William Morris: An Annotated Bibliography 2008-2009

David and Sheila Latham

This bibliography is the fifteenth 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 editions, reprints, and translations of Morris's own publications, arranged alphabetically by title. Part II lists books, pamphlets, articles, exhibition catalogues, and dissertations about Morris, arranged alphabetically by author within each of the following five categories:

- General 3 - 32
- Literature 33 - 53
- Decorative Arts 54 - 107
- Book Design 108 - 118
- Politics 119 - 140

The General category includes biographical surveys and miscellaneous details as well as studies which bridge two or more subjects. The Author Index provides an alphabetical order as an alternative means for searching through the 138 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


   Three of Morris’s lectures – ‘Useful Work v. Useless Toil’ (1885), ‘The Lesser Arts’ (1879), and ‘Gothic Architecture’ (1893) – and one of his articles – ‘How I Became a Socialist’ (1894) – are reprinted.

PART II: PUBLICATIONS ABOUT MORRIS

General

   Of the two last ventures of Morris’s life, his prose romances ran contrary to the fashion of fiction, while his printing went against the fashion of commercial book-production. Both ventures exemplify Morris’s effort to revitalise the sense of ‘wonder’, as he demonstrates how the everyday details of life are just as wonderful as the strange enchantments of supernatural visions.

   Malcolm McLaren recalls his management of the Sex Pistols, explaining that ‘Punk was really the product of William Morris’, whose work inspired McLaren to be creative at art college.
Excerpts from a chapter of Leatham’s memoirs, published in his own *Gateway*, 333 (May 1941), on ‘William Morris’, capture Morris’s personality, genius, generosity, and careful sensitivity to others.

Following four Victorian families from 1895 to 1920, the novel makes many references to Morris, with one of the characters, Prosper Cain, knowing Morris as a friend.

The William Morris Gallery in Walthamstow is seeing an upswing in visitors to its exhibitions of Morris’s works and words, including the *Woodpecker* tapestry, and the patterned textile designs (many of which Collections Officer Careen Kremer suggests exhibit an Eastern influence).

The catalogue of the Edward Burne-Jones exhibition at the Staatsgalerie, Stuttgart, October 2009-February 2010, and at the Kunstmuseum, Bern, March-July 2010. See individual entries below for Conrad #65, Fröhlich #73, Wippermann #30 and #107, and Zettel #31.

Library manuscripts and the Early English Text Society inspired Morris to study the common artefacts of everyday medieval life, as he creatively adapted such ordinary information for his poetry, lectures, and book production.

This illustrated study of Morris presents him as the greatest of Victorian giants.

Written by Peter Bowker & Franny Moyle, this dreadful adaptation of
Moyle’s 2009 book presents the Pre-Raphaelites as a puerile clique of fraternity lads. Dyfrid Morris acts in the role of William Morris.

   This well-illustrated popular history presents views of the house, coach house, and property over a period of more than two centuries, and identifies residents from the late 1780s to the present. The largest section describes how the Morris family came to rent Kelmscott House from 1879 to 1898, and provides photographs and descriptions of the exterior architecture and garden, with more detail on the decor and furnishings of the interior drawing and dining rooms, study, and Morris’s bedroom.

   Morris’s letters, articles in *Commonweal, News from Nowhere*, and May Morris’s memories refute recent cynics who suggest that Morris ‘idealised country life,’ as if he were naively unaware of agricultural conditions at Kelmscott.

   Rossetti’s letters, poems, and paintings reveal the appreciation he shared with Morris for the natural environment of Kelmscott, and help document his relationship with Jane Morris during his tenancy at Kelmscott Manor.

   Red House and Kelmscott Manor express the communal life of Morris’s utopian socialism, with Red House integrating the ideals of work and leisure, tradition and innovation, and idyllic privacy and public hospitality, while Kelmscott Manor was ‘a harbour of refuge’.

   The novel imagines the life of Jane Burden, from her poor family to her sitting for Dante Rossetti, her marrying Morris, and her long affair with Rossetti.
While the narrative of Morris’s romance explores the illusion of images, dreams, and lies, Morris’s technique of printing the Kelmscott edition demonstrates the plight of delusion, as the woodcut initials are not always authentic but were often printed from electrotypes.

Of the 144 items annotated, one is a publication by Morris, forty four are general publications about him, forty deal with his literature, twenty nine his decorative arts, eleven his book design, and nineteen his politics.

Of the 173 items annotated, fifteen are publications by Morris, forty three are general publications about him, thirty eight concern his literature, fifty two his decorative arts, eleven his book design, and fourteen his politics.

Morris created decorative designs as an ecological mediation ‘between nature and culture that is a radical alternative’ to scientific specialisation, as shown by comparisons of his Trellis and Strawberry Thief designs with Ernst Haeckel’s biological illustrations of art forms in nature.

Prince Charles resigned as patron of the ‘world’s oldest environment campaigning group’ after the Society for the Protection of Ancient Buildings rejected a passage he wrote about the its approval of modern materials too often being cited ‘to justify unsatisfactory alterations and ugly additions’.

Charles Holme, publisher of The Studio, purchased Red House in 1889 and invited visitors, including Georgiana Burne-Jones, John Lane, Richard LeGallienne, Arthur Liberty, May Morris, Mary Newill, Baillie Scott,
Hiromichi Shugio, Aymer Valance, and Gleeson White, to engrave their signatures on the glass panes of a double door.


Smith’s overture based on Morris’s poem *The Life and Death of Jason* is structured as a classical sonata for full orchestra. Graham-Jones introduces Smith’s music, cites contemporary reviews of its performance, and prints and annotates the score.

Side-by-side biographies in two columns compare each year of the parallel lives of the two friends.

Most of Burne-Jones’s art arose from his shared interest with Morris in literature and the Arts and Crafts, as shown in a discussion of *The Earthly Paradise* and the Kelmscott Chaucer.

In his 1895 study, Henry Davey hopes that Ruskin’s and Morris’s views of art may someday extend their influence on English composers to offset the prosaic decline of English traditional music which accompanied Enclosure and urbanisation.

*Literature*

Both *News from Nowhere* and Bellamy’s *Looking Backward* depict a comradeship between ghosts in a future haunted by the past.

34. Doroholschi, Claudia Ioana, ‘William Morris’s *Child Christopher and Goldilind the Fair*: Medievalism and the Anti-Naturalism of the 1890s’, *B.A.S.*
Morris’s *Child Christopher* romance exemplifies an ornamental and archaic style of prose which revives a lost medieval age and replaces the mimetic focus of Victorian realism with the Art Nouveau focus on *a fin de siècle* aesthetics of pleasure.

Morris read Tennyson’s early poems with perceptive insight, was compared with him by reviewers for forty years, defended him as a great lyricist, and gently mocked his conservatism in *The Tables Turned*.

A careful reading of Morris’s poem ‘For the Briar Rose’ illustrates the relation of its four quatrains with Burne-Jones’s series of four canvases *The Legend of the Briar Rose* (1890). ‘Another for the Briar Rose’ shows Morris returning for another sophisticated response to this Sleeping Beauty theme.

Morris’s ‘Story of Dorothea’ is briefly compared with Swinburne’s treatment of the martyr in ‘St. Dorothy’, Burne-Jones’s in *St. Theophilus and the Angel*, and Christina Rossetti’s in ‘Rival, A Shadow of St Dorothea’.

Swinburne’s early friendship with Morris inspired his six cantos on ‘Queen Yseult’, as he imitated Morris’s ‘Blanche’, ‘Twas in Church on Palm Sunday’, and especially ‘The Defence of Guenevere’ with its emphasis on a woman’s perspective, courtly love, medieval paganism, and anti-Christian eroticism.

In the early poetry of *The Defence of Guenevere*, Morris contrasts vivid colours in order to signal sudden shifts of thought and emotion. In his later work, such as the ‘Cupid and Psyche’ tale from *The Earthly Paradise*, he modulates subtle hues in order to suggest gradual awakenings, as he was creating a reflective poetry consistent with his decorative and typographical patterns and designs for wall and page.

41. Laurent, Béatrice, ‘Landscapes of Nowhere’, Journal of William Morris Studies, 18 (Summer 2009): 52-64. In News from Nowhere, Morris presents densely allegorical word-paintings of landscapes which are both politicised and moralised; some are ‘mirror holding depictions’ of capitalist degradation and others ‘lamp holding visions of a bright and libertarian future’.


43. Park, Ji-Hyae, ‘Revising British Aestheticism: Critics, Audiences, and the Problem of Aesthetic Education’. Diss., University of Michigan, 2008. While Ruskin presumed that his audience shared his taste, Morris sought ways to establish a common ground, experimenting with a variety of modes before and during his editorship of Commonweal.


In order to achieve the collective perspective of Morris’s utopian society, we should read News from Nowhere as a séance summoning forth Guest from the Victorian past to help heal the rift between mind and body, intellect and sensuality, past and present, as Guest enables Ellen to understand that she must reintegrate balance in Nowhere.

In ‘The Defence of Guenevere’, ‘King Arthur’s Tomb’, and ‘Sir Galahad, A Christmas Mystery,’ Morris, like the young Tennyson, presents characters whose boundaries of the sensual body are interdependent with those of the natural earth.

Inviting us to view a cathedral as a bible to be read, Morris’s ‘Shadow of Amiens’ essay experiments with an optical vision similar to the dislocated, decapitated vision in his poem ‘The Haystack in the Floods’.

Of the thousand most important novels to read, Morris’s News from Nowhere is included in the ‘science fiction & fantasy’ genre section.

After passing references to ‘The Pilgrims of Hope’ as a ‘hip-pocket epic on the march toward utopia’, and to the ‘anthological mode of The Earthly Paradise’, Tucker focuses on Sigurd the Volsung as a major epic which repudiates the ethos of The Earthly Paradise, and demonstrates how Morris dwells in the middle as his arena of tale-telling.


‘By constructing an historiography of the conditional moment, “The Defence of Guenevere” tells us not only what we can learn from the past or that the past is part of the present, but also insists that there is a cultural urgency and a political effect in what and how we choose to memorialise’.

In her poem about Morris, ‘His Carpets Flowered’, Lorine Niedecker demonstrates her theory that poetry is a collective composition, as she draws on Morris’s letters, his biography, and Yeats’s Autobiographies to compose a poem which insists ‘that art and labor are inseparably bound’.

Decorative Arts

Red House is an icon for Arts and Crafts house-building design, as Morris ‘proved that “less” could definitely be “more”’.

55. Arscott, Caroline, William Morris and Edward Burne-Jones, New Haven: Yale UP for the Paul Mellon Centre for Studies in British Art, 2008, 259 pp. Alternating chapters on Morris and Burne-Jones consider the latter’s artistic responses to Morris’s patterns, the relative strengths of pictorial and decorative arts, and metaphorically a theory that both artists referenced ‘the body’ through their art, comparing Burne-Jones’s surface epidermal approach to painting with Morris’s thick, multi-faceted dermal system of pattern design.

The catalogue of the November 2009-January 2010 exhibition at the Art Institute of Chicago, ‘showcasing Arts and Crafts works drawn from the collections in the Chicago area’, includes Morris & Co. textiles and furniture. See Roberts #96 and Ruud #98.

In Morris’s vision of handicraft, the creative processes of painting and decorative carving freed the craft worker from the need to focus on formal precision or technical execution which would result in an easily reproducible (or machine-made) object.


Abramtsevo and Talashkino were two Russian Arts and Crafts colonies influenced by Morris, though their handcrafted furniture and embroidery owed more to philanthropists interested in traditional peasant art rather than socialist ideals.


Red House served Morris as a workshop where he developed designs for furniture and furnishings from illuminated manuscripts depicting furniture, vessels, costumes, colours, and gardens from the Middle Ages.


Conceptualising Red House as a ‘castle of love’, Morris celebrated his love for Jane with decorations which included a series of embroidered portraits of Chaucerian women as great lovers who represent the loved one and love itself.


A neo-Freudian interpretation of Morris’s activities and interests which argues that Morris possessed a masculine self (demonstrated through his business, building preservation, and political interests) and a feminine (demonstrated through his literature, decorative arts, and printing).


The Old Hall of Queens’ College, Cambridge was re-decorated by Morris, G.F. Bodley, Madox Brown, Burne-Jones, John Hardman, Rossetti, and Webb, and remains one of the finest of the university’s banquet halls.
Russell Pinch won the Grand Designs furniture award for an Arts and Crafts style desk influenced by Morris, whose still-popular work is featured at the annual Arts and Crafts selling exhibition at Liberty’s.

Accounts of Morris’s influence on the use of natural dyes should not overlook advocates such as Millicent, Duchess of Sutherland, and the many cottage industry and professional artisan dyers such as Alice Hart and Elizabeth Pepper who worked with natural dyes long before, during, and after the period of Morris’s experiments and the 1893 publication of his essay ‘On Dyeing’.

Burne-Jones and Morris worked closely together on tapestries and stained glass, but sometimes with contrasting styles.

The catalogue of the exhibition of Morris & Co. windows at the Olympia International Fine Arts and Antiques Fair, 5–15 June 2008, features six windows completed for Cheadle Royal Hospital between 1906 and 1915; one designed by Morris (of two minstrel angels, one playing a dulcimer and the other a pair of pipes), four by Burne-Jones, and one by Dearle. (The windows were subsequently purchased by the Stockport Story Museum).

Morris, W.A. Dwiggins, Putch Tu, and Bruce Sterling are four ‘designwrights’ who have turned to fiction for developing rhetorical strategies unavailable in the customary expository prose of critical design-writing.

In his interest in symbolism and truth to one’s materials, Bell’s work on the Houses of Parliament mosaics exhibits the influence of Morris, who urged mosaic craft-workers against imitating oil paintings.

Robert and Joanne Barr Smith filled their Adelaide-area homes with Morris & Co. furnishings, Robert Haddon designed a painted sideboard in Perth, and Robin and Mary Dods pursued Morris’s collaborative ideals in Brisbane.

The catalogue of the May-August 2008 exhibition at the Mary and Leigh Block Museum of Art at Northwestern University, Illinois, features designs by Morris, C.R. Ashbee, Christopher Dresser, Louis Sullivan, C.F.A. Voysey, and Frank Lloyd Wright. Eisenman’s introduction divides Darwin’s influence on two groups: formalists, such as Dresser and Voysey, who reject Darwin’s theory in their search for the permanent prototypes of intelligent design, and the materialist functionalists, such as Morris and Ashbee, who accept mutability as an environmental factor which reforms both society and aesthetics.

Morris and his daughter May revived English needlework, replacing more formal-counted thread-work with naturalistic forms rendered in shaded stitching of silk and wool on linen.

Hatie Cantz Verlag, 2009, pp. 103-35
Burne-Jones planned a Perseus sequence based on Morris’s ‘The Doom of King Acrisius’ tale from The Earthly Paradise for a frieze in the drawing room of Arthur Balfour’s home,

Morris, Christopher Dresser, and the Americans Ellsworth Woodward, Louis Tiffany, and Gustav Stickley are introduced as early design entrepreneurs from the Arts and Crafts movement.

Morris’s holistic philosophy of design, emphasising that materials and the production process are interdependent, presents a model for today’s designers.

Jimmy Page of Led Zeppelin, and Gary Kemp of Spandau Ballet, are selling their Pre-Raphaelite collections at Sotheby’s in March.

The Victoria and Albert Museum purchased two of Morris’s original designs for wallpaper – an early design for the 1862 Fruit, with olive branches instead of the sprays of oranges and peaches, and a design for the 1880 Poppy – both inscribed by Morris with his instructions for production.

Written for an audience of quilters and embroiderers, this well-illustrated instructional book presents coloured diagrams, photographs, full-size templates, and tear-out pattern sheets for six applique projects, including one based on the Bird tapestry, and another on the embroidered hangings for the bed at Kelmscott Manor.

Not seen.

81. Hoare, Rose, ‘Floxy Lady’, *Sunday Star-Times* [Auckland], 9 August 2009: 9. Hayley King is the artist who calls herself Flox, whose whirling and ornate stencils, murals, and wallpapers are influenced by Morris.


84. Kamp, Nicola, ‘The Arts and Crafts Garden’, *City Woman* [London, Ontario], 4 (May-June 2009): 40-41. Morris’s eight garden design principles were far-sighted, absorbed by other designers, and remain relevant and practised today.


86. Linden, Martha, ‘Christmas Stamps a Window on Religion’, *Belfast Telegraph*, 3 November 2009: 12.
The impact of the Pre-Raphaelites is celebrated with Christmas postage-stamps featuring stained glass designed by Morris, Burne-Jones, and Henry Holiday.

Some of the American jewellery designer’s flower brooches are modelled after Morris’s wallpaper patterns.


The Victoria and Albert Museum has renovated three masterpieces of Victorian dining room-decoration from the 1860s: Morris’s Arts and Crafts panelled room, James Gamble’s Classical Revival room, and Edward Poynter’s Dutch-style blue-tiled room.

An early example of the decorative schemes of the Morris firm, the Green Dining Room is compared with the two adjoining dining rooms at the South Kensington Museum, one designed by James Gamble and the other by Edward Poynter.

Morris’s influence on design reform, with his reactions against commercially produced designs, drab colours, and mass production, is considered within the context of Owen Jones’s *Grammar of Ornament* (1856) and later designs by Charles Eastlake and Arthur Silver.

A brief introduction tells about Morris creating blocks of colour rather than series of lines, as his patterns evoke the joys of the fields and hedgerow plants
of the English countryside. The seventy one colour-illustrations of Morris’s designs for chintz and wallpaper are also available as JPEG images on the compact disk included with this pocket-sized book.

Discussions of art theory and aesthetic education should not overlook Morris, who espoused a philosophy of ‘art as good work’ with audiences capable of the aesthetic experience, and whose ideals could be used to improve our society with everyday aesthetics.

Included among the twenty five Arts and Crafts furniture designs are instructions for building a Morris chair and an all-weather Morris chair for the garden.


Only a few of Morris’s textile designs, such as *Peacock and Dragon*, drew on traditions in Islamic, Indian, and Chinese art, and Morris believed that the Japanese lacked architectural and decorative instincts.

The Rolling Stones member ‘found it inspiring’ to create fashion designs for
the prestigious Liberty’s, which ‘worked with amazing talents such as William Morris’.

Morris influenced Elbert Hubbard and his Roycrofters Arts and Crafts community and Roycroft Press in East Aurora, New York, and Gustav Stickley and his furniture and Craftsman magazine in Eastwood, New York.

Catalogue of the exhibition held at the Tokyo Metropolitan Museum of Art, January-April 2009, and at the Aichi Prefectural Museum, June-August 2009, is divided into three sections: first, the early Arts and Crafts movement with the Pre-Raphaelites in England; second, its spread to continental Europe, especially in Germany; and third, the Mingei movement in Japan forty years after the English movement.

Modern ceramicists remain steeped in Morris’s handicraft ideology but they need to adapt to the manufacturing methods of the twenty-first century.

The central tapestry of the ‘Holy Grail’ series (1891-95) at Stanmore Hall illustrates the tension between Morris’s egalitarian vision of equal-sized figures in a collective society which finds the closure of communal redemption within cyclical time, and Burne-Jones’s melancholy vision of individual desire suffering the unfulfilled quest on the precipice of a mystical, timeless spirit.

Eight of Morris’s textiles and wallpaper designs are accompanied by an S-line graph which illustrates the basic structure of each pattern.
Morris inspired Polish and Hungarian artists and architects to revive their cultural heritage, leading to Arts and Crafts colonies such as Gödöllő, Hungary.

Morris influenced the Arts and Crafts style of the American stained-glass artist Charles J. Connick.

Until 1985 the *Willow Boughs* wallpaper was produced only as a hand-block print, but now Sanderson sells 1800 rolls of machine-printed wallpaper and 3000 m of fabric annually.

As a member of the Society for the Protection of Ancient Buildings, and as the owner of a Victorian industrial building next door to her home, Winterson honours the three ‘R’s of restoration: respect, restraint, and repair.

At George Howard’s request when commissioning Morris & Co. to decorate his dining room, Burne-Jones adapted his proposed illustrations for a projected edition of *The Earthly Paradise* poem to complete a frieze with an elaborate cycle based on Morris’s ‘Story of Cupid and Psyche’.
Book Design

A comparison of Aldine and Jenson-derived types shows that, instead of copying Jenson for his Kelmscott types, Morris redrew a related roman type used by Jacobus Rubens.


Charles Ede founded the Folio Society sixty years ago, inspired by his teenage passion for Morris and the Kelmscott Press.

Review of the November 2008-March 2009 exhibition ‘I Turned it into a Palace’ at the Fitzwilliam Museum, celebrating Sidney Cockerell’s directorship of the Fitzwilliam (1908-37) which included Kelmscott books.

Students enrolled in a University of Cincinnati honours seminar entitled ‘William Morris and His World’ examined Kelmscott Press books and essays by Morris in the context of Arts-and-Crafts social issues and our twenty-first-century digital world.

This new printing of the Folio Society’s 2002 limited edition of a facsimile of the 1896 Kelmscott edition is unlimited and bound in buckram.

The density of Morris’s frames, ornamentation, and decorated letters for the Kelmscott Chaucer reflects the medieval hermeneutic of lectio divina, while Burne-Jones’s illustrations emphasise the modern aspects of l’art pour l’art.

Lucy Faulkner’s work for Morris & Co., combined with her completion of a woodblock engraving of ‘Cupid Leaving Psyche’, contributed to the development of her skill as an engraver for the second edition of Goblin Market.

With his focus in Commonweal on the morning after the revolution and with the Kelmscott Press on the post-capitalist mode of production, Morris’s two print ventures ‘construct themselves in relation to mainstream print in the same way that Utopia constructs itself in relation to present-day reality’.

As William and Sylvia Peterson search for the locations of the 425 copies of the Kelmscott Chaucer, most have been found in libraries in the U.S., Britain, and Japan, but the privately owned copies are elusive.

After discovering Morris and Kelmscott Press books as a schoolboy, Charles Ede met Christopher Sandford, owner of the Golden Cockerel Press, and was determined to found the Folio Society.

Politics

Jane Jacobs and others inherited from Morris ‘the idea of architecture critic as activist’.

The Morris Hall, built in 1909 as a socialist and trade-union hall funded by workers, was a ‘hotbed of left-wing politics’ with famous speakers, its own choir and Socialist Sunday School, the William Morris Brass Band for street marches, and the William Morris Orchestra for concerts and dances.


123. Collette, Carolyn P., ‘“Faire Emelye”: Medievalism and the Moral Courage of Emily Wilding Davison’, The Chaucer Review, 42.3 (2008): 223-43. The committed suffragette Emily Davison was influenced by Morris's socialism, from his fashion of dress to his visionary Dream of John Ball and News from Nowhere.

124. Cuadra, Fernando Marcelo de la, ‘William Morris y los orígenes del socialismo ecológico: Apuntes sobre su novela utópica “Noticias de Ninguna Parte”’, Especulo: Revista de Estudios Literarios, 42 (July-October 2009): online. After a discussion of the concept of utopia, Morris is examined as a forerunner of ecological socialism, with News from Nowhere inspiring environmentalists in our new century.

125. Davis, Laurence, ‘Morris, Wilde, and Le Guin on Art, Work, and Utopia’, Utopian Studies, 20.2 (2009): 213-48. A comparison of Morris’s socialist philosophy expressed in lectures and in News from Nowhere with that of Oscar Wilde’s in his essay The Soul of Man under Socialism, and of Ursula Le Guin in her novel The Dispossessed, concludes that the most desirable and plausible option for society is a form of libertarian socialism which allows for artistic autonomy and the infusion of art into everyday labour and social life.
Influenced by the cultural ideals of Morris and Robert Blatchford, as well as their involvement with the Birmingham Municipal School of Art, members of the Holden family of Birmingham wrote and produced texts which supported the concept of a socialist state.

Wells appeared to support Morris’s ‘scepticism towards scientism’ in his early works, but later turned his support in favour of anti-Morrisian science-orientated socialists.

A brief overview of utopian literature and the central ideas of Morris’s *News from Nowhere* is followed by a detailed analysis of the anarchist narrative published in 1914 by Argentine anarchist Pierre Quiroule.

The title identifies the subject as utopia being a union of fantasy and science: the philosophy of William Morris.

The extracts from political commentary by Morris’s contemporaries include material by J.W. Mackail, Emma Lazarus, F.W.H. Myers, Oscar Triggs, Edward Carpenter, Edward Aveling, Peter Kropotkin, R.B. Cunninghame Graham, S.G. Hobson, and Bruce Glasier.

Morris’s commitment as a radical revolutionist is traced from his early activism to his Marxism, his formation of the Socialist League, and his steadfast anti-Parliament stance. His environmentalist campaigns were prophetic, but his impatience with less revolutionary labour movements may have weakened the cause.
As the globalisation of trade is threatening the sustainability of our environment, we find hope in Morris advising each of us to do our part as a community responsibly ‘making labour fruitful’.

In contrast to Darwin’s popular legacy, evolution is not necessarily progressive, selfishness is not inherently genetic, and competition is less vital than cooperation.

Thompson’s research on Morris provides a model for us to practise an alternative tradition of romantically engaged ecocriticism, a specifically British version of ‘environmental justice’ which promotes a ‘love of place’.

The 1890 novel by Spanish anarchist Mella is compared with *News from Nowhere*, Edward Bellamy’s *Looking Backward* (1889), and Theodor Herzka’s *Freiland* (1890), but its celebration of mechanical progress, technological change, and modern industrialised cities renders it similar to *Freiland*, but anathema to *News from Nowhere*.

Charles Fourier, Thomas Carlyle, John Ruskin, and Morris are compared as four different theorists who challenged the classical economists’ belief that work is a painful means to a rewarding end, with Morris, who argued that work will be creative and pleasurable under a socialist order, revealed as the most radical.

While Morris’s metropolitan *News from Nowhere* shares a common interest in gender equality with New Zealander Vogel’s colonial Utopia, the two differ in their representations of imperial government, international trade, and the environment.

Morris is one of fourteen socialists discussed, from Jean Maslier (1664-1733) to Karl Kautsky (1854-1938).

A broad survey of Morris’s efforts to reach ‘East Enders’ reveals his frustrations but also a successful strike in 1888 against conditions in a match factory; an appended 1884-1890 chronology lists his fifty documented talks at East End sites from Toynbee Hall to Victoria Park.

Chesterton’s populist patriotism was surprisingly influenced by socialist ideologies, first by Morris’s anti-imperialist rhetoric and then by E.B. Bax’s internationalism.

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