William Morris: an annotated bibliography 1994-95
David and Sheila Latham

This bibliography is the eighth instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1992-93 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 10 - 44
- Literature 45 - 67
- Decorative Arts 68 - 97
- Book Design 98 - 104
- Politics 105 - 112

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 112 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 42 Belmont Street, Toronto, Ontario M5R 1P8.

PART I: WORKS BY MORRIS


From the first collection of essays to the second, Morris's social criticism moves from radicalism to socialism, from Ruskinian aesthetics to Marxist revolution.
Contrasting what is with what could be, Morris presents a dream vision of a utopian society advanced far enough from its violent revolution to now acknowledge beauty as the essence of life.

This first reappraisal of Morris's most diverse and subversive book of poems sets the five categories - Scandinavian, Socialist, Concrete Narratives, Abstract Lyrics, and Verses for Pictures - within the context of his shift from love to art and from personal introspection to public commitment. They are best read alongside his romances and lectures as a mediation between the two directions of his prose.

The nearly 500 articles Morris wrote for Justice (1884) and for Commonweal (1885-90) are introduced here with a careful delineation of Morris’s role as a purist opposing the parliamentary and the anarchist factions of the Socialist movement. Morris steadfastly campaigned to educate people in organizational skills to pursue the revolutionary process for establishing a new social order.

The introduction discusses Morris's Norse sources, his anapestic hexameter and alliterative technique, his use of the word "craft" in terms of skill, art, and deceit, and his narrative layers of parallel passages as being patterned like his tapestries.

Morris’s courtroom farce combines elements of the medieval mystery interlude, the Victorian melodrama, the modern agit-prop theatre, and Monty Python/Saturday Night Live satire. Wiens engagingly contextualizes the play in its dramatic tradition, Morris’s courtroom experiences, and its critical reception.

A reprint of the article Morris published in Commonweal, 30 June 1888.

This psychological fantasy is an ironic bildungsroman, a magical wonder folktale, a satire of chivalric and Victorian conventions, and Morris’s “crowning achievement,” though his unfinished revisions leave the manuscript with a patriarchal conclusion to Birdalone’s four-lobed journey.

Morris’s letter of 10 February 1879 to T. C. Horsfall, first printed in Papers of the Manchester Literary Club, 5 (1879), is reprinted here with an introduction
concerning its anticipation of Morris’s later lectures and his relations with Horsfall.

PART II: PUBLICATIONS ON MORRIS

GENERAL

Illustrations of furniture, wallpaper, and book design accompany this discussion of the decorative aesthetics practised by Morris and Burne-Jones.

Devoid of conversations with people, Morris’s Icelandic Journals record a personal journey through imaginings of Iceland derived from German romantic nationalism.

The preservation theories of Morris’s SPAB should be revised into three categories: gentle repair for Gothic and vernacular buildings, reproduction for Classical buildings, “and for the rest, radical reassessment and intervention.”

Having saved magazine illustrations of Kelmscott Manor as a child, Dick Dufty years later helped to restore the home he loved.

Reading MacCarthy’s biography occasions Eagleton to a witty but superficial response to Morris as a “Falstaffian subject” who embodies at best a Blakeian vitalism and at worst “the bluff camaraderie of the rugby club.”

Lily Yeats’s scrapbook describes her six years of work as an embroiderer first at Kelmscott House and then from 1890 at the home of May and Halliday Sparling where May was angry and bitter.

Championing the traditional communally authored stories from all cultures, Morris preferred culture studies to an English canon, preferred the study of Old English to the hyper-refinement and paradox of critical theory, and decried universities for teaching literature while destroying historic architecture.


The annotations for this first proletarian novel (1914) draw on A.L. Morton’s and E.P. Thompson’s studies of Morris.

Consistent with his approach to the past and to Victorian society, Morris influenced the revival of early music; he loved early choral music, practised the regal, illustrated in stained glass early instruments, intended to publish a Kelmscott edition of Henry VIII’s music book, and was praised by Shaw and Dolmetsch for his perfect ear.

The biennial bibliography usually appears in The Journal in the Autumn issues of odd numbered years and remains a labour of love.

Printer, pamphleteer, labour union organizer, and editor of the monthly Gateway: A Journal of Life and Literature, Leatham met Morris in 1888 in Aberdeen, published Under an Elm Tree and three other Morris pieces from Commonweal and Justice, and in 1900 wrote this early study of Morris’s work.

May’s eight-year correspondence (1910-17) with John Quinn (New York lawyer and patron of Yeats, Joyce, and Pound) reveals personal details about May’s editing of the Collected Works of her father, her knowledge of modern art, and, above all, her love for Quinn who gradually rejected her.

This comprehensive and eloquent biography takes its place alongside Mackail’s and E.P. Thompson’s. MacCarthy foregrounds the importance of geographical and domestic places for Morris, provides a contextual perspective on both the historic period and the technical aspects of dyeing textiles or inking type, and refreshes our responses to a design or poem with telling details.

A passionate teacher inspired by literature and a reformer whose books are “rescue operations,” he began his biography of Morris as an angry book review but developed it into a history of the Socialist League whose “obvious parallel is with the early Christian sects.”

The genial, bewhiskered portrait of Morris is put aside for "an edgier, more anxious and more politically driven side."

Explaining her interest in places as an index to people, MacCarthy cites utopian Iceland and dystopian Leek as keys to Morris's socialism, while speculations about Jane and Jenny provide keys to his personality, as he synthesized "the extremes of experience."

During his lifetime, Morris was famous as a writer rather than a designer.

Rejecting the authoritarian education system epitomized in Victorian novels, Morris celebrates the balance of manual and mental work, so that literature and history are no longer superior pursuits.

Rather than merely produce a literate disciplined workforce, the ideal education system should emphasize a non-coercive atmosphere where children can play at storytelling and reading with an enjoyable role model.

Pendery admits that Gimson's commitment to Morris's ideals was philosophical rather than political, but speculates that Gimson's architectural designs would require machinery to build.

A vandal damaged art at the William Morris Gallery in Walthamstow.

The influence in the twentieth century of Morris's interest in storytelling is not found in C.S. Lewis or Tolkien but in the recent revival in schools of the craft of storytelling as a medieval art form.

Morris studied silk dyeing at Leek and in 1882 saved the 17th-century Greystones home in Leek from Arthur Nicholson's plan to demolish it.

After visiting Kelmscott Manor in 1880 and 1881, Richmond painted Morris's portrait and became a friend of the family.

Arnot’s papers at Hull document his role in the SDF, the CPGB, and the Morris Society, which originated with the CPGB’s intended celebration of the 55th anniversary of Morris’s death in 1951 and its formation of the Morris Commemoration Committee in 1952.


Ruskin and Morris influenced “the aesthetic landscape perception in effecting environmental change in Wilhelmine Germany.”


Unlike Morris, Gimson rejected all machinery and he preferred Auberon Herbert’s anarchical Voluntaryism to Socialism.


Rejecting the Oxford Professor of Poetry chair and the Laureateship, Morris was less a Victorian than a medievalist and a Bauhaus modernist.


Before and after their relations with D.G. Rossetti, Morris and Burne-Jones admired Hunt as “the greatest genius,” consulted him for advice, joined his Guild of Painters, shared memberships in the Hogarth Club and SPAB, and dined together often.


Lawrence loved Morris as his favourite poet, took art lessons from the illustrator of the Mackail biography, collected Kelmscott books, and planned to run a private press.


Reprinted from *The Woman’s Signal*, 19 April 1894, and *The Young Woman*, 5 (September 1897), Tooley describes Morris’s lively actions and quotes his opinions on women’s work and wages in the capitalist system.


Two issues of the *Saturday Review* (13 February and 29 May 1858) praise Webb’s drawings for a covered village market and for a town church.


Comparisons of Morris’s poetry, prose, calligraphy, and Kelmscott Press are
examined as homologies of his graphic project and a figure for his “apprehension of man’s complex historical situation.”

   Fiona MacCarthy’s biography - massive, scholarly, but lacking passion - distorts Morris’s Marxism; Williams distorts Morris’s poetry as archaic and nostalgic.

   After Lafcadio Hearn introduced the Pre-Raphaelites in his Tokyo lectures, Morris first attracted interest as a Socialist, with translations of *News from Nowhere* in 1904 and 1925 and of *Hopes and Fears for Art* in 1922 and 1925, but is now studied more as a printer; five exhibition catalogues and four periodical issues have been devoted to Morris (1929, 1934, 1989, 1990, and 1991).

**LITERATURE**

   Unlike *Looking Backward*, *News from Nowhere* succeeds through its imaginative vision in escaping entrapment in the conventional utopian inversion of the present world.

   In his eight stories for the *Oxford and Cambridge Magazine* Morris constructs narrative frames and enclosed buildings to embed art emblems as the central focus.

47. Fontana, Ernest. “Reinventing Helen: Morris’s *Scenes from the Fall of Troy*.“ *The Journal of Pre-Raphaelite Studies*, ns 4 (Fall 1995), 50-64.  
   Challenging the tradition of Virgil, Dante, Shakespeare and D.G. Rossetti, Morris reinvents a Helen who assumes the complex, elegiac subjectivity traditionally attributed to Hector.

   McPherson’s creation of Ossian from folk traditions influenced Morris’s similar transformation of *Sigurd the Volsung* into a literary and political epic.


50. Hansen, Regina. “Forms of Friendship in The Roots of the Mountains.” *The
In The Roots of the Mountains fellowship extends to gender equality until marriage, as Morris appears unable to avoid the traditional domestic roles required for conventional romances.


Lampman was influenced by *News from Nowhere*, “The Pilgrims of Hope,” Norse myth, and Morris’s sense of seeing; Sherman recreated the mystical beauty and psychological intensity of Morris’s fantastic and Froissartian poems while adapting Pre-Raphaelite techniques to Canadian subjects.


Morris’s rhetorical stance evolved through four phases: abstruseness, introspection, practicality, and practical/idealism.


In his 1879 Birmingham lecture, Morris relies on Cicero’s six rhetorical divisions to entice his Victorian “audience to work towards social improvement.”


From the first to the second poem, Guenevere is viewed straightforwardly as progressing from a sensual and insincere “woman into a much more noble, sincere, and redeemable figure.”


To evoke the emotional experience of utopia, *News from Nowhere* presents two pilgrimages: an urban-intellectual journey through London and a rural-emotional journey up the Thames as Morris explores gender relations, the character of work, and the balance between urban and rural life.


The theoretical base of Morris’s Epicurean future is conveyed by image, as he envisions in *News from Nowhere* a collective human consciousness too long suppressed by the machine.

News from Nowhere extends the tradition of revolutionary Romanticism, as Morris transforms into a programme of political action the abstract visionary idealism of Blake's juxtapositions of innocence and experience and of Shelley's nonviolent protest.


Morris’s alliterative and metrical translation of Beowulf appears to have influenced Pound’s poetry.


Four arrests that angered Morris inspired his satire as he reveals as absurd and unjust the legal system and the government’s fear of the Socialist movement.


The Pre-Raphaelites used Arthurian mythology to challenge middle-class marriage ideals, to exonerate extramarital desire, and to critique masculinity.


Ruskin’s visual theories of the grotesque and the visual representations of photography inspired Morris to explore new ways of conceptualizing sight, first in his prose for The Oxford and Cambridge Magazine and then in his poems for The Defence of Guenevere. Ruskin’s theories are manifested in Morris’s poems about the enclosures of castles and landscapes, panoramic overviews, self-deceiving perceptions, and other optical aberrations.


While creating “almost unimaginable humans” experiencing new relationships within a communist society, Morris reveals the patriarchal ideology of Guest’s unreconstructed desire.

64. Talbot, Norman. “‘But were he king, or kings eyr...’: Morris’s Re-Telling of Havelok.” The Journal of the William Morris Society, 10 (Spring 1994), 28-39.

In his Child Christopher and Goldilind the Fair, Morris shifts from his 13th-century source to focus on the love story of a queen-churl marriage wherein the status of royalty is exploited to make more complex the queen’s desire for Christopher.


Reading each of the 30 poems within the context of the whole book and of the
media coverage of the Crimean War shows how violence, eroticism, and imagination are not antithetical.

    Avoiding a self-centralizing authorial presence, Morris experimented with dramatic monologues and political dialogues and thereby empathized with perspectives of “the other.”

DECORATIVE ARTS

    The 1993 “Earthly Paradise” exhibition in Toronto, Ottawa, Quebec City, and Winnipeg of “Arts and Crafts by William Morris and His Circle from Canadian Collections” was unusual in its focus on the technical processes of production.

    The catalogue illustrates the collection of arts and crafts furniture held at Cheltenham Art Gallery and Museum, from Morris to present-day craftsmen. Chapters describe the general arts and crafts principles, the growth of the movement in the Cotswolds, and the development of the Cheltenham collection.

    Based on Morris’s Merton Abbey Dyebooks and other sources, Davis provides a detailed analysis of Morris’s perfection of the technical process of cloth printing and of the quality of natural colours, as Morris brilliantly combined the ancient lore of indigo vat dyeing, contemporary discharge chemistry, and the lost craft of handblock printing.

    Review of the “Earthly Paradise” exhibition at the Art Gallery of Ontario, and at other galleries in Ottawa, Quebec City, and Winnipeg.

    This small pocketbook presents coloured illustrations of wallpapers and textiles, followed by a brief biography.

    Morris’s aesthetic principles are related to modernist design.

    Review of the February-May 1994 Adelaide exhibition of “Morris and
Company: Pre-Raphaelites and the Arts and Crafts Movement in South Australia” comments on the influential patronage of Robert and Joanna Barr Smith of Adelaide.

   The Sanderson Archive at Uxbridge, Middlesex, reveals how Morris “fits into the history of 19th- and 20th-century design” and “how ruthlessly patterns have been adapted in the past” to appeal to changing tastes.

   G.F. Bodley’s neo-Georgian houses show how Morris inspired the Georgian revival by rejecting the high Victorian fashion for the vulgar grandeur of French Gothic to celebrate instead the homely simplicity of English domestic architecture.

   George and Rosalind Howard’s annual account books record the Morris chintzes, wallpapers, Sussex chairs, and a three-panel screen embroidered by Jane and her sister that give the baroque Castle Howard an Arts and Crafts appearance.

   Alexander Ionides was part of the community of artists in London and employed Morris to redecorate his house.

   The Royal Commission records the detailed evidence Morris gave in response to continental competition with English design concerning the division of labour between design and execution, the balance between originality and historical tradition, the need for training in school and the workplace, and the new educational role of museums.

   David Evans’ and Robin Tanner’s “hands on” school projects in the early 1960s and Sue Rangeley’s community arts projects in the early 1990s used Morris’s craftwork to inspire creativity and should be part of the present school curriculum.

   Yanagi’s folk crafts movement in Japan was inspired by Bernard Leach and Tomimoto Kenkichi who promoted the aesthetic theories of Ruskin and Morris.

   Review of the 1993-94 “Earthly Paradise” exhibition at the Art Gallery of
Ontario in Toronto, the National Gallery in Ottawa, the Musée du Quebec City, and the Winnipeg Art Gallery.

   Though this 1993 exhibition is the most comprehensive show ever mounted “of the most influential 19th-century designer,” Morris’s reforming zeal is here overshadowed by the “historicist romanticism” of his times.

   Of the pair of Morris tapestries woven at Merton Abbey in 1894, the Victoria and Albert Museum has purchased the Angeli Ministrantes to complement the Angeli Laudantes it has owned since 1899.

   The author visited in 1967 architect Norman Jewson (who worked with Gimson and Barnsley since 1906) and silversmith George Hart (who worked with Ashbee since 1902), and recalls his teacher Edward Barnsley (who taught from 1937 to 1965 at Loughborough College).

   That both paintings depict the female figure in a similar posture with carpets, dogs, oranges, and slippers suggest that Morris painted Jane as La Belle Isult by modelling his composition on Jan Van Eyck’s marriage portrait.

   Catalogue of the February-May 1994 Adelaide exhibition held at the Art Gallery of South Australia.

   Review of the 1993-94 “Earthly Paradise” exhibition in Ottawa suggests how Canadian modernism arose from two historic processes concerning the mystical and the tension between the machine and arts and crafts.

   Through the medieval narratives arising from Morris’s aristocratic training and the colloquial experiments arising from Whitman’s yeoman training, both poets reinvented Romanticism as an oppositional force for a democratic artisanal culture.

   Parker Sercombe, Horace Traubel, O.L. Triggs, and Frank Lloyd Wright practised the rhetoric and rituals of the “middle class, clubroom origins” of the American Arts and Crafts magazines.
British modernism was grounded in the discourse of the romantic medievalism of Ruskin and Morris, and abolished the distinction between fine art and applied art.

Established in 1117, Merton Priory became the site for calico printing in 1724 and, from 1881-1940, the workshops for Morris, who would arrive happily after his two-hour trip to work. Illustrations accompany the accounts of dyeing, block printing, weaving, etc.

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” cites early Canadian patrons, collectors, and architects who promoted the work and ideas of Morris.

Though the exhibition is poorly labelled, unworthy of a master like Morris, studio designer Merrit Price has created detailed architectural settings to “juxtapose items of various media within specific contexts” for the 1993-94 “Earthly Paradise” exhibition in Toronto and Ottawa.

Review of the February-April 1995 exhibition at the Institut Mathildenhöhe in Darmstadt.

Wingate was offered work in stained glass window painting at Merton Abbey in 1930 by Duncan Dearle, who later invited him to learn tapestry weaving for the largest tapestry in Britain now in Lancing College Chapel.

Morris’s influence in Japan took root with Tomimoto’s writings in 1912 and spread in 1926 when Yanagi began the Mingei (folkcrafts) movement and News from Nowhere inspired Miyazawa to theorize a peasant art.

BOOK DESIGN.

Morris’s influence on German book design began at the turn of the century, was revived in the 1930s and again in the 1950s, but there remains little interest now.

After designing 70 illustrations for the aborted illustrated edition of *The Earthly Paradise*, Burne-Jones abandoned illustration for twenty years before collaborating with Morris on his Kelmscott Press editions in the 1890s.


For his new printing works, Everard commissioned Henry Williams and W.J. Nearby to design a terracotta building covered with polychrome ceramic tiles and with figures of Gutenberg and Morris illustrating the history of printing.


The descriptive bibliography must grapple with such concerns as Morris’s relations with his publishers, the technicalities of books published on commission, whether the first edition is the first published or the first printed from the copy text, and the adaptation of research for computer technology.


With no contract or copyright, Roberts Brothers published or imported Morris’s books without interference from other American companies, publishing the *Morris Exhibit at the Foreign Fair, Boston* (1883) with Morris’s cooperation, but *The Lovers of Gudrun* (1870) and *News from Nowhere* (1890) with no consultation.


After three experiments with book design failing because of typeface, Morris determined to design a new fount - a Roman type more Gothic than Jenson’s and de Rubeis’s, and he initially signed a contract with Quaritch that gave Morris sole control over the whole design, just before starting his own press.


Roberts Brothers published 27,000 copies of Morris’s books from *Jason to The Wood Beyond the World*, including a photo facsimile of the Kelmscott *Glittering Plain* and an 1890 edition of *News from Nowhere* printed directly from *Commonweal*. Little, Brown purchased Roberts in 1898 and sold the Morris plates to Longmans in 1899.

**POLITICS**

This rant alleges that Morris “never took to the barricades,” knew much less about the working class than the gifted Burne-Jones, and has more in common with Picasso than with the more talented Dali.

Exemplifying the debate between universalist and particularist approaches to Socialism, Bellamy’s Looking Backward is a universalist fantasy, while Morris’s News from Nowhere restores memory and history as the dimensions essential for Socialism.

The circumstances of Glasier’s own life place in context this impressionistic 1921 memoir of Morris and the Socialist movement as the effort of a dying man to preserve his view of socialism as an ethical ideal distinct from Marxist doctrine.

Morris was drawn to the sagas as the ultimate folk art, to the mythology of the Ragnarok as a model for the fall and rebirth of art, and to the communal spirit of activity, fraternity, and joy he found in the Icelandic people.

Morris’s reluctant shift after 1890 from an anarchist anti-parliamentarism to Marxist political participation is carefully delineated as part of his steadfast commitment to political education.

Whereas Bellamy and Gilman sought to abolish domestic labour with a kitchenless house, Morris would more radically revolutionize the conditions of domestic labour, though he still assumed the sexual division of labour as natural.

Ruskin’s theories of conservation were adapted and radicalized by Morris when he founded SPAB as a political attack on the Anglican revival, risking loss of support from the conservative elitists who feared Morris’s socialist agenda.

This diatribe sneers at Morris and “arch fan” E.P. Thompson as arrogant, rigid Ruskinian snobs inflicting their ideas on the working class.
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