

Morris's Late Style and the Irreconcilabilities of Desire

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In the first essay in his posthumous collection, *On Late Style*, Edward Said sets out to 'explore the experience of late style that involves a nonharmonious, nonserene tension, and above all, a sort of deliberately unproductive productiveness going against'.¹ The notion of 'late style' seems particularly applicable to the work of William Morris, a writer always acutely aware of tensions and wary of serenity, yet whose romances of the 1890s, I suggest, perform the task of 'highlighting and dramatizing' what Said terms 'irreconcilabilities' in a new way, often in spite of themselves.² As Christine Bolus-Reichert notes, Morris's late romances have until recently been critically sidelined because 'they seem to represent the final, decadent phase of an otherwise aesthetically innovative or socially committed career'. Recent recuperative work, including her own, however, has highlighted their continuity with Morris's politics and his aesthetics. Readings such as Philippa Bennett's, which emphasises the role of wonder in the late romances, or John Plotz's, on the universality of desire in the tales, perform this kind of recuperation. But in doing so, they suggest a shift in Morris's work towards what Said terms 'the accepted notion of age and wisdom', which entails 'a new spirit of reconciliation and serenity', in the service of an internally harmonious but culturally resistant political vision.³ Here, I argue, rather, that in spite of the romances' evident concern with beauty and harmony, their style, their form, and above all their emphasis on the urgency of the erotic, express 'lateness' and dissonance in the form of an attenuated Gothic sensibility which simultaneously refuses and enacts notions of desire, violation and completeness.

If, as Julian Wolfreys suggests, the Gothic may be present 'in the most conventional of narratives and the most unlikely discourses', in the form of fragments, traces, tropes and signs rather than generic markers, it surfaces in Morris's late works in their emphasis on the non-rational, the incarceration of women, in doublings, repetitions and iterations of the self within and across works, and in their emphasis on lushness and excess.⁴ Yet they offer beauty rather than sublimity and undercut the fear or terror associated with the Gothic by their stylistic

refusal of fragmentation or incompleteness. Unlike the early, self-evidently and deliberately disjointed romances which foreshadow and inhabit them, these late works do not immediately suggest a fracturing of identity or a grasping for wholeness.⁵ Nonetheless their very aesthetic expansiveness, and the universality of their generic characters, work in tension with their intertextual, haunted evocations of individual desire to suggest the irreconcilability of individual and communal identity. In resolution of this tension, instead of offering self-sacrificing battle, as do Morris's socialist romances and poems of the 1880s, these late tales posit an economy of boundless abundance and corporeal mutuality through kisses and caresses, which complicate but cannot quite erase the boundaries between the self and the other.

Such abundance is evident in the form of the tales, as well as in their content. While Morris's earliest *Oxford and Cambridge Magazine* romances (1856) and his *Defence of Guenevere* poems (1858) – collections he later respectively described as 'very young' and 'exceedingly young' – offer fragmented glimpses, scenes of somatic dissolution and ghostly reappearances after death, his late romances progress with narrative certainty through the magical events and landscapes of the tales.⁶ They are firmly rooted in the material world, however anti-realist its portrayal; they make solid the ungraspable distances and chronological disjunctions of the earlier stories. Morris's last romance, *The Sundering Flood* (1897) tells a tale of the separation of two lovers, their quest to find each other and their final reunion in an elaboration of the far more uncertain and fragmented early romance 'A Dream'. In this short, uncanny tale within a tale, told by a series of narrators, a momentary failure of understanding between lovers leads to repeatedly deferred consummation as they take on different bodily forms and appear fleetingly to one another over generations. By contrast, in *The Sundering Flood*, Osberne and Elfhild, separated first by the river which gives the tale its name, and then by war and attempted rape, journey through magical lands and encounter supernatural characters, but are finally united physically: 'And he cried out: "O my sweet, where is now *the Sundering Flood?*" And there they were in each other's arms, as though the long years had never been'.

A similar moment of reunion occurs at the end of 'A Dream', but with a less satisfying conclusion: the lovers clasp each other 'after their parting of a hundred years' and cling together lovingly until they 'slowly faded away into a heap of snow-white ashes'.⁷ The Flood suggests amplitude rather than this kind of evanescence, certainty rather than doubt. The multiple narrators of the early story are replaced by a third-person omniscient narrator, except when characters within the tale recount their own adventures. In *The Sundering Flood's* retelling, the landscapes and communities through which the lovers travel are not shifting and oneiric, but detailed and solid.

Yet the very certainty and solidity of these late romances suggests an eva-

sion; they diffuse the unmagical brutalities of violence and death, absorbing them into the tales, but never quite neutralising them. They defer endings by the expansiveness of their narration, and put off old age by magic. While the early romances deal with death via glimpsed ghosts or revenants, and snatched tales of afterlives, and with violence as vivid corporeal sensation, these late tales dramatise instead the struggle between desire and community, continuity and consummation. When deaths in battle occur, they are almost always subsumed into the narrative of desire which brings them about. As Anna Vaninskaya points out, Morris's protagonists consistently choose death of the body rather than the kind of eternal half-life of inaction and loneliness which Hallblithe rejects in *The Story of the Glittering Plain* (1891), or indeed that from which Birdalone rescues the three sisters in *The Water of the Wondrous Isles*. The stories themselves put off the finality of death: they offer conclusions in which death is neither defeated nor embraced but rather deferred by supernaturally long and happy earthly – and earthy – lives.⁸

In *The Sundering Flood*, edited by May Morris from manuscripts after her father's death, there is no final ending for the hero. Rather, Osberne grows older year by year while Steelhead, his mentor, 'changed not at all, but was ever the same'.⁹ Through this doubling, the story itself dramatises the longing for eternal life, without any of the violent transgressions or subversive longings which mark Oscar Wilde's *The Picture of Dorian Gray* (1890).¹⁰ Instead Osberne's maturing is marked, over the years, by the battle violence legitimised by the story, in which he is schooled by Steelhead. While the tale celebrates the vigorous longings and achievements of youth, its ending simultaneously offers up the impossibility of its continuity for the individual and suggests its perpetually re-invigorating presence in community.

Theodore Watts, writing in *The Athenaeum*, noted the untimely quality of youthfulness in the romances: 'at the age of sixty or thereabouts [Morris] is still pouring out his lovely things, more full of the glory of youth, more full of romantic adventure and romantic love, than any of the beautiful poems in his first volume'.¹¹ This is not, as he rightly suggests, the youthfulness of Morris's own younger days; there is little here of the tormented uncertainty which runs through his coruscating, fragmented early works. Instead, these late 'lovely things' explore irreconcilabilities in poetic prose suffused with a 'nonserene' and troublesome longing whose primary object is neither community nor continuity but consummation.

Morris's own body became ill during the later 1890s while his writings concerned themselves more and more with beautiful bodies fully alive. Sensuality is expressed in fantastical worlds in which notions of character are absorbed into the central question of erotic desire and its fulfillment. The stories from this time both expand and circumscribe what might legitimately be desired, freeing their

women from dependence on men, but nonetheless contriving to reduce all the heroines – from *The Hostage* to *Elfhild* via the *Lady of Abundance*, *Ursula*, the *Maid* and *Birdalone* – to universal desiring and desired objects. As Angela Carter argues in relation to the stereotypes of pornography, ‘the nature of the individual is not resolved into but is ignored by these archetypes, since the function of the archetype is to diminish the unique “I” in favour of a collective, sexed being’.¹²

These are not the recalcitrant, awkward, contentious women of Morris’s early poems, but rather uniformly beautiful and sexually responsive young women in the relentless male gaze of the stories. In *The Water of the Wondrous Isles*, with its erotic enumeration of *Birdalone*’s naked body parts by her benign double the wise woman *Habundia*, the ghostly voice of *Guenevere*’s fractured, aggressive, blazonic self-description might be heard. But where the early poem writhes and twists and shifts, *Birdalone*’s moment of self-awareness is continuous with the smoothly confident prose of the story.¹³ The reader is invited to participate in the text’s lingering gaze as *Birdalone* becomes aware of herself by looking and hearing. While there is no distortion or contortion in this description – as there is in *Guenevere*’s – neither does it suggest an active subject. Rather *Habundia*, a benign, mothering *Frankenstein*, brings *Birdalone* into being by her words: from her ‘strong and clean-wrought ankles and feet’ to her ‘carven chin’ and lips ‘of finest fashion’ she is a woman carefully crafted to give pleasure.¹⁴ This moment marks the beginning of *Birdalone*’s adulthood and – in the tale’s textually coercive narrative of availability – her experience of being universally desired.

John Plotz argues that the late romances’ lack of naturalistic individuality or personal interiority arises from their refusal of empathy, in favour of a more active ‘intersubjectively constituted solidarity’.¹⁵ Yet Morris does not allow such solidarity to be the final word of his romances; they are not primarily concerned with the communal good, but with individual – if not individualised – yearning which works alongside universalism and against solidarity. The exigencies of desire are necessarily exclusive to some extent, even within the tales’ narratives of abundant and promiscuous eroticism. Individual desire is evoked, or drawn in from beyond the replete world of the tale, by an explicit textual voyeurism which takes the fairytale motifs of imprisonment, violence and violation and uses them as a source of pleasure.

Plotz suggests that the romances’ ‘depersonalization’ arises not from ‘the elimination of romantic desire and sensual beauty from the texts but rather from a new way of generalizing such desire’. He goes on to qualify this statement by arguing that ‘particular bodies do not disappear from the romances [...]. Bodily beauty is frankly described and treasured, and yet from it follows none of the breathless romance that it would be expected to provide in a Victorian novel’.¹⁶ Bodily beauty – particularly female beauty – is not just described and treasured, however; it is also exploited and objectified in a way which is ‘nonserene’ and

'nonharmonious' in its very insistence on the equation of beauty, erotic desire and availability.

Plotz's endorsement of the intense and widespread corporeal desire of the romances does not fully register its frequently uncomfortable, oppressive or threatening tone for the women who are its objects. Birdalone, desired by almost all the men who come across her, feels compelled to submit to their embraces: from the old castellan who knelt at her feet and 'kissed her hand again, and again, and yet again,' and followed her with his eyes, or the priest who 'caught her hand and kissed it' and longed sullenly for her, to Atra's lover, Arthur, the Black Squire. At the very first sight of her, Arthur, who later becomes her lover, falls to his knees and kisses first one hand and then another, 'and then both the hands together all over the backs of them, and then the palms thereof, and he buried his face in the two palms and held them to his cheeks'.¹⁷ The tales foist this general desirability on their female characters in an echo of the words of the wise woman to the Lady of Abundance in her girlhood: 'henceforth no man who seeth thee once will forget thee ever, or cease to long for thee: of a surety this is thy weird'.¹⁸ Like Birdalone, the Lady of Abundance is offered to readers for their pleasure, in a textual move which insists on the legitimacy of the desires of the body and the crossing of boundaries it entails.

While the early romances explored battle violence between men as a way of crossing boundaries between the world, the self and the other, the late tales dramatise the dissonance between individual and communal desire, act and knowledge. Howard Booth points out, in relation to *News from Nowhere*, that 'the closing chapters [...] indulge an older man's fantasy' in their account of Guest's feelings for Ellen. The late romances replay this element of erotic fantasy over and over again. In doing so they perform the double act of affirming desire expressed through kisses and embraces as a way of knowing, and at the same time demonstrating its limitations and the difficulties of reconciling its vagaries with the common good.¹⁹ As Morris himself commented in a letter to Burne-Jones, discussing his need to take political action: 'I wish I were not so damned old. If I were but twenty years younger. But then you know there would be the Female complication somewhere. Best as it is after all'.²⁰ The sense that the 'Female' is always a 'complication' is elaborated with less subtlety in the late romances than in any of his other works.

The tales themselves serve the function of fulfilling but at the same time whetting desire. In *The Well at the World's End* (1896), Ralph urges the Lady of Abundance, when she pauses in her tale of an earlier lover, to 'go on with thy tale, for the words thereof are as thy kisses to me, and the embracing of thine hands and thy body: tell on, I pray thee'. The kisses and embraces of the tale itself, then, offer a means of both pleasure and knowing, expressed through a fantasy of erotic availability.

In the same tale, Ralph and Ursula's mutual acknowledgement of their love is achieved after Ralph rescues the 'mother-naked' Ursula from 'a huge bear, as big as a bullock', which pursues her as she comes out of the river after bathing. Ursula, having nothing but a little axe with which to attack the bear, does so vigorously; 'but he, [...], having risen to his hind legs, fenced with his great paws like a boxer, and smote the axe out of her hand, and she cried out bitterly and swerved from him and fell a-running again'. Ralph slays the bear, and when Ursula has dressed, he 'cast himself upon her without a word, and kissed her greedily', while she in turn, 'kissed and caressed him as if she could never be satisfied'.²¹ While the *fin-de-siècle* socialist journalism of *Commonweal* and *Justice* offered images of sexual rapacity and vampiric greed as a representation of capitalist exploitation, here transferral of the idea of greed to the realm of shared pleasure suggests an economy of the body rather than of money, in which appetite is mutual rather than predatory.²²

Nonetheless such mutuality is suspect. Greed, a potent signifier of immoral individualism associated in Morris's earlier works with money-love and cowardice, becomes strangely polyvalent in the late romances, suggesting something of the destructive possibilities of desire and its fulfillment. While it is employed in a negative sense to make evident the designs of such evil characters as the King's Son in *The Wood Beyond the World* (1894), who is 'greedy' for the Maid's beauty, it is also used both for the passionate desire of lovers such as Ralph and Ursula, and for the overwhelming yearnings of men who are not entirely evil but rather overcome by a woman's erotic appeal. In *The Water of the Wondrous Isles*, the Black Knight who kidnaps Birdalone has lips 'over-sweet and licorous' and eyes which 'she must needs suffer, as he gazed greedily on the trimness of her feet and legs'. His greedy desire is reprehensible, but not wholly unexpected in the tale, and Birdalone restrains but does not entirely rebuff him.²³ The denial of impermeable boundaries between the self and the other, the acceptance of mutual dependence and intersubjectivity, is here dramatised in all its complexity. Birdalone refuses the touch of the Knight's hand and prevents him from raping her, but she cannot refuse his gaze. The tale itself similarly condemns the Knight but cannot turn away from dwelling on his desires.

There are, in the romances' obsessive dwelling on desire, attenuated elements of what Andrew Smith describes as the essence of 'Male Gothic': 'male violence, female persecution and semi-pornographic scenes'.²⁴ It is a characteristic of Morris's late style, however, that it simultaneously celebrates and neutralises its fragments of the Gothic, offering a lush fantasy in which desire, both mutual and unreciprocated, is expressed through kisses, rather than in the detail suggested by 'semi-pornographic scenes'. Male violence is passed over quickly and female persecution is of short duration, but these motifs nonetheless run through all the romances and drive their plots. In *The Well at the World's End*, Ralph rescues the

Lady of Abundance from her captors, one of whom is leading her 'by a rope tied about her neck [...] as though he were bringing a cow to market', while in *The Sundering Flood* Elfhild twice narrowly escapes rape by the chapman, who first comes to her house and then captures her on the road. In both stories the heroes encounter thralls, torture victims and captives.²⁵

In the representation of overwhelming desire, the tales demonstrate its affinities with violence and its capacity to manipulate rather than reward. In *The Wood beyond the World*, Walter is tantalised by the Lady showing him the Maid's body. She kisses the silent Maid's cheeks and lips, undoes the lacing of her gown and bares her shoulders to show her off to Walter, who is 'shamefaced' and 'confused [...] with the fresh sight of the darling beauty of the maid'. Later Walter secretly observes the Maid being molested by the King's Son, who 'thrust himself close up against her, [...] smiled on her licorously, and took her by the shoulders, and kissed her face many times', while extracting a promise of more from her.²⁶ While the King's Son is odious and deceptive, and the Maid escapes before she must fulfil her promise, there is a textual acceptance of the limitlessness of desire which is at odds with the tale's narrative of escape. In this regard, it intersects with anxious contemporary social as well as literary tropes of violation and oppression.

These are tales which are, as Said writes of Adorno, 'in, but oddly apart from' the present.²⁷ They engage with it obliquely, offering it back to itself in altered form. In 1885, ten years before the publication of *The Water of the Wondrous Isles*, the romance most concerned with female incarceration, Morris had read and publicly commented on W.T. Stead's sensational exposé of the sexual exploitation of young girls in London. In a series of articles entitled 'The Maiden Tribute of Modern Babylon', published in his journal *The Pall Mall Gazette*, Stead provided intimate details of the seduction or abduction and rape of young girls in brothels and private homes in London, comparing the trade to the sacrifice of virgins to the Minotaur in ancient Greece.²⁸ *Commonweal* subsequently carried an account of a meeting 'on the recent exposures', at which Morris is reported to have commented on the economic aspects of prostitution, noting that 'the real Minotaur is Capital – not one man, but the whole system is guilty'.²⁹ Against the gothic, underground machinations of this kind aspect of capitalism, and the class and gender anxieties raised by Stead's reports, Morris sets his anti-realist tales of predation and entrapment overcome by an economy of mutual, corporeal generosity. His political response to Stead's exposures is in large part one which looks for systemic rather than personal causes and emphasises the economic over the sensational. His literary imagination, however, reframes the images of sexual violence and the lushly excessive reportage of these events to write fairy tales which confront, without resolving, the irreconcilabilities of pleasure and desire, coercion and refusal.

As Roger Luckhurst points out, 'the Gothic [...] stands for everything not:

not modern, not enlightened, not free, not Protestant, not English',³⁰ a formulation which works in tension, in Morris's writing, with Said's concept of late style 'going against'. While what Morris's style goes against may not be quite contiguous with Luckhurst's list, he dramatises 'going against' the contemporary world through the anti-realism of the late romances, drawing on familiar Gothic tropes but avoiding the Gothic's frightening transgressions, re-imagining the events of the world in fantastic form, but without terror. In the generalised world of the romances, there are few taboos to transgress, and the boundaries between good and evil may be traversed, as they are by such characters as the Black Knight in *The Water of the Wondrous Isles*, or the Lady of Utterbol's maid, Agatha, in *The Well at the World's End*. In each case the intended capture and ravishment of the tale's protagonist is averted because of their beauty. Yet there are figures located entirely outside the economy of generosity in which beauty and kindness regulate overwhelming desire. The late romances are haunted by the foundational figure of the witch, a shape-shifter who captures young girls, and who evokes the madams whom Stead depicts in the 'Maiden Tribute' as much as the magical sorceresses of fairy and folktale.

The fascination of the witch for Morris is evident across his work, from her early appearance in 'Rapunzel' to her key role in *The Water of the Wondrous Isles* or *The Well at the World's End*.³¹ In 1893 he oversaw the Kelmscott Press publication of Lady Wilde's translation of Meinhold's *Sidonia the Sorceress*, an early favourite with Burne-Jones and Rossetti. The witch, capable of utilising sexuality in the interests of dominance, but unsusceptible to desire, remains as a symbol of trouble, opposition and anxiety in the romance world of acquiescence.

This is not the kind of dissonance which Tony Pinkney suggests characterises Morris's portrayal of Ellen in *News from Nowhere*, who functions in the closed world of Nowhere as a marker of potential future change, 'injecting aesthetic as well as sexual dissonance into a culture that has nearly collapsed into one-dimensional postmodernity'.³² In the lush, desiring worlds of the romances, witches suggest not change and futurity, but rather the fear of what is hidden and deadened; like the people of the Acre of the Undying in *The Story of the Glittering Plain*, they evoke neither journey nor return, but imprisonment, absence and a predatory desire for control which serves as a distorted double to the tales of travelling and returning, touching and discovering.³³

Yet, like the unresolved ghosts of past tales and the shadows of present events, the tales absorb their revenant witches into their amplitude and confidence, offering the pleasures of the tale as both an alternative to the world and a means of understanding it. Said writes of the composer Richard Strauss's late works: 'Truly this world is prehistorical in its freedom from daily pressures and cares, and its seemingly limitless capacity for self-indulgence, amusement and luxury: and this too is a characteristic of twentieth-century late style'.³⁴ While 'self-indulgence,

amusement and luxury' sound rather less purposeful, more languid than Morris's work, there is a sense of all of these qualities in the late romances, in their representation of universal passion and its objects as much as in their dense, highly patterned and repetitive prose.

Indeed these are qualities identified by Morris's contemporaries, notably Swinburne. Reviewing the romances shortly after Morris's death – a fact which surely influences the hyperbolic tone of his article – he describes *The Wood Beyond the World* as a 'beautiful story of adventure and suffering and love which enchanted all readers', and compares Morris with Coleridge, 'the most imaginative, the most essentially poetic, among all poets of all nations and all time'.³⁵ The self-indulgence and amusement in these stories function as a refusal of the dominant literary forms and social structures of Morris's day.

Michael Wood notes, in words which might apply as much to Morris as to Said, that 'it is part of the generosity of Said's critical imagination that he sees "amusement" as a form of resistance. He can do this because amusement, like pleasure or privacy, does not require reconciliation with a status quo or a dominant regime'. At the same time, in Morris's work, it exposes its own aporias. His late style looks forward to the twentieth century in this indulgence of the physical and corporeal alongside the insistence on an aesthetics of alterity, foreshadowing elements of the intensity of Ezra Pound's early Romanticism, and D. H. Lawrence's preoccupation with the corporeal and erotic.³⁶

If there is always, for Morris, the kind of 'relationship between bodily condition and aesthetic style' which Said posits in his analysis of late style, it is a relationship as evident in the irreconcilabilities of age and youth, longing and satisfaction in the texts of the late romances as it is in the energetic battle-lore of the early works. As Said's friend and colleague, Stathis Gourgouris writes, 'late style is precisely the form that defies the infirmities of the present, as well as the palliatives of the past, in order to seek out [its] future, to posit it and perform it even in words and images, gestures and representations, that now seem puzzling, untimely or impossible'.³⁷ To an extent this may seem to be what Morris's work always does, and to that extent, he was always 'late', out of his time. Here, in the late romances, however, haunted as they are by his earlier works, by the literature of the past and by the history of the present, he combines defiance with self-indulgence to create stories which rely, more than any of his earlier work, on the simultaneous performance and denial of consummation, individual satisfaction, and communal happiness.

NOTES

1. Edward W. Said, *On Late Style: Music and Literature against the Grain*, Lon-

- don: Bloomsbury, 2006, p. 7 (Afterwards *Late Style*).
2. Moustafa Bayoumi & Andrew Rubin, eds, *The Edward Said Reader*, New York: Vintage, 2000, p. 437; in Michael Wood, Introduction, *Late Style*, p. xv.
 3. Christine Bolus-Reichert, 'Aestheticism in the Late Romances of William Morris', *English Literature in Transition 1880–1920*, 50.1, 2007, pp. 73–95 (p. 73); Phillippa Bennett, 'Rejuvenating Our Sense of Wonder: The Last Romances of William Morris', in Phillippa Bennett & Rosie Miles, eds, *William Morris in the Twenty First Century*. Oxford and Bern: Peter Lang, 2010, pp. 209–228; John Plotz, 'Nowhere and Everywhere: The End of Portability in William Morris's Romances', *English Literary History*, 74.4, 2007, pp. 931–56 (Afterwards Plotz); *Late Style*, p. 6.
 4. Julian Wolfreys, *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature*, Basingstoke: Palgrave, 2002, p. 10.
 5. See 'A Dream', 'Gertha's Lovers' and 'The Hollow Land', in May Morris, ed, *The Collected Works of William Morris*. 24 vols. London: Longmans, Green, 1910–15, (Afterwards *CW*) Vol. I, pp. 159–175, pp. 176–225, pp. 254–290.
 6. To Andreas Scheu, 5 September 1883, in Norman Kelvin, ed, *The Collected Letters of William Morris*, 4 vols in 5, Princeton: Princeton University Press, 1984–96, Vol. II, 1984, pp. 228–9. Afterwards Kelvin.
 7. *The Sundering Flood*, in *CW*, Vol. XXI, pp. 1–250 (Afterwards *Sundering Flood*), p. 194; 'A Dream', *CW*, Vol. I, pp. 159–175 (p. 174).
 8. Anna Vaninskaya, *William Morris and the Idea of Community: Romance, History and Propaganda, 1880–1914*. Edinburgh: Edinburgh University Press, 2010, p. 59. (Afterwards Vaninskaya); *The Story of the Glittering Plain or the Land of Living Men*, *CW*, Vol. XIV, pp. 211–324 (Afterwards *Glittering Plain*); *The Water of the Wondrous Isles*, *CW*, Vol. XX (Afterwards *Wondrous Isles*), 387 pp.
 9. *Sundering Flood*, p. 250.
 10. Oscar Wilde, *The Picture of Dorian Gray*, New edn, Oxford: Oxford University Press, 2008, 272 pp.
 11. Theodore Watts, Review of *The Wood Beyond the World*, *Athenaeum*, 2 March 1895, pp. 273–4. As in Peter Faulkner, ed, *William Morris: The Critical Heritage*, London: Routledge & Kegan Paul, 1973, pp. 376–380 (p. 379). Afterwards *CH*.
 12. Angela Carter, *The Sadeian Woman: An Exercise in Cultural History*, London: Virago, 1979, p. 6.
 13. 'The Defence of Guenevere', *CW*, Vol. I, pp. 1–10.
 14. *Wondrous Isles*, pp. 16–17.
 15. Plotz, p. 938.

16. *Ibid.*
17. *Wondrous Isles*, p. 106; p. 110; p. 116.
18. *The Well at the World's End*, *CW*, 2 Vols, Vols XVIII & XIX; Vol. XVIII (Vol. I), p. 158. (Afterwards *Well*)
19. Howard J. Booth, 'Dreaming Better Dreams: D. H. Lawrence, the Wilkinsons, and William Morris', *D.H. Lawrence Review*, 36.2, 2011, pp. 31–46.
20. *Kelvin*, Vol. II, pp. 524–5.
21. *Well*, Vol. I, p. 160; Vol. II, pp. 52–53.
22. 'Capital is dead labour, that, vampire-like, only lives by sucking living labour, and lives the more, the more labour it sucks'. *Capital*, abridged edn, David McLellan, ed, Oxford: Oxford University Press, 2008, p. 149.
23. *The Wood Beyond the World*, *CW*, Vol. XVII, pp. 1–130 (p. 60). Afterwards *Wood*; *Wondrous Isles*, pp. 163–164.
24. Andrew Smith, *Victorian Demons: Medicine, Masculinity and the Gothic at the Fin-de-Siècle*. Manchester: Manchester University Press, 2004, p. 71.
25. *Well*, Vol. I, p. 49; *Sundering Flood*, pp. 202–3.
26. *Wood*, pp. 48–49; pp. 60–61.
27. Introduction, *Late Style*, p. xiv.
28. W.T. Stead, 'The Maiden Tribute of Modern Babylon', *Pall Mall Gazette*, July 1885 (in four parts on 6, 7, 8, and 10 July).
29. *Commonweal*, 1.8, September 1885, p. 78.
30. Introduction, Roger Luckhurst, ed, *Late Victorian Gothic Tales*, Oxford: Oxford University Press, 2005, p. x.
31. 'Rapunzel', *CW*, Vol. I, pp. 62–74.
32. Tony Pinkney, 'News from Nowhere, Modernism, Postmodernism', *AE: Canadian Aesthetics Journal*, 15, 2008, http://www.uqtr.quebec.ca/AE/Vol_15 [as accessed 25 June, 2010] (para. 28 of 29).
33. *Glittering Plain*, *CW*, XIV, pp. 211–324 (p. 249).
34. *Late Style*, p. xiv.
35. Algernon Swinburne, 'Review of *The Well at the World's End*', *Nineteenth Century*, November 1896, xl, pp. 759–60. As in *CH*, pp. 414–415 (p. 414).
36. *Late Style*, p. xiv. See H. D., *End to Torment: A Memoir of Ezra Pound*, Norman Holmes Pearson & Michael King, eds, Manchester: Carcanet, 1980, pp. 22–23, and *The Letters of D. H. Lawrence*, James T. Boulton, ed, 5 vols. Cambridge: Cambridge University Press, 1979, Vol. I: 1901–1913, p. 298.
37. Quoted in Michael Wood, Introduction to *Late Style*, p. xv.