

William Morris: An Annotated Bibliography 2010-2011

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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:

General	15-63
Literature	64-105
Decorative Arts	106-157
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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

1. *L'art et l'artisanat*. Trans. Thierry Gillyboeuf. Paris: Payot & Rivages, 2011, 110 pp.
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).
2. *Arte y artesanía, 1881-1893*. Ed. and Trans. Vicente López Folgado. San Lorenzo del Escorial: Editorial Langre, 2011. 271 pp.
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).
3. *Comment Nous Pourrions Vivre*. Trans. Serge Latouche. Le Pré-Saint-Gervais: Le Passager Clandestine, 2010. 89 pp.
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'.
4. *A Dream of John Ball*. Haslet, Texas: Plum Park Press, 2011. 247 pp.
This miniature edition, limited to twelve copies, is printed from the 1888 Reeves & Turner edition.
5. *Hiçbir Yerden Haberler: Ütopya Dizisi 4*. Trans. Meral Alakus. Istanbul: Say, 2011. 302 pp.
A Turkish translation of Morris's 1891 utopian romance, *News from Nowhere*.
6. *Noticias de Ninguna Parte*. Trans. Juan José Morato. Madrid: Capitán Swing Libros, 2011. 298 pp.
An early Spanish translation in 1903 of Morris's 1891 utopian romance, *News from Nowhere*.
7. *Le Pays Creux*. Trans. Maxime Massonnat. Paris: aux Forges de Vulcain, 2010. 52 pp.
A French translation of Morris's 1856 short story, 'The Hollow Land'.
8. *Un rêve de John Ball*. Trans. Marion Leclair. Intro. Joël Chandelier. Paris: aux Forges de Vulcain, 2011. 101 pp.
A French translation of Morris's 1888 prose dream-vision, *A Dream of John Ball*.
9. '“Socialism” and “What we have to look for”: Two Unpublished Lectures by William Morris'. Ed. Florence S. Boos. *The Journal of William Morris Studies*, 19 (Winter 2010): 9-51.
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.

10. *The Tables Turned or Nupkins Awakened—A Socialist Interlude*. Dir. Garry Merry. Perf. at the Coach House, Kelmscott House, by the New Factory of the Eccentric Actor, 2 May 2010. London: William Morris Society, 2010. CD.
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.
11. ‘William Morris’s “Commercial War”: A Critical Edition’. Ed. Florence S. Boos. *Journal of Pre-Raphaelite Studies*, ns 19 (Fall 2010): 45-65.
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”’.
12. ‘William Morris’s “Equality”: A Critical Edition’. Ed. Florence S. Boos. *Journal of Pre-Raphaelite Studies*, ns 20 (Spring 2011): 51-78.
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.
13. *The Wood Beyond the World*. Ed. Robert Boenig. Peterborough, Ontario: Broadview Press, 2010. 236 pp.
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.
14. *William Morris: Motifs*. Paris: Éditions Place des Victoires, 2011. 600 pp.
Published as a ‘sourcebook for artists and beginning graphic designers’, this book contains six hundred images of Morris’s creative work, mainly from those held in the collections of the Victoria and Albert Museum.

PART II: PUBLICATIONS ABOUT MORRIS

General

15. Abbott, Thea. 'Arnold Dolmetsch in Literature'. *Consort*, 67 (Summer 2010): 88-105.
Dolmetsch recalled that Morris, attending one of his concerts, was moved to tears by the beauty of his virginal playing.
16. Adamson, Glen. 'Firm Following'. *Crafts*, 230 (May-June 2011): 42-47.
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 Mansion'. *Art Newspaper*, 20.218 (2010): 15.
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-First Century'. *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010, 1-11.
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).
19. Boos, Florence S. *Socialist Aesthetics and the 'Shadows of Amiens'*. Kelmscott Lecture 2007. London: William Morris Society, 2011. 64 pp.
The origins of Morris's life-long views of architecture, of history as a repository 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.
20. Bullen, J.B. *Rossetti: Painter and Poet*. London: Frances Lincoln, 2011. 270 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 Beauty: The Victorian Avant-Garde 1860-1900*. London: V & A Publishing, 2011. 296 pp.
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.
22. Capet, Antoine. 'Between *Ouvriérisme* and Élitism: The Dualism of William Morris'. *The Journal of William Morris Studies*, 19 (Summer 2011): 31-46. Many of the apparent paradoxes concerning Morris's love of beauty and his interest in the working class arise from his dislike of modern, elitist sophistication and his passion for returning to the sources of popular folk art.
23. Christian, John. *Edward Burne-Jones: The Hidden Humorist*. London: British Museum Press, 2011. 112 pp.
Thirteen cartoons from the 1860s and 1870s, poking fun at Morris cooking, drinking, weaving, reading aloud, and trying to remove his shoes, are prefaced with a brief discussion of the amused affection and underlying tension which the cartoons reveal about Burne-Jones's feelings for Morris.
24. Coupe, Robert. *Illustrated Editions of the Works of William Morris in English*. 2nd edition. Burnaby, British Columbia: Lonsdale & Young, 2011. 306 pp. 'Several entries found only after publication' of the first edition (2002) are added, errors are corrected, and descriptions are more extensive in this second edition.
25. Crawford, Alan. *After Kelmscott: The Arts and Crafts Movement in the Cotswolds*. Kelmscott Lecture 2009. London: William Morris Society, 2010. 47 pp.
Years after Morris moved into Kelmscott Manor, the pastoral Cotswolds attracted Ernest and Sidney Barnsley and Ernest Gimson with their Arts and Crafts furniture workshops, Katherine Adams and her bookbindery, C.R. Ashbee's Guild of Handicraft for furniture, jewellery, and metalwork, and later Gordon Russell and his workshop for furniture and radio cases.
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.
27. ----. 'The Journal of the William Morris Society'. *The Journal of William Morris Studies*, 19 (Winter 2011): 12-21.
The fifty-year history of *The Journal* is told since its beginnings in 1961, from

- 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*.
28. Cruise, Colin. ‘“Sick-sad dreams”: Burne-Jones and Pre-Raphaelite Medievalism’. *Yearbook of English Studies*, 40.1/2 (2010): 121-40.
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 Kelmescott *Chaucer* and for Morris & Co. stained glass are contrasted with Ford Madox Brown’s *Chaucer Reading in the Court of Edward*.
 29. D[oolittle], H[ilda]. *White Rose and the Red*. Ed. Alison Halsall. Gainesville: UP of Florida, 2009. xlviii, 341 pp.
A fictional biography of Elizabeth Siddal which explores the charged interpersonal relationships between Morris, Siddal, and Rossetti.
 30. Donas Botto, Maria Isabel. ‘On (Re)Building the City: William Morris and the Regeneration of the British City’. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 15-27.
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.
 31. Dunstan, Angela. ‘“I Am Plain Morris”’: Re-imagining the Everyday William Morris in H.D.’s *The White Rose and the Red*. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 155-74.
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.
 32. Faulkner, Peter. ‘The Odd Man Out’. *Journal of the Decorative Arts Society 1850 to the Present*, 34 (2010): 76-91.
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.
 33. Flanders, Judith. ‘Literature Personified’. *TLS*, 12 August 2011: 17.
Review of the 28 October 2011- 29 January 2012 exhibition ‘William Morris: Story, Memory, Myth’ at the Two Temple Place gallery, London.
 34. Freeman-Moir, John. ‘Crafting Experience: William Morris, John Dewey,

- and Utopia'. *Utopian Studies*, 22.2 (June 2011): 202-32.
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.
35. Greene, Vivien. *Utopia Matters: From Brotherhoods to Bauhaus*. New York: Peggy Guggenheim Collection, 2010. 18-19, 64-71, 123-24.
The catalogue of the 23 January-11 April 2010 'Utopia Matters' exhibition at the Deutsche Guggenheim Museum in Berlin and the 1 May-25 July 2010 exhibition at the Peggy Guggenheim Collection in Venice includes stained glass, tapestries, embroideries, wallpaper, Kelmscott book illustrations, and the Morris adjustable-back chair.
36. Greenlaw, Lavinia. *Questions of Travel: William Morris in Iceland*. London: Notting Hill Editions, 2011. xxvii, 191 pp.
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'.
37. Hale, Piers J. 'Of Mice and Men: Evolution and the Socialist Utopia. William Morris, H.G. Wells, and George Bernard Shaw'. *Journal of the History of Biology*, 43.1 (2010): 17-66.
The anti-Malthusian and neo-Lamarckian 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.
38. ----. 'William Morris, Human Nature and the Biology of Utopia'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 107-27.
Preferring Darwin's later consideration for a neo-Lamarckian 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.
39. Harris, Gareth. 'Gallery Opens Next Month'. *Museums Journal*, 111.9 (September 2011): 13.
A new gallery, Two Temple Place in London, will open with an exhibition, 28 October 2011-29 January 2012, from the collection of the William Morris Gallery.
40. Highmore, Ben. 'William Morris and the Art of Living'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 175-79.
'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.
41. Jamison, Andrew, Steen Hyldgaard Christensen, and Lars Boton. 'William Morris and Arts and Crafts'. *A Hybrid Imagination: Science and Technology in Cultural Perspective*. San Rafael, California: Morgan & Claypool, 2011. 71-73. 'One of the more influential "movement intellectuals"', Morris resisted 'technological optimism', lectured about the proper use of machinery, and anticipated criticism of our globalised marketplace.
 42. Johnson, Edward Thomas. 'Revival and Antiquation: Modernism's Musical Past'. Diss. University of California at Santa Barbara, 2011. The fourth chapter, entitled 'Arnold Dolmetsch and the Musical Arts and Crafts', studies Dolmetsch's engagement with the Arts and Crafts movement, with particular attention to his relationship with Morris, and the creation of the 'Green Harpsichord'.
 43. Kingsley, Jenny. 'William Morris – the Social Conscience of Arts and Crafts'. *Art Book*, 17.4 (November 2010): 19-21. Visits to three of Morris's homes (Water House, Red House, and Kelmscott House) provide insight into his life and accomplishments.
 44. Kinna, Ruth. 'Morris, Watts, Wilde and the Democratization of Art'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 87-108. G.F. Watts and Oscar Wilde shared Morris's hatred of the degeneration of art, but Watts fought to change moral decline by championing the heroism of ordinary people, while Wilde emphasised the individualism of creative genius rather than Morris's interest in a communal 'art of the people'.
 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.
 46. Latham, David, and Sheila Latham. 'William Morris: An Annotated Bibliography 2008-2009'. *The Journal of William Morris Studies*, 19 (Winter 2011): 112-39. Of the one hundred and forty items annotated, two are publications by Morris, thirty are general publications about Morris, twenty-one concern his literature, fifty-four his decorative arts, eleven his book design, and twenty-two his politics.
 47. Levitas, Ruth. 'After Morris: Warwick Herbert Draper and the Pursuit of Utopia'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 29-51. Living in Kelmscott House from 1910 to 1915, Draper was a founding mem-

- 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.
49. Margolies, Jane. 'Preserving an Arts and Crafts Idyll'. *Style 1900: Antiques & Interiors*, 24.3 (Fall 2011): 28-31.
Now declared an historic district, Rose Valley is a suburb of Philadelphia where the American architect William Price attempted in 1901 to establish a community based on Morris's *News from Nowhere*, converting mills into housing and building new homes from local stone, focusing on a Guild Hall for cultural meetings.
50. Marsh, Jan. '“The author of The Earthly Paradise by Dante Gabriel Rossetti”': A Newly-Discovered Drawing of William Morris'. *The Journal of William Morris Studies*, 19 (Winter 2011): 7-11.
A pencilled sketch of Morris by Rossetti in 1858 was owned by Louisa Crabbe, an actress known as Ruth Herbert, who modelled for thirteen portraits by Rossetti.
51. Miles, Rosie. 'Virtual Paradise: Editing Morris for the Twenty-First Century'. *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 231-53.
Under the general editorship of Florence Boos, the *Morris Online Edition* will make scholarly editions of Morris's texts readily available within the digital contexts of the internet which we are only now beginning to understand.
52. Morgan, Benjamin Joseph. 'The Matter of Beauty: Materialism and the Self in Victorian Aesthetic Theory'. Diss. University of California at Berkeley, 2010.
The aesthetic theories of Morris, Walter Pater, Grant Allen, and Vernon Lee focus on bodily sensations rather than moral feeling, because they believe that 'aesthetic pleasure makes enjoyable the interconnectedness of bodies, minds, and matter'.

53. Morris, Jane. *The Collected Letters of Jane Morris*. Ed. Jan Marsh and Frank C. Sharp. Woodbridge, Suffolk: Boydell and Brewer, 2011. xxiii, 486 pp.
The well-annotated edition of over five hundred letters by Jane Morris indicates her interest and involvement in her husband's work.
54. Parham, John. 'The Trajectory of a Victorian Ecology'. *Nature, Culture & Literature*, 6 (2010): 57-98. Reprinted in *Green Man Hopkins: Poetry and the Victorian Imagination*. Amsterdam: Rodopi, 2010. 57-98.
In this discussion of a reconsidered romanticism, Morris and Ruskin, with their many parallels, are central to our contemporary ecological concerns.
55. Parkins, Wendy. 'Jane Morris's Art of Everyday Life at Kelmscott'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 133-54.
More important than her illicit affairs, Jane Morris implemented at Kelmscott Manor her husband's 'principles of simplicity, hospitality, and "the beauty of life"', as well as developing friendships with such creative women as Mary De Morgan and Marie Spartali Stillman.
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).
57. Pinkney, Tony. *William Morris: The Blog. Digital Reflections, 2007-2011*. Southend-on-Sea, Essex: Kelmsgarth Press, 2011. 152 pp.
The informal commentary revolves around six topics: *News from Nowhere*, socialism, cultural theory, utopianism, neo-Victorianism, and Morris's 'quirkiness and prickliness'. The blog concludes with 'Future Directions' which urge us to maximise the space available in Kelmscott House in order to renew Morris for new generations by pursuing the ideals of utopianism.
58. Preston, Peter. 'Afterword'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 275-78.
The essays in *William Morris in the Twenty-First Century* offer new starting points for reconsidering Morris's nineteenth-century work and the 'ways in which Morris made use of both the past and the future'.
59. Rubens, Godfrey. *The Pre-Raphaelites and Their Friends in Oxford*. [London]: City Printing, 2010. 40 pp.
Morris takes centre stage in this illustrated account with a map of the people and places in Oxford associated with the Pre-Raphaelites. A list of Morris &

Co. works in Oxford is included.

60. Tuoby, Thomas. 'William Morris: Story Memory Myth'. *British Art Journal*, 12.3 (Winter 2011): 102.

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.

61. Whittaker, Esmé. *William Morris: Story Memory Myth*. London: Two Temple Place, 2011. 72 pp.

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.

62. Wilson, Simon, and John Mullan. 'Pride of Place'. *Royal Academy Magazine*, 113 (Winter 2011): 31.

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.

63. Youngs, Malcolm. *Later Owners of Red House*. Bexley Heath: Friends of Red House, 2011. 63 pp.

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

64. Agathocleous, Tanya. *Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century: Visible City, Invisible World*. Cambridge: Cambridge UP, 2011. 145-62.

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.
65. Arata, Stephen. 'Rhyme, Rhythm, and the Materiality of Poetry: Response'. *Victorian Studies*, 53.3 (Spring 2011): 518-27.
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'.
66. Bennett, Phillipa. 'Rejuvenating Our Sense of Wonder: The Last Romances of William Morris'. *William Morris in the Twenty-First Century*. Ed. Phillipa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 209-28.
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.
67. Bloom, Harold. 'William Morris (1834-1896): From *The Story of Sigurd the Volsung*'. *Till I End My Song: A Gathering of Last Poems*. New York: Harper, 2010. 171-74.
An excerpt from his last heroic poem shows Morris's uniqueness in his detachment from swift movement and savage violence with no 'moralizing judgments'.
68. Boos, Florence S. 'The Defence of Guenevere: A Morrisian Critique of Medieval Violence'. *The Journal of William Morris Studies*, 18 (Summer 2010): 8-21.
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'.
69. ----. 'The Ideal of Everyday Life in William Morris' *News from Nowhere*'. In *The Literary Utopias of Cultural Communities, 1790-1910*. Ed. Marguérite Corporaal and Evert Jan van Leeuwen. Amsterdam: Rodopi, 2010. 141-70.
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.
70. Boothe, Howard. 'Dreaming Better Dreams: D.H. Lawrence, the Wilkinsons, and William Morris'. *D.H. Lawrence Review*, 36 (Autumn 2011): 27-42.
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

in William Morris's *The Wood beyond the World*. *Portals of Power: Magical Agency and Transformation in Literary Fantasy*. Jefferson, North Carolina: McFarland, 2010. 23-43.

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.

72. Cowan, Yuri. 'Everyday Material Culture in the Medieval Tales of *The Earthly Paradise*'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 43-64. In *The Earthly Paradise* Morris transforms such medieval artefacts as 'ornaments, tools, instruments, weapons, and ... books ... into actors in the narrative'.
73. Davis, Laurence. 'Everyone an Artist: Art, Labour, Anarchy, and Utopia'. In *Anarchism and Utopianism*. Ed. Laurence Davis and Ruth Kinna. Manchester: Manchester UP, 2009. 73-98.
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.
74. Gad, Fadwa Mahmoud Hassan. 'Utopian Fiction and Imperial Homogeneity: The Case of William Morris's *News from Nowhere* (1890) and Yussuf Sybaai's *The Land of Hypocrisy* (1949)'. In *Colonization or Globalization?: Postcolonial Explorations of Imperial Expansion*. Ed. Silvia Nagy and Chantal J. Zabus. Lanham, Maryland: Lexington Books, 2010. 41-56.
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.
75. Halsall, Alison. 'H.D. and the Victorian Spectres of *White Rose and the Red*'. *College Literature*, 38.4 (Fall 2011): 115-33.
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'.
76. Hanson, Ingrid. '"Bring Me that Kiss": Incarnation and Truth in William Morris's *The Defence of Guenevere, and other Poems*'. *English: The Journal of the English Association*, 39 (Winter 2010): 349-74.
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.

77. ----. ‘“Hopeful Strife and Blameless Peace”: William Morris and the Uses of Violence’. Diss. University of Sheffield, 2010.
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.
78. ----. ‘“The Measured Music of our Meeting Swords”: William Morris’s Early Romances and the Transformative Touch of Violence’. *The Review of English Studies*, ns 61.250 (June 2010): 435-54.
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’.
79. Hildebrand, R. Jayne. ‘*News from Nowhere* and William Morris’s Aesthetics of Unreflectiveness: Pleasurable Habits’. *English Literature in Transition*, 54 (December 2011): 3-27.
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.
80. Hughes, Linda K. ‘Visible Sound and Auditory Scenes: Word, Image, and Music in Tennyson, D.G. Rossetti, and Morris’. In *Media, Technology and Literature in the Nineteenth Century: Image, Sound, Touch*. Ed. Colette Coligan and Margaret Linley. Farnham, Surrey: Ashgate, 2011. 137-57.
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’.
81. Kent, Eddy. ‘Green Cosmopolitanism in Morris’s *News from Nowhere*’. *The Journal of William Morris Studies*, 19 (Winter 2011): 64-78.
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.
82. Kumar, Krishan. ‘The Ends of Utopia’. *New Literary History*, 41.3 (Summer 2010): 549-69.
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

Present Text'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 193-207. *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.

84. Levine, Naomi. 'Trebled Beauty: William Morris's Terza Rima'. *Victorian Studies*, 53 (Spring 2011): 506-17.
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 Lancelot.
85. Mayer, Jed. 'A Darker Shade of Green: William Morris, Richard Jefferies, and Posthumanist Ecologies'. *The Journal of William Morris Studies*, 19 (Winter 2011): 79-92.
In *News from Nowhere* Morris is reacting to what is depicted as a negative ecological shift in Richard Jefferies's *After London* (1885) by converting the empowerment of nature into a positive redemption welcomed by humanity in the future.
86. McManus, Helen Smith. 'Endless Work: A Victorian Discourse of Politics'. Diss. University of California at Los Angeles, 2010.
'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'.
87. Meyer, Andrew J. 'Occasions of Wildness: Literature, Simultaneity, and Habitation'. Diss. University of Washington, 2010.
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.
88. Pinkney, Tony. 'The Dialectic of Nature in Nowhere'. *The Journal of William Morris Studies*, 19 (Winter 2011): 50-63.
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.

89. ----. 'Visions of Ecotopia in *News from Nowhere*'. In *William Morris in the Twenty-First Century*. Ed. Phillipa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 93-106.
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*.
90. Qiping, Yin. 'Did William Morris Once Opt for Escape?' *Foreign Literature Studies*, 32.1 (February 2010): 80-88.
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.
91. Roe, Dinah. 'William Morris'. In *The Pre-Raphaelites: From Rossetti to Ruskin*. London: Penguin, 2010. xxiv-v, 188-238.
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*.
92. Saltzman, Benjamin A. 'William Morris' [s] "Golden Wings" as a Poetic Response to the "Delicate Sentiment" of Tennyson's "Mariana"'. *Victorian Poetry*, 49.3 (Fall 2011): 285-99.
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.
93. Sasso, Eleonora. 'George Gissing, William Morris and Socialist Pathways'. In *Writing Otherness: The Pathways of George Gissing's Imagination*. Ed. Christine Huguet. Haren, Netherlands: Equilibris, 2010. 239-53.
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'.
94. ----. *How the Writings of William Morris Shaped the Literary Style of Tennyson, Swinburne, Gissing, and Yeats: Barthesian Re-writings Based on the Pleasure of Distorting Repetition*. Lewiston, N.Y.: Edwin Mellen Press, 2011. iv, 205 pp.
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.)
95. Schenk, Gabriel. 'The Living Past in William Morris's Late Romances'. *The Journal of William Morris Studies*, 19 (Summer 2011): 20-30.
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'.
96. Schwartz, John Pedro. "To Help the Nation Save its Soul": Museum Purposes in James's *The Princess Casamassima*. *Victorian Literature and Culture*, 38.1 (March 2010): 239-54.
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.
97. Shadurski, Maxim. 'Debating National Identity in Utopian Fiction (Morris, Benson, Read)'. *TRAMES: A Journal of the Humanities & Social Sciences*, 15.3 (2011): 300-16.
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.
98. Shea, Daniel P. "Abortions of the Market": Production and Reproduction in *News from Nowhere*. *Nineteenth-Century Contexts*, 32.2 (June 2010): 153-72.
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'.
99. Smith, Bethany J. "Changed Utterly": Narrative Transformations in William Morris and W.B. Yeats's "Easter, 1916." *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, 23:4 (2010): 231-37.
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.
100. Sumptor, Caroline. 'Machiavelli Writes the Future: History and Progress in Richard Jefferies's *After London*'. *Nineteenth-Century Contexts*, 33.4 (2011): 315-31.
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.
101. Tontiplaphol, Betsy Winakur. 'Good(s) Sonnets: Hopkins's Moral Materiality'. *Victorian Poetry*, 49.2 (Summer 2011): 73-92.
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.

102. Trazzi, Armando. 'Il pensiero utopico di William Morris'. Diss. University of Padua, 2009.

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*.

103. Vaninskaya, Anna. *William Morris and the Idea of Community: Romance, History and Propaganda 1880-1914*. Edinburgh: Edinburgh UP, 2010. 232 pp. 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.

104. Wilson, David Glyn. 'Iconicity in Conceptual Blending: Material Anchors in William Morris's *News from Nowhere*'. In *Semblance and Signification*. Ed. Pascal Michelucci. Amsterdam: Benjamins, 2011. 269-88.

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.

105. Wong, Alexander. 'Aesthetic Effects and Their Implications in "Rapunzel", "The Wind", and other Poems from William Morris's *The Defence of Guenevere*'. *The Journal of William Morris Studies*, 19 (Winter 2010): 52-65. '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

106. 'A Belief in the Power of Beauty: A Selection of Works by May Morris'. *American Artist*, 74.814 (2010): 68-69.

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.

107. Braesel, Michaela. 'Melchior Lechter and Edward Burne-Jones: The Wall Painting in the Pallenberg-Saal, Cologne'. *Journal of Pre-Raphaelite Studies*, ns 20 (Fall 2011): 50-62.
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 is an inspired genius, and Burne-Jones's with Ruskin (and Morris) that the artist is a practising craftsman.
108. Camus, Marianne. 'Le (Mé)tissage selon William Morris'. In *Tissage et Métissage: Le Textile dans l'art (XIX-XXe Siècles)*. Ed. Valérie Dupont. Dijon: Éditions universitaires de Dijon, 2011.
A study of the significance of textiles in the art of the nineteenth and twentieth centuries which includes a chapter on Morris. (Not seen.)
109. Christian, John, Helen Dunstan-Smith, Michael Whiteway, and Peter Cormack. *The Pre-Raphaelites and William Morris: Artists, Designers and Craftsmen*. Tokyo: Exhibition Catalogue Committee, 2010. 159 pp. In Japanese and English.
Catalogue of 'The Pre-Raphaelites and William Morris' exhibition held at Iwaki City Art Museum, 11 September-24 October 2010; Yokosuka Museum of Art, 30 October-26 December 2010; and Museum Eki Kyoto, 25 February-27 March 2011, curated by John Christian and Helen Dunstan-Smith, advised by Michael Whiteway for the decorative arts, and with essays by John Christian and Peter Cormack. (Not seen.)
110. Cormack, Peter. 'Arts and Crafts Reflections in Burne-Jones and Stained Glass'. *The Victorian*, 38 (November 2011): 10-12.
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.
112. DeDominicis, Jill A. 'Rachel Carren: A Study in Beauty'. *Ornament*, 34.5 (July 2011): 34-39.
Designs for jewellery, such as her 'William Morris/Winslow Homer disc necklace', by American artist Rachael Carren, draw upon textile designs by Morris.
113. Elffers, Joost. *William Morris: Giftwrap Papers*. Potsdam: H.F. Ullmann, 2010. 12 pp.
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).
115. ‘From the Artist’s Studio’. *Cover: Modern Carpets and Textiles for Interiors*, 26 (Winter 2011): 112-13.
In order to mark its 150th anniversary, Morris & Co. has launched four archive collections of cotton prints, embroideries, wallpaper, and woven fabrics, including ‘Kelmescott Tree’ by May Morris, and ‘Mary Isobel’ by J.H. Dearle.
116. Garnett, Natasha. ‘Head Over Hilles’. *World of Interiors*, 30 (September 2010): 60-71.
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 Kelmescott churchyard.
117. Gere, Charlotte. ‘William Morris and the “Palace of Art”: Red House and the Two Kelmescotts’. *Artistic Circles: Design and Decoration in the Aesthetic Movement*. London: V & A Publishing, 2010. 158-72.
Red House was Morris’s Palace of Art, Kelmescott Manor his dream home and Arts and Crafts garden, while Kelmescott 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.
118. Green, Penelope. ‘The Dumpster Beautified’. *New York Times*, 14 January 2010: 3.
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.
119. Harrod, William Owen. ‘Clarity, Proportion, Purity, and Restraint: The Biedermeier and the Origins of Twentieth-Century Modernism’. *Centropa*, 10.2 (2010): 106-27.
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.
120. Hart, Imogen. *Arts and Crafts Objects*. Manchester: Manchester UP, 2010. 246 pp.
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 Kelm-

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.

121. ----. 'An Enchanted Interior: William Morris at Kelmscott House'. In *Rethinking the Interior, c.1867-1896: Aestheticism and Arts and Crafts*. Ed. Jason Edwards and Imogen Hart. Farnham, Surrey: Ashgate, 2010. 67-83. With its uncluttered spaces for work and for pacing up and down, and with its unity of sunlit walls hung with designs which act like an extended canvas uninterrupted by single pictures, Kelmscott House exemplified Morris's decorative daring.
122. ----. 'Time and the Everyday in the Work of William Morris'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 25-42. Morris's lectures on design, and the spiral patterns of his textiles and wall-papers, reveal his conception of time in relation both to the present and the 'progression' of history.
123. Harvey, Charles, Jon Press, and Mairi Maclean. 'William Morris, Cultural Leadership, and the Dynamics of Taste'. *Business History Review*, 85 (Summer 2011): 245-71. Pierre Bourdieu's theories of the ways in which taste formation and transmission arise from class competition, are exemplified by the success of Morris & Co. in shaping Victorian taste via social networking with the ruling class.
124. Herdman, Sue. 'At Home with Morris'. *Grand Designs*, 87 (May 2011): 88-93. A profile of Morris as architect and founder of the Arts and Crafts movement which focuses on Red House, its restoration in 1952, and its current ownership by the National Trust.
125. Hewlings, Maud. 'Memento Morris'. *World of Interiors*, 31.7 (July 2011): 104-05. A portfolio of textile designs which pay homage to the rich, naturalistic designs of Morris presents nine textiles illustrated here with prices.
126. Hill, Michele. *More William Morris Appliqué: Spectacular Quilts & Accessories for the Home*. Edwardstown, South Australia: Country Bumpkin, 2010. 216 pp. An introduction to Morris and his aesthetic philosophy is followed by patterns for ten quilts or wall hangings based on Morris's designs for embroideries and other textiles.
127. ----. *William Morris: Floral Sampler*. Edwardstown, South Australia: Country Bumpkin, 2010. 4 pp.

- A folded sheet which provides a pattern for a thirteen-block appliqué quilt based on Morris wallpaper and textile designs.
128. ----. *William Morris: My Renaissance*. Edwardstown, South Australia: Country Bumpkin, 2010. [4] pp.
A folded pattern-sheet for a quilt which incorporates designs from tiles and architecture.
129. ----. *William Morris: 'Strawberry Thief'*. Edwardstown, South Australia: Country Bumpkin, 2010. [12] pp.
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.
130. Husslein-Arco, Agnes, and Alfred Weidinger, ed. *Schlafende Schönheit: Meisterwerke Viktorianischer Malerei aus dem Museo de Arte de Ponce; [anlässlich der Ausstellung Schlafende Schönheit. Meisterwerke Viktorianischer Malerei aus dem Museo de Arte de Ponce; Belvedere Wien, 14. Juni - 3. Oktober 2010]*. Wien: Belvedere, 2010.
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.)
131. Huxtable, Sally-Anne. 'Re-reading the Green Dining Room'. In *Rethinking the Interior, c. 1867-1896: Aestheticism and Arts and Crafts*. Ed. Jason Edwards and Imogen Hart. Farnham, Surrey: Ashgate, 2010. 25-40.
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*.
132. Jackson, Lesley. *20th Century Pattern Design: Textile & Wallpaper Pioneers*. New York: Princeton Architectural Press, 2011. 10-13, 14.
Morris revolutionised pattern design and inspired J.H. Dearle and a host of other designers.
133. Mander, Nicholas. 'Ranged against the Machine'. *World of Interiors*, 31.7 (July 2011): 92-103.
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.
134. Marsh, Jan. 'La Belle Iseult'. *The Journal of William Morris Studies*, 19 (Summer 2011): 9-19.
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.
135. ----. 'Red House: Past and Future'. In *William Morris in the Twenty-First Century*. Ed. Philippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 53-69.
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.
136. Miller, Elizabeth C. 'Sustainable Socialism: William Morris on Waste'. *Journal of Modern Craft*, 4.1 (March 2011): 7-25.
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.
137. Morley, Christopher. 'Reform and Eastern Art'. *Journal of the Decorative Arts Society 1850 to the Present*, 34 (2010): 112-36.
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.
138. 'Morris, Marshall, Faulkner & Company'. *A History of Graphic Design for Rainy Days, 1776-1994*. Berlin: Gestalten, 2011. 34-37.
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.
139. Murray-Fennell, Michael. 'William at Windermere: William Morris at Blackwell, Cumbria'. *Country Life*, 14 July 2010: 86-87.
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.
140. Nunn, Pamela Gerrish. 'Bewitched, Bothered and Bewildered by the Beauty of Life'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 109-31.
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*.
141. O'Neill, Morna. *Walter Crane: The Arts and Crafts, Painting, and Politics, 1875-1890*. New Haven: Yale UP and the Paul Mellon Centre for Studies in British Art, 2010. 67-73; 108-12.
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*.
142. Parkins, Wendy. 'Feeling at Home: Gender and Creative Agency at Red House'. *Journal of Victorian Culture*, 15.1 (2010): 62-81.
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.
143. Parry, Linda, David Cathers, Diane Boucher, Ann Lane Hedlund, and Dru Muskovin. *Arts and Crafts Rugs for Craftsman Interiors*. New York: W. Norton and Crab Tree Farm, 2010.
Includes a chapter on 'The Rugs of William Morris'. (Not seen.)
144. Parry, Linda. 'Obituary: Barbara Morris (1918-2009)'. *The Journal of William Morris Studies*, 18(Summer 2010): 5-7.
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'.
145. -----. 'William Morris and the Arts and Crafts Movement'. *British Textiles: 1700 to the Present*. London: V & A, 2010. 265-67, 295-306.
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'.
146. Petiot, Aurelie. 'Morris, Ashbee and Lethaby in Picardy: Educational Aspects of Touring and Sketching Gothic Architecture for the Arts and Crafts Movement'. *The British Art Journal*, 12.3 (Winter 2011): 42-51.
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'.
147. Poë, Simon. 'William Morris: A Sense of Place'. *British Art Journal*, 22 June 2010: 108-09.
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.
148. Raman, P.G., and Nicola Steenkamp. 'A Return to the Art of "Making" Architecture'. *Architecture South Africa: Journal of the South African Institute of Architects*, September 2011: 41.
Morris defined architecture as 'the art of construction', but education today

- is 'undervaluing the skills involved in making architecture'.
149. Schoeser, Mary. *Sanderson: The Essence of English Decoration*. London: Thames & Hudson, 2010. 42, 45-46.
A brief account of Morris's experiments with the printing of wallpapers which mentions the Firm's designers and best-known patterns.
150. 'Stamp of Approval'. *Selvedge*, 41 (July-August 2011): 7-9.
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.
151. Tannler, Albert M. 'Edward Burne-Jones and William Morris in the United States: A Study of Influence'. *Journal of Stained Glass*, 35 (2011): 43-60.
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.
152. Trench, Lucy. 'William Morris'. *V & A: The Victoria and Albert Museum*. London: V & A Publications, 2010. 38-39.
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.
153. Walter, Hilary Laucks. 'Another Stitch to the Legacy of William Morris: May Morris's Design and Writings on Embroidery'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 73-89.
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.
154. Whorton, James C. *The Arsenic Century: How Victorian Britain Was Poisoned at Home, Work, and Play*. Oxford: Oxford UP, 2010. 222.
Although Morris eventually ceased using arsenical pigments in his wallpapers, he still compared the 'arsenic scare' to 'witch fever'.
155. Willan, Lucie. 'A Sense of Place'. *Hali: The International Magazine of Antique Carpet and Textile Art*, 165 (2010): 97.
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.
156. *William Morris: A Sense of Place*. Bowness-on-Windermere: Blackwell Arts & Crafts House, 2010. 51pp.
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.

157. [William Morris Carpet]. *Hali*, 166 (Winter 2010): 82.

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

158. Alibert-Dutrevis, Florence. 'La question du livre en Europe autour de 1900: William Morris et son cercle: une esthétique hétérodoxe'. Diss. Université Panthéon-Sorbonne, 2011.

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.

159. Boos, Florence. 'A Critique of the Empty Page: Morris's "Lesser Arts" at the Kelmscott Press'. In *William Morris and the Art of Everyday Life*. Ed. Wendy Parkins. Newcastle upon Tyne: Cambridge Scholars Publishers, 2010. 65-84. 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.

160. Faulkner, Peter. 'The Kelmscott *Chaucer* and the Golden Cockerel *Canterbury Tales*'. *The Journal of William Morris Studies*, 19 (Winter 2010): 66-80.

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.

161. Hatt, Michael. 'The Book Beautiful: Reading, Vision, and the Homosexual Imagination in Late Victorian Britain'. In *Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures*. Ed. Luisa Calè and Patrizia di Bello. Basingstoke, Hampshire: Palgrave Macmillan, 2010. 174-81.

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

162. Heel, J. V. 'Le Musée Meermanno'. *Art et Métiers du Livre*, 287 (2011): 42-53.

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.
163. Koch, Jeannette. 'A Dream of John Ball: William Morris'. *New Bookbinder*, 31 (2011):78.
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*.
164. Maret, Russell. 'Letters, Words and Books'. *Matrix*, 30 (Autumn 2011): 13-19.
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.
165. McKitterick, David. *The Cambridge History of the Book in Britain*. Ed. David McKitterick. Cambridge: Cambridge UP, 2009. 83-85, 662-64.
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.
166. Peterson, William S., and Sylvia Holton Peterson. *The Kelmscott Chaucer: A Census*. New Castle, Delaware: Oak Knoll, 2011. 280 pp.
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.
167. Proctor, Robert. *A Critical Edition of the Private Diaries of Robert Proctor: The Life of a Librarian at the British Museum*. Ed. J.H. Bowman. Lampeter, Wales: Edwin Mellen Press, 2010. 428 pp.
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.
168. Russem, Michael. 'Fine Printing's Design Problem'. *Parenthesis*, 21 (2011): 52-53.
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

169. Arutiunova, Anna Georgievna. 'Istoki Formirovaniia Idei "Sotsialistov Chuvstva" V Anglii V 80-90-E Gg, Xix V'. *Vestnik Moskovskogo Universiteta, Serii 8: Istoriia*, 3 (2010): 66-78. (Russian language.)
Morris and his followers constructed an intellectual socialist tradition in Britain from sources as contradictory as Carlyle, Ruskin, and Marx. (Not seen.)
170. Bevir, Mark. *The Making of British Socialism*. Princeton: Princeton UP, 2011. 85-105.
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.
171. Claeys, Gregory. *Imperial Sceptics: British Critics of Empire, 1850-1920*. Cambridge: Cambridge UP, 2010.
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.
172. Gagnier, Regenia. 'Good Europeans and Neo-Liberal Cosmopolitans: Ethics and Politics in Late Victorian and Contemporary Cosmopolitanism'. *Victorian Literature & Culture*, 38.2 (September 2010): 591-614.
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.
173. ----. 'Preface'. In *William Morris in the Twenty-First Century*. Ed. Phillipa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. xv-xix.
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.
174. Harris, Trevor. 'William Morris: Socialist or Modernist: The Historical Contradictions of Craft'. *Art, Politics and Society in Britain (1880-1914): Aspects of Modernity and Modernism*. Newcastle upon Tyne: Cambridge Scholars Publishers, 2009. 41-52.
Morris's socialist vision, firmly tied to the Middle Ages, was ethical, promoted the individual, and viewed state governance as minimal and local.
175. Kinna, Ruth. 'Time and Utopia: The Gap between Morris and Bax'. *The Journal of William Morris Studies*, 18 (Summer 2010): 36-47.

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.

176. Kuskey, Jessica. 'Bodily Beauty, Socialist Evolution, and William Morris's *News from Nowhere*'. *Nineteenth Century Prose*, 38.1 (Spring 2011): 147-82. Engels and Morris reinterpreted Darwin in order to denaturalise capitalist competition and replace it with socialist cooperation as the next stage of evolution.
177. Mabb, David. 'Hijack: Morris Dialectically'. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 153-66.
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'.
178. Macdonald, Bradley. 'Morris after Marcuse: Art, Beauty, and the Aesthetic Tradition of Ecosocialism'. *The Journal of William Morris Studies*, 19 (Winter 2011): 39-49.
A key figure in the tradition of Ecosocialism, Morris is as much a theoretical figure as Herbert Marcuse, as both are critical aestheticists who equated 'art for art's sake' with 'art for politics' sake', and fought to protect the world from industrial capitalism.
179. O'Sullivan, Patrick. 'Editorial: Looking Forward'. *The Journal of William Morris Studies*, 19 (Winter 2010): 3-8.
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.
180. ----. 'Editorial: Still Playing 'the Great Money Trick''. *The Journal of William Morris Studies*, 19 (Summer 2011): 3-8.
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.
181. ----. '¡Homenaje a Aragón!: *News from Nowhere*, Collectivisation, and the Sustainable Future'. *The Journal of William Morris Studies*, 19 (Winter 2011): 93-111.
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.

182. ----. ‘“Morris the Red, Morris the Green” – A Partial Review’. *The Journal of William Morris Studies*, 19 (Winter 2011): 22-38.
 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’.
183. Smith, Peter. ‘Attractive Labour and Social Change: William Morris Now’. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 129-50.
 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.
184. Sumino, Kazuko. *The Relevance of William Morris’s Socialism*. Saarbrücken, Germany: LAP Lambert Academic Publishing, 2011. 196 pp.
 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.
185. Tobin, Thomas J. ‘William Morris 2.0: Spreading Socialist Ideals via the Internet’. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 255-74.
 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.
186. Vaninskaya, Anna. ‘William Morris: The Myth of the Fall’. *The Journal of William Morris Studies*, 18 (Summer 2010): 48-57.
 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.
187. ----. ‘William Morris’s Germania: The Roots of Socialism’. In *William Morris in the Twenty-First Century*. Ed. Phillippa Bennett and Rosie Miles. Oxford and Bern: Peter Lang, 2010. 170-92.
 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.
188. Weinroth, Michelle. ‘Redesigning the Language of Social Change: Rhetoric, Agency, and the Oneiric in William Morris’s *A Dream of John Ball*’. *Victorian Studies*, 53.1 (Autumn 2010): 37-63.
 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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