William Morris:
An Annotated Bibliography
1998–1999

David and Sheila Latham

This bibliography is the tenth instalment of a biennial feature of The Journal. Some items inadvertently omitted from the 1996–97 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 5–36
- Literature 37–71
- Decorative Arts 72–98
- Book Design 99–107
- Politics 108–121

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 121 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, or by e-mail attachment to <dl6tham@yorku.ca>.
PART I: WORKS BY MORRIS

   Not seen.
   An excerpt from Morris's 1895 lecture is used to illustrate examples of Poliphilus and Blado 2 typefaces.

PART II: PUBLICATIONS ON MORRIS

GENERAL

   Morris influenced the ceramic folk craft of Tomimoto, who had studied at the Victoria and Albert Museum between 1908 and 1910; Tomimoto then introduced Morris’s writings to Yanagi, who founded the Mingei movement in the 1920s to promote the beauty of anonymous folk crafts.
6. Faulkner, Peter. “Morris at Alphington—or Alfington?” Notes and Queries, ns 46 (December 1999), 482.
   Morris recalled spending the summer of 1852 with his tutor in Alphington, but the village in Devon near Ottery was more likely Alfington.
7. Faulkner, Peter and Peter Preston, eds. William Morris: Centenary Essays;

In their “Introduction: Morris in 1996” Faulkner and Preston present an overview of the year’s events and publications, indicating Morris’s increasing reputation and “extraordinary versatility.” (See individual entries for Beade #73, Blissett #39, Boos #110, Corrado #41, Dentith #42, Galloway #113, Hodgson #46, Kelvin #49, Kinna #114, Leard-Coolidge #81, Lochhead #83, Londraville #16, Marsh #18, Miles 103, Mineo 58, Panayotidis-Stortz #22, Poulson #88, and Talbot #71.)


This general survey of Morris’s life and work is supported by a wealth of full-colour illustrations. The text is trilingual: English, German, and French.


Morris campaigned for a resistance movement to encourage us to envision a utopia now here. (See individual entries for Hanebutt-Beng #100, Löcher #55, Lottes #56, Moldenschardt #86, Negt #117, and Schümann #93.)


Showing a keen sensibility to choral music, plainsong, and medieval melody, Morris played the Regal, planned with Arnold Dolmetsch to publish Henry VIII’s music book, and influenced the revival of interest in “early music” authentically performed.


Harry Quilter’s 1880 article, “The New Renaissance; or the Gospel of Intensity,” is analyzed as a contemporary view of Morris as an associate of a morally corrupt group of aesthetes.


One of the founders of the Society, Brandon-Jones was an active member of the Art Workers’ Guild and SPAB and, in his youth, a friend of Sydney Cockerell.


Morris not only clarified the original naturalistic, narrative, and ornamental principles of Pre-Raphaelitism but developed its Arts and Crafts direction and further politicized it by “adding a radicalized ideology to Ruskinian aesthetics and Marxist economics.”


Of the 112 works annotated, 9 are works by Morris, 35 are general
publications about Morris, 23 are about his literature, 30 are about his decorative arts, 7 are about his book designs, and 8 are about his politics.

Of the 240 works annotated, 18 are works by Morris, 72 are general publications about Morris, 39 are about his literature, 68 are about his decorative arts, 21 are about his book designs, and 22 are about his politics.

In May Morris’s 1898 play, the central character suppresses her creativity for her absent lover in a situation similar to May’s relation with John Quinn and to scenes from Man and Superman by her close friend Shaw.

Rossetti’s cartoon, hitherto ascribed to the 1874 dissolution of the Firm, is more likely the “funny cartoon” of 1869 mocking Warington Taylor’s fears that Morris’s careless expenditures would ruin the Firm.

Though Morris challenged much of the prevailing ideology of Victorian masculinity, he practised physical combat at school, engaged in fraternal bonding and glorified chivalric quests at university, and wrote poems and stories filled with sex and violence.

Chatten’s introduction provides an historical framework and commentary on Morrisey’s many-sided depiction of Siddal’s and Rossetti’s stormy relationship. The play unfolds in a series of snapshots and tableaux with Siddal, Rossetti, and Morris which illustrate the clashes of aesthetics and human decency that riddle the conventional romantic myths of artistic creation.

Articles on Morris in Acta Victoriana and by Classics Professor John Robertson, who preferred Plato’s spiritual ideal of “elite thinkers” to Morris’s materialistic ideal of a “mass of makers,” represent the debate over the social role of education in Toronto in the early 1900s.

The professor of political economy exploited his friendship with Morris in order to promote the Arts and Crafts Movement in Toronto.

22. —. “‘Every Artist Would Be a Workman, and Every Workman an Artist’: Morrisean and Arts and Crafts Ideals at the Ontario Education Association,
Addresses by members of the Ontario Educational Association reveal how Morris's social-aesthetic ideals were incorporated into “the formation of Ontario's early technical education policy.”


In his tale “Ulrike,” Jorge Luis Borges rewrites a section of Morris's translation of the Volsunga Saga, setting the story in an English room decorated with Morris wallpaper.


Raised as evangelicals, attracted to the Oxford Movement and then to Christian Socialism, Burne-Jones and Morris epitomize the religious turmoil of the Victorian age, with Burne-Jones turning to mysticism and Morris to socialism and an aggressive atheism.


The curator of Kelmscott House from 1991 to 1999, Rodgers was the author of William Morris at Home and prepared a catalogue of the Society’s collections.


The caricature’s style and iconography support Jan Marsh’s re-dating and reinterpretation (see #17), and the two sages (probably representing God and Christ) may be Rossetti’s joke on pious Warington Taylor.


A biographical survey of the 43-year relationship is traced from their Oxford student days to Red Lion Square, work for the firm, marital troubles, the Eastern Question Association, Socialist incompatibility, and Kelmscott Press ventures.


Though Morris would grumble aloud during plays he disliked, he defended Ibsen, occasionally performed on stage for the Socialist League, and remained involved in modern drama through his friendship with William Archer and Henry Arthur Jones.


Lazarus's letters provide new details about her relationship with Morris and the extent of Morris’s collaboration with her article on Merton Abbey.

Morris’s local community contacts included his landlord (Robert Hobbs), Crom Price, two clergymen (Oswald Birchall and William Fulford Adams), the American painter Edwin Austin Abbey, various Oxford intellectuals, the family of landowner Alexander Henderson, Kelmscott villagers, and the manor’s own servants and caretakers.


**LITERATURE**


As “a poetry of celebration generates a poem of apprehension and despair,” *The Earthly Paradise* is a poem of actively turning to and turning from or of passively turning with the age of time, all exemplified in “The Doom of King Acrisius.”

Set within the Victorian attitude of censure and celebration, conscience and desire, Morris treats the adulterous body in his *Defence of Guenevere* poems with corporeal power and passion, rather than shame and remorse.

*News from Nowhere* and Dante’s *Divine Comedy* share “structural and thematic analogies” as their pilgrims are regenerated by women who guide them to envision justice and freedom.

While Hegel dismisses Nordic mythology as an irrelevant part of the unbridgeable past, Morris wishes to revive the values of a lost heroic age, yet cannot avoid ironic language that undermines the epic genre.

The surface of *The Glittering Plain* initially appears paradisal but the various patterns of enclosures reveal a narrow, circumscribed world that lacks the temporal and generational cycles of nature.

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 “The Defence of Guenevere” Morris presents “an elliptical analysis of a defiant, deceptive queen.”

Morris wrote *Sigurd the Volsung* in the context of the Victorian debate about whether Troy was historical or mythical, temporally progressive or degenerative.

News from Nowhere is discussed as the prototypical utopian romance.

Paired as a mirror figure with political activist and artisan W.J. Linton, Morris is discussed as a poet within a Romantic communitarian tradition of Chartist poets like Ernest Jones, with serious analyses of Chants for Socialists and The Pilgrims of Hope.

While News from Nowhere associates “pleasure in beauty, history, and externality” and Henry James’s novel associates an appreciation of beauty with taste and inwardness, both writers believe that an aesthetic love of the otherness of art encourages the individual self to embrace social relationships.


Not seen.

On the basis of Mackail’s reference to the autobiographical nature of The Earthly Paradise, Le Bourgeois suggests that Morris “traded the certainty of domestic bliss for a chance at worldly success.”

52. ——. “William Morris and the Word ‘Brother’.” Notes And Queries, ns 45 (June 1998), 221.
Jack Lindsay and Fiona MacCarthy both leap to conjecture that Georgiana Burne-Jones is the woman who cries out “Brother” in Morris’s poem about a passionate consummation, despite both biographers referring earlier to the romantic attachment of the young Morris to his sister Emma.

Reviewing the readings of News from Nowhere by Bloch, Thompson, Meier, Goode, Parrinder, and Pinkney as exemplifying the difference between political theorists and literary critics, Levitas maintains the importance of literal readings of utopian literature. (A revision of her “Utopian Literature and Literality,” News from Nowhere, 9 [1991], 66-79.)

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. (A revised version of “Who Holds the Hose: Domestic Labour in

Burne-Jones’s eight paintings for Arthur Balfour’s drawingroom are based closely on Morris’s story of Perseus from *The Earthly Paradise*.

A brief survey of Morris’s poetry and prose romances is set within the framework of his life.

Morris’s recollected passion for Janey is finely expressed in “Thunder in the Garden,” while his “hopeless longing for an unrequited or lost love” is metronomically and morbidly expressed in the monthly lyrics of *The Earthly Paradise*.

In *News from Nowhere* Morris envisions an egalitarian society free of the discrimination common to the patriarchal order.

59. Mooney, Susan. “‘She and He’: Morris or Cockerell?” *The Journal of the William Morris Society*, 13 (Spring 1999), 64-68.
An erotic line from Morris’s 1896 poem “She and He” may have been revised by Sydney Cockerell in order to conceal Morris’s love for Georgiana Burne-Jones.

Not seen.

Despite the popularity of socialist cycling clubs beginning in 1887, and the appropriateness of cycling as a means for bridging city and country and for enjoying fresh air, exercise, and self-propulsion, disappointingly there is no cycling in *News from Nowhere*.

Morris’s medieval romances were more political than historical.

Gilman’s *Herland* is similar to *News from Nowhere* in its anticipation of
ecological concerns and its acknowledgement that violence is necessary for social change.


68. Talbot, Norman. Betwixt Wood-Woman, Wolf, and Bear: The Heroic-Age Romances of William Morris. New Lambton, Australia: Nimrod Publications, 1997. 24 pp. The House of the Wolfings and The Roots of the Mountains are introduced as Morris’s heroic-age romances concerned with the relationship between nature and culture, masculine and feminine roles, and the hero and his social community. The overriding focus is on the identification of each warrior with a totemic animal, the concept of totemism Morris adapted from the Icelandic sagas.

69. —. “The First Modern ‘Secondary World’ Fantasy: Morris’s Craftsmanship in The Story of the Glittering Plain.” The Journal of the William Morris Society, 13 (Spring 1999), 3-11. Challenging Pauline Dewan (see #43), Talbot argues that the characters, physical geography, and folk culture of Morris’s plain do not have similar counterparts on his Isle of Ransom.


71. —. “William Morris and the Bear: Theme, Magic and Totem in the
As traditional romances, The House of the Wolfings, Roots of the Mountains, and Story of the Glittering Plain are interlaced with “solar and vegetative ritual, animal totemism, medieval heraldry, and timelessly popular folktale motifs.”

DECORATIVE ARTS


The firm’s reputation developed from the visits of Australians to the firm’s London showrooms, from windows installed in the Adelaide Stock Exchange and several churches, and from advertisements in The Church Standard boldly presenting “MORRIS AND BURNE-JONES.”


Sydney Burleigh’s “Fleur de Lys” home (1885) made Providence, RI, the centre for Arts and Crafts design in conjunction with the Providence Art Club and the Rhode Island School of Design.


The history of the area’s ecclesiastical windows, ranging from those at Lyndhurst and Gatcombe commissioned in the 1860s to later windows at Winchester Cathedral, is traced with the help of original manuscript letters and sketches held in the Hampshire Record Office and various archives.


Morris was influential through his 1889 speech in Edinburgh to the National Association for the Advancement of Art and its Application to Industry, through the Yeats sisters’ efforts in Ireland, and generally through the adoption of principles aimed at improving the lives of the working classes and teaching the applied arts.


Morris “had a profound effect on architecture” with the building of Red House, the founding of Morris & Co., the founding of SPAB, as a “founding father of the Arts and Crafts Movement,” and as “the inspiration behind the establishment of the Art Workers’ Guild.”

The close relationship between Dante Rossetti and Morris is traced through their furniture, art, and poetry, with particular attention to Morris’s design for tusked tenon joints which so impressed Rossetti with their authentic medieval style.

The significance of the Society for the Protection of Ancient Buildings is acknowledged and references to churches decorated by Morris and Burne-Jones abound in this colourful compendium.

The principles in Morris’s lectures for natural gardening with native plants are well illustrated by the gardens he cultivated at Red House, Kelmscott Manor, Kelmscott House, and Merton Abbey. An eloquent account of his work is followed by an illustrated catalogue of the flowers and trees he used in his designs.

Keeble defends the handicraft tradition against two centuries of our divisive industrial system, but he prefers the religious commitment of Samuel Palmer, Eric Gill, and David Jones as a better model than Morris’s dream of a secular utopia.

Morris’s influence on American design began in Boston, first through writers like Henry James, W.D. Howells, and C.E. Norton, then through architects like H.H. Richardson, and later through the Boston Foreign Fair of 1883.

Illustrations of Lily Yeats’s embroideries include the famous hangings on Morris’s bed at Kelmscott Manor, for which Lily did much of the work.

New Zealand architect Samuel Hurst Seager learned from Morris that for an Arts and Crafts style to succeed in New Zealand it would have to be adapted to the new land.

Not seen.

Tracing the history of the “Rossetti-Morris” chairs from Red Lion Square, Marsh focuses on their collaborative “painting of the two pictorial scenes on
the chairbacks"—one of Gwendolen and the other of Galahad—and their relation to Rossetti’s paintings and Morris’s poems.


The houses Morris lived in and the aims of Morris & Co. are described, and the utopian environment of *News from Nowhere* is compared with the utopias of Thomas More and H.G. Wells.


Complete decorating schemes for parlour rooms show shifting tastes from Gothic and Rococo Revival to Art Nouveau.


With the Oxford Union murals Morris’s and Burne-Jones’s Arthurian interests were steered by Rossetti from the spiritual Galahad to the erotic passion of characters like Guenevere, and 30 years later the two returned to the same erotic theme with Morris now as its Arthurian victim.


After summarizing the development of Morris’s interest in tapestry and in the Grail legends, Proctor briefly describes the dimensions, production, design, and subject matter of the Grail tapestries, with accompanying colour illustrations.


Included are 120 designs for stained glass adapted from Morris’s designs for textiles and wallpapers, illustrated in circular, oval, and rectangular frames adaptable as templates for do-it-yourself stained glass projects.


The first instalment of an illustrated catalogue based on the 1978 typescript Catalogue Raisonné by George Monk and Walter Gooch of the 87 original designs bequeathed to the Morris Society (along with Kelmscott House) includes designs for Saint Martin-on-the-Hill church, the Oxford Union ceiling, St. James Palace, Carbrook, Holland Park, and Jew Park.


The second instalment of this catalogue includes designs for seven wallpapers (*Larkspur, Jasmine, Sunflower, Grafton, Honeysuckle, and two for Pink and Poppy*) and designs for one woven textile (*Bird*) and one printed textile (*Windrush*).


95. Tinniswood, Adrian. The Arts & Crafts House. London: Mitchell Beazley, 1999, 6-21. The grandfathers of the Arts and Crafts house were “two lunatics”-Pugin and Ruskin—but the “father was imminently sane”: Morris.


BOOK DESIGN


101. Kelvin, Norman. “Bernard Quaritch and William Morris.” The Book Collector [Special 150th anniversary issue], 46 (1997), 118-33. Selected letters suggest that Quaritch played a more substantial and positive role in Morris’s book-collecting and publishing interests than was acknowledged in Mackail’s biography.
For his Kelmscott *Chaucer*, Morris used inks manufactured by Shackwell, Edwards from England and then by Gebruder Janecke from Germany but had problems with both; the ideal ink did not exist then, nor does it exist now.

*A Book of Verse* raises questions about the interplay between the verbal and the visual, the shift between medieval illuminated manuscripts and the printing press, the Lacanian context of lack and desire, and the Derridean critique of the economics of gift-giving.

Morris’s interest in photography led to his friendship and working relationship with the pictorialist cathedral photographer Frederick H. Evans.

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

Following Gere’s successful design for the frontispiece for the Kelmscott edition of *News from Nowhere*, Morris proposed that Gere illustrate a planned Kelmscott edition of *The House of the Wolfings*, but later abandoned the project. Stansky reproduces excerpts from Morris’s instructive letters and sketches along with 18 illustrations (14 by Gere) relating to the proposed book.

This catalogue of the exhibition held at Clemens-Sels Museum from 29 November 1998 to 17 January 1999 contains a set a proofs of wood engravings for the projected illustrated edition of “The Story of Cupid and Psyche.” The engravings were designed by Burne-Jones and cut by Morris and others.
Merging a “Protestant everyday self” with a “romantic concern with natural harmony,” Morris’s views about the importance of art in daily life defined and inspired his socialism.

In *News from Nowhere* Morris incorporates Peter Kropotkin’s theories of village economics and anticipates Ebenezer Howard’s interest in voluntarism and communing with nature in *Garden Cities of To-morrow*, inspiring us with ecological and socialist alternatives to our modern megalopolises.

Morris grounded his concerns for ecological preservation in historically informed views of nature and then promoted them to the widest audience by developing a “melodic and conversational ‘rhetoric of fellowship’” consistent with his concepts of egalitarian engagement and human kinship.

Morris’s views on health, education, and art as three key elements of life are as important and relevant now as they were in the 19th century.

Mannin’s life-long enthusiasm for socialism and appreciation for *News from Nowhere* and *The Earthly Paradise* are evident in her novel (*Comrade, O Comrade*), in her discussion of utopianism (*Bread and Roses*), and in her autobiographical works.


Though Morris was closely involved with anarchists, his rejection of the individualism of anarchism may best be understood through a comparison of Peter Kropotkin’s notion of art with Morris’s and how Morris linked art with a public conscience.

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.

The relation between aesthetics and politics is contextualized within the cultural politics of Victorian England from the Great Exhibition of 1851 to Ruskin’s criticism and Pre-Raphaelite poetry. Morris’s theories about the ethics of beauty show the political development of a profound theorist who reconciles art and politics.

Seeking alternative ways to organize work, Morris focussed on the relationship between the whole and the individual part as his model for society.

Morris’s letters and lectures reveal that his thinking prior to January 1883 about “key concepts such as alienation, dialectical historical change and even class war” was influenced not by Marx, Engels, or Kropotkin but by Cobbett, Carlyle, Arnold, and especially Ruskin.

Morris’s pluralist approach to the concept of good, combined with his vision of an egalitarian society in which coercion is unnecessary, makes common sense today.

The Labour Party followed the Fabian social-engineering political model but should return now to the red-green, eco-socialist politics practised by Morris and Edward Carpenter in their daily lives.

Morris’s study of the 1871 Commune, evident in his speeches and portrayed in News from Nowhere and The Pilgrims of Hope, confirmed his belief that the regeneration of society is dependent upon the defeat of the capitalist state.
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