



## William Morris Society Newsletter: July 2004

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### THE William Morris Society in the United States

#### Newsletter July - December 2004

Dreamer of dreams, born out of my due time,  
why should I strive to set the crooked straight?  
Let it suffice me that my murmuring rhyme  
Beats with light wing against the ivory gate,  
Telling a tale not too importunate  
To those who in the sleepy region stay,  
Lulled by the singer of an empty day.

William Morris  
*The Earthly Paradise*

#### A MESSAGE FROM FLORENCE BOOS

Dear Members of the Morris Society in the United States,

We have experienced two recent losses: Joseph R. Dunlap, the Society's founder, died this spring at the age of 81, and Mark Samuels Lasner, its president since 1989, has reluctantly decided to resign his office for reasons of ill-health. Moved by these events, we have renamed the Society's annual fellowship in Joe's honor, and tributes to him by Mark and Ronald Briggs appear below, along with Mark's memoir of his fifteen-year tenure.

Among many other things, Mark helped the Society find new members and sustain itself financially. Aided by his partner Margaret Stetz, he also prepared a long series of finely crafted exhibitions devoted to the fin de siècle, the book arts, and the multidisciplinary nature of Morris's work, and he will remain an active and influential member of the Governing Committee. Elections to the latter are scheduled for December, and I will serve as the Society's acting president until then.

Two unexpected opportunities, moreover, have recently presented themselves. Works by Morris will soon become part of the British secondary school curriculum, and News from Nowhere has been chosen as a set text for the French Agrégation (an advanced examination for prospective lecturers and teachers of English). In unwitting anticipation of such developments, a student and I had already begun to prepare a 'synaesthetic' illustrated edition of News from Nowhere (<http://www.uiowa.edu/~wmorris/news/>), and we hope now that this may become a precursor of more substantial and comprehensive efforts to come.

Indeed, such signs of awaking interest embolden me to express three long-term hopes:

1) that the Society will be able to enlarge its largely substantial international presence, and complement its website's detailed overviews of Morris's artwork and book designs with more comparably nuanced accounts of his socialist thought and literary accomplishments.

Mark himself founded the site--<http://www.morrissociety.org/>--about ten years ago, and our current webmaster Thomas J. Tobin later assembled a wide range of contributions from Bill Peterson and others which now encompass more than six hundred "pages." Thousands of letters and visits to these sites confirm that when we build them, they will come.

2) that the Society may eventually be able to devote some of its limited means to subventions of new research and critical and scholarly monographs, as well as much-needed translations of Morris's own writings into languages other than English (no Morris text is available in most of the world's major languages). Finally, and most extravagantly,

3) that the Society may someday be in a position to lend its support to a comprehensive virtual edition of Morris's artistic as well as literary works.

Animated by such high ('utopian'?) hopes, I ask you in the interim to send suggestions, offers of help and nominations for the governing committee (including self-nominations), to [florence-boos@uiowa.edu](mailto:florence-boos@uiowa.edu) or Florence Boos, Department of English, University of Iowa, Iowa City, Iowa 52242. I'll do my best to respond.

Sincerely,  
Florence S. Boos  
Iowa City, June 29th, 2004

#### **SOCIETY GOVERNING COMMITTEE ELECTIONS ANNOUNCEMENT**

An election will be held in the fall to elect new officers for a three year term (2005-2008). According to Society bylaws, these consist of a president, a vice-president, and members of the Governing Committee. We are eager to have new people join in the work of the Society, and invite nominations or volunteers for these positions. We have a special need for those who might be willing to help prepare bibliographies for the website, keep membership records, and arrange events on the east or west coast. Members will receive, as per our by-laws, notice of the meeting at least 30 days in advance, along with the report of the nominating committee, and a ballot to be returned. The new officers will be elected and will assume their positions at the December business meeting, to be held at the Modern Language Association convention in Philadelphia, December 27-30, 2004. At present there are seven members of the Governing Committee, but we are considering the possibility of expanding this to include one or two additional members.

Please send inquiries, nominations or self-nominations by September 1st to:

Florence Boos  
Department of English  
University of Iowa  
Iowa City, Iowa 52242  
[florence-boos@uiowa.edu](mailto:florence-boos@uiowa.edu)

#### **THE WMS SAYS FAREWELL TO TWO BELOVED LEADERS**

##### **MARK SAMUELS LASNER STEPS DOWN AS PRESIDENT**

*After 15 years as President (with nearly as many of those as editor of this newsletter), Mark Samuels Lasner is stepping down. His duties will be assumed on a temporary basis by Florence Boos, and as the above announcement explains, a new set of officers will be elected in December. While we will all miss Mark's able leadership, we are happy to know that he is not leaving us entirely and will continue to provide input, guidance, and assistance when needed. While a lasting and tangible tribute is being planned, for now I thought it appropriate to hear Mark's thoughts on his long involvement with the William Morris Society.*

My interest in William Morris must have been predestined. That my childhood was spent in my grandparents' 1880s Queen Anne revival "cottage" on the Connecticut shore surely gave me a love for the Victorians. Then I also had the unique privilege of knowing someone who knew Morris. This was May Bradshaw Hays, the daughter of the Australian-born, Cambridge-educated writer and folklorist Joseph Jacobs, best-remembered today for his fairy tale books for children. She was born in 1881 (I think) and grew up among her father's friends and associates who included Robert Browning, Burne-Jones, and Morris. It is likely Mrs. Hays who first introduced me to Morris as she told stories of the literary and art world of the 1890s. Her memory was vivid; even after six decades she could recall that Morris said his favorite color was green and describe the Burne-Jones's London home, North End House, in riveting detail. When I graduated from college a package arrived from her containing two fireplace tiles by Henry Ryland and the remnants of a blue-and-white tea set, her parents' wedding

presents from, respectively, Burne-Jones and Morris—an auspicious beginning for a now sizeable collection of late-Victorian books, manuscripts, and original artworks. Given such a background it will come as no surprise to learn that my undergraduate thesis was on the influence of the English Arts and Crafts movement in the United States and that I joined the William Morris Society as soon as I knew it existed.

My initial contact was with the late Joseph R. Dunlap, our “East Coast” secretary. Joe was particularly keen on getting young people interested in Morris and I was likely his most willing convert—ever. Soon I was invited to visit him and his wife, Barbara, in their New York apartment. There, on a memorable day, I encountered for the first time original Morris and Co. textiles and a raft of books by and about Morris, many printed at the Kelmscott Press. (My college owned a *Kelmscott Chaucer*, so I was already primed.) Not only was Joe a font of knowledge and a charismatic, if soft-spoken, proselytizer, he was charming and welcoming. It did not hurt that he looked, with his long gray beard and gentle manner, then and later, to be the absolute image of Burne-Jones; I often think that William Morris could have had no better friend than Joe Dunlap.

Upon learning of my friendship with Mrs. Hays (Joe had himself met someone who knew Morris—Sydney Cockerell—and told good stories of his encounter with the former secretary of the Kelmscott Press) he asked me to ask her to write down some of her memories. These Joe published in “News from Anywhere”, the occasional periodical then circulated to US members of the Society. This little article, my first, appeared in 1974—how excited I was to see my name associated with Morris in print!

For the next fifteen years my interaction with the Society was limited to receiving its publications and, on one or two occasions, attending meetings in London, including the “opening” of Kelmscott House for its short-lived role as a research center for scholars. Real, irrevocable, involvement came in 1989. By then, Joe Dunlap had retired and his role in the Society was divided among a group of younger scholars. If I remember right, Florence Boos, the chair of our first elected governing committee, 1983-85, obtained Allied Organization status for us in the Modern Language Association; and Gary Aho, who served as the Society’s president from 1985-87, expanded the Newsletter considerably. Somehow my name cropped up in someone’s mind and Gary, teaching at UMass-Amherst, asked me to edit one (or was it two?) forthcoming newsletters, explaining that he was going to be teaching in Hawaii for a semester and would be pretty much out of touch. I agreed, and accepted the job, not perhaps realizing that I would still be doing it years later. The newsletter editor also held the position of president and soon I found myself with virtually the entire management of the William Morris Society in the United States. Mostly it was fun. Not only did I have the joy of publishing anything I cared to write but I came into contact with Morrisians throughout the world. Most of those who find Morris appealing are very lovely people, even if some of them (myself included) are eccentric (and a few crackpots). I received quite a lot of letters—these were the days before e-mail—most asking for routine information, but a handful so memorable that I cannot forget their content. There was, for instance, the man who, after we printed something about the relationship between Jane Morris and D. G. Rossetti, sent a two-page single-spaced rant complaining of our intrusion into the private lives of the Victorians; what made the letter unique was the fact that certain sexual terms and phrases not used in polite conversation were typed in red capitals. This missive was perhaps trounced by another, from a correspondent who had, shall we say, a necrophilic interest in Elizabeth Siddal. This one wished to know how beautiful she looked when dead, how many times her grave had been dug up, and where her remains were! By far the most common communications were—and remain—queries about the “Morris chair”: “I have inherited a Morris chair . . . how much is it worth . . . who was Morris?” These can be answered with a form letter, no doubt disappointing to the recipient, to the effect that Morris did not design the chair and that the Morris Society does not give valuations.

Society activities I found fell into three areas—membership, programs, and publications. My goal for the first was to keep members and to try to increase the number. In this I regret to say that we have been only partially successful. There was the belief that in a country in which millions seemed interested in Arts and Crafts houses, Victorian architecture, Pre-Raphaelite paintings, decorative arts, fantasy fiction, fine printing, and socialist politics—not to mention Morris—there must be at least a thousand who wished to belong to the Morris Society. Despite our best efforts this has not yet been the case. In 1989 we had 250 members, now we have twice that number. (The peak was ca. 700 in 1996, but that was the centenary year and a fluke—forty per cent did not renew.) But for our website and our presence in academic libraries we might not have even this many. I would make the growth of membership a special charge to my successor, but do not anticipate any significant positive change.

As president I oversaw an increase in the Society's programs. With our geographically diverse membership (about 38 states represented) getting more than a small group to come to an event is difficult, so we continued the previous practice of making the annual convention of the Modern Language Association—which meets in a different city each year—the centerpiece of our activities. At each MLA meetings since 1989 the Society has sponsored sessions of papers and, most years, held an “out of convention” social gathering or visit to a historic house or museum for the benefit of convention attendees and local members. Each year I tried, with the assistance of other members, to organize at least two other events in areas where we have a concentration of people such as New York, San Francisco, or Washington, DC. These programs, which were held at a variety of venues and often involved co-sponsorship with other organizations and institutions, encompassed a wide variety of activities ranging from lectures in bookstores to tours of museum collections to conferences such as “The Arts of the British 1890s” in Washington, DC and the recent “Michael Field” weekend in Delaware. Particularly memorable were the special occasions on which the Society honored three significant Morrisians: Joe Dunlap (a lecture by Nicolas Barker at The Grolier Club in New York), Norman Kelvin (a lecture by Peter Stansky at the Morgan Library), and Sanford and Helen Berger (a party and exhibition at the Book Club of California).

Not surprisingly, the Morris centenary year 1996 saw the peak of Society activity. To begin with there was the “William Morris Page” on the internet. This was up and running by late spring, thanks to the Robinson Center at City College, and I maintained the site myself for several years, and then ran it with input and technical expertise from others. The site, now looked after by Tom Tobin, has become the central place for all matters Morris, living up to its conception to provide biographical and bibliographical information, reproductions of Morris's work, news of Morris and Victorian-related events worldwide, links to other resources, and not-very-subtle inducements to join the Morris Society. At the same time we inaugurated a William Morris Society in the United States fellowship, to provide assistance to scholars and others studying Morris. So far, five fellowships have been awarded, most for the full \$1,000 offered. The website and the fellowship program led the way for our major centenary activity, “William Morris in Our Time,” held in early December in New York at the CUNY graduate center and at The Grolier Club. This two-day symposium brought together distinguished speakers from the UK and across the US. Although financed by a number of constituent groups (parts of the City University), and supported by a private donor, the symposium was entirely organized by the Society. It was timed to coincide with the opening of The Grolier Club's exhibition, “William Morris: The Collector as Creator,” which I co-curated with William S. Peterson. I hope he won't mind my taking this opportunity to thank him in public, for he was responsible for the clever title, much of the conception, and a lot of the label-writing. What I remember about the six months it took us to put the show together was not only the happy experience of working with Bill and my assistant Sigrid Anderson but also the endless detail and complications arising from borrowing priceless items from thirty libraries and private collectors on two continents. I also recall finding a forged inscription (not displayed) in one of the books and my horror when, on opening night, a terrible typo was discovered in the very first label. One aspect of the exhibition still amazes me and makes me proud to have been its instigator—the inclusion of no fewer than sixty printed works and medieval manuscripts once owned by Morris; surely such a gathering of treasures will not be accomplished again.

Two of the three publications sponsored by the Society appeared during the centenary year, a checklist for The Grolier Club exhibition (my own work) and a new, augmented edition of Morris's seminal “A Note on His Aims in Founding the Kelmscott Press”, adroitly edited and beautifully designed and typeset by Bill Peterson. Both were issued jointly by the Society and The Grolier Club. In 1994, the Society assisted in the publication, by Ohio University Press, of a new scholarly version of Morris's socialist play, *The Tables Turned*. Edited by Pamela Bracken, this volume made a hard-to-find text available and accessible to contemporary readers. Sales of these books and of the remaining back stock of older publications remained modest. The Newsletter, which is received by Morris Society members worldwide, appeared on a regular basis, first quarterly, then twice a year. I deliberately expanded its concern beyond Morris and his immediate associates to encompass that line of 19th century art literature, art, and design which extends from the Gothic Revival through the Pre-Raphaelites to the Aesthetic and Arts and Crafts movements to the 1890s. That the contents represented my own interests, and tended towards the academic and the bibliographical, was perhaps inevitable—and few readers ever complained. One last publication during my presidency was a list of members, issued in 1991; we have not done another, for such lists are at once out of date and are, some believe, an invasion of privacy.

The Society's work could have been accomplished without the help of others, members and the heads and staffs of institutions, commercial firms, like-minded organizations, and occasional donors. In many cases my role was simply that of catalyst, or facilitator—the impetus for something happening came from an enthusiastic individual or group. Among the principal helpers over the years were the members of the governing committee, Florence Boos, Elaine Ellis, Shannon Rogers, Frank Sharp, Hartley Spatt, and Thomas J. Tobin, and also James Elliott Benjamin, Susan Hyatt, Marilyn Ibach, Norman Kelvin, William S. Peterson, Peter Stansky, Margaret S. Stetz, Peter Trippi, among many others. I want in addition to thank our associates in the UK, in particular membership secretaries Dawn Morris and Wendy Field, and our friends in the William Morris Society of Canada who, on two occasions during MLA conventions in Toronto, were our generous hosts.

After fifteen years of service as president of the William Morris Society in the United States, I am stepping down. I do so in part because of health reasons, and in part because I believe that it is time for someone new to take on the job. I leave to my successor a Society which, if not as large and flourishing as it might be, is active, on-going, financially strong, governed by a fair set of by-laws, and beneficial to its members and to the cause of William Morris.

*by Mark Samuels Lasner, special to the Newsletter*

#### TRIBUTE TO JOSEPH RIGGS DUNLAP (1913-2004)

No one did more to promote the cause of William Morris in North America than Joe Dunlap, who died on 1 March 2004 aged 91. For 27 years he was the William Morris Society's Honorary Eastern United States Secretary. He was also the Society's Membership Secretary for the whole of North America from 1957 to 1981 and after 1981 for the United States. For many years he also managed the Society's finances in the United States. For over forty years wherever in North America there was a Morris event Joe was sure to have had a hand in it, whether as consultant, lender of material or participant—sometimes all three. He also played a part in the Society in England, which he joined in March 1956. His talk, "William Caxton and William Morris, Comparisons and Contrasts," that he gave on 30 April 1957 in the Hall of the Art Workers Guild, and which he later described as "gossip about two extraordinary printers," was among the Society's earliest activities. It formed the basis of the Cambridge University Press' keepsake for the Caxton Quincenary Celebrations in 1976.

Joe's Riggs ancestor had emigrated from Lancashire to New England in 1633; he farmed near Boston. His son moved to Connecticut and then to Newark, New Jersey, which he helped to found. Joseph Riggs Dunlap was born on 8 February 1913 at Weihsien, Shantung, northeast China. He was the eldest son of Presbyterian missionaries. Five months later the family moved to the China Inland Mission's compound at Chefoo (now Yantai), and it was there that Joe grew up. Joe left China with his parents in 1927.

He graduated in library sciences from Columbia University in 1937 and in 1943 he received a degree in Medieval History from Columbia University. In that year he also joined the Army and saw service in Germany and in England. He became an Associate Professor and Bibliographer at the City College in 1971 and retired in 1973. He was very much a family man and had two sons by his first marriage and two by his second.

The world of books was Joe's world. He was interested in every aspect of William Morris' life and work, but was particularly attracted by Morris' calligraphy and printing work, and impressed by Morris' passion for manuscript books. Joe visited England in the first half of 1957 to pursue research for his doctoral thesis, *The Road to Kelmscott: William Morris and the Book Arts before the Kelmscott Press*, completed in 1973. His visit coincided with the period of preparation for the Society's first exhibition, *The Typographical Adventure of William Morris*. A visit to Sir Sydney Cockerell, who had been Morris' secretary, was an essential feature of Joe's 1957 stay in England. Sir Sydney had recently disposed of the last of his unique collection, which contained much Morris material. He had been a celebrated collector and protagonist of collecting—if only of sea shells. It was an interest that Joe shared. Another memorable visit during those months he spent in England was to Miss Dorothy Walker, the daughter of Morris's great friend, Emery Walker.

Librarianship is rarely highly remunerated and Joe had family responsibilities. Yet despite limited resources, he succeeded in assembling an outstanding collection of material about Morris and his circle, and that enabled him to lend generously to various exhibitions. In the early 1960s, probably as a result of the exhibition, held at the Avery Architectural Library of Columbia University, to celebrate the

centenary of the formation of Morris, Marshall, Faulkner & Co., Joe had the good fortune to meet Ronald Tout, who had represented the Firm until its dissolution in 1940. No doubt because Mr. Tout saw in Joe a deep admirer of Morris and a serious collector of Morris material, he let him have, at a modest price, his collection of Morris fabric and wallpaper samples and pieces of the woven stuff. It provided the basis for Joe's "Reflections as a Collector", a talk he gave on several occasions in the 1990s. His talk comparing and contrasting Caxton and Morris given to a meeting of the Society in London in 1957 has already been mentioned. It was summarized in the Society's third Annual Report and a print of it was distributed to members in 1964. It formed the basis of the Cambridge University Press's keepsake for the Caxton Quincentenary Celebrations in 1976. At the Grolier Club in April 1962 Joe gave a talk, "Designer and Dramatist, the friendship of William Morris and G.B. Shaw." In June 1973 he spoke on "The Decorated Manuscripts of William Morris," and in 1976 he contributed the section on calligraphy to the important catalogue of the Morris and the Art of the Book Exhibition at the Pierpont Morgan Library.

There were many other talks, both formal and informal, in Joe's long service to Morris and other causes. He was active in the Shaw Society of New York 1959-69, and was North American Secretary of the Kipling Society for some twelve years. For North American members of the Morris Society, Joe produced for many years *News from Anywhere*, which in January 1993 he described with characteristic modesty as "an on and off things which came out when I typed it up. It consisted mainly of items of Morrisian interest over here that did not compete with London."

*The Book That Never Was* was the result of several years of research but also of Joe's serendipity in encountering the Misses Peirce, Mary and Margaret, from whom he obtained his Cupid and Psyche prints that are the subject of the book. These ladies had been friends of May Morris and accompanied her on a visit to Iceland. Their father, Harold Peirce of Philadelphia, had been a collector of Morris, much aided in that endeavor by Sydney Cockerell. The Argument, in a style reminiscent of Morris, appeared on the title-page of the book, "—How William Morris and Edward Burne-Jones attempted to make The Earthly Paradise a big book with 'lots of stories and pictures;' how they fared in this endeavour; and how their dream, though it evaded them, has yet outlived them." It reproduced Burne-Jones' drawings and Morris's woodcuts and layouts, and had appendices on all the known material relating to the project. It was published in the autumn of 1971 by Oriole Editions, the alter ego of S. A. Russell, the publisher, with whom Joe had struck up a fruitful friendship. The same house published the reprint of May Morris's introductions to the 24 volumes of her edition of her father's *Collected Works*. For this publication, of great value to anyone interested in Morris, Joe wrote the Preface.

The desirability of acquiring for the Society in the United States the status of "allied organization" of the Modern Language Association prompted the formation, in 1983, of a William Morris Society in the United States of America, so as to demonstrate autonomy and financial independence and be definable as American. This involved considerable internal changes, with a new and comprehensive constitution and a Governing Committee. It marked the end of Joe's single-handed management of the Society in America. His invaluable and lengthy service to the Society was recognized in the new constitution, ratified on December 19, 1983: "The present Honorary Secretary, Mr. Joseph Dunlap, has devotedly sustained the Society since its inception in 1957, and shall retain this office as long as he desires." Joe was appointed a Vice-President of the part William Morris Society in April 1983. In 1984, after 27 years as Honorary Secretary in the United States, he, to use his own words, "handed over his portfolio."

His relinquishment of the office of Honorary Secretary in the United States left Joe with more time to engage in other activities. He could at last sit down to examine William Paterson's *Bibliography of the Kelmscott Press*, and to review it for the *American Book Collector* in May 1985. He reviewed the catalogue, with its four essays, of the exhibition, William Morris and the Middle Ages, at the Whitworth Art Gallery, Manchester, in December 1984. He advised Raymond and Betty Elzes, who were planning an exhibition on Morris and his associates at the Delaware Art Museum in 1987. In the US Society Newsletter, he gave an account of the Morgan Library exhibition, William Morris: 150th Anniversary of His Birth, held from September to November 1985. Well in advance of its centenary he reminded his colleagues of the need to celebrate "the famous evening of November 15, 1888 when Emery Walker's lecture set in motion the events that led to the Kelmscott Press." For several years in the 1970s, he taught an evening course in the History of Books and Printing at the Columbia School of Library Services.

Announcing a special meeting and reception at the Grolier Club on November 9, 1990 to honor Joe, the US Society's Newsletter resoundingly declared: "We will pay tribute to our former (and beloved) 'East Coast Secretary', Joseph R. Dunlap. . . Joe's title does not begin to describe him—he was the founder of what was then the 'North American' branch of the Society; he has published extensively on Morris and the book arts; he has been the friend, helper, and inspirer of many of our members and others interested in Morris, his works, and his ideas." Theo Rehak and Carole Silver spoke in his praise, and Joe responded with reminiscences of his first visit to Kelmescott House, and of the formation of the American branch of the Society. Friendliness was a prominent feature of Joe's character. It was a quality that enabled him to draw people into Morrisian enterprises.

Designing Utopia: The Art of William Morris and His Circle was the title of an exhibition at the Katonah, NY Museum of Art from February to April 1992. Joe lent Kelmescott Press books, and Morris's political pamphlets, 12 items in all. He participated in a day-long symposium held on March 28, 1992 under the title Collaboration and Innovation: The Enduring Legacy of William Morris. This attracted such a large audience that the event had to be moved to a larger hall, but even so some late-comers had to be disappointed. It was no surprise that Joe was involved with the group planning events in New York to mark the centenary of Morris's death in 1896, and especially with an exhibition at the Grolier Club titled William Morris: The Collector Collected.

Among the many friendships that rewarded Joe's dedication to Morris was one with Robert Leslie. "Doc" Leslie, as he was widely known, was a remarkable man. When Joe first came to know him, in 1965, the Doc was running a series of Heritage Lectures that had a broadly graphic and printing theme, at Gallery 302 in New York. In 1965 he asked Joe for the loan of items for display in connection with a lecture on Morris at the Gallery. Joe quickly discovered that Doc Leslie was a keen Morrisian, born in 1885, who had read *News from Nowhere* before the close of the 19th century, and had in his youth sung Morris's Chants for Socialists. Joe's moving account of this friendship appeared in the Society in the United States Newsletter for January 1986, on the occasion of the Doc's hundredth birthday. Joe became a regular attendee at the Heritage Lectures, and thus, "became acquainted with the inhabitants and on-hangers of the fascinating world of the graphic arts." He continued, "The friendliness of its practitioners to those of us who delight in the book arts, but lack their abilities, ahs always particularly impressed me, and Doc has been one of the friendliest." Naturally Doc invited Joe to give a talk with slides, on Morris's decorated manuscripts, and later another on the books of the 1880s. He also arranged for Joe to give the talk at the Typophiles Christmas luncheon in 1974. The title, "The Heritage of William Morris," allowed Joe to range freely over the subject. Doc, he wrote later, "borrowed from me various materials that suited his purpose; and in turn he has directed to me various items of Morris interest that have come his way." Joe was grateful for, "what might be called a life line through Robert Leslie to the beginnings of the revival of printing of the late 19th century."

Once it became possible to do so, in the 1980s, Joe took the first opportunity to revisit China, and did so on three occasions during the decade. On each he was able to revisit Chefoo, where he grew up. Anthony, his eight-year-old son, accompanied him on his third visit. "His Chinese really came back in force in that decade," remembers Barbara, Joe's wife. He rejoiced to see, in an exhibition hall in Wuhan, two Morris chairs allegedly sat on by Mao Tse Tung in 1926. His last visit to Chefoo was in November 1995, when he was accompanied by Barbara and his sons, Arthur and Andrew. He found a very different place from that he had known as a boy. The view of distant hills from his parents' house was now masked by an apartment block. Joe analyzed his affection for the China he had known in his youth in his poem, "The De-Fong" (1984). "Part of me remains in a city by the Ocean / Set between the Pinnacle and the sandy shore / As it was at my beginning and shall be for evermore." The poem was read by Joe's son Andrew at the memorial service for Joe. Joe occasionally resorted to verse to express his deeper feelings and his faith. His poem, "The Passionless Pilgrim" (1936) was read by his grandson Joseph Matthew at the memorial service. It ends with the lines, "To God and man give of thy best / Thus labour, serve, then go to rest."

The memorial service for Joe was held at the Riverside Church in New York on April 10, 2004. The church, from its opening in the 1920s, has maintained a tradition as a "social justice" church. Joe attended it from 1936 until his last years. He served on the church's Sanctuary Committee and he knew and enjoyed singing many hymns. Some 65 friends came to the send off. Joe's eldest son, Bryan, read from Morris's *The Message of the March Wind*, and Anthony read the passage from *A Dream of John Ball*, "Fellowship is heaven and lack of fellowship is Hell," and "I pondered how men fight and lose the battle . . ." Joe's brother, Robert, gave the eulogy. Joe's son Arthur read the passage known as *The Flight*

of a Sparrow from Bede's Ecclesiastical History of the English Nation, which recounts how King Edwin held a council of his chief men about accepting the Christian faith. One of these observed, "Your Majesty, when we compare the present life of man on earth with that of the time of which we have no knowledge, it seems to me like the swift flight of a single sparrow through the banquet hall . . . in through one door of the hall, and out through another." This image appealed to Joe, and he adopted the Old English word for the bird, *spearwa*, as the name of the private press he ran when he lived in Newark.

For Joe, as for W. B. Yeats, Morris was his "chief of men." It was more than scholarly interest that drew him to his chief. Rather it was a feeling of the "magnitude of Morris," as he put it in the Preface to the reprint of the May Morris introductions to the *Collected Works*. In the same place he characterized Morris as "this committed, unselfish, talented, opinionated, conscientious, nervous, clear-sighted, loving yet lonely man." Morris for Joe was an example of honorable living. Like Morris, Joe was always ready to put his time and talents at the service of the things he believed in. Flamboyance was not his style, though he was not self-effacing. His manner conveyed an impression of quiet competence. He had a dry sense of humor.

Joseph Riggs Dunlap is a man to remember.

*by R. C. H. Briggs, with the assistance of Barbara Dunlap and Leo Young, special to the Newsletter.*

#### **MORRIS PANELS AT THE MLA, DECEMBER 2004**

The Morris Society is sponsoring two sessions at the MLA 2004, to take place December 27-30, 2004 in Philadelphia, PA. The program for these sessions is as follows:

"Taking Liberties with the Pre-Raphaelites": Moderator, Margaret Stetz, University of Delaware

- "Fashioning Loose Women: The Uncorseted Pre-Raphaelite Body," Mary Ann Tobin, Duquesne University
- "Pre-Raphaelite Spiritualism and Suicide in H. D.'s 'White Rose and the Red,'" Alison Halsall, York University
- "His Carpets Flowered: William Morris and Lorine Niedecker," Elizabeth Willis, Wesleyan University
- "How They Met (and Made) Themselves: Caricature and the Pre-Raphaelites," Thad Logan, Rice University

"The International Morris"—Moderator, Hartley Spatt

- "Iceland and the Topography of Wonder in the Late Romances of William Morris," Pippa Bennett, Birkbeck College, University of London
- "Morris, the SPAB and Italy," Frank Sharp
- "Empire and Survival: The Nibelung Saga in Morris and Wagner," Gregory Kershner, Hofstra University
- "William Morris: the International Artist," John Lang, York University

#### **MORRIS PANELS AT THE NAVSA, OCTOBER 2004**

The Morris Society is sponsoring three panels this fall. The first will be at the North American Victorian Studies Association Conference, to be held at the University of Toronto's downtown campus, University College, 9:00-10:30 a. m. Saturday October 30th. "William Morris: His Friends and Collaborators," to be moderated by Florence Boos, will feature the following papers:

- "‘Love that is the first and last of all things made’: William Morris and Burne-Jones' Ethics of Collaborative Remembrance." Kathleen Sims, University of Virginia
- "George Eliot's Pre-Raphaelite Coded Communication: Edward Burne-Jones' Ethics of Collaborative Remembrance." Kathleen McCormack, Florida International University
- "Editing Caxton for the Kelmscott Press: William Morris and F. S. Ellis." Yuri Cowan, University of Toronto
- "Literalizing the Visual: William Morris's 'The Defence of Guenevere.'" Eun-Jung Cha, University of Toronto

#### **JOSEPH R. DUNLAP MEMORIAL FELLOWSHIP**



The William Morris Society in the United States offers an annual fellowship, the Joseph R. Dunlap Memorial Fellowship, which grants up to \$1000 for the support of scholarly, creative and translation projects about William Morris and his designs, writings, and other work. Fellowships are limited to citizens of the United States or permanent residents' applications are particularly encouraged from younger members of the Society and from those at the beginning of their careers. Recipients need not have an academic or institutional appointment, and the Ph.D. is not required.

Applicants should send a two-page description of their projects, including a timeline and an indication of where the results might be published, with a c. v. and at least one letter of recommendation. Applications will be judged by three members of the Governing Committee, and results will be announced by January 15th, 2005.

*DEADLINE: December 15, 2004.* Please make submission to:  
Florence Boos  
florence-boos@uiowa.edu

### **THREE KELMSCOTT PRESS BOOKS DONATED TO MULTNOMAH COUNTY LIBRARY**

Multnomah County Library's John Wilson Room is the recipient of a major gift of three rare books from the private collection of Portland philanthropist and library supporter Helen Malarkey Thompson. The John Wilson Room (located at the Central Library in downtown Portland) contains more than 10,000 books, manuscripts, photographs and other rare and historic print materials, making them available for research, education and enjoyment by the community.

The three books were produced by the Kelmscott Press, founded by William Morris in England in 1891, and include the three-volume *Golden Legend* (1892), the two-volume *The Recuyell of the Historyes of Troye* (1892) and the massive *The Works of Geoffrey Chaucer* (1896).

The *Chaucer* is especially noteworthy because it is the culminating book of the Kelmscott Press, printed just before Morris died and is considered the major publication of the English Arts and Crafts Movement. It contains more than 550 pages of beautiful handset printing and 87 prints printed directly from Edward Burne-Jones's woodblocks. The library's copy is the only copy in the Pacific Northwest and also only one of two known copies having variant binding apparently produced by the Doves Bindery, the major significant English bindery of the time. As such, it is a particularly important example of the most influential book of the private press movement.

"With the addition of Helen's gift, especially the remarkable *Kelmscott Chaucer*, the Wilson Room's already significant collection of private press books is substantially strengthened. The *Chaucer* will be forever the stellar gem of our book arts collection, and will continue to influence printers and book artists for centuries ahead. Multnomah County Library is extremely fortunate to have this jewel, and to benefit from the generosity of Mrs. Thompson," says Jim Carmin, John Wilson Room librarian.

In making the gift to the library, Thompson, a 90 year old Portland native and lifelong book lover hopes that "the community in which I've lived all my life will now enjoy this fine book that I've greatly enjoyed in my collection since the 1970s." She chose the library as the benefactor of her gift because of the Wilson Room's strong collection of fine and private press materials, and Carmin's great interest in the Kelmscott Press.

Thompson was introduced to the John Wilson Room by the Library Foundation, the private non-profit organization that raises and manages funds to assure a great library that reaches and serves all people in Multnomah County. Thompson had key involvement in sponsoring the foundation's annual gala. Surrounded by books all her life, Thompson began serious collecting in the 1940s with a focus on English private press books, illuminated manuscripts, and illustrated children's literature.

For more information or to arrange a visit, please contact:

Jim Carmin  
John Wilson Room Librarian  
Multnomah County Library  
801 SW 10th Ave.  
Portland, OR 97205  
(503) 988-6287

(503) 988-5226 fax  
jimc@multcolib.org

### **SHIRE PRESS BOOKS ON MORRIS AND RUSKIN**

Shire Publications has recently published two new titles of interest to Morris enthusiasts: *William Morris* by Richard Tames and *John Ruskin* by James S. Dearden. Both are short (under 65 pages), well illustrated, biographical overviews of each writer, detailing their life and work for the reader new to the subject. They are part of the "Shire Lifelines" series, which also includes a selection on Burne-Jones. Both *John Ruskin* and *William Morris* are available in paperback and sell for £5.99 and £4.50, respectively.

For a catalogue listing these and their other interesting titles, write to:

Shire Publications Ltd.  
Cromwell House  
Church Street  
Princes Riseborough  
Buckinghamshire HP27 9AA  
UK  
Tel: 01844 344301  
Website: <http://www.shirebooks.co.uk/>

### **NEW PHAIDON PRESS BOOK ABOUT GUSTAV STICKLEY**

Gustav Stickley (1858-1942) is one of the iconic and most influential figures of the American Arts & Crafts movement, a self-made man whose furniture company, Craftsman Workshops, and the seminal magazine he founded, *The Craftsman*, held wide-ranging influence over American interior design and decorative arts for decades. Though best known as a furniture designer, Stickley was an entrepreneur and brilliant manager who assembled a talented team of collaborators to produce lamps, metalwork, textiles, plans for houses, and interiors. *The Craftsman* and the numerous furniture catalogues he published on a regular basis functioned as effective advertising, helping not only to establish the company's name but also to shape public opinion about the value of design.

*Gustav Stickley*, by David Cathers, is the first comprehensive and authoritative monograph on Stickley. Extensive illustrations (over 300) from private archives, libraries, universities, museums and the Stickley firm itself, include his furniture, lamps, metalwork, textiles, plans for houses, and interiors. Truly an important work for anyone interested in the Arts & Crafts movement. Hard cover, \$69.95. 240 pages, 100 color, 200 b&w illustrations. For more information, contact: Frank Lentini, Publicity Assistant, Phaidon Press, 212-652-5409. To order, contact Phaidon Press at 212-652-5400.

### **STRAWBERRY HILL APPEAL**

The Friends of Strawberry Hill have issued a request for help, the World Monuments Fund has placed the building on the watch list of 100 most endangered sites in the world, and is seeking help for grants available from the BBC's 'Restoration'. For further details, please visit <http://www.friendsofstrawberryhill.org/>.

### **APPEAL TO SAVE MORRIS CEILING, JESUS COLLEGE CAMBRIDGE**

The Jesus College Chapel's nave ceiling was designed by William Morris in 1866. It has recently been discovered that the ceiling is becoming damaged and needs conservation work carried out. This will obviously be a huge job, but it is one that the College is committed to undertaking. If anyone would like to contribute directly or help to raise funds, please contact:

Miss Terrie McCann  
Development Office, Jesus College, Cambridge  
tel: (01223) 339301  
fax:(01223) 765086

**EXHIBITION ON SEATING AT WOLFSONIAN-FLORIDA, NOVEMBER 20, 2004 TO JUNE 5, 2005**

FROM THE PRESS RELEASE

MIAMI BEACH, May 21, 2004 - A single object like a chair can both crystallize a designer's philosophy and reflect the spirit of the times. Evolution/Revolution: A Century of Modern Seating, a new exhibition opening at The Wolfsonian-Florida International University, will provide the viewer with a historical overview of the stylistic changes conveyed by these furnishings over time, and express the ideals of individual makers and movements. The exhibition will open to the public on Saturday, November 20, and continue through June 5, 2005.

The Wolfsonian's collection of seating furniture, derived primarily from Europe and North America, traces the period from 1849 to 1946. Most important, it provides viewers with an opportunity to examine the relationship between form and function and symbolism and meaning. The exhibition also explores issues concerning documentation (patent information or provenance), historic context (how the object was originally used), and preservation. Marianne Lamonaca, assistant director for exhibitions and curatorial affairs and Sarah Schleuning, assistant curator, have organized Evolution/Revolution as a series of case studies, to examine social and political issues, technical achievements, and economic conditions. "By focusing on one design expression-seating furniture-we offer our audience the opportunity to reflect on the many stories that a single, ordinary object can communicate. Aspects of production-the materials used, whether it was made by hand or machine, the place it was made, and how it was used-tell us about the individual designer or maker and about society at large." For example, at the end of the nineteenth century proponents of the Arts and Crafts movement in Great Britain and America rejected machine-made objects. Gustav Stickley's reclining armchair embodies the movement's ideals of handcraftsmanship, use of indigenous materials, and clarity of form without extraneous decoration. In contrast, the Gebrüder Thonet Company in Austria, makers of the ubiquitous bentwood café chair, successfully combined design, materials, and technology. The Thonet chaise model no. 2 exemplifies how standardized bentwood elements were manipulated to create a decorative form that complemented its function. "Stickley's design philosophy illustrates a continuation of age-old woodworking techniques and traditions, while Thonet's embraces machine technology revolutionizing how furniture was manufactured, promoted, and distributed," explains Schleuning.

After the First World War, the role of metal furniture took on progressive social implications. Designers at the Bauhaus school in Germany experimented with tubular metal to create lightweight, portable chairs that could serve multiple uses in small living spaces. Metal furniture had traditionally been used as outdoor furnishings, not for domestic interiors. Marcel Breuer's side chair model no. 301, in aluminum and plywood, is characterized by stark geometry, transparent structure, and a machine-like metallic finish. Frank Lloyd Wright worked with Warren McArthur to design a prototype chair for use in the offices of his Johnson Wax Administration Building in Racine, Wisconsin. McArthur experimented with tubular aluminum, rather than tubular steel, in order to lighten the weight of the chair while retaining its strength. Though the design was innovative, Wright ultimately rejected McArthur's prototype, perhaps because of the awkward joining elements that interrupted the fluid line of the chair.

Images are available upon request.

The Wolfsonian's collection of objects from the modern era focuses on how art and design shape and reflect the human experience. The museum is located at 1001 Washington Avenue, Miami Beach, Florida. Days and hours of operation are Monday, Tuesday, Friday, and Saturday, 11 a.m. to 6 p.m.; Thursday, 11 a.m. to 9 p.m.; Sunday, noon to 5 p.m. Admission is \$5.35 for adults; \$3.75 for seniors, students, and children ages six to 12. Admission is free for Wolfsonian members, State University System of Florida staff and students with ID, and children under six.

For more information, contact:

Sheila Thomson  
305-535-2662  
e-mail: Sheila@thewolf.fiu.edu  
<http://www.wolfsonian.org>

***THE PRE-RAPHAELITE DREAM MAKING ITS ONLY NORTH AMERICAN STOP IN NASHVILLE, TN***

FROM THE PRESS RELEASE

*The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection.* On view May 14 through August 15, 2004

The Frist Center for the Visual Arts will be the only U.S. venue to host *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection*, on view May 14 - August 15, 2004. This selection of 70 works, split roughly equally between paintings and rarely-seen works on paper, comes to the Frist Center from Tate, Britain's renowned family of galleries. Tate is home to the world's outstanding collection of Pre-Raphaelite works, including masterpieces by Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais, Edward Burne-Jones and Ford Madox Brown.

The exhibition will include such iconic pictures as Holman Hunt's morality play about a woman's moral peril *The Awakening Conscience*, Rossetti's lush hymn to feminine beauty *Proserpine* and Millais's *Mariana*, his famous treatment of Tennyson's poem.

The Pre-Raphaelite Dream explores a number of Pre-Raphaelite themes and traces the history and influence of the movement. Included in the show are iconic pictures such as Rossetti's *Proserpine* and *Monna Vanna* and Millais's *Mariana*, and undeservedly lesser-known paintings by the major artists, such as Hunt's jewel-like early portrait of Frederic Stephens or his haunting canvas entitled *The Ship*. The exhibition also highlights the strength of Pre-Raphaelite drawings in the Tate Collection, with a particularly impressive group of major Rossetti and Burne-Jones works on paper, which are rarely seen-even at Tate.

The exhibition seeks to demonstrate the influence of the Pre-Raphaelite aesthetic outside the original Brotherhood by including works by artists who were friends or followers of the Brotherhood. These include outstanding pictures by artists such as Simeon Solomon, Spencer Stanhope, Arthur Hughes and Robert Braitwaite Martineau.

Each gallery in the exhibition explores a theme or philosophical approach common to the Pre-Raphaelite artists. In one gallery, the Pre-Raphaelite emphasis on depicting contemporary life - a response to criticism that they were retreating into archaism - is demonstrated. Although such themes were common in Victorian exhibitions, the subjects were usually light-hearted and set in the countryside. Pre-Raphaelites invented a new pictorial category. Their modern-life paintings combined the intellectual seriousness of traditional history painting with fashionable costumes and urban backgrounds. The cluttered and congested environments of Victorian living show the influence of popular magazines and newspapers. These influences would be reassuring and familiar to the new audience for art, the middle classes. In another space, the movement's use of biblical, historical and medieval imagery and themes is examined. Piety was an esteemed virtue in the Victorian Age, so religious subjects were popular in art of the period. The Pre-Raphaelites, however, challenged convention with the "democratization" of holiness. Author Charles Dickens was somewhat offended by Millais's painting of Christ in the House of his Parents. He objected to the ordinariness of Joseph and Mary and complained that Joseph's "very toes have walked out of Saint Giles's" (a London district notorious for its overpopulation and squalor). The Pre-Raphaelites chose to represent Christ as a laborer, a role model for the working classes. They espoused education of the poor and the redistribution of wealth to produce a just Christian society.

Another tendency in Pre-Raphaelitism was an interest in ritual and symbolism, exemplified by a use of passionflowers, grapes and other emblems of the crucifixion and resurrection in their works. Pre-Raphaelite artists sought to revitalize Christian art for the modern age by creating a contemporary iconography that would resonate with a post-Industrial Age audience. Works demonstrating these aspects of the movement and those that explore the use of literary figures and themes are displayed together.

A consciously literary art movement - with its own literary journal, no less - Pre-Raphaelitism drew upon contemporary and historical poetry and prose. Their paintings often combine literary allusions with contemporary social comment. Millais's *Mariana* (1851), for example, which was inspired by Tennyson's poem after Shakespeare's *Measure for Measure*, shows a woman abandoned by her lover after her marriage dowry is lost. Read as a critique of greed in nineteenth-century bourgeois society, it suggests that despite her beauty, a woman will be denied fulfillment if she lacks wealth. The Pre-Raphaelites turned to writers like Shakespeare, Tennyson, Keats and Chaucer, nationalistically reasserting the validity of British culture while simultaneously commenting on the flaws and hypocrisy evident in Victorian society.

In addition, the Pre-Raphaelites romanticized England's past, inspired by the tales of the Middle Ages. Images of knights and courtly damsels inhabit their paintings and became the archetypes for true Victorian masculinity and femininity, models for idealized relations between the sexes. Victorians were in love with the chivalric code and it became the basis for an English gentleman's sense of honor, and illustrated the strongly differentiated social roles played out by Victorian men and women. It was during this time that England embraced Sir Thomas Malory's *Le Morte d'Arthur*, a compilation of tales about King Arthur, Gawain, Tristram, Lancelot and the Round Table.

One gallery theme emphasizes the Pre-Raphaelite fascination with portraiture and the idealization of feminine beauty. The signature image of the show, Dante Gabriel Rossetti's *Proserpine* is on view with these works. One of the characteristics of the movement is the intensity of involvement of the various individuals in each other's lives. Models were frequently also friends, professional colleagues and lovers. This was a crucial factor in the evolution of what came to be the Pre-Raphaelite style. They often used each other as subjects. For instance, Ford Madox Brown modeled the head of Christ in *Jesus Washing Peter's Feet* on his fellow painter Frederic Stephens and Burne-Jones used painter Marie Spartali for *Study of a Girl's Head for "The Mill."*

Following the portrait procedures of the Early Renaissance artists, the Pre-Raphaelites took a direct, particularizing approach to their subjects and often favored the simplicity of a profile view. Italian fifteenth-century relief sculptors who used this format influenced the only sculptor in the Brotherhood, Thomas Woolner, who created a cast in plaster of Alfred, Lord Tennyson.

Organized by Tate in association with the Frist Center for the Visual Arts, *The Pre-Raphaelite Dream* was curated by Robert Upstone. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Locally, the exhibition is sponsored by Jaguar and Thoroughbred Motorcars. A catalogue, authored by Robert Upstone and tracing the history of Pre-Raphaelitism, will be available in conjunction with the exhibition.

The exhibition has been shown at only two other venues, the Art Gallery of Western Australia (Perth, Australia) and Dunedin Public Art Gallery (Dunedin, New Zealand).

#### PUBLIC PROGRAMS

Saturday, May 22, 2:00p.m., Auditorium, Free

Robert Upstone: *Prisons, Sugar Cubes and Power Stations: A History of the Tate Gallery*  
Tate Curator Robert Upstone talks about how the Tate has evolved in the century of its existence, and the development of the national collection of British and International Modern art.

Wednesdays, June 9, July 14 & August 11, Noon, Auditorium, Free

*Off the Wall: Death, Beauty, and Melancholy: The Romantic World of the Pre-Raphaelites*  
Join John Holleman & Company for a little lunchtime theater, as we bring painting and literary masterworks to life at the Frist Center! Each of these Off the Wall presentations will explore the influence of Romantic literature on the work of the Pre-Raphaelites and their fascination with the tumultuous side of the human condition.

The Frist Center for the Visual Arts, located at 919 Broadway in downtown Nashville, Tenn., is an art exhibition center dedicated to presenting the finest visual art from local, regional, U.S. and international sources in a program of changing exhibitions. Gallery admission to the Frist Center is free for visitors 18 and under and for Frist Center members. Frist Center admission for adults is \$8.50, \$7.50 for seniors and military with ID and \$6.50 for college students with ID. Discounts are offered for groups of 10 or more with advance reservation by calling 615.744.3246. The Frist Center is open Monday through Saturday 10:00 a.m. until 5:30 p.m. and Sundays 1:00 until 5:00 p.m. The Frist Center is open extended hours Thursdays until 8:00 p.m. The Frist Center website can be accessed at <http://www.fristcenter.org/>.

For more information, contact:

Ellen Jones Pryor  
(615) 243-1311  
[epryor@fristcenter.org](mailto:epryor@fristcenter.org)  
or  
Mimi Fondren

(615) 744-3332  
mfondren@fristcenter.org

## **YALE CENTER FOR BRITISH ART HOSTING TWO PRE-RAPHAELITE EXHIBITIONS**

Alfred William Hunt Exhibition, September 18 – December 12, 2004

Alfred William Hunt (1830-1896) was one of Britain's most original landscape painters and watercolorists of the second half of the nineteenth century. Adopting the principle of "truth to nature" espoused by his friend and mentor John Ruskin, Hunt developed a highly individual form of Pre-Raphaelite observation of nature in the 1850s and early 1860s. He later moved away from the brilliant color and meticulous detail associated with Pre-Raphaelitism. Fearing that a literalness and narrowness of focus had descended on British landscape painting, he took a more atmospheric and poetic approach, inspired by—but never simply imitating—the work of J. M. W. Turner.

Organized by the Ashmolean Museum in Oxford and the Yale Center for British Art, the exhibition includes approximately seventy watercolors, drawings, and oils. It is the first major exhibition devoted to Hunt since the memorial exhibitions that followed his death.

"The Beauty of Life': William Morris and the Art of Design," October 14, 2004 – January 2, 2005

William Morris's place in the history of 19th century design is examined in this exhibition of more than 250 works drawn from the rich holdings of the Huntington Library, Art Collections, and Botanical Gardens. Focusing particularly on Morris's decorative arts firm, Morris & Co., the exhibition features original designs for stained glass, wallpaper, textiles, embroidery, and tapestry, including a spectacular stained-glass window designed by Morris's partner and lifelong friend Edward Burne-Jones. Also on view are works from Morris's printing venture, The Kelmscott Press, with a selection of designs and books published by the Press.

Organized by The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California. The Museum is open Tuesday-Saturday, 10:00am-5:00pm, and Sunday, 12:00pm-5:00pm, and is located in downtown New Haven, CT., on Chapel Street, between York and High Streets. For more information, please contact:

203-432-2800  
or  
203-432-2850  
e-mail: bacinfo@yale.edu  
www.yale.edu/ycba/

## **ARTS & CRAFTS PRESS MORRIS NOTECARDS**

The Arts & Crafts Press of Olalla, Washington, has printed some lovely Morris notecards for the Huntington's

Exhibition "The Beauty of Life: William Morris and the Art of Design." Designs include the Frontispiece to the Kelmscott Chaucer as well as to the Kelmscott A Dream of John Ball, and famous quotations from Morris. They are printed on deckle-edged acid-free Strathmore pastel stock. The notecards can be seen and purchased at <http://www.artsandcraftspress.com/>.

Furthermore, any society members who identify themselves as such (mention you learned about the notecards in this newsletter) will have 20% of their sale to the William Morris Society. For more information, visit the website or call the press at: (360) 871-7707.

## **INFORMATION WANTED**

### **SIMEON SOLOMON'S CORRESPONDENCE**

Roberto C. Ferrari of Florida Atlantic University is researching the correspondence of Simeon Solomon (1823-1905) for the first compilation of Solomon's extant letters. Mr. Ferrari is also interested in the correspondence of Abraham Solomon (1826-1862) and Rebecca Solomon (1832-1886), Simeon's brother and sister. If you have any information about correspondence written by or to Simeon Solomon, particularly regarding any letters held in private collections, please email [rferrari@fau.edu](mailto:rferrari@fau.edu).

### **WILLIAM MORRIS'S LIBRARY**

Shannon L. Rogers, the editor, is still looking for any otherwise unaccounted volumes once belonging to William Morris for a catalogue of Morris's library. If you own, or once owned a volume that Morris himself once owned, please email [srogers@sju.edu](mailto:srogers@sju.edu) or [us\\_news@morrissociety.org](mailto:us_news@morrissociety.org).

### **NWCBS GOES ON-LINE**

When the NWCBS disbanded, it seemed to that there was still a need for British Historians in the Northwest to contact each other to share information of interest. For example campus events, visiting speakers, lectures, readings, exhibits, and links to websites could be shared and the list could also help would-be speakers find fellow panelists, particularly for NW conferences. Therefore Margaret DeLacy of Portland, Oregon volunteered to create a listserv called NWCBS.

The list is currently up and running on Yahoo. It is completely unmoderated. NWCBS is a list for scholars, professors and researchers in British Studies who are located in the Northwestern United States and Western Canada. Members are encouraged to join the North American Conference on British Studies. To subscribe, send the message with "subscribe" in the header and the body to: [NWCBS-subscribe@yahoogroups.com](mailto:NWCBS-subscribe@yahoogroups.com)

### **THE NINES STEERING COMMITTEE ANNOUNCES A NEW INFORMATIONAL WEBSITE**

NINES is a group of scholars and humanities computing specialists engaged in building a "networked interface for nineteenth-century electronic scholarship" (NINES). This interface is to be an online research and publishing environment for integrated, peer-reviewed editorial and critical work in nineteenth-century studies, both British and American. NINES aims to address the crisis in humanities publishing and to engage in the rethinking of literary and cultural studies -- in method as well as theory -- by establishing an institutionalized mechanism for new kinds of digital-based analytic and interpretive practices. NINES plans to support both born-digital and traditional academic scholarship, providing an alternative venue for the publication of important critical work, including work that is of great value to academics but of little monetary value to university presses (single-author studies, for example).

The website contains information about planned summer workshops in electronic editing (for which successful applicants will receive fellowship funding to come to the U of Virginia) and presents guidelines for potential NINES contributors. It also lists scholars serving on the Romantic, Victorian, and Americanist editorial boards, describes exciting analytical and pedagogical tools under construction, and offers a reading list and full description of the NINES project. The Victorian editorial board, which is being overseen by NAVSA, is made up of the following scholars:

Amanda Anderson, Johns Hopkins University  
Nancy Armstrong, Brown University  
Susan Brown, University of Guelph, Canada  
Joseph Childers, University of California, Riverside  
Jay Clayton, Vanderbilt University  
Michael Eberle-Sinatra, Université de Montréal  
Andrew Elfenbein, University of Minnesota  
Dino Felluga, Purdue University  
Catherine Gallagher, University of California, Berkeley  
Pamela Gilbert, University of Florida  
Elaine Hadley, University of Chicago  
George Landow, Brown University  
Michael Levenson, University of Virginia  
Jerome McGann, University of Virginia  
Andrew Miller, Indiana University  
Leah Price, Harvard University  
Linda Shires, Syracuse University  
Herbert Tucker, University of Virginia  
John Walsh, Indiana University

They invite conversation and participation, and hope you will join them in a grassroots effort to shape humanities publication and computer-assisted scholarship. For information about NAVSA, go to <http://www.purdue.edu/NAVSA/>. The NINES website itself can be found at <http://www.nines.org/>.

## CALL FOR SUBMISSIONS

### *CLIO'S DAUGHTERS: VICTORIAN WOMEN MAKING HISTORY*

Proposals are invited for an edited collection, *Clio's Daughters: Victorian Women Making History*. Essays would focus on texts--historical or historical fiction--written by Victorian women OR the depiction of actual historical women represented in Victorian history or fiction.

Some questions the essays might consider:

- How do Victorian women usurp the roles of historian they might have been denied because of their gender?
- How is the role of novelist used to appropriate the role of historian or historical subject?
- To what ends do Victorian women appropriate history?
- What kind of subgenres emerge when women appropriate previously male-authored histories?
- How are lower-class, possibly illiterate, women given voice in Victorian history?
- How might we theorize a women's (or feminist) historiography?

Please send inquiries and abstracts of 3-5 pages with works cited page(s) and a biographical note to:

Lynette Felber  
Professor of English  
Department of English and Linguistics  
Indiana University-Purdue University, Fort Wayne  
Fort Wayne, IN 46805  
felber@ipfw.edu  
llfelber@comcast.net  
DEADLINE: June 30, 2004

### *TRANSLIT: UCLA JOURNAL OF COMPARATIVE LITERATURE*

#### SPECIAL ISSUE: EDWARD SAID, ORIENTALISMS, CULTURES OF EMPIRE

*TransLit* is a new, refereed journal produced by graduate students in the Department of Comparative Literature at the University of California at Los Angeles. A meeting place for a wide range of disciplines and theoretical approaches, the journal publishes scholarly articles that treat textual, visual, musical, or other media, and which relate broadly to the field of Comparative Literature. Bringing together a range of critical studies, *TransLit* serves as a forum for challenging disciplinary boundaries, fostering innovative connections, and examining the relevance of comparative literary studies in the contemporary world.

For its inaugural issue *TransLit* invites submissions on both the pioneering work of Edward Said and related topics. We seek articles that consider the impact of Said's literary criticism, his more theoretical work, and his political activism. We encourage submissions that address his work directly as well as those relating tangentially to issues central to his career. Possible topics include the following:

- Redefining the field of Comparative Literature
- The continued importance of Orientalism for a wide range of disciplines
- Post-colonial studies and critique of imperialism
- Secular Criticism
- Humanism after Said
- The role of the intellectual in society
- Bridging academia and political activism

Submissions undergo a blind peer-review by either graduate students and/or faculty members specializing in the areas or topics addressed in the submission. The author's name should appear only in the cover letter and should not appear in the submission, except in notes or bibliographical citations (with no first-person references). Manuscripts should meet the following criteria:

1. Include a cover letter and a one-page abstract.
2. Manuscripts should be between 15 and 25 pages and must be in MLA style (see *The MLA Style Manual* and the *MLA Handbook for Writers of Research Papers*).
3. Authors must provide translations of all extensive quotations not originally in English.
4. Send a hard copy of each submission to:

Submissions Editor  
*TransLit*: UCLA Journal of Comparative Literature



Dept. of Comparative Literature  
212 Royce Hall  
P.O. Box 951536  
Los Angeles, CA 90025

Questions: [translit@ucla.edu](mailto:translit@ucla.edu)  
DEADLINE: August 1, 2004

*BODIES IN TOLKIEN*

Essays are being reviewed for a collection on the subject of Bodies in the texts of J. R. R. Tolkien. A myriad of topics are appropriate for this collection. Possible approaches include:

The body as interpreted in England (and the Commonwealth) [1892 to the present]

The body as interpreted in America [1950s to the present]

War and bodies

Medieval, modern and middle-earth bodies

Biblical bodies

Embodiment of historical figures

Monstrous and heroic bodies

Decrepit and whole bodies

Dead bodies

Female and male bodies

Free and bound bodies

Tortured bodies

Sexualized bodies

Bodies and ( or as) performance

Communal and individual bodies

Racialized bodies

Indigenous bodies

Bodies and religion

Bodies and art

Bodies and language

Moral and amoral bodies

Bodies and pleasure/jouissance

Bourgeois bodies

Carnavalesque and classical bodies

Bodies on stage/screen [the musical opens in London in 2005!]

Gazing at bodies

Erotic bodies

The King's Two Bodies

Body as text/text as body

Substantive abstracts or complete essays can be Word documents attached to emails or hard copy.  
Please include your name, affiliation, and sufficient contact information to:

Dr. Christopher Vaccaro  
Department of English  
407 Old Mill  
University of Vermont  
Burlington, VT 05401  
[cvaccaro@uvm.edu](mailto:cvaccaro@uvm.edu)  
DEADLINE: August 15, 2004

*DICTIONARY OF LITERARY BIOGRAPHY*

Contributors are sought for a new volume in the *Dictionary of Literary Biography* series, 20th Century British Gothic and Romance Writers, to be published by Brucoli Clark Layman, Inc. in 2007. The entries vary in length from 3,000-12,000 words, but each entry should combine a biographical/bibliographical narrative with a critical assessment of the author's works. Authors of published entries receive a small honorarium.

For a list of available entries, please send a letter of interest and brief CV (no attachments please) via e-mail to:

haley.f.fishburn@ttu.edu  
or by post to  
Haley F. Fishburn  
Department of English  
Texas Tech University  
P.O. Box 43091  
Lubbock, TX 79409-3091

In the letter of interest, please provide full mailing address. Assignment of entries will begin on June 15, 2004.

If you are unfamiliar with DLB format, see <http://www.bcl-manly.com> or consult your library reference section for examples of previous volumes in the series.

DEADLINE: August 30, 2005

*READER: ESSAYS IN READER-ORIENTED THEORY, CRITICISM AND PEDAGOGY*

*Reader* seeks submissions of essays for a special issue, "Ecocriticism and the Practice of Reading." We are interested in essays that explore and reflect upon reading-oriented theory and practical applications in composition and literary studies. What is the relationship between reading and ecological thinking? How does the practice of critical reading enrich the study of social and biological interrelationships? What pedagogical strategies for reading, interpreting, and analyzing texts (in and outside the classroom) contribute to the fundamental questions in reader-oriented theory, criticism and pedagogy. Why do we read? What do we read? How do we read?

*Reader* is a semiannual publication that generates discussion on reader-response theory, criticism, and pedagogy. An interdisciplinary journal, *Reader* encourages submissions in areas such as literature, reading research, gender studies, rhetoric, composition, visual representation, and cultural studies. Originating in 1976 as a newsletter responding to the growing interest in reader-response criticism and theory within literary studies, the journal now has international circulation and contributors from diverse backgrounds. *Reader* is owned and published by University of Pittsburgh. For more information on *Reader*, visit the journal's website: <http://www.pitt.edu/~reader/>.

Essays should be 20 - 30 pages in length, and should be submitted in MLA and MS Word formats.

Queries are welcome. Send to the guest editor:

Prof. Mark C. Long  
Department of English  
229 Main Street  
Keene State College  
Keene, NH 03435-1402  
mlong@keene.edu  
DEADLINE: November 1, 2004

*VICTORIAN CRITICAL INTERVENTIONS*

The New Victorian Life and Literature Series at Ohio State University Press  
Edited by Donald E. Hall, California State Univ., Northridge

Donald E. Hall, editor of "Victorian Critical Interventions," is soliciting provocative, theory-based contributions to Victorian cultural studies. This new book series will focus solely on brief manuscripts that make brash and revisionary claims.

At the present time, there is no regular publication venue for arguments that need more than the space of a long article, but significantly less than that of a customary (80,000+ word) book. This series is seeking manuscripts that are (or are revisable to) 40,000-60,000 words in length and that are adaptable to a standard format. In final draft form, all series entries must open with an introduction that sets out the book's interventionist claim and surveys the context into which it is intervening, followed by 3 or 4 body chapters covering its topic thoroughly, and must conclude with a clear and

succinct assessment of the impact of the book's argument on the field of Victorian studies. Pertinent manuscripts might examine any of a wide variety of "texts": Literary, religious, political/historical, art or music-related, gender/sexuality-related, science- or class-related, or even that of Victorian studies itself. Engaging with Victorian studies as a multi- and inter-disciplinary field, manuscripts should be accessibly written and appeal to a diverse audience of readers (including intermediate through advanced-level students) interested in clear delineations of the scholarly "conversation" on a particular topic, as well as one critic's attempt to reveal its omissions and add provocatively to it. Series volumes should work to redefine what we know and do as "Victorian studies."

Send inquiries to:

Donald E. Hall  
English Dept  
CSUN  
Northridge, CA 91330-8248 or  
donald.hall@csun.edu

### *LITERATURE COMPASS*

*Literature Compass* is seeking papers on all topics in the study of Victorian literature.

Literature Compass ([www.literature-compass.com](http://www.literature-compass.com)), a new online resource from Blackwell Publishing, seeking papers on all topics in the study of Victorian literature. The site surveys new trends and developments in literary study and publishes original survey articles on new and important directions in criticism and theory (as well as a range of useful reference resources).

Literature Compass is made up of nine sections, devoted to nine fields of study. Articles within each section range from 1000 words (short) to 10,000 (long 'Viewpoints', peer-reviewed). We welcome finished articles and abstracts for work in progress; Literature Compass does not however publish primary research. Articles typically fall into at least one of the following three categories:

1) Overview of a topic in your field with a survey of recent scholarship - Which topics are driving your field? What new research has been published? Can you put that new research in context with your own insights?

Examples: Liz Oakley-Brown - Ovid's *Metamorphoses* and the Sexual Politics of Translation in Early Modern England

[http://www.literature-compass.com/renaissance/view\\_LICO\\_005.asp](http://www.literature-compass.com/renaissance/view_LICO_005.asp)

Mark Blackwell - The It-Narrative in Eighteenth-Century England: Animals and Objects in Circulation

[http://www.literature-compass.com/18thcentury/view\\_LICO\\_004.asp](http://www.literature-compass.com/18thcentury/view_LICO_004.asp)

2) Comparative look across sections or boundaries - How are various fields interacting? Are there related things happening in different fields? Can one area provide an insight into another when used in teaching or research?

Example: Francis O'Gorman and Katherine Turner - *Clasping Hands Across the Gulf: The Victorians and the Eighteenth Century*

[http://www.literature-compass.com/victorian/view\\_LICO\\_027.asp](http://www.literature-compass.com/victorian/view_LICO_027.asp)

3) State of the field - Can you offer a fresh perspective on developments in your field? Perhaps there are arguments drawing attention away from the critical points? Are there new resources worthy of attention? Which critical approaches are dominating the field or gaining momentum?

Examples: Seth Lerer - *The Endurance of Formalism in Middle English Studies*

[http://www.literature-compass.com/medieval/view\\_LICO\\_006.asp](http://www.literature-compass.com/medieval/view_LICO_006.asp)

George Justice - *The ESTC and Eighteenth-Century Literary Studies*

[http://www.literature-compass.com/18thcentury/view\\_LICO\\_002.asp](http://www.literature-compass.com/18thcentury/view_LICO_002.asp)

Please send articles (along with a short description of yourself and your work) or direct any questions to the Victorian Section Editors:

David Amigoni for Prose and the Novel

[d.amigoni@engl.keele.ac.uk](mailto:d.amigoni@engl.keele.ac.uk)

Marion Thain for Poetry and Drama

[M.Thain@bham.ac.uk](mailto:M.Thain@bham.ac.uk)

For more information on preparing your article, please contact:

Kivmars Bowling  
Literature Compass Assistant  
kivmars.bowling@oxon.blackwellpublishing.com

### *SOCIAL SEMIOTICS*

*Social Semiotics* is a refereed journal and has been published continuously for 14 years. The journal invites work that explores relationships between Culture, Meanings and Practices in a broad range of contexts. Contributions are invited from anyone who feels at home in the transdisciplinary conjunction which the journal represents. We would be interested in papers which deal especially (but not exclusively) with the following topics:

asylum seekers  
cultural geography  
space and identity  
risk and communication  
surveillance

Papers should be 5-7 000 words in length and referenced in the Chicago Style.

Instructions for Authors are available at the back of the journal or on the Taylor & Francis website:

<http://www.tandf.co.uk/journals/authors/csosauth.asp>

Please send contributions to:

Professor Terry Threadgold  
Professor of Communication & Cultural Studies  
Head, School of Journalism, Media & Cultural Studies  
Cardiff University  
Bute Building  
King Edward VII Avenue  
Cardiff CF1 3NB  
UNITED KINGDOM  
ThreadgoldT2@cf.ac.uk

### **CONFERENCES**

*5TH INTERNATIONAL UTOPIAN STUDIES SOCIETY CONFERENCE*, Oporto, Portugal, July 8-10, 2004

The 5th Annual Conference of the Utopian Studies Society/Europe will be held at the Faculty of Letters of the University of Porto (FLUP) in July 2004. The Conference is organized by the Utopian Studies Society/Europe with the collaboration of the Institute of English Studies, the Department of Anglo-American Studies and the Margarida Losa Institute of Comparative Literature of the Faculty of Letters of the University of Porto.

For further information please visit:

[www.lettras.up.pt/upi/utopianstudies/index.html](http://www.lettras.up.pt/upi/utopianstudies/index.html)

or contact:

Dr Fatima Vieira  
mfatimavieira@netcabo.pt

*2004 TOLKIEN SOCIETY SEMINAR*, Carlisle, UK, July 17, 2004.

The themes for this year's Seminar is Influences on Tolkien and the Influence that Tolkien has had on others. Papers are sought which explore Tolkien's influence on other writers or artists or the public in general or indeed film makers. Papers are also welcome on the things that influenced his work including myths or other authors or aspects of his life.

If you want to offer a paper, please contact:

Trevor Reynolds  
65 Wentworth Crescent  
Ash Vale, Surrey, UK GU12 5LF

membership@tolkiensociety.org

DEADLINE: As soon as possible

*THE SECOND INTERNATIONAL CONFERENCE ON NEW DIRECTIONS IN THE HUMANITIES*,  
Monash University Centre, Prato, Tuscany, Italy, 20-23 July 2004

The conference is to be hosted by the Monash University Centre in Prato (30 minutes by train from Florence, and 15 minutes from the Florence International Airport) and the Monash Institute for the Study of Global Movements, in association with the Globalism Institute at RMIT, Melbourne. Confirmed speakers include Juliet Mitchell, Professor Psychoanalysis and Gender Studies and Head of Department in Social and Political Sciences at the University of Cambridge and Jack Goody, Fellow of St John's College and Emeritus Professor of Social Anthropology at the University of Cambridge, United Kingdom. Visit the conference website for a listing of other speakers as they are announced.

Full details of the conference are to be found at:

<http://www.HumanitiesConference.com>

*A COMMONWEALTH OF SCIENCE FICTION*

Liverpool, UK, August 5-8, 2004

By the end of the twentieth century, science fiction had come to be dominated by American books and magazines produced by writers in the Gernsbackian-Campbellian tradition. Equally television, films and comics have been dominated by agendas and conventions established in Hollywood and New York. But this is not the only kind of science fiction available to writers and readers, producers and consumers. At the moment there is a boom in British science fiction, in recently years there has been a boom in Australian science fiction, and Canadian science fiction continues to thrive. Sometimes challenging the US tradition, sometimes appropriating it, sometimes entirely separate, there is a whole Commonwealth of Science Fiction.

Building on the success of the 2001: A Celebration of British Science Fiction event the Commonwealth wishes to bring scholars, critics, researchers, academics, librarians and readers together to consider that Commonwealth and the commonweal: the Empire writing back, centres and margins, national histories of science fiction, national identity and science fiction, dialects and idiolects, hybrid identities, post-imperial melancholy, international and local markets, the 'Special Relationship', the Pacific Rim vs. the North Atlantic, and discoveries and rediscoveries, evaluations and re-evaluations of science fiction in any media, written or visual, from Commonwealth countries.

The Commonwealth currently consists of: Anguilla, Antigua and Barbuda, Australia, Australian Antarctic Territory, Bahamas, Bangladesh, Barbados, Belize, Bermuda, Botswana, British Antarctic Territory, British Indian Ocean Territory, British Virgin Islands, Brunei, Cameroon, Canada, Cayman Islands, Channel Islands, Cook Islands, Cyprus, Dominica, Falkland Islands, Falkland Islands Dependencies, Fiji, Gambia, Ghana, Gibraltar, Grenada, Guyana, India, Isle of Man, Jamaica, Kenya, Kiribati, Lesotho, Malawi, Malaysia, Maldives, Malta, Mauritius, Montserrat, Mozambique, Namibia, Nauru, New Zealand, Nigeria, Niue, Norfolk Island, Pakistan, Papua New Guinea, Pitcairn Islands, Ross Dependency, Seychelles, Sierra Leone, Singapore, Solomon Islands, South Africa, Sri Lanka, St Helena, St Lucia, St Vincent and the Grenadines, Swaziland, Tanzania, Tokelau, Tonga, Trinidad and Tobago, Turks and Caicos Islands, Tuvalu, Uganda, United Kingdom (England, Scotland, Wales, Northern Ireland), Vanuatu, Western Samoa, Zambia and Zimbabwe.

Guests of Honour will be Damien Broderick, Jon Courtenay Grimwood and Nalo Hopkinson

Send expressions of interest to:

Andrew M Butler

Dept of Media and Arts

Canterbury Christ Church University College

Canterbury, CT1 1QU, UK

[amb21@cant.ac.uk](mailto:amb21@cant.ac.uk)

*TOLKIEN 2005: THE RING GOES EVER ON*, Aston University, Birmingham, England, August 11-15, 2005.

To mark the 50th anniversary of the publication of *The Lord of the Rings*, The Tolkien Society announces a major international conference and convention combining scholarship, celebration and commemoration. Tolkien 2005: *The Ring Goes Ever On*, will be a worldwide gathering of Tolkien readers and enthusiasts, students of Tolkien's writings and artists responding to those writings, performers, actors and adapters; collectors and curators; bibliographers and philologists; established academics, new researchers and creative writers; journalists, publishers, biographers, commentators and film-makers.

The conference organisers now announce a first call for papers. Lectures, seminars and panel presentations are invited on all aspects of the writings of J.R.R. Tolkien. The conference encourages submissions intended for a variety of audiences: academic and literary critical contributions are welcome, as are responses aimed more broadly at the wide diversity of Tolkien readers and filmgoers. Contributions should combine sound scholarship with accessibility. Emerging conference themes include:

Art and Illustration  
Authors responding to Tolkien  
Dramatisation and film adaptation  
Publication histories  
Translation  
Philology & Middle-earth Languages  
Ecology and Environment  
Ethics, Power and Conflict  
Tolkien and War  
Popularity and the legacy of Tolkien  
Gender and identity  
Myth, Fantasy and Romance patterns  
Characterisation and narrative  
The Inklings  
Tolkien on the Internet  
Tolkien and recent fantasy literature  
Tolkien in literary theory and cultural studies  
Contact.

Further details and booking forms are available at:

<http://www.tolkiensociety.org/2005/index.html>

Expressions of interest and proposals should be sent to the Programme Co-ordinator:

Bob Davis

c/o Faculty of Education

University of Glasgow

St Andrews Building

11 Eldon Street

GLASGOW

United Kingdom

G3 6NH

[2005.programme@tolkiensociety.org](mailto:2005.programme@tolkiensociety.org)

DEADLINE: NONE SPECIFIED

*MEDIEVAL-RENAISSANCE CONFERENCE XVIII*, The University of Virginia's College at Wise, September 16-18, 2004

The University of Virginia's College at Wise Medieval-Renaissance Conference promotes scholarly discussion in all disciplines of Medieval and Renaissance studies. The Keynote Address, Medieval "Englishness" Reconsidered, will be delivered by Bruce R. O'Brien of Mary Washington College.

For more information, please visit:

<http://www.uvawise.edu/history/medren.html>

*FOURTEENTH ANNUAL CONFERENCE OF THE TEXAS MEDIEVAL ASSOCIATION*, University of Dallas, Irving, Texas, September 17-18, 2004

The Plenary address by Steven J. Livesey (University of Oklahoma) will be "Accessus ad Lombardum: The Secular and the Sacred in Medieval Commentaries on the Sentences."

Papers on any aspect of medieval culture—literary, historical, musical, philosophical, art-historical, or religious—are welcomed. For more information, please visit:

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

Please submit session and paper abstracts (150-300 words) to:

Philipp W. Rosemann  
Philosophy Department  
University of Dallas  
Irving, TX 75062-4736

Or

Don Kagay  
2812-A Westgate  
Albany, GA 31721  
dkagay@asurams.edu

DEADLINE: August 15, 2004

*VICTORIAN FAITHS AND DOUBTS*, University of Birmingham, Birmingham, UK, September 18 2004

The Midlands Interdisciplinary Victorian Studies Seminar meets regularly in Birmingham to hear research papers from academics working in the Victorian period. This study day will be a special session of MIVSS at which we invite the postgraduate community across the country to explore issues of faith and doubt in Victorian culture. This study day will be organized around postgraduate papers and we suggest this as a good opportunity to gain experience at presenting research or perhaps test out a chapter of a thesis or dissertation. The call for papers is open to both taught and research postgraduates and we hope that the day will be as much about discussion as presentation, so postgraduates who do not wish to present a paper are also encouraged to attend.

We would like to consider how technological, scientific, religious and cultural change and advance presented enormous and various challenges to Victorian social, literary, artistic and philosophical practice. We hope to hear papers that explore how such developments provoked different levels of conviction and belief and/or misgivings and skepticism. Therefore, we invite proposals for 20 minute papers that seek to discover how faith and/or doubt were attached to, for example:

The occult  
The New Woman  
Crime  
Evolution  
Industrialism  
Imperialism  
Education  
New technologies  
Degeneration  
Past and future  
Civilizations  
Self-improvement  
Eugenics  
Church(s) & religious practice.

We would encourage a broad interpretation of the conference topic, and interdisciplinary approaches are especially welcomed. A selection of applicants will also be invited to submit a paper for a peer-reviewed web publication.

At the morning session we will hear and discuss papers at two panels. In the afternoon we invite you to join us for a tour of Birmingham's rich Victorian heritage, including the famous Pre-Raphaelite collection at Birmingham Museum and Art Gallery, and Edward Burne-Jones's stained glass windows in Birmingham Cathedral. The study day will finish at 5pm.

There is no registration fee for this study day and refreshments will be provided during the morning's academic session. For further details of the study day, and directions to the Shakespeare Memorial

Room, please visit:

[www.studyday.net](http://www.studyday.net)

Please send proposals of no more than 300 words to:

[faithsanddoubts@studyday.net](mailto:faithsanddoubts@studyday.net)

DEADLINE: July 1 2004

*"PRISM! WHERE IS THAT BABY?": LOCATING WILDE IN 2004*, University of New South Wales, Sydney, Australia, September 22-25, 2004

Special Guest: Merlin Holland (Oscar Wilde's Grandson)

Details about the conference can be found at:

<http://irishstudies.arts.unsw.edu.au/>

*ONCE AND FUTURE MEDIEVALISM*, University of Melbourne, September 27-28, 2004

The Once and Future Medievalism conference takes as its theme the afterlife of medieval culture, whether this takes the form of historical reconstruction or imaginative recreation, in the academy or in high or popular culture, from the late medieval and early modern period to the contemporary era. The Keynote speaker will be John Ganim (English, University of California, Riverside), speaking on "Middle Ages at the World's Fairs: Medievalism, Orientalism and Imperialism." Plenary speakers are Andrew Lynch (English, University of Western Australia), speaking on "Holy Wars: British Medievalist Fictions as Cultural Struggle" and Louise D'Arcens: (English, University of Wollongong), speaking on "Inverse Invasions: Australian Fiction, Allegory and the 'real' Middle Ages."

For more information, please contact:

Helen Hickey

The Department of English with Cultural Studies

The University of Melbourne

Victoria, 3010

AUSTRALIA

Fax: (+61 3 98344 5494)

[h.hickey@unimelb.edu.au](mailto:h.hickey@unimelb.edu.au)

Or visit the website at:

[www.english.unimelb.edu.au/medievalism/index.html](http://www.english.unimelb.edu.au/medievalism/index.html)

*"SEEING THINGS: VISION IN THE MIDDLE AGES"*, Columbia University, New York, New York, October, 16 2004

Keynote Address: Professor Richard Emmerson, Medieval Academy

This conference will explore medieval vision in its broadest terms. We invite essays that engage with theories of vision, perception, and imagination. How did medieval people envision themselves and each other? What does it mean to "see things" in the Middle Ages? How do we envision the Middle Ages?

Suggested topics include:

Visions: eschatology, apocalypse, mysticism, dreams, and otherwise

Seeing Texts: modes of reading, translation, interpretation, and occlusion

Manuscripts, Illumination, and Documentary Culture

Imag(in)ing the Middle Ages

Seeing the Body

Sights and Sites: encountering, mapping, and chronicling

Seeing Spaces: public/private, sacred/secular, urban/rural

Optics and Technology

Blindness and Blind Spots in the Middle Ages

Seeing, Reading, and Writing History

Graduate students and recent recipients of the Ph.D. in Art History and Architecture, Archaeology, History, Music, Philosophy, Religion, and all Area Studies and Literature Departments are invited to submit a 250-word abstract and cover letter indicating any audio-visual requirements. We also encourage the submission of complete panels.



For more information, please contact:

Derrick Higginbotham

dh479@columbia.edu

Kate Olson

kq01@columbia.edu

Medieval Guild

Dept. of English and Comparative Literature

602 Philosophy Hall - MC 4927

Columbia University

New York, NY 10027-4927

DEADLINE: July 31, 2004

*VISAWUS 2004*, Seattle, Washington, October 21-23, 2004

The Victorian Interdisciplinary Studies Association of the Western United States (VISAWUS) announces its ninth annual conference, hosted by the Department of English at the University of Washington in Seattle, Washington, October 21-23, 2004.

The focus of this year's conference is Victorian Innovations. The keynote speaker will be Susan P. Casteras, professor of art history, University of Washington.

The conference hotel will be the Silver Cloud Inn University Village, 5036 25th Avenue NE, Seattle, WA 98105. For reservations or hotel information, phone (206) 526-5200 and ask for VISAWUS rates for any or all evenings from October 20-23. Sessions will be held on the UW campus, about six blocks from the hotel. Further information concerning fees, transportation, conference meals etc. will be available from: Cara Lane  
cgiacomi@u.washington.edu

*MIDWEST CONFERENCE ON BRITISH STUDIES (MWCBS) 50TH ANNIVERSARY CELEBRATION AND ANNUAL MEETING*, East Lansing, Michigan, October 22-23, 2004

The Midwest Conference on British Studies will hold its annual meeting in East Lansing, Michigan on October 22-24, 2004. The host institution for this fiftieth annual meeting is Michigan State University.

Plenary speakers will be:

Professor Gordon Stewart - "How Many British Empires Were There?"

Professor Paul White - "Holy Robin Hood: Pentecostal Reveling and the Outlaw Tradition"

Further information is available from the MWCBS website:

<http://www.eiu.edu/~localite/britain/mwcbs/index.htm>

*HISTORICAL NOVEL—HISTORY AND THE FUTURE*, Cortland, New York, October 29-31, 2004.

After last year's very successful panel on the historical novel, we look forward to another interesting and enlightening panel at The Central New York Language and Literature conference at SUNY Cortland in Cortland, New York. This year the conference is focused the future. While we are not limited to the theme in our papers, here are three very broad questions we could consider.

How might the historical novel intersect with our formulation of the future?

What might the relationship of the historical novel be in nation building?

How do representations of the past in fiction serve to broaden awareness of history and hence perhaps influence the way the future is shaped?

These questions ask us to consider some of the essential questions about the genre itself. Historiocity. Accuracy. Story. Can one be privileged over another? Are overtly political novels ever successful as literature?

You are welcome to write about canonical and non-canonical texts, translations, and historical/speculative fiction and historical/mysteries.

Please send proposals of 250 words to:

holtfort@oswego.edu

DEADLINE: 15 July 2004.

*EXPOSING THE NINETEENTH CENTURY: INTERIORS, INTERIORITY, AND INTROSPECTION*,  
Rutgers University, New Jersey, November 6, 2004

Keynote Speakers: Diana Fuss, Princeton University and Mary Poovey, New York University

For more information, please visit:

<http://rci.rutgers.edu/~xpose19c>

*"DON'T YOU HAVE ANYTHING BETTER TO DO?": WORK, PLAY AND HUMOR IN ENGLISH STUDIES*, Athens, OH, November 6, 2004

The Department of English at Ohio University invites writers, teachers, and scholars in English Studies to Athens, Ohio, Saturday, November 6th, 2004 for a one-day conference on the negotiation between work and play in our professional and public lives. We are interested in how this space is mediated in classrooms, literature, theory, and art.

There is a \$25.00 Registration Fee for the conference, which includes a copy of "Quarter After Eight: A Journal of Experimental Prose and Commentary." Keynote Speakers: To Be Announced

For more information & updates visit:

<http://www.english.ohiou.edu/conference/>

or call:

740-593-2837

*WAR IN FILM, TV, AND HISTORY*, Dallas, Texas, Nov. 11-14, 2004

The Film & History League, with the Literature/Film Association, will be holding its conference on "War in Film, Television, and History" during November 11-14, 2004, near Dallas, Texas.

This year's conference explores how wars have been presented in film and television programming. War has long been a popular subject for filmmakers, and we recognize that war and films about war are not limited to the modern era. Other historical epochs, from the hostilities of Biblical times and classical antiquity to the battles of the sixteenth, seventeenth, and eighteenth centuries, also have much to offer film audiences. In particular, the Middle Ages, a thousand-year expanse of human history, is a period beset with conflicts that have been transferred to the medium of film, and filmgoers have experienced the medieval period in approximately six hundred films that show Western Europeans in struggle with outside threats (such as Arabic, Asiatic, Germanic, or Scandinavian "invaders") as well as in contention with each other over heresies, schisms, or the desire for territory.

The Medieval Films Area seeks proposals for inclusion at this year's conference under the general theme of "Medieval Films at War". Presentations submitted for the Medieval Films Area must address some aspect of war or warfare in medieval, Arthurian, or pseudo-medieval film. Papers should also illustrate how the production relates to history or historiography, and the guidelines for the journal *Film & History* (reproduced below) offer some suggestions for investigating this aspect of medieval film:

- \* Analysis of individual films and/or television programs from a historical perspective (viewing the films/programs as historical artifacts)
- \* Survey of documents related to the production of films (how films move from initial ideas to the finished screen version)
- \* Analysis of history as explored through film (using film critically in the classroom)

Please submit proposals to the area chair at the address listed below. For your convenience, a select bibliography devoted to the study of medieval film appears online as *Medieval Studies at the Movies* at: <http://KingArthurForever.home.att.net/msam.htm>

For more information contact the Chair for Medieval Films Area:

Michael A. Torregrossa

34 Second Street

Smithfield, RI 02917-3627

[mtorregrossa@att.net](mailto:mtorregrossa@att.net)

Full details on the location, registration procedures, and additional area topics can be found on the web site at:

[www.filmandhistory.org](http://www.filmandhistory.org)

DEADLINE: 30 July 2004

*SUBTLE HISTORIES: UNCOVERING THE UNSEEN IN VISUAL CULTURE*, Graduate Symposium -  
UCLA Hammer Museum, Los Angeles, CA - November 12, 2004

This year's theme, *Subtle Histories: Uncovering the Unseen in Visual Culture*, is meant to encourage the disclosure of subtle, or untold, stories in art history, those that have been marginalized by adherence to strict disciplinary categories. We seek innovative submissions from scholars in any field who are concerned with the uncovering of such visual histories that have been hidden, lost, or never realized. In a climate charged with identity politics, often based on binary oppositions, have we been overlooking those stories that do not fit neatly into these binaries? During the past two decades, Postcolonial studies, for instance, has increased our awareness of the complexity of cultural interaction and exchange, both past and present. How can this kind of critical reassessment be applied to other periods, cultures and media, within the broad domain of visual art, to address these new, composite cultural and political identities and histories? How can we incorporate these stories into the discourse? Writers such as Antoinette Burton, Ann Stoler, and Christopher Pinney, among others, have sought to direct our attention to these "smaller" stories that have not yet found a place within standard academic divisions.

Contributions from fields ranging from anthropology to the sciences have successfully challenged Art History's established categories and opened up new spaces for the recovery of representations that did not fit the frames of the discourse. Our goal is to build on those strides that have already been made and further explore the subtle complexities in visual culture and representation.

Visit the UCLA AHGSA Symposium website at :

<http://www.humnet.ucla.edu/humnet/arthist/ahgsa/symposium.html>

*INTERNATIONAL CONFERENCE ON EVOLUTION AND ORGANISATION DENATURING DARWIN*,  
International School of Philosophy, Amersfoort, the Netherlands, November 12-14, 2004

Darwin, once again, is seemingly everywhere - competing for general acclaim as The Greatest Briton; slugging it out with Creationists in American schools; the subject of public disputes as to who can be regarded as his true disciples; with awards in his name for both scientific endeavour and suicidal stupidity; through to new reclamations of his ideas in academia. And even though the theory of evolution may not be the 'universal acid' that Daniel Dennett (1995) seeks, burning through all that stood in its way, it has been etched into a broad swathe of the natural, social and political sciences. Sometimes, for example, it appears to merely rest as agreeable metaphor, as in Marshall's 'teeming millions' in economics; sometimes to lie as causal explanation, as in social inequality as rendered by social Darwinists; sometimes to stand as proof, as atheistic fundamentalists use it to deny the existence of Gods; and sometimes to act as the Trusty Sword of Truth, as wielded to defeat those contemporary bogey figures, be they post-modernists, feminists or social-constructionists (see, for example, Pinker, 2003 or Dawkins, 1976 and 2001).

The misapplication of Darwinist thinking in the social sciences, on its own, could justify a conference. Yet such a narrow theme risks simply returning to the bitter battles over sociobiology of the 1970s, fought over similar terrain. Instead, the rise and rise of Darwinism itself demands a closer look. We suggest here four themes that might evolve.

First, perhaps, is the origin of *The Origin of Species*. The genesis of the central idea - evolution through natural selection - continues to attract discussion as to whether Darwin was creator, or (unknowing) disciple. Yet Darwin's construction of the argument, his proof (drawn from his own cultivations) and its presentation, draws into question the whole question as to what is natural, and what is selected. Thus, for example, even as his theory appears to extinguish one Creator, in practice, another seems to emerge in His place - a theme that is continuously re-enacted today, as programmers seek to develop natural selection in software. We would welcome papers further examining such origins and their consequences.

Darwin's writing is undoubtedly skilled, as he weaves his subjects into an evocative narrative. But the pernicious spread of Darwinism cannot be laid simply to the power of his rhetoric. Why did the idea of evolution through natural selection so quickly and virulently spread beyond its natural host and find such welcome in seemingly unrelated fields? And why does it continue to excite similar interest as an explanation for apparently unrelated phenomena today? We welcome work that seeks to explore the phenomena of Darwinism itself.

At the same time, despite Darwin's own warnings, as his ideas spread they became and continue to become derivations of derivations: mere pastiche or downright wrong. Diluted and adulterated, these homeopathic theories claim to explain more and more of the world around, be it in terms of rampant individualism or carefully pruned collective, while still claiming fidelity to the purity of their source. Unsurprisingly, such unruly science has shown itself capable of producing monsters, both hopeful and hopeless, with monstrous results. We call, then, for critique of such abominations.

And finally, despite the overwhelmingly critical tone of what has preceded, there is the question of where a more considered examination of the consequences of the Darwinist explosion might take us. This may stretch, for example, from the exploration of a radical humanism that might take account of contemporary issues that oscillate between the biological and social sciences, such as Bionomics, through to discussion to whether Darwinism and the social sciences will always remain incommensurable. In the field of organisation, for example, could we go beyond rather simple notions of 'population ecologies' to consider the mutual co-construction of 'organised' bodies and the 'fitness landscapes' that they both constitute and inhabit?

There will be two plenary sessions at the conference, featuring a total of four keynote speakers. Dr Gowan Dawson of the Victorian Studies Centre, University of Leicester and Dr David Amigoni of the Department of English Literature and Philosophy at Keele University will both address a plenary session entitled Reading Darwin. The other plenary, entitled Evolution and Creation, will be addressed by Dr Steve Brown of the Department of Human Sciences at Loughborough University and Professor Jack Cohen of the Institute of Mathematics at the University of Warwick.

A themed issue of the Routledge journal, Culture and Organization, is under discussion. Papers appropriate in terms of theme and contribution will also be selected for consideration for the Palgrave journal, Emergence, Complexity and Organization.

The conference fee will be in the region of 300? (450 euros) and will include accommodation and all meals, including a gala conference dinner. The language of the conference will be English.

The conference is being jointly organised by the Centre for Philosophy and Political Economy of the University of Leicester, UK and the Department of Critical Theory and Organisation of the University for Humanistics, Utrecht, NL.

Further details and registration information will be made available via the conference website:

<http://www.le.ac.uk/ulmc/cppe/darwin>

Specific queries should be addressed to:

[darwin@le.ac.uk](mailto:darwin@le.ac.uk)

*SECOND INTERNATIONAL CONFERENCE ON THE ENGLISH LANGUAGE IN THE LATE MODERN PERIOD 1700-1900*, University of Vigo, Spain, November 25-27, 2004

The University of Vigo, through its Department of English, is organizing the Second International Conference on the English Language in the Late Modern Period 1700-1900 (LMEC2), which will take place in Vigo, 25th-27th November 2004. It is our aim to follow the path already unfolded by our colleagues at the University of Edinburgh in 2001 by presenting and evaluating ongoing research in the syntax, lexis, phonology, sociolinguistics, etc. of the period in question.

Since the topic is still very much alive in the minds of everyone devoted to historical linguistics, we consider it a good idea to summon the LModE fellowship again in Vigo with several aims to pay heed to: a) what is the status of the projects we all presented at the Edinburgh Conference?, b) how many areas of the period are still unexplored?, c) what projects could be presented to tread on those relatively new linguistic territories?, etc.

The following guest speakers have already confirmed their attendance: Prof. Laurel Brinton (British Columbia), Prof. Teresa Fanego (Santiago de Compostela), Prof. Charles Jones (Edinburgh), Prof. Bernd Kortmann (Freiburg) and Prof. Merja Kytö (Uppsala).

If you are interested in attending the Conference do not hesitate to contact the organisers at:

Second Late Modern English Conference (LMEC2)

Department of English

Facultade de Filoloxía e Traducción

University of Vigo  
Campus Lagoas-Marcosende  
E-36200 Vigo (Spain)  
E-mail: [lmec2@uvigo.es](mailto:lmec2@uvigo.es)  
website: <http://webs.uvigo.es/lmec2>  
phone: +34 986812350 / 13958 / 12365 / 13959  
fax: +34 986812380

*SOCIAL HISTORY SOCIETY ANNUAL CONFERENCE*, Trinity College, Dublin, Ireland, January 7-9, 2005

The Society encourages proposals for papers, especially those promoting wide-ranging discussions of the present state and future of cultural and social history. Papers given at the Conference 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.

The six thematic strands are as follows. For further information please contact the Strand Organisers:

Cultures and Identities

contact Shani D'Cruze

[shani@d-cruze.freerve.co.uk](mailto:shani@d-cruze.freerve.co.uk)

Self and Society

Margaret Pelling

[margaret.pelling@history.ox.ac.uk](mailto:margaret.pelling@history.ox.ac.uk)

Life Styles and Life Courses

Mary Clare Martin

[mc-martin@talk21.com](mailto:mc-martin@talk21.com)

Deviance, Inclusion and Exclusion

David Nash

[dsnash@brookes.ac.uk](mailto:dsnash@brookes.ac.uk)

Production and Consumption

Barry Doyle

[Barry.Doyle@tees.ac.uk](mailto:Barry.Doyle@tees.ac.uk)

Cultural Mapping and Transnational Exchanges

David Hopkins

[DMH@arts.gla.ac.uk](mailto:DMH@arts.gla.ac.uk)

ALL abstracts (including those also sent directly to Strand Organisers) MUST 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](mailto:l.persson@lancaster.ac.uk)

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

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

DEADLINE: September 30, 2004

*VICTORIANS AND THE OTHER*, University of Auckland, New Zealand, February 9-12, 2005

The Keynote Speaker will be Jerome McGann.

Offers of papers from scholars in any discipline relevant to Victorian studies are invited. 'The Other' may be treated synchronically (in terms of Victorian ideas about geography, culture, race, gender, sexuality, psychology, the non-human) - or diachronically (in terms of the pre- or post-Victorian periods). Interdisciplinary contributions are also welcomed.

Papers should be of 20 or 30 mins duration. Please send an abstract of 200-300 words to:

Associate-Professor Joanne Wilkes  
Department of English  
University of Auckland  
Private Bag 92019  
Auckland, New Zealand  
j.wilkes@auckland.ac.nz  
DEADLINE: October 1, 2004

*26TH ANNUAL CONFERENCE OF THE NINETEENTH-CENTURY STUDIES ASSOCIATION*, Augusta, Georgia and Aiken, South Carolina, March 10-12, 2005

This year's conference theme is "Infantuation: Childhood, Youth, and Nineteenth-Century Culture." During the nineteenth century, you couldn't turn a corner - or a page - without some broom-wielding urchin, be-ribboned cherub, or herd of baby buggies getting in your way. How much of this was due to an actual change in population and how much of it was the result of a shift in cultural focus? The NCSA invites proposals for papers addressing ways in which the nineteenth century developed, interpreted, or invented infancy, childhood, adolescence, and youth both as ontological categories and as phases in human and national development. The conference will be held in Augusta, Georgia (at the historic Partridge Inn) and Aiken, South Carolina. Augusta's airport has frequent connections to Atlanta.

The NCSA was founded to promote interdisciplinarity. We encourage proposal submitters to consider ways in which the attention to childhood and youth re-shaped fields such as medicine, art, nature, music, literature, politics, sexuality, race, ethnicity, and architecture. Possible topics include:

toys, clothing, and other artifacts

growing pains - evolving life

childhood, race, and ethnicity

boyish masculinity and politics, imperialism, and careers

women's "babification" (as Mary Elizabeth Braddon called it)

concern for children, censorship, and new publishing criteria

babes in the woods: children, nature, and animals

youth-centeredness and developments in aesthetics, artistic genres and architecture

the place of maternity in the suffragette movement

fantasy, imagination, and the young

the changing practice of medicine and the development of Public Health initiatives

childhood and emerging disciplines such as anthropology and sexology

childhood as a middle- and upper-class phenomenon, unfamiliar to the working classes and poor

the Pre-Raphaelites' children - where are they?

the impact of labour needs and industrialization on the boundaries of age categories

youth, crime, and criminality

age, demographics, and sciences of the city and built environment

eternal youth and the rise of consumerism

ageism and the role of the elderly in society and the family

Female Impressionists and the cult of the baby

Further information about registration and accommodations will be available in the Fall from:

Suzanne Ozment  
Office of Academic Affairs  
University of South Carolina, Aiken, SC 29801  
suzanneo@usca.edu

Proposals should consist of a one-page, single-spaced abstract (12 point font), with the title of the paper and author as heading; the paper must be able to be presented within 20 minutes. Proposals should be accompanied by a one-to-two page vita. Email submission is preferred.

Send materials to the Program Director:  
Ann Ross  
Dept. of English  
California State University, Dominguez Hills  
1000 E. Victoria Street  
Carson, CA 90747-0005.  
annrossphd@hotmail.com  
aross@csudh.edu  
DEADLINE: October 15, 2004.

*THE COMICS GET MEDIEVAL 2005*, San Diego, California, March 23-26, 2005

Proposals are now being accepted for papers on any aspect of comics (comic strips, comics books, graphic novels, panel cartoons, etc.) featuring medieval themes for inclusion at a panel and roundtable to be sponsored by the Arthurian Legends Area, the Comics Area, and the Medieval Popular Culture Area of the Popular Culture Association for the 35th Annual Meeting of the Popular Culture Association at the San Diego, California to be held on 23-26 March 2005, at the San Diego Marriott Hotel and Marina, 333 West Harbor Drive, San Diego, California 92101.

Please address all inquiries and proposals to:  
Michael A. Torregrossa  
34 Second Street  
Smithfield, RI 02917-3627  
mtorregrossa@att.net

A select list of potential topics and a bibliographic guide to medieval comics appears as part of The Medieval Comics Project:  
<http://torregrossa.home.att.net/mcp/mcphome.htm>  
DEADLINE: 15 September 2004

*ECONOMIC HISTORY SOCIETY ANNUAL CONFERENCE*, University of Leicester, UK, April 8 – 10, 2005

The 2005 annual conference of the Economic History Society will be hosted by the University of Leicester from 8 to 10 April in the Halls of Residence and Conference Centre located at Oadby, approximately two miles from the main university campus.

The Conference Programme Committee invites proposals for entire sessions (of 1.75 hours duration) as well as for individual papers. The former should include proposals and synopses for each paper in the session, although the committee reserves the right to determine which papers will be presented in the session if it is accepted. If a session is not accepted, the committee may incorporate one or more of the proposed papers into other panels.

The committee welcomes proposals in all aspects of economic and social history covering a wide range of periods and countries, and particularly welcomes papers of an interdisciplinary nature.

For each proposed paper, please send (preferably by e-mail, in MSWord format) a short c.v. and a short abstract of 400-500 words to:

Maureen Galbraith  
Economic History Society  
Department of Economic & Social History  
University of Glasgow  
4 University Gardens  
Glasgow G12 8QQ  
Scotland  
UK  
ehsocsec@arts.gla.ac.uk  
DEADLINE: September 20, 2004.

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## COLOPHON

This newsletter was written and edited by Shannon L. Rogers. Items for inclusion, books for review, news from or about members, calls for papers, conference announcements, event notifications, and comments are welcomed. Shannon Rogers, 321 W Montgomery Ave, North Wales PA 19454 or [us\\_news@morrissociety.org](mailto:us_news@morrissociety.org).

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Updated 9 July, 2016