William Morris
An Annotated Bibliography 2004–2005

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This bibliography is the thirteenth instalment of a biennial feature of The Journal. We give each original entry a brief annotation meant to describe its subject rather than evaluate its argument. Although we exclude book reviews, we include those of exhibitions as a record of temporal events.

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

- General 16–58
- Literature 59–96
- Decorative Arts 97–148
- Book Design 149–159
- Politics 160–173

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 173 items of the bibliography. Although 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 needing 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, Canada M5R 1P8, or by e-mail attachment to dlatham@yorku.ca.
PART I: WORKS BY MORRIS

   A Korean translation of Morris's 1891 *News from Nowhere*.

   The anthology includes an edition of Morris and Magnússon's translation of the Volsunga Saga published by Ellis in 1870.

   An electronic edition of Morris's 1888 *A Tale of the House of the Wolfings and all the Kindreds of the Mark*.

   This revised edition of *News from Nowhere* published by Schwarzwurzel Verlag in 1980 reprints Liebknecht's original 1892–93 German translation and Gert Selle's 1980 essay, but adds a survey by Ulrich Klemm of recent German scholarship on Morris since 1980.

   A paperback edition of Morris's 1891 utopian romance.


   A Spanish translation of Morris's 1891 utopian romance *News from Nowhere*.

   An electronic edition of the poem, which Morris published only in *Commonwealth*, serialized from March 1885 through July 1886.

   Bacon's introduction is followed by Morris's lecture, reprinted from the Wholesale Societies Ltd, England and Scotland Annual for 1890. Two appendi-
ces include ‘An Alternative Opening’ and ‘An Alternative Conclusion’ by Morris, and a third appendix is an essay by Young entitled ‘Nineteenth Century Growth of Co-operatives’.

An electronic edition of Morris’s t888 collection of political lectures.

After Pall Mall Gazette editor W.T. Stead introduced the “at home” style of interview, Morris’s hybrid identity as a poet, socialist, craftsman, and printer made Morris a popular subject to interview. The thirteen interviews here focus on the socialist, the craftsman, and the printer, and exhibit Morris debating with interviewers like Sarah Tooley (who challenges him as if she were an Ellen-like feminist from News from Nowhere) and ranting over questions about whether the medieval styles of beauty in his tapestries are energizing or nostalgic.


Spanish translations of three of Morris’s political lectures: ‘How we live and how we might live,’ ‘Useful Work versus Useless Toil,’ and ‘Art and Socialism’.

Dated 30 January 1880, Morris’s anti-war talk was intended for ‘Liberal critics of Benjamin Disraeli’s foreign policy,’ and remains relevant with ‘Morris’s mordant remarks about Britain’s “preemptive” imperialist wars’. Includes critical and textual annotations; see #162 for Boos’s full introduction.

A critical edition of Morris’s translation of Book 1 of the Iliad, with critical and textual annotations, is preceded by a thorough introduction, with a full commentary on Morris’s method of translation, his 1873 translation of the opening of the Odyssey, his radical position in the Homeric debate regarding the folk origins of the text, his translation as ‘part of a radical political act’ with-
in the socialist context of the 1880s, his three extant manuscripts, and his careful method of revision, prosody, and diction.

PART II: PUBLICATIONS ABOUT MORRIS

General


Morris’s ‘commitment to social change for the aestheticization of life’ is shared by today’s avant garde anti-artists whose struggle with the political shortfall of their own work is helped by Morris’s example as an exponent of a ‘radical future’.


Works by Dante Rossetti and Elizabeth Siddal and by William and Jane Morris show how ‘gender constructions of both femininity and masculinity were frequently defined through a process of interrelationship, mediated by art, in which both men and women participated’.


The letters of C.S. Lewis reveal his admiration for Morris’s literature, even for his paganism and eroticism, but Lewis had no enthusiasm for Morris’s decorative arts.


A ‘bio-chronology’ of Morris’s life surveys his career as a poet, artist, designer, preservationist, printer, and socialist.


Review of the ‘The Beauty of Life: William Morris and the Art of Design’ exhibition at Yale University of drawings and watercolours for wallpaper, textiles, and stained-glass designs, and includes Kelmscott books and a 22-foot stained-glass window, all ‘reflective of Morris’s social and artistic goals’.

Morris agreed with Ruskin that the early Gothic manuscripts were the best models to practice illumination and for the book depicted in *La Belle Iseult*, but he used the later Flemish manuscript, the Harley *Roman de la Rose*, for images of medieval life in such poems as 'Golden Wings' and 'A Good Knight in Prison'.


His childhood confidante and motherly helper during his boarding-school years, Morris's favourite sister married a clergyman in the Midlands where Morris decorated their church, the two supported their other sister's wish to practise nursing, helped Jenny with her epilepsy, and received an annuity from Morris's will.


'The career of E.P. Thompson is reviewed, from the moral ideals he shared with Morris to his campaign against nuclear weapons.'


The Oxfordshire origins of Morris's summer home are well-preserved.


The biographical survey focuses on the influence of Morris's politics on his art and on his inspirational influence on later art and design.


'A 'News from Nowhere' exhibition of conceptualist art by five artists in Toronto is organized by Derek Sullivan, who has framed the gallery with the last chapter of Morris's *News from Nowhere*.'


The musical score for Morris's Christmas carol presents a two-part choir that 'may be composed with any pairing of voices,' with 'instrumental parts
printed separately following score.


Among the best examples of Arts-and-Crafts architecture, Red House was designed by the 'earnestly socialist Philip Webb' with a 'symbolic well out front, which suggests Jane Burden honestly sweating every morning to haul up their own pail'.


Talbot argued in his many articles that Morris's romances 'successfully combined his Socialism with stories of strong emotional appeal'.


Morris is relevant in the 21st century because he wrote about an anti-authoritarian socialized infrastructure that encourages individualism, the transformation of the Christian religion into the ethic of hospitality that welcomes the Guest and the Other, and an environmental cosmopolitanism that treats pilgrims, travellers, and refugees as citizens of the world.


A student of Ruskín's at Oxford in the 1870s, Ralph Whitehead was inspired by Morris to found in 1903 the Byrdcliffe Arts and Crafts Colony in Woodstock, New York, where a utopian society of artists produced furniture and pottery.


Of the 103 items annotated, 13 are by Morris, 22 are general publications about Morris, 27 are about his literature, 27 are about his decorative arts, five are about his book designs, and nine are about his politics.


Review of the 'The Beauty of Life: William Morris and the Art of Design'
2003 exhibition at the Yale Center for British Art, which added to the Huntington Library’s collection of tiles, textiles, and stained glass an important collection of books and manuscripts from the Yale library.


In *News from Nowhere*, Morris based his account of the transformation of the urban landscape and social order of London on his experiences in his own community of Hammersmith and on its local history. He challenged himself and us to envision a future community produced by different social relations.


The *Earthly Paradise*, Peter Whelan’s play at the Almeida Theatre, is set at Kelmscott Manor and dramatizes the awkward love triangle of Dante Rossetti and Jane and William Morris.


A general survey of the major Pre-Raphaelites and their concern with art, nature, love, friendship, history, religion, and literature includes biographies and the directions in photography, ceramics, and Arts and Crafts that the Pre-Raphaelites pursued.


A revolutionary building in the history of English architecture, Red House was a salon and a commune for Morris and his Pre-Raphaelite friends. The well-illustrated book provides a history of the house as ‘the Pre-Raphaelite epicentre of love and tragedy’ and a tour of its rich decorative arts, which initiated Morris & Co. and the Arts and Crafts movement.


Irish painter Robert Ponsonby Staples visited Morris in 1877 at Kelmscott Manor where Morris sat for a portrait and discussed the French Impressionists, ‘the modern Church, the New Testament, Rembrandt, and North American Indians, … the British Museum and Royal Academy’.

Miles, Rosie, and David Mabb. 'Pop Art, Modernism, and Morris: An Interview with David Mabb.' *Journal of Pre-Raphaelite Studies*, ns 14 (Spring 2005); 57–66.

Artist Mabb explains how his interest in Morris arose from his desire to create an art that would 'epitomise Englishness' and would 'rescue' Morris's interior designs from becoming a conservative fashion in our twenty-first century.


David Mabb, whose exhibition of art incorporates Morris designs, believes Morris is full of shallow contradictions, like producing crafts for the rich.


Frigyes Spiegel, Józef Diner-Dénes, Géza Supka, Aladár Körösfői, and Sandor Nagy wrote about Morris's influence on the applied arts in Hungary, discussing his textiles, furniture, and Kelmscott Press.

45. Prescott, Lynda. 'Evelyn Waugh, Morris and the Ideal of Craftsmanship.'

A perverse pessimist who shared none of Morris's idealist, utopian vision, Waugh studied calligraphy, book illustration, wood engraving, and cabinet-making, and respected Morris's genius, industry, and craftsmanship in language.


Born in China, Joc studied library science at Columbia, served for many years as the Morris Society's North American secretary after meeting R.C.H. Briggs in 1957, and was a respected authority on Morris's calligraphy and printing.


The Victoria and Albert 'museum's William Morris and Gamble rooms were the first ever museum dining rooms and are currently used as tea rooms. They will be our new restaurant'.


Peter Whelan's The Earthly Paradise is a play about the love triangle between Morris, his wife, and his best friend, Dante Rossetti, suggesting that 'idealism should be treated with caution'.


Tolkien's notion that 'bad reasons for writing produce bad writing' derives from his love of Morris's romances and Arts and Crafts which exemplify goodness and 'right-making': that something well made has 'the joy in it of the maker'.


51. 'Time Machines, Jewel Boxes, and Aladdin's Caves.' Style 1900, 17 (Winter–Spring 2004): 54–57.

Morris's 1859 Red House is now owned by the National Trust.

52. Tobin, Thomas J. 'A Catalogue of Articles in the Journal (2001–2004) and

The catalogue of four years of articles and reviews includes an announce-
ment of an on-line bibliographic index of the articles and reviews published in

53. Upchurch, Anna. ‘William Morris and the Case of Public Support of the

A general survey of Morris’s life, his aesthetics evident in News from
Nowhere, and the business practices of Morris & Co. concludes that his legacy
is not an arts council but the ‘whole series of visionary craft communities,
exploring the philosophy of simple life’.

54. Waith, Marcus. ‘The Stranger at the Gate: Privacy, Property, and the Struc-
tures of Welcome at William Morris’s Red House.’ Victorian Studies, 46 (Sum-

Red House combines a medievalist invocation of generous hospitality and
domestic fellowship with a romantic dream of idyllic seclusion and retreat to a
private property.

55. ‘William Morris.’ Encyclopedia of World Biography. 2nd ed. Vol.11. Detroit:

A brief biographical summary of Morris’s career in literature, Arts and
Crafts, and politics.

56. Willis, Elizabeth. ‘The Poetics of Affinity: Lorine Niedecker, William Mor-

Inspired by Morris, the American poet Lorine Niedecker believed ‘art and
labour are inseparably bound,’ and she wrote her poem ‘His Carpets flowered’
by borrowing passages from Morris’s lectures, his letters, and Philip Hend-
erson’s 1967 biography.

57. Wilmer, Clive. Adam’s Dream: The Relation of Dream to Practice in the
Work of William Morris.’ In Lectures d’une Oeuvre. News from Nowhere: Will-

The dreamer is a characteristic figure in Pre-Raphaelite literature, but Mor-
ris’s dreams are stages of protest and revolt, active efforts to establish secular
alternatives to Christianity.

Literature


Both Morris and Robert Louis Stevenson resisted the new Victorian emphasis on the act of reading as disciplined work requiring rigorous attention to detail, a practice which schools were professionalizing and bureaucratizing after the advice of Matthew Arnold and John Ruskin.


The interest in utopian fiction that Morris shared with other writers at the fin de siècle arose from their recognition that the empty present of capitalism was a void that left writers confronting a crisis in representation.


Like Wordsworth’s ‘spots of time,’ Morris calls upon the moments of ‘infinite wonder’ recorded in his Icelandic Journals to articulate his sublime experience of the Icelandic landscape that serves as the transformative terrain which the protagonists of his prose romances must traverse to complete their quests.


Guest’s resemblances with Morris’s personal life suggest the inherent respon-
sibility of each individual to combat the global system of capitalism, imperialism, and war.


Morris influenced the Scottish novelist Leslie Mitchell, especially A Scots Quair (1932–35), written under the pseudonym Lewis Grassic Gibbon, with its experimental language, utopian socialism, elegiac mood, and feminist commitment to ‘new women’.


The role-reversals and surrender of powers embodied by the Mistress and the Maid in The Wood Beyond the World represent Morris’s warning that a social order that perpetuates inequality can promise no progress.


The growth of suburbia impelled Morris, Gissing, H.G. Wells, and Ebenezer Howard to negotiate new local and global boundaries, with Morris dissolving in News from Nowhere the ‘distinction between town and country’ in the ‘idealized suburbia’ of his Nowhere.


Because the sources for Morris’s tale in The Earthly Paradise are Apollodorus and Chaucer, Morris emphasizes Alcestis’ self-sacrificial love for Admetus, while Hughes’s source is Euripides, which shifts the emphasis to Heracles’ heroic rescue of Alcestis from death.

With a Sigurd who is more altruistic and less vengeful than the source in the medieval saga, Sigurd the Volsung is the pivotal work balanced between Morris’s earlier aesthetic poetry and his ‘later, more sociopolitically oriented works’.


Essays on News from Nowhere are contributed by Patrice Bouche, Isabelle Cases, Cornelius Crowley, Laili Dor, Peter Faulkner, Isabelle Gadoin, Anne-Florence Gillard-Estrada, Joëlle Harel, Simone Lavabre, Lesley Lawton, Georges Létissier, Hervé Picton, Jean-Baptiste Picy, Richard Somerset, Tri Tran, and John Watters.


Unlike the conservative painters who idealize a nostalgic landscape, Morris depicts a communal landscape in the future which integrates nature, architecture, and people, and stresses the value of labour.


The spatial theories of Henri Lefebvre provide a context to situate the landscapes and human interactions with nature in ‘The Hollow Land,’ Jason, The Earthly Paradise, Sigurd, News from Nowhere, and the late prose romances.


Following the rounded binary form of home, foreign, and return home in music, Birdalone pursues a circular journey around a series of islands by which she matrizes from childhood, through self-centeredness, to the communal values of home.


The Boston scholar Vida Scudder included her opinions of Morris in her
book on Modern English Poetry (1895) and her book on Socialism and Character (1912).


The lyric intensity of psychological tensions is conveyed through Morris’s use of expressionist colours and heraldic codes that trigger the repressed memories of his speakers.


In News from Nowhere Morris transforms the Nietzschean notion of the will to play into a revolutionary and utopian politics, critiquing the socialist worship of labour and the conservative dismissal of revolution as inherently playful.


A review of a century of criticism shows that the utopian nature of News from Nowhere has been misunderstood, but Morris’s commentary on Thomas More’s Utopia suggests that Morris sought to educate and inspire people to envision ‘a literal idea of what the future could be and that romantic medievalism was central to his socialist vision’.


The last chapter includes brief studies of Morris, Mathilde Blind, and Constance Naden that demonstrate ‘the zeal of Victorian poetic bibliolatry’ often outliving ‘devotion to the Bible itself’.


The influence of Morris’s Defence of Guenevere on Francis Sherman’s Matins (the most Pre-Raphaelite book of poetry outside of England), of his Kelmscott Press on J.E.H. MacDonald’s book design, and of his Chants for Socialists and
political lectures on Phillips Thompson's *Labor Reform Songster* and *The Politics of Labor* demonstrates degrees of what Franz Fanon considered the colonized consciousness, as Canadians responded to the cultural nationalism of the Pre-Raphaelite movement.


Morris employs the two elite genres of prose reserved for serious subjects—the Socratic dialogue and the ideal commonwealth narrative—to inspire us to consider his practical question of what it would be like to live in heaven, replacing our selfish wish for a single dream-lover with a communal wish to change the world for future generations.


Morris’s *News from Nowhere* is compared with William Delisle Hay’s *Three Hundred Years Hence*, with Richard Jefferies’s *After London*, and with Matthew Phipps Shiel’s *The Purple Cloud*.


Carl Sandburg’s early enthusiasm for Morris and the Arts and Crafts movement is evident in *Chicago Poems*, as Sandberg writes about transforming work from an alienating and oppressive activity to an expression of the workers’ artistry and souls.


Fulfilling Wells’s prescription that utopia in a post-Darwinian world must be kinetic rather than static, *News from Nowhere* presents two utopian transformations: a temporal, historical tour of the future and a geographical voyage up the Thames.

Time and history in News from Nowhere are connected to bridges, coins, and dresses, are framed by Herbert Spencer’s notion of social evolution, and are discussed by Morris’s charismatic old sage who is similar to Walter Benjamin’s Angelus Novus.


Morris’s The Well at the World’s End and Tolkien’s Lord of the Rings use a well and a ring to exemplify a similar Nietzschean morality, and both use colours suggestively: Morris’s work-a-day green stands for beauty, simplicity, and brotherhood, and Tolkien’s chromatic green reveals his dragon philosophy.


‘Grounded in late-nineteenth- and early twentieth-century British texts, this study traces the continuities and reformulations of progressionist and non-progressionist discourses,’ starting with News from Nowhere.


Chapter 4 analyzes the radical socialist aesthetics of Morris and Oscar Wilde as part of the argument that aesthetic Modernism arose out of the economic, political, and cultural developments in Victorian Britain.


News from Nowhere is among the Western utopias that traditionally rely on the notion of progress, while the Eastern tradition of Russian utopias ‘is sustained by a tension between revolution and nostalgia’.


A generous, egalitarian hospitality is the mark of a good society, but the community pressure to be a good host suggests a regulation of conduct that limits freedom in Nowhere.

A broad survey of the influence of the Tractarian movement on nature poetry, of Darwin and Huxley on religious faith, and of Christian socialism as a new ‘resource of hope’ provides a context for understanding how Morris was motivated to write *The Earthly Paradise* by the Victorian perception that a ‘secular, evolutionary nature was threatening ... and diminish[ing] human life’.


Chapter 2 discusses *News from Nowhere* and how Morris’s vision of revolution is explicitly structured around evolutionary notions of nature.

*Decorative Arts*


Morris’s Arts and Crafts movement was an English style that had a worldwide influence.


Review of the 17 March – 24 July 2005 ‘International Arts and Crafts’ exhibition at the Victoria and Albert Museum suggests that the British Arts and Crafts movement originated at the London World’s Fair of 1851, and the two theoretical leaders were Ruskin and Morris.


First disappointed because Scotland was different from Scott’s novels, Morris changed his mind in the 1880s when he began lecturing regularly in the region and thereby influenced headmaster Francis Newberry at the Glasgow School of Art and architect Robert Lorimer.


The ten houses discussed owe much of their inspiration to Morris’s theories and practice, including Blackwell, Castle Drogo, Charleston, Cragside, Hill House, Kelmscott Manor, Red House, Rodmarton Manor, Standen, and Wightwick Manor.


Morris’s textile designs are discussed within the context of this survey of the fashions in printed fabrics and English garden design since the eighteenth century.


The Cheltenham Museum & Art Gallery has set up an internet for touring collections of Arts and Crafts work by Morris starting at the Morris Gallery in Walthamstow, followed by Red House in Bexley, and Kelmscott House in Hammersmith. See www.artsandcraftsmuseum.org.uk. [Last accessed 30 April 2008]


The ‘Greenery’ tapestry, designed in 1892 by J.H. Dearle of Morris & Co. for Percy Wyndham to hang in Clouds, the Philip Webb-designed home, was sold in Edinburgh for £180,000 to a London buyer.


Review of the August – November 2005 Sydney exhibition of ‘Morris &
Co.' at the Powerhouse Museum includes furnishings from the Adelaide Victorian home of Johanna Barr Smith who was the fourth largest collector of Morris & Co. products.

   The discussion of Morris's textiles and wallpapers includes illustrations.

   Review of the February – June 2005 London exhibition of ‘The English Regional Chair’ at the Geffrye Museum features over 400 English country chairs from the collection of Bernard and Gerty Cotton, including examples of Morris & Co. chairs.

   Review of the December 2004 Toronto exhibition of David Mabb's ‘Useful Work Versus Useless Toil’ at the Leo Kamen Gallery links Morris's arts and crafts designs with Mabb's nostalgia for the British industrial age, which disappeared in the late twentieth century.

110. Hamilton, Alan. ‘Hidden Tribute to an Artist’s Doomed Love is Uncovered after 140 Years.’ *The Times*, 18 November 2005: 12.
   A lost mural hidden behind paneling in Red House celebrates the marriage of William and Jane Morris ‘in glowing, earthy colours,’ and includes a French proverb from Chaucer’s ‘Parliament of Fowls’: ‘He who loves truly, forgets not easily’.


   Colour illustrations of Morris's decorations.


Morris is a central figure in discussions of the conflict between standardization and individuality, the question of whether a one-of-a-kind handcrafted object is superior to a mass-produced one, and the problem of defining what kind of design most benefits society.


The textile designs featured at the 21 January – 13 March 2005 exhibition of 'The Beauty of Life: William Morris and the Art of Design' at the Block Museum, Evanston, Illinois, demonstrate how Morris was inspired by beauty to integrate art into our daily surroundings and thereby show how every area of life can be ennobled by aesthetic ideals.


Review of the 'Beauty of Life: William Morris and the Art of Design' exhibition at the Huntington Library from the Sanford and Helen Berger collection offers a special emphasis on J.H. Dearle's designs, documents, and correspondence.


With their understated floral patterns on contrasting grounds, Morris's Trellis and Daisy wallpaper designs are the influence behind New York-based Lulu DK's geometric pattern Isis and Scalamandre's Satin Grass.

Stuart Stark manufactures heritage wallpapers for his Charles Rupert Designs family firm in Victoria, British Columbia, including three Morris adaptations – Bird and Vine, Marigold, and Pink and Rose – and a 1908 Canadian design Fairfield Tulip.


The well-illustrated catalogue of the 17 March – 24 July 2005 ‘International Arts and Crafts’ exhibition at the Victoria and Albert Museum discusses the movement originating in Britain with Ruskin and Morris. It was unnamed until the Arts and Crafts Exhibition Society was founded in 1887, but its influence was already spreading throughout the world, particularly in Austria, Germany, Hungary, Japan, Russia, Sweden, and the United States.


Rina Bernabei designs lighting fixtures often based on the bright colour and botanical motifs of Morris’s fabrics, tapestries, and wallpapers.


Christie’s is auctioning a pair of ‘hand-loomed Jacquard-woven’ Peacock and Dragon curtains estimated to sell at £2000.


The survey begins with a chapter on ‘William Morris: Joy to the Maker’.


A visit to the ‘International Arts and Crafts’ exhibition at the Victoria and Albert Museum and a tour of the pocket communities of his disciples in the Cotswolds, Sussex, and Scotland make clear Morris’s pervasive influence on the Arts and Crafts movement.

Full step-by-step instructions and illustrations for building a Morris chair with curved arms, railed sides, and adjustable back are available from the newspaper for $25.


Review of the 17 March – 24 July 2005 ‘International Arts and Crafts’ exhibition at the Victoria and Albert Museum leads to musings about our current fashions.


Winner of the 2003 Hand & Lock Prize for Embroidery, Joanne Shand has her *Honeysuckle* and other Morris-influenced designs on display at the Victoria and Albert Museum.


Canadian interior designer Karen Skobel is designing homes for the Toronto suburb of Markham in Morris’s Arts and Crafts style.


Curators must decide whether to restore Red House to the dark wood and bold colours of Morris’s original 1860 decorations or to preserve the lighter interior of its later Arts and Crafts renovations.


Arts and Crafts products and reproductions are expensive, but Morris’s fabrics and wallpapers are available from Sanderson, with *Fruit* and *Blackthorn* especially popular.

The merger of the St George’s Art Society and the Fifteen into the Art Worker’s Guild in 1884 united Pre-Raphaelite artists with a younger generation of artists and architects, and politicized the Arts and Crafts through Morris’s new journalistic work in 1884, making the movement’s legacy more educational than artistic.


Morris was at the centre of the Arts and Crafts movement, and new rug designs are still inspired by his original carpets.


Governed by the Department of Science and Art, practical workshop training at art schools in Birmingham, Glasgow, and London were influenced by Henry Cole, Morris, Ruskin, and W.R. Lethaby.


After Karl Wilhelm Scheele discovered chlorine in 1774 and Charles Tennant produced bleaching powder, the next historic improvement occurred when Morris ‘worked obsessively and fanatically for eight years to perfect indigo discharge methods’.


The British weaver and Indian-art collector was inspired by Morris to establish a successful weaving workshop.


As its tenants for the National Trust, Helen and Arthur Grogan began in 1973 to restore Standen, the Arts and Crafts country house near East Grinstead, which may provide lessons for the newly acquired Red House.


A decorative wall painting under the white wood-panelling in the first-floor
drawingroom of Red House is evidence of Morris's 'poignant love for his wife'. Includes three colour-illustrations of the painting.

140. Stamp, Gavin. 'Authentic Arts and Crafts: The Legacy of William Morris and his Circle Is as Relevant as Ever, yet the only English Arts and Crafts Interiors to Have Survived Completely Intact Are Now under Threat.' *Apollo*, 161 (April 2005): 102–03.

Review of the 17 March - 24 July 2005 'International Arts and Crafts' exhibition at the Victoria and Albert Museum reminds us how 'one of England's greatest contributors to world civilisation' is rarely visible because Morris interiors, as displayed in Emery Walker's home at 7 Hammersmith Terrace, celebrated by John Betjeman as unique, are even rarer now.


Morris's dislike of high Victorian fashion and his preference for comfortable medieval clothing are discussed in this study of late nineteenth-century artists resisting commercial fashion.


Review of the 17 March - 24 July 2005 'International Arts and Crafts' exhibition at the Victoria and Albert Museum centres on the furniture, textiles, ceramics, glass, and jewellery of Morris and his followers from around the world.

143. —. 'From William Morris to Vivienne Westwood.' *The Times*, 29 May 2004: 7.

The 'Greenery' tapestry made by Morris & Co. was auctioned at Lyon & Turnbull for £180,000.


Chapter 2 is devoted to 'William Morris's Earthly Paradise' and is well illustrated.


Well illustrated with Victorian and modern photographs of Morris interior designs, the first section reviews Morris's aesthetic philosophy. The second section presents 'case studies' of Morris & Co. interiors, including some unfinished projects that suggest Morris's methodology.
   This abridged chapter from Van der Post’s William Morris and Morris & Co. (2003) recounts a letter to Janey about Morris ‘on his hands and knees, nose-deep in carpet pile, quizzing every knot’.

   Though Proust admired the work of Morris, he showed no interest in interior decoration.

   Anna Calvera’s study of Morris’s influence on Catalan Modernisme should encourage further ‘comparative approaches of local design’ in other regions of the world, ‘including the Japanese theory of Modern Industrial Arts, or Mingei movement’.

Book Design

   The designs for two different copies of the illuminated manuscript of ‘The Rubáiyát’ show how Morris and Burne-Jones collaborated, as Morris preferred designs of female musicians rather than illustrations of the dramatic actions of the narrative.

   Coupe describes twelve additional editions or issues he has found since the publication of his Illustrated Editions of the Works of William Morris in English: A Descriptive Bibliography (2002).

   Morris was drawn to Chaucer’s own social commentary on the capitalist social-order for a printing project that invites us all to join a pilgrimage to a
library that enshrines a rare book in order to envision our role in an Arts and Crafts social-order.


As a life-long admirer of Morris, Hunt studied bookbinding with T.J. Cobden-Sanderson, collected Arts and Crafts books, and established a printing school at the Carnegie Institute of Technology in Pittsburgh.


Morris’s Arts-and-Crafts influence on printing and typography was a far-reaching inspiration for the private-press movement, though his heavy ‘black page’ visual effect gave way to our ‘grey page’.


In contrast to the medieval style of Morris’s Kelmscott designs, King’s art-nouveau styled illustrations for The Defence of Guenevere erotically evoke the poems as Walter Pater’s prose does, and Armfield’s illustrations for Jason return the poem to its Hellenic roots by feminizing the male bodies of the Argonauts.


In their cooperative venture, Morris and Burne-Jones produced their Kelmscott Chaucer as a celebration of literature and with scrupulous attention to detail, but Burne-Jones depicts Chaucer in thirty one illustrations as a tall, slender, ethereal figure.


Morris's design for initials and his leaf-signs for line-breaks in his Kelmscott edition of Shelley’s poems can give ‘language a material presence’ when Shelley was stressing ‘the immaterial,’ but Morris’s blank spaces preserve better than other editors the ‘unfinished ... open-ended’ state of a Shelley manuscript.


In his comparison of the Kelmscott Chaucer to a ‘pocket cathedral,’ Burne-Jones was lovingly paying homage to Ruskin’s comparison in Praeterita of a
medieval illuminated manuscript to ‘a fairy cathedral full of painted windows, bound together to carry in one’s pocket’.


Morris’s type designs, hand-made paper, and attitudes to automation influenced the wood-block assemblages of the Dutch printer Hendrik Nicolaas Werkman.


Though Morris had intended to create a private press for printing a few copies for friends, the mainstream media influenced a shift in the role of the Kelmscott Press from reviving ‘the art of fine printing to helping preserve Morris’s memory’ with posthumous editions of his last works.

Politics


With his eccentric approach to politics, Morris is difficult to classify as a socialist, but his utopian interests were most influential with the guild socialists.


News from Nowhere should be read within the context of Morris’s quarrels with the anarchists, as he clarifies his agreement with their anti-parliamentarianism but his disagreement with the use of violence and abuse of political majorities.


With the Workmen’s Peace Association, the Peace Society, and the Eastern Question Association coalescing in 1876, Morris would replace the heroic brutality of his poetry with the allegorical struggles of maturation in his prose romances, as he worked as a political pacifist to reduce the tension between his ‘opposition to imperial wars and commitment to revolutionary conflict’.

Morris shared views with both the utopian and the scientific schools of socialism, and was often closer to J.S. Mill than to Marx, as he championed a new form of individuality that values creative potential, voluntary labour, and a decentralized society.


Morris’s historically authentic medieval details, the context of other histories of the Peasant’s Revolt of 1381, and the iconographic tradition of Burne-Jones’s woodcut of the labours of Adam and Eve show Morris’s effort to entertainingly depict the exemplary ‘political solidarity, popular protest, and even revolutionary violence’ of 1381 as a ‘nodal point ... that leads from the primitive communist past to the post-revolutionary future’.


Blatchford’s *Sorcery Shop* (1907) was much influenced by Morris’s *News from Nowhere*, as both writers shared a socialist faith that goodwill will prevail after capitalism is defeated, architecture is improved, and the natural beauty of the earth is restored.


Though both Marx and Morris were reluctant to depict a utopian future, Morris was much less abstract and felt the responsibility in his political lectures and *News from Nowhere* to share his vision of the ‘Society of Equality’ and of freedom tempered by social conscience.


In response to two Victorian questions – ‘can art exist without individual genius’ and can socialism ‘eradicate individuality in favour of the commune?’ – Morris championed communal tradition, Carpenter could not escape individual desire, and Wilde shifted the image of socialism from a masculine communal aesthetics to a feminine consumer of taste.

Among the first ecosocialists, Morris developed a 'critical notion of beauty' followed by a commitment to revolutionary socialism 'intimately linked to an ecological regeneration and sustainability' requiring a 'limits to growth' policy 'unattainable under capitalism'.


The Irish radical William Thompson (1775–1833) and the American economist John Francis Bray (1809–97) should be considered as important forerunners of the socialist tradition that Morris's *News from Nowhere* follows.


Recognizing the relation between health and wealth, Morris depicts healthy bodies in *News from Nowhere* as a critique of Victorian discourses on social Darwinism and 'the condition of England'.


The romantic visions of the past, of nationality, of the natural environment, and of the de-mechanization of labour that inform the utopian writings of Morris and Orwell are important to the concept of restorative justice.


'The SPAB is best understood by appreciating Morris's ideology and motivation, the popularity of the Gothic Revival and the preservation issues that evolved from it, and the SPAB's effectiveness in Britain through specific case studies'.

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