This bibliography will be a biennial feature of The Journal. While we fear that it is far from complete, we hope it will facilitate the retrieval of information and encourage the exchange of ideas. The entries in Part I and Part III are arranged alphabetically by title, while those in Part II are arranged alphabetically by author. We give each original entry a brief annotation meant to describe its subject rather than evaluate its argument. We have resisted categorising the entries under such subjects as poetry and politics because we believe that each of Morris's interests is best understood in the context of his whole life's work. This bibliography will serve our purpose if (to adapt one of Morris's most famous remarks) the specialist interested only in the composition of Morris's epic poetry stops to ponder an item about Morris's woven tapestries.

1 PUBLICATIONS BY MORRIS, INCLUDING NEW EDITIONS, REPRINTS, AND TRANSLATIONS


Produced in the cooperative tradition of medieval craftsmen, Morris's gift to Georgiana remained in the Burne-Jones family until the Victoria and Albert Museum bought it in 1952.


An Italian translation of The Wood Beyond the World.


*Italian translation of A.L. Morton’s edition of The Political Writings of William Morris.*


*A German translation of The Sundering Flood.*


*Facsimile of the 1904 John Lane edition.*


*A German translation of News from Nowhere, actually by Frau Liebknecht.*


*A reprint of the 1950 Longmans Green edition.*


*An Italian translation of News from Nowhere.*


*A Swedish translation of News from Nowhere.*


*A facsimile of the Kelmscott Press edition.*


*A facsimile of the 1913 Longmans, Green edition.*


A facsimile of the 1914 Longmans, Green edition.


A facsimile of the 1870 F.S. Ellis edition.

A facsimile of the 1914 Longmans, Green edition.

Morris's experimental romance is revolutionary in its celebration of the Gothic communal tradition.

A facsimile of the 1909 Longmans, Green edition.

A transcription of Morris's 1882 appraisal of an oriental carpet (illustrated), both now held in the Boston Museum of Fine Arts.

A facsimile of the 1909 Longmans, Green edition.


A facsimile of the 1911 Longmans, Green edition.

Shippey considers the romance as a fairy-tale, an allegory, a myth, and an historical novel.
II PUBLICATIONS ON MORRIS, INCLUDING BOOKS, PAMPHLETS, ARTICLES, DISSERTATIONS, AND FILMS

American decorative art is turning against modern analytical and conceptual purism to the mixed media of Morris and Art Nouveau.

Morris as an original thinker, much more revolutionary than E.P. Thompson has recognized.


Excerpts from Morris’s lectures are read by Ray Watkinson and illustrated with images from present-day society to show the relevance of Morris’s ideas.

Reprint of the 1894 Guild and School of Handicraft edition and of the 1901 E. Arnold edition.

Reprint of the 1901 E. Arnold edition.

Mentions Morris and the Society for the Protection of Ancient Buildings in connection with three buildings about to be restored or demolished.

Photographs of walls and ceiling at Stanmore Hall.

The dates and locations of four lectures are identified.

The three works explore the progression from self-interest to community interest, from catastrophic change to cyclic continuity.


A review of Pater’s review of Morris.


The messages of Morris’s membership cards, tapestries, and book designs are semiotically decoded.


The source from Thorpe locates the poem in medieval Norway, but its subject is a modern parable about female sexual frustration and male neurotic fixation.


“The imagery and thought of William Morris form a unified whole” focusing “upon a Paradise Lost, and Regained.”


Examines the skill with which Morris revised Book 1 in manuscript and in three printed editions.


Reprint of 1934 A. Barker edition.


Discusses Elbert Hubbard’s difficulties in trying to merge Morris’s social principles of art with economic concerns.


“Ogier the Dane” and “The Fostering of Aslaug” are considered as representatives of Morris’s medieval tales of love found and lost and of happy fortune unsought.


Review of John Bryson’s Dante Gabriel Rossetti and Jane Morris: Their Correspondence and William Fredeman’s The P.R.B. Journal: William Michael Rossetti’s Diary of the Pre-Raphaelite Brotherhood, 1849–1853

An examination of the parallels between "A Dream," "Ogier the Dane," and The Earthly Paradise as a whole.


Morris speaks of class warfare in a speech summarised in the East London Observer, 12 April 1884.


A richly illustrated summary of Morris's many interests.


Cites 51 books, pamphlets, articles, and sections of books dealing with stained glass designed by Morris and his firm.


Morris's adaptation of medieval narratives and dream visions for contemporary social comment and his belief that work should be artistic and the environment be pastoral may have their source in Charles Kingsley's Saint's Tragedy and Alton Locke.


A Bellamite utopian translated several instalments of News from Nowhere for a Swedish language newspaper in Minnesota.


Nineteenth-century reactions to Morris's views on art and work were mis-directed and hostile.


Morris's romances are decorative without depth or a sense of wonder.


Veblen believed the expensive ornamentation of the Kelmscott Press books supported Morris's socialism but that methods of machine production were necessary.

Describes the impact of Morris and the Arts and Crafts Movement. The work of Jane, May, Jenny, the wives, and the female friends of Morris's circle are highlighted.


Includes a list of 22 books and 10 pamphlets by or about Morris.

The bungling efforts of the French police in 1887 to learn the identity of a suspected conspirator, William Morris.

The furniture and architectural designs of Ernest Gimson and Sidney Barnsley were influenced by Morris's writings, lectures, and practical example.

Articles and books of interest to Morris researchers are grouped under the headings: William Morris, Morris and Company, Wallpaper, Book Design, Carpets, Furniture, Interior Design, and Tapestry.

The late prose romances concern the quest of young men “for the perfect bliss of the eternal feminine” and are thus central to Morris's life-long preoccupations.

Discusses Morris's influence, his ideals in News from Nowhere, his founding of The Society for the Protection of Ancient Buildings, and his relationships with Street and Webb.

A biocritical survey of Morris's life and works.

Critiques of individual poems centering on sources, influences, and annotations support the argument that the volume is thematically unified by Morris's interest in social reform.
Relates Morris’s ideas to contemporary topics.

Traces nineteenth-century American interest in Pre-Raphaelitism with reference to the Fogg Museum collection and the influences of Morris.

Includes a photograph of the staircase in Stanmore Hall.

Morris’s influence on Art Nouveau can be seen in his designs for wallpapers and textiles (specifically Tulip), between the years 1872–1876.

The style and social significance of the villa in French 19th-century architecture is influenced by Morris, Ruskin, and Ebenezer Howard.


A manuscript in the Troxell collection at Princeton leads to speculation about May Morris’s reasons for editing it.

The clarification of the chronology of this interior monologue reveals Morris’s method of characterisation.

The quantitative study of Morris’s diction shows his interest in Old Norse and his frustration with the inadequacy of nineteenth-century English.

Commentary on the firm’s home decorations and furnishings accompanies seven pages of illustrations.

A guide to the house in Sussex designed by Philip Webb.

Morris's 1880 journey up the Thames provides the framework for this. Views on Hampton Court, medieval life, Iceland, and art.

Carlyle diagnosed the defects of capitalism, Ruskin recommended remedies, and Morris urged the only cure: revolution and socialism.

Pre-Christian themes in designs for Red House and Sigurd the Volsung and post-Christian themes in A Dream of John Ball.

An illustrated account of Morris stained glass designed by Morris, Webb, Burne-Jones, and their followers.

Morris’s social analysis is reflected in News from Nowhere by his obsolete usage of words like “pretty” and “handsome” to distinguish the function of objects.

D. G. Rossetti’s slight, grim playlet, The Death of Topsy, reveals his bitterness towards Morris.

Lists 51 books and pamphlets by or about Morris.

Hollow’s “An Introduction: Sinfjotli” discusses a central incident in Book 1 which shows that man’s dreams are subordinate to the consistency of his personality, the world of intermingled wrong, and the sweeping passage of time. See individual entries for essays by Balch, Blersch, Meredith, Spatt, Ugolnik.

A study of Morris’s verse and prose romances.
A facetious complaint comparing Jenson and Gothic typefaces.

A travel guide to Morris stained glass in over 600 locations.

Identifies several locations where Morris lived or worked.

Includes a discussion of Morris’s debt and reaction to the Oxford Whig historians.

Brief comment on Morris’s influence.

Describes an 1876 tile panel by Morris and De Morgan for Membrand House.

This “concise study of Morris’s literary development” offers a psychological analysis of the poetry, prose romances, and socialist lectures.

Though written in an objective style, the 1871 and 1873 journals describe experiences and landscape images that have literary parallels with Morris’s personal and emotional life.

The tale is analysed as an artifact through which the tale-teller “recovers memory, language, and time.”

A comparison of the rejected and the revised prologues to The Earthly Paradise suggests Morris’s growing concern with the creative process.

A summary of Morris’s interests and ideals, including the work of Morris & Co. and the Kelmscott Press.

The Water of the Wondrous Isles represents Morris’s political “search for an ideal world in which to dramatize the problems of self and society.”


Morris’s reply (27 April 1882) to Swinburne’s query about Mallory’s reference to Queen Morganse.


The poem demonstrates Morris’s “devotion to structural orders in which he confronts the nature of art and the function of the artist.”


The terza rima verse form proves that the dramatic opening of ‘The Defence of Guenevere’ is the result of intentional revision rather than a fortunate accident.


A review of exhibitions at the Victoria and Albert Museum on “The Printed Textiles of William Morris” and the pottery of the Martin brothers and Poole Potteries.


Rubens adds to the 1935 biography two Morris-related chapters from Lethaby’s manuscripts.


A collection of lectures on Morris by Jack Lindsay, Peter Faulkner, Elizabeth Strode, and Ray Watkinson presented at the Loughborough University of Technology Morris conference held in March, 1977.


Jane Morris’s relationship with Blunt and Rossetti is examined with reference to letters and Blunt’s ‘Secret Memoirs.’


Illustrations of stained glass in an 1872 Waterford church, including Morris’s St. Michael the Archangel.
This German history of modern furniture since the Industrial Revolution includes a discussion of the theories of Morris as an adversary of industrial production.

While his early romances depict erotic love as spiritual and private, his late romances “redefine eros itself as a marriage of natural passion and social commitment.”

A diary entry written in 1925 describes a visit to Kelmscott Manor.

Analysis of News from Nowhere.

Insights from Oriental thought are applied to Morris’s attitude to his own life. “Although Morris never heard of the word ‘mandala’, his whole life was moving in the direction of the integration of his personality.”

Since his earliest stories, Morris sought to suggest potential worlds for his social and spiritual ideals. The fantasy stories and prose romances are analysed in terms of influences, structures, and themes.

After a detailed discussion of Morris’s sources and influences, Meier argues that Morris was an unequivocal, creative Marxist who made important extensions to Marxist thought. Morris considered socialism as a necessary step between capitalism and communism.

Appointed treasurer of the Eastern Question Association, Morris became an active socialist when he denounced Disraeli’s imperialist support of Turkey for financial rather than moral reasons.

The synthesis of Icelandic sources, genres, and concepts in Sigurd the Volsung.
A detailed examination of Morris's calligraphic scripts, decorations, and illuminations, and Burne-Jones’s miniatures for The Aeneid.

The founder of Japanese folk art derived from Morris many of his ideas about the functional simplicity and beauty of art coupled with the emphasis on the craftsman's joy in his work.

Includes colour slides of eighty original drawings for chintzes, wallpapers, tapestries, woven wools, etc.

Morris's treatment of the Psyche myth reveals his reaffirmation “of a beneficent ascent of feminine consciousness.”

Mentions Morris as an “unsuccesfull pioneer” who resigned as treasurer of the Social Democratic Federation after a clash with Hyndman and withdrew from the Socialist League after its infiltration by anarchists.

Lists 47 manuscripts for poetry and prose, 59 letters, and 5 documents.

News from Nowhere is praised as “the most valuable of the Utopias because it represents the moral ideal toward which politics should strive.”

Includes a discussion of Morris as the originator of the Arts and Crafts Movement.

The seven prose romances share an archetypal pattern reflected in Morris’s life and described in Joseph Campbell’s Hero with a Thousand Faces.

35
How urban decay motivated Morris to political and social actions.

A study of the archetypal myths common to Morris’s poetry and fiction. The unifying myth in Morris’s work is the hero’s self-sacrifice to the demands of destiny, an act that promises the renewal of the lost golden age, the temporal equivalent of the earthly paradise.

Morris’s painting “La Belle Isseult” is compared with Rossetti’s painting “Sir Launcelot’s Vision of the Sanct Grael.”

Morris’s ideas about stained glass, wallpaper designs, and practical techniques of book design are discussed. Included is a survey of work by Japanese and other artists who either influenced or were influenced by Morris (Ruskin, Crane, Mackintosh, and Voysey).

A broadsheet for an exhibition held March—April 1978, providing the registration dates for Morris’s chintz designs “from early experiments in 1865 through the designs of the prolific year 1882–83 to his later, more naturalistic designs 1886–96.”

Merton Abbey had lost too much of its vitality for the young craftsman hired as Dearle’s assistant in 1929.

An overview of twentieth-century views and misconceptions about Morris’s politics, including reviews of recent works about Morris by Meier, Thompson, Oberg, and Bradley.


“The Defence of Guenevere” is analysed in terms of the Queen’s role as a “surrogate artist” who must rely on her own verbal abilities to win her case.

An exploration of the pastoral tradition in Alexander Smith’s Dreamthorp, Gissing’s The Private Papers of Henry Ryecroft, and Morris’s News from Nowhere.


Skipwith, Peyton. “Cambridge: Morris & Company.” Burlington Magazine, 122 (December 1980), 856–59. Review of the 30 September—16 November exhibition discusses the firm’s decorating work for Jesus College Chapel, All Saints Church, and Queen’s College Hall.

A guide to English locations for the purchase of textiles and wallpapers, original art and furniture, books, films, prints, etc.

An analysis of the poem’s themes and ritual patterns.

A survey of Morris’s work as the founder of the first modern interior decoration firm.

An illustrated account of Morris’s career as a designer who sought to revolt against the machine age and return to artisan enterprise.

The Newberry Library’s copy of a Kelmscott book includes sketches by Morris and Burne-Jones and a note on the book’s production, which reveals the nature of their collaboration.

Examining poetic rhetoric, Strode concludes that “Morris’s propaganda is the most consistently well-produced of all his works.”

Includes a discussion of “King Arthur’s Tomb.”

News from Nowhere is compared with Looking Backward. Lacking the utopian genre’s sociopolitical organisation, News from Nowhere presents the individual “bound up with his fellows and nature in an existence that has wholly eradicated the social and cosmic alienation of man.”

A review of the Morris and Company exhibition at the Fitzwilliam Museum.

This reprint, introduced by the author’s daughter, was first published in *The Times* in 1963 and was reprinted in a collection of essays by Thomas, *Time and Again*, Carcanet Press, 1978.

A discussion of the Merton Abbey tapestry works. Morris made a high-warp loom because he believed the “Gothic concept of excellence was the only remedy that could save tapestry-weaving from oblivion.”


An anonymous tale in the Oxford and Cambridge Magazine reflects a tension shared by Morris: “the narrator’s passionate response to Amiens Cathedral as beautiful living history, and his chilling realisation that there is no loving God at the heart of it.”


An introduction to Morris’s socialism with a commentary on News from Nowhere that places it within its political, social, and economic context.


A description of Kelmcott House and the terms under which the Morris Society would rent it.


A survey of eight prose romances reveals Morris’s “humanistic artistic vision.”


Morris’s studies of Old Icelandic influenced his style and thought in composing Sigurd.


Annotates 6 works by Morris and lists 6 works about him.


A review of three reprints of books by or about Morris.


Discusses two Morris and Company woven textiles, a number of chintzes, and Kelmscott Press publications in the collection of the Museum of Art, Cleveland.

Rejecting nineteenth-century bourgeois realism, Morris unifies the political ideas of his lectures with the dream world of the romance.

An illustrated tour of Red House.

Within a discussion of utopian modes, Williams argues that “the strongest part of News from Nowhere is the crucial insertion of the transition to Utopia, which is not discovered, come across, or projected . . . but fought for.”

A selected list of principal works, biographies, critical studies, and bibliographies relevant to the study of Morris.

The Dionysian mistress and the Apollonian maiden reflect Walter’s progression from sexual obsession to social concern.

Catalogue of exhibition from April to May 1979 includes an essay by J. Mordaunt Crook on “Two Pieces of Painted Furniture by William Burges,” and describes 222 examples of furniture, decoration, glass, paintings, and textiles by the firm.

Catalogue of exhibition at the Fitzwilliam Museum from September to November 1980 includes paintings and drawings, Gothic Revival building, decorative arts, and the Kelmscott Press.


Catalogue of exhibition from July to September 1978 includes original tiles, designs, and pattern books by Morris, Crane, and De Morgan.

Catalogue of June—July 1978 exhibition at the University of Toronto includes books, letters, and pamphlets.

Catalogue of exhibition from May to August 1979 on Morris’s decorative arts and socialism.