This bibliography is the fourteenth 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 reviews 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 scholarly editions and translations of Morris’s own publications, arranged alphabetically by title. Part II includes books, pamphlets, articles, exhibition catalogues, and dissertations about Morris, arranged alphabetically by author within each of the following five categories:

- General 2 – 45
- Literature 46–85
- Decorative Arts 86–114
- Book Design 115–125
- Politics 126–144

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 144 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, Canada M5R 1P8, or by e-mail attachment to dlatham@yorku.ca.
WILLIAM MORRIS: AN ANNOTATED BIBLIOGRAPHY

PART I: WORKS BY MORRIS

For practical purposes, this section of the biennial bibliography is limited to translations of Morris and to new critical or scholarly editions of his works. The technology of digital scanners and desktop publishing has made it possible for anyone allegedly to ‘publish’ Morris’s works. For the years 2006–07, Books in Print Global lists over 300 editions from various sorts of publishers who will print copies on demand. In addition, the majority of Morris’s texts are freely accessible on the internet through ‘Project Gutenburg,’ and, more important, Florence Boos is organizing a scholarly on-line edition of Morris’s works (see links on the William Morris Society’s websites), which will be cited in our next bibliography.


PART II: PUBLICATIONS ABOUT MORRIS

General

   Scattered references to Morris’s residences beside the Thames, his boat journeys rowed ‘like some medieval wherryman,’ and his fictional swims in News from Nowhere are not always accurate.

   Lamenting cuts to the opening hours of the William Morris Gallery, the author summarizes the significance and influence of Morris and his many achievements.

   From the serpentine images and lines of such poems as ‘King Arthur’s Tomb’ and such wallpapers as Trellis, Daisy, and Fruit to the Christian and erotic connotations of the pomegranate, Morris explores the relationship of sacred and profane love praised by Ruskin in Modern Painters.

Our impression of Kelmscott Manor is influenced by the many drawings, paintings, embroideries, and photographs by friends who visited Morris and May Morris.


Illustrations and drawings document the alterations before and after Morris’s residency at the Manor, the home that reinforced his linking of craftsmanship with the vernacular.


The reputation of Red House divides into four eras: 1859–62 when it was known as similar to designs by Butterfield and Street; the 1890s as a forerunner of the Arts and Crafts and the Queen Anne styles; 1930–60 when Betjeman, McGrath, Strand, Yorke, Read, and Pevsner saw it as a forerunner of the Modern movement; and since the 1960s when its Modernist reputation was refuted and its importance to the Victorian age celebrated.


An illustrated collection of thirteen essays documents the Morris family’s influence on the village of Kelmscott and discusses its archaeological and social history. For annotations of eight of the chapters, see entries for Cherry #5, Cooper #6, Hassall #16, Howard #19, Moggridge #30, Parkinson #139, Parry #37, and Robinson #39.


A regular speaker in Scotland since the early 1880s, Morris joined Walter Crane, Emery Walker, and T.J. Cobden-Sanderson for an influential lecture series in Edinburgh and Glasgow in 1889. His influence on decorative art, book design, and socialist politics is discussed in association with the work of Rowand Anderson, Walter Blaikie, William Kelly, Jessie King, James
Leatham, James Mavor, James Morris, Francis Newbery, Richard Norman Shaw, and Phoebe Anna Traquair.

   Davis’s poem suggests that the presence of Jane Morris lurks in each corner, but every stone of Kelmscott Manor now stands for William Morris and his achievements, thus making a house he never owned utterly his.

   Morris’s Arts and Crafts work influenced the literature of Hugo von Hofmannsthal, Hermann Bahr, and Peter Altenberg in turn-of-the-century Vienna.

   News from Nowhere is compared with the revolutionary decorative designs of Morris’s Arts-and-Crafts work and with his pioneering commitment to ecology, epitomized in his eight designs for cotton chintzes patterned after the meandering principle of the rivers he loved.

   F.R. and Q.D. Leavis curiously dismissed Morris as a sentimental escapist, praising instead the fiction of George Sturt in their defence of a culture of organic communities against a technological industrialism.

   Morris inspired Fitch by showing him that ‘art, design, craft and culture can combine in an industrial society.’

   With cheerful details about the Firm’s business, Webb’s 18 November 1864 letter to an ill Morris was found under the floorboards at Red House, perhaps hidden because of Webb’s premature optimism about the Burne-Joneses’ month-old baby who died three days later.

Inspired by News from Nowhere and Morris’s love for the countryside, the Society of Antiquaries founded the Kelmscott Landscape Project in 1996 ‘to investigate the archaeological, historical, and ecological context of Kelmscott Manor in the setting of its parish and locality’ and ‘to investigate means of conserving the heritage.’


The Morris Gallery at Walthamstow is threatened with financial cutbacks by the government.


This novel is based on the infamous love triangle involving Rossetti and Jane and William Morris.


Though May Morris wished to preserve the Manor for posterity as a tribute to her father, she added furniture, comforts, and conveniences that changed the practical simplicity her father cherished, as shown by detailed diagrams listing the alterations.


The Japanese scholar, psychoanalyst, and publisher, Ohtsuki (1891–1977), wrote actively on Morris from 1921 to 1935, translated his Hopes and Fears for Art and other lectures on art and society, and organized the Maruzen Bookshop Centenary Exhibition featuring 280 items, including several Kelmscott Press books and the Kelmscott Chaucer.

New directions in Morris scholarship stress the interdisciplinary nature of his work, thus overcoming the warning in his short tale from the *Earthly Paradise* about the disintegration of image and text, of structural design and the written word, and of life and art into the undiscernable and the unreadable.


23. — — and Sheila Latham. ‘William Morris: An Annotated Bibliography, 2002–2003.’ *The Journal of William Morris Studies,* 16 (Summer 2006): 49–76. Of the 120 items annotated, seven are by Morris, thirty-two are general publications about Morris, fifteen are about his literature, forty-four are about his decorative arts, ten are about his book designs, and twelve are about his politics.

24. Le Bourgeois, John Y. *Art and the Forbidden Fruit: Hidden Passion in the Life of William Morris.* Cambridge: Lutterworth Press, 2006. 140 pp. Selecting some details from Morris’s life and work to support his argument, Le Bourgeois explains how Morris’s love for his sister [Emma] evolved, how it destroyed his marriage and how it produced the great achievements of his life. For his sister was a guide to heroic behaviour as well as a source of erotic emotion.’

25. LeMire, Eugene D. *A Bibliography of William Morris.* New Castle, Del.: Oak Knoll Press; London: British Library, 2006. lxvi, 386 pp. The descriptive bibliography of Morris’s original publications in periodicals and as books includes full quasi-facsimile transcriptions and detailed technical, publication, and explanatory notes. The engaging introduction discusses a number of problematic details, each one followed by a comment about Morris’s personality or focus on a domestic chore, thereby providing an intimate view of the daily business of the bookman’s life.
The journal of william morris studies · Winter 2009

Morris influenced Radford’s poetry and politics through his Chants for Socialists, his lectures, and his personality at meetings of the Hammersmith Socialist League.

The inaugural lecture in the Victorian Society’s campaign against funding cuts to the William Morris Gallery argues for the relevance of Morris’s ideals of ‘honesty and simplicity’ and workers’ ‘ownership of the means of production,’ his emphasis on democratic art and on ‘making beautiful things for the public good,’ and his role in the workshop movement.

Hired on 11 April 1888 to help organize the Exhibition, Radford worked diligently to the point of exhaustion two days prior to the opening on 29 September, but gained in the process new experiences and new friends (including the Walkers, the Cranes, and the Morrises) for himself and Dollie Radford.

The history and design specifications for the well at Red House (attributed to Philip Webb) in comparison with that of a similar well twenty miles away at Tottenham (attributed to Peter Marshall) raises the possibility that Webb and Marshall may have collaborated on the design professionally, or informally through casual discussion.

The garden at Kelmscott has been replanted to reflect Morris’s original garden and the flowers he drew for his designs.

A reprint, with notes on the author, of the obituary that appeared in the
WILLIAM MORRIS: AN ANNOTATED BIBLIOGRAPHY


A brief biography of Morris as a designer and founder of Morris & Co. and the Kelmscott Press is followed by a selected critical bibliography.

This brief biography provides an overview of Morris’s life and achievements.

Morris’s influence on the Japanese writer and social activist, Kenji Miyazawa (1896–1933), is the focus of this book, written in Japanese.

Morris consulted Church (an expert on ink chemistry) on a problem with paper discolouration with the Kelmscott Chaucer; Church called upon Morris to design the ‘Signs of the Zodiac’ window for the chapel of the Royal Agricultural College, Cirencester.

Jane’s letters about the family’s tour of Italy are compared with her husband’s to reveal her energy and stamina, while subsequent trips record her independence and his loving support.

A residence of the Morris family from 1871 to 1939, the Manor was first a discreet location for Rossetti’s relation to an unconventional marriage, an inspiration for Morris’s prolific designs from 1872 to 1888, always the ‘home-like’ place for Oxford-bred Janey, and where May practised her art and celebrated her father’s life.

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38. Poe, Simon. ‘Venus Rising from the Waves: Morris, Stanhope, Botticelli and “Aphrodite Anadyomene.”’ *British Art Journal,* 7.3 (2006–07): 54–57. Morris’s painting at Kelmscott Manor of Aphrodite rising from the waves is similar enough to Stanhope’s *Venus* that the two artists may have painted their own versions of Botticelli’s portrait while sharing with Burne-Jones the studio that Philip Webb had designed for Stanhope in 1869.


42. — —. ‘William Morris e la vision del giardino come dominio estetico.’ In *Riscritture dell’Eden: Il Giardino nell’Immaginazione Letteraria dell’Occidente.* Ed. Andrea Mariani. Venice: Mazzanti, 2006. 147–68. Morris’s real, medieval, mythic, and utopian gardens are analysed with examples from his textiles (*Strawberry Thief* and *Trellis*), fiction (*The Story of the Unknown Church*), poetry (*The Earthly Paradise*), and utopian romance (*News from Nowhere*).

43. Shone, Richard. ‘Editorial: The William Morris Gallery.’ *Burlington Magazine,* 149 (June 2007): 375. Over 10,000 have petitioned against the threat to limit the opening hours
of what was the Morris family home from 1848 to 1856, which since 1950 has exhibited riches comparable to the Victoria and Albert Museum.

44. Steel, Patrick. ‘Council Cuts Lead to Reduced Opening Hours at William Morris Gallery.’ *Museums Journal*, 107 (March 2007): 6. Cuts to hours will affect staffing stability and reduce curatorial care in a museum that is important to an area of London that has few museums.


Literature

Among Morris’s many contributions were poems such as ‘The Defence of Guenevere’ and *The Earthly Paradise* (with its parallels in Chaucer), his *La Belle Iseult* painting, his translations of medieval Icelandic legends and *Beowulf*; and his prose romances which influenced Tolkien.

J.R.R. Tolkien adapted his characters in *The Hobbit* from Morris’s *Icelandic Journals*, and the Shire in *The Lord of the Rings* appears to be a reaction against the utopian society of *News from Nowhere*.

The sudden 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.

In his prose romances Morris explores ‘what it means to build both practi-
cally and beautifully and to recognise architecture as one of the most endur-
ing celebrations of communal values and aspirations’ for a new society.

50. — —. ‘The Last Romances of William Morris and the Reclamation of
Morris’s ‘understanding of the importance of wonder as experience, atti-
tude, and praxis’ is discussed in relation to his prose romances and within
the context of ‘philosophical, aesthetic, and political theories of wonder.’

51. Boenig, Robert. ‘Prince Caspian and Child Christopher and Goldilind the
C.S. Lewis, whose diaries and autobiography reveal his admiration for Mor-
ris, drew upon the story of Child Christopher and Goldilind the Fair (Morris’s
loose adaptation of the thirteenth-century poetical romance Havelok the
Dane) for Prince Caspian, the second volume of ‘The Chronicles of Narnia’
series.

52. Bolus-Reichert, Christine. ‘Aestheticism in the Late Romances of William
Morris’s prose romances of the 1890s share the principles of aestheticism
promoted in R.L. Stevenson’s ‘A Gospel on Romance’ and Oscar Wilde’s
‘The Decay of Lying,’ as Morris’s social transformations involve not pas-
sive but active looking, not external facts but the decorative design of our
visions.

53. Boos, Florence S. ‘Medea and Circe as “Wise” Women in the Poetry of Wil-
liam Morris and Augusta Webster.’ In Writing on the Image: Reading William
Morris’s unconventional treatment of the classical figures of Jason, Medea,
and Circe not only anticipate the egalitarian principles of his later political
lectures but also influenced the poetry of Augusta Webster, whose feminist
heroines contribute to an emerging feminist counter-tradition.

54. Campbell, Wanda. ‘Clothes from Nowhere: Costume as Social Symbol in
the Work of William Morris.’ In Writing on the Image: Reading William Mor-
The characters in News from Nowhere dress in harmony with nature, a prin-
ciple that ‘permeates all of Morris’s art, from poetry to wallpaper,’ as Morris
looks back to ‘the tribal community of the Goths’ as inspiration for the
manners of a socialist society of the future.

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William Morris: An Annotated Bibliography

In comparisons with Arnold, Hopkins, and Rossetti, the intricate textuality of Morris’s poetry represents aesthetic pleasure.

A Dream of John Ball is contextualized within the conventions of the allegorical dream visions by Chaucer and the Pearl poet as well as the domestic and architectural details of daily life in fourteenth-century England.

‘Sir Peter Harpdon’s End’ is a reflexive poem about crafting a tale of masculine heroism, as Lady Alice frames the reputation of her defeated lover by modelling his life after the heroic examples of Hector and Launcelot.

Morris represents the Middle Ages as a mixture of gory realism and two types of glorious idealism: the heroic courage in warfare from Froissart’s Chronicles and the courtly love from medieval romances.

The paradigms for art and socialism in the utopian society of News from Nowhere are consistent with E.M. Gombrich’s ‘counterchange’ theory regarding the perceptual inversions of figure/ground relationships and Edward Said’s theory of the hierarchy of spaces regarding the metropolitan centre and the colonial periphery.

Though his 1895 translation of Beowulf has no critical apparatus, Morris’s
1886 lecture ‘England as it was, is, and may be’ ['Early England' in Unpublished Lectures, ed. Eugene LeMire] tells his view of the heroic poem as an inspiration for a socialistic power to replace the aristocratic order.

Morris’s fin de siècle utopian News from Nowhere, Eliot’s Victorian realist Middlemarch, and Joyce’s high Modernist Ulysses demonstrate three reactions to the modern conflict between faith in progress and fear of social formlessness.

Morris’s translation of Beowulf is reassessed within the context of the theories of Victorian philologists who were advocating a ‘native’ vocabulary in a nationalized effort to rescue the English heritage from the decadent neoclassical influences of Latinate diction.

(Not seen.)

Morris’s prose romances suggest his uneven understanding of the ‘Woman Question,’ as Morris is progressive in regards to labour practices and marriage rights, but reactionary in his notion of domestic gender roles.

In The Roots of the Mountains and News from Nowhere Morris grounds his parabolic visions for a socialist ideal by replacing history with geography, as his characters travel towards an evolving goal.

Morris’s prose romances are included in the analysis of a mythopoeic perspective that resists scientific materialism and regards nature as a ‘virtuous force of spiritual redemption.’


The compromises Morris made with medieval scribal culture in preparing his text for the Kelmscott Chaucer show him as a transitional figure between Victorian editorial practice and modern textual theory.

68. Larrington, Carolyne. King Arthur’s Enchantresses: Morgan and Her Sisters in Arthurian Tradition. London: I.B. Tauris, 2006. 264 pp. Morris, Tennyson, and Mark Twain and T.H. White, Camelot 3000, and Spamalot all used more or less obscure versions of the Arthurian legends to tell tales fit for our times. (Not seen.)


Recognition of the seemingly incredible transformations that have occurred concerning the ideals of health, weather, and ecology since first envisioned in News from Nowhere may inspire a cynical generation to share Morris’s faith in hope and change, and thus strive to establish his ideals for labour and fellowship.


Marya Zaturenska’s unpublished study of Morris reveals the influence he had on the Pulitzer-Prize winning poetry of a young emigrant from Russia and her relations with a woman who shared a lover with May Morris.


Studying the past is discouraged in Nowhere because history is a celebration of national ideals, but students today benefit from Morris’s comparisons of the medieval and Victorian ages and their relevance to our contemporary issues.

73. Miles, Rosie. ‘Teaching Morris Online.’ *The Journal of William Morris Studies*, 17 (Summer 2007): 54–72. The use of Virtual Learning Environment Discussion Boards, with online activities for student ‘debate, discussion, reflection, play, and fellowship,’ can enhance teaching and learning in courses on *News from Nowhere*.


of Red Hanrahan share a cyclical rather than linear concept of time, using the powerful chronotope of the forest to materialize the time vortex of their lost heroes.


79. — —. William Morris: tra utopia e medievalismo. Rome: Aracne, 2007. 202 pp. Morris constructed a new model for the artist, one concerned with colours, recurring patterns, and topological structures of space and feeling. The central text is News from Nowhere, but the discussions include his early poetry and tales, The Earthly Paradise, prose romances, and lectures on art and politics.


ideal of hospitality promoted by Cobbett, Pugin, and Ruskin. Rejecting insularity and protectionism, Morris devoted his life to reconciling individualism and socialism, from Red House and *The Earthly Paradise* to Iceland, his translations, and his political and prose romances.


By relying on mysterious imagery and emotions rather than linguistic meaning, Morris’s dream poems engage our imaginations for creative dialogues, which a teacher can encourage with such techniques as drawing six visual scenes for a hypothetical film of the poem.


In the *Life and Death of Jason* Morris draws upon the *Argonautica* in ‘his choice of Echion as the herald of the Argonauts ... and the appointment of Erginus as helmsman following Typhys’ death,’ as well as in his portraits of Pelias, Juno, and Jason.

*Decorative Arts*


We cannot overestimate the role of Morris in shaping our understanding of craft today and the importance of relating craft to larger social concerns.


Kelmscott book collections and Morris & Co. embroideries, stained glass, and wallpapered rooms are located in towns and villages listed alphabetically in each of the six counties from Cumbria to North Staffordshire.

The first to introduce a Marxist theory of art, Morris also contributed to the reassessment of ornament by anthropologists who were debating the role of body art in cultural evolution, citing Maori tattooing as an example of the universality of the aesthetic impulse.


A chapter on the ‘First Explorations: William Morris and His Circle’ that explains how Morris helped to restore ‘social and moral meaning to the arts’ is followed by a chapter on ‘craft and comradeship’ in the 1880s and 1890s, with illustrations from Morris’s life and work.

The floral motifs in the designs of the contemporary Chinese artist, Kin-Wah Tsang, were inspired by the designs of Morris.

A survey of Nikolaus Pevsner’s criticism from 1936 to 1976 shows a consistent view of Morris as the most influential Victorian forerunner of Modernist design but backward in his hostility to the machine.

The Ardabil carpet (1539), which Morris described as a design of ‘singular perfection,’ is the centrepiece of the Victoria & Albert Museum’s new Jameel Gallery of Islamic Art.

Following the ideals of Morris’s Arts and Crafts model raises many difficult questions in the twenty-first-century Appalachian Mountains, where
untrained craftspeople shop at Walmart, cannot afford to buy their own craft products, and have difficulty choosing colours and creating designs that sell without the guidance of taste-savvy designers and marketers.


The catalogue of the September 2007 London exhibition at the Francesca Galloway Gallery includes a discussion of Morris’s contributions to the Arts and Crafts movement, with illustrations of 22 works by Morris.


His ‘life filled with revolution, beauty, and scandal,’ Morris paved the way for the global respect for domestic crafts as art, and influenced the machine-appliqué work of Michele Hill, who is interviewed here.

An illustrated overview of Arts and Crafts furniture, ceramics, textiles, and stained glass tells how Morris reinvented the medieval and Elizabethan traditions of design and production.

The Victorian and Albert Museum and Debenhams department store have collaborated on a collection of Morris-inspired tableware and decorative home accessories to be available in stores from March 2008.

Morris designs and furnishings are evident in two of three houses owned by members of the Mander family (Wightwick Manor and Owlpen Manor), while a third (The Mount) is now a hotel and conference centre.

A new ‘Tulip Embroidery,’ from the embroideries collection by Morris & Co, inspired by ‘elements of William Morris designs’ and produced by hand-screen print and embroidery is available in three colourways.
107. Stalker, Helen. ‘Flights of Fantasy.’ *Illustration*, 13 (2007): 8–15. In an essay on Walter Crane, the author notes that Crane was influenced by Morris’s art and socialism, and worked with him at Merton Abbey on an illustration of *The Goose Girl* that accompanied Morris’s tapestry on the same theme.


111. Wild, Tessa. ‘More a Poem than a House.’ *Apollo*, 163 (April 2006): 32–37. Detailed photographs of Red House were found in an album from the 1890s, when the house was owned by Charles Holme, the decorative-arts business-partner of Christopher Dresser and the founder and later editor of *The Studio*.


of many Morris designs, useful for printing and illustration purposes.


American Arts and Crafts ideology evolved directly from Ruskin and from Morris’s writings and designs and can be seen in the works of Mary McLaughlin, Adelaide Rovineau, Maria Storer, Candace Wheeler, as well as in the founding of several Arts and Crafts communities and societies that created a studio environment and instructive organization.

**Book Design**


Mullard was an American bookseller who encouraged wealthy California patrons like Estelle Doheny to collect Morris’s calligraphy and Kelmscott Press books.


Meeting Morris in 1892 – ‘the luckiest day of his life’ – and first employed to catalogue Morris’s library, Sydney Cockerell would become an authority on medieval manuscripts.


A brief review of the Arts and Crafts style of decoration and the Kelmscott Press concludes that modern graphic designers rejected Morris’s small-scale production and historicist styles as ‘inappropriate for a new, modern urban society.’


The impact of the ‘Ruskin-Morris tradition’ can be seen in such Irish private presses as the Dum Emer-Cuala, self-defined as ‘an Arts and Crafts enter-
prise,’ the Dolmen Press, and the Gallery Press.


120. Jubert, Roxanne. ‘Arts and Crafts and the Private Press.’ Typography and Graphic Design: From Antiquity to the Present. Paris: Tlammarian, 2006. 109–12. Morris’s contributions to the Arts and Crafts and to book design are summarized, with attention to his concerns with type design, the relation between text and space, the double-page unit, and the quality of materials.


122. Miller, Elizabeth Carolyn. ‘Collections and Collectivity: William Morris in the Rare Book Room.’ The Journal of William Morris Studies, 17 (Summer 2007): 73–88. Teaching Morris in the rare-book room encourages students to ‘pay attention to medium and form,’ to consider Morris’s ‘ideal of a publicly-owned textual inheritance, publicly accessible art,’ and to explore the ‘complex politics of Morris’s aesthetics and insistence that the practice of production is as important as the product.’

Morris’s Arts and Crafts approach to typography and his recognition that ‘aesthetic decisions have deep political and cultural dimensions’ have influenced postmodern American poets.

Morris’s handmade books for the Kelmscott Press exemplify how such para-textual concerns of design, illustration, title page, and advertisements break out of the ‘generic roles to take an active part in the aestheticization of books and their reading.’

Politics

In terms of Walter Benjamin’s Arcade Project, the utopian mode of production in News from Nowhere does not ‘escape the gravitational force of the dreamscape of capitalist mass consumption represented by recreational shopping.

From Thomas Spence and Charles Hall in the late 1700s to William Cobbett, Ernest Jones, Robert Blatchford, and Morris, English socialists follow a tradition that links radicalism not with modernization, but with nostalgia for an idealized culture destroyed ‘by capitalism and industrialism.’

Morris founded the SPAB to replace the practice of renovation with a policy of historic preservation, a conservative practice of repair that respects the integrity of the original building. His two-sided view of the Gothic Revival is reviewed, as he denounced the fashion for adding incompatible Gothic features that did not respect the Gothic tradition.

Like the libertarian Robert Nozick, who advocates the need for a meta-utopian framework, Morris provides in his lectures a framework for *News from Nowhere* that is not rigid but based on a sensual utopian imagination.


Though *News from Nowhere* is the most anarchistic utopia, Morris opposed the violence and individualism of anarchism, and should be considered a libertarian communist like E.P. Thompson, whose study of Morris is discussed.


A Conservative MP charges that the governing Labour Party has forgotten Morris’s teachings and has failed to provide meaningful and attractive training programs.


This exploration of ‘the problem of labor’ contains a chapter entitled ‘John Ruskin and William Morris: An Alternative Tradition: Labor and the The-aesthetic in English Romantic Critiques of Capitalism.’ (Not seen.)


Morris’s socialism was not internationalist but ‘consistent with expressions of nationality’ and ‘his communitarianism was grounded on a concept of enjoyable labour, not friendship as is often supposed’.


Morris was a forerunner of the political movement that links ecology and socialism, insisting on ‘the transformation of capitalist production’ in order to restore ‘a harmonious relationship between society and nature.’

Morris’s lectures on the decorative arts in the 1870s, his political lectures in the 1880s, and his prose romances in the 1890s exemplify his consistent progression through aesthetic (1877–82), militant (1883–90) and visionary (1891–96) socialist phases in his campaign to revolutionize the fundamental nature of work so that work and play become synonymous.


tion of each talk is discussed, and the study concludes with Morris’s lasting influence on Oxford and the influence of Oxford on Morris.

Olive Schreiner, Rider Haggard, and Morris (in News from Nowhere and his lectures) manipulate the relation between economic production and biological reproduction ‘in order to restore, reshape, or revolutionize Britain’s political and biological character,’ as Morris flirts ominously with eugenics.

Morris and Chaplin were socialists and artistic perfectionists who dramatized the escape from the oppressive traps of authority and machinery, a rebel tradition carried on by John Lennon and by Nick Park and Peter Lord’s animated film, Chicken Run.

Morris’s depictions of Justice Nupkins, Old Hammond, and self-parodies of grumbling dissenters demonstrate a socialist society marked by openness and equality, though hospitality can assume the sinister effect of a regulatory code of conduct, with individuals practising conformity to avoid embarrassment.

Wills ‘follows the presence of nature in the work of this inspirational designer and focuses on his many lectures and writings to prove that his context was nineteenth-century materialism and culture rather than modern-day conservation or eco-spiritualism.’ [Not seen.]
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