
David and Sheila Latham

This bibliography is the twelfth instalment of a biennial feature of the Journal. Some items inadvertently omitted from the 2000–01 bibliography are added here. Though we exclude book reviews, we include reviews of exhibitions as a record of temporal events. We give each original entry a brief annotation meant to describe its subject rather than evaluate its argument.

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

- General 8-39
- Literature 40-54
- Decorative Arts 55-98
- Book Design 99-108
- Politics 109-120

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 120 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 <dlatham@yorku.ca>

PART I: WORKS BY MORRIS


Discussing Morris’s great poem in the context of his life, his other literary works, and Victorian historicism, Boos explains in her introduction Morris’s ‘understated claim that these simple tales of lust, phobias, and courage are part of an unending metanarrative which is at once immediate, receding, and prophetic’. The 1896–97 Kelmscott edition is the copytext for this edition, which includes collation notes with the Huntington manuscript, the 1869–70 Ellis edition, and the 1890 Reeves and Turner edition.


Paperback edition of the 1889 prose romance.


Paperback edition of the 1889 and 1890 prose romances.


The introduction contextualises the 1891 News from Nowhere within the utopian tradition, especially as a rejection of the immensely popular Looking Backward and as an argument to redirect contemporary political debates over an individualist
anarchism and a centralised state socialism. A chronology and 24 pages of explanatory notes are included.


This annotated edition of the 1891 News from Nowhere includes six useful appendices: a selection of Morris’s essays on art and society; excerpts from contemporaries like Owen, Ruskin, Marx, George, Whistler, and Kropotkin; passages from other utopias or dystopias by More, Butler, Jefferies, Bellamy, and Wilde; debates between revolutionaries like Morris and parliamentary reformists like Shaw and the Fabians; news reports on the Bloody Sunday violent repression of November 1887; and reviews of and responses to Morris’s literature and politics.


Paperback edition of the 1894 and 1896 prose romances.


Paperback edition of the 1890 prose romance.

PART II: PUBLICATIONS ON MORRIS

GENERAL


Morris’s travel journals in Iceland in 1871 and 1873 show how the landscape, crafts, sagas, and financial poverty paired with social equality influenced the rest of his life.

Morris’s socialist critique of the Queen Anne style of the garden suburb of Bedford Park links it with the pretensions of a *nouveau riche*, a picturesque eclecticism that ignored the social problems of capitalism.


   The legality of the controversial sale of the lease of Kelmscott House is discussed and challenged.


   Morris enthusiasts will enjoy visiting the William Morris Gallery in London and the collection of his work at the Huntington Library in California.


   Scottish urban planner Geddes was an acquaintance of Morris’s but he advocated not revolution but evolution and championed not the rural but the ‘city as site of communal creativity’.


   School children walk to the Morris Gallery in Walthamstow to research their homework project on the Victorians.


   Wilde’s early poems and his lectures on art were much influenced by Morris, but his ‘Soul of Man under Socialism’ lacks Morris’s commitment to community and fellowship.


   Letters between Morris and Swinburne over the years reveal a
warm friendship that Swinburne may have appreciated more than Morris.


Morris is associated with a tradition of writers like Richard Jefferies (After London) and Robert Graves (Seven Days in New Crete) who resist the growth of modern industrialisation and technology.


Since Morris complained that Looking Backward revealed the author's temperament rather than socialist ideals, the emphasis here is on Bellamy's social ideals of fairness and love and personal fears of death and guilt.


About to be sold for the first time in 50 years, Red House has an important garden, which is historically influential and still has many of the trees and wildflowers planted by Morris.


The Huntington Library has acquired the extensive Morris collection collected over the years by Sanford and Helen Berger.


Morris shared his country home in the Cotswolds with his wife Janey and, for a time, her lover Dante Rossetti.


Sanderson, owners of most of the Morris & Co. designs for textiles and wallpaper since 1941, has gone into receivership.


Red House was built for Morris’s family, and became not only a ‘showcase for his ebullient decorations’, but an ‘organic depiction of his philosophy of life, love, and “art for the people”’.


Jones compares his *Monty Python and the Holy Grail* film with Morris and Burne-Jones’s Holy Grail tapestries which depict a sanitised Arthurian world of heroism and nationalism.


Yeats sketched a portrait of Morris at the Contemporary Club when Morris lectured in Dublin in April 1886, but two other portraits that Yeats is alleged to have done are not likely of Morris.


In reply to W. T. Stead’s crusade against pornography and prostitution, Morris’s uncollected letter published in the *Pall Mall*
Gazette ‘distinguishes itself by its independence of thought, by its setting the problem of prostitution and its solution in an economic and social context, and by its polite skepticism’ concerning the crusade.


Conservationists have found the outline of a complex earlier garden that Morris must have designed.


Red House has been purchased for £2m by the National Trust and will be open to the public in the summer.


A walking tour is enjoyed through Bibury, which Morris proclaimed to be the most beautiful village in England, and Kelmscott, which he described as ‘heaven on earth’.


The National Trust failed to raise the funds to acquire Red House in 1935 despite the support of Rudyard Kipling, John Masefield, Bernard Shaw, and Prime Minister Ramsay MacDonald, but has bought it now in 2003, with its ‘pre-planned garden, planted to flow into the house’.


Stansky became interested in Morris as a radical idealist who ‘was one of the first to like the values of the past to the industrial
techniques of the future – and to warn against the overweening powers of the state’.


SPAB is celebrating its 125th anniversary by honouring Morris as its founder, considering its present projects, and envisioning future directions.

**LITERATURE**


Whereas the ‘cosmo-polis’ is generally associated with imperial ideologies, Morris and William Booth imagine work communes that erode the ‘disparities between city and country’.


While Scott, Dickens, Disraeli, Eliot, and Gissing see the unruly crowd as ‘a symptom of anxiety . . . about social and political change’, Morris’s *News from Nowhere* ‘sees in the riotous nineteenth-century crowd the seeds of a utopian society’.

Morris's translations of the sagas and immersion in Germanic historiography helped him to conceptualise his ideal communal world based on the prevalent theories of a Teutonic Democracy of the Germanic tribes.


Morris translated five stories in the 1890s from medieval French romances whose plots are similar to his own prose romances except for the miraculous and religious events, which are alien to Morris's humanist values.


Graham’s source for the Sea Rat’s tale may be from Morris and Magnusson’s translation of the Saga of Sigurd the Jerusalem-Farer rather than from Sigurd the Volsung.


William Langland is appropriated by Morris and others as a prophet of future socialism.


Like many veterans of the first World War, C. S. Lewis was influenced by the pagan North of Morris's Well at the World's End, but the Chronicles of Narnia show that Lewis's conversion from cynicism to a passion for the 'mythopoeic power of holiness' in Morris's northern romances was Christian rather than pagan.

With its roots in the classical Greek tradition of the ideal space of the city based on reason and the Christian-Judaean tradition of the ideal time of deliverance in the millennium, *News from Nowhere* exemplifies the concrete utopias of fiction preferable to the abstract utopias of social and political philosophy.


Harrison’s 1952 opera uses Morris’s poem ‘Rapunzel’ for the libretto, a psychological version of the Grimm fairytale which reflected Harrison’s personal problems in the late 1940s.


Mackail’s criticism, especially as the Oxford Professor of Poetry (1906-11), adopts a Morrisian definition of poetry as ‘patterned language’, and often honours Morris as the most Homeric poet and the ‘greatest master of structure among modern poets’.


‘The detailed observation of both the inner and outer world of a medieval unknown church reveals the symbiosis between man and nature’, an internalised macro-opposition that subverts the conventional binaries to support Morris’s theme of ‘life in death’.


Gaston Bachelard’s equation of painter and alchemist in *The Right to Dream* is applied to *News from Nowhere* to suggest a poetry of blue, green, red, and brown colours associated with an archetypal beauty of the world that frees man from his existential impasse.

    Similar to Bakhtin’s model of the idyllic chronotope narrative, the folkloric society of News from Nowhere replaces capitalist values with ‘communality, equality, and decentralisation’, and growth is measured by the ‘increase in beauty’.


    The verbal realism of Morris’s poetry is filtered through the visual dream of Rossetti’s painting, the awkward metrics are the ‘rhythmic equivalent’ of Rossetti’s angular poses, but the Icelandic sagas provided Morris with a virtuous medievalism in contrast to the ‘maundering side’ of Rossetti’s medievalism.

DECORATIVE ARTS

    Andy Meharg’s Aberdeen University plant-and-soil department used a Niton Xlt 7000 x-ray fluorescent analyser to identify toxic chemicals in Morris’s wallpapers.


    ‘The Annunciation’ stained glass was designed in 1874 by Burne-Jones and Morris for the chapel at Castle Howard in Yorkshire.


    Charles Sewter’s dismissal of Dearle’s stained-glass designs is unfair, attacking the spiritually consoling serenity of Dearle’s war memorials for not revealing the horror of war and presuming Dearle was slavishly copying Holman Hunt’s paintings for glass despite clear evidence of Dearle’s artistic adaptations.
58. Bennett, Oliver. ‘Placid House.’ Design Week, 21 August 2003: 36.
   Today’s designers should care about Morris because his ‘socialist ideology and polymathic instincts made him the pivotal designer/propagandist of the 19th century’ and because he teaches us that ‘innovation invariably involves some rewriting of the past’.

   Morris and the English Arts and Crafts movement had little influence on the Modernisme movement in Catalonia until the 1890s after both movements had been developing simultaneously for two decades.

   Morris’s The Wood Beyond the World and Ford Madox Ford’s The Brown Owl employ the humanlike portals that enable the transformation of a mortal hero, and both authors ‘problematically portray gender dynamics’.

   A North-American version of the reclining, quarter-cut oak Morris chair is illustrated and described as remaining popular into the 1930s.

   Morris is included, along with other designers and artists, in a discussion of the meeting point and the differences between art and design.

The Boston Museum of Fine Arts has acquired the *Arming of the King*, a 1912–14 tapestry supervised by J. H. Dearle.


Morris and Burne-Jones are surveyed with the second wave of Pre-Raphaelites.


Like the moral ecologies of Ruskin and Hopkins, wherein ‘nature acts as a moral index of human activity,’ Morris in his Icelandic journals considers humanity’s ‘relationship to wilderness of nature,’ but also ‘the relationship of wildness to human nature.’


Adapting Morris’s decorative designs in his paintings, David Mabb attempts to politicise Morris’s art from its ‘assimilation into kitsch’.


Morris’s patterns and designs are offered as an inspiration for various crafts projects.
69. Fish, Marilyn. 'Baltimore Features Founder's Fabrics.' *Style 1900*, 16 (Winter-Spring 2003): 9.
   Fifteen of Morris's cotton prints and woven stuffs are exhibited at the Baltimore Museum of Art from its own collection featuring Morris's 'arabesques of plants, flowers, and birds'.

   News from Nowhere and the design for its Kelmscott edition demonstrate Morris's conviction that decorative art should be a natural condition of our daily lives and in harmony with the natural environment, although some of Morris's designs and lectures inconsistently 'stress pattern-making at the expense of social context'.

   Influenced by Morris's Arts and Crafts movement, occupational therapy practice in Canada recognised 'the importance of art for all' and was 'surrounded by socialist ideology regarding equality and community independence'.

   Morris's simple ideal about domestic utility and beauty could save us from the sentiment and family connections associated with the clutter that fills our homes.

   Review of the 'William Morris: Creating the Useful and the Beautiful' April - September 2002 exhibition at the Huntington
Library, where Anne Mallek has been cataloguing the Morris collection.


Drawings, designs, and photographic records are included by Morris, May Morris, Sidney Barnsley, Ernest Gimson, and Emery Walker.


Morris influenced furniture designers like Bruno Paul and Karl Schmidt’s werkstätten of Hellerau, which sought to build an ideal community, with furniture reflecting German sensibilities.


Yanagi Muneyoshi misunderstood Morris as if he were responsible for dividing arts from crafts, but Yanagi admired Morris’s life and work as exemplifying the folk-craft movement.


Review of the ‘Pottery of William De Morgan’ July - December 2002 exhibition at Blackwell includes information about his relation with Morris from their meeting in 1863 through his move to Merton Abbey in 1882.


Morris’s wallpapers and textiles are analysed as texts that can be read in the manner that Ruskin reads stones and Morris reads the modes and matrices of cultural production, with such designs
as *Strawberry Thief* exemplifying the integral relation between art and revolution.

   A review of an exhibition of David Mabb’s art, which incorporates Morris’s designs.

   Will the new Lord Chancellor consider Morris’s arts-and-crafts principles when looking at the wallpaper for which the former Chancellor spent £60,000?

   This catalogue of the exhibition of Mabb’s work was curated by James Patten and contains an essay by Colin Mooers.

   Mabb explains ten of his artworks in terms of their problematising what he views as apparent contradictions between Morris’s radical politics and conservative aesthetics.

   Sharing with the Modernists a ‘dynamic optimism’ that exposure of art can improve society, the Pre-Raphaelites waged a revolt against elitism that culminated in Morris’s Arts and Crafts movement.

As a 'progenitor of the green movement,' Morris is accused of hypocrisy for not reacting seriously to the 1885 suspicions that the green pigment derived from copper arsenic and used for wallpapers and paint colouration could be lethal.

Catalogue of the November 2002–March 2003 exhibition of one of the world's major collections of Morris & Co. carpets, fabrics, furniture, stained glass, and tapestries; some were commissioned by George Brookman but most were commissioned and collected by the members of the Barr Smith family.

'Study of [Morris's] later designs reveal no trace of arsenic, suggesting that as his beliefs became more leftwing and environmentally conscientious in later life . . . so did his design ethos'.

The exhibits at the William Morris Gallery provide the perfect introduction to Morris, and Standen showcases the work of Morris and his circle as it was meant to be seen, in a domestic setting.

Morris's SPAB is now initiating a Building Skills Action Group which may link conservationists with contemporary crafts people.

Morris influenced the china painting of Thackeray Turner who embodied the Arts and Crafts ideal of the gentleman artist.


The late phase of the Mingei folk-craft movement in Japan in 1920s and 1930s still blended the ideas of Morris and Ruskin with Japanese traditions.


The Dovecot Studios, established in Edinburgh in 1912 by the 4th Marquess of Bute who employed weavers from Morris’s Merton Abbey, are still operating.


Founded in 2002 by Lisa Buck and Barbara Drake in Calgary, the Buck and Drake Tiles company produces handmade tiles in the Arts and Crafts style of Morris.


The National Gallery of Australia acquired and repaired in 2000 Morris’s woven stuff *Peacock and Dragon*, for which he used eight colours from natural dyes.


A survey of Morris & Co. follows it into the twentieth century when in 1905 a board of directors modernised the firm to revive its popularity, but after Dearle’s death in 1932, the firm declined until 1940 when Sanderson acquired the wallpaper blocks and Stead McAlpin acquired the textile blocks. The full-colour
illustrations focus on how well Morris’s wallpapers and fabrics decorate modern rooms.


BOOK DESIGN


Andrew Lloyd-Webber is selling Morris’s illuminated calligraphic manuscript of Virgil’s *Aeneid* because it does not fit with his art collection.


An annotated list of books by Morris that have been illustrated, ranging from the wood engravings by Morris and Burne-Jones to the work of modern illustrators.


Though Jacobi worked for the Chiswick Press from the age of 12, he was influenced later by Morris’s technical expertise.

Since his childhood interest in the calligraphy of illuminated manuscripts in Canterbury, Morris practised different scripts before turning his interest to fonts in 1888 when he began to design his Jensen-Morris font, which he renamed the Golden Type, and then his larger and smaller Gothic blackletter type, named Troy and Chaucer.


The page designs of *The Story of the Glittering Plain* and *Poems by the Way* are compared with the Kelmscott Chaucer.


The Ellesmere manuscript presented the *Canterbury Tales* to an aristocratic audience in the medieval age, while Morris’s Kelmscott Chaucer ‘authorises personal response as an authentic form of reception through the tenets of the Pre-Raphaelite movement’.


Dutch printer Gerrit Noordzig and American printers Scott-Martin Kosofosky have designed their own fonts in the tradition of Morris’s creation of the Golden Type for the Kelmscott Press.


Kelmscott books like *The Glittering Plain* and *The Wood Beyond the World* suggest that books for Morris are not an intellectual pursuit but a material matter, ‘a fully sensory event that requires a new manner of reading as a sensuous act’.

107. Titcombe, Marianne. ‘Cobden-Sanderson, Jacobi, and the

Charles Thomas Jacobi of the Chiswick Press met Cobden-Sanderson in 1888 and assisted Morris with printing techniques.


The Kelmscott editions of Chaucer, Tennyson’s *Maud*, and Morris’s *Water of the Wondrous Isles* demonstrate Morris’s ‘music of the eye’, where the ‘prosody of print counterpoints the prosody of verse’, as his relineation, ‘interventionist hyphenation’, and proportioned rectangles encourages a “textual bushwacking” that can lead to new discoveries.

POLITICS


Parallels and contrasts between Morris’s utopian *News from Nowhere* and the centralised authoritarian state developed by the Soviet Communist party were overlooked by Soviet intellectuals who should have appreciated the ecological practices of Cuba rather than envy the wealth of a western capitalism dependent upon the spoils of imperialism.


Though Bebel focussed more on the emancipation of women, both Morris and Bebel stressed that short-term profit produces environmental degradation and believed that ‘technology in a socialist society would be eco-friendly’.


The government in Iceland is pursuing the world’s first hydrogen energy base, an example which will embody Morris’s
vision of ‘a society whose machines do not burn polluting fossil fuels’.


Morris’s utopian vision of work is distinct from Carlyle’s transcendentalism and Ruskin’s reactionary feudalism, as Morris distinguishes perfect work from rationalised labour and the English Socialist tradition of revitalising the artisan from the Marxist tradition of raising productivity.


Morris’s early political consciousness arose from the destruction of the forested countryside and pollution of the rivers he loved, from Gerard’s *Herball* and Pliny’s *Natural History* which condemned the ugly mines that hollow out the earth, and from the labour conditions of the copper mine that provided his wealth; his fecund floral and forest designs are laments and compensations for industrialism.


In comparison with Huxley and Wells, Morris’s socialist theories of labour are the most progressively sensitive to our present-day environmental concerns.


James Thompson Bain was converted to the socialism of Morris during his youth in 1880s Edinburgh and became a trade-unionist leader in Johannesburg until his deportation from South Africa after the 1913 general strike.

As a college activist Kelley embraced Morris as one of ‘those renegade socialists’ who have taught him that ‘freedom and love constitute the foundation for spirituality’.


Morris’s purist stance for an anti-parliamentary socialism achieved by revolution distinguished the English movement from developments on the continent; his distinction between ‘constructive’ socialists who actively campaign for revolution and ‘analytical’ theorists who discuss abstractions distinguished Morris from Marx.


The records from the various socialist parties document how Morris continued to provide a consistent clarity during the many debates among those who pursued gradual reforms through Parliament and the ‘Impossibilists’ like Morris, who believed that revolution is required for change.


The ‘labour-process debate’ initiated by Harry Braverman in 1974 should not neglect Morris’s important analysis of pleasure in work and its relation to art, discussed here with attention to News from Nowhere, Morris’s labour practices at Merton Abbey, and his relevance to our current issues concerning trade unions, workers’ control, and socially useful production.

Resisting the conventional left/right political dichotomies, Morris and Orwell reject the centralised urban State envisioned by Edward Bellamy and H. G. Wells in favour of the romantic socialist values situated in the traditional past of a Medieval or Edwardian countryside.

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