

*Bulletin of the  
Midwest Victorian Studies Association*

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Special Anniversary Issue

Lawrence Poston, Guest Editor

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MVSA'S 25<sup>TH</sup>: ITS FRIENDS LOOK BACK

With Contributions From

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### *Our Twenty-Fifth Anniversary: A Preface from the Executive Secretary*

I cannot recall how I initially heard about MVSA, but I do remember attending my first Annual Meeting in Chicago in 1985. Held at the Newberry Library, with "Victorians at Home" as its theme, this conference – which featured presentations by Walter Arnstein, John Reed, Jane Stedman, Michael Wolff, Mary Burgan, and Nicholas Temperley, among others – was thoroughly delightful. Indeed this conference was an especially welcome late-semester break for me, a young assistant professor at a small college in central Illinois, struggling with a heavy teaching load and feeling rather isolated from "the profession." At that 1985 MVSA meeting, I was made to feel welcome; our current President, Kris Garrigan (the Executive Secretary at that time) and others whom I had the opportunity to meet, made sure of that. With "Victorians Abroad" announced as the next year's focus, I determined to come back, and I have regularly attended MVSA ever since, with only a couple of meetings missed over the past seventeen years.

I certainly agree with others who have testified that warm collegiality, thoughtful papers, lively discussions, congenial conversations, and entertaining diversions – musical, theatrical, and culinary – have been the hallmarks of MVSA over the years I have been a member. Presentations on plumbing and pianos, crime and church music, divorce and devotion, stitchery and scandal, paintings and peripheries (one could go on in this fashion at great length) have evidenced the extraordinary range and appeal of the papers presented at the annual meetings. The formal aspects of the conferences aside, I fondly recall some memorable social occasions. Like others, I remember vividly the Victorian Ball of 1988 held at the Monroe County Courthouse in Bloomington, IN. Among many fine MVSA meals enjoyed along the way, I distinctly recollect a lively (and productive) cross-disciplinary guys'-night-out in Chicago's Greek Town with historians Altholz, Itzkowitz, and Sack on one side of the table, and with Poston, Trela, and Koepp on the other side, representing English. The conversation, as one might well expect, was thoroughly enjoyable--and so was the food.

It has been a special honor and genuine pleasure serving these past three years as the Association's Executive Secretary. The many people with whom I have worked closely in managing MVSA's affairs and in planning the annual meetings of 1999, 2000, and 2001 have made the job rewarding and satisfying. I certainly look forward to many more fine experiences in MVSA in the years ahead.

Robert C. Koepp, *Illinois College*

### *Introduction and Allegro from the Guest Editor*

In 1986, when asked by the Executive Committee to provide something appropriate to MVSA's tenth anniversary, I provided a thumbnail sketch of its origins and delivered it at a meeting in Cincinnati. Rather than repeat the substance of what I said then (I can copy these obscure reminiscences from the newsletter in which they were printed and send them to any interested inquirer) I will here note a few details that escaped mention at the time. For instance, at an early planning meeting on the then-Chicago Circle campus, I met for the first time two gentlemen from Urbana, Walter Arnstein and Nicholas Temperley, the second of whom informed me over lunch in Greek Town that yes, indeed, there were not only Victorians who composed symphonies, but Victorian scholars who were actually musicologists. I also remember early and memorable assistance from a variety of people, some of whom, like these downstate colleagues, have stayed with us since the beginning (Florence Boos and John Reed among them), others whose assistance, though timely, came mostly at the beginning, notably Bill Heyck, Emmet Larkin, Joe Burchfield, Bob Webb, and Carol Simpson Stern. And it seemed time, on our twenty-fifth, to ask others to

join in the reminiscing. Among them are Linda Hughes, whose memory of my making a pitch for an MVSA in St. Louis evokes here an editorial sigh of regret ("dark brown hair," indeed; *tempora mutantur, nos et mutamur in illis*) and Walter Arnstein's record of the organizational meeting in Chicago the following fall. Walter notes especially Jane Stedman's chairing a musical session, with commentary, on Gilbert and Sullivan's *Princess Ida*, and later on in this booklet his account is complemented by Jane's own memory of that occasion. *Victorian Studies* reviewed that inaugural meeting in its book review section, noting that the business session was "conducted with great jollity by Poston."<sup>1</sup> I haven't the faintest memory of what I said, though I do remember that when Michael Wolff was named Honorary Member, his fate at almost all such inaugural meetings, he took off his shoe and began to chew on its toe. In fact my own memory is that far from being jolly, I was, as a relative novice in meeting-planning, in a state of perpetual panic. Jane Stedman, watching me hover in the back as I waited for something to go wrong during the musical performance, told me that she was afraid I was either trying to tell her to stop or that I was in the midst of cardiac arrest. Such anxieties were heightened by the fact that we had decided that our annual conference would take place in spring, and therefore had a scant six months or so to put together a meeting in Urbana. This, of course, added to the tension: almost immediately, I remember thinking to myself, we must go through all this again.

Yet despite the bustle and panic, I also recall a feeling of elation, even given such humble beginnings. The first newsletter of which I have a copy is No. #2 (May 1979), which has something that could hardly be dignified by the term "financial statement" but informs me that after Urbana (1978) and St. Louis (1979), we had dropped from a balance of \$701.18 to one of \$277.37. None of us were guilty of mismanagement – we were just reluctant to begin the formality of imposing dues.

In a message in the July 1988 newsletter, writing as President, I commented on another aspect of MVSA to which several of our contributors, notably Linda Hughes, Dale Trela, and Alisa Clapp-Itnyre all advert. "Newcomers often remark on MVSA's openness and informality; it is, one of them put it to me, a friendly group, free of the one-upmanship and careerism regrettably characteristic of some scholarly gatherings." I can recall only one recent exception in the form of some harsh criticism meted out a few years ago to a graduate student panel by a senior faculty member from another country who has presumably since returned there. She stands out in my memory as one of our very few exceptions to the rule of scholarly ecumenism in our discourse and a tone of kindly encouragement to the young.

It was in that same 1988 message that I unveiled another ambition: "Were our resources to grow, I myself would like to see them going...to the support of promising young graduate students in our field...say, an MVSA dissertation fellowship enabling a future entrant to the field of Victorian studies to carry out study here or in Britain, for a summer if not a year." We have not quite reached that goal, but its principle is embodied in the creation of the Walter L. Arnstein Fund for an annual prize for dissertation research in Victorian studies. At the time of its inception in 1990, we paid for an initial prize of \$300 out of our revolving accounts, but now that we are approaching \$18,000 in interest-generating principal, the annual prize affords significant assistance toward international travel even if it still falls far short of covering all expenses. The establishment of this award marks perhaps the second major phase in our development as an organization and, so far as I know, is something that makes us unique among Victorian associations.

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<sup>1</sup>Since this is the only time I have ever received a theatrical review, the temptation to quote it is pleasantly irresistible. See David B. Wilson, *Victorian Studies*, 22 (1978), 111-112.

MVSA also worries perhaps more self-consciously about its inter- or multi-disciplinary image than any organization to which I've ever belonged. Though not privy to the process by which the 2001 program was constructed, I join others in being sensitive to the fact that only one paper was from someone not identified as a member of an English department. And on a separate page, "Victrivia," I have noted some statistics, which some might choose to find disturbing, about the provenance of the papers at our meetings. But on the other hand, the very best papers submitted in any given year do, I think, rather happily ignore departmental boundaries, if we take departments as a stand-in for the disciplines they represent. In general, angels rush in where only fools would fear to tread. I have listened with pleasure to Tom Prasch, one of our historians, discoursing on Ruskin and to Linda Hughes addressing the composer Arthur Somervell's liberties (for musical reasons) with the text of Tennyson's *Maud*, while the work that made William McKelvy an Arnstein prizewinner reminds us that Gladstone is of interest to far more than a narrow band of political historians. We all roam freely through photographic archives, our simplifications occasionally corrected by someone who really knows the technical details of the history of photography, and the Victorian reworking of the Arthurian legends are alike the province of the historian with whatever prefix he or she may sport – "art," "literary," or the simple sobriquet "historian" in its naked majesty. At the same time, the ever-present danger of our becoming too heavily weighted in the direction of literature and literary theory suggests that MVSA might well for the future give more consideration to the active solicitation of panels on broad interdisciplinary themes or on model Victorian studies courses that could speak to a variety of constituents. The impressive syllabus of such a course, team-taught by Bill McKelvy and Richard Davis at Washington University, is surely an example of the interdisciplinary nature of the field to which Michael Wolff, in his birthday greetings, pays special tribute.

Had I world enough and time, and the reader the requisite patience, I myself would pay tribute to many others who have given us support over the years – our line of presidents, executive secretaries, and executive committee members who do much of the annual labor of MVSA and do so with energy, graciousness, and good humor. Kudos in particular to our current Executive Secretary, Bob Koepp, for bringing MVSA firmly into the Internet Age with the creation of a home page: you can reach us at any time at <http://www2.ic.edu/MVSA/>. Bob has also been most supportive of this project, and is responsible not only for the production of the booklet that follows but the choice of pictures and their insertion.

This gathering of memories and tributes results from an open invitation to all members of MVSA, though we pursued with particular vigor those who were with us from very early times and/or held office or appointments. Some non-respondents deplored lack of time or of inspiration, but we are pleased to present the remarks of all those who did send something. We have not bothered to edit out overlaps among the contributions or to adjudicate memories that might be somewhat at variance, choosing rather to emulate *The Ring and the Book* as a reflection of the relativity of all human knowledge. Gloriously unrefereed, this special issue of the newsletter is intended to celebrate our memories of the past, along with our confidence that the 2001 conference, on Victorian Endings, will not mark the ending of MVSA.

Lawrence Poston, *University of Illinois at Chicago*



**Presidents of MVSA, 1977-1995, together at the 1995 Annual Meeting at Roosevelt University in Chicago: L-R: James J. Barnes, Lawrence Poston, Martha Vicinus, Nicholas Temperley, Debra N. Mancoff, Walter L. Arnstein, John R. Reed, and Patrick Brantlinger. (One might note that MVSA's officers have not, by and large, been prominently involved in temperance movements.)**

### *A Gathering of Presidents*

From **WALTER L. ARNSTEIN (1977-1980)**

Academic organizations are not noted for their success in keeping a record of their own history. I am therefore favorably inclined toward this compilation of recollections that Larry Poston has undertaken. For me the MVSA has meant many things: the chance to meet in sociable settings a number of unusually congenial people; valuable invitations to view the Victorian era through the eyes of specialists in literature, art, and music, as well as history; friendly listeners to some of my own reflections on Queen Victoria's world and other topics; the unexpected opportunity to become the recipient of an exceptional honor; as well as,

across the years, the labor of slogging through innumerable paper and prize proposals.

Although many historians champion the virtues of oral history, I remain something of a skeptic. Most people admittedly retain strong impressions of particular episodes in their childhood and adolescence but, once they have attained a teaching post, many academics find that courses, semesters, committees, and conferences all tend to flow into one another. In my own case, I do possess a recourse, however. From the time that, in 1954, I permanently left New York City for the Midwest, I wrote a weekly letter to my parents there, and – as things turned out – my father faithfully saved all those letters and filed them chronologically. Inasmuch as my mother lived until 1996 and my father until 1998, at least two thousand letters now slumber in my

basement study, available to stir, to confirm, or to undermine a host of fugitive memories.

This is how, in a letter of November 23, 1977, I described the very first meeting of the MVSA:

My own week involved a variety of university commitments...[I served as History Department chair at the time.] Then on Friday I drove to Chicago with a university car in order to attend the inaugural meeting of the fledgling Midwest Victorian Studies Association. I presided at one session involving Victorian education and attended with pleasure two others, one of which featured a stage exchange of letters between John Stuart Mill and Harriet Taylor, another a discussion, with musical examples, of the evolution of Gilbert and Sullivan's *Princess Ida* from Tennyson's poem to Gilbert's burlesque to Sullivan's operetta. *Princess Ida*, though not one of the most popular of the G&S productions, has enjoyed a revival in recent years because of its subject matter, Victorian feminism: *Princess Ida* goes off to found a university of her own with a group of female friends. Initially all males are barred including chessmen. At the business meeting, I found myself elected president of the organization, which involves university faculty members in English, history, musicology, art, and speech who share an interest in nineteenth-century Britain. More than sixty people attended, and others have expressed interest. I can't say that I was one of the inspirers of the organization, but I did express sufficient interest last winter to become involved. In my "inaugural address" I reminisced about the snows of New Hampshire in February and explained how my quest had begun in a small Georgia town more than two years earlier. [Readers who may find puzzling that particular allusion should recall that Jimmy Carter had taken office as President of the United States earlier that same year.]<sup>2</sup>

In a letter of January 18, 1979, which I shall not quote here, I related how my wife and I had traveled to Chicago from Champaign by Amtrak in order to enable me one Saturday morning to slip and slide to the Newberry

Library, the site of a program planning committee meeting of the MVSA. Snow from an earlier storm had not yet been cleared from the streets, and snow was again falling heavily that day. Only four of the expected eight members of the committee made it to the meeting, but we succeeded in working out a tentative program for the April conference and to enjoy a convivial lunch at the Khyber restaurant thereafter. By mid-afternoon, however, traffic was grinding to a halt, and Loop department stores were closing early. That evening's Leontyne Price concert for which we had tickets was cancelled. Fortunately the Midland Hotel remained open because, during the night, the temperature fell to nineteen below.

The train that was scheduled to take us back to Champaign the next morning was, Amtrak announced, "annulled." Also "annulled" that Sunday were all the other trains and buses and airplanes scheduled to depart from Chicago. We spent the greater part of the day at Union Station waiting vainly for a train before returning on Sunday evening to the same hotel. Our room remained available because, even as no one could leave the city, neither could anyone enter it. There were no trains for Champaign the following morning either, but at 11:30 a.m. we did manage to catch one to Bloomington, Illinois. There, three and a half hours later, a kindly Amtrak agent prevailed upon a conductor just going off duty to give us a ride in his car to the bus station. After another wait and a slow journey on a slick interstate highway, we managed to reach our Champaign home on Monday night.

Thereafter, MVSA program committee members conferred not in person but by letter, phone, and (in recent years) e-mail. It may be appropriate, however, to alert a new generation of MVSA members to the spirit of self-sacrifice demonstrated by the organization's Founding Fathers and Mothers.

*University of Illinois at  
Urbana-Champaign*

<sup>2</sup> Readers are invited to compare founding member Jane Stedman's memories of this event, p. 13 below. Jane's recollections confirm the existence of "entertainments" as a near-staple of MVSA's programs from the very beginning.



**L-R: Lawrence Poston (with "dark brown hair"), John Reed, Carol Simpson Stern, and Walter Arnstein at the Third Annual Meeting of MVSA, Washington University, St. Louis (1979).**

**From JOHN R. REED (1980-1982)**

I write without resources to consult, so this is impressionistic, but it has to do with a winter visit to Chicago for one of the earliest meetings of the officers of MVSA. The trip by train to Chicago was enjoyable and so was that early meeting. We discussed the organization of MVSA, the nature of its financial structure, and so forth, but as the day wore on, the weather turned quite nasty. Snow was falling fiercely. It was, indeed, developing into a blizzard.

My train was scheduled to leave for Detroit, as I recall, sometime around 4:00 p.m. I managed to get to the train station all right, though my shoes were essentially ruined. I had not expected blizzard conditions. But my train was cancelled. The tracks were drifted over and they were sending out locomotives to clear them. Five o'clock came and went, as did six o'clock.

Then there was an announcement that the authorities were going to put together an omnibus train to serve passengers from two or three separate trains. It would have a locomotive at the front and at the back. They hoped this train would be able to make it through the drifts, but they offered no

guarantee. We set off, the snow still falling heavily. There were many stops, both to take on and discharge passengers at stations, and to see if we could progress along the line. Fortunately, I had a substantial book with me and could divert my mind from the meteorological dilemma around me. It was a slow and jerky journey, but by two or three in the morning, the train pulled into a snowless Detroit. I reflected, as I was driving home from the station, on what rigors we scholars subject ourselves to for the glory of our profession.

*Wayne State University*

**From NICHOLAS TEMPERLEY (1982-1984)**

I will always remember opening Larry Poston's circular letter in 1975 or thereabouts, in which he proposed to set up an organization entirely devoted to Victorian studies. Such a thing had seemed beyond the reach of possibility.

Historians and literary scholars can have little idea of the depth of isolation that awaits a musicologist who chooses to specialize in the Victorian age. Never mind that Victorian art music closely resembles its Continental Romantic counterpart, the favorite of many "classical" listeners and performers; that Sullivan and Elgar are among the most widely admired British composers of any period; that much Victorian popular music, including hymn tunes, songs, and dances, remains an invincible part of English and American culture. Forget the fact that music quite obviously played a big part in the lives of Victorians. Still the old view prevails: they were an unmusical lot, and what little music they managed to produce is trivial and unworthy of serious study.

I have made this complaint often, probably *ad nauseam*, at MVSA meetings and in print. An obvious retort is, "Then why did you choose to specialize in Victorian music?" I must admit that it suggests I was not entirely averse to isolation, or to fighting lonely battles for losing causes. But perhaps, after all, I merely wanted

to maintain a certain distance from my fellow musicologists. At any rate, a circular letter from Larry Poston, in 1975 or thereabouts, proposing to set up an organization entirely devoted to Victorian studies, warmed the old cockles, and I responded eagerly.

It was for me an entirely new and a rather heady, almost unnerving experience to meet with a group that was totally and unapologetically devoted to the Victorian era. Where now was my battleground? I found myself alone again indeed, but in a different and much more agreeable sense: that I was the only musicologist in sight. This seemed to give my views a weight and value that they surely didn't deserve. The provisions of the constitution designed to assure interdisciplinarity meant that I was at once placed on the Executive Committee, and not many years later had the signal honor of being elected President. The meeting of 1982, however, the only one at which I was president from beginning to end, was also (I believe) the only one I have ever missed, due to a broken leg caused by slipping on the ice – not, I'm afraid, on the slopes of the Rockies, but in our own driveway in Urbana, Illinois.

It turned out that scholars in other disciplines, unlike musicologists, really want to know about Victorian music. On several occasions the program committee has given me a free rein to organize special sessions devoted to musical matters. Sometimes I have been pressed to put on musical entertainments. Being the only music show in town (for much of the time) has been, for me, a most delightful part of the MVSA. And I quickly found out that the rich variety of other members' insights would give me all kinds of new angles on Victorian music, and would offer some enjoyable collaborations. I am thinking especially of the work I did with Linda Hughes on the Tennyson/Somervell song-cycle *Maud*. On one occasion I joined forces with another musicologist, William Gatens, who was briefly a member, in a program on Victorian church music. It was the MVSA, too, that brought me into fruitful contact with a scholar who was just across the campus, who has become a

close colleague and friend, but who might have remained a mere acquaintance in the rigid compartmentalization of a large university: Walter Arnstein. An Arnstein-Temperley collaboration concerning the Queen's musical interests, long under discussion, may yet one day come to pass.

In short, the Association has been nothing but good news for me from the start. That it clearly has been for many others is demonstrated by its striking success and vigor, and by the remarkable loyalty of a hard core of members who continue to attend meetings year after year.

*University of Illinois at Urbana-Champaign*



**Dining in Bloomington, IN, at the Fourth Annual Meeting (1980): L-R: Patrick Brantlinger, Nicholas Temperley, and Frederick Kirchhoff.**

From **PATRICK BRANTLINGER** (1991-1993):

For a small organization, MVSA seems always to have had mighty ambitions. These have ranged from Founding Father Walter Arnstein's delightful impersonations of Queen Victoria ("I will be good" to its programmatic tackling, at its meeting at St. Paul a couple of years ago, the entire universe of "the Germanic" (for some Victorians, of course, the entire universe either was or ought to have been Germanic.) It has also been the most musical of the academic organizations I've

been associated with. Gilbert and Sullivan, of course, but on both sides or ends of that cultural middle ground, the high – Nicholas Temperley's impressive get-ups of the art song and of church music, and the low – Cynthia Patton's equally impressive sessions of Victorian popular music (I still have somewhere in my files the copy of "Song of the Cannibal Isles" that she gave me). The drama has also been high – and low – I refer here, for instance, to the production of Tom Taylor's "Ticket of Leave Man" that I got the Bloomington Theater to stage as part one of our programs.

Equally high but not low have been the many excellent papers delivered by, among other folks, a sizeable number of graduate students. I have always felt that one of the great benefits of MVSA has been to provide a comfortable venue for many of our best students' first efforts at giving conference papers.

Though I can't claim Founding Father status, I've participated long enough to recognize also how valuable to my own professional development MVSA has been. Making sure to get the slides right side down in a slide projector is one memorable lesson I shall never forget. But there have been many others, not least how, even in the midst of serious academic discussions and debates, great friends and colleagues can be formed across disciplines and throughout the Midwest and beyond. So: viva MVSA!

*Indiana University*

From **RICHARD W. DAVIS (1997-1999)**:

For a sober and serious-minded historian to be put down among members of that most whimsical of disciplines, students of literature, is a remarkable experience. Indeed it takes some getting used to.

To discover in an executive committee masquerading as a program committee that the theme of next year's conference is to be "canons" can only produce disbelief and dismay. Spelled in that way, it must mean authoritative lists, of books usually, or

members of a cathedral chapter. Given the source, one could probably safely assume the former. But would it be possible to find enough lists to keep a conference going, and if so could one call them authoritative? Admittedly the topic at least sounded more likely to float a conference than cathedral chapters.

Being outnumbered five to one, discretion seemed to dictate not challenging the decision in the committee. I thought I might raise the subject diplomatically in the general meeting that followed; and I might have done if I had been able to discover what procedures, if any, governed the proceedings.

Imagine my amazement and delight the next year at what the one-word theme could produce. Not only were canons of literature and theology discussed. Attention was also paid to howitzers and mortars, and I think a gatling gun may have slipped in. Trollope was naturally a favorite, but Clausewitz would have been quite as acceptable. Big Bertha may even have given rise to a paper on the gendering of artillery. I can't quite recall.

At any rate, it was all most exhilarating and wonderful. One can become addicted to it. Still, in the interests of attracting historians in the first place, I continue to advocate at least the occasional straightforward approach to planning meetings. Once you get them in, they, too, will be charmed by the most charming of scholarly societies.

It was not until I became president that I truly appreciated all the strengths of our Association. As I have perhaps suggested, I had always doubted the practical organizing abilities of literary scholars. Of course, I admired Larry Poston's skill as a drafter of constitutions (I only wished that our fellow-members would pay attention to ours), but clearly Larry has the saving grace of historical interests. So I was again amazed when the useful organizational adjustments of the last couple of years were largely conceived and wholly executed by the notorious "Gang of Four," former executive secretaries, plus the

current executive secretary – literary scholars all – with strong assistance from two past presidents from the University of Illinois at Urbana-Champaign, a professor of music and a professor of history.

The secret of my own high reputation as an administrator lies in my uncanny ability to persuade other people to do my work for me. In my own defense I must say that in the past this hasn't been easy. In my two years as President I had occasion to turn to many people for assistance of all sorts. So far as I can remember, my requests were never refused. An organization which can command this kind of loyalty must have not only great charm, but a great future.

*Washington University*



**1998 Officers Richard W. Davis, Julie Melnyk, and Kristine Garrigan relaxing during a break at the Annual Meeting in St. Paul, MN.**

From **KRISTINE OTTESEN GARRIGAN (1999-2001)**

As I sit before my computer screen conjuring up MVSA Memories, the first image that floats across my mind is, oddly, a sheet of ordinary paper covered with purple pica print – good grief, a relic from the low-tech age of typewriters and ditto machines! (Do ditto machines even exist now?) Said page appeared in my mailbox in the late '70s, announcing efforts to form a Midwest association for Victorianists. (And was that the standard term for us then?) It seemed a fine idea, but my husband and I were about to

leave Wisconsin for a year in Washington, where he would be participating in a White House program; we weren't sure we'd even return to the midwest. So I filed this tempting missive somewhere and forgot about it. In 1981, however, with both of us situated in Chicago at DePaul University, a registration brochure for MVSA's fifth annual meeting at the Newberry appeared in another mailbox; this time, I responded. Thus began what has been a consistently rewarding part of my life in both scholarly and personal terms.

Some of my most vivid recollections of our wonderfully varied programs over the ensuing twenty years are musical: from parlor songs around a piano to a Gilbert and Sullivan sing-along, from the haunting Somervell adaptation of Tennyson's *Maud* (later distributed on tape as part of a special issue of *Victorian Studies*) to Elgar's spectacular *Dream of Gerontius*. Splendid architectural settings have also abounded, such as the Gothic Revival Cathedral of St. James in Chicago, where an impressive session on church music was presented. Other handsome venues were associated – I am sorry not to be more serious here – with food and drink: dinners in the palatial St. Paul digs of the railroad magnate James Hill and in Roosevelt University's Louis Sullivan-designed library, luncheons in the old Studebaker mansion in South Bend and the Victorian town home in Chicago that now houses Biggs Restaurant, and a wine reception in the restored Hull-House.

If I were to pick my favorite meeting (and I shall), one that combined the stimulating scholarship, the music, the convivial collegiality, and of course the food and drink that made MVSA gatherings so enjoyable, I'd choose our 1988 conference at Indiana University. Our theme that year, "Victorian Belief and Unbelief" elicited some excellent papers. But the highlight was the "Victorian Ball" that Mary Burgan and her graduate students organized in the atrium of the Monroe County courthouse. Guests appeared in authentic Victorian dress (I can produce Walter Arnstein's snapshots of Nicholas and Mary Temperley doing a fine imitation of

Archdeacon and Mrs. Grantly—see below); authentic Victorian music was provided by a small but spirited ensemble that played such classic ditties as the Chesney Wold Polka and Bleak House Quadrille (identified on the dance cards); an authentic Victorian midnight supper of which Mrs. Beeton might have approved, prepared by IU grad student chefs (ask Keith Welsh about his oyster travails) was offered for our delectation.

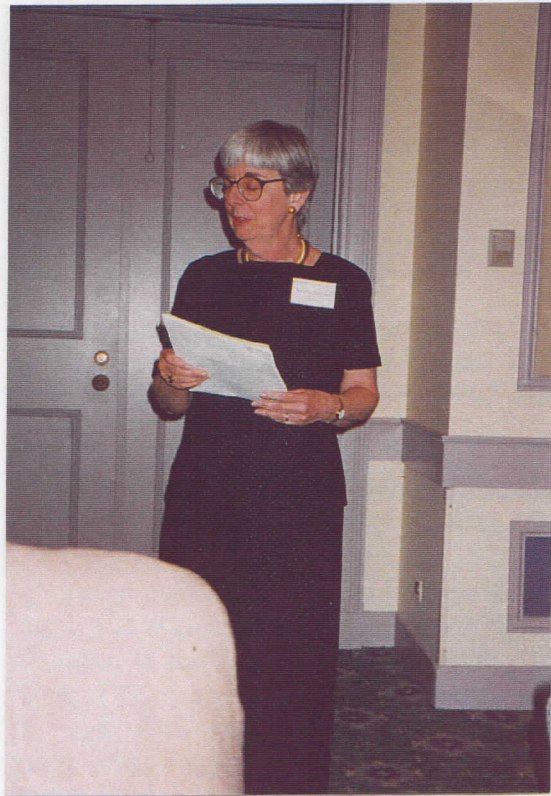


**Archdeacon and Mrs. Grantly (Temperley) at the Victorian Ball, Bloomington, IN, 1988.**

It was also at this meeting, my last as the Association's Executive Secretary, that I experienced a small but quintessential Victorian Moment. At any conference, even when the planning, as in this case, has largely been handled locally and superbly well, the Executive Secretary – or at least this one – often resembles the stereotypical harried hostess. I would habitually hover about the fast-emptying coffee urn, eyeing with alarm the tray of disappearing doughnuts, peer down corridors in search of missing moderators, fidget when paper presenters ignored the clock (which I'm afraid I still do.) But my real *bête noire* was always Intrusive Noises – errant vacuum cleaners outside in the hall, crashing

crockery in the adjoining dining room, garbage trucks filling up under the windows. On this Saturday morning, as Linda Peterson was giving a talk on current scholarship in Victorian religion, a great clamor filtered in from somewhere in the Union – it sounded like an especially enthusiastic pep rally or production of *Up With People*. I was immediately out the door to do something about this undignified distraction. One floor up, down a long corridor, the volume grew intense behind closed doors. I stormed in to confront an assemblage of fresh-faced teenagers rehearsing for a Salvation Army convention being held at IU that same weekend. Knowing that I could hardly silence these ebullient heirs of General Booth, I retreated quickly. How appropriate that at a meeting dealing with Victorian unbelief the Sallie Anns had the last exuberant word!

*DePaul University*



**Current President Kris Garrigan presiding at the business session of the Twenty-Third Annual Meeting at the Palmer House in Chicago, 1999.**

## A SAMPLER FROM OUR CHEQUERED PAST IN NEWSLETTERS

### **Please, Sir, I Want Some More**

"MVSA does not levy dues; its membership list consists simply of those who have been on our mailing list or who have asked for further information...speakers should in all cases endeavor to secure funding from their respective institutions rather than treating MVSA as the court of first resort." --Lawrence Poston, June 1979.

"Our balance on hand continues to fall; our savings account is so low that we will have to start paying a quarterly service charge....Three years ago we asked our members to contribute two dollars. Despite spiraling inflation, the same amount – from everybody – would make us solvent for at least another year. Of course the two dollar figure should not be taken as a limit; anyone contributing five dollars or more will, I promise, receive a handsome epistolary tribute..." – Frederick Kirchhoff, August 1980.

"For some time now, annual MVSA memberships have been \$5, a bargain by any standards – such a bargain, in fact, that dues income no longer adequately covers the Association's costs. For 1984-5, direct benefits to members (newsletter, directory, convention brochure) ran \$4.54, leaving little money to fund general expenses, especially those related to convention planning." -- "Please, Sir, I Want Some More": Executive Committee Establishes New Dues Schedule," Kristine Ottesen Garrigan, July, 1985.

"Please consider, when joining MVSA or renewing your membership, contributing an additional donation 1) to the Arnstein fund, 2) to MVSA's general and chronically meager coffers or 3) to the Fund for Aged and Decrepit Executive Secretaries. Donations to numbers 1) and 2) will perhaps provide a more lasting benefit than those made to FADES." – Dale J. Trela, September, 1992.

### **And He Got More**

"The Board...determined that the burden placed on the Executive Secretary was growing increasingly heavy and needed in some manner to be alleviated. It was determined that fund-raising duties should be the province of the Arnstein Committee, co-ordinated by the organization's Vice President. It may be necessary in the near future to divide the duties of the Executive Secretary, especially separating financial from secretarial functions." – Dale J. Trela, Summer, 1994.

"Treasurer Julie Melnyk reports that the current balance of the MVSA account is \$3186.96, now that all the bills for the past year...have been paid. The Arnstein Fund now totals \$13,682.25, taking to account a number of new donations. While this is a good-sized fund, it is not yet a large enough endowment to support the goal of maintaining the monetary award of \$1000 for the Arnstein Prize. Members are asked to consider a donation to the fund in the coming year, with Julie's reminder that contributions are indeed tax-deductible." – Robert Koepp, Summer 1999.

## MVSA Abroad

"Taking to heart our 1986 theme, MVSA President Martha Vicinus has spent the first half of 1985 in Australia at Griffith University and the University of Sydney, with stops in India and New Zealand, not to mention a helicopter expedition to the Great Barrier Reef...she assures us that 'when I return from an around-the-world trip that will have included most of the Empire,' I will be able to comment extemporaneously on every paper at the 'Victorians Abroad' conference. This will surely make me as unpopular as any Victorian sage/traveler/general busybody, but will be in keeping with the traditions of MVSA, which has always extended its welcome to every variety of Victoriana." – Kristine Ottesen Garrigan, July, 1985.

## Our Task

"Now that the first three conferences of the Midwest Victorian Studies Association – at Chicago, at Urbana, and at St. Louis – are a matter of history, it may be appropriate to reach some provisional conclusions as to both the feasibility and the appeal of such an organization...For all of us on the Executive Committee most of all, but for others in the organization as well, the meetings have admirably fulfilled one MVSA purpose, an opportunity to become acquainted with congenial colleagues in kindred and complementary disciplines whom otherwise we should never have known. *Victorian Studies* has served a comparable purpose, it is true, but the MVSA has added faces and *ad hoc* colloquies to lines of print." – Walter L. Arnstein, June 1979.

"We are all in the business of widening or narrowing or shifting our perspectives on the Victorians. How terribly dull it would all be if we merely had to perpetuate lore and tradition, spiced up perhaps by vivid language and metaphor. That was the notion with which many 18<sup>th</sup> century historians approached their task. Fortunately we can indulge our penchant for iconoclasm, and hew away at whatever historical monument we wish...Here then is my challenge to you all. Hone your literary, artistic and historical skills to a fine edge, and go to it. Let's take pleasure in our Victorian demolition derby." – James J. Barnes, July 1988.

"Our conference this spring [Victorian Vice and Virtue] was our most musical ever – therefore, I have no doubt, our most virtuous ever. True, we managed to squeeze some vice into our sessions on literature and social history...But even the 'secret sin' of adolescent sexuality that Martha Garland exposed seemed rendered virtuous, first by the images of Victorian childhood presented by Leslie Williams, and then by the highly moral parlor songs offered up by Cynthia Patton and her musical assistants, Claudia Nelson and Keith Welsh. All thought of vice flew out the stained glass windows of St. James Cathedral on Saturday morning, when we were treated to a session of Victorian church music by the Apollo Choir.... In part because of the uplifting qualities of the music we heard, we all came away from Chicago, I am sure, more virtuous than when we arrived." -- Patrick Brantlinger, August 1991.

### *Officers and Activists*

From JANE W. STEDMAN

#### **Founding member and first program organizer**

In years gone by I kept a journal; my entry for October 30, 1976, a Saturday, reminds me that there was "a meeting at Newberry to discuss formation of Midwest Victorian Studies Association with joint conference next fall with RSVP to be held here. I agreed to be on the program committee as did Carol Stern." Lawrence Poston was, I remember, the animating spirit, and Walter Arnstein was also on the program committee. In 1977 he was elected President of the new organization, with Larry as Executive Secretary. Late October 1976 was a cold day "like a Scottish mist," my journal says, and I remember wearing a sheepskin jacket.

On November 10 it snowed, and I called Larry to find a date for the MVSA committee meeting:

He thinks now it will have to be a spring 1978 conference. Perhaps a one-day organization meeting in the fall. I suggested we try to combine business meeting with some sort of enticing Victorian concert or other program, an idea he liked.

The inaugural conference of the Midwest Victorian Studies Association, however, did not take place until November 18, 1977, when it joined with the Research Society for Victorian Periodicals (which was holding its ninth annual meeting November 18-20) in Chicago at the Midland Hotel. There was a certain infiltration of members, and Larry chaired RSVP's first session. The president of the Northeast Victorian Studies Association, Flavia Alaya, sent a telegram: "Harvesting the field so richly sewn by the men and women of the nineteenth century is a labor made more joyful for being shared." She pledged future fellowship and support.

Since this meeting was not yet a full-blown conference, only a business meeting with a few papers, we depended on ourselves for a goodly portion of the program. We titled it "A Strange Diagonal – From Harriet Taylor to W. S. Gilbert." The first part was, of course, quoted from Tennyson's *The Princess* and was quite modest, for Tennyson continued, "And maybe neither pleased myself nor them [his listeners]."

After a panel discussion on Victorian theories of education with Walter Arnstein as moderator, Carol Simpson Stern directed a stage reading of "Mill and His Platonica: John Stuart Mill and Harriet Taylor." Frank Galati, Lilla Heston, and Robert Breen (from Northwestern) were the performers, and it was beautifully done.

I closed the program and the diagonal with "The Curriculum at Castle Adamant: Tennyson's and Gilbert's Learned Ladies," for which two students from the University of Michigan's Gilbert and Sullivan Society provided musical illustrations from *Princess Ida*. They had been brought to Chicago by Professor Harry Benford, the faculty advisor, and his wife, Betty. "It went very well, lots of enthusiastic comments and compliments afterwards," according to my journal, and I noted that I had worn a brown velvet suit recently bought in London at Harrod's. Alas for the Benfords, however, for when they returned to Ann Arbor they discovered that they had been visited by an "enterprising burglar" who stole an heirloom ring.

The next May MVSA held a full two-day conference (May 5-6) at the University of Illinois with a performance of *The Mikado* thrown in.

*Roosevelt University, emerita*

From **FLORENCE BOOS**  
**Executive Committee, 1977-1982; 1998-2002**

Since its inception, MVSA has been a source of friends, new associates and mental stimulation in my life. I have found its conventions friendly and accessible, benefited from the contacts it fostered with historians, art historians, and musicologists, and became acquainted under its auspices with many of the Victorianists in the midwestern United States.

Memories blur, but I remember when Larry Poston rose in an MMLA business meeting to suggest that we found a regional Victorian association, a transparently good idea. With other founding members of the fledgling organization, he then helped devise structures which have encouraged wide interdisciplinary participation in its activities.

I also remember vigorous debates about feminist issues in early years, and lively events, such as the Indiana Victorian ball, and Nicholas Temperley's arrangements of performances of Gilbert and Sullivan, Elgar's *Dream of Gerontius*, "Victorian Songs for Every Taste," and Arthur Somervell's setting of Tennyson's *Maud* (with literary criticism by Linda Hughes). A sample of intriguing paper topics would include Masonic symbolism, Arthurian iconography, military fiction, science in Swinburne's poetry, Wilde's sodomy trial, Lloyd's penny papers, Victorian Buddhism, Victorian treatment of the Tasmanians, artists' biographies, reforms in Victorian sewage disposal, and Anglican missionaries' views of Indian culture.

MVSA has faced competition from other academic organizations in recent years, but current threats to its ideals – growing disregard for the humanities; the cult of the university-as-venture-capitalist-corporation – are not exactly new. There is good reason to hope that our successors will survive them, and the eclectic, open-minded and critically tolerant interdisciplinary spirit MVSA represents will flourish for many years to come.

*University of Iowa*

From **LINDA K. HUGHES**  
**Executive Committee, 1982-1986**

I well remember the first time I heard of the Midwest Victorian Studies Association. Back then it didn't yet exist. I was a newly-minted Ph.D. attending the Midwest Modern Language Association in 1976 in St. Louis and managed to find myself at the gathering convened by Lawrence Poston to announce the formation of a new organization and to promote interest in what was still an idea as much as a reality. It was as if I knew then that MVSA was to be an important part of my professional life, for the image of Poston at the podium in white shirt sleeves, sporting black eyeglass frames and dark brown hair and turning his head to the side as he considered his words or slyly delivered a trademark witticism, is still vivid in my mind after all these years.

Two years later I attended my first MVSA meeting at the University of Illinois. My first job was in Missouri, just a few hours' drive away from Champaign-Urbana. Almost at once I met John Reed and Fred Kirchhoff, whose affable conversation immediately made me feel at ease though I was talking to someone whose work I had read and was myself a tyro in the profession. The meeting had a special session on Lytton Strachey's *Eminent Victorians*, with papers by both literary scholars and historians (including the inimitable Walter Arnstein). That was all that was needed: I was hooked on an organization distinguished by its salubrious blend of first-rate interdisciplinary scholarship and Midwestern friendliness.

After this my memories run together. At another meeting where historian Peter Bailey gave a paper on Ally Sloper, the Future Farmers of America were staying in the same hotel (a Holiday Inn, as I recall), causing Bailey to quip that under one roof there was a collection of "Prigs and Pigs." Another time I remember Mary Burgan of Indiana University swapping Victorian songs with others, and I

## VICTRIVIA



## Assembled from Twenty-Five Years of Conference Records

MVSA records show that over the years conference attendees have heard 262 papers, another 28 papers described in the records as contributions to a specific panel topic, seven invited addresses, nine contributions from respondents, two co-authored papers, nine special events that combine paper and performance, and five other contributions for which the role described is that of "commentator": a person introducing and commenting upon an exhibit. Two papers have been co-authored and co-presented.

Participants either self-identified by discipline or identifiable by paper topic: English: 175 (one person cross-listed with Gender and Women's Studies), history, 64 (includes persons whose home department is economics, education, law, or political science, 1 each; and two whose work is primarily in the history of science); visual arts (history of art and architecture, history of photography): 24; music/musicology, 7; theater, 3; comparative literature, 2; folklore, 1. Three librarians have contributed to our proceedings. This, however, does not take into account field crossovers; for example, a participant whose discipline is English may be presenting a paper in art history.

The foregoing figures do not take into account repeat performances. 53 of MVSA's members have been participants more than once, though the level of participation, from invited keynoter to respondent to panel chair varies consistently. It is not accidental that Walter Arnstein, who can pull a rabbit out of any Victorian hat, leads the pack with ten such appearances. One of these appearances was a luncheon address for which, because of the previously invited speaker's travel problems, Walter had approximately twelve hours' notice. Nor is it surprising that Nicholas Temperley, our overworked musicologist, comes next with seven. (But some of our sister Victorian organizations, we suspect, do not have even one Victorian musicologist.) Three members tie at five apiece and four each check in with four. But more than one conference has come and gone with none of these regulars represented, so MVSA does not appear to have had any problem making room for new voices.

Three of MVSA's 25 conferences (including the upcoming "Victorian Endings") have had no stated theme, while a fourth ("Anything Under the Victorian Sun (or Reign)") had a title for its themelessness. Only one of the twenty-five conferences has had simultaneously-scheduled sessions, the 1984 conference in Ann Arbor, and there was general agreement afterward that our preference is for conferences in which everybody can hear everybody else.

## MVSA CONFERENCES

1977. Chicago (Midland Hotel). "A Strange Diagonal: From Harriet Taylor to W. S. Gilbert" (Victorian ideas of education).
1978. Urbana-Champaign (University of Illinois). No title; topic: Victorian ideas of history.
1979. St. Louis (Washington University). No stated theme.
1980. Bloomington (Indiana University). "Victorian Popular Culture".
1981. Chicago (Newberry Library). No stated theme.
1982. Columbus (Ohio State University). "Victorian Humor" and "Victorian Popular Entertainment" (in conjunction with Theater History Conference.)
1983. Chicago (Chicago Public Library Cultural Center). "Victorian Health and Victorian Disease."
1984. Ann Arbor (University of Michigan). No stated theme.
1985. Chicago (Newberry Library). "Victorians at Home."
1986. Cincinnati (Omni Netherlands Hotel). "Victorians Abroad."
1987. Chicago (Newberry Library). "Victorian Scandals: Decorum and Its Enemies."
1988. Bloomington (Indiana University). "Victorian Belief and Unbelief."
1989. Chicago (Loyola University). "Anecdotes, Apocrypha, and Hallowed Cliches."
1990. Urbana-Champaign (University of Illinois). "Victorians on the Periphery."
1991. Chicago (Allerton Hotel and Cathedral of St. James). "Victorian Virtue and Victorian Vice."
1992. South Bend (Indiana University). "England in the 1890's."
1993. Chicago (Roosevelt University). "Victorian Urban Settings."
1994. St. Louis (Washington University). "Victorian Worlds of Work."
1995. Chicago (Roosevelt University/DePaul University). "The Victorian Frame(s) of Mind: Canons and Anti-Canons."
1996. Bloomington (Indiana University). "Energy and Entropy: A Victorian Dilemma."
1997. Chicago (University of Illinois). "Victorians and the Germanic."
1998. St. Paul (Metropolitan State University). "Edwardian Britain: Epilogue or New Chapter?"
1999. Chicago (Palmer House Hilton). "Anything Under the Victorian Sun (or Reign)."
2000. Urbana-Champaign (University of Illinois). "Victorian Realities/Victorian Dreams."
2001. Chicago (DePaul University and Loyola University). "Victorian Endings."

## BOOKS RESULTING FROM MVSA CONFERENCES

- The Lost Chord: Essays on Victorian Music*, ed. Nicholas Temperley, Indiana University Press, 1989 (originally a special issue of *Victorian Studies*, 1986).
- Victorian Scandals*, ed. Kristine Ottesen Garrigan, Ohio University Press, 1992.
- Victorian Urban Settings*, ed. Debra N. Mancoff and Dale J. Trela, Garland, 1996.

think we simply broke off before Mary exhausted her repertoire. And who could forget Walter Arnstein reciting verses about the Queen's review by William McGonagall?<sup>3</sup> Then, of course, there were all the splendid papers: in addition to Bailey's, I remember one in the 1980s by Kris Garrigan on Browning's poetry and the visual arts, one by Jane Stedman on Victorian needlework, another by Patrick Brantlinger on Victorians and race, yet another later published in *Victorian Studies* on Victorian sanitation reform and conceptions of providence, and too many others to name.

As this melange of memories might suggest, MVSA has been important to me over a quarter century both professionally and personally. The meetings never fail to inform and challenge (not least by the realization they inspire of how little I seem to know, how much there is yet to learn). But it is also a place where I see friends, individuals who have become friends because MVSA created such a welcoming space for me at the beginning of my academic career. The French sociologist Pierre Bourdieu notes that organizations often merge these two dimensions because they create networks that foster useful professional contacts. MVSA has functioned this way for me too: as a result of that first meeting in 1978 I soon received my first book review assignment, and meeting Nicholas Temperley

led to an exciting collaboration on Tennyson and music.

But MVSA is more than a nexus of intersecting careerist interests. Whether convened against the backdrop of cornfields or the Chicago skyline visible from Grant Park, this meeting is special for the sheer kindness of its members, who expect no favors and seek no praise for their courtesies. They are part of an organization that enlivens both minds and spirits as it pursues its onward course. Long may it do so.

*Texas Christian University*

From **DALE J. TRELA**  
**Executive Secretary, 1992-1996**

My first MVSA meeting came more years ago than I care to remember. It was held at the Newberry Library, probably in 1981. I had recently completed my B.A. at the University of Illinois at Chicago Circle, as it was then denominated, would begin graduate work in the fall at the University of Edinburgh, had fallen under the sway of Carlyle, and heard that this conference was holding a special session on the Sage. Unaffiliated as I was, I sent off my check and duly appeared at the appointed time and place to drink in the verbal nectar these Victorianist demigods promised to serve. If memory does not fail, Walter Arnstein, the Venerable, and latter-day scholarly saint in his own right, did not actually give a paper, but responded to one on blasphemy by a graduate student whose name now escapes me. Walter rose from his chair, much as Webster must have done in the U.S. Senate, or Gladstone or Disraeli in Parliament 150 years ago. Idle chatter and vague inattention immediately ceased. Eyes refocused on the center of the room. A thick, tactile hush engulfed the room as the phrase "Walter is speaking!" was whispered. Renegades who had snuck out of the room to get a jump on the coffee break hastily re-entered it. Then the great man graciously set the lesser straight on his religious history. This brief exchange now looms as more memorable than the papers on Carlyle I had come to hear.

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<sup>3</sup> In response to an inquiry, Professor Walter Arnstein has supplied the following deathless lines from McGonagall's "The Royal Review" on an event of August 25, 1881, in Edinburgh, when Her Majesty, he writes, "doggedly watched" the march of the Scottish volunteers for over three hours in a drenching Edinburgh rain:

"All hail to the Empress of India, Great Britain's Queen—

"Long may she live in health, happy and serene —

"That came from London, far away,

"To view the Scottish Volunteers in grand array:

"Most magnificent to be seen,

"Near by Salisbury Crags and in pastures green,

"Which will long be remembered by our gracious Queen—"

Several years later in 1987, again at the Newberry Library, I presented my first paper to the MVSA on Froude's biography of Carlyle, and the hysterical uproar that ensued in British and American critical circles. This was the "Victorian Scandals" conference that resulted, under Kris Garrigan's able stewardship and editorship, in a book of essays published by Ohio University Press. The provocative topic, stimulating if not titillating papers, and a highly engaged audience made this conference among the most scintillating I have ever attended. I recall John Clubbe and Harold Perkin taking issue with some of my observations, but collegially, with an eye to nurture rather than the scoring of points.

The general high quality of the MVSA papers was recognized once again several years later when Debra Mancoff (then President) and I (then Executive Secretary) edited *Victorian Urban Settings* (Garland, 1996) from papers presented at the 1993 conference held at Roosevelt University.

So I've been hooked for years. MVSA remains among the most welcoming groups of scholars I've ever encountered. It consistently provides timely themes for its conferences, lively question-and-answer sessions, and ample good fellowship. I hope also it continues to provide junior scholars with opportunities for networking among approachable and considerate senior colleagues. I am somewhat nonplussed to realize that I have long since passed from junior status to some vague realm of seniority. Since a chief indicator of senior status seems to be a sense of having misplaced a decade or two somewhere along the line, I have little doubt I qualify. It's not exaggeration to say that in my own case many of the reasons I gained professorial status had to do with my MVSA associations: For here I've delivered papers that blossomed into articles, met a scholar who gave me my first book to review, helped shepherd a group of papers into a coherent book, initially become a good friend with a senior colleague Jane Stedman, whose job I was fortunate enough to take over when she retired, and found

reviewers for a journal with which I'm associated. This list of fortunate and felicitous encounters could be expanded, but I hope I've conveyed how beneficial this organization has been for me personally and professionally, and why I feel it is such a collegial, congenial group.

It's my hope that many others have benefited and will continue to have their professional lives enriched by MVSA. I know MVSA tries to look to the future by actively inviting participation from graduate students. We have also, in large part because of Larry Poston's persistent yet principled badgering, raised, on a frayed shoestring, over \$17,000 over the years to fund the Arnstein award, an annual award which now stands at \$1250 to assist with dissertation research. What other organization our size can boast such an award?

To carry on in this vein would be boasting and might smack of laurel-resting. Like our energetic and earnest forbears, we should respect our traditions, but, as the late Mayor Daley once said, "move on to higher platitudes of glory." It has been my pleasure and honor to be affiliated with MVSA. I hope we remain a vital group by continuing our tradition of stimulating conferences, outreach to, and support of the rising generation, and the creative, collegial mix of junior with senior colleagues from all manner of disciplines.

*University of Michigan-Flint*



**Former Executive Secretaries D.J. Trela and Keith Welsh (St. Paul, 1998).**

### ***Arnstein Award Winners***

From **ANNE L. HELMREICH (1992)**

*Anne L. Helmreich is Assistant Professor of Art and Art History at Texas Christian University and holds the Ph.D. from Northwestern University. Since receiving the first Arnstein Prize for Dissertation Research in Victorian Studies, she has held grants and fellowships from the Huntington Library, the American Philosophical Society, Dumbarton Oaks, the Yale Center for British Art, the National Gallery, and elsewhere. She writes:*

As the first recipient of the Walter L. Arnstein Prize for Dissertation Research in Victorian Studies I feel particularly honored. While my Ph.D. is in art history, I have always been attracted to the broader study of cultural history. (I was a history major and an art history minor as an undergraduate.) The Arnstein Prize was an important turning point for me as it indicated that my work could appeal to a range of scholars working in different disciplines. My dissertation addressed paintings of gardens in England at the end of the nineteenth century and demonstrated how the critical reception and patronage of these art works related closely and, indeed, depended upon the processes of national identity formation then occurring. While centered on the art object, the project also involved literary and historical analysis. I was quite fortunate in having the historian Harold Perkin serve on my dissertation committee. He was instrumental in my investigation of both the patrons of garden paintings and the changing economic, political, and social circumstances in which garden painting was embedded.

I have continued my researches into the relationship between art and national identity in England at the end of the nineteenth century. At present, I am finishing a book on English gardens and national identity, 1870-1914. This work derives directly from my dissertation, but examines gardens and garden design rather than representations of gardens. I discovered that by focusing on gardens and garden design

I reached even closer to the heart of the discourses of national identity I had analyzed earlier.

My interest in things Victorian has extended into other projects as well. I was very fortunate, while a Research Assistant at the National Gallery of Art, to have participated in the exhibition *The Victorians: Painting in the Reign of Queen Victoria, 1837-1901* (1996), and to have contributed to the catalogue. Returning to my earlier interest in political cartoons (I presented a talk on George Cruikshank's work in the 1993 MVSA conference), I recently spoke on representations of Britannia in *Punch* and issues of gender and national identity.

The interdisciplinary approach that I adopt in my own work owes a great deal to MVSA, and I hope that other junior scholars will continue to be attracted to, and contribute to, the organization's interest in the complexities that characterized Victorian culture.

*Texas Christian University*

From **MARTHA STODDARD HOLMES (1993)**

*Martha Stoddard Holmes received her Ph.D. from the University of Colorado and, as the following statement shows, has been on the front lines of an exciting new discipline.*

The honor of receiving the Arnstein Prize sustained my scholarly convictions not only through the completion of my Ph.D., but more significantly through the obligatory year of Adjunct Driving School, in which I carried three satchels that passed for offices and split my time between teaching gigs in a community college, a school for paralegals and mediators, and a ski academy. Three years of (blessedly) reduced mileage followed, as I held visiting positions at Plymouth State College and Dartmouth Medical School. During this time, I was fortunate to receive a book contract for *Fictions of Affliction: Physical Disability in Victorian Culture* (forthcoming in 2001 [?]) from the University of Michigan Press in its "Corporealities" series) and then an NEH

fellowship to support my current project, which is a book-length study of Dickens, Collins, and disability as a Victorian cultural formation.

For the past two years, I have had the pleasure of presenting work from these two book-length projects at conferences sponsored by the Dickens Project, the Society for Disability Studies, the American Society for Bioethics and Humanities, the Nineteenth-Century Studies Association, Interdisciplinary Nineteenth Century Studies, the Victorian Interdisciplinary Studies Association of the Western United States, and (this December) the MLA. Essays stemming from these projects are forthcoming in Garland-Thomson, Brueggemann, and Snyder, eds., *Enabling the Humanities* (MLA), Lewiecki-Wilson and Wilson, eds., *Embodied Rhetorics* (Southern Illinois University Press), Bachman and Cox, eds., *Reality's Dark Light: The Transgressive Wilkie Collins* (Tennessee Studies in Literature); and in the journal *Contemporary Theater Review* (Gordon and Breach).

In spring, 2000, I accepted a tenure-track position at California State University-San Marcos, where I am now teaching British literature and cultural studies. I participate in national disability studies activities as a member of the MLA executive committee for the discussion group on disability studies; as the moderator of ds-hum, the discussion list for disability studies in the humanities; and as a contributing editor to NYU medical school's Literature, Arts, and Medicine database.

It continues to be a challenge to work in an area of study whose value is often questioned by other academics. The fact that the MVSA did not ask that question of value, years before disabilities studies had emerged as a recognized discipline and community, says a lot about the nature of the scholar-teachers who provide the core and produce the conference culture of the MVSA. No one at the MVSA ever asked me why I was studying this subject when I appeared to be "so healthy," or accused me – as contemporary critics of Wilkie Collins accused him – of not

being able to "get by" in my work without physical disability. Instead they offered two kinds of support: the much-needed, much-appreciated funding of the Arnstein Prize, and the support of good questions like "how does this work?" and "what happens when you think about these texts together?" and "have you seen this one?" For this reason, I am particularly proud to have received the support of the MVSA through the Arnstein Prize. I hope to enjoy the conviviality and inspiration of the conference itself before too many more years pass, and to have the chance to congratulate another year's Arnstein Prize recipient.

*California State University, San Marcos*

From **BRENDA ASSAEL (1994)**

*Brenda Assael writes that after receiving her Ph.D. in 1998 from the History Department at the University of Toronto, she was appointed in the fall of 1998 to a permanent post in modern British history in the Department of History at the University of Wales, Swansea. Her thesis on the nineteenth-century circus, for which the Arnstein Prize was awarded, was shortlisted for the North American-wide competition for the Distinguished Dissertation Award in the Humanities, for which it was nominated by the Department of History at Toronto. The book growing out of that dissertation, Gaudy Dream: The Circus and Victorian Society, will be published in 2001 by the University Press of Virginia. She has several articles forthcoming, including "Spectacular Imbalance: The Child Acrobat and the Mid-Victorians," in Martin Hewitt, ed., An Age of Equipoise?: Reassessing Mid-Victorian Britain (Scolar Press), and "Music in the Air: Noise, Performers and the Contest over the Streets of the Mid-Nineteenth Century Metropolis," in T. Hitchcock and H. Shore, eds., The Streets of London, 1660-1870 (Rivers Oram). Her essay "Theatre History" appears in the Encyclopedia of Historians and Historical Writing, ed. K. Boyd (London: Fitzroy Dearborn Press, 1999). She has presented seminar and conference papers at "Beggars Description Conference: An International Literary Conference on*

*Destitution and Literary Genres" at the University of Groningen, the Midwest and Mid-Atlantic Conferences on British Studies, the Victorian Studies Seminar of the Graduate Center of the City University of New York, the Institute for Historical Research and History Workshop in London, the Leeds Centre for Victorian Studies, and elsewhere.*

From **WILLIAM R. McKELVY (1995)**

*For a dissertation completed under the title "Gladstone's Homeric Passion: Sacralizing National Literature and Sacralizing the State," Bill McKelvy received the Arnstein Prize at the 1995 conference in Chicago. There too Bill presented his first conference paper which lives on in some ways in his recently-published essay, "Primitive ballads, modern criticism, ancient skepticism: Macaulay's Lays of Ancient Rome" (Victorian Literature and Culture, 2000, 28:2). That essay is a chapter of his current work in progress, a revision and expansion of the dissertation entitled Priestcraft and the Cult of Literature.*

Thank you for your letter inviting my contribution to a commemoration of the twenty-fifth anniversary of the MVSA. In your belief that members of the Association "would be interested in *anything* [I] might want to say" (italics added), I sensed a challenge, and if anything I do say here seems uninteresting, I consider myself fully vindicated.

After winning the Arnstein Prize in 1995, I continued for some time to lead a life of quiet scholarly retirement. All that changed in 1998, however, when in a matter of a few weeks I lost my youth (if not my innocence) at my thirtieth birthday part, defended my dissertation, became a father, and accepted a job at Washington University here in St. Louis where I enjoy, among other things, the benefit of Professor Richard Davis's encyclopaedic knowledge of British history.

Since arriving here I have continued to age gracefully, and I have as well come to understand anew the significance of the

Arnstein Prize and the MVSA in general. At first I associated the Prize intimately with my own too-often unrecognized talents. The Association, in turn, seemed remarkable chiefly for its sponsorship of an award (it's a shame to admit) I on a few occasions referred to as the McKelvy-Arnstein Prize. I now understand that the Arnstein Prize is most valuable for its substantiation of the generosity that inspires the best scholarship and the best teaching, the generosity that has distinguished Professor Arnstein no less than his friends and colleagues who contribute their time and money to the development of the Prize bearing his name. In my case, at least, the Arnstein Prize had very little to do with its recipient and very much to do with the benevolent influence of those who bestowed it. And it is in this reformed spirit that I would like to renew my thanks to you, to Professor Arnstein, and to the many other generous folks in the MVSA on the occasion of its twenty-fifth anniversary.

*Washington University*

From **SUSAN PATON PYECROFT (1996)**

*Members of MVSA will be glad to see, from the following letter, that not only are Arnstein Prizewinners out changing the face of academe, they are also successfully infiltrating the larger society and, doubtless, contributing thereby to the spread of Victorian values, whether or not as defined by Gertrude Himmelfarb. In the meantime, the guest editor will personally reimburse the first MVSA member who samples the delights of the Brass Café and Saloon at 128 South Main Street in Mount Pleasant, Michigan:*

I am happy to tell you what I have been up to, though I am not so sure that it will fit into your format. You see, I am now a restaurant owner. Though I have not technically given up on my doctorate, I certainly have moved it to the back burner, to use a really bad restaurant pun. A year ago I was a mild-mannered (well sort of) assistant editor at the Michigan Historical Review at Central Michigan University, and I was still plugging away at my dissertation research on Victorian city halls, space, and power. Two years earlier, however, my office

mate (another doctoral student) and I started catering in our "spare" time. We found great rewards in feeding people – rewards often more immediate than those found in academe. I still love my topic, enjoy history immensely, and am still doing occasional reviews. But as time went on, it became apparent a career and future in history did not fit me as well as I had once figured.

When this little restaurant and bar came up for sale, my catering partner and I decided to go for it. So we jumped off one train and landed directly into another going in a seemingly opposite direction. We have thrown everything we have into this and, despite the incredible frustrations of running a small business such as this, we are finding it very rewarding (though not yet financially so, unfortunately).

But certainly our education has not been for naught. It is amazing how often history, food, and business acumen collide. For example, we are currently starting a non-profit organization to save a local vaudevillian theatre and hope to turn it into a community theatre. Certainly our interest in the physical past and our strong sense of local history being too quickly disposed of has helped us in our aim here. No one can go into the local history library and dig up more stuff on this theatre more quickly than we can. Additionally I have found many of the skills I learned from my many years as a history student to be helpful in running the restaurant, such as an ability to organize large projects, keep many balls in the air at the same time, talk to new people with ease, and integrate some of my experiences from time spent abroad.

I believe no education is ever wasted. I am very grateful to the MVSA for the Prize; it was so gratifying to know that someone out there recognized the value in my work. Though the path ahead of me now is a bit different from what I thought it would be when I won the Arnstein Prize, I would not change a thing about the journey.

*Mount Pleasant, Michigan*

From **LYDIA MURDOCH (1998)**

*Lydia Murdoch writes from the trauma of a move from the tranquil confines of Bloomington, Indiana, to the post-industrial precincts of Poughkeepsie, New York:*

I was very grateful to receive the Arnstein Prize from MVSA in the spring of 1998. The award provided essential support for my dissertation on children in poor law and charitable institutions, such as Dr. Barnardo's Homes, and the popular representations of poor children in Victorian culture. The Arnstein Prize enabled me to make an additional research trip to London in the summer of 1998, and helped support my attendance at a conference on child welfare held at the University of Liverpool. Based on my paper at that conference, I have a forthcoming article, entitled "From Barrack Schools to Cottage Homes: Creating Domestic Spaces for Late-Victorian Poor Children," that will be published by the University of Liverpool Press in a collection edited by Jon Lawrence and Pat Starkey.

Earlier this summer, I defended my dissertation, "Imagined Orphans: Poor Families, the Home, and Child Welfare in England, 1870-1914." I have just recently moved to Poughkeepsie, New York where I will be joining the history department at Vassar College as an Assistant Professor in British history. In addition to the British history survey class, I will teach courses on the British Empire, the Victorians, nineteenth-century childhood, and Victorian London. I am also looking forward to joining Vassar's active program in Victorian Studies.

*Vassar College*

From **KRISTIN BRANDSER (1999)**

*Only a year and a half away from receipt of the Award, Kristin Brandser offers this account:*

One year after winning the Walter L. Arnstein Prize, I am polishing the final chapter of my

dissertation, "In Contempt: Women, Law, and the Victorian Novel," and hoping to secure a tenure-track faculty position for next fall. In May, I will receive my Ph.D. in English from the University of Iowa where I currently am teaching literary nonfiction in the Department of English and a seminar at the College of Law entitled, "Feminist Jurisprudence: A 'Novel' Approach to Law and Literature."

I used the Arnstein Prize money to cover travel expenses for a research trip to England in June of 1999. Working with the incredibly helpful staff at the Public Record Office, sifting through literally hundreds of tightly-compressed, green-ribboned parcels of court documents, and bungling with unwieldy rolls of parchment in the large document room, I had a wonderfully productive time (and great fun). As I had hoped, my research at the PRO, the British Library, and the Newspaper Library in Colindale provided me with a wealth of material on Victorian women who represented themselves in courts of law, as well as little-known women writers who used the novel as a forum for their feminist jurisprudence.



**Kristin Brandser with Walter Arnstein, after the awarding of the Arnstein Prize in 1999.**

Energized by these discoveries, I was able to focus my full attention on turning this primary research into completed dissertation chapters with the support of a Dissertation Year Fellowship from the American Association of University Women. I am pleased that two articles drawn from my dissertation have been accepted for one publication. Reflecting the interdisciplinary nature of my work, one article

is being published in *The Journal of Victorian Culture* and the other in *The Harvard Women's Law Journal*.

Receiving the Arnstein Prize was special because it acknowledged the specifically Victorian nature of my project. The affirmation of my work that it represents continues to encourage me as I complete the dissertation and prepare to move on to the next stage of my career in Victorian Studies.

### ***Friends and Relations***

From **JOSEF L. ALTHOLZ**

My earliest memories of MVSA are epistolary rather than of attending meetings. I got involved in correspondence concerning the draft constitution, in my side-capacity as a parliamentarian. I was chiefly concerned to squelch a then-fashionable proposal to require a balance of age-groups or tenured and untenured among the officers. I countered with a proposal to require a balance of disciplines (which is, to some degree, provided for in the bylaws).<sup>4</sup>

The only early meeting I remember was at Urbana in 1978. I was on a panel on Lytton Strachey's *Eminent Victorians*. I drove all the way to Urbana and barely made it on time; one other panelist didn't arrive at all, but the rump of us had a good discussion. My own paper was on Cardinal Manning, and I was able to regale the audience with the misadventures of the Manning papers, which had been spirited away. I have recently found out where they have finally been deposited, and I can give that information to anyone who asks for it.

Until recently I attended few meetings, because my primary regional affiliation is with

<sup>4</sup> The bylaws, which indeed bear the mark of Professor Altholz's valuable influence at the time of our founding, require a disciplinary balance on the Executive Committee and prohibit two consecutive presidents from the same discipline. [Editor's note.]

the Midwest Conference on British Studies, which goes back further.

*University of Minnesota*

#### From ALISSA CLAPP-ITNYRE

My experience with MVSA began when the organization came to my graduate institution, the University of Illinois at Urbana-Champaign, in 1991, and I, almost accidentally, walked into a fascinating session on colonialism with Patrick Brantlinger at the Union. Persuaded by one of my committee members, Nicholas Temperley, to attend the 1992 conference at IU-South Bend, I shared a cross-country car ride with him and Walter Arnstein, not realizing that I had the pleasure of riding with two of the "demigods" of the organization.

I bit the bullet and entered my own conference-paper proposal the next year, an exploration of music in Elizabeth Gaskell's novels. I don't quite remember how it came about – Nicholas's prodding again, I'm sure – but not only did I present that paper, I sang a short concert of the songs I would analyze in the paper, accompanied by Nicholas on piano. Quite a stressful way to begin one's conference career, but very memorable.

I finished my dissertation on music as a cultural discourse in Victorian literature, and MVSA became a place to "air" my findings (I gave another conference paper, this time on Gwendolen Harleth and patriarchal music in *Daniel Deronda*, Chicago, 1997). More importantly, I began to make acquaintances at MVSA, young scholars like myself with whom I developed e-mail correspondences and shared research interests; established academics like John Reed and Kristine Garrigan whose suggestions about various professional matters were always helpful. Even when I was between graduate school and my current tenure-track position – and feeling scholastically empty as I held down part-time teaching jobs – MVSA was a renewing source of people who seemed to have faith in my abilities. D. J. Trela and Debra Mancoff published my Gaskell paper in their *Victorian*

*Urban Settings*; D. J. passed me a Gaskell biography to review professionally. Executive Secretary Robert Koepp asked me to chair a session on women's professions at the 2000 meeting. Micael Clarke and Florence Boos sent graduate students studying music-literature scholarship my way; both Sarah Hamilton and Donna Parsons have become good academic friends as we read each other's works. In fact, meeting up with such new scholars like them and Laura Vorachek has thrown me into an exciting network of professionals exploring Victorian music-literature topics, and books and MLA panels may well be on the horizon. Needless to say, my career has been wonderfully aided by MVSA.

But really, I keep coming back for two reasons: the lovely settings for our meetings and meals – from grand ballrooms to historic homes – usually accompanied by fantastic music organized by Nicholas Temperley, whether it be Gilbert and Sullivan or Elgar's *The Dream of Gerontius*. At these meetings one truly feels as if one has entered the grandeur of the Victorian age (yes, I'm an aesthete at heart). Secondly, I return for the even more delightful camaraderie – seeing familiar faces like James and Patience Barnes, and former professors like Natalie Cole, and meeting other people who relish all things Victorian. I look forward to many more active years with MVSA.

*Indiana University East, Richmond*



"Scenes of Scholarly Life": the Twenty-Third Annual Meeting of MVSA, Chicago, 1999.

### *A Postlude from the Honorary Member*

As MVSA's one and only Honorary Member, I am a little shocked that the 2001 meeting will be MVSA's twenty-fifth. Where have the years gone? I've not been an active member or a frequent attendee, so I'm going to use my paragraphs to sketch mainly personal aspects of Victorian studies as an institution. I doubt whether there'll be anything new here for the old-timers, but perhaps it will be informative for younger Victorianists and it might be useful to have these facts and figures in one place for the MVSA record. G. M. Young was "doing" Victorian studies in the 1930s and Richard Altick, Asa Briggs, and others were working at the intersection of Victorian literature and history in the mid 1950s, but it wasn't until the late 1950s with *Victorian Studies* that interdisciplinary study began to be formalized.

But first, I'd like to mention what I think of as the special properties of Victorian studies. The first is negative. It's the discovery that conventional work within one's discipline is inadequate to deal with the complexity of the questions one wishes to answer. It was this recognition that provoked in 1955 the idea of a journal to be called "Victorian Studies." The second is the sheer quantity of primary Victorian materials. It was the challenge of scale that pervaded my work on the Victorian city (Dyos and Wolff, 1972) and the Victorian press (the *Victorian Periodicals Newsletter*, 1968, the Research Society for Victorian Periodicals, 1969, and Shattock and Wolff, 1982). The third property, arising from the other two, is the paradox that the proper study of the Victorian period cannot be satisfactorily managed through individual scholarship. What makes this a paradox is that academic careers are based on individual rather than on shared achievement (which is why I'm not the Walter E. Houghton Professor of Victorian Studies at Harvard).

So *Victorian Studies* (appropriately Midwestern in origin) was conceived when Philip Appleman, William Madden and I arrived from graduate school to take up posts at Indiana University in 1955, and was born there in 1957. I had had a multidisciplinary education and realized that work in the period called for what appears now to be more and more routine, namely, looking at the Victorian age as an age and not as a series of departmental compartments. That was a breakthrough moment for me. The second was in 1964 in the Reading Room of the British Museum when I studied a week of October 1864 and realized that in the Victorian press we had available but hidden from us a huge resource for the interdisciplinary study of the period. Out of that came not only *VPR* and *RSVP* but also a deepened commitment to collaborative work.

As for teaching, there had been some interdisciplinary courses at various campuses in the 1950s, but nothing formal until the Indiana Graduate Certificate in Victorian Studies and, at about the same time (1966) the M.A. program at the Victorian Studies Centre at Leicester. Now there must be many Victorian Studies degree-giving programs, the latest perhaps being the one at Royal Holloway College in London.

The editors of *Victorian Studies* received ACLS grants for symposia on Victorian affairs in 1963 and the Victorian city in 1967, but the first society as such was the Victorian Studies Association of Ontario, which met first in March, 1968, following my visit to York University for a job interview. I was also a keynoter at the first meeting of the Victorian Studies Association of Western Canada in October 1972, an organization which (as a result of his later experience there) inspired Larry Poston's proposal for MVSA. *RSVP* was initiated in December 1968 when the Modern Language Association and the American Historical Association both met in New York after the AHA's boycott of Chicago over the suppression of protest at the Democratic Party Convention. This became for me a sort of emblem of Victorian studies, that is, the presence in the same room of students of literature and historians, in MVSA's case, the joyful presence from the start of both Larry Poston and Walter Arnstein. There's also the Northeast Victorian Studies

Association, started in 1975, an outgrowth of a Victorian studies faculty seminar that I'd set up when I arrived in New England from the Midwest in 1970, and, I believe, the first regional Victorian studies group in the U.S. Since 1977, we have seen the Victorian Interdisciplinary Studies Association of the Western United States, the Australian Victorian Studies Association, and, just last summer, the British Association for Victorian Studies. There is also the Victorians Institute, mainly mid-Atlantic, and the interdisciplinary Nineteenth-Century Studies Association, often holding meetings in the South but also currently administered from the Midwest, and probably others, which I'm forgetting. And, to take all this a stage further, I intend to propose, at the "Locating the Victorians" conference in London this summer, an International Alliance of Victorian Studies Organizations. That conference, which I think of as a Victorian Summa (summer, summit) will, I hope, confirm two major expansions already under way, in content from the insular to the global, and in form from the printed page to the digital screen.

In this respect, though there are now probably as many as twenty journals devoted to the Victorian period, and though there'll always be a place for print and annual meetings in Victorian studies, the "place" in the future is likely to be virtual. Patrick Leary's VICTORIA is the first of what will probably be many sites through which we can "meet" and "confer" and "publish" either as a supplement to or a substitute for more conventional means. For those in out-of-the-way places or with limited travel funds an electronic Victorian Studies will be a very valuable innovation.

But let me end by trusting that, however digitized we get, yesterday's innovators will contentedly continue the traditional format of MVSA for at least another twenty-five seasons. Long live the MVSA and all those who journey with it!

Michael Wolff, *University of Massachusetts, Amherst*



***The Dream of Gerontius* panel at the 2000 Annual Meeting in Urbana-Champaign:  
L-R: David Goslee, Nicholas Temperley, Walter Arnstein, and Charles McGuire.**

## MVSA OFFICERS AND EXECUTIVE COMMITTEE MEMBERS<sup>5</sup>

### I. Presidents

Walter L. Arnstein (History), University of Illinois at Urbana-Champaign, 1977-1980  
 John R. Reed (English), Wayne State University, 1980-1982  
 Nicholas Temperley (Music), University of Illinois at Urbana-Champaign, 1982-1984  
 Martha Vicinus (English), University of Michigan, 1984-1986  
 M. Jeanne Peterson (History), Indiana University, 1986-1988  
 Lawrence Poston (English), University of Illinois at Chicago, 1988-1990  
 James J. Barnes (History), Wabash College, 1990-1991  
 Patrick Brantlinger (English), Indiana University, 1991-1993  
 Debra N. Mancoff (Art History), Beloit College, 1993-1995  
 Frederick Kirchhoff (English), Metropolitan State University, 1995-1997  
 Richard W. Davis (History), Washington University, 1997-1999  
 Kristine Ottesen Garrigan (English), DePaul University, 1999-2001  
 Susan Thach Dean (Special Collections), U. S. Naval Academy, 2001-2003

### II. Executive Secretaries

Lawrence Poston (English), University of Illinois at Chicago, 1977-1980  
 Frederick Kirchhoff (English), Indiana University-Purdue University at Fort Wayne,  
 1980-1984  
 Kristine Ottesen Garrigan (English), DePaul University, 1984-1988  
 Micael Clarke (English), Loyola University, 1988-1992  
 Dale J. Trela (English), Roosevelt University, 1992-1996  
 Keith Welsh (English), Webster University, 1996-1998  
 Robert Koepp (English), Illinois College, 1998-

### III. Treasurer

Julie Melnyk (English), Central Methodist College, 1995-

### IV. Members at Large of the Executive Committee<sup>6</sup>

Walter L. Arnstein (History), University of Illinois at Urbana-Champaign, 1984-1988  
 Joan Bassin (Art History), Kansas City Art Institute, 1980-1983  
 Florence Boos (English), University of Iowa, 1977-1982, 1998-2002  
 Patrick Brantlinger (English), Indiana University, 1980-1984  
 Joe D. Burchfield (History of Science), Northern Illinois University, 1977-1980  
 Julie Codell (Art History), University of Montana, 1988-1991  
 Jeffrey Cox (History), University of Iowa, 1994-1998  
 James E. Cronin (History), University of Wisconsin-Milwaukee, 1977-1982  
 Richard W. Davis (History), Washington University, 1989-1990\*; 1990-1994

<sup>5</sup> Institutional affiliations are those as of time of service

<sup>6</sup> An asterisk following a date indicates a member filling out an unexpired term

Susan Dean (Special Collections), Newberry Library and Chicago Public Library, 1982-1986; University of Colorado, 1992-1996  
 Lynette Felber (English), Indiana University-Purdue University at Fort Wayne, 1996-2000  
 Kristine Ottesen Garrigan (English), DePaul University, 1995-1996\*, 1996-97<sup>7</sup>  
 William Gatens (Music), Church of St. Luke and the Epiphany, Philadelphia, 1991-1992\*, 1992-1995<sup>8</sup>  
 Linda K. Hughes (English), University of Missouri, Rolla, 1982-1986  
 David C. Itzkowitz (History), Macalester College, 1988-1992  
 Jody Lamb (Art History), Ohio University, 1994-1998  
 Debra N. Mancoff (Art History), Beloit College, 1984-1988  
 W. R. McKelvy (English), Washington University, 2000-2004  
 Harold Perkin (History), Northwestern University, 1986-1989<sup>9</sup>  
 Thomas Prasch (History), Washburn University, 2000-2004  
 James J. Sack (History), University of Illinois at Chicago, 1998-2002  
 Lowell Satre (History), Youngstown State University, 1983-1984\*  
 Barbara Quinn Schmidt (English), Southern Illinois University-Edwardsville, 1990-1994  
 Robin Sheets (English), University of Cincinnati, 1986-1990  
 Carol Simpson Stern (Interpretation), Northwestern University, 1977-1980  
 Judith Stoddart (English), Michigan State University, 1997-2000\*

#### V. Arnstein Prize Winners<sup>10</sup>

1992 Ann Helmreich (Art History), Northwestern University  
 1993 Martha Stoddart Holmes (English), University of Colorado  
 1994 Brenda Assael (History), University of Toronto  
 1995 W. R. McKelvy (English), University of Virginia  
 1996 Susan Patron Pyecroft (Architecture and History), Central Michigan University  
 1997 Najda Durbach (History), Johns Hopkins University  
 1998 Lydia Murdoch (History), Indiana University  
 1999 Kristen Brandser (English), University of Iowa  
 2000 Elizabeth McLeod Walls (English), Texas Christian University

<sup>7</sup> Resigned to become Vice President.

<sup>8</sup> Resigned.

<sup>9</sup> Resigned.

<sup>10</sup> Institutional affiliation is the place of doctoral study.