This bibliography is the sixteenth instalment of a biennial feature of The Journal. We give each original entry a brief annotation meant in order 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:

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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 188 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 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 M5R 1P8, Canada, or by e-mail attachment to <dlatham@yorku.ca>.
PART I: WORKS BY MORRIS

   A French translation of Morris’s lectures ‘The Arts and Crafts of To-day’ (1889), ‘Art under Plutocracy’ (1883), and ‘The Socialist Ideal: Art’ (1891).

   A bilingual edition in English and Spanish of Morris’s reviews and lectures on poetry, art, and printing. The introduction (pp. 7-43) is followed by Morris’s review of Dante Rossetti’s *Poems* (1870), ‘Art and the Beauty of the Earth’ (1881), ‘The Aims of Art’ (1887), ‘Arts and Crafts Today’ (1889), ‘An Address ... at ... Birmingham [on the Pre-Raphaelite school of art]’ (1891), ‘The Woodcuts of Gothic Books’ (1892), and ‘The Ideal Book’ (1893).

   A French translation of Morris’s political lecture, ‘How We Live and How We Might Live’ (1884), and an interview with Christian Arnsperger: ‘Construire le Biorégionalisme, une Démocratie par le Bas’.

   This miniature edition, limited to twelve copies, is printed from the 1888 Reeves & Turner edition.

   A Turkish translation of Morris’s 1891 utopian romance, *News from Nowhere*.

   An early Spanish translation in 1903 of Morris’s 1891 utopian romance, *News from Nowhere*.


   A French translation of Morris’s 1888 prose dream-vision, *A Dream of John Ball*.

   Boos transcribes, annotates, and introduces two important manuscripts of Morris’s lectures: ‘Socialism’ (1885) is a ‘radical-egalitarian stump-speech’. 
addressed to the working class and ‘What we have to look for’ (1895) is a wise plea addressed to his fellow socialists concerning the future ideals of the political movement for a new society.


First staged in 1887, this 2010 performance of Morris’s play by professional actors was put on especially for the Coach House by theatre director Garry Merry.


Boos transcribes, annotates, and introduces the manuscript for this 1885 lecture, ‘part of a series of critiques of capitalism’, this one arguing that a revolution against the social order is necessary in order to end the ‘mercantile variant of Hobbes’s “ceaseless war of man against man”’.


Boos transcribes, annotates, and introduces the manuscript for this lecture delivered eight times (1888–90) as a reminder to his fellow socialists that a successful revolution requires a ‘near-complete equality of conditions’ and a steadfast refusal to engage in the ‘degrading game of [the] politics’ of Parliamentary reform.


Boenig’s scholarly edition of Morris’s prose romance uses May Morris’s volume from *The Collected Works* as the copy text, adding textual variants from the 1894 Kelmscott and the 1895 Lawrence and Bullen editions as well as a detailed set of explanatory notes. The introduction analyses Morris’s prose style, Anglo-Saxon diction, and the relation of the romance to Pre-Raphaelitism and socialism.

PART II: PUBLICATIONS ABOUT MORRIS

General

   Dolmetsch recalled that Morris, attending one of his concerts, was moved to
   tears by the beauty of his virginal playing.
   The socialist legacy of Morris’s Arts and Crafts ideals can be compared with
   the work of such artists and designers as Stephanie Syjuco, whose cheap
   store-bought garments and objects are made by hand, and Zoe Sheehan
   Saldana, whose unauthorised copies of art use recycled materials.
17. Bailey, Martin. ‘Temple of Nation’s Art: Gallery Planned in London Mans-
   Morris will be the subject of the inaugural exhibition in the new Two Temple
   Place gallery in London, opening to showcase regional collections.
18. Bennett, Phillippa, and Rosie Miles. ‘Introduction: Morris in the Twenty-
   The fourteen essays all demonstrate that Morris’s ‘ideas and practices are
   as important now as they were in the nineteenth century’. See individual
   entries for Bennett (66), Botto (20), Gagnier (173), Hale (38), Latham (83),
   Levitas (47), Mabb (177), Marsh (135), Miles (51), Pinkney (89), Preston (58),
   Smith (183), Tobin (185), Vaninskaya (187), and Walter (153).
   The origins of Morris’s life-long views of architecture, of history as a repo-
   sitory of our collective memory, and of the ‘Lesser Arts’ as expressions of our
   ideals of fellowship, are traced back to his first published essay in 1856.
   pp.
   Rossetti viewed Morris as an artistic and sexual rival. He envied Morris’s ease
   with writing poetry and desired Jane even more because of her attachment to
   Morris.
21. Calloway, Stephen, Lynn Federle Orr, and Esmé Whittaker, eds. *The Cult of
   The catalogue of the April-July 2011 ‘The Cult of Beauty: The Aesthetic
   Movement 1860-1900’ exhibition at the Victoria and Albert Museum in
   London, the September 2011-January 2012 exhibition at the Musée d’Orsay
in Paris, and the February-June 2012 exhibition in San Francisco, defines the Aesthetic movement as cultivating beauty in order to escape from the ugly vulgarity of materialism. Morris's books, illuminated manuscripts, tiles, textiles, and wallpapers are discussed and illustrated.


26. Crick, Martin. *The History of the William Morris Society 1955-2005*. London: William Morris Society, 2011. 248 pp. The origins of the Society are traced back to a week-long ‘William Morris Celebrations’ in 1918 at Red Lion Square organised by the Cooperative Holidays Association Rambling Club. From this event arose the Kelmscott Fellowship which relied as much upon the energetic Fred Tallent during the 1920s and 1930s as did the William Morris Society on Ronald Briggs during the 1950s, 1960s, and 1970s. The accomplishments and controversies of the Society and the William Morris Centre at Kelmscott House are well detailed, as are the many activities and publications in the U.K., U.S., and Canada.

its financial problems to its editorial focus, from its letterpress to its offset litho production, and from *The Journal of the William Morris Society* to *The Journal of William Morris Studies*.

Complaints first raised by reviewers of Morris’s *Defence of Guenevere* about his non-ecclesiological medievalism in the style of illuminated manuscripts with microscopic detail were similarly directed at Burne-Jones’s art; the designs for the Kelmscott *Chaucer* and for Morris & Co. stained glass are contrasted with Ford Madox Brown’s *Chaucer Reading in the Court of Edward*.

A fictional biography of Elizabeth Siddal which explores the charged interpersonal relationships between Morris, Siddal, and Rossetti.

Morris considered himself a ‘town-bird,’ who campaigned for urban planning which would impregnate the town with the beauty of the country, a desire partially shared by Richard Rogers’s modern-day effort to regenerate urban areas with mixed-use neighbourhoods.

H.D.’s unpublished novel is about an imagined relationship between Morris and Elizabeth Siddal, with Morris embodying the heroic virtues admired by H.D. whose husband, Richard Aldington, shared her fascination with the Pre-Raphaelites.

Though his poetry and art inspired the Aesthetic movement, Morris disliked devotion to beauty for its own sake, arguing that art should not be intended for a cultured elite but must transform society in order to improve the lives of all citizens.


34. Freeman-Moir, John. ‘Crafting Experience: William Morris, John Dewey,
John Dewey's conception of experience as an ‘outward-looking openness’ is similar to Morris's utopian vision in terms of Dewey's analysis of habit, coordinated action, and the craft of artful experience.


Following Morris's route through Iceland, Greenlaw combines critical commentary on excerpts from Morris's Icelandic journals with observations and poetic meditations about her own extended visit. She thereby creates a 'part memoir, part prose poem, part criticism, part travelogue'.

The anti-Malthusian and neo-Lamarkian evolutionary principle behind Morris's focus on 'making socialists' led H.G. Wells to abandon Morris, repudiate *News from Nowhere* in *Modern Utopia* (1905), and disagree with Bernard Shaw.

Preferring Darwin's later consideration for a neo-Lamarkian inheritance of such characteristics as socially-learned utopian values, Morris rejected the Malthusian conception of Darwinian evolution based on capitalist individualism and competition for scarce resources.


‘At odds with everyday life theory’ about existential anxieties and urban industry, Morris is uncanny in his interest in the ‘good old things’ about tra-
dition, stable communities, and daily encounters with nature.


45. Lacombe, Benjamin, and Agata Kawa. Le Carnet Rouge [The Red Notebook]. Paris: Seuil Jeunesse, 2010. 40 pp. This fictional story about young Morris’s experiences with leaving home aged thirteen for school at Marlborough, where he became more interested in exploring nature than in his lessons, was written in French by Lacombe for older children and adults, and is illustrated by Kawa.


ber of the Hampshire House Social Club for education and art exhibitions, fought to preserve the house and garden, and wrote Hammersmith community histories and a utopian novel, *The New Britain*.

48. MacCarthy, Fiona. *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*. London: Faber and Faber, 2011. 629 pp. Life-long friends from their days at Exeter College, Burne-Jones and Morris collaborated on hundreds of projects which contributed to the success of Morris & Co. and the Kelmscott Press. Adding to the Firm’s commissions, the poems and stories which Morris wrote and read aloud provided Burne-Jones with themes and images which he used and reused for decades in paintings, drawings, tiles, and tapestries which were often placed in the homes of patrons in coordination with Morris & Co. furnishings. Burne-Jones sympathised with Morris’s concerns for art and culture in a capitalist society, but objected to the time consumed by Morris’s devotion to the socialist cause.


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56.——. ‘William Morris and the Art of Everyday Life’. In her *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 1-22. The spectrum of Morris’s interest in daily life ranges from his decrying the banality of Victorian modernity to his desiring a utopia wherein ‘pleasure, beauty and happiness’ are ‘freely available to all’. See individual entries for Boos (159), Cowan (72), Dunstan (31), Hart (122), Highmore (40), Kinna (44), Gerrish Nunn (140), and Parkins (55-56).


Co. works in Oxford is included.

Review of the 28 October 2011 – 29 January 2012 ‘William Morris: Story Memory Myth’ exhibition at the Two Temple Place gallery in London explains the ways in which William Waldorf Astor a century ago renovated the property for his business offices which will now be a venue for art exhibitions.

The catalogue of the 28 October 2011 - 29 January 2012 ‘Story Memory Myth’ exhibition at the Two Temple Place gallery in London, curated by Esmé Whittaker and organised in conjunction with the William Morris Gallery at Walthamstow, examines the ways in which ‘Morris told stories through pattern and poetry’ with a focus on Chaucer, Norse saga, Arthurian legend, and Greek myth. The exhibits include embroidery and woven tapestry, printed books, drawings, paintings, tiles, textiles, wallpaper, and stained glass by Morris, Burne-Jones, Ford Madox Brown, Rossetti, Lucy Faulkner, Philip Webb, and Margaret Lowthian Bell and her daughters.

Two Temple Place gallery, which will present the 28 October 2011-29 January 2012 ‘William Morris: Story Memory Myth’ exhibition, is one of three historic houses opening in London in order to showcase the British Arts and Crafts movement.

Nine interesting families owned Red House from 1865 to 2003, when it was purchased by the National Trust. As admirers of Morris, Webb, or Ruskin, each owner was largely respectful to the original design so that much of its character remains today.

Literature

Morris’s News from Nowhere and General William Booth’s In Darkest England and the Way Out (1890) confront ‘national problems with global solutions and use realist conventions to make their highly idealistic ventures
seem viable’ and are thus drawing on the different allegorical elements for his *Commonweal* serialisation and his Kelmscott edition.

Within the context of two other conference papers, Arata summarises Naomi Levine’s 2011 article on the terza rima tercet of ‘The Defence of Guenevere’.

Morris’s last romances rejuvenate our sense of ‘the wondrous and the wonderful’ as ‘non-possessive, non-reductive’ values which challenge us to question and to quest for meaning and thereby embrace communal relationships and environmental regeneration.

An excerpt from his last heroic poem shows Morris’s uniqueness in his detachment from swift movement and savage violence with no ‘moralizing judgments’.

Henri Lefebvre’s notion of a traumatic moment ‘at the heart of everyday life’ is central to the lives of the stoic protagonists of *The Defence* poems who struggle against the violence and degradation which arise from ‘feudal abuses of power’.

Morris’s ‘personal, aesthetic, communal, and egalitarian convictions’ regarding the beauty of nature, our pleasure in work, the role of craft, and the role of simplicity are expressed in *News from Nowhere* and echoed by twentieth-century Marxists.

After reviewing Walter Wilkinson’s Morris-inspired *The Peep Show* in 1927, Lawrence began ‘A Dream of Life,’ his unfinished utopian novel very much influenced by Morris’s *News from Nowhere* at a time when Modernist dystopias were the fashion.

71. Campbell, Lori M. ‘Who Wears the Pants in Faërie? The Woman Question

The chapter on Morris supports a thesis which explores the role of the portal as a magical nexus point for movement between worlds in order to illustrate the power dynamics of the real world.


In *The Earthly Paradise* Morris transforms such medieval artefacts as ‘ornaments, tools, instruments, weapons, and … books … into actors in the narrative’.


Morris in *News from Nowhere*, Le Guin in *The Dispossessed*, and Wilde in *The Soul of Man under Socialism*, attempted to formulate post-capitalist, non-coercive utopian visions of a society in which the arts might flourish.


Visionaries rather than reformists, Morris and Sybaai are both non-dogmatic and non-violent, but whereas in *News from Nowhere* Morris shows that the ‘disruptive quality of utopia totally separates the dream from bleak reality’, Sybaai focuses on the tension between dream and reality.


In her novel, H.D. depicts Morris and Elizabeth Siddal as haunted by feelings of isolation which they combat by ‘appropriating elements of a medieval past gleaned in dreams and séances to realise a more concrete sense of self in their mid-nineteenth-century present’.


In the *The Defence*, Morris explores the pain and passion of the human body as a means of connecting the ‘perceptions of the body, the incarnations of the imagination, and the understanding of truth’ in a brutal and de-spiritualised world.
An analysis of The Defence of Guenevere and Other Poems, Sigurd the Volsung, Chants for Socialists, A Dream of John Ball, The Roots of the Mountains, and News from Nowhere reveals that Morris was committed in his writings to an ideal of violent battle, with combat presented as a renewing and regenerative force.

Violent combat is a ‘crucible for the forging of identity,’ as Morris explores warfare as the means to ‘reconstruct the imagination with the body’, but he destabilises the medieval ‘rhetoric of heroism and brotherhood’ ‘against the background of mid-nineteenth century details about the nature of manliness’.

In News from Nowhere Morris responds to the Victorian philosophical and economic debates about the dangers of unreflectiveness, as he joins the ‘socialist critique of rational individualism in order to recuperate habit’ as acquired and acculturated rather than innate.

Like Rossetti’s painting, Morris’s poem ‘The Blue Closet’ exploits aesthetic self-reliance, but in place of Rossetti’s colour, Morris appropriates ‘literary song, narrative, and symbols … to fashion effects resembling those of music’.

In contrast to Walter Besant’s dystopian Inner House (1888), Morris’s News from Nowhere envisions utopia as a natural community founded upon the reunion of humanity and nature.

Contrary to Fredric Jameson’s faith in a revival of utopian writing, our contemporary feminist, ecologist, and sci-fi writers are usually dystopian. By not pursuing the kind of clear social theory we find in News from Nowhere, the first ‘ecotopia’, they may spell the end of the utopian tradition.

83. Latham, David. ‘“Between Hell and England”: Finding Ourselves in the

_A Dream of John Ball_ and _News from Nowhere_ are discussed within three frameworks: the Aristotelian function of metaphor as essential to our daily growth; our current postmodern crisis in the humanities compared with the post-Victorian crisis in the arts addressed by Morris; and third, Morris’s political concept of heaven as a unifying motif in his artistic, literary, and political work.


Following Byron and Robert Browning, Morris exploits Dante’s terza rima as the medium for conveying the adulterous affair in ‘The Defence of Guenevere’, emblematising Guenevere’s torn desires between Arthur and Launcelot.


In _News from Nowhere_ Morris is reacting to what is depicted as a negative ecological shift in Richard Jefferies’s _After London_ (1889) by converting the empowerment of nature into a positive redemption welcomed by humanity in the future.


‘Work illuminates our political imaginary’ in Morris’s _News from Nowhere_, Carlyle’s _Past and Present_, and Ruskin’s _The Stones of Venice_ by questioning ‘the possibility of human association based on rule, and replac[ing] it with a practice of beginning, reading, and augmenting each other’s work’.


Morris (in _News from Nowhere_), A.R. Ammons, Ursula Le Guin, Chief Seattle, Henry David Thoreau, and David Treuer, illustrate the ways in which literature can incite ‘paradigm shifts in our habitation’, as they provide ‘multiple temporal, cultural, and literary views of possible ways of living’ in a wild world.


Within its series of tensions between the romance genre and the political utopia, _News from Nowhere_ depicts nature as torn between the beautiful and the sublime, between a liberated landscape and the powerful force of a natural woman.
Full of Ruskin’s three essential elements – pure air, water, and earth – News from Nowhere sacrifices some of the fire of modernity in comparison with Ursula Le Guin’s The Dismissal, Ernest Calenbach’s Ecotopia, and Kim Stanley Robinson’s Pacific Edge.

Morris’s poems are not escapist but are designed in order to remind us to compare the old days of heroes and heroic deeds with the ‘empty days’ of his modern age, ‘refracting the cultural anxiety’ of Victorian Britain.

Following a general introduction to Pre-Raphaelite literature which comments briefly on early reviews of The Defence of Guenevere, this anthology represents Morris with a selection of fourteen poems from The Defence, and two excerpts from The Earthly Paradise.

Compared with Tennyson’s weary, passive Mariana, Morris’s Jehane is a powerful, knowledgeable woman who voices her will, takes action, ‘turns her community upside down’, and engages the reader’s sympathy.

Comparisons of Morris’s ‘Pilgrims of Hope’ with Gissing’s Workers in the Dawn, of A Dream of John Ball with Demos, and of News from Nowhere with New Grub Street, illustrate Morris’s influence on Gissing as ‘almost a fusion of voices’.

The chapters discuss the Arthurian interests of Tennyson and Morris, Swinburne’s sensual imitation of Morris, Gissing’s response to Morris’s socialism, and Morris’s influence on Yeats’s interest in the fantastic. (Not seen.)

The five prose romances of the 1890s concern the passing of time and thus are poised between one land and another, between childhood and adult-
hood, between a reimagined ‘medieval past and childlike discovery of the present’.


The figure of Morris, with his views on the interdependence of art and life, ‘looms large’ in Henry James’s novel, in which the protagonist rejects his violent revolutionary goals after being exposed to art and culture through museums.


Morris’s News from Nowhere (1891), Robert Hugh Benson’s The Dawn of All (1911), and Herbert Read’s The Green Child (1935) reflect the ideologies of their respective eras, with Morris’s utopia exploring England as a landscape and as a national identity.


News from Nowhere reveals Morris’s interest in turning the eugenics policy of selective-breeding against the upper classes themselves as a means to dismantle their power structure, but such political controls threaten ‘the very freedoms Nowhere would uphold’.


Yeats’s use of the phrase ‘changed, changed utterly’, from Morris’s early story ‘A Dream’, shows Morris’s influence on ‘Easter, 1916’ as a kindred spirit of uncertainty about the role of the artist in mediating spiritual transformation and public memory.


The relapse to wild nature and barbarism depicted in Richard Jefferies’s After London (1885) is very different from the restoration of nature in Morris’s News from Nowhere and the medieval sensibility of his prose romances.


An analysis of themes, images, and prosody argues that Hopkins’s verse, with its social vision and demonstration of good craftsmanship fused with moral
thinking, echoes Morris’s views on the social detriment resulting from mass production versus the social and aesthetic benefits of artisan-made products.


Influenced by the teachings of Carlyle and Ruskin, Morris attempted to change and renew society by educating the working class with his lectures about art and labour, and by his depiction of an ideal society in News from Nowhere.


Set within the Victorian debate over dichotomous social organisations, which range from mythical Teutonic marks and Roman imperial centres to socialist romance and capitalist realism, Morris is discussed as a reader and author of the New Romance who explores communal values and identities. A Dream of John Ball, The House of the Wolfings, The Roots of the Mountains, The Story of the Glittering Plain, and News from Nowhere are discussed within the context of emerging literary traditions, scholarly debates, and socialist factions.


Using a framework of Cognitive Poetics, this study examines the ways in which Morris’s News from Nowhere blends material anchors, such as coins and watches, with conceptual ideals, such as Ellen, in order to engage the reader emotionally.


‘Rapunzel’ and ‘The Wind’ are read as poems which show the young Morris already combining the decorative style of a romanticist and the social themes of the political activist.

Decorative Arts


Review of the 28 August 2010-2 January 2011 Delaware Art Museum exhibition which suggests that May Morris ‘stepped out of her father’s shadow’ in order to modernise Morris’s principles.
Edward Burne-Jones’s tapestries influenced Melchior Lechter’s murals in Germany, but their differences owe much to Lechter’s agreement with Wagner’s (and Nietzsche’s) concept of the artist as an inspired genius, and Burne-Jones’s with Ruskin (and Morris) that the artist is a practising craftsman.

A study of the significance of textiles in the art of the nineteenth and twentieth centuries which includes a chapter on Morris. (Not seen.)


While Morris was the exemplar of practical activity for the Arts and Crafts movement, Edward Burne-Jones provided a large part of the visual ‘vocabulary’, and was especially a stimulating rather than an inhibiting force in design and production of stained glass.

111. ‘Culture’. *Architect*, 100.7 (July 2011): 71-75.
Six postage stamps have been issued by the Royal Mail in order to commemorate the 150th anniversary of the founding of Morris & Co.

Designs for jewellery, such as her ‘William Morris/Winslow Homer disc necklace’, by American artist Rachael Carren, draw upon textile designs by Morris.

An overview in English, French, and German of Morris’s life and achievements introduces ten detachable sheets of his patterns, accompanied by instructions for such craft projects as a butterfly and a windmill.
114. Ferry, Emma. ‘“The Other Miss Faulkner”: Lucy Orrinsmith and the “Art at Home Series”’. *The Journal of William Morris Studies*, 19 (Summer 2011): 47-64.
Lucy Orrinsmith painted tiles and embroidered for Morris & Co., engraved woodblocks for book illustrations, and wrote *The Drawing Room: Its Decoration and Furniture* (1877), passages of which echo Morris's ‘Making the Best of It’ (1882).

In order to mark its 150th anniversary, Morris & Co. has launched four archive collections of cotton prints, embroideries, wallpaper, and woven fabrics, including 'Kelmscott Tree' by May Morris, and 'Mary Isobel' by J.H. Dearle.

Hilles House in Gloucestershire was designed and built in 1914 in the Arts and Crafts style by the architect Detmar Blow, who drove the cart which carried Morris to his funeral in Kelmscott churchyard.

Red House was Morris's Palace of Art, Kelmscott Manor his dream home and Arts and Crafts garden, while Kelmscott House exemplified his taste for a balance of utility with austere beauty; his designs appear in the many illustrations throughout the book of other Victorians' homes.

Despite the cold weather, a crowd gathered as three unidentified women on the Bowery near the New Museum decorated two dumpsters, one in a green wallpaper pattern by Morris: ‘They’re so pretty and so domestic,’ said a passer-by visiting from Australia.

An exploration of the German response to nineteenth-century art includes a discussion of the impact of the English Arts and Crafts movement and Morris’s ideas on German designers.

Morris’s prominent but complicated role in the Arts and Crafts movement is discussed with an extended focus on the decorations for the rooms of Kelmscott Manor.
scott Manor and Kelmscott House. Analysis of the artwork by Morris & Co. focuses not on originality, but on the relationship between the rhetoric and the objects, in order to demonstrate the ways in which decorative art should function in our daily lives.


A folded sheet which provides a pattern for a thirteen-block appliqué quilt based on Morris wallpaper and textile designs.

A folded pattern-sheet for a quilt which incorporates designs from tiles and architecture.

An appliqué pattern design with instructions for a lap-quilt or wall-hanging inspired by the *Strawberry Thief* design, suits both beginners and advanced quilters.

The catalogue of the 14 June-3 October 2010 ‘Schlafende Schönheit’ exhibition at Belvedere, Vienna, of Victorian painting from the Museo de Arte de Ponce (Puerto Rico) which includes material relating to decoration of the Oxford Union by Morris, Rossetti, and Burne-Jones. (Not seen.)

Morris, Webb, and Burne-Jones intended the Green Dining Room at the South Kensington Museum – the first ‘Aesthetic interior’ – as a manifesto for Aestheticism; its decorated panels and stained glass suggest that Morris was illustrating the green and golden Garden of Hesperides from his poem *The Life and Death of Jason*.

Morris revolutionised pattern design and inspired J.H. Dearle and a host of other designers.

Wightwick Manor in Wolverhampton, originally designed during the 1880s by Edward Ould, and now owned by the National Trust, is filled with Pre-Raphaelite paintings, Arts and Crafts furnishings, and Morris & Co. textiles.

Intriguing questions regarding Morris’s oil painting *La Belle Iseult* are traced through forty years of correspondence among Morris’s friends and family.
with speculations that Ford Madox Brown or Rossetti may have added finishing touches.

Newly-discovered original decorations at Red House, which complicate the restoration process, contradict the recollections of Georgiana Burne-Jones and others. A recovered letter from Webb confirms Morris’s essential management of ‘the Firm’ from its earliest years.

Morris’s seemingly luxurious enterprises, including the Kelmscott Press, were modelled on his theory of a sustainable socialism which argues for less haste and waste via well-made, beautiful objects meant to last, produced by craft workers engaged in pleasurable work.

The Aesthetic Movement originated not with Morris, but with the industrial designer Christopher Dresser during the 1850s, aided by Philip Cunliffe Jones, director of the South Kensington Museum, and such teachers there as Richard Burchett.

This design activity book for children contains a brief introduction to ‘the Firm’, followed by a ‘workshop’ of related exercises: a stained-glass window for colouring, a crossword puzzle, and a quiz.

Review of the 26 January-17 October 2010 ‘William Morris: A Sense of Place’ exhibition at Blackwell, the Arts and Crafts house in Bowness-on-Windermere, Cumbria.

Morris’s arguments for ‘the beauty of life’ merged with various late Victorian discourses on ‘art in daily life’, such as that by Amy Woods in the magazine Girl’s Own Paper.

Though Morris described tapestry in terms applicable to Whistler’s art, his
idealisation of the heroic role of the artist-craftsman became the cornerstone of Arts and Crafts works such as Walter Crane’s Red Cross Hall murals, which exemplify the public art described in *News from Nowhere*.


The application of Pierre Bourdieu’s concept of ‘Habitus’ applied to what we know of the experiences of Jane Morris and Georgiana Burne-Jones in Red House, shows that such women were not decorative objects, but were emotionally-invested in the processes of artistic labour.


Includes a chapter on ‘The Rugs of William Morris’. (Not seen.)


Working in the Circulation Department at the Victoria and Albert Museum from 1947 to 1978, Barbara Morris was an expert on textiles, ceramics, and glass; she joined Sotheby’s in 1978 and later the BBC’s ‘Antiques Road Show’.


An illustrated account of Morris’s techniques, innovations, sources of inspiration, major designs, and collaborative experiments which underlines his importance as ‘the best-known and most influential figure involved in 19th-century textile production’.


Morris in 1855, W.R. Lethaby in 1880 and 1882, and C.R. Ashbee in 1886, each toured Picardy in order to study Gothic architecture. Paradoxically, they developed the Arts and Crafts as a ‘quintessentially English style ... from what was in part a specifically French one’.


Review of the 26 June-17 October 2010 ‘William Morris: A Sense of Place’ exhibition at Blackwell, the Arts and Crafts house in Bowness-on-Windermere, which considers the location an ideal domestic space for this exhibition of art works by Morris and his friends.


Morris defined architecture as ‘the art of construction’, but education today
is ‘undervaluing the skills involved in making architecture’.

A brief account of Morris’s experiments with the printing of wallpapers which mentions the Firm’s designers and best-known patterns.

The Royal Mail released six stamps in order to mark the 150th anniversary of the founding of Morris & Co. in 1861: Morris’s cotton print Cray, and designs by William De Morgan, Philip Webb, J.H. Dearle, Kate Faulkner, and Edward Burne-Jones.

Stained-glass windows in churches of the Boston area by Morris and Burne-Jones influenced several architects and designers, including Ralph Adams Cram, Bertram Goodhue, and Charles Connick.

After he first advised it on its purchases of Iznik pottery, Persian carpets, and medieval tapestries (including the Troy tapestry), and decorated its Green Dining Room, the V & A now houses the largest collection in the world of Morris’s works.

May Morris’s designs listed in the annual Arts and Crafts Exhibition Society catalogues from 1888 to 1928, and her published articles on embroidery, document her important contributions to Morris & Co.

Although Morris eventually ceased using arsenical pigments in his wallpapers, he still compared the ‘arsenic scare’ to ‘witch fever’.

Review of the 26 June-17 October 2010 ‘William Morris: A Sense of Place’ exhibition at Blackwell, the Arts and Crafts house in Bowness-on-Windermere, Cumbria, includes the interior design for 1 Palace Green, Kensington, a collaboration by Morris, Philip Webb, and Edward Burne-Jones.

The catalogue of the 26 June-17 October 2010 ‘William Morris: A Sense of
Place’ exhibition at Blackwell, the Arts and Crafts house in Bowness-on-Windermere, Cumbria, which presents designs, textiles, books, and photographs collected from public and private collections to illustrate the life and work of Morris as the ‘Father of the Arts and Crafts’ movement.

A ‘particularly fine, previously unrecorded hand knotted carpet by William Morris c1880’, purchased by the William Morris Gallery, is shown in a high quality photograph.

*Book Design*

Morris’s aesthetic and socialist theory, as shown in his work with the Kelmscott Press, is presented in the context of the ideas of John Ruskin, and European thought, and of Morris’s broader influence on other book designers, such as Lucien Pissaro of the Eragny Press, and Harry Graf Kessler of the Cranach Press.

The expensive limited editions of Morris’s Kelmscott Press books were produced consistently with his socialist ideals involving the cooperative work of compositors, engravers, and printers.

The Folio Society’s recent facsimiles of the Kelmscott *Chaucer* and of Eric Gill’s Golden Cockerel edition, invite a comparison of Morris and Burne-Jones’s 1896 edition, which was intended to be illustrative of the narrative tale, and Gill’s of 1929-31 which was intended to be decorative for the page.

Brief references are made to Morris’s rebellion against the Victorian taste for slender-lined type as a sign of refinement.

A discussion of the history and collections of the Museum Meermanno-Westreenianum in The Hague (the oldest museum in the world dedicated
to books, founded in 1852) which highlights the acquisition of a collection dedicated to Morris.

A bookbinder describes the dark blue goatskin with multi-coloured inlays and decorative gold and blind tooling in Morris floral designs which she used in order to bind a copy of the Longman, Green 1903 edition of *A Dream of John Ball*.

Maret is a typeface designer whose work is influenced by the work and writings of Morris and T.J. Cobden-Sanderson and who has worked with Joyce Lancaster Wilson at the Tuscan Alley Press in San Francisco.

Paying close attention to the design and printing of the early books he collected, Morris adapted older types for the Kelmscott Press while emphasising the importance of ink and paper, and ensuring a visual balance between text and illustration.

The history of the ownership of each of the four hundred and twenty-five paper and thirteen vellum copies of Morris’s Kelmscott masterpiece is pursued from 1896 to the present. Details include their sales by Bernard Quaritch and other book sellers and auction houses, their re-bindings, and their re-sales to new owners.

As a great admirer of Morris and collector of Kelmscott Press volumes, Proctor filled his diaries with references to Morris’s books and their prices at sales, the dispersal of Morris’s library, accounts of visits to Kelmscott Manor and meetings with Jane, Jenny, and May Morris, and with Sidney Cockerell and other friends and associates of Morris.

Like chairs, which should not be emotionally or physically uncomfortable, books should provide a convenient reading experience and thus avoid the precious design of iconic fine books such as the Kelmscott *Chaucer*. 
Politics

Morris and his followers constructed an intellectual socialist tradition in Britain from sources as contradictory as Carlyle, Ruskin, and Marx. (Not seen.)

Morris was influenced by the intellectual tradition of Romanticism and the domestic self-realisation of Protestantism which led to his pursuit of a purist rather than revolutionary approach to socialist action, believing that we must change our attitudes and daily lives rather than our political institutions.

Morris was an active anti-imperialist campaigner for self-sufficiency over international trade whose socialism may have been influenced by the civics tradition of Positivism.

Reconciling freedom and equality, the Fine of aesthetics and the Good of ethics, Morris was an ‘educator of the emotions’ who, in contrast to the current neo-cosmopolitanism of Western Europe, represents a substantive cosmopolitanism shared with J.K. Huysmans.

Seeing ‘humans as part of a co-produced environment’, Morris was an ‘activist on behalf of the future’, campaigning for a socialism based on the harmony of the individual and the social, of the Fine of aesthetics and the Good of ethics.

Morris’s socialist vision, firmly tied to the Middle Ages, was ethical, promoted the individual, and viewed state governance as minimal and local.

Though Morris and Ernest Belfort Bax co-wrote a manifesto and two editions of a book on socialism, the two diverged in their views of the roles of history and utopianism in socialism.

Engels and Morris reinterpreted Darwin in order to denaturalise capitalist competition and replace it with socialist cooperation as the next stage of evolution.

Mabb discusses ten of his works of art which demonstrate the ways in which capitalism ‘abuses Morris designs for purposes which Morris never intended ..., undermining the utopian possibilities which the designs originally attempted to negotiate’.

A key figure in the tradition of Ecosocialism, Morris is as much a theoretical figure as Herbert Marcuse, as both are critical aestheticians who equated ‘art for art’s sake’ with ‘art for politics’ sake’, and fought to protect the world from industrial capitalism.

Reactions to the Royal Society of London’s report on the *Global Food System* carry echoes of both *Brave New World* and *Looking Backward*, whereas *News from Nowhere* provides a much better model of the way in which human support systems would work in a truly ecological society.

Robert Tressell’s explanation of surplus value is similar to that in Morris’s *A Dream of John Ball* of the seductive lie that we all can become rich by robbing each other.

*News from Nowhere* – ‘a perfect description of an ecological society’ – is an expression not of desire, but of the necessity for a sustainable world, while the anarchist collectives of Republican Spain (1936-37) provide us with a practical model of ‘ecosocialism’ which worked, despite the depredations of the Spanish Civil War.
Since the 1970s, more than twenty sources have recognised Morris as a radical pioneer of a new environmental ethic, as Morris’s writings anticipate the need for an ecocentric world-view based on ‘local production for local need’.

Critiques by E.P. Thompson, John Goode, Perry Anderson, and Paul Meier all strove to assimilate Morris into their own Marxist theories which acknowledged Morris’s fusion of aesthetics and politics.

Morris’s socialism is relevant because of his experience as an artist, his emphasis on the qualitative aspects of work to make it pleasurable, and his focus on the creative imagination. Moreover, his views of socialism reveal why so-called socialist regimes in the past have failed because work was treated as toil.

Just as Morris used newspapers and magazines in order to spread the socialist word, so the William Morris Society website reaches a wider public, sharing Morris’s socialist vision in a non-profit manner.

During his last years, Morris may have conceded the need to campaign for parliamentary power in order to mend divisions between socialist factions, but he remained steadfast in his focus on ‘making Socialists’ who would support a revolution.

For his socialist conception of the mythical village community of the mark, Morris drew upon the Victorian historians and philologists who wrote about Teutonist ideology from their own liberal or conservative viewpoints.

Whereas the *Commonweal* version of *A Dream of John Ball* give prominence
to Morris’s disgruntlement with the kind of political agitation pursued by both the anarchist and the reformist factions of the Socialist League, the Kelmscott Press edition represents Morris’s encouragement of a reflective style of socialist propaganda based on ‘slow rumination’.

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