William Morris: An Annotated Bibliography
2012–2013

David and Sheila Latham

This bibliography is the seventeenth 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 includes books, pamphlets, articles, exhibition catalogues, and dissertations about Morris, arranged alphabetically by author within each of the following five categories:

- General 17 - 47
- Literature 48 - 81
- Decorative Arts 82 -118
- Book Design 119 -131
- Politics 132 -151

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 151 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


A Galician translation of Morris’s 1889 prose romance *A Tale of the House of the Wolfings*.

An Italian translation of two of Morris’s political lectures: ‘How We Live and How We Might Live’ and ‘Useful Work v. Useless Toil’.


This fine-press, limited-edition book (forty-five copies) presents a selection of Imogen Cunningham’s photographs paired with poetry and prose by Morris, whom she explains inspired her work.

A French translation of Morris’s 1897 prose romance *The Water of the Wondrous Isles*.

A new Italian translation of Morris’s 1891 *News from Nowhere* includes introductory comments on the pun in the title and on Morris anticipating a consumer society for which unlimited growth will homogenise our world.

A handy pocket-size collection of Morris’s political verse includes his *Chants for
Socialists, his agnostic ‘Apology’ from *The Earthly Paradise*, and his prose essay ‘How I Became a Socialist’.


Anxious to print his first Kelmscott Press book, Morris wrote to George Campfield on 16 February 1891 about re-cutting two decorative initials for *The Glittering Plain*.


A French translation of volume one of Morris’s 1896 prose romance *The Well at the World’s End*.


A French translation of volume two of Morris’s 1896 prose romance *The Well at the World’s End*.


This hybrid paperback of the 1894 Kelmscott Press edition includes Walter Crane’s illustrations and Morris’s initials, but with a Garamond font.


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


In a four-page letter dated ‘Nov. 24’, Morris recommends rescinding the workhouse restrictions for out-of-door relief, though such palliatives will not improve the sham system; he concludes: ‘you can make any use of this letter you please’.
PART II: PUBLICATIONS ABOUT MORRIS


Among the most radical theorists of education, Morris argues in his political lectures for alternatives that are relevant to our twenty-first-century debates.


As a director for five years of the largest copper and arsenic supplier in Europe, Morris gained first-hand experience with corporate enterprise which would later fuel his persuasive critiques of capitalism in his political lectures.


A review of the newly revamped William Morris Gallery in London as it re-opens to the public after a £5 million overhaul.


The stages of Morris's life as a painter, poet, designer, socialist, printer, and prose-romance author show a Ruskinian respect for the details of nature.


Peter is well remembered for his dedication to the Morris Society as chair of the Committee, editor of the *Newsletter*, and organiser of the East Midlands Study Group, as well as his career as a Senior Lecturer at the University of Nottingham.


The story of Morris's marriage with Jane and Jane’s affair with Rossetti is told in the context of the marriages of Rossetti with Elizabeth Siddal, of Edward and Georgiana Burne-Jones, and of Euphemia Gray with Ruskin and with Millais.
   The Art Fund of Great Britain has awarded the Museum of the Year prize to the William Morris Gallery ‘for highlighting innovative and creative ways to bring objects and collections to life’.

   Peter Locke (1929-2012) was an architect who helped rescue Kelmscott Manor for the Society of Antiquaries.

   Published to coincide with the reopening of the William Morris Gallery in 2012, this guide ‘tells the story of Morris’s life and work through fifty key objects from the Gallery’s collection, made by Morris and his close friends and family’.

   Of the 188 publications annotated, 14 are works by Morris, 49 are general concerns about Morris, 42 are about his literature, 52 are about his decorative arts, 11 are about his book designs, and 20 are about his politics.

   Review of the September 2012-January 2013 ‘Pre-Raphaelites: Victorian Avant-Garde’ exhibition at the Tate Britain, London, comments on the artists’ circle that gathered around Morris’s Red House, highlights the work of women artists, and discusses Morris’s revolutionary politics and belief in art for people of all classes.

   A survey of the lives of Morris and Burne-Jones indicates how they inspired each other’s work despite differences in the class of their families, their interests in Gothic architecture or in late-medieval painting, and in associating with craftsmen and socialists or with high society. Burne-Jones may have felt some resentment of Morris’s wealth and talent, but his combining Morris’s features with his own in his depiction of King Arthur in Avalon suggests the depth of their enduring partnership.

   A laudatory portrait of Morris as a creative genius praises the renovated William Morris Gallery as a ‘jewel’ of museums.
The Art Fund of Great Britain has awarded the Museum of the Year prize to
the William Morris Gallery.

This well-annotated edition of more than 500 letters by Jane Morris indicates
her committed interest and involvement in her husband’s work.

33. O’Sullivan, Patrick. ‘Devon Great Consols and William Morris.’ *Reports and
Transactions of the Devon Association for the Advancement of Science*, 145 (2013): 181-
98.
Having severed his ties with the Devon Great Consols copper mines by 1877,
Morris gained experience as a director that influenced his socialism and
ecological ideas, and the charge that there were arsenic emissions from his
wallpapers is an ‘urban myth’.

34. ----. ‘Environmentalist or Hypocrite? William Morris and Arsenic – Guilty or
Andrew Mehurg’s accusations in Part I are refuted in Part II, with O’Sullivan’s
persuasive arguments repeated from his ‘Devon Great Consols and William
Morris’ (see #33 above).

Morris anticipated E.F. Schumacher’s emphasis on local decentralisation, which
the national government ignores when building wind turbines and solar
photovoltaic arrays.

Jane was an active artist, an engaging conversationalist, a skilled household
manager, and an unconventional personality whose relationships with her
husband and her lovers were complex.

Morris’s playful and affectionate parenting style reflects his reading of Dickens’s
novels.

The William Morris Gallery has reopened following a £5 million refurbishment.


40. Rager, Andrea Wolk. “‘Not on the Straight Line, but on the Spiral’: Frederick H. Evans and the Gothic Inheritance.” PhotoResearcher, 20 (October 2013): 30-45. Twenty-five photographs taken by Frederick Evans during the 1880s trace a journey across the grounds of Kelmscott Manor that is almost identical to a fictional itinerary followed in News from Nowhere.

41. Ribeyrol, Charlotte. ‘William Morris et les Couleurs du Moyen Âge.’ Romantisme, 157.3 (2012): 53-64. Morris developed in both his poetry, essays, and decorative arts a ‘reminiscent’ use of colour based on his political reappraisal of the Middle Ages as a ‘land of colours’, which he contrasts with the bleakness of his own industrial age.


45. ‘Space Race.’ Crafts, 242 (May-June 2013): 11. The William Morris Gallery is among the ten finalists for the Art Fund Prize for museum of the year.

With no frontiers left for exploration, Morris, like Jules Verne and R.L. Stevenson, sought travels on water and visions of romance, starting with his two homes on the Thames and then his travels to Iceland.

LITERATURE

Morris’s linguistic experiments reflect the contradictions in such Victorian philologists as Max Müller, as Morris sought to denationalise English in his poetry and prose with an inclusive Adamic speech.

Due to differences ‘in the political context and outlook…, Morris’s Sigurd remains closer in spirit to the princely figure of Fáfnisbank in the medieval sources than does Wagner’s Siegfried’.

Morris rejected the hegemony of the novel in favour of the literary romance as a vehicle for expressing his political ideals.

The pastoral Thames invites us to ‘travel into the past’, leading us upriver towards an idyllic England unspoiled by change.

The calligraphic ‘Praise of Venus’ from A Book of Verse, wherein ‘striving … is intimately bound to ornament’, and the utopian News from Nowhere, wherein the surface appearance of women disrupts the peace, demonstrate how Morris politicises the relation of desire with the visual surface of order.

In comparison with Gissing’s New Grub Street, which ‘implicates its writer and readers in the process of creating satirical representations of a society from which
they cannot distance themselves’, Morris’s News from Nowhere employs satire ‘as a connective device, projecting onto a desired future a fictional dissolution of social, political and economic hierarchies’.

In his 1856 review of Men and Women, Morris divides Browning’s poems into four groups: ‘themes of art and music’; ‘belief and doubt’; ‘love-poems’; and, most influential for Morris, dramatic ‘action rather than thought’.

A study of the editorship and essays for The Oxford and Cambridge Magazine shows that Morris and William Fulford were the chief contributors to the surprising success of a student paper.

Following the conservative-radical aesthetics of Carlyle and Ruskin, Morris composed and designed The Glittering Plain to illustrate the Teutonic ideals of Old Icelandic culture as central to England’s rightful legacy.

Though Morris could not have seen performances of morality and mystery plays, he had access to library editions, so that his ‘Sir Galahad, A Christmas Mystery’, Love Is Enough, and The Tables Turned are steeped in the traditions of these medieval genres and the estates satires.

News from Nowhere is discussed with W.H. Hudson’s A Crystal Age, Edward Bellamy’s Looking Backward, William Dean Howells’s Altrurian series, and H.G. Wells’s A Modern Utopia as critiques of capitalistic, mechanised, mass-market contemporary print-culture.

Morris invites nineteenth-century working-class readers to identify with the suffering of workers in John Ball’s Peasants’ Revolt of 1381, and by drawing upon tales of ritual self-sacrifice he invokes an aesthetic or emotional response
meant to unite and motivate the community.


In terms of Edward Said’s notion of ‘late style’, Morris writes against the transgressions of gothic terrors to create prose romances that dramatise the simultaneous fulfilment and denial of ‘individual satisfaction and communal happiness’.


An analysis of *The Defence of Guenevere, and Other Poems, Sigurd the Volsung, Chants for Socialists, A Dream of John Ball, Roots of the Mountains*, and *News from Nowhere* reveals that Morris was committed to an ideal of violent battle, with combat paradoxically presented as ‘a renewing and regenerative force’. For Morris, it is not peace but violence which provides a ‘physical experiential basis for knowing’.


Dreams and wizardry intertwine with erotic love in Morris’s fantasy tales of the 1890s that conflate Norse sagas with medieval England.


Gardenia is the author’s new fictional utopia set in 2211, his variation of Morris’s *Nowhere*.


A brief overview of Morris’s early stories in *The Oxford and Cambridge Magazine* and poems in *The Defence of Guenevere* suggest his concerns as an eco-socialist, with characters coerced by economic and class imperatives.


Boldly emphasising ‘the otherness of *Beowulf*’, Morris’s translation is an uncompromising ‘experiment in literary medievalism’, with a pronounced ‘archaizing’.


Morris’s approach to communal life in *News from Nowhere* is compared with the experimental communes of Robert Owen, Marge Piercy’s *He, She, It*, and Gene
Roddenberry’s *Deep Space 9.*

67. Mardar, Andreea Mihaela. ‘Utopia or the Ideal State: The Case of *News from Nowhere.*’ *Studies on Literature, Discourse and Multicultural Dialogue: Language and Discourse* [Romania], 21 (December 2013): 1096-103.

Whereas utopias deny multiculturalism in favour of uniformity and isolation, Morris’s *News from Nowhere* includes conflict and difference where everyone is not happy but happier than the Victorians.


Morris’s ‘The Defence of Guenevere’ is included in a discussion of pedagogical approaches.


A comparison of Hudson’s *A Crystal Age* (1882) and Morris’s *News from Nowhere* suggests that the influences of Victorian discourses on evolutionary and feminist thought helped to engage readers intellectually, emotionally, and politically.


The middle of Morris’s *News from Nowhere* is suspended between a functioning new society and an unpromising past; however, contemporary readers’ awareness of the theories of Marx and Darwin would have provided them with an opportunity to construct a middle narrative.


In comparison with Chaucer, whose work is full of interruptions, ‘the relationship between text and image in [Morris’s] work creates an interrupted reading pattern that is analogous with his sense of the fluidity of the boundary between past and present’.


In *Love is Enough*, Morris deals with the challenge of the mid-line caesura by practising a subtle alliterative verse-form and introducing at the end of one line the chief alliterative letter of the next pair of lines.

73. Pieri, Giuliana. ‘The Myth of Psyche in the Work of D’Annunzio and Burne-Jones.’ In *Text and Image in Modern European Culture.* Ed. Natasha Grigorian,

Gabriele D’Annunzio’s ‘Psiche giacente (Da Burne-Jones)’, a poem from his Poema Paradisiaco, was inspired by a Burne-Jones drawing for Morris’s scene of Cupid first finding Psyche from ‘The Story of Cupid and Psyche’, a tale from The Earthly Paradise.


In writing his review of the Roberts Brothers edition of News from Nowhere, the author of Looking Backward may have influenced his own 1897 sequel, Equality, a less urban, less centralised vision of utopia.


News from Nowhere is a Ruskinian Gothic utopia dramatising the holistic vision of art, play, pleasure, and work, but as a rebuttal to Bellamy’s technological utopia, it looks back to the fissure between More’s Utopia and Bacon’s New Atlantis and forward to Kim Stanley Robinson’s Mars trilogy of the 1990s.


News from Nowhere is a ‘medieval bridge to the future’, a vision of an organic culture that rejects reliance on technological development.


Morris distances his poetry and fiction from his own modern world by setting them within medieval or classical contexts and narrating them with the ‘voices of others’, always with the radical ‘renovation of art’ as his goal.


Examples from Morris’s The Life and Death of Jason and The Earthly Paradise show that Tolkien learned from his reading of Morris how to embed different types of poetry into the larger scheme of his legendarium.

79. Ullal, Kathleen. “And my deeds shall be remembered, and my name that once was naught”: Regin's Role in Sigurd the Volsung and the Fall of the Niblungs.” The Journal of William Morris Studies, 19 (Summer 2012): 63-73.

Representing Morris’s interest in memory and history, Regin illustrates the role of ‘other’, giving voice to the losers who have been displaced by the victors in
the ‘battle’ of history.

Dreams led Morris to the depths of the psyche, but The Defence of Guenevere is not a dreamy medieval escape but an avant-garde volume of ‘starkly dramatic realism’; The Earthly Paradise is a postmodern poem ‘self-conscious and reflexive’ in its concern for the ‘pastness of the past’; and Sigurd the Volsung is a collaborative sequence of legends and myths at the root of northern culture, ‘the barbarous beginnings of our race’.

Morris’s ‘The Love of Alcestis’ tale from The Earthly Paradise influenced Browning’s Balaustion’s Adventure (1871), with Browning echoing passages by Morris but resisting Morris’s socialist views.

DECORATIVE ARTS

Not seen.

Nineteenth-century Canadian architecture and craftspeople knew and shared Morris’s support for the ‘harmonious fusion of craft, architecture, and design’.

Recent Marxists suggest replacing Marx’s mole metaphor for the working class with the slithering movement of snakes, an appropriate context for understanding ‘change, growth, and contestation’ as the foundation of Morris’s design theory exemplified in his African Marigold fabric (1876) and the paradigms of evolutionist biology in Darwin’s study of earthworms (1881).

Adapting Ovid’s story of a king’s transformation, Morris’s The Woodpecker tapestry engages ‘issues of meditation and mutation … within the context of discourse on evolution’ by Darwin and Spencer concerning the ‘triumphant emergence of becoming from being’, of psychical from physical.

This study centres on Morris’s theoretical texts and the historic context of his
decorative art. Its chapters are devoted to the ideal of the Middle Ages, Gothic art as a living art, the unity of the arts and the function of the machine, the happy worker and the aims of popular art, nature and pattern design, and the relation of his theories applied to his designs. In German.


Catalogue of the November 2013-March 2014 exhibition at the Museum Villa Stuck in Munich includes lavish illustrations of the rooms, staircases, and furnishings for the home Morris intended to be a ‘whole environment’, a ‘total work of art, as a setting for a different way of life’.


As the home Morris considered his earthly paradise, Red House is well illustrated here with its architectural designs, decorative stairwells, fireplaces, furniture, and embroideries.


Reviewing Juan A. Gaitán’s curatorship of the ‘Material Information’ 2012 exhibition at Bergen, Norway, Bull argues that Gaitán misreads Morris and is out of date in not recognising changes in studio ideals since the 1990s.


Long before Morris and Ruskin, Charles Winston’s 1847 study of Ancient Glass Paintings advocated preserving the medieval fabric of historic buildings rather than trying to improve them by stylistic restoration.


Perry’s ‘Walthamstow Tapestry’, displayed in the renovated William Morris Gallery, suggests a brutish view of the common people that could not be more different from Morris, who saw the urban poor as brutalised but redeemable.


This multilingual source-book of designs by Morris draws heavily upon the collections of the Victoria and Albert Museum.

93. Dynna, Christer, and Juan A. Gaitán. ‘Om et Varslet Museumssingrep: Kuratoren Utduyper [Revisiting Industrial Realities within a Museum Context].’

Juan A. Gaitán, curator of the ‘Material Information’ 2012 exhibition at Bergen, Norway, explains that little has changed in art since Morris’s Arts and Crafts Movement despite changes in the conditions of labour and production.


The diverse decorative projects undertaken by the British artist Robert Anning Bell (1863-1933) in Liverpool show the influence of the ideals promoted by Pre-Raphaelite painters and by Morris and the Arts and Crafts Movement.


Philadelphia architect William Lightfoot Price’s furniture, produced between 1901-06, demonstrates ‘his commitment to the Arts and Crafts philosophy in general and to Morris’s idea of a banded workshop in particular’.


On 1 May 2013 Christie’s (London) sold a late nineteenth-century embroidered hanging by May Morris and an embroidered bedspread (circa 1900) made by Morris & Co.


A study of the influence of molecular thinking on our perceptions of vital matter includes a discussion of Morris’s lectures on the organic principle of the ornamental.


Registered designs for wallpapers and textiles held at the National Archives, Kew, include designs by Morris that provide a rich resource for researchers.


Wallpapers like Jasmine and Vine and commissions like the Green Dining Room exemplify how Morris pursued the ideals of Pre-Raphaelitism by combining fine art and decorative art, with nature and medieval art as his two sources for beauty and the medieval guild as his model for collaborative production.


Morris’s Red House and Henry David Thoreau’s Walden retreat in
Massachusetts were inspired by the wish to escape the modern city, and both had a huge effect on modernist architecture.

   This instructional craft book includes ten new projects for quilts and home accessories, plus fifty-five individual applique designs in Morris’s style.

   As a photographer, Lady Clementine Hawarden ‘prefigures Morris’s call to simplify and beautify her home’, aesthetically re-presenting daily domestic life as creative work.

   In *News from Nowhere* and his lecture on ‘Textile Fabrics’, Morris warns against imitating Japanese craftsmanship because of its limited political agency.

   Bemoaning the emphasis on technology and digital sketches prepared by today’s laptop-carrying architects, McNee champions craft and humanism over perfection, using Red House as an example.

   This lavishly illustrated coffee-table book reproduces images of Morris’s *Pomona* and *Angeli Laudantes* tapestries, the Morris chair designed by Webb, ceramic tiles, and several designs for wallpaper and textiles.

   Morris and Richard Wagner are the progenitors of design theory as *gesamtkunstwerk*, ‘the total work of art’, the two sharing identical premises concerning socialism, the decay of art as a social crisis, and Arts and Crafts as a life-giving force.

   Morris’s and Ruskin’s arguments for the revival of folk crafts influenced early twentieth-century art production in Europe, Japan, and India.

   The William Morris *Heroines Screen* in three embroidered panels was created by
Morris and his sister-in-law in 1860.


Windows designed by Burne-Jones and made by Morris and Co. have been returned to Gordon Chapel in Fochabers, Moray, near Scotland’s Gordon Castle.

Morris’s forte was as a designer of household furnishings, establishing ‘The Firm of fine art workmen’.

Morris’s utopian vision was a return to his humble collective experiment with the founding in 1861 of Morris, Marshall, Faulkner and Co., which in turn was a retroactive inspiration for Hermann Muthesius, Walter Gropius, and Nikolaus Pevsner.

Instructions and illustrations are provided for sewing projects, including slippers and toys, using printed fabrics designed by Morris.

As design director of MRA Architecture and Interior Design, Srivastava selects items from the Victoria and Albert Museum’s permanent collection that inspire her, including Morris’s *Wreath* wallpaper (1876).

Wallpapers by Morris are included in a discussion of wallpapers by such designers as Sonia Delaunay, Charles Burchfield, Alexander Calder, and Adolf Loos.

This illustrated introduction to Morris’s designs for wallpapers, textiles, and books includes 359 illustrations (310 in colour).

Wilde did not later reject Morris: he ‘perceives, and exploits a radical potential in his aesthetic and socialist thought that Morris himself could not endorse
without abandoning the Ruskinian ethics to which he was committed’. 


The focus is on Clayton and Bell, on Lavers, Barraud and Westlake, and on Heaton, Butler and Bayne, with less attention to Morris and Co. because A.C. Sewter’s two-volume catalogue raisonné (1974-75) is so thorough.

**BOOK DESIGN**


An exhibition of original woodcuts for the failed fine-press edition of *The Earthly Paradise* presented alongside the mass-market editions suggests that Morris and Burne-Jones’s first project was ‘the instigator in the founding of the Kelmscott Press’ twenty years later.


Morris’s influence on cloth bindings went far beyond the two covers he designed for *Love Is Enough* (1873) and an edition of *The Earthly Paradise* (1891).


The recent sale at Bloomsbury auctions of private-press books, prints, and drawings collected by Laurence Hodson (founder of the Essex House Press with C.R. Ashbee in 1898) included many items from the Kelmscott Press.


A brilliant designer for not only the decorative arts, Morris produced books for his Kelmscott Press that ‘had a huge influence on the appearance of printed matter of every kind’.


Morris is briefly included as influential with his calligraphy and illustrations for illuminated manuscripts.

Miller’s My Book House is ‘structured according to the [architectural] book-design principles developed by William Morris’, with volume 5 of this American series following ‘all the primary principles of Morris’s book layout’ for the Kelmscott Press.


In reports of Morris’s 1893 talk to the Arts and Crafts Exhibition Society, Morris is quoted as predicting that books will be replaced in fifty years by ‘bottles with patent stoppers’, like the new wax cylinders for phonographs.


Two chapters are devoted to a comparison of the capitalist mass-printing productions and the craftwork of private presses and radical weeklies, with the examples of A Dream of John Ball and News from Nowhere (as they appeared in Commonweal and in their Kelmscott Press editions) and examples of verses from Chants for Socialists.


Morris influenced the work of the Swedish book designer Akke Kumlien (1884-1949).


J.W. Northend (1855-1933), founder of the Sheffield printing company J.W. Northend Ltd., was a devoted follower of Morris’s standards for printing design.


Morris’s calligraphy, illuminated manuscripts, and Kelmscott Press editions are experiments in combining ‘graphic and discursive meanings with rhetorical and social dimensions’.

POLITICS


Since Morris attacked the ugliness and degeneracy of English cities, subsequent
urban theorists over the years have studied the poor hygiene and living
conditions, the dehumanizing architecture, the commercial culture of
advertising, and the efforts at conservation.

133. Davidson, Emily, and Kaley Kennedy. *Agitate Educate Organise*. Halifax, Nova
The catalogue of an art installation featuring hand-printed wallpapers by Emily
Davidson describes the purpose to ‘depict women’s labour struggles during
Morris’s time in order to critique the absence of these struggles from his work’.

134. Demoor, Marysa. “‘Als Ich Kan”: Flanders and the Work of William Morris.’
Morris’s translation of two medieval Flemish poems as ‘Mine and Thine’ and
his *Commonweal* columns on ‘The Revolt of Ghent’ show his interest in the
medieval culture of Flanders as a socialist model.

England: Herbert Spencer, Thomas Huxley, and William Morris.’ In *Aesthetic
Morris saw the wasteful organisation of labour in society as an example of
inequities in a capitalist society that could be addressed and rectified through
socialism.

Matthew Slocombe, director for the Society for the Protection of Ancient
Buildings, explains why he prefers the term ‘repair’ over the destructive process
of ‘restoration’, and refers to SPAB’s commitment to Morris’s ideals and its
origins in his radical politics.

137. Holland, Owen. ‘William Morris’s Utopian Optics.’ *Victorian Network* [online],
5.1 (Summer 2013): 44-64.
Morris secularises Thomas Carlyle’s metaphor of a spiritual optics with a visual
rhetoric in his lectures and *Commonweal* columns that is opposed to the ‘narrowly
empiricist’ focus of ‘practical socialists’, and then in *News from Nowhere* he
reconceptualises the means to change the future.

138. Ingleby, Matthew. ‘Utopian Bloomsbury: The Grounds for Social Dreaming in
William Morris’ *News from Nowhere’*. In *Utopian Spaces of Modernism: British Literature
Local perspective is crucial in *News from Nowhere*, as Morris’s socialism arose from
his disgust with capitalism violating his local environment, while the mixed
demographics of Bloomsbury exemplified the ‘moderating position between
capitalism and labour’ and the need to decentralise London from a socio-spatial
value system.


Among the nineteenth-century debates over the terms of individualism and collectivism, Morris was reductive in his rejection of anarchism as an individualist doctrine antithetical to socialism.


William Cobbett’s radical books of the 1820s and 1830s provided Morris with examples of an indigenous socialism in the rural cottage-craft economy of fourteenth-century England.


A summary of News from Nowhere concludes that Morris’s holistic approach to the ‘connectedness of work, art, social relations, space, and human happiness’ is the ‘essence of the sociological imagination’.


Morris was a leading revolutionary who referenced values from the past in his cultural protest against the modern, industrial, capitalist civilization.


With the alternative societies envisioned in News from Nowhere and A Dream of John Ball, with the Arts and Crafts business practices of Morris and Co., with his understanding of architectural heritage exemplified through SPAB, and with his commitment to revolution advocated in different socialist parties, Morris lived a life that remains a model for how we might change an industrial world in conflict with its natural environment. If Morris returned today we might expect him to pursue his anti-Parliament principles at the level of local communities.


Not seen. The title may be translated as The Marxism of William Morris: The Idea behind the Arts and Crafts Movement.

145. -----. ‘William Morris’s Socialism and Marxism: Thoughts Underlying Arts &
Crafts Movements.’ *Political Economy Quarterly*, 50.3 (October 2013): 85-87. [In Japanese.]

Not seen.


In his review of Bellamy’s *Looking Backward*, Morris argued against the suggestion that increased mechanisation would translate into reduced hours of labour.


Rather than believing, as Ruskin and Morris did, that craft in itself can be liberating, Marx believed that control over one’s time is fundamental to the emancipation of labour.


Morris’s 1890 weekly series on ‘The Development of Modern Society’, outlining the ideals of Germanic tribal culture, and his ‘Notes on News’, with columns attacking T.H. Huxley’s ‘On the Natural Inequality of Men’, added rich contexts for his serialised *News from Nowhere*.


Morris’s radical ideals were not pursued in the ways that Ebenezer Howard had originally intended for his Garden City at Letchworth.


Recognising the need for human regulation, Morris sought ‘the development of alternatives to the justice administered by the state’, providing in *News from Nowhere* examples of ‘popular authority’ or ‘the law of the folk’.


Georgiana Burne-Jones immersed herself in the politics of preserving the rural character of Rottingdean by campaigning for election to the Parish Council and writing an *Open Letter to the Electors of Rottingdean about Parish Councils* with Morris’s approval despite his rejection of reforms as palliatives.
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