This bibliography is the third instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1981–83 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


*Of the 2400 letters collected, 1500 are previously unpublished. The introduction identifies the letters to Webb as the most relaxed and revealing; those to Jane and Jenny as the most concealing; those to Georgiana and Aglaia as the most intimate; while all stress the centrality of friendship to Morris's life.*


*A French translation of seven of Morris's lectures on art and socialism.*


*Letters about embroidery works, St Mark's restoration, socialist politicians, and medieval influences are printed to commemorate the 150th anniversary of Morris's birth.*
The commemorative portfolio contains facsimiles of two letters to Georgiana Burne-Jones and Charles Faulkner, a draft of an address about the Eastern Question entitled “Unjust War,” and a portrait of Morris by George Howard.


An Italian translation of selections from Morris’s poetry, prose romances, and political lectures, with an introduction to his life.

Morris’s Commonweal review of Looking Backward and his Kelmscott foreword to Utopia are added to this revision of the 1973 edition because they “illustrate some of the thinking behind News from Nowhere and his long-standing interest” in the utopian genre.

A German translation of The Glittering Plain.

Morris’s description of Reykjavik in 1871 is printed beside one by Baring Gould in 1863 and one by Lord Dufferin in 1856.


A German translation of The Wood Beyond the World.
This chronological bibliography of books, articles, and catalogues about Morris between 1897 and 1982 is annotated and indexed. The introduction surveys the trends in criticism since 1897 of Morris as a socialist, writer, and designer.

E. P. Thompson is defended for his reappraisal that Morris is an extension of the English, romantic, moralist, utopian tradition rather than a mere convert to Marxism.

In revising his address to a middle-class audience in Leeds for the working class in Glasgow, Morris simplified his rhetoric from literary invective to a straightforward, less colourful prose.

Consistent definitions of “luxury” and “simplicity” throughout Morris’s lectures refute Paul Meier’s notion that Morris outgrew his conviction that the preference of luxury to simplicity is responsible for the dearth of beauty.

Conventionally contrasted as hell and paradise, Iceland and Kelmscott are to Morris similar in terms of vegetation, birdlife, fish, farm animals, and haymakers.

In a fictitious interview, Morris is questioned about his views on design, mass production, the arts and crafts movement, and his vision of a utopian society.

Among the nineteenth-century literary forgeries first discovered by Carter and Pollard are a number of Morris pamphlets which may be attributed to the printer Richard Clay.

Since Carter and Pollard’s initial suspicions about Sir Galahad and Two Sides of the River/Hapless love and The First Foray of Aristomenes being forgeries, fifteen additional editions of Morris’s work in variant wrappers are here proven to be the work of Forman and Wise.


In 1865 Jane Morris was photographed by John Parsons in Rossetti’s Chelsea home.


The Vancouver Museum and Simon Fraser University are sponsoring a series of five lectures on Morris including his influence on the West Coast style of architecture and design.


Morris’s experimentation with shifting frames for narrators and audiences is consistent with his concern for history as a testament to communal fellowship, the artifacts of everyday life, and the continuity of emotions that transcend “the collective silence of our individual deaths.”


In addition to Caxton’s Golden Legend, Froissart’s Chronicles, and Sturleson’s Heimskringla, Morris appears to have read Baring-Gould’s Curious Myths, Irving’s Columbus, Mandeville’s Travels, More’s Utopia, and Prescott’s Conquests for accounts of exploration.


As accounts of the coherent communal order of idealized pre-socialist societies, The House of the Wolfings and The Roots of the Mountains parallel Gibbon, Engels, and Morris’s own essays on Medieval and Icelandic tribal life.


The revision of the Coleridgean and Tennysonian ballad intended for the Prologue reflects Morris’s shift from the “intense, immediate, and melodramatic” style of
The Defence to the "reflective, expansive, and elegiac" style of *The Earthly Paradise*.


The idle singer, the narrating Wanderers, and the tales' protagonists of the outer, middle, and inner frames follow a thematic progression through the seasonal cycle from loss and moral exempla to hope and moral complexity.


*Designs by Whistler, Mackmurdo, and Beardsley are compared with some by Morris whose Red House and firm are the origins of Art Nouveau.*


Although Morris viewed London as a monstrosity in a modern world, he maintained an idealistic vision for the future of the city, expressed in News from Nowhere and the Society for the Protection of Ancient Buildings.


A reprint of the 1934 essay on the centenary of Morris's birth.


Excerpts from Morris's lectures and articles document his change from anti-parliamentarism to reformism.


First arguing that socialists must educate the working class to overthrow rather than reform capitalism, Morris much later decided that the fight for reforms would prepare workers for the fight for political power.


Unlike Browning's focus on the "experiential dimension of known historic figures and moments, Morris places experience in an unknowable history," using the
dramatic monologue “to reduce what is knowable to an intense intuition of scraps of experience whose historical totality no one understands”.


In Morris’s medieval poems, the early Middle Ages afforded an economically and spiritually superior life for the common man.

Alternative Nobel Prize winner Cooley discusses technological change and the dehumanization of work.

Morris’s vision of a socialist society is revealed in his speeches and political writings, in A Dream of John Ball, and particularly in News from Nowhere.

The three traditions of social change rejected by Morris as threats to true Socialism — Romanticism, Radical Reformism, and Anarchism — are led today by ecology advocates, reform lobbiers, and self-righteous dictators.


In The Earthly Paradise, nightmares reveal “an inevitable truth about life, while visions of harmony appear as illusions.”

Cozens recalls working as a parlourmaid for Morris’s sister-in-law, Mrs. Hugh Stanley Morris.

Commonweal articles show the development of the ideas that formed News from Nowhere’s subversive critique of social injustices.

Morris’s activities and accomplishments are summarized.


“Aladdin and the Enchanted Lamp” and News from Nowhere mark opposite ends of the range of literary fantasy from private gratification to social obligation.


Morris’s skill in pattern design is demonstrated by a comparative analysis of the early “Trellis” and “Fruit” with the later “Jasmine.”

Davey, Peter. “Painters and Brothers: A Look at the Tate Gallery’s Exhibition on the Pre-Raphaelites and the ICA Exhibition on William Morris.” *Architectural Review*, 175 (May 1984), 60–64.

Review of the Tate’s and of the I.C.A.’s 1984 London exhibitions.


Announcements of forthcoming exhibitions in England commemorating Morris’s 150th birthday.


Morris’s relevance to modern problems is the focus of this interview conducted for Dibb’s 1983 film *Memories of the Future: William Morris*.


A selected bibliography of writings on architecture by and about Morris.


A brief history and extensive tour through Kelmscott Manor describes (and illustrates with 28 plates) the furnishings of each room.


Morris’s earliest embroideries (1857–65) are illustrated in this catalogue of the collection at Kelmscott Manor. The three with repetitive patterns owe their inspiration to a Froissart illuminated MS., while the seven with human figures owe theirs to the “Windmill Psalter.”

After meeting Rossetti in 1856, Morris and Burne-Jones became part of the second wave of pre-raphaelitism.


An eclectic critic who resists fashionable dogma, Lewis finds Morris more classical than romantic, more imaginative than escapist, more concrete and practical than doctrinaire.


While Chants for Socialists presents optimistic propaganda, The Pilgrims of Hope sobers the idealist with reality.


Morris's socialist reputation and his conversational skills are shown in Lady Anne's 1891 diary entry.


Morris preached equality for women, often acknowledged their superiority, but could not always transcend conventional bias.


The residents and countryside of Godstow and Wolvercote provided material for the abandoned Novel on Blue Paper.


Morris is among the famous Victorians who once lived at No. 17, Red Lion Square.


The preoccupation with contrapuntal images and themes in The Defence of Guenevere volume prefigures Morris's desire for social transformation in his political lectures.


   A master list of the information indicting the forgeries of Wise and Forman summarized from a number of sources in addition to An Enquiry and A Sequel concludes this detailed review of the Barker and Collins Sequel to an Enquiry (1983).

   The minutes of the 15 August 1886 meeting of the Metropolitan Radical Federation document Morris’s attendance and participation.

   An original oratorio.

   Morris’s profoundly revolutionary definition of work is that of an aesthetic conservative rather than a political radical.

   Orwell’s dystopian novel, 1984, is contrasted with Morris’s utopian romance, News from Nowhere, which presents ideas about art and work that are relevant today.

   Reviewing Parry’s William Morris Textiles, Fuller compares the weak English textile design with the thriving Scottish of the late 19th century.

   Morris insisted that political principles must be taught before socialism can be practised.


   News from Nowhere is discussed in the context of the “utopias of time” by Bellamy and Wells.
This insightful introduction to Morris’s life and poetry focuses on Jason, The Earthly Paradise, Love is Enough, and Sigurd, as well as his general interest in innovative prosody, female characters, and a secularized artistic brotherhood.

Guest’s indulgent dream of happiness and rest does not reflect Morris’s love of books, of moral and mutual purpose, of competition towards excellence and of heroic struggle.

Morris’s eloquent lectures remain relevant in their effort to arouse hopes for a better world.

The growth and fertility that characterize Morris’s pattern designs inform his theory of a new art for a new society based on pleasant work and pleasant surroundings.

The source for the jewel casket panels Elizabeth Siddal painted for Jane may be the miniatures in a manuscript of poems by Christine de Pisan.

Morris’s interest in medievalism, kindled by the writings of Cobbett, Carlyle, Scott, and Ruskin, the paintings of the Flemish masters, the Gothic churches of northern France, and the friendship of Rossetti, flourished and developed into his founding of Morris, Marshall, Faulkner, & Co. and the Kelmscott Press.

Morris used medieval manuscripts as sources for the design of costumes and medieval subjects depicted in his paintings.

Review of the Whitworth Art Gallery’s 1984 Manchester exhibition of Morris and his contemporaries’ medieval interests.


Inspired by medieval silks, Morris made his design more natural with the presence and interaction of the birds and more majestic with the quilt-like indenting of the interchanges of colour.


News from Nowhere is discussed in the context of Morris’s socialist activities, Marxist theory, and the tradition of other utopias and satires.


Morris’s socialist thought is revealed in the struggle for freedom, equality, and brotherhood in The Well at the World’s End.


The music score is composed for bass voice and string bass with lyrics from Morris’s lectures and News from Nowhere.


As a newspaper serial, News from Nowhere continues Morris’s editorial debates in Commonweal with James Blackwell and other Anarchists about “what sort of society we are trying to realize” and “how we should act to bring it about.”


The full list of 15 Canadian and 14 American sites includes stained glass commissioned from Morris in 1874 and from Dearle’s great-grandson in 1960.


View of Morris by his contemporaries in the socialist press reveal a controversial and misunderstood political figure whose personal qualities were well-revered.


Morris’s socialism grew out of his love of art and his value for friendship and equal rights.

*Morris resurrected the waning art of printing and lettering, and influenced many designers, including Edward Johnston and Frederic W. Goudy.*


*This review of the 1984 Lethaby exhibition outlines his career as Norman Shaw’s assistant, as principal of the Central School of Arts and Crafts, and as Webb’s biographer.*


*Morris and Burne-Jones both follow Ovid’s treatment of the Perseus and Pygmalion stories.*


*The procedures are summarized for editing the four volumes of Morris’s letters.*


*Morris’s reaction to the Renaissance motivated his effort to combat capitalist technocracy by reviving the English artistic tradition.*


*A discussion of Bellamy’s *Looking Backward* and Morris’s *News from Nowhere* in the context of the development of socialism and Marxism in the late 19th century.*


*Review of the Whitworth Art Gallery’s 1984 Manchester exhibition of Morris and his contemporaries’ medieval interests.*


*A reconstruction of the stages of Morris’s method of composition suggests that the manuscripts considered to be his first drafts are transcriptions of trial notes, revealing a careful craftsman’s attention to detail.*
More of the same.

Lawson, Paul W. G. “The Morris Crucifixion Window from St. James, Brighouse.”
Originally in the chancel of the now demolished St. James Church, Brighouse, the
stained glass crucifixion designed in 1870 from cartoons by Burne-Jones and F. M.
Brown is now in the Bradford Art Galleries and Museum.

Today, 54–57.
“An architecture which expresses a planetary vision... would be, as in the Middle
Ages, rooted in its own region.”

Leary, Emmeline. The Holy Grail Tapestries. Birmingham: Birmingham City Museum,
A brief history of the Merton Abbey tapestry works is followed by more detailed
descriptions of the Holy Grail tapestries, specifically “The Summons,” “The
Arming and Departure of the Knights,” “The Failure of Sir Gawaine,” “The Failure
of Sir Lancelot,” “The Ship,” “The Attainment,” “Verdure with Deer and Shields.”

Lee, Dave. “William Morris and the Middle Ages.” Arts Review (U.K.), 23 November
1984, 580–1.
Review of the Whitworth Art Gallery’s 1984 Manchester exhibition on Morris and
his contemporaries’ medieval interests.

Lewis, Roger. “News from Nowhere: Utopia, Arcadia, or Elysium?” Journal of Pre-
Avoiding both the satiric denial of the utopian genre and the elegiac evasion of the
arcadian genre, Morris presents in News from Nowhere the constructive literary
vision found in the Romantic idyll as defined by Schiller.

Lindsay, Jack. “The Early Poetry of William Morris & Karl Marx.” See Ex. Cat.,
Morris’s Janey and Marx’s Jenny serve different roles in the two men’s poetry.

Lipman, Alan and Howard Harris. “Social Architecture: William Morris our Con-
Modern architects should heed Morris’s advice for practising the democratic art to
educate desire.

For its third commission (1863), the Morris firm mastered the narrow openings of

A reprint of the 1907 Clarendon edition.

Approaching socialism as a designer has made Morris far more popular than the Fabians.

Morris encouraged Jane's creative efforts at interior decorating and embroidery, and was tolerant of her relationship with Rossetti.

Illustrations of designs for wallpapers and chintzes accompany brief descriptions of Morris's influence on art nouveau.

May's embroideries for the Firm, her writings about embroidery, her work for the Kelmscott Press, and her scholarly editing of her father's works have been admired by Ellis, Walker, Shaw, and others.

A tension between conservative localism and socialist universalism is seen in Morris's prescription for individual creativity developed and expressed within the cooperative social framework of decentralized communities.


Review of the Whitworth Gallery’s 1984 Manchester exhibition on Morris and his contemporaries' medieval interests.

As The Wood Beyond the World shifts from the mimetic to the fantastic world,
Golden Walter “matures by paradoxically absorbing the dream world” of desire into the waking consciousness of social responsibility.

Mezciems, Jenny. “Utopia and ‘the Thing which is not’: More, Swift, and Other Lying Idealists.” University of Toronto Quarterly, 52 (Fall 1982), 41–59.

In contrast to Johnson in Rasselas, Morris wishes in News from Nowhere to dissolve the distinction between fact and fantasy.


The Pilgrims of Hope and Chants for Socialists show Morris’s inability to overcome traditional conventions as he focuses on the dreams of a “sensitive individual psyche” rather than the reality of “ordinary people engaged in and developing through the historic class struggles of their era.”


W. K. D’Arcy, the founder of the BP oil industry, commissioned Morris to redecorate Stanmore Hall but Morris’s aversion to D’Arcy’s opulence led Morris to assign most of the work to Dearle. Includes seven illustrations.


In Morris’s utopia, art is the product of man’s pleasure in labour.


Hammersmith and Fulham Council has refused the GLC permission for a second time to turn Kelmscott House into a William Morris Museum.


Morris’s model for developing egalitarian villages based on small-scale agriculture and industry might counter the hold of capitalism on the countryside.


Indebted to the best of Marx’s writings but misunderstood by Engels, Morris “was the first to use Socialism and Communism as names for two stages” in the process of reorganizing society.

*This anniversary tribute to the life of Morris presents him as the designer who revolutionized Victorian taste.*


*Raised in a co-op community, Murray now runs Metropolitan Workshops for crafts.*


*Retiring as Manager of the handprint wallpaper factory, Stoner discusses his employment with Sanderson’s since 1934.*


*Morris & Co. stained glass windows present medieval styles (canopies, quarries, black-letter inscriptions) and medieval subjects (from Chaucer, Queen Mary’s Psalter, and Flemish art.)*


*Morris’s copy of sixteenth-century calligraphy manuals by Vicentino and Tagliente influenced Morris, Walker, Johnston, and Fairbank in the field of calligraphy and type design.*


*Though embroidery at the Firm became the domain for women, Morris “envisaged a time when the sexual division within the domestic arts would vanish.” Decades*
before Morris's famous prescription, household magazines advertised their patterns as "uniting use and beauty."

Living in Kelmscott House, Marillier managed the firm through changing fashions of Edwardian London, the revival of floral chintzes in the 1920s, and the rapid decline after Dearle's death in 1932.

Morris's critique of art is much more revolutionary than modern liberal efforts to increase state subsidies.

A descriptive bibliography of fifty-two books published by the Kelmscott Press is followed by full details about books that Morris had intended to publish. The appendix includes the texts of contracts for eight Kelmscott Press projects.

Morris's letters to his mother provide data for establishing the itinerary for retracing the tour of France that changed his life.

Sixteen folded sheets of coloured giftwraps reproducing Morris's wallpapers and chintzes are appended to an unreliable introduction.

Illustrations of several of Webb's designs for houses accompany this Japanese text.

A schoolfellow from Marborough remembers Morris as extraordinarily opinionated and a wonderful storyteller.

In the manner of Keats, Morris explores in the Guenevere volume the self-imprisoning wish for escape into the world of romance which leads only to the world of death.

Morris’s designs influenced the typography the Bauhaus developed according to precise mechanical logic.


“The Defence of Guenevere” provides a fresh perspective to counter students’ conventional misconceptions about Victorian morality.


This discussion of the relationship between art, work, and socialism in the work of Morris emphasizes The Aims of Art.


In contrast to the contradictory notions of paradise in “A Garden by the Sea,” News from Nowhere envisions a compromise between the Edenic and modern worlds, dispersing across the countryside a metropolitan sprawl where playful sex is enjoyed.


The career work of Morris gradually intensifies its focus on the utopian dream of a better world.


Jane Morris modified Rossetti’s designs of the “Pre-Raphaelite dress.”


Review of the I.C.A.’s 1984 London exhibition expresses disappointment with the political emphasis and lack of attention to Morris’s arts and crafts.


With a Sanderson branch now in New York, Morris designs will meet the needs of preservationists who want to decorate their Victorian houses in period papers.

The range of Morris’s life and dreams is surveyed and celebrated as a practical moral example.


Striving to renew humanity through the democracy of art, Morris is psychologically contrasted with Ruskin whose ideals he embodied.


Morris condemned Scott’s restoration work and founded SPAB which protested loudly against the restoration of St. Alban’s Abbey.


Although anti-imperialism, socialism, and the Arts and Crafts movement form a consistent line of thought, Ashbee failed in his “attempt to combine the influence of Carpenter and Morris.”


A Spanish translation of a February 1983 History Today article.


Three organizations of the 1880s changed the way we view the world. The history of the Century Guild (Macmurdo, etc.), the Arts Workers’ Guild (Lethaby, etc.), and the Arts and Crafts Exhibition Society (Crane, etc.) centres on Morris as the dominant influence.


Brief comments on Morris’s work with George Street and Philip Webb, the design of Red House, and the work of Morris & Co. are included in a discussion of several designers.


A discussion of Morris and the protection of monuments includes a translation of his “Principles of the Society for the Protection of Ancient Buildings.”


More than a mere precursor of modernist architecture, Morris recognized that future progress depends on an understanding of history.
A Machereyan analysis of deviations between the projection and production of News from Nowhere centres on those avoided aspects of the Utopian genre which reveal Morris’s ideological position in the early socialist movement.


Morris led a revival of the textile arts, initially with his medieval embroideries, and later with printed fabrics and weavings which combined original designs and traditional techniques.


Includes some amusing recollections of Morris.

Encouraged by Jane Morris to study bookbinding, he eventually worked for the Kelmscott Press.

Concerned with the fellowship of common folk, Morris wrote of appleblossom beauty in narrative yarns made accessible by his concrete imagery and wholesome diction.

LeGuin’s The Dispossessed (1973) has utopian roots similar to News from Nowhere but its hope for continual change is more similar to A Dream of John Ball.

Review of the Whitworth Art Gallery’s 1984 Manchester exhibition of Morris and his contemporaries’ medieval interests.

Morris’s SPAB campaign to save St. Mark’s from the restorers drew some negative responses from the British press.

*A selected list of monographs by and about Morris published between 1882 and 1979.*

*This illustrated study of Dutch tiles and tile catalogues reveals many Dutch “copies of and derivations from Morris & Co. designs.”*

*News from Nowhere is among ten nineteenth-century novels that illustrate their authors’ inability to avoid dystopian conventions.*

*Review of the Whitworth Art Gallery’s 1984 Manchester exhibition of Morris and his contemporaries’ medieval interests.*

*Review of the Whitworth Art Gallery’s 1984 Manchester exhibition of Morris and his contemporaries’ medieval interests.*

*Revering learning while despising schooling, Morris advocated an educational ideal now ignored.*

*Arnot’s 1934 pamphlet revived Morris’s reputation as a communist.*

*Three extracts from dyers’ handbooks and newspapers of 1825, 1849, and 1875 document the survival of indigo dyeing before Morris popularized it.*


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*Such Kelmscott clones as the Gottschalk Press’s 1898 publication of Kufu, a collection of poems by Clay Arthur Pierce, illustrates Morris’s influence on Missouri printing and book design.*


*Though Gropius moved towards a technocratic pragmatism that transmitted Morris’s craft values into an antithetical machine aesthetic, he continued to pursue his modern union of art and industry in terms of Morris’s socialist theory.*


*News from Nowhere is briefly summarized as a political fable.*


*Concerned with the education of hand, head, and heart, Morris established the cooperative company at Merton Abbey as an ideal craft community embodying his principles about society, leisure, and machinery.*


*Eighteen Kelmscott Press collections and eleven special William Morris Collections are briefly described.*


*Morris’s vision of a society in which man finds pleasure in labour, machines do unpleasant work, and “real art is the expression by man of his pleasure in labour” could be achieved through socialism.*


*This brief history of Morris’s socialist activities refers to his vision of a utopian society, his writings for Commonweal, and his knowledge of Marx.* (In Russian.)
III CATALOGUES OF EXHIBITIONS AND SALES


