
David and Sheila Latham

This bibliography is the seventh instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1990–91 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:

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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 142 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 loan services and personal travel, we would appreciate receiving copies of publications. They can be sent to us at the School of English, University of Lethbridge, Lethbridge, Alberta, Canada T1K 3M4.

PART I: WORKS BY MORRIS


   The lectures are selected from *Hopes and Fears for Art* (1882) and *Signs of Change* (1888).

A German translation of *A Dream of John Ball*.

Though E. P. Thompson alleged that Morris avoided public comment on his arrest, Morris spoke to the *Daily News* and was interviewed by the *Pall Mall Gazette* (23 Sept 1885), explaining his arrest and the need for free speech as a protection for socialists against police harassment. The interview is here reprinted.

Reprint of an interview with ‘Wat Tyler’ (identified as Morris himself by Lionel Selwyn) in which Morris denounces Anarchist terrorism as a social disease and supports the need for a Socialist Party to fight for palliatives in Parliament since an English revolution would fail against the state soldiery.

The new Penguin edition of prose is selected to revolve around the full text of *News from Nowhere* and is supplemented with critical notes. The introduction discusses the dialectical concerns with dreams and awakenings, with “visionary accounts of an ideal world” and love for the “physical substance of rural England” that make *News from Nowhere* central to Morris’s career.

A German translation of “How we live and how we might live” and other political essays.

The chronological order of the poems is introduced with an account of Morris’s progression from Browningesque dramatic and Tennysonian lyric poems to long narratives and Icelandic sagas, as Morris strove to straighten the crooked Victorian conditions by changing society with poetry that penetrates social alienation.

**PART II: PUBLICATIONS ON MORRIS**

**GENERAL**

This obituary praises the life and work of the author of *William Morris und die Socialen Ursprünge der Modernen Architektur,* who died in Moscow in 1990.
   The composer of socialist songs disliked the piano as mechanical and opera as rococo, but loved folk songs and medieval church music and enjoyed stringed and woodwind instruments and the bagpipes.


   Morris's knowledgeable guide in Iceland was frustrated in his attempts at formal education, and became an itinerant farmhand, saddler, and a tourist guide before dying as a pauper in 1908.

   The authors of *William Morris: Design and Enterprise in Victorian Britain* (1991) studied archival records for their important study of Morris' business affairs with Morris & Co.

   When postwar modernists were distorting Morris's dreams, the Hollambys and Toms achieved their dream of a communal house like Morris's by purchasing in 1952 Red House, where in 1955 they met with Arnot, Brandon-Jones, Morison, Penning-Rowsell, Pevsner, and Shankland to plan the formation of the Morris Society.

   Seeing how the poetry of Morris's arcadian ideal of the dispersed city was degenerated by Le Corbusier into the mechanistic and authoritarian production of the Radiant City, Walter Segal's and Holyoak's own schemes for urban renewal intend to revive the sense of conviviality that pervades the social order in *News from Nowhere*.

   Kelmcott Manor (confused here with Kelmscott House) is alleged to be similar to the fortified refuge of Edward Hudson, whose *Country Life* is similar to *News from Nowhere* since the wealthy Morris depicts the good old folk within the trappings of aristocratic landscape art.

   Throughout his life Morris paradoxically remained different yet fraternal, silently passionate beneath the public surface, steeped in origins to improve the future, and universal in his appeal through the quintessential Englishness of his work.


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


Charles Ricketts's recollection of Burne-Jones describing Morris's hardiness of heart, and Burne-Jones's reaction to Morris's death are recounted.


Furnival was instrumental in bringing Burne-Jones and Rossetti together, founded the Hammersmith Sculling Club for Girls, and committed his life to the cause of “women's rights in work, education, and suffrage.”


The American architect was influenced by Morris’s decorative art, Socialist lectures, and Kelmscott Press.


Written in Japanese, this biography traces Morris's development as a designer and political writer with emphasis on Arts and Crafts, utopian Socialism, and the Kelmscott Press.


As memorials to her parents, May Morris commissioned Ernest Gimson in 1914 to design a pair of cottages (built by George Gissing's son) and the Kelmscott Memorial village hall (completed by Norman Jewson in 1934).


The popularity of Morris in Victorian and Edwardian Canada is surveyed through patrons in Montreal, art journals, several architects, arts and crafts societies in Toronto, Hamilton, Montreal, Vancouver, and Victoria, and Ontario and Nova Scotia art colleges.


The several passing references to Morris and Jane concern Rossetti's visits to Kelmscott Manor and his discovery in 1897 of *La Belle Iseult* in his wife's bedroom after she had been “rummaging about after many things before her departure” to Florence.

The survey of Morris's life focusses on the firm as a cooperative of artists involved in both the production and the design of applied arts; Silver's odd speculations on Iceland's effect on his designs are balanced by her sound analysis of his attacks on the effect of imperialism on art.

Morris's interests are explored in seven chapters focussing on medieval architecture, the decorative arts, natural beauty, northern mythology, utopian philosophy, literature, and archaic language.

A reprint of the 1983 Oxford “Past Masters” edition is collected here in a composite edition of the four Victorian authors.

This obituary recounts Meier's affinity for Morris's politics, literature, and art; his French translation of News from Nowhere in 1962; and the 1964 publication of his dissertation translated in 1978 as William Morris, the Marxist Dreamer.

LITERATURE
Morris's Guenevere poems challenge the “individualist and expressive” conventions of Romantic poetry by inviting the reader “to see the distortions of Grotesque vision” and thereby embrace dissent.

The Well at the World's End contains images of the landscape of Iceland and landscape and Manor at Kelmscott.

Art is the foundation on which Morris's utopian society is built.

The participatory narrator of A Dream of John Ball reacts to Wilhelm Dilthey's notion of “entrainment within a culturally predetermined time” by demonstrating the kinds of historical sympathy required for communal fellowship and derived from the “counterfactual ‘friendship’ and communion of persons across time.”

33. Boos, Florence. “Gender-Division and Political allegory in the Last Romances of
William Morris.” *The Journal of Pre-Raphaelite Studies*, n.s. 1 (Fall 1992), 12–23. In the context of Barchefen’s and Engels’s theories of the origin of family and culture, Morris’s last three prose romances are his least feminist as he wavers between restless male struggle and restful female love, whilst celebrating feminine love, wisdom, and goodness.

34. Cervo, Nathan A. “Morris’s Rapunzel.” *Explicator*, 51 (spring 1993), 167–69. Blake’s theosophy of Esoteric Alchemy is evident in the images of Rapunzel’s “gold hair” (the gnosis) as well as in the characters of Sir Robert (the Jungian individuated self), the prince (the animus), and the gold lady (the anima).


While Morris and Bellamy both write prophecies “freed from the logic of time,” *News from Nowhere* intentionally remains a dream beyond reality.


38. Ennis, Jane Susanna. “A Comparison of Richard Wagner’s *Der Ring des Nibelungen* and William Morris’s *Sigurd the Volsung*.” Diss. U. of Leeds, 1993. The medieval sources, the chief characters, and the imagery and metaphors developed by Morris and Wagner suggest that *Sigurd* was written as an anti-Ring.


Refuting Bellamy’s forward-looking rejection of the past, wherein memory is equated with misery, Morris envisions memory and history as central to a social order that leads towards the revival of “a second childhood of humanity”.


from Nowhere calls “into play the status of the text within the future-writing project” and thus projects to the reader the “possible conjuncture of aesthetics and revolution.”


Of the three phases of Morris’s poetry, the first is inspired by the dramatic and violent romance of the Middle Ages evident in *Guenevere*, the second depicts the hollowness of earthly bliss evident in the wistful *Earthly Paradise* whose refined aestheticism gives way to the bitter, forlorn, and inexorably fatalistic third phase of *Sigurd*.


Consistent with the medieval laws of kynde and courtly love and with Malory’s distinction that her crime is not adultery but treason, Guenevere defends herself as a loyal Queen as well as “a woman and a lover” true to her natural inclinations.


The prose romances explore different stages of societal evolution, from hierarchical families to equal fellowship, from patriarchy to matriarchy, all showing Morris’s “growing concern with sex as power.”


Rossetti’s *Blue Closet* painting and Morris’s “Blue Closet” poem both subordinate content to form, physical realism to the internal design peculiar to the genres; Morris thus pursues neither narrative development nor art explication but rather metrical and stanzaic play.


Morris’s personal journals and letters from Iceland are compared with the fictional Richard’s reflections on the Paris Commune in *The Pilgrims of Hope*.


A reviewer and an admirer of Browning, Morris wrote poems which are similar to Browning’s in their narrative voice, dramatic style, poetic role, and in their depictions of the inevitability of human failure, the fear of imprisonment, and the power of art.


*News from Nowhere* satirizes Ellen’s grandfather as Old Hammond’s comical counterpart, bored with the love and friendship which have replaced the war and power that had excited the rich ruling class in the past.


Correspondence between May Morris and New York lawyer John Quinn suggests
that May made numerous small, mainly grammatical revisions to the version of
the poem she published for the first time in *The Collected Works.*


Though Mercier’s changes have all been surpassed while Morris’s radical changes are not yet realized, both authors employ the plot devices of the guided visit and dream/awakening and the contrast between their own reality and the ideal envisioned in the future.


*News from Nowhere* presents not a linear progression but a dialectical play of present and future, of despair and hope, of oxymoronic language and juxtapositions, and of religious and arcadian allusions.


Bellamy and Morris are compared in terms of their philosophies of idealism, while each of their idealized worlds is compared with actual communes, and their idealized fictional women are compared with actual Victorian women.


Morris experimented with a new vision of poetic form in “three distinctive ways”: *The Defence of Guenevere* explores an “aesthetic of observation” of minute details and small words that renovates vision; the handmade poems of *A Book of Verse* integrate the bibliographical features of the book with the texts of his verse; the font, capitals, borders, and facing pages of the Kelmscott edition of *Poems by the Way* present words not as referential signs but as declarations of their “radical self­identity” in a manner profoundly influential in the 20th century.


This detailed analysis follows Gold Walter’s quest from his father’s commercial world through the maiden’s natural world to the mutually social commitment to their community.


While Morris’s women interact with men “on the basis of gender-free psychological assumptions,” they have sole responsibility for housework, are “more privileged than men in acts of creation,” and are occasionally disruptive because of their charm and beauty.


The love of brothers John and Arthur for Clara in the unpublished “Novel on Blue Paper” corresponds with the circumstances of Morris, Ned, and Georgiana in 1857,
and may have been written to court Georgiana and encourage her in 1872 to reject the hypocrisy of conventional morality and Victorian masculinity.


News from Nowhere is discussed as socialist propaganda and compared to Orwell's Nineteen Eighty-four.


Morris revised the eleven instalments serialized in Commonweal into the twelve chapters for the 1888 publication of John Ball by adding the opening account of a dream, the five-stanza song in Chapter 2, details of medieval culture, and shifting the seasonal imagery from late to mid-summer for historic accuracy.


The ideals of Charles Fourier are seen as an influence on News from Nowhere.


This Frankfurt School critique of the political ideals of The Earthly Paradise offers a poetic reverie on the poem that "embodies a critical imagination of possibility." As a social critique of the reader rather than the text, Skoblow's subject is not the popular poem that excited Victorians but the forgotten poem in the twentieth century that "makes a judgement on its bored reader's interest, that capitalist tool."


Rather than resolve the dialectic process of hopes and fears as he did in News from Nowhere and The Roots of the Mountains to produce a stagnating closure, Morris shows in The Water of the Wondrous Isles the need to preserve the dialectic of logic and vision, and of histories and lies, with a narrative that is at once "a product of the past and a visionary image of the future."


Similar to his unconventional response to the triangular relations with Jane and her lovers, Morris resisted the hegemonic mode of the masculine nuclear family by envisioning in News from Nowhere, The Well at the World's End, and The Water of the Wondrous Isles non-possessive, gender-neutral expressions and relationships.


Morris's Icelandic Journal, letters, and translations reveal the profound influence his travels to Iceland had on the "convincingly real" landscapes he depicted in his prose romances.

News from Nowhere subverts autobiographical conventions with self-referential and self-generational patterns, thereby challenging the western tradition of the individual self.


Hopkins’ letters reveal that he began an article about The Earthly Paradise but confessed he lacked the time, perseverance, and ability to understand the poem.


Adriana Corrado, Peter Faulkner, Krishan Kumar, and Edvige Schulte contribute essays to celebrate the hundredth anniversary of News from Nowhere.

DECORATIVE ARTS


The Musée d’Orsay has purchased a length of “Bird,” the woven textile Morris designed for Kelmscott House in 1878.


Despite reducing Morris’s socialism to a poetic idealism, the 1993 “Earthly Paradise” exhibition at Toronto and Ottawa bridged the split between craft and fine art by focusing on Morris’s technical process of production.


Review of the 1993 “Earthly Paradise” exhibition at the Art Gallery of Ontario in Toronto praises the “most comprehensive exhibition of Morris-related material” as a demonstration of Morris’s mission to improve the world.


The supervisor of hand-blocked papers at Sandersons describes the intricacies of working with Morris & Co. pearwood wallpaper blocks.


Raising the standards of design, Morris influenced many Liberty designers including Voysey, Lindsay Butterfield, and Sidney Mawson.


Morris produced his own painted ceramic tiles until his friend William De Morgan
superseded his efforts with a business that manufactured decorated earthenware pottery, well illustrated and described here.

    Though influenced by Morris’s art, Voysey preached “individualism” over socialist collectivism. His Greyfriars is second to Red House as one of the two most remarkable houses of the 19th century.


    Catalogue of the 1993–94 exhibition at the Art Gallery of Ontario, the National Gallery of Canada, the Musée du Québec, and the Winnipeg Art Gallery. See individual entries for essays by Collard and Chilton, Keeble, Landon, Little, Lochnan, Musselwhite, Parry, Pepall, Rix, Schoenherr, Silver, and Sutnik.

    Catalogue of the exhibition held at the Katonah Museum in New York State from February to April 1992 focuses on the history of the firm.

    Review of the 1993–94 “Earthly Paradise” exhibition in Toronto, Ottawa, Quebec City, and Winnipeg of “Arts and Crafts by William Morris and his Circle from Canadian Collections” surveys Morris’s wide range of work.

    Several illustrations accompany a discussion of the origins of the firm and of such designs as the “Trellis” wallpaper; the “Daisy” wallpaper, tiles, and embroidered hanging; and the rush-seated Sussex chair and adjustable “Morris” chair.

    Restoration at Wightwick Manor includes Charles Kempe’s plaster bas relief of Orpheus, the oak guest bedroom with its screened dressing room hung with Morris fabric, and the poet’s garden outside with staphylea and kerria japonica transplanted from Kelmscott Manor.

    A conference celebrating the “Earthly Paradise” exhibition at the Art Gallery of Ontario featured lectures by Paul Greenhaigh and Carole Silver on Morris’s “big idea,” by Charles Harvey on Morris as manufacturer, by Gillian Naylor on the “democratic art” ideal, and by Geoffrey Munn on arts and crafts jewellery designed by Carlo Giuliano.

Morris preserved the 16th-century design of Kelmscott Manor (leased in 1871 and sold to Jane in 1913), and left much of its furnishing up to Jane, May, and Jenny who selected it from the Morris firm or embroidered it themselves (tiles and embroideries are well illustrated here).


Morris is among the 75 artists who bring fine arts and decorative arts together in their pattern designs for walls.


Review of the 1993–94 “Earthly Paradise” exhibition in Toronto, Ottawa, Quebec City, and Winnipeg finds the impressive collection weak in tapestries, painted furniture, and original drawings for designs.


The arts and crafts tradition in England originates from the “explosive combination of revolution and nostalgia,” the forward and backward-looking radical and revivelist temperament first exemplified by Ruskin and Morris and now by basketmaker David Drew and poet/gardener Ian Hamilton Finlay.


The different styles of Morris’s designs from the 1860s through the 1890s are carefully analyzed within the context of his own principles articulated in his lectures.


Review of the 1993 “Earthly Paradise” exhibition at the Art Gallery of Ontario in Toronto emphasizes Morris’s effort to change the world into a happy utopia wherein nothing is too small or trivial not to be made beautiful.


Morris’s contributions to architecture include Red House, his thesis that art should be a part of everyday life, his “rediscovery of the merits of vernacular architecture,” and his founding of the Society for the Protection of Ancient Buildings.


Review of the 1993 “Earthly Paradise” exhibition at the Art Gallery of Ontario in
Toronto and National Gallery in Ottawa of “Arts and Crafts by William Morris and His Circle from Canadian Collections.”


The history of Morris glass in Canada, dating from designs commissioned for Montreal residents in 1878 and 1885, is catalogued and described with special attention to exhibited works by Burne-Jones, Morris, and Webb.


Review of the 1992 “Designing Utopia: The Art of William Morris and His Circle” exhibition at the Katonah Museum of Art in New York State recounts the founding of the firm and illustrates a Benson lamp and a De Morgan dish and tiles.


Several Sussex chairs, a library book case, and the popular reclining arm chair are illustrated and described.


Catalogue of the travelling exhibition from Montreal (July–September 1989) to Victoria (May–June 1992) of furniture, stained glass panels, printed textiles, and De Morgan ceramics surveys the influence of Ruskin, Pugin, and Cole on Morris’s art and ideology.


Morris and the Pre-Raphaelites collected more jewellery than they produced, as is illustrated by several antique necklaces, brooches, and rings once owned by Georgiana and Margaret Burne-Jones.


Wood blocks and printers’ matchpieces for the St. James pattern, turn-of-the-century Morris & Co. pattern books, and samples of 16 wallpapers are described and illustrated.


Reacting against the social changes that divided the higher arts from the practical arts, the artist from the artisan, the Arts and Crafts Movement focused on the production processes of the workshop in order to subvert the capitalist concepts of art, artist, and work.

The Morris firm marks the renewal of the lost tradition of the cooperative principles of the medieval craft guilds and the restoration of an harmonious integration of the architectural environment with everyday crafts.


Review of the 1993 “Earthly Paradise” exhibition at the National Gallery of Canada in Ottawa of “Arts and Crafts by William Morris and His Circle from Canadian Collections.”


The design and decor of the late 19th- and early 20th-century suburban house and garden have roots in Red House.


Preferring blown and hand-worked glass with “slight tints and imperfections” to the moulded and cut glass of his day, Morris commissioned tableware to be designed by Webb and produced by James Powell & Sons in medieval Germanic shapes.


In the 1880s W. A. S. Benson became actively involved with Morris & Co., designing such items as kettles, lamps, and candelabras.


Embroideries, printed cottons, woven wools, carpets, and tapestries from Canadian collections represent significant periods in Morris’s output.


Surveying the history of European tapestry, Rees discusses Morris’s revival of the art which makes a house into a home by combining nature and romance.


Morris’s interest and involvement with wood-block illustrations is traced from the early influence of the Dalziel Brothers and Alfred Rethel, through the firm’s first wood-engraving for *Goblin Market* in 1862, to the Kelmscott *Chaucer*.


Archival records and comparisons of drawings with surviving glassware raise questions about the Webb designs for Morris at Red House and the Jackson designs alleged to have been commissioned by Morris.


The foundation of Morris’s art and the “basis upon which the achievement of Morris & Co. rested” was drawing, discussed and illustrated with reference to works by Beardsley, Burne-Jones, Crane, Dearle, Holiday, Madox Brown, Millais, Morris, and Rossetti for stained glass, house and church decoration, wallpapers, textiles, costumes, paintings, caricatures, and costumes.


Paintings by Burne-Jones, Hughes, and Rossetti from Canadian collections are discussed in the context of Morris’s early interest as a collector of paintings and as a designer of furniture and house interiors.


The tentative reactions and dabblings of the Pre-Raphaelites and their associates with the art of photography are considered here and illustrated with photographs of the Morris and Burne-Jones families and their houses.


Lady Margaret Ayre’s silk embroidered panel of a partridge in a tree purchased as a Morris & Co. embroidery kit in 1904 typifies the 285 objects on loan from Halifax to Victoria for “The Earthly Paradise” exhibition of Morrisian Arts and Crafts from Canadian collections.

An illustration of the 1883 “Windrush” chintz is included.


An 1890 carpet designed by Morris for Old Swan House in Chelsea sold at Christie’s for £33,000 and a Morris design for stained glass of a minstrel with cymbals sold for £9,350.


An 1852 article from *The Illustrated Exhibitor* describes how table cloths were printed by Thomas Welch, who leased Merton Abbey to Morris in 1881. A correction is added in the Autumn “Note.”


A previously unknown embroidery design by Morris found in the archives of the Royal School of Needlework is to be published in the school’s new catalogue.


**BOOK DESIGN**


The Kelmscott Press, Ricketts’s Vale Press, Pissarro’s Eragny press, and Ashbee’s Essex House Press are the focus of the movement, with Morris originating the first private press and providing the model within the arts and crafts tradition.


Morris’s experiments with type and illustration culminate with the Kelmscott Press.


Morris’s interest in medieval books and calligraphy led to his printing experiments at the Chiswick Press and resulted in his establishment of the Kelmscott Press, the major influence for the Private Press movement.


“Ten per cent of the contents of [Forman’s 1897] Morris bibliography are his own productions,” including “Sir Galahad,” “Pilgrims of Hope,” “The Voice of Toil”, “All for the Cause,” “The God of the Poor,” and “Gossip about an Old House.”
Morris’s return to pre-mass-production printing practices had a significant effect on private and commercial typographical design by inspiring many presses to create new type faces and page layout.

This overview of Morris’s involvement with books covers his early work with calligraphy and manuscript ornamentation, his lectures on gothic woodcuts, and his legacy as a book collector and printer who, after being influenced by the artistry of medieval illustrated books, experimented and persevered with his own Kelmscott Press to produce books which continue to fascinate and influence.

His life epitomizing the pattern Morris described in “Art and Socialism” as “necessary for a good citizen,” Cole began at the Kelmscott press (1891–98) and continued at the Chiswick, Doves, Cranach, and Ashendene Presses.

The Walker Library at the Cheltenham Art Gallery and Museum provides evidence to show that Morris used the “camera as a designer’s tool” and that the Subiaco type influenced his Troy type, which he initially designed as a typeface intermediate between roman and gothic.

Argues that Morris deliberately chose the ‘white line’ method for his Kelmscott Chaucer border designs but sent Burne-Jones’s illustrations to a commercial engraver who copied the lines exactly.

Morris first gave what he called his “best lecture” to the Mitcham Branch of the Socialist League in 1887, gave a refined version on at least 22 more occasions, and published his pamphlet version in 1890, the first of 17 editions enumerated here.

The misogynist, whose early articles on Hegelian-Marxist theory earned the respect of Marx, encouraged Morris to join the SDF and began collaborating with Morris.
on articles for Commonweal, culminating in the Manifesto of the Socialist League and Socialism: Its Growth and Outcome.


In opposition to the patriotic Tudorism that was popularizing Englishness during the late 19th century, Morris drew from such historians as J. R. Green and Charles Elton to relate his interest in English history with his love of English landscape, while condemning the nationalism and imperialism of the commercial English State.


Morris's curious combination of radical socialism and traditional medieval romance was an appropriate response to the British “gradualist” tradition which would have rendered a confrontational approach self-defeating.


Similar to Bakhtin’s parodic inversion of our carnivalesque world, Morris’s lectures condemn capitalist progress wherein industrial growth destroys nature and degrades art.


Morris returns to Thomas More to renew the utopian literary genre as an aesthetically beautiful work and by envisaging the future through an historical perspective.


An acquaintance of Morris and a close friend of Webb, William Hale White (novelist ‘Mark Rutherford’) shared their views on architecture, imperialism, and capitalism.


[We have been unable to find this book for annotation.]


Inspired by Morris’s lectures, Unwin joined the Socialist League, wrote for Commonweal, attacked suburban sprawl, and designed the human-scale garden cities promoted by Morris and Ebenezer Howard.


Morris challenged the Dominant Social Paradigm that has favoured a centralized society, an exploited nature, and a market economy with what is emerging as the Alternative Environmental Paradigm that favours a decentralized society, a harmonious relationship with nature, and a collective economy.


Morris’s lectures and his News from Nowhere provide a basis for an eco-socialist
politics by reconciling the old and new differences between socialism and anarchism and between red socialist theory and the green ecology movement.

Four dialogues published in *Commonweal* between 21 May 1887 and 26 January 1889 illustrate Morris’s use of the absurd and the ridiculous for political propaganda.


Morris’s political lectures and journalism of 1883–90 respond to the same issues as does his literature, and reveal an original thinker elevating propaganda to visionary art.


After attacking the Italian restoration of St. Mark’s with a typically British chauvinism, Morris’s requests to foreign governments about subsequent projects reveal his skill at learning a tactful policy different from his confrontational approach at home.


Though Morris drew upon the nostalgic rhetoric of a “fall” from the medieval ideal after the Norman Conquest, he transformed Victorian medievalism into a critique of Victorian living conditions.


In the “Dialogues” Morris wrote for *Commonweal*, “Honesty is the Best Policy” (1887) exemplifies his ideal of fellowship with a Socialist and a Capitalist acting as neighbourly interlocutors searching for an enthymemetic common ground, while “Whigs Astray” (1889) exemplifies the disillusioned breakdown of this collaborative process.

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