William Morris:
an annotated bibliography
1981–83
David and Sheila Latham

This bibliography is the second instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1978–80 bibliography are added here. Though we exclude reviews of books, we include reviews of exhibitions as a record of temporal events. 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.

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


The detailed annotations of this critical edition restore the medieval and Victorian contexts of the 30 poems and show how Morris adapted his sources to create "a new kind of poetry . . . by ignoring the claims of intellect and morality, by elevating human passion and perception."


Morris's eight essays and four interviews are introduced with an exploration of the modest Walker's influence on Morris whose improvement in typography and book design was an ambitious effort to "alter the course of Western history."


*An Italian translation of The Pilgrims of Hope.*


*A facsimile of the illuminated manuscript book presented to Georgiana Burne-Jones.*


*This first publication of a three-month diary from January to April 1887 is transcribed from Morris's manuscripts.*


*An effort to make concrete the "activities of a period of transition," the diary is discussed in the context of Morris's letters and lectures and is accompanied by detailed annotations.*


*An Italian translation of A Dream of John Ball.*


*A German translation of Morris's essays and lectures.*


*Morris writes in Commonweal (April 1885) a brief review of Socialist Rhymes by his friend J. L. Joynes.*

II PUBLICATIONS ON MORRIS, INCLUDING BOOKS, PAMPHLETS, ARTICLES, DISSERTATIONS, AND FILMS


*The analysis of Morris's Icelandic translations includes a discussion of his two journeys to Iceland and of his idealization of 10th-century Icelandic society.*


*A detailed review of the critical approaches of twelve recent books and catalogues on Morris.*


*A survey of the utopian future as depicted by More, Bacon, Bellamy, Morris, Wells, Huxley, Orwell, and Christopher Evans.*

Morris and Wilde demonstrate the Victorian dialectic: the Commonweal editor—a Medievalist, reformer, and shy lecturer—contrasts with the Women’s World editor—a Hellenist, performer, and elegant talker.


Morris’s manuscripts show his debt to Das Kapital but, in rejecting Marx’s notion that the 18th-century workshop system was worse than the 19th-century factory system, Morris argued that the former reduced man to a machine while the latter reduced him to a slave of the machine.


A close analysis of the subject and style of “A Night in a Cathedral,” “The Two Partings,” and “Ruskin and the Quarterly” suggests Morris is their author.


A comparison of the paradisal visions of Morris and Burne-Jones reveals differences in their notions of natural setting but similarities in their notions of beauty and transience.


Review of Fairclough and Leary’s 1981 Birmingham exhibition of the firm’s textiles.


Passing references to Morris are illustrated with his painting, tapestries, and stained glass.


As in Spenser’s “Bower of blisse” and Tennyson’s “Lotos-Eaters,” Morris disillusions the escapist reader of the ironic Earthly Paradise.


Morris’s conscientious translations of Icelandic sagas were part of the Victorians’ interest in the Viking culture of medieval Britain.


Contains brief notes about Janey’s relationship with Christina and Dante Gabriel Rossetti.
Morris’s social theory is more sophisticated than Ruskin’s; his art is more like
the seventeenth-century art of Grinling Gibbons than like the Gothic.

The table of contents to twenty years of articles in The Journal is followed by a
review of the few contributors who have sought to relate Morris’s ideals to
contemporary issues.

Commissioned in 1875 to paint this cycle from Morris’s Earthly Paradise, Burne-Jones
reflects the popular obsession with the femme fatale and his personal
obsession with Mary Zambaco.

The story of Morris’s original Albion follows its dispersal with all the Kelmscott
Press equipment in 1898, its use by Sir Basil at the Shakespeare Head Press, and
its eventual return to the Upper Mall at Kelmscott House.

Blow, Simon. “Watching the Sun Set on Our Brave Utopia.” The Times, 9 October
1982, 6.
An architect inspired by Kelmscott Manor and Morris’s ideals, Detmar Blow
dressed in a waggoner’s smock to drive the cart at Morris’s funeral.

Boos, Florence. The Juvenilia of William Morris: With a Checklist and Un-
Morris’s earliest poems reveal the consistency of his life-long interest in chivalric
heroes, repining lovers, and themes of betrayal; in remote regions, medieval
architecture, emblematic flowers, northern culture, and communal themes. The
checklist of 47 poems and fragments is followed by the texts of poems un-
published by May Morris.

Boos, Florence. “‘The Story of Orpheus and Eurydice’: An Omitted Earthly
In subject (search for love and immortality, interrelation of gain and loss,
narrator’s kindred experience) and style (narrative and lyric), this tale is among
the best of what preoccupies Morris in The Earthly Paradise.

Boos, Florence. “Morris’ Radical Revisions of the Laxdaela Saga.” Victorian
Morris turned a simple “feud-narrative of property negotiations and family rival-
ries” into an emotionally complex “exemplum of doomed friendship and hetero-
sexual love.”

Boos, Florence. “Victorian Response to Earthly Paradise Tales.” The Journal of
Victorians did not recognize that Morris’s interest in Chaucer was with “Troilus
and the dream poems," that the unmanliness owed to his erotic psychology, and that the serial sequence is unified by recurring mythical patterns which deepen and release frustrated emotions.

Specimen sheets and proofs from 38 Kelmscott Press books, nine autograph letters by Sidney Cockerell, and various ephemera were sold.

The trustee-supporting Tories have another month to oppose the proposal of GLC's Labour group to make Kelmscott House a museum.

Morris was innovative in his psychological and sensual treatment and his symbolic adaptation of Arthurian legend to confront his personal conflicts.

This study of Morris's life and ideas centres on his socialism.

Morris's aesthetic view of socialism is compared in detail with that of the Fabians'.

Review article discussing sources in Old Norse literature.

Cecil Sharp’s revival of English folk song and morris dance complemented Morris’s revival of visual crafts.

Describes the influence of Morris and Ruskin and provides such illustrations as Stickley’s "Morris chair."

Morris's thirteen tile designs and his lectures on pattern designing inspired DeMorgan.

The history and influence of the Kelmscott Press is discussed as the "first manifestation of the Arts and Crafts Movement in book work."

The ownership of Kelmscott House was discussed during question time in the House of Lords.


Analysis of the murals is accompanied by microfiche photographs which reproduce the original colours.


"*The Doom of King Acrisius*" from *The Earthly Paradise* is the source for Yeats's poem "*Her Triumph*.”


Vainly searching for the concrete image, the narrator of the utopian *News from Nowhere* dematerializes in his equivocation between vision and dream.


A slide kit comprising 36 slides with an introduction and text in English, French, German, and Italian.


Comparable to Greek epic, Sigurd's tripartite structure and scope of successive generations reveal the parallels, contrasts, repetitions, and framing devices of Teutonic sagas and eddas.


Some of Morris's thought is anticipated by the four MPs (including Disraeli) who formed Young England in the 1840s to remodel society after communal medieval values.


Many descriptions of landscape in the prose romances have close parallels in the Journals of Travel in Iceland.


*Bellamy's Looking Backward* is compared with *News from Nowhere*.


Morris's argument that Gothic design is more suitable for free societies should discourage the new Classical trend.

*Initiation fables celebrating acts of self-sacrifice and devotion dramatize Morris's quest to discover his own vocation.*


*A chronicle of the Dutch response to William Morris and Walter Crane, focusing on prints, drawings, and posters.*


*Morris founded the Society for the Protection of Ancient Buildings, recruited distinguished members, and became immediately involved in controversies.*


*A brief overview of the Kelmscott Press.*


*Morris inspired modern architecture with his socialism.*


*Morris tries to change the structure of society through dream visions and the genre of fiction through the dialectic of realism and romance.*


*Each romance presents a hero who must choose first between two women, next between mentor and witch, and finally between selfish and social desires.*


*Interested in Gothic architecture since childhood, Morris founded the Society for the Protection of Ancient Buildings and a firm for interior decoration that inspired the Arts and Crafts movement.*


*A well-illustrated biography of Morris focusing on A Dream of John Ball, News from Nowhere, and the prose romances.*

Dunphy, Cathy. “Stepping Out: There’s a Society in Toronto Where Picnics Are Pre-Raphaelite, the Craftspeople Are Revered and There’s Still a Call for William Morris.” Toronto Starweek, 8 January 1983, 56.

*Interviews with people who confuse Morris as the inventor of the shower.*
“Victorian Revival: Scalamandre Recreates the Designs of William Morris.”

Four illustrations of the four fabrics and six wallpapers produced by Scalamandre in New York City.


A general account of Hubbard’s Roycroft community in New York and the designers influenced by Morris.


The arguments of twenty-six of Morris’s essays on material culture and handicrafts are annotated.


Faye Dunaway visited Kelmscott House again but will not bid again to lease it.


The firm maintained standards of quality for 20 years under J.H. Dearle but with no new ideas stagnation followed.


Morris’s development as a rebel against the age of shoddy work and exploitation is illustrated with contemporary Victorian accounts. His influence through the twentieth century is “as an exponent of crafts, and as a social thinker.”


A chronological arrangement of Jane’s letters to Blunt with corresponding passages from Blunt’s Diaries reveals their intimate relationship.


Bernard Sharratt and Michael Wilding apply new theories of fiction to News from Nowhere.


Contrary to Blunt’s claim in My Diaries that he first visited Kelmscott Manor in the summer of 1889, Janey’s letters and Blunt’s notebooks prove that he was there in October 1888.


The leasing of Kelmscott House is controversial because Faye Dunaway “may not fit the image” of the house.


Morris’s novel about chivalric self-control in a triangular love affair owes as much to Yonge’s Heir of Redcliffe as to his own life.

Research into the Burden family reveals that the Burden residence was poorer than the one Mackail wished to portray and that the courtship with Morris was confused.


The utopian ideal in Morris's poetry is a blend of the town without its chaos, the wilderness without its terror, and the garden without its "social exclusiveness."


“The Defence of Guenevere” refutes the moral of Dante's Paolo and Francesca who are aroused by their reading of Lancelot du Lac.

Frayling, Christopher and Helen Snowdon. “Crafts in the Market Place.” Crafts, 57 (July/August 1982), 15–17.

The Morris dilemma — that the status of expensive crafts production commercialized a social movement — may be solved if robots can personally produce well-designed craftwork.


Exploring the relation of art to society, Morris looked backward for a more decentralized, fraternal world and for the sources of literature as the imaginative projections for a new world that humanity has long been building towards.


A replica of the St. Cecilia window in Christ Church, Oxford, was included in an influential 1902 Chicago exhibit of Morris’s decorative art and then installed in Chicago’s Second Presbyterian Church.


An analysis of Morris’s “Honeysuckle” pattern illustrates how his traditional designs endure today far better than modernist paintings.


Morris is now considered more traditional as a designer and more radical as a political thinker.


Morris's ideas about art and labour, ornamentation and nature, design and
function, and the pros and cons of the machine are related to today's design crisis.

Though he received a translation of Die Walküre in 1873 and met Cosima in 1877, Morris disliked Wagner whose Ring may have "spurred Morris on to complete his own Sigurd the Volsung."

Athene Seyler was wooed by fellow actress Faye Dunaway who expected to lease Kelmscott House from a feuding Society.

This summary of E.P. Thompson's biography centres on Morris as an anti-Victorian socialist.

Morris had an important influence on the early Socialist movement in Holland.

A history of socialist thought containing a brief comment on Morris.

Morris' treatment of Malory in his "Defence of Guenevere" shows power and originality with his themes of sex and violence and his characterization of Guenevere as a "splendid sensuous woman."

The locations in the U.K., Europe, Australia, Canada, and the U.S.A are given for all of Morris's known manuscripts. Letters are not described and designs are not included.

Morris was instrumental in developing the utopian romance.

A reappraisal of Red House, including the original plans and alterations.

Gribble, Barbara Yvonne. "To Grow to Be a Hero: The Influence of Thomas Carlyle upon the Late Prose Romances of William Morris." Diss. Univ. of Tennessee 1981.
Morris's prose romances are concrete explorations of Carlyle's theory of heroic development as a means for social reform.

Morris considered architecture as the means to resolve the division of labour manifested by cities, class structure and industrial alienation. The origins of the plan of action outlined in News from Nowhere are traced to Street, Ruskin, Engels and Morris's own lectures.


Examples of Morris's Gothic Revival style are briefly compared with Beardsley, Ricketts, Pissarro, Cobden-Sanderson, and Kessler's projects.


A brief summary of the themes of Morris's literature is followed by excerpts from the work of twenty seven critics ranging from Morris's contemporaries to the present.


After forming a Relief Committee for Iceland, Morris urged a moderate, pragmatic response to the controversy that arose when merchants denied the severity of the famine in order to exploit desperate farmers.


The rhetoric of Carlyle, Ruskin, and Morris reveals a "steady decline of transcendental belief."


Jehane and Robert exemplify the characters of Pre-Raphaelite tragedy who suffer frustration, betrayal, and death.


Morris renders the fantasy of *The Glittering Plain* more realistic by drawing on the landscape, climate, and social life of Iceland for his model.


A reprint of the 1963 pamphlet.


A brief summary of Morris's efforts "to revive the spirit of the ancient craft guilds and... to make his work an example to all who wished for an honest and simple life of social justice for all."


A chapter is devoted to Burne-Jones’s original drawings and projected illustrations for *The Earthly Paradise.*


V. Propp’s analysis of folktales indicates the weakness of the original prologue as the incompatibility of an adventure quest and a melancholy death-wish.


The mixture of topical politics with personal emotions weakens the poem’s other polarities between country and city, beauty and ugliness, and past and present.


News from Nowhere is socially an adventure story for Victorians to imagine the utopian future and personally an erotic fantasy for Morris to fulfill his repressed desires.


May graciously entertained a young Oxford graduate who responded to May’s request for a village schoolmistress.


Morris defined a decent life as having 4 elements: a healthy body; an active mind in sympathy with the past, present, and future; a fitting occupation; and a beautiful world to live in.


Pater’s persona is derived from Morris’s Wanderers in their “desire of beauty, quickened by the sense of death.”


Includes a brief discussion of fear in “Lindenborg Pool.”


Morris is compared with the early socialist German architect Karl Schinkel.


Morris’s experiences as a speaker at Hyde Park led him to write and act in the interlude “The Tables Turned.”

*Morris and Rossetti show in their art, poetry, and fiction such shared concerns as dream frames, ballad forms, doppelgangers, separated lovers, and fallen women, with Rossetti’s Arthurian art inspiring Morris’s poetry and Morris’s Trojan poetry inspiring Rossetti’s paintings.*


“Machine life” (as Morris dismissed it) is the model for Bellamy’s repressive utopia in which sleep turns the nineteenth century into a dream and utopia into a reality, whereas erotic yearning is the model for Morris’s libertarian utopia in which the nineteenth century remains the painful reality and utopia the dream.


Memories of the Future: William Morris, a film directed by Michael Dibb for Channel 4, tours Sanderson’s factory to distinguish factory from hand-printed wallpapers, narrates extracts from *News from Nowhere*, and sings a song from *Chants for Socialists*.


*Morris turned his attention from bringing to gritty life distant legends to a sophisticated distancing of popular mythology as stories, from the unmanageable story itself to the story-teller in control.*


*Brief analyses of the major poems suggest how Morris departed from romantic self-consciousness by revolutionizing the relationship between reader and poem.*


*The diary of a furniture maker provides information about Morris’s earliest designs for furniture to furnish Red Lion Square.*


*This introduction to Morris within the context of 19th-century English social history describes in its last chapter Morris’s influence in Germany.*


*Designed by Philip Webb, this 1891 house includes wallpapers and carpets by Morris, pottery by DeMorgan and Martin Brothers, and furniture by George Jack.*
A reproduction of an excerpt from a letter by Morris to T. J. Cobden-Sanderson is followed by a checklist of Morris manuscripts at the Pierpont Morgan Library.

In May 1898 Burne-Jones refers to the exhibit “at that new gallery this Winter” of Morris's first oil painting.

*Inspired years ago by Morris’s ideals, the author now invites her readers to celebrate the launching of the Toronto branch of the Society.*


The title of this labour of love is self-explanatory.

May assumed responsibility for designing embroideries in 1885 but favoured the flowers, trees, and inscriptions that characterized her father's work from 1862 to 1885.

Leary, Emmeline. “The Red House Figure Embroideries” *Apollo,* 113 (April 1981), 255–58.  
Morris's contribution to textile design began with his two schemes for decorating Red House in 1860: the daisy pattern for a bedroom and 12 large figure and tree designs for the dining room.

Brief mention of Morris's influence on William De Morgan.

In the village of Kelmscott, Morris is still remembered by a stonemason, Janey by a school-master, and May and the Manor by her house-maid.

Craftwork today has a clarity of purpose that was originally voiced by Morris who was concerned with the relationship between art and culture, the individual and society.

An illustrated survey of Morris's achievements as a leader and major influence in the movement.


Ignoring Morris's preference for revolution, Ashbee modelled his Guild of Handicraft after News from Nowhere and Morris & Co. and founded the Essex House Press by buying much of the equipment of the Kelmscott Press in 1898.


The British tradition in design is based on the idea that consistent functional and aesthetic standards "are both practically possible and morally desirable," an idea first preached by Morris and now supported by the government.


British designers still follow the idealistic principles of Ruskin, Morris, and the Arts and Crafts workshop tradition.


A reprint of the 1907 Clarendon edition.


Morris's later romances are leisurely narratives on escapist topics lacking a sense of the environment and without strongly felt ideas.


Morris's prescriptions for a better life for the new, urban society were ecological, aesthetic, and practical.


The Roots of the Mountains reveals to an industrial English people the "nearly lost primitive Northern lifestyle in their cultural roots" which they can revive by reestablishing harmony with the elemental Earth.
McColgan, Denise. “Naturalism in the Wallpaper Designs of William Morris.” 
Morris’s approach to natural form, inspired by Ruskin and Rossetti, became stylized to a degree but did not sacrifice the individuality of his subjects.

Morris is the successor of Owen Jones and Henry Cole.

Biographical data.

The character of Boffin and various aspects of the society depicted in News from Nowhere have opposite parallels in Dickens’s dystopia Our Mutual Friend.

Morris’s effort to bring craftsmanship to a popular market with his furniture and textiles is compared to the Bauhaus Manifesto.

Morris was the inspiration for Arthur Liberty.

This film tours Sanderson’s factory, narrates extracts from News from Nowhere, sings song from Chants for Socialists, and interviews members of the Society.

Morris uses the root structures and conventions of romance to explore political, psychological, and mythological themes.

A psychological study of the dream vision.

Personal heroism is demonstrated in Sigurd the Volsung as a man integrated communally in his family, society, and history, and personally in judgement, love, and action.

By dealing with the Victorian distinction between art and craft as one between the individual mind and anonymous hearts, Morris has channelled the moral
judgements of Victorian philosophers into the aesthetic work of modern craftsmen.


News from Nowhere is compared with Richard Jeffries' After London, Wild England within the context of the city-country dichotomy.

The Greater London Council has approved Tony Banks' proposal for the compulsory purchase of Kelmscott House.

Biographical data.

The Pilgrims of Hope is compared with Tennyson's Maud and Chesterton's The Ballad of the White Horse.

Morris's Kelmscott edition made accessible Johannes Meinhold's 1847 German witch-romance.

The authors attribute tiles to Morris, locate their sources in houses, and discuss the firm's methods of firing and its use of Dutch tileries.

Morris contrasted the "capitalist present and its division of labour" with the "medieval past and its integrated craft" in order to find an inspiring model for the process of work in the future.

Maggs Brothers purchased John Saks' complete set of Kelmscott Press books on vellum.

Morris inspired and influenced Danish book designers.

The furniture Morris designed and painted for his studio in Red Lion Square remained the inspiration for the many designers in his firm.
This well-illustrated history of printed and woven textiles, carpets, and embroideries designed by Morris and his firm includes a chronological catalogue of designs. Morris’s success is attributed to his knowledge of textile history, ancient and modern techniques, combined with “his ability to see design in mass.”

The Merton Abbey tapestry division was revived after the War when Marillier rehired some of his old staff and relied on commissions from Detroit patron George Booth.

An artist recalls his experience working at Merton Abbey with Dearle in 1929 when the firm did little more than adapt old designs by Morris and Burne-Jones.

Morris’s views of art and capitalism form a coherent argument for the elimination of the division of labour which destroys the producer’s control over his product and thus prohibits the creation of art.

Diaries and letters of Morris, Cockerell, and Walker document how Morris struggled more than Cockerell and Sparling formally admitted.

A satiric review of the controversy surrounding the leasing and preservation of Morris’s Kelmscott House.

Morris and his family were among many friends and relatives who visited Price’s 65-foot tower in Worcestershire.

Morris’s poetry is compared to that of Christina and Dante Rossetti in terms of “Pre-Raphaelite qualities.”

Bellamy’s mechanized environment is compared with notions of Utopia in News from Nowhere, Huxley’s Island, and Skinner’s Walden Two.
A discussion of the modern means of photographing the deteriorated murals painted by Morris, Rossetti, etc.

Morris’s role in the Arts and Crafts Rebellion and his revolt against the restorers.

This revised edition of the 1975 Basilisk press Companion Volume to the Kelmscott Chaucer discusses Morris’s interest in the Victorian Chaucer of the medieval romances rather than the ironist of the fabliaux.

Kierkegaard’s terms of repetition, reversibility, self-consciousness, and eroticism are applied to Morris’s repetition of medieval conventions in an Oedipal, triangular pattern of eroticism, death, and revenge.

This study of Morris’s practical socialism considers his reaction to his travels in Italy.

An illustrated biographical sketch of Morris.

Elbert Hubbard, Dard Hunter, Frederic William Goudy, and Carl Purlington Rollins were four fine printers imitating Morris in America.

By ignoring his socialism the American Updikeans misinterpreted Morris’s venture to revive fine printing.

Elizabeth Hickson recalls the “bearded kindly face” of Morris who, mixing paints at Queen Square, smiled on her when she delivered a letter from her father.

The Roots of the Mountains reveals Morris’s philological understanding of the distinction between the linguistically English-like Goths and their “dusky” enemies, the Huns.
Morris's poems and prose romances depict the triumph of socialism over capitalism, culminating in an Edenic harmony and unity where all men are innately good, creative and simply happy.

As psychological explorations of the minds of dreamers, Morris's poems and stories demonstrate the fragmentary, hyperclear, irrational, amoral, and transformative nature of dreams and thereby contribute to the Pre-Raphaelite revolt to free art from morality by fusing fantasy and reality through dream.

Attracted to the cyclical and dialectical structure of romance, Morris chose the romantic themes of love, fate, and death for his major poems and prose romances. He progressed from explorations of erotic passion to affirmations of fellowship and immortality through heroic self-sacrifice for future generations.

Recent research by Andrew Saint and John James confirms Morris's understanding of the collective spirit of Gothic architecture.

In "reading the structure of romance into the progress of history," Morris envisions a future Gothic Eden more revolutionary than Ruskin's.

This brief biography seeks a "consistent line" in Morris's ideas about reforming, simplifying, and beautifying life through art, literature, and politics as one "central in changing our vision of the world." Stansky's speculations about the effect of the English class system on Morris's marriage and business interests are unconventional.

Both Morris and Orwell celebrated love and sex and followed the English Tory
Radical tradition of favouring the country over the city and trusting the fellowship of English humanity.


Three Morris and Company stained glass windows in the Church of the Incarnation are analyzed in terms of color, design, and subject.


A January 1858 entry refers to the sale to T.E. Plint of Topsy's "Tristram & Iseult," a rare reference to the vanished "other" oil painting.


Revision of a chapter from his 1979 Metamorphosis of Science Fiction.


The reference to the “ancient house of the Blunts” in News from Nowhere is a tribute to a poet and desert explorer who shared Morris's disgust with British imperialism.


Morris’s wallpapers were a “reaction against the flat, stylized patterns based on historic ornament.”


In Lukacs's terms, Chants for Socialists and Pilgrims of Hope are more dynamic and historical than Roden Noel’s poetry because they demonstrate a participant’s narration rather than an observer’s description.


Illustrated review of the 1981 "William Morris and Kelmscott" exhibition at the West Surrey College of Art and Design.


"Tulip and Willow," "Pimpernel," and "Eyebright" are singled out to characterize Morris's textile patterns in relation to work by Voysey, Mackmurdo, and several German designers.


Four illustrations accompany this anniversary tribute to Morris.

Morris’s scholarly translation avoids words of French origin to preserve the epic’s Germanic flavour.


An analysis of the Kelmscott Chaucer in terms of format, paper, type illustrations, and binding.


Includes an illustration of the studyroom which the proposed buyer wants to renovate into a kitchen.


The treatment of heroism in such early poems as “The Haystack in the Floods.”


Previews the 1981 Birmingham exhibition of the firm’s textiles.


Part one is a descriptive list of the 53 Kelmscott Press books; part two lists other private press editions of or about Morris’s work. Included is a section on auction and sales catalogues with recent (1975–82) dealers’ prices of Kelmscott books.


A collectable miniature of quotations by 24 printers on Morris as a printer, with a foreword by Sir Basil Blackwell.


The GLC may place a compulsory purchase order on Kelmscott House, which has been sold privately for £132,000.


GLC proposes the compulsory purchase order of Kelmscott House.


Mr. Barrett has offered to sell Morris’s house because of opposition to his ownership.

As editor of the Clarion newspaper, Blatchford popularized Morris’s socialism in the 1890s and promoted handicraft guilds in the next decade.


This house-as-organism is a collaborative work of genius: “Morris’s character in Webb’s language.”


When Morris formed the Society for the Protection of Ancient Buildings in 1877 he inspired a spirit of preservation that has had a lasting influence.

“William Morris Fans Unite.” The Villager [Toronto], June 1981, 42.

This brief column announcing Joseph Dunlap’s lecture to launch the Canadian branch of the William Morris Society includes a biographical sketch of Morris.


The leader of the Arts and Crafts movement in England, Morris had many followers, including Ashbee, Gimson, and Lethaby.


In Morris’s matriarchal world, sexual roles are reversed as the maiden heroically saves her helpless Walter from the temptress.


Faye Dunaway wants to lease Kelmscott House.


Morris designed his books to fit their content.


Accompanying the colour plate of “La Belle Iseult” is the acknowledgement that “almost single-handedly, this remarkable dynamo of a man, a true Victorian polymath, revolutionized English taste.”


Woodcock converted to social revolt while reading Morris in a railway carriage.

Both Jungian and Freudian psychology are used to interpret Rapunzel “which stands as the culmination of Morris’ personal vision of an archetype functioning universally in myth and individually in the maturation and integration of the subconscious.”


Gill followed Morris’s ideas on socialism and machines until he became a Catholic.

III CATALOGUES OF EXHIBITIONS AND SALES


Catalogue of the May 1981 exhibition of furniture and decorative arts by 29 designers including Morris.


Catalogue of the June–September 1981 exhibition at Munster and October–November at Gottingen includes a discussion of Morris’s influence on German book design.


