William Morris:
an annotated bibliography
1990-91

David and Sheila Latham

This bibliography is the sixth instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1988-89 bibliography are added here. Though we exclude book reviews, we include reviews of exhibitions as a record of temporal events. We give each original entry a brief annotation meant to describe its subject rather than evaluate its argument.

We have arranged the bibliography into six subject categories, appended by an author index. The entries in Part I include new editions, reprints, and translations of Morris's own publications, and are arranged alphabetically by title. The entries in Part II include books, pamphlets, articles, exhibition catalogues, and dissertations on Morris, arranged alphabetically by author within each of the following five categories:

- General 8-39
- Literature 40-115
- Decorative Arts 116-165
- Book Design 166-179
- Politics 180-189

The General category includes biographical surveys and miscellaneous details as well as studies that bridge two or more subjects. The Author Index provides an alphabetical order as an alternative means for searching through the 189 items of the bibliography. Though we still believe that each of Morris's interests is best understood in the context of his whole life's work, we hope that the subject categories and author index will save the impatient specialist from having to browse through descriptions of woven tapestries in search of critiques of 'The Haystack in the Floods.'

With the rising costs of inter-library services and personal travels, we would appreciate receiving photocopies of publications. They can be sent to us at the University of Lethbridge, Lethbridge, Alberta, Canada T1K 3M4.

PART I: WORKS BY MORRIS

   A Spanish translation of The Wood Beyond the World.
A reprint of the 1884 lecture is accompanied by “modern assessment” claiming that Morris provided with News from Nowhere a “useful contribution in the struggle to persuade workers to want more,” and that most of his ideas are still relevant today.

A German translation of News from Nowhere.

The text of the first four Arthurian poems of The Defence is accompanied by analysis of Morris’s adaptations from Malory and his pervasive use of reversals in colours, in the power and failure of story-telling, and in the roles of defendant and prosecutor, of Guenevere and Galahad.

An Italian translation of The Story of the Glittering Plain.

The text for this aborted draft of The Water of the Wondrous Isles is printed from the manuscript in the British Library collection (Add Ms 45324) and is annotated. Timo’s “Introduction” is reprinted from The Journal of the William Morris Society, 8 (Spring 1989), 7–16.

Included are the calligraphic manuscripts of Lancelot du Lac and The Story of Egil, the committee minutes for SPAB, and Cockerell’s collection of Kelmscott Press designs and proofs.

PART II: PUBLICATIONS ON MORRIS

GENERAL
This “memorial address” on the subject of Morris and his daughter, May Morris, was given at the Women’s Guild of Arts at the Bancroft Library, Berkeley, and printed on an Albion Press in a limited edition of 30 copies.
   The eight essays by A. A. Anikst, E. A. Nekrasova, V. V. Vanslov, A. P Shestakov, K. A. Makarov, T. F. Verizhnikova, N. M. Pazareva, and E. N. Kucherova discuss the decorative arts, aesthetic and socialist utopias, book design, and such successors of Morris as Frank Brangwyn.

   Letters from Marie Stillman and her daughters, Lisa and Effie, reveal their friendship with the Morrices.

   With sensitive detail throughout his poetry, fiction, lectures, and letters, Morris advocated the pastoral virtues of a garden society modelled after the seasonal cycles of nature.

   The early lectures before 1883 show the formation of Morris’s socialism and the consistency of his theories on design, practice as a designer, and technical choices as a manager.

   Introduced as a “key figure” in this volume, Morris is mentioned frequently throughout and discussed in detail in sections on “Literature” by John Holloway and on “William Morris and Colleagues” by Gillian Naylor, which consider Morris’s extension of Ruskin and Marx, his establishment of Morris & Co. and the Merton Abbey workshops, and his creation of the Kelmscott Press.

   Begun in 1953 at Red House, and merging in 1966 with the Kelmscott Fellowship (founded in 1918), the William Morris Society is headquartered at Kelmscott House in Hammersmith from where it organizes lectures and publishes its journal as well as books and pamphlets.

   This well-illustrated survey is supported with excerpts from Marx, Rossetti, and Prince Albert, and from Morris’s poems, letters, and *Commonweal* essays. General contrasts between Morris and the garish vulgarity of Victorian design from the Crystal Palace to Kidderminster carpets end with perceptive comparisons of textile designs by Morris and by his star apprentice Dearle.

   The Christmas story progresses from the Annunciation illustrated in stained glass to “The Shepherds’ Carol” sung in *The Earthly Paradise*. 
   In her well-illustrated survey of Morris’s life and accomplishments, Dore
   emphasizes the decorative arts. Engravings and watercolours illustrate the
   residences and schools of Morris’s youth, while his own art and printing illustrate
   his maturity.

   An obituary of Society member Eric Heffer (1922–1991) praises his achievements.

19. Evans, Timothy H. “Folklore as Utopia: English Medievalists and the Ideology
   of Revivalism.” *Western Folklore*, 47 (October 1988), 245–68.
   A scholar of European folklore texts and traditional folk arts, Morris wrote *News
   from Nowhere* with a “child-like ... pure folk spirit,” revived craft techniques, and
   inspired American “settlement schools.”

   Asa Briggs is thanked for his distinguished and humane Presidency of the Morris
   Society.

   11–14.
   By inverting Bellamy’s vision of the centralism of a uniform city with the localism
   of diverse neighbourhoods, *News from Nowhere* influenced Raymond Unwin to
   invert Le Corbusier, and Ruth Rendell and Colin Ward to invert the multi-functional
   technopolis.

   76–77.
   As the socialist dream fades, Morris’s cultural importance grows: he pioneered
   “the idea of the house designed as a whole” and his battle “to make art enter the
   very texture of society” is now, in part, the campaign of Prince Charles.

   of the Morris Family Fortune.” *The Journal of the William Morris Society*, 9 (Autumn
   With his successful financier father serving as managing partner of Sanderson &
   Co. and director of the Devon Great Consols, Morris was exposed to business
   problems and strategies from an early age.

   The Hungarian Gödöllő Artists’ Colony was partly inspired by Morris, whose life
   work was characterized by the unification of “escapism and commitment, artistic
   and social activities, moral conduct and theoretical interpretation, idealism and
   pragmatism.”

   Digest*, 48 (September 1991), 52–58, 60.
   Once a popular summer retreat for Morris and his friends, Penkill castle,
   with its ceiling of original Morris paper, is now owned by American Elton
   Eckstrand.

This is the first bibliography to include publications by and about Morris from the 19th and 20th centuries (1854-1990), and the first to categorize the criticism (from poetry to politics, from the general to the specific—*News from Nowhere*, stained glass, calligraphy, etc.). The author- and detailed subject-indices complement the organization of the categories.


The biennial bibliography appears in *The Journal* in the Autumn issues of odd-numbered years.


The Sinhalese Orientalist and art historian developed a set of philosophical principles based upon Morris’s ideas of the relationships between art and morality.


A poem in six stanzas contrasts the shabby present with Morris’s utopian world after the revolution.


Walthamstow, Epping Forest, Marlborough College, Exeter College, Oxford Union, Red Lion Square, and the Kelmscott residences are places associated with Morris.


A survey of Morris’s life reveals how he synthesized “apparently disparate areas of thought” into an original analysis of society.


Affinities are identified between the Galician Nos movement in Spain (interested in nature, folk crafts, and medievalism) and William Morris and the Pre-Raphaelites.


A reprint of the 1962 William Morris Society edition. The proceeds of the sale support the Peter Froud fund.


Morris’s life, literature, and political work reveal his development as a feminist as remaining publicly moderate while being personally more advanced than other socialists.

Through the Queen, his mother, and his sisters, Morris grew up associating power and sensitive friendship with women, an experience replicated only by the “Brotherhood” at Oxford.


Catalogue of the February-March 1985 exhibition at the U. of Virginia Library includes a revised manuscript for the 1892 Kelmscott edition of A Dream of John Ball and a teapot, cup, bowl, and creamer believed to be designed by Morris as a wedding gift for the folklorist Joseph Jacobs.


A former teacher of E. P. Thompson comments on Morris’s life and many accomplishments.


Reprint of the 1977 Quartet edition with revised references to recent scholarship.


Morris’s life and accomplishments are briefly summarized.

LITERATURE

40. Bacon, Alan "Deliver Us from Two (or more) Professors of Criticism.” The Journal of the William Morris Society, 9 (Autumn 1990), 29–34.

The context of Morris’s 1886 letter to the Pall Mall Gazette protesting a proposed Professorship of English Literature explains his dislike of the teaching of criticism and his “distaste for the promoters of ‘culture.’”


Ellen’s observations on Kelmscott Manor complement Morris’s lectures and letters about the role of a beautiful house as the “fit guardian” for the harmony of nature and humanity.


The convoluted narrative framework which makes the identity of the narrator uncertain and the inconsistent temporal chronology which makes the future uncertain leave the reader with “engaging enigmas” to interrogate.

Though guilty of a pragmatic, unprincipled avoidance of feminist controversies in the Commonweal, Morris gradually shifted to a more inclusive language in his lectures and advocated female autonomy as a socialist ideal in his "Pilgrims of Hope" and News from Nowhere; Ellen serves as the first female sage figure in a utopian work by a man.


An account of Morris's social and poetic evolution leads to a study of the framework and Prologue of The Earthly Paradise, the seasonal pattern of its tales, and the sophistication of its design. Detailed analyses of Jason, “Cupid and Psyche,” “Ogier the Dane,” “Lovers of Gudrun,” “Fostering of Aslaug,” “Ring Given to Venus,” and “Orpheus and Eurydice” are concluded with a review of the poem’s critical reception.


Personal alienation replaces Malory's courtly comradeship as Morris's iconoclastic support for romantic love and self-determination aligns Guenevere with the forces of nature that offer liberation to the victims of social convention.


The protagonists are a working-class and egalitarian couple whose troubled marriage serves as a subplot for exploring the utopian motive: personal alienation sets us in search of communal salvation.


Of the female characters depicted in “The Pilgrims of Hope,” the prose romances, and News from Nowhere, Ellen best embodies the ideal socialist woman envisioned by August Bebel and by Eleanor Marx with Edward Aveling.


George Orwell matured “from casual early contempt to qualified respect” for Morris, as similar passages in Animal Farm and Morris’s lectures and romances suggest that Old Major is modelled after Morris.


Boos's Introduction explains how the ten essays explore a range of Morris's efforts to express in literature the millenarian ideals of socialist humanism. See individual entries for essays by Boos (46), Donaldson (60), Holzman (75), Lutchmansingh (183), MacDonald (85), Sargent (102), Suvin (105), Talbot (106) and Waters (111).

The relation between author and reader “sets the ideological tone of the utopian worlds depicted” in News from Nowhere and Looking Backward.


The dates of Morris's personal and public life as well as of his publications are followed by a brief summary of his literature.


Morris's communism, with its absence of buying and selling, its local need-based production, its freely accessible goods and services, and its community decision-making offers a practical way of satisfying human needs in harmony with nature.


Bilbo's adventure through Middle-earth in The Hobbit shows remarkable resemblances in landscape, weather, incident, and diction to Morris's experiences recorded in his Icelandic Journals.


Guenevere's reference to the choice of coloured cloths suggests the iconography of banners; hence, the poem must be read as “visual rather than verbal art.”


Coleman's preface, “The Use of Utopia: History and Imagination,” explains how the utopian dreamer subverts the tyranny of Realism by showing that change is possible, that “history can explode.” See individual entries for essays by Buick (52), Coleman (56), Crump (58), Hampton (68), Marsh (87), O’Sullivan (92), Pearson (97), Ward (110), and Watkinson (112).


Rejecting the belief of the Augustinian sinner, Darwinian predator, and Freudian egotist that human nature is depraved and antithetical to God, Morris believed that if human behaviour is historical then cooperative fellowship may arise from sharing a common social interest after the elimination of class strife.


The pervasive textual reflexivity of New from Nowhere deconstructs the middle-class ideology of realist literature and anticipates feminist texts by refusing to use the love story for closure and by constructing a role for an interrogative reader to turn dream into political activism against the social order.

In describing in chapter 17 the four stages of communist revolution–resolution, mass meetings, general strike, and civil war–Morris strains credulity by confining the revolution to Britain, by accepting the palliatives that support state capitalism, and by overlooking the bureaucratic behaviour of union leaders.


Though the “negative pragmatics” of News from Nowhere centre its focus on inversions of the contemporary world, its interest in a “backward-looking, simplifying” medievalism creates an equivocation between present conditions and nostalgic desires.


The reverse of Dickens’ dark Boffin in Our Mutual Friend, Morris’s Boffin is this embodiment of the light, hope, and utopian regeneration offered in a just world.


Withholding commentary on the dramatic action, Morris presents passion and violence without chivalry, morality, or glamour.


With romantic alterations of the consciousness responsible for the defeat at Trafalgar Square, Morris projects the success of his purist program through a violent revolution based on the actual Trafalgar events.


A reprint of the article from Studies in Romanticism, 21 (Fall 1982), 303–18.


Critics of News from Nowhere should note that Morris’s writing is similar to his design work wherein the pragmatic dimension is revealed through the intertextuality of his poems and through the sense of history in his prose.


Metamorphoses and plain diction are the subject and style of The Earthly Paradise and the prose romances, as Morris downplays the magical moment of transformation, considering it as analogous to the serpentine line of his decorative art and to the “pattern of life swinging from happiness to sorrow,” from hope to fear.

Morris's Guenever is the archetypal maiden "who actively chooses, speaks in defense of herself, and elicits sympathy," a precursor of the queen "we find in modern Arthorian fantasy," while his oil portrait of Guenever/Isult presents a frustrated queen gazing beyond the bedside Bible in her claustrophobic room.


"Margaret's Song" ("The Hollow Land"), "In Prison," and "Paean to March" (from *The Earthly Paradise*) were first performed for the Morris Society in Toronto in March 1985.


A brief survey of the utopian efforts of Milton, Winstanley, Shelley, and Marx sets a context for the dialectical view of history and the love of art that motivated Morris to write *News from Nowhere.*


Maintaining that "dreams constitute reality for those" empowered by love, *Love is Enough* repudiates the amatory ideology of Morris's previous elegiac Keatsian poetry for the more visionary Keats of *Edymion* which in turn is repudiated in "The Pilgrims of Hope."


Cruel maimings, awkward gestures, graphic coding, and semantic collapses are physically alienating and verbally destabilizing as Morris's poems resist "the autonomy of the individual and the normal behaviour of language."


The "fluctuating narrative perspectives" of the late fiction "reshape the indeterminacies of the early tales into subversive devices" that alienate the reader from conventional ideologies.


In contrast to Tennyson's constraining enclosures, the polyphony of dramatic personae in the self-reflexive Prologue of *The Earthly Paradise* provides Morris with strategies for suppressing the authoritarian voice and for liberating and renewing perception.

73. Herbert, Isolde Karen. "No 'Fourth Wall': The Experience of Drama in William Morris's *Love is Enough.*" *English Studies in Canada,* 17 (September 1991), 301-17

Exemplifying Brecht's theory, the tale of Pharamond is an "allegorical meditation on the frame's drama of spectacle and politics," wherein resolution is transferred
from the stage to the audience’s judicial sense of the dialectical interplay of toil and desire, of life and art.


The historic context of the clerical John Ball is foregrounded to show that Morris was wise in seeing 1381 as a starting point of the uneven progress towards socialism: a fluctuating succession of defeats and triumphs from Ball’s subversion of the three-estate order of aristocracy, clergy, and peasantry to Morris’s dream of Ball preaching fellowship, revolt over charity, and freedom from the lords who exploit the peasants’ labour.


Morris interrupted the serialization of Socialism from the Root Up in Commonweal with his Dream of John Ball’s failed rebellion against feudalism in order to animate his thesis that the present capitalist conditions should not be attributed to historical inevitability.


Written in the wake of the Crimean War and Indian Mutiny, the poem “dwells on the harsh rather than the picturesque aspects of medieval life,” and is thus prophetic of the rain-sodden France of this century’s world wars.


The theories of Heinz Kohut, H. S. Sullivan, and Paul Schilder lead to a study of the “images of men and women” and the forms of expression embodying Morris’s “shifting conceptualizations of the self.” From his earliest prose to Love is Enough, Morris therapeutically moved beyond the romantic fantasies of the male power system to recover the tribal consciousness of “a new kind of man.”


Similar to his manner of designing two-dimensional patterns with infinite repetition, Morris composed poetry in large forms, “retelling” predetermined, traditional stories without Rossetti’s regard for fussy details.


As the forerunner of the ectopia of the 1970s and 1980s, News from Nowhere establishes beauty as the “cardinal standard of society” for promoting creativity, social harmony, and a garden landscape.


Neither literary fantasy nor Marxist polemic, News from Nowhere illustrates a Hegelian philosophical ideal and a society functioning as an organic whole.

This reappraisal of the literary dream in Morris begins with a discussion of the influence of Carlyle and Ruskin, and follows with explorations of dream in Morris’s fiction, poetry, and political lectures.


*News from Nowhere* was conceived as a vision of a new world informed by a secular religion in which belief in freedom, equality, and love leads to the greatest human good and happiness.


Posing questions about violent revolutionary change, the functioning of society, and sexual love in *News from Nowhere*, Lerner concludes that Morris’s utopia is one of poetic vision rather than political analysis.


After reviewing the critical debate over the place of *News from Nowhere* in Marxist thought, Levitas distinguishes Ernest Block’s interest in the consumption of art from Morris’s emphasis on the production of art as the central utopian activity.


The quantitative values and centralization praised in Bellamy’s *Duke of Stockbridge* and *Looking Backward* provide an opposite paradigm to the organic diversity and individual beauty enjoyed in A *Dream of John Ball* and *News from Nowhere*.


*News from Nowhere* is erotic, ecological, heartfelt, personally revealing, and yet now “safe enough” for the BBC’s selected Book at Bedtime.


*News from Nowhere* appears to be a response to Engels’ rhetorical questions concerning patriarchal oppression despite the extent to which “reactionary gender relations do form the bedrock of Morris’s...masculine vision of paradise.”


Morris exploits the recurrent motif of arousal and disappointment, as in Guest’s courtship with Ellen, who personifies the alluring but unattainable new age, arousing the reader’s desire for paradise without quenching it. [An abridged version of her chapter “Concerning Love” 87.]

Standing ideologically between Edward Carpenter and J. S. Mill, Morris tempered anarchistic freedom with communal coercion, and subverted the doctrines of Christian sin and the commercial work ethic by envisioning a "radical idea of pleasure" as the norm for life in a paradise regained.

Wright’s description of a splendid breakfast meal in his *Autobiography* is likened to Morris’s description of Boffin, the golden dustman, in *News from Nowhere*.

The botanical identity and symbolic importance of the gilliflower are the keys to understanding Morris’s poem about a medieval knight’s faithful love for his dead lady.

Morris’s concept of work, with its emphasis on conservation of energy and resources and its use of small-scale alternative technology in a steady state economy, is “an unrivalled contribution both to revolutionary thought, and to environmentalism.”

An unrivalled ecologist, Morris shows how the equation of work and leisure renders production for need, not wants, eliminating the surplus value of capitalism which exploits and wastes the environment.

Attacking literary culture for what he called the “hierarchy of intellect in the arts,” Morris “was prepared to see art die” to make way for a new communal tradition.

In a future when newspapers, history, and the act of reading are no longer valued, Guest is a ghost conjured from the séance to remind the utopians neither to forget nor romanticize the past.

In “The Defence of Guenevere,” Launcelot, Guenevere, and Arthur are victims of the competing ideologies of courtly love, romantic love, and sanctioned marriage. Claiming that “sufficient evidence exists for it to be thought of as *Queen Guenevere,*” Pearce [mis]reads *La Belle Iseult* as the defiant Guenevere, actively in control of her domestic space.

Morris developed his theory of architecture independently but in parallel with Webb, presenting architecture in News from Nowhere as collective craftwork rather than as the work of a single architect.


Page 96 from the manuscript of the unfinished “Novel on Blue Paper” was acquired by the Huntington Library from S. C. Cockerell’s collection in 1972 and is reprinted here.


The third of five poems in 1869 concerning the division between Morris and Janey, “Silence and Pity” was carefully revised but excluded from “A Book of Verse” and Poems by the Way.


The artist who drew Kelmscott Manor for the frontispiece of the Kelmscott News from Nowhere remembers Morris tumbling from bed in the mornings, conversing on country walks, playing draughts with Jane, and composing at night with quill pens.


Within the context of Soja’s spatialisation, de Certeau’s spatial stories, Foucault’s heterotopia, and Jameson’s postmodern sublime, News from Nowhere is revealed to be a dystopian theme park and heritage museum wherein utopia is Stephen [sic] Guest’s “guest, not he its.”


Despite Morris’s self-proclaimed opposition to anarchism, the consensual theory of decision-making envisioned in The Tables Turned and News from Nowhere is consistent with the anarchist tradition.


Whereas realist novels reflect the individualist ideology of capitalism, Morris’s prose romances depict class struggle being replaced by the work, love, and fellowship ideology of socialism.


The “short chapter-by-chapter summary...is intended to help first-time readers of the novel.”

xiv

Of the many “future alternative history” narratives, The Socialist Revolution of 1888 (1884) and The Next Ninety Three (1886) depict Morris as the only sensible socialist, while Edward Dering’s In the Light of the Twentieth Century (1886) and Walter Besant’s The Inner House (1888) may have inspired Morris to write News from Nowhere as a subversive counterproject.


The narrative framework invites the subscribers of Commonweal to share a personal story of a vision of paradise that is vulnerable and yet consoling.


Unlike other Victorians, Morris targets himself in his social criticism, as he was haunted by the class suppression on which his own lifestyle depended.


Anne Cranny-Francis’s “The Education of Desire: Late Nineteenth-Century Utopian Fiction and Its Influence on Twentieth-Century Feminist Fantasy” and Norman Talbot’s “Heroine as Hero: Morris’s Case against Quest Romance in The Water of the Wondrous Isles” are reprinted from The Nameless Wood: Victorian Fantasists, ed. J. S. Ryan, 1986; Bruce L. Edwards, Jr.’s “Towards a Rhetoric of Fantasy Criticism: C. S. Lewis’s Readings of MacDonald and Morris” is reprinted from Literature and Belief, 3 (1983); K. L. Goodwin’s essay is new (See Goodwin 65).


In a brief overview, Walle claims that socialist critics, genre critics, and psychological critics have failed to recognize that Morris wrote News from Nowhere as an argument with other socialists.


Three factors that give buildings a high News from Nowhere quotient—joy in construction, gracefully ageing materials, and planted greenery—are looked for in the architecture of Raymond Unwin’s garden cities and of Walter Segal’s modern “self-build” timber-framed house.


Though unoriginal in theme and imagery, Chants for Socialists is more sophisticated and less sentimental than other socialist songs because of its “analysis of oppression and...call for revolution” and its concrete distinctions between the dismal present and the utopian future.

As Old Hammond makes it clear that machinery is useful to do tedious tasks, Morris moves beyond Marx and Ruskin by depicting in Nowhere a society saved “from alienation and degradation imposed by industrial capitalism” so that work, combined with art, is a necessity of human life.


Reviews and recollections of The Tables Turned; or Nupkins Awakened suggest Morris’s skills as an actor and dramatist and his lasting influence on Bernard Shaw.


News from Nowhere is a charming tract too didactic to be a novel but is refreshingly free of the authoritarian nature of utopias.


Among the Victorians whose sources are found in the Arabian Nights, Morris “greatly expanded a short story” into “The Man Who Never Laughed Again” for inclusion in The Earthly Paradise.

DECORATIVE ARTS


Anticipating the Arts and Crafts Movement and inspiring the Bauhaus, Red House is a fusion of Webb’s skill and Morris’s imagination.


The new gospel is surveyed from its Gothic origins to twentieth-century modernist reinterpretations. Interesting manifestations of the movement include maypole festivities, whimsical nursery environments, and the elevation of women’s work.


This illustrated overview of the activities of the Firm deals with Red House, stained glass, textiles, and wallpapers.


Following illustrated descriptions of a selection of Morris’s designs, Barcan notes that N. Willis Bumstead imported Morris wallpaper to Boston in 1870, six years prior to the 1876 Philadelphia Exposition.

“As the missionary angel of aesthetic taste,” Morris was joined by Dearle, Voysey, Mackmurdo, Day, Butterfield, and Crane to make Britain the “major producer of Arts and Crafts carpets.”


The influence of Morris is traced through the works of Sarah Purser and Evelyn Gleeson, who founded two arts and crafts workshops based on Morrisian socialist ideas and production methods.


Morris’s designs are now more popular in America since becoming available during the past decade through such firms as Bradbury & Bradbury, J. R. Burrows, and Arthur Sanderson.


A new gallery in Cheltenham features a collection of pieces by Morris and his associates, including C.F.A. Voysey’s Kelmscott Chaucer cabinet, illustrated.


Paul McCartney, Jimmy Page, and Elton John are among the “creative connoisseurs” owning Morris & Co. carpets, which now cost as much as £220,000 for a Dearle design.


In Morris’s vision of an ideal future, technology is sympathetic to the environment, appropriately applied, and well integrated with art and invention.


An illustrated discussion of Morris & Co., the Queen Anne movement, and the Arts and Crafts Movement.

While Cumming surveys the British movement and Kaplan surveys the American, both show how Morris extended his influence by recognizing the need for cooperation between craft and commercial industry. The movement forged four principles: design unity, joy in labour, individualism, and regionalism.


Morris's ideas were disseminated through the Arts and Crafts Exhibition Society which promoted British arts and crafts internationally.


The first “to apply artistic principles to the fabrication of everyday objects,” Morris influenced the work of Crane, Voysey, Van de Velde, and Horta.


Places to visit include the Oxford Union, Christ Church, and Kelmscott Manor.


Voysey’s designs for houses resemble those of the future as described in *News from Nowhere*, while his decoration has a mechanical imprecision, an intentional informality that is different from Morris’s.


Morris initiated the arts and crafts ethic and remains the best-known European carpet designer of the last century.


Press-out boxes in cardboard shapes—circle, heart, obelisk, pyramid, rectangle, cube, hexagon—are printed with designs by Morris.


After receiving critical acclaim for Morris & Co. products shown at the Manchester Fine Art and Industrial Exhibition in 1882, Morris rented retail space as well as cabinetry and upholstery premises in a prosperous Manchester shopping area.


This well-documented history of each of Morris’s business enterprises presents Morris as an ambitious and shrewd businessman and a caring employer. Never losing sight of his goal to raise standards of design and execution in a number of
ancient trades, he created in Morris & Co. a small and diversified firm which may be considered as “one of the most important business ventures of the Victorian era.”

After suggesting that Voysey’s uncluttered designs are overtaking the popularity of Morris’s dense gothic patterns, Haslam describes Voysey’s “River” pattern as a tribute to News from Nowhere.

The well-illustrated chapter on Morris describes him as a towering figure and pioneer who revived carpet weaving while introducing original patterns, twenty of which he designed himself.

Among the earliest expressions of the Arts and Crafts movement, Red House is “a unique work of collaboration between artist/designer, client and architect.” The house is analyzed in terms of its origins, design, decoration, and history. Webb’s original drawings are well-supplemented by photographs.

British design today has been shaped by the craft tradition with the “heavily social and moral slant that began with William Morris” and his firm.

Morris’s theories of art and labour offer counter arguments against Collingwood’s theory of the distinctions between craft making and art making.

After describing a Morris & Co. window at Cragside, Northumberland, MacCarthy compares the Pre-Raphaelite “palace style” of Wightwick Manor with the Arts and Crafts “cottage” style of Standen.

Mancoff’s descriptions of “La Belle Iseult” and stained glass are less reliable than her comparisons of Beardsley’s illustrations for J. M. Dent with the Kelmscott Press and Jessie King’s illustrations for John Lane with Morris’s poetry.

Morris’s designs attest to his desire to “reassert the value of beauty in this brave new world.”

146. Moeran, Brian. “Bernard Leach and the Japanese Folk Craft Movement: The
Formative Years.” *Journal of Design History*, 2, Nos.2/3 (1989), 139–44.

That Leach introduced Yanagi Muneyoshi in 1912 to Tomimoto Kenkichi (who had published in 1911 a long article about Morris) adds evidence that Yanagi was indeed influenced by Morris.


A review of the 1989-90 Newcastle exhibition at the Laing Art Gallery of “Pre-Raphaelites: Painters and Patrons in the North-East.”


Morris purchased Brown’s *The Hayfield* in 1856, transformed (with Webb) Brown’s many cartoons for stained glass, and angered Brown by dissolving the Firm quickly in 1874.


Using vegetable dyes, which lent a unique quality to his prints, and influencing designers such as Voysey and Butterfield, Morris was the most influential designer and craftsman of the Arts and Crafts Movement.


Morris’s floral designs for wallpapers and textiles developed from his free-flowing patterns of the 1860s and early ’70s to the more formal, structured, and complex patterns of 1876 through 1890.


A companion index to “A Catalogue of Artists” published in *Arthurian Literature IX*, the Arthurian artworks created between 1815 and 1935 are indexed under the headings of 15 Arthurian characters.


Morris influenced the architectural designs of William Larner Sugden in the industrial town of Leek.


Politicizing the ethics of restoration, Morris refused to design new windows for ancient buildings and refused to imitate the styles of other traditions.


Community projects in 1990 included embroidering designs associated with the
River Thames, *News from Nowhere*, and Kelmscott Manor, and children’s designs based on Morris’s designs


A free-blown wine glass designed in 1860 by Philip Webb for Morris’s own use at Red House was sold in a simpler version by Morris & Co.


The “most influential designer of the century,” Morris is frequently mentioned in relation to his principles of pattern design and his use of natural dyes such as indigo and madder.


An analysis of twenty-five windows—in terms of colour, form, light, composition, and architectonics—concludes that the Firm’s best work occurred in the mid-1870s “as a result of the active cooperation of the painter-decorator-architect design team.”


The master dyer of Leek, Thomas Wardle advised and worked with Morris and Arthur Liberty, and printed Morris’s early fabrics.


A summary of Morris’s embroideries for his home, his firm, and the Royal School of Art Needlework is accompanied by line illustrations of three of his motifs.


Illustrated discussions of the Oxford Union murals and of Morris & Co. tapestries and stained glass include analysis of the iconographic details of “La Belle Iseult” and of Beardsley’s japonesque imitations of the soulful medievalism of the Kelmscott books, an imitation that angered Morris.


Morris’s contribution to the history and development of textile design in the context of the decorative arts tradition is featured in this well-illustrated book.


Following an introductory chapter on the work of Morris, the author presents the context of Morris’s interior design work with a chapter on nineteenth-century interiors. Subsequent chapters entitled “Decorating with Pattern,” “Walls and Finishes,” “Curtains and Treatments,” and “Furniture and Furnishings” provide practical advice for home decoration based on Morris’s principles of interior design.

First steeped in Boston Bohemianism and Anglo-Catholicism, Cram promoted medieval culture through his founding of the Boston Society for Arts and Crafts and the Church of the Carpenter, as well as through his architecture.

BOOK DESIGN


Adapting the emotional intensity and visual stasis of the Pre-Raphaelite tradition, Morris and Burne-Jones coordinate all the elements on a page as revealed in the similar structure of “Prologue” and “Knight's Tale” whose borders and tri-planar divisions retain a rectilinearity and a division of image and text that was being overcome only in the unfinished Froissart's Chronicles.


Goudy designed a type which he said was based on “the types of Jenson, as exhibited in Morris' Golden type, the Doves, Montaigne, Merrymount, and types of that ilk.”


Catalogue of the March-May 1991 exhibition at Yale includes drawings, engravings, proof sheets, books, and bindings that exemplify Morris's effort to achieve “the consummate unity of word and design.” (See individual essay by Albert 166.).


This limited edition of 200 numbered copies is a reprint of the article first published in Contemporary Review, 74 (August 1898), 221–31.


The Kelmscott Press inspired Melchoir Lechter, Heinrich Vogeler, and Otto Eckmann to pursue the Medieval ideal of harmonious unity between text and decoration.


Reprint of the 1969 Studio Vista edition is appended with Turner's new bibliography, including 16 pages of recent prices for Kelmscott Press books.
Morris’s illuminated manuscript of the Odes of Horace is analyzed as the central example of Pre-Raphaelite illumination and missal painting.


Catalogue of the April-June 1991 Minneapolis exhibition at the Minnesota Centre for Book Arts surveys the work and influence of Morris.

Peterson elegantly and definitively documents the adventure that became “an event of major cultural significance.” A survey of Victorian printing and of Morris’s earlier efforts is followed by analyses of the artistry, production, close friendships, and “commercial shrewdness” that characterized and sustained the Press, well exemplified by the production histories of Poems by the Way, The Golden Legend, Blunt’s poems, and the Chaucer.


Mrs. John Rylands collected for her husband’s memorial library all the Kelmscott Press books, as well as a 1894-95 brochure Morris printed for Manchester’s Ancoats Brotherhood and C.H. St. John Hornby’s 1901 announcement for his new typeface, Subiaco.

An exhibition of English private press publications from libraries and special collections at Princeton included several Kelmscott Press books.
POLITICS

Letters, lectures, News from Nowhere, and E. P. Thompson's quotations from meetings show Morris consistently hating British imperialism as a monstrous exploitation.

The consistency of Morris's political vision is traced through his poetry, his lectures, and his prose romances as he revolutionized the Pre-Raphaelite, Gothic Revival, and Socialist movements. His socialism is analyzed in terms of its aesthetic (1877-82), militant (1883-90), and visionary (1891-96) phases.

Morris's political ideals are traced from Carlyle and Ruskin, the Eastern Question, and his lectures on art, to his involvement with socialist parties. For Morris, artistic expression, combined with collaboration and cooperation, was the key to rescuing the individual's creative potential.

The events surrounding the Chicago Haymarket Affair of 1887 led Morris to believe that his vision of a socialist England could be realized only through class conflict and not through democratic reform.

Similar to Fredric Jameson, Morris lectures on the relation of art and work to reveal “capitalism as appropriating labor to its central purpose in a manner that simultaneously ensures the effacement of the worker's human presence from the historical and archaeological record.”

In pursuing his ethical notion of beauty and its revival within Victorian life, Morris shows how art can “constitute political knowledge and action.”

The person who made the deepest impression on the Leicester Secular Society (1852–1920) was Morris, whose ideas are described as “Owenism recast.”

In opposition to Adam Smith's capitalism, the intellectual roots of the principle of “good work” being essential to humanity are found in the moralistic British Schillerian tradition of German Romantic idealism which Morris politicized.

Morris's analysis of the relations between society and nature, creativity and economy, anticipated today's environmental crises. His three great experiments--Morris & Co., the Arts and Crafts movement, and the socialist visions--neglect the need for population control, for a creative science and technology, and for a central government to preserve the world.


Morris's utopian vision is compared with that of his contemporaries (Robert Blatchford, Philip Frankford, William Thompson) as are his socialist songs (with those of Edward Carpenter, Tom MacGuire). Opposed to reformers wishing to replace the labourer's "poverty of desire" with "rational recreation," Morris argued that the capitalist consumer system "blocked the expression of the innate desire for genuine pleasure." (See 111).
AUTHOR INDEX

Adams, Katherine 8
Anikst, Aleksandr A. 9
Albert, Samuel D. 166
Aldous, Tony 116
Anscombe, Isabelle 117
Atwood, Philip 10
Bacon, Alan 40
Baker, Lesley A. 11,41
Banham, Joanna 118
Belsey, Andrew 42
Berman, Avis 120
Boos, Florence 43-49
Boos, William 47-48
Bossert, Rex Thomas 50
Bowe, Nicola Gordon 121
Bowman, Leslie Greene 122
Braun, Laurel 51
Bruckner, D. J. R. 167
Buick, Adam 52
Burns Marjorie J. 53
Burrows, John 123
Calvera i Sagué, Anna 12
Carley, James P. 4,54
Carruthers, Annette 124
Casteras, Susan P. 168
Cavendish, Richard 14
Checkland, Sarah Jane 125
Coleman, Stephen 55, 56, 126
Coote, Stephen 15
Cotton, Albert Louis 169
Cranney-Francis, Anne 57
Crowley, David 127
Crump, John 58
Cumming, Elizabeth 128
Curl, James Stevens 129
Dean, Ann S. 16, 131
Dentith, Simon 59
Dépas, Rosalind 170
Donaldson, Laura 60
Dore, Helen 17
Dulière, Cécile 130
Durant, Stuart 132
Elfers, Joost 145
Evans, Timothy H. 19
Faulkner, Peter 20, 61,180
Fellman, Michael 62
Franklin, Colin 171
Frye, Northrop 63
Gallant, James Jerome 172
Ginsburg, Madeline 133
Goode, John 64
Goodwin, K. L. 65
Gordon-Wise, Barbara Ann 66
Green, Nicolette 134
Greensted, Mary 135
Greer, John 67
Hampton, Christopher 68
Hardy, Dennis 21
Harrison, Anthony H. 69
Hartley, Anthony 22
Harvey, Charles 23, 136, 137
Haslam, Malcolm 138, 139
Hassett, Constance W. 70
Herbert, Isolde Karen 71-73
Hilton, Rodney 74
Hollamby, Edward 140
Holloway, John 13
Holzman, Michael 75
Huvsan, Frederique 141
Janetzki, Carmen 3
Kaplan Wendy 128
Kavanagh, Robert 142
Kennedy, Veronica M. S. 76
Kessérü, Katalin 24
Kirchhoff, Frederick 77, 78
Kumar, Krishan 79
Lambert, Elizabeth 25
Lang, John Thomas Fife 80
Lasner, Mark Samuels 36
Latham, David 26, 27, 181
Latham, Sheila 26,27
Lawson, Robert Bland 81
LeMire, Eugene D. 82
Lerner, Laurence 83
Levitas, Ruth 84
Lindsay, Jack 182
Litton, A. G. 183
Lutchmansingh, Larry D. 28, 184
MacCarthy, Fiona 86, 143
MacDonald, Alexander 85
MacDonald, Bradley James 185
MacDonald, Sally 118
Mancoff, Debra N. 144
Marsh, Jan 87,88
McMaster, Debra N. 144
Meller, Susan 145
Menocal, Narciso G. 90
Moeran, Brian 146
Morgan, Hilary 147
Morris, William 1-7
Myhill, John 29
Nash, D. S. 186
Naylor, Gillian 13, 148
Newman, Teresa 149
O’Reilly, Sally 91
O’Sullivan, Paddy 31, 92, 93
Ousby, Ian 30
Paine, Melanie 150
Parrinder, Patrick 94, 95
Pearce, Lynne 96
Pearson, Mark 97
Pearson, Richard 98, 99
Penning-Roswell, Edmund 100
Peterson, William S. 176, 177
Phillips, Barty 151
Pinkney, Tony 101
Pinto-Machado Duarte-Silva Barry, Luisa 32
Porter, Julia 118
Poulson, Christine 152
Powell, Ken 153
Press, Jon 23, 136, 137
Purkis, John 33
Raguin, Virginia Chieffo 154
Rangeley, Sue 155
Richardson, Linda 34, 35
Riley, David W. 178
Roylance, Dale 179

Rudoe, Judy 156
Rufey, Celia 157
Sargent, Lyman Tower 102
Sarhan, Elias 1
Schoeser, Mary 151, 157
Shaw, Christopher 187
Silver, Carole G. 103
Slapper, Clifford 104
Smart, C. M. Jr. 158
Speed, Richard 155
Stetz, Margaret D. 36
Strachan, Walter T. 37
Suvin, Darko 105
Sykes, Marjorie 159
Talbot, Norman 106
Thompson, Paul 38, 188
Timo, Helen 6, 107

Turner, John R. 171
Walle, Alf H. 109
Ward, Colin 110
Warner, Pamela 160
Waters, Christopher 111, 189
Watkinson, Ray 112, 149, 161
Whitaker, Muriel 162
Wichmann, Hans 163
Wiens, Pamela Bracken 113
Wilhide, Elizabeth 164
Wilson, Richard Guy 165
Woodcock, George 114
Workman, Nancy Victoria 115