This bibliography is the ninth instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1994-95 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 19–90
- Literature 91–129
- Decorative Arts 130–197
- Book Design 198–218
- Politics 219–240

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 240 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

   Reprint of the 1898 Kelmscott edition of “A Note by William Morris on His Aims in Founding the Kelmscott Press.”

   Reprint of the 1893 edition includes three of Morris’s lectures on Textiles, Printing, and Dyeing, first addressed to the Arts and Crafts Exhibition Society.

   The letters from the last years of Morris’s life centre on family (the ailing Jenny rather than Jane or May), the Kelmscott Press (designing borders and initials provides his most singular pleasure), the Society for the Protection of Ancient Buildings (returned to with the aggressive assertion of “a newly discovered conviction”), and socialism (with a reassurance of faith).

   With these two heroic narratives Morris invented the modern form of the fantasy, presenting within a medieval setting a realm that is more beautiful, magical, and lethal.

   Reprint of the 1903 Longmans, Green edition of 8 tales, 3 essays, and 5 poems silently edited by Sydney Cockerell and Robert Proctor. Reviewing the controversy over the disputed authorship of “The Two Partings,” “A Night in the Cathedral,” and “Ruskin and the Quarterly,” Le Mire concludes that William Fulford wrote the first two and Burne-Jones wrote the third.

   Not a typical Victorian traveller, Morris began his 1871 and 1873 journeys to Iceland as pilgrimages to the saga sites of his translations, but he came to recognise his responses as self-analyses of his own interests.

   Morris’s regular “News” column in each issue of Commonweal documents six years of his analyses of contemporary events.

   Reprint of the 1898 Kelmscott edition of the Note Morris wrote for Carl Edelheim, a Philadelphia member of the New York Grolier Club. Peterson
includes variants to Morris’s *Note* and corrections to Cockerell’s “Short Description of the Press” and “An Annotated List of the Books Printed Thereat.”

   Morris’s 1887 lecture on “The Policy of Abstention” is reprinted from the 1894 Hammersmith edition, along with texts by John Carruthers and Fred Henderson, and is introduced within the context of the debate between social reform and social transformation.


   Reprint of Morris’s address to the Cambridge School of Art on Prize Day, 21 February 1878. MacCarthy contextualizes the “attractive” address as one of the earliest examples of “his platform oratory.”

   Full-colour Pre-Raphaelite paintings illustrate these lyrics from *Poems by the Way, The Defence of Guenevere,* and the twelve months of *The Earthly Paradise,* introduced as showing Morris’s love of landscape, history, and tale-telling, which makes him “a very beguiling poet indeed.”

   Reprint of Morris’s address at the 1879 annual general meeting supporting the resolution “that this meeting recognising the value of ancient buildings to the student of history, whether general or local, deprecates all alterations and restorations of such buildings which may obliterate their historical character and features.”

   Six translations from the Icelandic by Eiríkr Magnússon and Morris include “The Story of Gunnlaug the Worm-tongue and Raven the Skald,” “The Story of Frithiof the Bold,” “The Story of Viglund the Fair,” “The Tale of Hogni and Hedinn,” “The Tale of Roi the Fool,” and “The Tale of Thorstein Staff-smitten.”

   Morris’s longest prose romance presents a journey through a magical, imaginary landscape.

   An early tale, the SPAB manifesto, eight essays, and three letters show Morris’s deeply physical love of medieval buildings, his changing attitude toward the
Gothic Revival, his complex concept of architecture as “this union of all arts,” and its relation to both the physical environment and our social values.

   Letters, lectures, and essays on the Firm, on printing, on stained glass, on textiles, on house decoration “for beauty’s sake, and not for show,” and thus also on the relation between art and society reveal Morris’s personality reaching out to his audience through his first-hand experience as a designer, craftsman, and socialist. The aesthetics of our daily lives have their roots in nature and history: in the organic forms of the earth and in the traditions of the countryside.

   Lectures and articles from Commonweal and Justice and chapters from Socialism from the Root Up document Morris’s conception of history as demonstrating how civilisation is evolving inevitably to socialism: we pass through the stages of savagery to the gens and tribes of barbarism to the epoch of feudalism subverted by craft guilds and of capitalism subverted by trade unionism.

PART II: PUBLICATIONS ON MORRIS

General

   Morris’s love and artistic rendering of flowers is traced from his earliest homes and haunts to the gardens at Red House, Kelmscott House, Kelmscott Manor, and Merton Abbey, to his pattern design theories and applications.

   Although there is no documentary evidence that he was a member, Morris had many connections with the Royal Society of Arts.

   Jane writes from Kelmscott House in March 1882, first about domestic matters and then about forthcoming lectures in aid of SPAB.

   This education packet contains eight coloured posters and a four-page leaflet.

   This brief survey of Morris’s life is a full-colour picture book focusing on his decorative art.


   With *News from Nowhere*, Morris provided a map for the future, and with the Firm’s influential objects and manufacturing and retailing standards, he gave us an example to be followed.

   Morris presents a vision of creative, co-operative fulfilment that powerfully affects modern ideas about art, design, society, and the environment.

   The centennial of Britain’s nearest rival to Leonardo de Vinci is celebrated with books and exhibitions.

   For annotations of these papers presented at the 1996 Annual Symposium of the Society of Architectural Historians of Great Britain, see individual entries for Baxter #132, Drury #140, Hollamby #49, Horton #151, Kirk #57, and Miele #64.

   With his idealistic dream of simple happiness, Morris drew upon the writing of Ruskin, the architecture of Webb, and the paintings of Rossetti and Burne-Jones in his determined effort to reform British living and working conditions.


   The catalogue of the exhibition held at the National Gallery of Australia, 3 August-1 December 1996 includes work by Ashbee, Beardsley, Burne-Jones, Crane, Dearle, De Morgan, Greenaway, Housman, Hunt, Morris, and Lucien Pissarro.
Not seen.

Reprinted from the *Antiquaries Journal*, 43 (1963) part I.


Not seen.

Charles Peirce’s semiotics are applied to the verbal poems and their physical decoration to clarify the double and triple layered significance of the personal traces of the writer/maker’s intellectual and physical labour.

A founding member of Morris, Marshall, Faulkner and Co., Marshall studied engineering in Scotland, exhibited his paintings at the Royal Academy, may have met Morris through F.M. Brown, and designed ecological sewage systems.

Not seen.


The catalogue of an exhibition at the Whitworth Art Gallery, University of Manchester, 26 January–7 April 1996; the Crafts Council Gallery, London, May-June 1996; and the Birmingham Museum and Art Gallery, 26 October 1996–7 February 1997. The exhibition of calligraphy and ceramics, of woolen hangings and furniture, is designed to contextualize Morris within contrasting
Victorian and modern frameworks to suggest his limited influence in a twentieth
century polarized by industrial and fine art.
The exhibition was reviewed by Gradidge, Roderick. “Exhibitions.” Perspectives
Pottery: The Legacy of William Morris.” Crafts, No. 143 (November/December
1996), 54-55. Sarsby, Jacqueline. “William Morris Revisited: Questioning the
Legacy.” Crafts, No. 140 (May/June 1996), 51. See also reviews by Cockett
#24, Cohen #25, Grieve #40, Harrod #42, and McEwen #63.

42. Harrod, Tanya. “A Positive Legacy.” The Spectator, 24 February 1996,
38-39.
exhibition at the Mappin Gallery, Sheffield, and the 1996 “William Morris
Revisited: Questioning the Legacy” exhibition (#41) at the Whitworth Art
Gallery, Manchester.

43. Harvey, Charles and Jon Press. “William Morris – Art and Idealism.” History
Under the influence of Ruskin, Morris became a socialist, an environmentalist,
and a socially responsible businessman who set high standards of manufacture,
encouraged originality of design, and strove to educate the public.

44. —. Art, Enterprise and Ethics: The Life and Works of William Morris.
As an imaginative yet practical businessman restricted within the capitalist
system, Morris tempered his socialist principles with his Ruskinian business
practices, marketing his high quality products on the basis of taste, not expense,
by advertising their originality, quality, and durability. A board director for
two mining companies, his efficiency extended from his decorative work for the
Ionides family to the profitable Kelmscott Press. Wardle’s brochure for
the Boston Foreign Fair is here reprinted.

Wilson, 1996, 49-57.
Initially dependent on the new market for ecclesiastical products arising from
the biggest upsurge of church building since the thirteenth century, Morris
succeeded because of his commercial background, shrewd management, and
hard work.

46. —. “Visions and Realities: William Morris and the Making of the Earthly
Building on Walter Scott, Ruskin, and Carlyle, Morris developed a socialist vision
in which “nature is central to art, . . . craft is central to work,” and “fellowship
is central to society.”

47. Haworth-Booth, Mark. “William Morris: The Earthly Paradox.” Aperture,
146 (Winter 1997), 74-77.
Interested in photography since his trip to France in 1855 when he purchased
photos of churches, Morris used photography for his work with stained glass, 
tapestry, and type design.

Morris’s politics were foolish and his aesthetics pale in relation to Ruskin’s.

As a socialist and modernist, Hollamby was attracted to Morris through 
Pevsner’s *Pioneers of the Modernist Movement*.

This musical score (also know as Symphony, op. 8, in F Major), composed by 
Morris’s friend, has been edited from the manuscript in the British Library 
(Add.47814).

51. Insall, Donald W. “Kelmscott Manor and Its Repair.” In *William Morris: Art 
106–122.
A reprint from *Monumentum*, 8 (1972), the publication of the International 
Council of Monuments and Sites.

With his keen eye for observing the world, Morris, with all his achievements, 
refutes those who would label him a hypocrite or a modernist.

Yesterday and Today*. Toronto: William Morris Society of Canada/Craft Studio 
For annotations of these papers presented at the William Morris Society of 
Canada Annual Symposium held 25-26 June 1993, in conjunction with the Craft 
Studio at Harbourfront Centre Conference of 27 June, see individual entries for 
Paul Greenhalgh #144, Charles Harvey and Jon Press #46, Katherine Lochnan 
#161, Gillian Naylor #171, Linda Parry #175, Douglas Schoenherr #184, Carole 
Silver #124, Peter Weinrich #194, Kersting Wickman #195, and Virginia Wright 
#197.

54. Kelvin, Norman. “Morris, the 1890s, and the Problematic Autonomy of Art.” 
With his decorative art, his Kelmscott Press, and his “writing the body” in 
constructing the New Woman, Morris is as central a figure of the *fin de siècle* 
as Beardsley, *The Yellow Book*, and Wilde.

55. Latham, David. “Pre-Raphaelitism: An Introduction.” *Journal of Pre- 
Raphaelite Studies*, ns 6/7 (Fall/Spring 1997/98), 1–30.
Morris not only clarified the original naturalistic, narrative, and ornamental 
principles of Pre-Raphaelitism but developed its Arts and Crafts direction and
further politicised it by “adding a radicalised ideology to Ruskinian aesthetics and Marxist economics.”


May’s eight-year relationship with a New York lawyer and art and literary patron is documented in this well-edited collection of 55 letters written from 1910 to 1917. Her one-act play *Lady Griselda’s Dream* is reprinted here from *Longman’s Magazine*, 32 (June 1898), and a bibliography of her works (1888–1936) is included.


The New York lawyer – a lover of May Morris and owner of her father’s manuscripts for *Sigrud, House of the Wolfings*, and *Glittering Plain* – records his diary his four days of dining and touring with May in 1911.


A survey of the biographies of Morris reveals how the nature of biography changed from the public reticence of Mackail’s Victorian conventions to the present candour for sexual relationships. MacCarthy narrates how she negotiated her own way for tracking her subject.


MacCarthy began following Morris’s footsteps for her biography in February 1989 and finished writing it by Christmas 1993, using three basic components of people, documentation, and place.


Morris expressed his desire for Kelmscott Manor in letters to Charles Faulkner and Georgiana Burne-Jones, in his work for Anti-Srape, and in his depiction of an old house in *News from Nowhere* as the “culmination of all desires.”


The peculiarly Canadian tradition of summer cottaging in the country may have originated with Morris’s anti-modernist resistance to the ugliness of urban industrialism.

62. McDermott, Matthew. “‘A Thing of Beauty is a Joy Forever’.” *Irish Architect*, 120 (September 1996), 64.

Morris’s life is considered one hundred years after his death.


Review of the 1996 “William Morris” exhibition (#67) at the Victoria and Albert


Morris reveals his commitment to Gothic architecture through his 1850s tales and essays and then not again until the late 1870s.


The centenary of Morris’s death inspires this tribute [in Slovak].


This survey of scholarship on Morris since 1904 considers changes in the way Morris has been regarded in Japan with reference to social and cultural developments during three distinct historical periods.


Catalogue of the centenary exhibition at the Victoria and Albert Museum from May to September 1996 includes a “list of Morris Objects at the V & A” compiled by Howard Batho (369-75). See individual entries for Collard #136, Dreyfus #205, Faulkner #99, Greenhalgh #143, Harrison #147, Harvey and Press #45, Hoskins #152, Kelvin #111, MacCarthy #162, Miele #234, Nash #213, Opie #173, Parry #174, 177, Salmon #236, Wainwright #85, and Watkinson #192.


Morris’s garden at Kelmscott Manor is being recreated as he had planted it.


Not seen.


Peterson provides an annotated selection from Cockerell’s diaries from 1885 when Cockerell first visited Kelmscott House for a Morris lecture on Socialism read by May (“a beautiful girl of 23”) to 1936 when he corroborates May’s corrections of Lethaby.


Morris’s aesthetic and political visions continue to inspire subsequent generations 100 years after his death.


Rossetti’s involvement with the Firm and with William and Jane Morris are summarised briefly.


This illustrated account of Morris’s family life and the homes in which he lived includes food recipes culled from his notes and diaries.


Before Morris leased Kelmscott House, George MacDonald leased it as “The
Retreat” from 1867 to 1877 where he entertained Tennyson, Ruskin, and Rose LaTouche.


The daily activities of Morris’s life are compiled from letters, diaries, and memoirs. Included are personal recollections by Morris’s friends.


Morris was wrong to deny the distinction between fine art and craft, his medieval imagery was regressive, and his socialist and educational reforms were destructive.


Edmund and Ruth Frow introduce reminiscences by Sophie Sharman of Morris’s socialist lectures and visits with her family which first appeared in The Comrade (February 1903).


Morris’s third sister left middle-class comfort for a life of toil, founding a training institute for deaconesses working among the poor, and helping to advance the role of women in the church.


Re-reading “The Lovers of Gudrun” two days after Tennyson’s funeral, Gladstone asked his cabinet minister James Bryce about Morris’s interest in the Laureateship, but Morris replied with a detailed refusal.


Morris’s sea voyage in July 1896 to the church at Trondheim, Norway, is contrasted with Stamp’s train and plane visit to a much changed and reconstructed church in 1996.


In his SF short story “The Furniture of Life’s Ambition” (from Sexual Chemistry, 1993), Brian Stableford writes about a biotech scientist named William Morris who designs an organic Morris chair, but after discovering that his wife and business partner are having an affair he turns them into a love seat.


The account of her 1895 visit is reprinted from Thomas’s Time and Again: Memoirs and Letters (Carcanet, 1978).

This film biography questions the integrity of Morris's socialism, emphasises personality quirks, and dwells upon Jane's relationship with Rossetti.

   This pictorial survey of Morris's work centres on his love of architecture as heritage, with before-and-after photos of St. Alban's Abbey dressed up in the wholly invented “restoration” Morris condemned.

   Morris popularised the ideas and styles of Ruskin, Pugin, Burges, and Owen Jones, reducing them to visual Muzak.

   The glamour of Morris's decorative works should not be allowed to distract attention from his “underlying aim to increase the creativity of everyone's everyday life.”

   This well-illustrated survey comments on Morris and Co. and the Kelmscott Press with reference to the application of Morris's political and philosophical ideas on his own working practices. The book concludes with a consideration of the influence of Morris and the Arts and Crafts Movement on art in the twentieth century.

   Not seen.

   The mentor/muse relationship between Morris and Georgiana was one of mutual respect evident from the characters of Clara in the Novel on Blue Paper and Ellen in News from Nowhere to their lively disagreements over Georgiana's campaign for the Rottingdean Parish Council and over Morris's role in the SDF which led Morris to reconsider his attitude toward education.

   As an architect and Secretary of the Society of Antiquaries, Dufty helped to rescue Kelmscott Manor from neglect, helping to restore it to its original medieval state with traditional materials.
   Morris affected two different literary communities in Canada: the medieval side
   of his early poetry influenced the Fredericton poets Charles G.D. Roberts, Bliss
   Carman, and Francis Sherman, while the utopian side of his later socialist prose
   influenced the Ottawa poet Archibald Lampman.

   As accurate as Donaldson’s and as exciting at Raffel’s, Morris’s 1894 translation
   is the best available.

93. Boos, Florence S. “The Socialist ‘New Woman’ and William Morris’s *The
   Water of the Wondrous Isles*.” *Victorian Literature and Culture*, 23 (1995),
   159–75.
   A romanticised counterpart of the socialist-feminist ideas of Ellen in *News from
   Nowhere*, Birdalone is an empathetic figure whose athletic, artistic, and
   intellectual nature embodies features of the fin de siècle ‘new woman.’

94. —. “1896-1996: Morris’ Poetry at the *Fin de Millénaire*.” *Victorian Poetry*,
   Morris’s concerns with language, history, and the sources of emotion that
   pervade his early, middle, and late poetry anticipate such “innovations of the
   fin de siècle” as the “interdiction of love” that causes displacement and
   sublimation.

95. —. “William Morris, Robert Bulwer-Lytton, and the Arthurian Poetry of the
   1850s.” *Arthuriana*, 6 (Fall 1996), 31–53.
   Bulwer-Lytton’s *Clymestræ*, *The Earl’s Return*, *The Artist and Other Poems*
   (1855) may have provided models for several of the poems in Morris’s *Defence
   of Guenevere*.

   Narrative, and the Modern Romance of Authority.” *Victorian Studies*, 40 (Spring
   1997), 445–74.
   *News from Nowhere* anticipates the new ethnographic shift away from the
   Victorian concern with race to the Modern concern with culture and, alongside
   the self-authorising logic of fieldwork, it provides a framework for redescribing
   the shift from Victorian to Modernist aesthetics, away from conventional realism
   towards suspicion, containment, and interrupted narratives.

97. Ennis, Jane. “Imagery of Gold in *Sigurd the Volsung*.” *The Journal of the
   Morris uses gold imagery to signify the precious metal and material of art and
   craft, and as a metaphor for goodness, evil, and wealth.

   Anticipating the pattern of Morris’s prose romances, Goldilocks the Swain passes
through the roles of lover, fool, and hero before he earns a harmonious relationship with Goldilocks the Maid.

   Morris nearly always sets in the past his psychological stories of conflict and violence.

   A selection of the poems is read to determine how closely “the characters’ visionary experience and the reader’s process of interpretation are comparable structures of revelation.”

   A vision of Guest in a 1995 shopping mall where non-essential, cheaply-made products are sold in architects’ “pleasant” imitations rather than true designs concludes with an eager return to the nineteenth century by virtual reality.

   A survey of the 55 poems Morris selected from the past 30 years is divided into six groups that reveal his relationships with Jane and Georgiana and his increasingly political social beliefs.

   Unlike the nostalgic medievalism of Thomas Percy and Walter Scott that popularised the equation of conventional Victorian gentlemen with chivalric knights, Morris followed Ruskin’s social concerns to pursue a progressive “personal medievalism based on individual commitment.”

   Morris’s characters demonstrate Herbert Marcuse’s notion of the roles of multidimensional language and of memory in defending the freedom of private desire from the morality of community sanction.

   Throughout his poetry, Francis Sherman shows the influence of Morris’s Defence of Guenevere and Earthly Paradise while adapting Pre-Raphaelite techniques to the Canadian landscape.

   In their reaction to the new scepticism toward the historical basis of myth, Morris
and Tennyson both approach the epic genre with contradictory motives: they reach "for epic length, authority, and linearity" despite their "obsession with circularity, fragmentation, and dialogic subversion of epic certainty."


The conflicting connotations of the rose and the moon shift with each refrain to suggest both the fatality and transforming power of love.


Claiming that we have a right to be beautiful, Morris depicts the liberated utopian body in terms of good health, physical activity, and an intense engagement with life.


Morris transformed his Icelandic source by adding psychological drama, irony, and artifice without altering the saga’s theme concerning "heroic perseverance in the face of doom."


An abandoned play by Morris held in the British Library is given a biographical interpretation to suggest that by 1872 Morris had adopted an emotional "acceptance of infidelity that later fitted neatly into an intellectual scheme."


The relationships of nature, architecture, and history form the context for Morris’s postmodernist readings of female desire and intellect celebrated in the New Woman.


Morte Darthur "enabled Morris to create and sustain a significant connection between childhood and adulthood," but as he left Red House to become an artisan-businessman, he left Malory to become a narrative poet.


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."


*The Earthly Paradise* is read as a "reinscription of the romantic codes of the heroic quest and romantic love," as the tales for each season show the Elders
moving from their view of romance as an immutable text and the Wanderers moving from their view of romance as a mutable narration.

A study of the relation between a literal faith in the word of God and the literary power of the artist's metaphor, "Dorothea" is a transitional poem whose revisions document a subtle restraint and interest in literary issues that clarify Morris's misunderstood shift from the dramatic intensity of his early lyrics to the "slackening" muse of his later narratives.

Morris's role in the Arthurian revival in Victorian imagery first shows his effort to define himself as an artist rather than a lover, then in terms of a collective endeavour rather than an individual, as an Arthurian circle rather than the fatal triangle.

As the pioneers of modern fantasy, Morris set a radical, secular, idealist tradition, while George MacDonald set a traditional, religious, spiritual tradition. One chapter discusses Morris's pervasive influence on Tolkien, though his horizontal hero is contrasted with Tolkien's vertical hero. Another chapter (revised from 1983) discusses The Well at the World's End.

The professor of Political Economy exploited his friendship with Morris in order to promote the Arts and Crafts movement in Toronto.

Emphasising bodily appearance and "goodliness," Morris's late romances support the concept of eugenics.

The introduction to this detailed catalogue of nearly two thousand manuscripts in private and public repositories the world over discusses their dispersal and considers the issues and arguments surrounding variant texts.

Morris's The Defence of Guenevere is discussed in terms of "gender, sensation, and aesthetics."

The first half of the serialised poem presents topical issues that were central to the lives of The Commonweal’s socialist audience, the second half “is devoted to the psychology of human relationships played off against the background of the Paris Commune of 1871.”


Morris uses three devices to perfect “a ghostly art in which the portraits are caricatures, the narratives phantom, and the medieval past a mere dissolving dream”: first, he renders language soulless by “hollowing out the referential soul of words”; second, he renders language lethal with the obsolete idiom of archaisms and clichés; third, he creates a paradoxical art that is self-voiding by burying a morality that returns to haunt.


Morris envisioned an Edenic world in which all engage in pleasurable work in an “honest and egalitarian society.”


Fulford should be credited as the author of “A Night in the Cathedral”: he accompanied Morris on the tour of Amiens Cathedral and often followed Morris’s lead with imitations; this story reads like a derivative imitation of Morris’s “Shadow of Amiens,” but with Fulford’s self-absorption and sense of fear conveyed in a monotonously routine prose.


“The Defence” shows how Victorian conceptions of public and private spheres restricted women, and how women could manipulate these discourses to overcome those restrictions.


The tapestry lyric from Poems by the Way deflates masculine vanity with its more feminine “Pomona-principle that stimulates, ripens, and harvests the story and passions of its mortal role-players.”


Sigurd’s general thematics and ethics and its particular similes and prosody reveal Morris as a creedless believer whose faith is in the transfusive power of the “universal solvent of epic” to integrate into one the hero, poet, poem, and hearer/reader.

Whereas Richard Burton's Ultima Thule; or, A Summer in Iceland (1872, 1875) is an authoritarian narrative concerned with colonising Iceland for British capitalism, Morris's Icelandic Journals (1871, 1873) present the grandeur and isolation of the Arctic sublime that reveals Morris's humanitarian sense of otherness.

Decorative Arts


Since commissioning the Morris firm to design the Green Dining Room in 1868, the South Kensington Museum inspired Morris with its collections, and he in turn, as a lecturer, advisor, and buyer, influenced its policies.


In his efforts to produce textiles of the highest quality and colour, Morris worked with Thomas Clarkson at Preston, and then Thomas Wardle at Leek, before achieving colours to his satisfaction using natural dyes at Merton Abbey.


Arts and Crafts plasterwork is discussed in terms of the fellowship between client, architect, designer, and craftsman.


Morris has been repackageged for the 1990s audience.


An illustrated tour of Kelmscott Manor concludes with a reprint of Morris's "Gossip about an Old House on the Upper Thames."


Morris's designs are perfect for American Shingle-style houses and easily at home in other house styles.


After Morris's 1856 Red Lion Square designs for table and chairs influenced by Street, and Red House designs influenced by Burges, the Morris firm pursued "necessary work-a-day furniture" and "state furniture" designed primarily by Webb and then George Jack.

Unlike Yanagi, who tried to articulate the differences between craft work and a work of art, Morris idealised and re-evaluated crafts as works of art.

   A competent businessman, Morris made a decision to diversify into the upper-middle-class market and created a distinctive look for his firm.

   Of the sixteen designers asked about Morris's relevance, only Alessandro Mendini and Paul Smith acknowledge Morris's influence on their work.

   A disciple of Morris and Webb, Detmar Blow strove to work more on site than in an office.

   Morris initiated the Arts and Crafts movement that continued with Heal, Gimson, and Sydney Barnsley to revolutionise wood design and education.

   Rooke's unpublished memoirs in the records of the Royal Watercolour Society include his experiences working with Morris as Burne-Jones's assistant.

   At the Paris Exposition and the coronation of George V Morris and Co. was epitomising the English style of ‘olde Englande’ and of the establishment.

   Although Morris's Utopianism was unrealistic, his influence on schools of art and design and his standards for decorative arts will remain significant into the next century.

   With his model utopian citizen as an idealised, uncritical, conforming Goth who sacrifices his individuality to the work ethic, Morris lacked Oscar Wilde's understanding of human psychology.

   Instructions and illustrations accompany cross stitch patterns adapted from designs by Morris.
Recruiting in 1861 a glass painter, a fret glazier, and three apprentices from the Industrial Home for Destitute Boys, Morris not only supervised all stages of execution but as a member of the Corps of Artist Volunteers drilling to combat Napoleon III he remained at the centre of a Francophobic dislike of Continental Gothic.

Morris’s stained glass coincided with the Victorian revival of the art form and should not be viewed as a unique phenomenon.

Morris’s influence on designers outside Britain is traced in the art of John La Farge in the U.S., the furniture of Harry Van de Velde in Belgium, and the decorative art of Heinrich Vogeler in Germany.

Morris countered the threat of industrial design to handicraft by combining aesthetic principles with practical experience.

The Art Workers’ Guild was divided between such architects as Lethaby and Gimson who pursued Morris’s interest in the vernacular rather than the Classicism of Blomfield and Macartney who later joined the F.A.B.S.

Between the 1830s and 1860s, wallpaper production increased nearly thirty-fold, and followed either the French realistic floral bouquet style or the English “reform” conventionalised style; Morris’s designs offered a third option that did not become popular until the 1870s.

Today’s professional craftspeople who find Morris not relevant to contemporary crafts should follow his example for understanding the social, political, and economic context of art.

The theories of Morris may help us to “‘undesign’ the mess we have made of our fragile and increasingly exhausted biosphere.”

Far from being Oriental in outlook, Mingei theory is a hybrid of ideas from Britain (Morris and Ruskin), Scandinavia, Germany, and Japan.


Philip Webb was more influential in developing the Arts and Crafts architectural principles than was Morris.


Morris’s aesthetic ideals for the unity of design and concept, in harmony with nature, and his socialist ideals practised at his mills are discussed as are the price and value of his art.


Producing “the greatest design legacy of the 19th century,” Morris has transcended the changing fashions throughout the 20th century.


Morris’s designs for furniture, textiles, and tapestries are discussed along with his utopian philosophy.


The Curatorial Committee Chair of the Art Gallery of Ontario’s 1993 Earthly Paradise exhibition describes the planning and installation processes.


With his panoramic sense of history, the “supreme colorist of the Victorian period” practised design “as an exercise in fellowship”; his “characteristic linear exactness reigned in the deep sweep of his imaginative surge.”


Not seen.


An anonymous author of “The Poetry of House Decoration” (Pall Mall Gazette, 28 November 1888) describes the carpet, stained glass, and tapestry work rooms of Morris’s wooden, well-windowed, old-world factory amidst lovely gardens.
165. —. “The Female Side of the Firm.” *Crafts*, No. 140 (May/June 1996), 42–45. Morris and Co. progressively welcomed women artists and thereby revolutionised the arts and crafts movement with Catherine Holiday in needlecraft, Kate and Lucy Faulkner in tile painting, Mrs. Pyne (a compositor at the Kelmscott Press, “the first and only female member of the trade union”), and May Morris later establishing the Women’s Guild of Arts.


Ignoring the Arts and Crafts interest in pleasure, play, and whimsy has caused a gap between scholarly discourse and public taste.


Although both Morris and Yanagi concurred that art/crafts should be for the masses, and saw medieval craft guilds as perfect examples of craftpeople working effectively, they differed in their approaches: Morris wanted to change society and Yanagi wanted to change the individual’s psyche.


A condensed excerpt from his *Folk Art Potters of Japan* (1997).


Not seen.


From the earliest tiles at Red House to their production for the Firm, the decoration techniques and the style for patterned tiles and for picture tiles and illustrated narratives, and the designers for the different tiles are researched in detail. The commissions, exhibitions, the relationship with Dutch companies, and the contributions of Morris, Webb, De Morgan, May Morris, and the Faulkners are discussed and the individual tile designs are well illustrated.


The Morris legacy is “a cornucopia of objects to treasure and admire” and a greater “attention to the meaning of objects.”


The writings and lectures of Charles Winston and George Street and the paintings of Millais influenced Burne-Jones and Morris to revitalise the field of stained
glass art with their production of imaginative windows, sought after and copied by others until after the Second World War.


Opie surveys the suppliers and the production of tiles whose patterns foreshadowed embroidery and wallpaper motifs, of tableware in the colourful Germanic style, and Webb’s glassware made by Powell’s at Whitefriars.


Morris’s interior design for room settings aimed to be not only beautiful but pragmatically appropriate for their use and for the different requirements of countryside and town living.


Before Morris & Co., printed cotton fabrics were used only for bedding in Queen Victoria’s Osborne home, only for livingroom covers and curtains in a country farmer’s house, and not at all by most architects.


Combining technical skill with design ability and originality in colour arrangement, May excelled in the art of embroidery, managing the embroidery section of Morris & Co. at age 23, and gaining an international reputation as an exhibitor, author, and lecturer.


By harmonising visual aesthetics with practical technique, ancient recipes with modern technology, Morris perfected his life-long quest to “reproduce medieval looking hangings” that began with childhood memories of the “faded greenery and the impression of romance” of Henry VIII’s hunting lodge and continued with Froissart’s Chronicles, Gerald’s Herball (1597), and G.E. Street’s 1850 church embroidery.


Morris, Webb, and Burne-Jones decorated the refreshment room that has changed little since 1869, though Morris employed C.F. Murray to repaint the room’s panels.


For the individual essays first given as lectures to a seminar of the Society of
Antiquaries at Kelmscott Manor on 6 June 1992 see entries for A.R. Dufty #34, Tom Dufty #35, Charles Harvey and Jon Press #45, Donald Insall #51, Jan Marsh #160, David O’Connor #172, Linda Parry #176, Ray Watkinson #192, and Martin Williams #90.

   The Glessner House in Chicago probably exhibits the most complete Morris interior in the United States.

   Morris & Co. productions are examined in terms of their availability, collaborative nature, and desirability for collectors.

   Coloured charts and illustrations accompany clear instructions for reproducing in needlepoint adaptations of designs by Morris.

   When Morris & Co. opened premises in Manchester there was already a Morris & Co., cabinet makers and upholsterers, owned by an Alfred Morris from 1864–1887.

   The great settle, which began as a design for Red Lion Square, with arms carved by Morris and fantastic ironwork hinges on doors painted by Rossetti, was moved to Red House where it lost its arms and doors, and was painted a dark tone, then white.

   A heavily revised manuscript (in the Library of Congress, Washington, D.C.) lists 14 rules for the partners of the firm sent to Rossetti’s solicitor, J.A. Rose, in October 1862.

   The parallels between Morris and Co. and the Omega Workshops are exemplified by the interior designs for Vanessa Bell’s Charleston house in Sussex.

   The stark contrast between the designs of Morris and of C.R. Mackintosh are examined.
Morris’s work as a designer is discussed in terms of its influence on contemporary British fashion.

The Inglesham Church that Morris helped save has had recent repairs.

Burne-Jones used motifs from his collaborations “with Morris in many media to create his greatest painting” as a homage to Morris.

Morris and the Wardles shared an eagerness to improve their expertise in dyeing; Morris’s use of such studies as Persoz’s indicates the depth of Morris’s research.

Inspired by Thackeray’s Newcomes to devote his life to art, Morris began figural drawing with Webb, was spurred by Rossetti to continue, but later focused on figures for furniture and stained glass until he resumed drawing in Iceland.

With his wallpapers scaled down as tea-towels, Morris’s “talent and radical ideas have become absorbed into the background of our comfortable lives.”

Lacking patronage in the form of government support, the only future for crafts in Canada is in “a new merger between the hand and the machine, between industry and craft, between skills and technology.”

After Swedish visitors to London in the 1890s returned with accounts of Morris’s weaving loom, Merton Abbey tapestries, and imitators of Morris, Sweden developed its own arts and crafts movement.


“Morris’s antipathy to industrial production” survives in Canada today, where machine-made objects are derided as lifeless and meaningless objects of a creatively bankrupt society with the result that there is no “economically fruitful co-operation and collaboration between artists, professional craftspeople, designers, and manufacturers.”

**Book Design**


The Kelmscott Press was influential in reviving interest in printing on vellum. The donation made by Dorothy Walker, Emery’s daughter, of a nearly complete collection of Kelmscott Press books printed on vellum was never added to the General Catalogue and may be consulted in the British Library only by special permission.


Not seen.


Designed to suit their subject matter, Kelmscott Press books are “straightforward, with unobtrusive initial letters and borders.”


A brief summary of the Kelmscott Press is presented within the context of Morris’s ideals for art and society.


Mrs. Robert C. Flack’s donation of forty Kelmscott editions to the Pequot Public Library in Connecticut includes copies owned by Buxton Forman and Eric Gill.

Not seen.


The number of neighboring riverside presses on the Upper Mall and Hammersmith Terrace suggests a lively influence of topography on typography, with Morris, Cobden-Sanderson, E. Walker, W.H. Hooper, and E. Johnston all a short walk from each other.


From Charles Whittingham’s Chiswick Press in 1856 to Emery Walker’s slide lecture in 1888, Morris was keen to print books, designing at last his typefaces with the heavier colour appropriate for the weight of the woodcut lines of decorations and illustrations.


Not seen.


The collection of Kelmscott and Ashendene Press books at the Bridwell Library of Southern Methodist University in Dallas includes a vellum Kelmscott Chaucer with Morris inscription to Burne-Jones and a paper copy with Burne-Jones’s inscription to his daughter.


T.E. Lawrence was inspired and influenced by Morris and the Kelmscott Press in his publication and design of *The Seven Pillars of Wisdom* (1926).


Not seen.


Letters from Morris to Quaritch redress the dismissive silence of Cockerell and Mackail concerning Quaritch’s role in the history of the Kelmscott Press.

With their concern for the total architectural production, Kelmscott books are “gothic buildings in miniature,” though a detailed analysis of The Well at the World's End suggests “a deeply conflicting text” with Burne-Jones’s designs foregrounding the conservative elements that mitigate against Morris’s radical political agenda.


The catalogue of the December 1996-February 1997 Grolier Club exhibition in New York lists 135 books, manuscripts, and artworks written, created, or collected by Morris, with many inscribed to him.


Mastering illuminated page design and gilding techniques through his intuitive experimentation, Morris grew to prefer the pre-Renaissance scribes of “1120 or even earlier,” and “laid the groundwork for a clearer understanding of the principles of Western writing.”


After his earliest efforts at transcribing medieval manuscripts in the British Museum, Morris resumed his calligraphy and illumination talent for transforming a craft into an art, culminating in the lavish gilding, foliated borders, and decorated initials of his Rubaiyat and Aeneid.


The Canadian artist MacDonald successfully applied Morrisian principles to a wide variety of graphic design, lettering, and illustration.


The sales catalogue of books written or printed by Morris or about Morris includes inscribed and associated copies.


Having “set themselves against the so-called ‘white-line’ technique,” Morris and Burne-Jones had their designs for the Kelmscott Chaucer borders and illustrations reproduced exactly by the commercial engraver W.H. Hooper.

Morrison and Bax remained close friends who influenced each other’s fundamental belief that the ethical/cultural aspects of life are wholly integral to the economical/political.


To avoid destroying our planet we need to pursue Morris’s agenda for a revolutionary struggle against the capitalists who discourage renewable energy technology because they prefer to “profit from fossil-fuelled industrial growth.”


A reprint of the article published in The Labour Prophet (November 1896), 169-70.


Morris requested Bax to write an account of Gracchus Babeuf, whose advocacy in the 1790s of a utopian socialism pursued “from below” by the people for the common happiness of all, made him a kindred spirit.


Ruskin, Morris, and Mahatma Gandhi employ similar discourses for avoiding an industrialised society devoid of justice and beauty: they advocate “a non-industrial, non-violent, decentralised communitarian society that is economically and ecologically sustainable.”


Morris would likely applaud the non-violent Green protest groups, but he would dislike the New Age philosophies.


In this interview about his life and career, Thompson remarks that he was inspired to write about Morris because Morris was so terribly misunderstood.


Morris’s campaigns to preserve architecture and the environment are evident in his founding of SPAB, in his socialism, and in his support for Octavia Hill’s housing reforms and the Kyrle Society’s fight against carelessness, ugliness, and squalor.

As a romantic communist, Morris was too hostile to modernity and thus his otherwise radical critiques of art and labour need to be tempered with the ideas of Wilde and Marx.

Though Morris said “all good designing is felt in the stomach,” he envisioned the utopian social transformation of an aesthetic democracy wherein beauty is not physical but is our universal moral source for a communal life and art.

Morris’s socialist humanism was in several respects distinct from the secularism of Charles Bradlaugh.

Rather than intellectual communism, Morris practised a socialist decency derived from Christian fervour and medieval aestheticism that pursued excellence in art, architecture, and design.

Influenced by Morris at an early age to become a committed socialist, Holst was inspired to set three Morris poems to music, to compose an elegy for him, and to develop a poetic vision of war as expressed in his composition of “Mars.”

The poet and socialist Thompson emerged as a dissident intellectual from the literary bohemia of Victorian Toronto with more similarities to Morris than any other Canadian, though the argument and imagery of the Politics of Labor reveals his preference for social evolution rather than revolution.

Morris asked Gladstone to withdraw support for a proposal to reconstruct St. Germains Cathedral on the Isle of Man.

Initiating the first society for architectural conservation, Morris maintained a central role, except during the 1885–90 interval.

The Record contains declarations of vision, commentaries on political events and on elections, encouragement and inspiration for future action, and Morris’s highly effective socialist propaganda.
   After renouncing High Church views, Morris progressed in his pursuit of art
   and his interest in Rossetti’s continental radicals to later condemning the Turkish
   oppression of the Balkan uprisings, rejecting parliamentary politics for socialism,
   and failing to mend the splintering into anarchists and Fabians.

237. Sewell, Brian. “Planners Ignore Morris at Their Peril.” Sunday Telegraph
   A group of protestors concerned with rural conservation and urban redevelop-
   ment are fighting what Morris identified as the profit-obsessed counting house.

238. Stott, Martin. “One Hundred Years of Useless Toil.” Town and Country
   Morris’s political lectures remain relevant to our current studies of the future
   of work.

   16–18.
   Lower-profile Morris campaigns and a technical pamphlet are briefly considered.

240. Weinroth, Michelle. Reclaiming William Morris: Englishness, Sublimity, and
   This analysis of Communist propagandist strategy in the 1930s and 1950s
   centres on the positions of Robin Page Arnot, Jack Lindsay, and E.P. Thompson.
   Reacting to the Conservatives’ appropriation of Morris as an aesthete
   whose designs embodied the utopian sentimental idealism of a rural English
   nationalism, Communists struggled to temper the international Marxist doctrine
   with their desire to construct Morris within the image of the popular nationalism
   of Englishness.
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