

William Morris: An Annotated Bibliography 2006–2007

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This bibliography is the fourteenth instalment of a biennial feature of *The Journal*. We give each original entry a brief annotation meant to describe its subject rather than evaluate its argument. Although we exclude book reviews, we include reviews of exhibitions as a record of temporal events.

We have arranged the bibliography into six subject categories appended by an author index. Part I includes new scholarly editions and translations of Morris's own publications, arranged alphabetically by title. Part II includes books, pamphlets, articles, exhibition catalogues, and dissertations about Morris, arranged alphabetically by author within each of the following five categories:

General	2 – 45
Literature	46 – 85
Decorative Arts	86 – 114
Book Design	115 – 125
Politics	126 – 144

The General category includes biographical surveys and miscellaneous details as well as studies that bridge two or more subjects. The Author Index provides an alphabetical order as an alternative means for searching through the 144 items of the bibliography. Though we still believe that each of Morris's interests is best understood in the context of his whole life's work, we hope that the subject categories and author index will save the impatient specialist from having to browse through descriptions of woven tapestries in search of critiques of 'The Haystack in the Floods.'

With the rising costs of inter-library loan services and personal travel, we would appreciate receiving copies of publications. They can be sent to us at 42 Belmont Street, Toronto, Ontario, Canada M5R 1P8, or by e-mail attachment to dlatham@yorku.ca.

PART I: WORKS BY MORRIS

For practical purposes, this section of the biennial bibliography is limited to translations of Morris and to new critical or scholarly editions of his works. The technology of digital scanners and desktop publishing has made it possible for anyone allegedly to ‘publish’ Morris’s works. For the years 2006–07, *Books in Print Global* lists over 300 editions from various sorts of publishers who will print copies on demand. In addition, the majority of Morris’s texts are freely accessible on the internet through ‘Project Gutenberg,’ and, more important, Florence Boos is organizing a scholarly on-line edition of Morris’s works (see links on the William Morris Society’s websites), which will be cited in our next bibliography.

1. Morris, William. *A Világ-Túlja Erdő*. Trans. Dezső Tandori. Budapest: Eri, 2006. 191 pp.
A Hungarian translation of the 1894 prose romance, *The Wood Beyond the World*.

PART II: PUBLICATIONS ABOUT MORRIS

General

2. Ackroyd, Peter. *Thames: Sacred River*. London: Chatto & Windus, 2007. 123 pp.
Scattered references to Morris’s residences beside the Thames, his boat journeys rowed ‘like some medieval wherryman,’ and his fictional swims in *News from Nowhere* are not always accurate.
3. ‘Artist’s Legacy under Threat.’ *Print Week*, 9 August 2007: 22.
Lamenting cuts to the opening hours of the William Morris Gallery, the author summarizes the significance and influence of Morris and his many achievements.
4. Bentley, D.M.R. ‘(Dis)continuities: *Arthur’s Tomb*, *Modern Painters*, and Morris’s Early Wallpaper Designs.’ In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 17–30.
From the serpentine images and lines of such poems as ‘King Arthur’s Tomb’ and such wallpapers as *Trellis*, *Daisy*, and *Fruit* to the Christian and erotic connotations of the pomegranate, Morris explores the relationship of sacred and profane love praised by Ruskin in *Modern Painters*.

5. Cherry, John. 'Kelmscott Depicted.' In *William Morris's Kelmscott; Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 159–73.

Our impression of Kelmscott Manor is influenced by the many drawings, paintings, embroideries, and photographs by friends who visited Morris and May Morris.

6. Cooper, Nicholas. 'Kelmscott Manor.' In *William Morris's Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 110–30.

Illustrations and drawings document the alterations before and after Morris's residency at the Manor, the home that reinforced his linking of craftsmanship with the vernacular.

7. ——. 'Red House: Some Architectural Histories.' *Architectural History*, 49 (2006): 207–21.

The reputation of Red House divides into four eras: 1859–62 when it was known as similar to designs by Butterfield and Street; the 1890s as a forerunner of the Arts and Crafts and the Queen Anne styles; 1930–60 when Betjeman, McGrath, Strand, Yorke, Read, and Pevsner saw it as a forerunner of the Modern movement; and since the 1960s when its Modernist reputation was refuted and its importance to the Victorian age celebrated.

8. Crossley, Alan, Tom Hassall, and Peter Salway, ed. *William Morris's Kelmscott: Landscape and History*. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. xiii, 210 pp.

An illustrated collection of thirteen essays documents the Morris family's influence on the village of Kelmscott and discusses its archaeological and social history. For annotations of eight of the chapters, see entries for Cherry #5, Cooper #6, Hassall #16, Howard #19, Moggridge #30, Parkinson #139, Parry #37, and Robinson #39.

9. Cumming, Elizabeth. *Hand, Heart and Soul: The Arts and Crafts Movement in Scotland*. Edinburgh: Berlinn, 2006. 240 pp.

A regular speaker in Scotland since the early 1880s, Morris joined Walter Crane, Emery Walker, and T.J. Cobden-Sanderson for an influential lecture series in Edinburgh and Glasgow in 1889. His influence on decorative art, book design, and socialist politics is discussed in association with the work of Rowand Anderson, Walter Blaikie, William Kelly, Jessie King, James

Leatham, James Mavor, James Morris, Francis Newbery, Richard Norman Shaw, and Phoebe Anna Traquair.

10. Davis, Stella. 'At Kelmscott Manor.' *The Journal of William Morris Studies*, 16 (Summer 2006): 47–8.
Davis's poem suggests that the presence of Jane Morris lurks in each corner, but every stone of Kelmscott Manor now stands for William Morris and his achievements, thus making a house he never owned utterly his.
11. Ertl, E. 'Die Behandlung Englischen Kulturgutes im Wiener *fin de siècle*: am Beispiel von Hugo von Hofmannsthal, Hermann Bahr und Peter Altenberg.' Diss. University of Aston, 2004.
Morris's Arts and Crafts work influenced the literature of Hugo von Hofmannsthal, Hermann Bahr, and Peter Altenberg in turn-of-the-century Vienna.
12. Faldet, David. 'The River at the Heart of Morris's Ecological Thought.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 73–84.
News from Nowhere is compared with the revolutionary decorative designs of Morris's Arts-and-Crafts work and with his pioneering commitment to ecology, epitomized in his eight designs for cotton chintzes patterned after the meandering principle of the rivers he loved.
13. Faulkner, Peter. 'William Morris and the *Scrutiny* Tradition.' *The Journal of William Morris Studies*, 16 (Summer 2006): 27–46.
F.R. and Q.D. Leavis curiously dismissed Morris as a sentimental escapist, praising instead the fiction of George Sturt in their defence of a culture of organic communities against a technological industrialism.
14. Fitch, Rodney. 'Inspired.' *Design Week*, 31 August 2006: 10.
Morris inspired Fitch by showing him that 'art, design, craft and culture can combine in an industrial society.'
15. Garnett, Oliver. 'Beneath the Floorboards: A Lost Letter from Philip Webb to William Morris.' *Apollo*, 163 (April 2006): 38–39.
With cheerful details about the Firm's business, Webb's 18 November 1864 letter to an ill Morris was found under the floorboards at Red House, perhaps hidden because of Webb's premature optimism about the Burne-Joneses' month-old baby who died three days later.

16. Hassall, Tom. 'The Kelmscott Landscape Project.' In *William Morris's Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 1–14.
Inspired by *News from Nowhere* and Morris's love for the countryside, the Society of Antiquaries founded the Kelmscott Landscape Project in 1996 'to investigate the archaeological, historical, and ecological context of Kelmscott Manor in the setting of its parish and locality' and 'to investigate means of conserving the heritage.'
17. Heal, Sharon. 'Threat to William Morris Gallery.' *Museums Journal*, 107 (November 2007): 9.
The Morris Gallery at Walthamstow is threatened with financial cutbacks by the government.
18. Hickey, Elizabeth. *The Wayward Muse*. New York: Atria Books, 2007. 293 pp.
This novel is based on the infamous love triangle involving Rossetti and Jane and William Morris.
19. Howard, Jonathan. 'Kelmscott Manor as William Morris Never Knew It.' In *William Morris's Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 131–45.
Though May Morris wished to preserve the Manor for posterity as a tribute to her father, she added furniture, comforts, and conveniences that changed the practical simplicity her father cherished, as shown by detailed diagrams listing the alterations.
20. Kawabata, Yasuo. 'Kenji Ohtsuki and the Tokyo Centenary of the Birth of William Morris.' *The Journal of William Morris Studies*, 16 (Summer 2006): 5–26.
The Japanese scholar, psychoanalyst, and publisher, Ohtsuki (1891–1977), wrote actively on Morris from 1921 to 1935, translated his *Hopes and Fears for Art* and other lectures on art and society, and organized the Maruzen Bookshop Centenary Exhibition featuring 280 items, including several Kelmscott Press books and the Kelmscott *Chaucer*.
21. Latham, David. 'Writing on the Image: How We Write and How We Might Write.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 3–16.

New directions in Morris scholarship stress the interdisciplinary nature of his work, thus overcoming the warning in his short tale from the *Earthly Paradise* about the disintegration of image and text, of structural design and the written word, and of life and art into the undiscernable and the unreadable.

22. ——. *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. xii, 254 pp.
The collection of sixteen essays showcases the varied canon of Morris. The most revolutionary artist, writer, and socialist of the nineteenth century now stands at the centre of interdisciplinary studies in the twenty-first century, challenging academics and artisans alike to pursue an ideal community of scholarship, craftsmanship, and subversive statesmanship. See individual entries for Beaumont #48, Bentley #4, Boos #53, Campbell #54, Cowan #56, Faldet #11, Friesen #57, Herbert #59, Jones #62, Kinna #64, Kirchhoff #65, LaPorte #67, Latham #69 and #135, Londraville #70, and Thomas #80.
23. ——— and Sheila Latham. 'William Morris: An Annotated Bibliography, 2002–2003.' *The Journal of William Morris Studies*, 16 (Summer 2006): 49–76.
Of the 120 items annotated, seven are by Morris, thirty-two are general publications about Morris, fifteen are about his literature, forty-four are about his decorative arts, ten are about his book designs, and twelve are about his politics.
24. Le Bourgeois, John Y. *Art and the Forbidden Fruit: Hidden Passion in the Life of William Morris*. Cambridge: Lutterworth Press, 2006. 140 pp.
Selecting some details from Morris's life and work to support his argument, Le Bourgeois 'explains how Morris's love for his sister [Emma] evolved, how it destroyed his marriage and how it produced the great achievements of his life. For his sister was a guide to heroic behaviour as well as a source of erotic emotion.'
25. LeMire, Eugene D. *A Bibliography of William Morris*. New Castle, Del.: Oak Knoll Press; London: British Library, 2006. lxvi, 386 pp.
The descriptive bibliography of Morris's original publications in periodicals and as books includes full quasi-facsimile transcriptions and detailed technical, publication, and explanatory notes. The engaging introduction discusses a number of problematic details, each one followed by a comment about Morris's personality or focus on a domestic chore, thereby providing an intimate view of the daily business of the bookman's life.

26. Livesey Ruth. 'Dollie Radford and the Ethical Aesthetics of Fin-de-Siècle Poetry.' *Victorian Literature and Culture*, 34 (September 2006): 495–517. Morris influenced Radford's poetry and politics through his *Chants for Socialists*, his lectures, and his personality at meetings of the Hammersmith Socialist League.
27. MacCarthy, Fiona. "Art for the People": William Morris, Burne-Jones and the Politics of Art.' *The Journal of Stained Glass*, 31 (2007): 53–64. The inaugural lecture in the Victorian Society's campaign against funding cuts to the William Morris Gallery argues for the relevance of Morris's ideals of 'honesty and simplicity' and workers' 'ownership of the means of production,' his emphasis on democratic art and on 'making beautiful things for the public good,' and his role in the workshop movement.
28. MacEwen, Ann. 'Ernest Radford and the First Arts and Crafts Exhibition, 1888.' *The Journal of William Morris Studies*, 17 (Winter 2007): 27–38. Hired on 11 April 1888 to help organize the Exhibition, Radford worked diligently to the point of exhaustion two days prior to the opening on 29 September, but gained in the process new experiences and new friends (including the Walkers, the Cranes, and the Morrises) for himself and Dollie Radford.
29. Marsh, Jan. 'Peter Marshall's Tottenham Well – Copy or Prototype?' *The Journal of William Morris Studies*, 17 (Winter 2007): 57–73. The history and design specifications for the well at Red House (attributed to Philip Webb) in comparison with that of a similar well twenty miles away at Tottenham (attributed to Peter Marshall) raises the possibility that Webb and Marshall may have collaborated on the design professionally, or informally through casual discussion.
30. Moggridge, Hal. 'The Restoration of Kelmscott Manor Gardens.' In *William Morris's Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 146–58. The garden at Kelmscott has been replanted to reflect Morris's original garden and the flowers he drew for his designs.
31. Morant, Amy. 'William Morris: In Memoriam.' *The Journal of William Morris Studies*, 17 (Winter 2006): 39–47. A reprint, with notes on the author, of the obituary that appeared in the

- Labour Chronicle: A Monthly Magazine of Socialism and Trade Unionism*, 2 November 1896: 172–74.
32. ‘Morris, William.’ *The Grove Encyclopedia of Decorative Arts*. Vol. 2. Ed. Gordon Campbell. Oxford: Oxford UP, 2006. 122.
A brief biography of Morris as a designer and founder of Morris & Co. and the Kelmscott Press is followed by a selected critical bibliography.
33. Nash, David Stewart. ‘Morris, William (1834–96).’ *Continuum Encyclopedia of British Philosophy*, Vol. 3. London: Continuum, 2006. 2269–73.
This brief biography provides an overview of Morris’s life and achievements.
34. Ōuchi, Hideaki. *Kenji to Morisu no kankyo geijutsu: geijutsu o mote ano hai-iro no rodo moyase*. Tokyo: Jichosha, 2007. 236 pp.
Morris’s influence on the Japanese writer and social activist, Kenji Miyazawa (1896–1933), is the focus of this book, written in Japanese.
35. Parker, Lorna. ‘Sir Arthur Church and His Links to William Morris and the Arts & Crafts Movement.’ *The Journal of William Morris Studies*, 17 (Winter 2007): 50–56.
Morris consulted Church (an expert on ink chemistry) on a problem with paper discolouration with the Kelmscott *Chaucer*; Church called upon Morris to design the ‘Signs of the Zodiac’ window for the chapel of the Royal Agricultural College, Cirencester.
36. Parkins, Wendy. “‘That Venturesome Woman’: The Italian Travels of Jane Morris.’ *Journal of Pre-Raphaelite Studies*, ns 16 (Fall 2007): 66–87.
Jane’s letters about the family’s tour of Italy are compared with her husband’s to reveal her energy and stamina, while subsequent trips record her independence and his loving support.
37. Parry, Linda. ‘The Morris Family and Kelmscott.’ In *William Morris’s Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 94–109.
A residence of the Morris family from 1871 to 1939, the Manor was first a discreet location for Rossetti’s relation to an unconventional marriage, an inspiration for Morris’s prolific designs from 1872 to 1888, always the ‘home-like’ place for Oxford-bred Janey, and where May practised her art and celebrated her father’s life.

38. Poe, Simon. 'Venus Rising from the Waves: Morris, Stanhope, Botticelli and "Aphrodite Anadyomene."' *British Art Journal*, 7.3 (2006–07): 54–57. Morris's painting at Kelmscott Manor of Aphrodite rising from the waves is similar enough to Stanhope's *Venus* that the two artists may have painted their own versions of Botticelli's portrait while sharing with Burne-Jones the studio that Philip Webb had designed for Stanhope in 1869.
39. Robinson, Mark. 'The Environmental Archaeology and Historical Ecology of Kelmscott.' In *William Morris's Kelmscott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 29–38. When Morris resided at Kelmscott there was more grassland and 'much more colourful flora,' like the snakeshead fritillary that once thrived in unimproved hay meadows.
40. Sasso, Eleonora. 'The Road to *Land and Freedom*: Homage to William Morris.' In *L'Arguta Intenzione: Studi in Onore di Gabriella Micks*. Ed. Andrea Mariani and Francesco Marroni. Naples: Liguori, 2006. 91–102. The literary precursors of *Land and Freedom*, Ken Loach's 1995 film about the Spanish civil war, are *News from Nowhere*, *The Earthly Paradise*, and George Orwell's *Homage to Catalonia*, as the film makes frequent allusions to Morris.
41. ——. 'William Morris and Gabriele D'Annunzio: Kindred Spirits.' *Es. Revista de filologia inglesa*, 27 (2006–07): 189–200. Morris's *News from Nowhere* and D'Annunzio's *The Child of Pleasure* (1889) share a similar Pre-Raphaelite cult of the beautiful, Red House is similar to the little red house in Venice (1915), and the femme fatales in *The Earthly Paradise* are similar to those in *Il Poema Paradisiaco* (1893).
42. ——. 'William Morris e la vision del giardino come dominio estetico.' In *Riscritture dell'Eden: Il Giardino nell'Immaginazione Letteraria dell'Occidente*. Ed. Andrea Mariani. Venice: Mazzanti, 2006. 147–68. Morris's real, medieval, mythic, and utopian gardens are analysed with examples from his textiles (*Strawberry Thief* and *Trellis*), fiction ('The Story of the Unknown Church'), poetry (*The Earthly Paradise*), and utopian romance (*News from Nowhere*).
43. Shone, Richard. 'Editorial: The William Morris Gallery.' *Burlington Magazine*, 149 (June 2007): 375. Over 10,000 have petitioned against the threat to limit the opening hours

of what was the Morris family home from 1848 to 1856, which since 1950 has exhibited riches comparable to the Victoria and Albert Museum.

44. Steel, Patrick. 'Council Cuts Lead to Reduced Opening Hours at William Morris Gallery.' *Museums Journal*, 107 (March 2007): 6.
Cuts to hours will affect staffing stability and reduce curatorial care in a museum that is important to an area of London that has few museums.
45. Vaninskaya, Anna. 'Romance, History, and Propaganda: William Morris and the Socialist Community, 1880–1914.' Diss. Oxford University, 2007.
Morris draws upon the literary genre of the popular romance and the anthropology of Teutonic tribes and medieval guilds for the formation of his concept of a socialist community.

Literature

46. Alexander, Michael. *Medievalism: The Middle Ages in Modern England*. New Haven: Yale UP, 2007. 172–80.
Among Morris's many contributions were poems such as 'The Defence of Guenevere' and *The Earthly Paradise* (with its parallels in Chaucer), his *La Belle Iseult* painting, his translations of medieval Icelandic legends and *Beowulf*, and his prose romances which influenced Tolkien.
47. Amison, Anne. 'An Unexpected Guest.' *Mythlore*, 25 (Fall–Winter 2006): 127–36.
J.R.R. Tolkien adapted his characters in *The Hobbit* from Morris's *Icelandic Journals*, and the Shire in *The Lord of the Rings* appears to be a reaction against the utopian society of *News from Nowhere*.
48. Beaumont, Matthew. 'To Live in the Present: *News from Nowhere* and the Representation of the Present in Late Victorian Utopian Fiction.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 119–36.
The sudden interest in utopian fiction that Morris shared with other writers at the fin de siècle arose from their recognition that the empty present of capitalism was a void that left writers confronting a crisis in representation.
49. Bennett, Phillippa. 'The Architecture of Happiness: Building Utopia in the Last Romances of William Morris.' *Spaces of Utopia: An Electronic Journal*, 4 (Spring 2007): 113–34. <http://ler.letras.up.pt>
In his prose romances Morris explores 'what it means to build both practi-

cally and beautifully and to recognise architecture as one of the most enduring celebrations of communal values and aspirations' for a new society.

50. ——. 'The Last Romances of William Morris and the Reclamation of Wonder.' Diss. Birkbeck College, University of London, 2006.
Morris's 'understanding of the importance of wonder as experience, attitude, and praxis' is discussed in relation to his prose romances and within the context of 'philosophical, aesthetic, and political theories of wonder.'
51. Boenig, Robert. 'Prince Caspian and Child Christopher and Goldilind the Fair.' *Mythlore*, 25 (Spring/Summer 2007): 105–16.
C.S. Lewis, whose diaries and autobiography reveal his admiration for Morris, drew upon the story of *Child Christopher and Goldilind the Fair* (Morris's loose adaptation of the thirteenth-century poetical romance *Havelok the Dane*) for *Prince Caspian*, the second volume of 'The Chronicles of Narnia' series.
52. Bolus-Reichert, Christine. 'Aestheticism in the Late Romances of William Morris.' *English Literature in Transition*, 50.1 (2007): 73–95.
Morris's prose romances of the 1890s share the principles of aestheticism promoted in R.L. Stevenson's 'A Gospel on Romance' and Oscar Wilde's 'The Decay of Lying,' as Morris's social transformations involve not passive but active looking, not external facts but the decorative design of our visions.
53. Boos, Florence S. 'Medea and Circe as "Wise" Women in the Poetry of William Morris and Augusta Webster.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 43–60.
Morris's unconventional treatment of the classical figures of Jason, Medea, and Circe not only anticipate the egalitarian principles of his later political lectures but also influenced the poetry of Augusta Webster, whose feminist heroines contribute to an emerging feminist counter-tradition.
54. Campbell, Wanda. 'Clothes from Nowhere: Costume as Social Symbol in the Work of William Morris.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 107–17.
The characters in *News from Nowhere* dress in harmony with nature, a principle that 'permeates all of Morris's art, from poetry to wallpaper,' as Morris

looks back to 'the tribal community of the Goths' as inspiration for the manners of a socialist society of the future.

55. Carr, Julie Alice. 'Surface Tension: Affect, Time, and Critique in Late-Victorian Poetry.' Diss. University of California at Berkeley, 2006.
In comparisons with Arnold, Hopkins, and Rossetti, the intricate textuality of Morris's poetry represents aesthetic pleasure.
56. Cowan, Yuri. "Paradise Erthly": *John Ball* and the Medieval Dream-Vision.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 137–53.
A Dream of John Ball is contextualized within the conventions of the allegorical dream visions by Chaucer and the *Pearl* poet as well as the domestic and architectural details of daily life in fourteenth-century England.
57. Friesen, Janet Wright. 'William Morris, Shaper of Tales: Creating a Hero's Story in "Sir Peter Harpdon's End."' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 31–41.
'Sir Peter Harpdon's End' is a reflexive poem about crafting a tale of masculine heroism, as Lady Alice frames the reputation of her defeated lover by modelling his life after the heroic examples of Hector and Launcelot.
58. Frith, Richard. "Honorable and noble adventures": Courtly and Chivalric Idealism in Morris's Froissartian Poems.' *The Journal of William Morris Studies*, 17 (Winter 2006): 13–26.
Morris represents the Middle Ages as a mixture of gory realism and two types of glorious idealism: the heroic courage in warfare from Froissart's *Chronicles* and the courtly love from medieval romances.
59. Herbert, Karen. 'News from Nowhere as Autoethnography: A Future History of "Home Colonization."' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 85–106.
The paradigms for art and socialism in the utopian society of *News from Nowhere* are consistent with E.M. Gombrich's 'counterchange' theory regarding the perceptual inversions of figure/ground relationships and Edward Said's theory of the hierarchy of spaces regarding the metropolitan centre and the colonial periphery.
60. Hill, John. 'Beowulf Editions for the Ancestors: Cultural Genealogy and Power in the Claims of Nineteenth-Century English and American Editors and Translators.' In *Constructing Nations, Reconstructing Myth: Essays in Honor of T.A. Shippey*. Ed. Andrew Wawn, Graham Johnson, and John Walter. Turnhout, Belgium: Brepols, 2007. 53–69.
Though his 1895 translation of *Beowulf* has no critical apparatus, Morris's

1886 lecture 'England as it was, is, and may be' ['Early England' in *Unpublished Lectures*, ed. Eugene LeMire] tells his view of the heroic poem as an inspiration for a socialist power to replace the aristocratic order.

61. Horowitz, Evan Cory. 'The Writing of Modern Life.' Diss. Princeton University, 2006.

Morris's fin de siècle utopian *News from Nowhere*, Eliot's Victorian realist *Middlemarch*, and Joyce's high Modernist *Ulysses* demonstrate three reactions to the modern conflict between faith in progress and fear of social formlessness.

62. Jones, Chris. 'The Reception of William Morris's *Beowulf*.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 197–208.

Morris's translation of *Beowulf* is reassessed within the context of the theories of Victorian philologists who were advocating a 'native' vocabulary in a nationalized effort to rescue the English heritage from the decadent neoclassical influences of Latinate diction.

63. Kennedy, John. 'In the Shadow of William Morris: Saga Translations 1869–1913.' In his *Translating the Sagas: Two Hundred Years of Challenge and Response*. Turnhout, Belgium: Brepols, 2007. 77–106.

(Not seen.)

64. Kinna, Ruth. 'Socialist Fellowship and the Woman Question.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 183–96.

Morris's prose romances suggest his uneven understanding of the 'Woman Question,' as Morris is progressive in regards to labour practices and marriage rights, but reactionary in his notion of domestic gender roles.

65. Kirchhoff, Frederick. 'History Becomes Geography: Tracing Morris's Later Thought.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 173–82.

In *The Roots of the Mountains* and *News from Nowhere* Morris grounds his parabolic visions for a socialist ideal by replacing history with geography, as his characters travel towards an evolving goal.

66. Langwith, M.J. "'A Far Green Country": An Analysis of the Presentation of Nature in Works of Early Mythopoeic Fantasy Fiction.' Diss. St. Andrews University, 2006.

Morris's prose romances are included in the analysis of a mythopoeic perspective that resists scientific materialism and regards nature as a 'virtuous force of spiritual redemption.'

67. LaPorte, Charles. 'Morris's Compromises: On Victorian Editorial Theory and the Kelmscott *Chaucer*.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 209–19.
The compromises Morris made with medieval scribal culture in preparing his text for the Kelmscott *Chaucer* show him as a transitional figure between Victorian editorial practice and modern textual theory.
68. Larrington, Carolyne. *King Arthur's Enchantresses: Morgan and Her Sisters in Arthurian Tradition*. London: I.B. Tauris, 2006. 264 pp.
Morris, Tennyson, and Mark Twain and T.H. White, Camelot 3000, and Spamalot all used more or less obscure versions of the Arthurian legends to tell tales fit for our times. (Not seen.)
69. Latham, David. 'Hope and Change: Teaching *News from Nowhere*.' *The Journal of William Morris Studies*, 17 (Summer 2007): 6–23.
Recognition of the seemingly incredible transformations that have occurred concerning the ideals of health, weather, and ecology since first envisioned in *News from Nowhere* may inspire a cynical generation to share Morris's faith in hope and change, and thus strive to establish his ideals for labour and fellowship.
70. Londravage, Janis. "'The Dream of William Morris': Marya Zaturenska's Lost Essay.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 221–28.
Marya Zaturenska's unpublished study of Morris reveals the influence he had on the Pulitzer-Prize winning poetry of a young emigrant from Russia and her relations with a woman who shared a lover with May Morris.
71. Maloney, Kathleen. 'Studying the Past, Envisioning the Future: Teaching History via William Morris's *News from Nowhere*.' *The Journal of William Morris Studies*, 17 (Summer 2007): 41–53.
Studying the past is discouraged in *Nowhere* because history is a celebration of national ideals, but students today benefit from Morris's comparisons of the medieval and Victorian ages and their relevance to our contemporary issues.

72. Marucci, Franco. *Storia della letteratura inglese. Vol. 3: Dal 1832 al 1870; Vol. 4. Dal 1870 al 1921*. Florence: Le Lettere, 2006. 1225 pp.
Discussions of Morris's poetry and his use of mythology are included in this mammoth survey of English literature.
73. Miles, Rosie. 'Teaching Morris Online.' *The Journal of William Morris Studies*, 17 (Summer 2007): 54–72.
The use of Virtual Learning Environment Discussion Boards, with online activities for student 'debate, discussion, reflection, play, and fellowship,' can enhance teaching and learning in courses on *News from Nowhere*.
74. Plotz, John. 'Nowhere and Everywhere: The End of Portability in William Morris's Romances.' *ELH*, 74 (Winter 2007): 931–56.
Rejecting the novel's conventional emphasis on the particularity of individual experience, which encourages passive sympathy rather than political action, Morris writes romances that overcome distinctions among characters and reverse the etymological history of words steeped in class distinctions.
75. Preston, Peter. *Dreaming London: The Future City in Morris and Others*. The 2003 Kelmscott Lecture. London: William Morris Society, 2007. 52 pp.
Morris's vision of a future London depicted in *News from Nowhere* is compared with earlier and later depictions by William Blake, Thomas Macaulay, Richard Jefferies, H.G. Wells, T.S. Eliot, and Bertrand Russell, whose visions are in turn compared with other writers within the utopian and dystopian tradition.
76. Sasso, Eleonora. "'The Road of War' and 'The Path of Peace': William Morris's Representation of Violence." *Cahiers victoriens et édouardiens*, 66 (October 2007): 483–96.
From a Freudian perspective, Morris's bellicose realities – as represented in 'Svend and his Brethern', *The Wood Beyond the World*, *The Well at the World's End*, and *The Water of the Wondrous Isles* – are the result of instinctual urges that drive human behaviour towards violence.
77. ——. 'William Morris and William Butler Yeats in the Abyss of Time.' In *La Musica Delle Stagioni: Fenomenologia del Tempo Nelle Letterature Inglese e Italiana*. Ed. Leo Marchetti and Paola Evangelista. Naples: Liguori, 2007. 167–75.
Morris's 'The Hollow Land', *The Wood Beyond the World*, and *The Well at the World's End* and Yeats's *Wanderings of Oisín*, 'Enchanted Woods,' and *Stories*

- of *Red Hanrahan* share a cyclical rather than linear concept of time, using the powerful chronotope of the forest to materialize the time vortex of their lost heroes.
78. ——. ‘William Morris’s Archaeologic Journey: Inside and Outside Imaginary Homelands.’ In *La letteratura vittoriana e i mezzi di trasporto: dalla nave all’astronave*. Ed. Mariaconcetta Costantini, Renzo D’Agnillo, and Francesco Marroni. Rome: Aracne, 2006. 209–20.
News from Nowhere is discussed in terms of the social analysis of Foucault’s *Order of Things* and the Hegelian dialectic, with Morris’s archaeological adventure appearing ‘similar to Hegel’s vision of art.’
79. ——. *William Morris: tra utopia e medievalismo*. Rome: Aracne, 2007. 202 pp.
 Morris constructed a new model for the artist, one concerned with colours, recurring patterns, and topological structures of space and feeling. The central text is *News from Nowhere*, but the discussions include his early poetry and tales, *The Earthly Paradise*, prose romances, and lectures on art and politics.
80. Thomas, Jane. ‘Morris and the Muse: Gender and Aestheticism in William Morris’s “Pygmalion and the Image.”’ In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 61–72.
 In *The Earthly Paradise* Morris explores the Pygmalion myth with a feminist sensitivity that distinguishes him from other Pre-Raphaelites, as he understood the social, economic, and sexual oppression of the individual despite his aesthetic and sexual idealization of women.
81. Vervaecke, Philippe. ‘Teaching *News from Nowhere* in France for the CAPES and the *Agrégation* in English Studies, 2004–2006.’ *The Journal of William Morris Studies*, 17 (Summer 2007): 24–40.
 On the syllabus for the qualifying exams in 2004 and 2005 for teaching English in France, *News from Nowhere* spawned several collections of scholarly essays but was often misunderstood by students for its idealism, its gender roles, and its anarchist views of children’s education.
82. Waithe, Marcus. *William Morris’s Utopia of Strangers: Victorian Medievalism and the Ideal of Hospitality*. Cambridge: D.S. Brewer, 2006. xiv, 218 pp.
 Responding to the theories of Karl Popper, Julian Pitt-Rivers, and Julia Kristeva regarding hospitality and a utopia of strangers, Waithe traces Morris’s lifelong focus on hospitable socialism to his early interest in the medieval

ideal of hospitality promoted by Cobbett, Pugin, and Ruskin. Rejecting insularity and protectionism, Morris devoted his life to reconciling individualism and socialism, from Red House and *The Earthly Paradise* to Iceland, his translations, and his political and prose romances.

83. Williams, Todd O. 'Teaching Morris's Early Dream Poems through the Three Registers.' *The Journal of William Morris Studies*, 17 (Summer 2007): 99–114.
By relying on mysterious imagery and emotions rather than linguistic meaning, Morris's dream poems engage our imaginations for creative dialogues, which a teacher can encourage with such techniques as drawing six visual scenes for a hypothetical film of the poem.
84. Yuasa, Kyoko. 'Metamorphosis: C.S. Lewis as a Reader of William Morris.' *Sapporo University Women's Junior College Journal*, 47 (March 2006): 5–27.
Morris's *The Well at the World's End* influenced C.S. Lewis's *The Voyage of the Dawn Treader* (1952), as Lewis borrows from Morris a similar imagery of birds and dragons, the concept of Arcadia, and the spirit of transformation.
85. Zissos, Andrew. 'Reception of Valerius Flaccus' *Argonautica*.' *International Journal for the Classical Tradition*, 13 (Fall 2006): 165–85.
In the *Life and Death of Jason* Morris draws upon the *Argonautica* in 'his choice of Echion as the herald of the Argonauts ... and the appointment of Erginus as helmsman following Typhus' death,' as well as in his portraits of Pelias, Juno, and Jason.

Decorative Arts

86. Alfoldy, Sandra, ed. *Neocraft: Modernity and the Crafts*. Halifax: Nova Scotia College of Art and Design, 2007. xvi–xvii, 24, 173.
We cannot overestimate the role of Morris in shaping our understanding of craft today and the importance of relating craft to larger social concerns.
87. Armstrong, Barrie and Wendy. *The Arts and Crafts Movement in the North West of England: A Handbook*. Wetherby: Oblong, 2006. 284 pp.
Kelmescott book collections and Morris & Co. embroideries, stained glass, and wallpapered rooms are located in towns and villages listed alphabetically in each of the six counties from Cumbria to North Staffordshire.
88. Arscott, Caroline. 'William Morris: Decoration and Materialism.' In *Marxism and the History of Art: From William Morris to the New Left*. Ed. Andrew

- Hemingway. London: Pluto, 2006. 9–27.
The first to introduce a Marxist theory of art, Morris also contributed to the reassessment of ornament by anthropologists who were debating the role of body art in cultural evolution, citing Maori tattooing as an example of the universality of the aesthetic impulse.
89. Ashmore, Sonia and Yasuko Suga. ‘Red House and Asia: A House and Its Heritage.’ *The Journal of William Morris Studies*, 17 (Winter 2006): 5–26.
Charles Holmes, the owner from 1889–1903, orientalist Red House with furnishings from Japan and India, making a significant contribution to its cultural and decorative heritage.
90. Blakesley, Rosalind P. *The Arts and Crafts Movement*. London: Phaidon, 2006. 27–56, 62–75.
A chapter on the ‘First Explorations: William Morris and His Circle’ that explains how Morris helped to restore ‘social and moral meaning to the arts’ is followed by a chapter on ‘craft and comradeship’ in the 1880s and 1890s, with illustrations from Morris’s life and work.
91. Chrillesen, Par Neel. ‘Kin-Wah Tsang L’harmonie des Opposés.’ *Cimaise*, 54 (September–November 2007): 40–45.
The floral motifs in the designs of the contemporary Chinese artist, Kin-Wah Tsang, were inspired by the designs of Morris.
92. Faulkner, Peter. ‘Pevsner’s Morris.’ *The Journal of William Morris Studies*, 17 (Winter 2006): 49–71.
A survey of Nikolaus Pevsner’s criticism from 1936 to 1976 shows a consistent view of Morris as the most influential Victorian forerunner of Modernist design but backward in his hostility to the machine.
93. Gardner, Gareth. ‘Suspension of Disbelief: At the V & A’s New Islamic Gallery, Softroom’s Surfaces Play Tricks on Visitors and Exhibits.’ *Building Design*, 14 July 2006: 19–20.
The Ardabil carpet (1539), which Morris described as a design of ‘singular perfection,’ is the centrepiece of the Victoria & Albert Museum’s new Jameel Gallery of Islamic Art.
94. Gritton, Joy. ‘William Morris, Walmart, and Appalachian Arts: A Personal Reflection.’ *Journal of Kentucky Studies*, 23 (September 2006): 77–80.
Following the ideals of Morris’s Arts and Crafts model raises many difficult questions in the twenty-first-century Appalachian Mountains, where

untrained craftspeople shop at Walmart, cannot afford to buy their own craft products, and have difficulty choosing colours and creating designs that sell without the guidance of taste-savvy designers and marketers.

95. Hall, Margaret. 'The "remarkable encounter" between George Walton (1867–1933) and James Morton (1867–1943).' *Journal of the Decorative Arts Society 1850 to the Present*, 30 (2006): 93–115.
Morris influenced George Walton's evolving styles of design for printed textiles and tapestries.

96. Hart, Imogen Julia Felicity. 'Arts and Crafts Objects.' Diss. University of York, 2006.
Analyses of the interiors of Red House, Kelmscott House, and Kelmscott Manor indicate how Morris's ideological approach to Arts and Crafts objects evolved in different directions.

97. Helland, Janice. *British and Irish Home Arts and Industry, 1880–1914: Marketing, Craft, Making Fashion*. Dublin: Irish Academic Press, 2007. 34–40, 67.
Though Morris praised the lost traditions of male folk-art, Alice Rowland Hart championed the cottage crafts of her contemporary Victorian women but expressed her deep debt to Morris for the Donegal Industrial Fund.

98. Hemmings, Jessica. 'International Arts and Crafts.' *Crafts Arts International*, 66 (2006): 84–85.
Review of the 17 March – 24 July 2005 'International Arts and Crafts' exhibition at the Victoria and Albert Museum, the Indianapolis Museum of Art (27 September 2005 – 22 January 2006), and the Fine Arts Museums of San Francisco (8 March – 18 June 2006) begins with Morris at the centre of the movement in the 1880s, and follows his influence across Europe, the United States, and on to Japan's Mingei Folk Art Movement.

99. Horwell, Veronica. 'Featuring Walls: Celebrating Three Centuries of Wallpaper Decoration.' *Crafts*, 204 (January/February 2007): 67.
Review of the first exhibition at the Whitworth Gallery's new permanent gallery for its wallpaper collection comments on Morris's original design and instructions for his *Willow Boughs* wallpaper, inspired by a stream-side walk.

100. Kerry, Sue. *Late 18th & 19th Century Textiles. Part 1*. Woodbridge, Suffolk: Francesca Galloway and the Antique Collector's Club, 2007. 1:25–29,

- 148–53, 170.
The catalogue of the September 2007 London exhibition at the Francesca Galloway Gallery includes a discussion of Morris's contributions to the Arts and Crafts movement, with illustrations of 22 works by Morris.
101. Ledes, Allison Eckardt. 'Arts and Crafts from the Cotswolds.' *The Magazine Antiques*, 170 (October 2006): 22–23.
Review of the October – November 2006 exhibition, 'Modern Pastoral: Cotswold School Design, 1890–2006,' held at the John Alexander Gallery in Philadelphia, comments on the deep imprint Morris left on such designers as Ernest Gimson, Gordon Russell, and Sidney and Edward Barnsley.
102. Mckee, Kate. 'Mad about Morris.' *Australian Country Threads*, 7 (March 2007): 56–57.
His 'life filled with revolution, beauty, and scandal,' Morris paved the way for the global respect for domestic crafts as art, and influenced the machine-appliqué work of Michele Hill, who is interviewed here.
103. Miller, Judith. *Decorative Arts*. London: Dorling Kindersley, 2006. 144–47, 150–54, 170, 184–85.
An illustrated overview of Arts and Crafts furniture, ceramics, textiles, and stained glass tells how Morris reinvented the medieval and Elizabethan traditions of design and production.
104. 'News in Pictures: V & A and Debenhams Collaborate.' *Design Week*, 20 December 2007: 8.
The Victorian and Albert Museum and Debenhams department store have collaborated on a collection of Morris-inspired tableware and decorative home accessories to be available in stores from March 2008.
105. O'Donnell, Anne Stewart. 'A Tale of Three Houses.' *Style 1900: Antiques & Interiors*, 19 (Winter–Spring 2006): 42–51.
Morris designs and furnishings are evident in two of three houses owned by members of the Mander family (Wightwick Manor and Owlpen Manor), while a third (The Mount) is now a hotel and conference centre.
106. 'Shop Window: Fabrics – Tulip Embroidery.' *Cabinet Maker*, 26 October 2007: 18.
A new 'Tulip Embroidery,' from the embroideries collection by Morris & Co, inspired by 'elements of William Morris designs' and produced by hand-screen print and embroidery is available in three colourways.

107. Stalker, Helen. 'Flights of Fantasy.' *Illustration*, 13 (2007): 8–15.
 In an essay on Walter Crane, the author notes that Crane was influenced by Morris's art and socialism, and worked with him at Merton Abbey on an illustration of *The Goose Girl* that accompanied Morris's tapestry on the same theme.
108. Steel, John and Michael Wright. *The English House: 1000 Years of Domestic Architecture*. Woodbridge, Suffolk: Antique Collectors Club, 2007. 297–98, 310–13, 338–39.
 The roots of the Arts and Crafts movement are in Red House – 'Webb's new approach to the Gothic' – and lead to Morris connecting a 'moral dimension to the home' so that the 'benefits of home could be extended down the social scale to be enjoyed by everybody.'
109. Sussman, Herbert. 'William Morris: "The Beauty of Life."' *Victorian Literature and Culture*, 34.1 (2006): 346–50.
 Review of 'The Beauty of Life: William Morris and the Art of Design' exhibition curated by Dianne Waggoner at the Yale Center for British Art suggests how we continue to be attracted by Morris's contradictory appeals to a 'mythologized medieval past,' handicrafts, and serial production in a machine age.
110. Troy, Virginia Gardner. *The Modernist Textile: Europe and America, 1890–1940*. Aldershot: Lund Humphries, 2006. 12–14, 19–23.
 Morris placed textiles on an equal footing with other arts, envisioning 'the total work of art' and the 'unity of artistic design and craftsmanship.'
111. Wild, Tessa. 'More a Poem than a House.' *Apollo*, 163 (April 2006): 32–37.
 Detailed photographs of Red House were found in an album from the 1890s, when the house was owned by Charles Holme, the decorative-arts business-partner of Christopher Dresser and the founder and later editor of *The Studio*.
112. 'Wild and Wolf Collaborates with V & A Museum.' *Design Week*, 29 March 2007: 4.
 Wild & Wolf, consultants on product design, has collaborated with the Victoria & Albert on a collection of garden tools (trowels, secateurs, tape measures, scissors, pliers, and hammers) featuring Morris designs.
113. *William Morris Designs*. Mineola, N.Y.: Dover, 2006. 48 pp., CD-ROM.
 Included with the illustrated book is a CD-ROM featuring digital versions

of many Morris designs, useful for printing and illustration purposes.

114. Zipf, Catherine. *Professional Pursuits: Women and the American Arts and Crafts Movement*. Knoxville: U of Tennessee P, 2007. 4–9, 59–60, 90, 102, 107, 137, 141, 147, 152–55.

American Arts and Crafts ideology evolved directly from Ruskin and from Morris's writings and designs and can be seen in the works of Mary McLaughlin, Adelaide Rovineau, Maria Storer, Candace Wheeler, as well as in the founding of several Arts and Crafts communities and societies that created a studio environment and instructive organization.

Book Design

115. Cloonan, Michele V. 'Alice Millard and the Gospel of Beauty and Taste.' In *Women in Print: Essays on the Print Culture of American Women from the Nineteenth and Twentieth Centuries*. Ed. James P. Danky and Wayne A. Wiegand. Madison: Wisconsin UP, 2006. 159–78.

Mullard was an American bookseller who encouraged wealthy California patrons like Estelle Doheny to collect Morris's calligraphy and Kelmscott Press books.

116. De Hamel, Christopher. 'Cockerell as Entrepreneur.' *Book Collector*, 55 (Spring 2006): 49–72.

Meeting Morris in 1892 – 'the luckiest day of his life' – and first employed to catalogue Morris's library, Sydney Cockerell would become an authority on medieval manuscripts.

117. Eskilson, Stephen. 'William Morris and the Kelmscott Press.' *Graphic Design: A New History*. New Haven: Yale UP, 2007. 32–35.

A brief review of the Arts and Crafts style of decoration and the Kelmscott Press concludes that modern graphic designers rejected Morris's small-scale production and historicist styles as 'inappropriate for a new, modern urban society.'

118. Genet, Jacqueline. 'The Artistic Background: From the Influence of William Morris to the Development of the Minor Arts in England and Ireland, and the Impact of this Tradition on the Book.' In *The Book in Ireland*. Ed. Jacqueline Genet, Sylvie Mikowski, and Fabienne Garcier. Newcastle upon Tyne: Cambridge Scholars, 2006. 2–47.

The impact of the 'Ruskin-Morris tradition' can be seen in such Irish private presses as the Dum Emer-Cuala, self-defined as 'an Arts and Crafts enter-

prise,' the Dolmen Press, and the Gallery Press.

119. 'In Brief: William Morris Items on Show.' *Print Week*, 24 August 2006: 4. Thirty Kelmscott Press publications will be displayed at Kelmscott Manor on 23 September 2006.

120. Jubert, Roxanne. 'Arts and Crafts and the Private Press.' *Typography and Graphic Design: From Antiquity to the Present*. Paris: Tlammarian, 2006. 109–12.

Morris's contributions to the Arts and Crafts and to book design are summarized, with attention to his concerns with type design, the relation between text and space, the double-page unit, and the quality of materials.

121. McKinstry, Susan Jaret. 'Taking Our Eyes Out of Our Pockets: Teaching William Morris's Ideal Book.' *The Journal of William Morris Studies*, 17 (Summer 2007): 89–98.

Several examples of student assignments (mounting library exhibits of illustrated and fine press books, demonstrating Morris's theories on the ideal book with sample books, and designing web pages and Power Point presentations on book form and content, image and text) give students an opportunity 'to examine material books critically' and 'enact Morris's ideals.'

122. Miller, Elizabeth Carolyn. 'Collections and Collectivity: William Morris in the Rare Book Room.' *The Journal of William Morris Studies*, 17 (Summer 2007): 73–88.

Teaching Morris in the rare-book room encourages students to 'pay attention to medium and form,' to consider Morris's 'ideal of a publicly-owned textual inheritance, publicly accessible art,' and to explore the 'complex politics of Morris's aesthetics and insistence that the practice of production is as important as the product.'

123. Robinson, Duncan. 'Carvers and Architects: Edward Burne-Jones, William Morris and the Kelmscott Chaucer.' In *Literary Circles: Artist, Author, Words and Image in Britain 1800–1920*. Cambridge: Fitzwilliam Museum, 2006. 48–55.

The preliminary studies for illustrations by Burne-Jones for the Kelmscott *Chaucer* show his respect for Morris and for 'the father of English poetry,' as Morris and Burne-Jones collaborated over the many details of their 'pocket cathedral.'

124. Schlesinger, Kyle. 'Letterpress Printing in the Postmodern Era: Poetry, Media and Typography.' Diss. State University of New York at Buffalo, 2006.
Morris's Arts and Crafts approach to typography and his recognition that 'aesthetic decisions have deep political and cultural dimensions' have influenced postmodern American poets.
125. Smith, Kenneth Clay, Jr. 'The Book as Material Instrument: London Literary Publishing, 1885–1900.' Diss. Indiana University, 2006.
Morris's handmade books for the Kelmscott Press exemplify how such paratextual concerns of design, illustration, title page, and advertisements break out of the 'generic' roles to take an active part in the aestheticization of books and their reading.'

Politics

126. Beaumont, Matthew. 'Shopping in Utopia: *Looking Backward*, the Department Store, and the Dreamscape of Consumption.' *Nineteenth-Century Contexts*, 28 (September 2006): 191–209.
In terms of Walter Benjamin's *Arcade Project*, the utopian mode of production in *News from Nowhere* does not 'escape the gravitational force of the dreamscapes' of capitalist mass consumption represented by recreational shopping.
127. Bonnett, Alastair. 'Radical Nostalgia', *History Today*, 57 (February 2007): 41–42.
From Thomas Spence and Charles Hall in the late 1700s to William Cobbett, Ernest Jones, Robert Blatchford, and Morris, English socialists follow a tradition that links radicalism not with modernization, but with nostalgia for an idealized culture destroyed 'by capitalism and industrialism.'
128. Donovan, Andrea Elizabeth. *William Morris and the Society for the Protection of Ancient Buildings*. New York: Routledge, 2007. vii, 170 pp.
Morris founded the SPAB to replace the practice of renovation with a policy of historic preservation, a conservative practice of repair that respects the integrity of the original building. His two-sided view of the Gothic Revival is reviewed, as he denounced the fashion for adding incompatible Gothic features that did not respect the Gothic tradition.
129. Freeman-Moir, John. 'A Habit of Life: William Morris and Utopia as Education.' In *Edutopias: New Utopian Thinking in Education*. Ed. Michael A.

Peters and John Freeman-Moir. Rotterdam: Sense, 2006. 175–90.

Like the libertarian Robert Nozick, who advocates the need for a meta-utopian framework, Morris provides in his lectures a framework for *News from Nowhere* that is not rigid but based on a sensual utopian imagination.

130. Goodway, David. *Anarchist Seeds beneath the Snow: Left-Libertarian Thought and British Writers from William Morris to Colin Ward*. Liverpool: Liverpool UP, 2006. 16–24, 273–79.

Though *News from Nowhere* is the most anarchistic utopia, Morris opposed the violence and individualism of anarchism, and should be considered a libertarian communist like E.P. Thompson, whose study of Morris is discussed.

131. Hayes, John. 'William Morris: Labour's Lost Inspiration.' *New Statesman*, 5 November 2007: 18–19.

A Conservative MP charges that the governing Labour Party has forgotten Morris's teachings and has failed to provide meaningful and attractive training programs.

132. Hughes, John. *The End of Work: Theological Critiques of Capitalism*. Malden, Mass.: Blackwell, 2007. 264 pp.

This exploration of 'the problem of labor' contains a chapter entitled 'John Ruskin and William Morris: An Alternative Tradition: Labor and the Theaesthetic in English Romantic Critiques of Capitalism.' (Not seen.)

133. Kinna, Ruth. 'William Morris and the Problem of Englishness.' *European Journal of Political Theory*, 5.1 (2006): 85–99.

Morris's socialism was not internationalist but 'consistent with expressions of nationality' and 'his communitarianism was grounded on a concept of enjoyable labour, not friendship as is often supposed'.

134. Kovel, Joel. 'What Is Ecosocialism?' *Canadian Dimension*, 41 (November 2007): 22–26.

Morris was a forerunner of the political movement that links ecology and socialism, insisting on 'the transformation of capitalist production' in order to restore 'a harmonious relationship between society and nature.'

135. Latham, David. "To Frame a Desire": Morris's Ideology of Work and Play.' In *Writing on the Image: Reading William Morris*. Ed. David Latham. Toronto: U of Toronto P, 2007. 155–72.

Morris's lectures on the decorative arts in the 1870s, his political lectures in the 1880s, and his prose romances in the 1890s exemplify his consistent progression through aesthetic (1877–82), militant (1883–90) and visionary (1891–96) socialist phases in his campaign to revolutionize the fundamental nature of work so that work and play become synonymous.

136. Lesjak, Carolyn. 'William Morris and a People's Art: Reimagining the Pleasures of Labor.' In *Working Fictions: A Genealogy of the Victorian Novel*. Durham, NC: Duke UP, 2006. 141–79.
In *News from Nowhere* and his political lectures on the 'manner of work' and an art for the people, Morris challenges us to embrace a 'politics of collective struggle in which the preconditions of creative labor mark the divide between reform and revolution.'
137. Mowgnibas, Jean-Claude. 'A Study of the Founding Manifesto for the Protection of Ancient Buildings.' *Cahiers victoriens & édouardiens*, 63 (April 2006): 419–432.
Following Ruskin's arguments in *The Seven Lamps of Architecture*, *The Stones of Venice*, and *The Opening of the Crystal Palace* that restoration is more fatal to the spirit of the medieval workman 'than fire and war,' Morris founded SPAB 'to put protection in the place of restoration.'
138. Newsinger, John. *The Blood Never Dried: A People's History of the British Empire*. London: Bookmarks, 2006. 286 pp.
Morris's support for the Mahdi's rebellion in the Sudan exemplifies the rejection of imperialism by the political left.
139. Parkinson, Robert. 'Kelmescott and Conservation Policy.' In *William Morris's Kelmescott: Landscape and History*. Ed. Alan Crossley, Tom Hassall, and Peter Salway. Bollington, Cheshire: Windgather Press and the Society of Antiquaries of London, 2007. 174–80.
Kelmescott inspired Morris to idealize the self-sustaining rural economies of country life in 1871 when agriculture was in dramatic decline and to organize SPAB in the summer of 1877.
140. Pinkney, Tony. *William Morris in Oxford: The Campaigning Years, 1879–1895*. Grosmont, Wales: illuminati Books, 2007. 179 pp.
In his nine lectures at Oxford from 1879 to 1895, Morris influenced both the working classes and the privileged students with his interests in architectural preservation, socialist politics, and library archives. The context and recep-

tion of each talk is discussed, and the study concludes with Morris's lasting influence on Oxford and the influence of Oxford on Morris.

141. Shea, Daniel Patrick. 'Going into Labor: Production and Reproduction in Fin de Siècle British Literature. Diss. University of Oregon, 2006.
Olive Schreiner, Rider Haggard, and Morris (in *News from Nowhere* and his lectures) manipulate the relation between economic production and biological reproduction 'in order to restore, reshape, or revolutionize Britain's political and biological character,' as Morris flirts ominously with eugenics.
142. Stetz, Margaret D. "'Caught in the Trap": William Morris, Machinery, and Popular Film from Charlie Chaplin to Nick Park.' *Journal of Pre-Raphaelite Studies*, ns 15 (Spring 2006): 61–73.
Morris and Chaplin were socialists and artistic perfectionists who dramatized the escape from the oppressive traps of authority and machinery, a rebel tradition carried on by John Lennon and by Nick Park and Peter Lord's animated film, *Chicken Run*.
143. Waithe, Marcus. 'The Laws of Hospitality: Liberty, Generosity, and the Limits of Dissent in William Morris's *The Tables Turned* and *News from Nowhere*.' *Yearbook of English Studies*, 36.2 (2006): 212–29.
Morris's depictions of Justice Nupkins, Old Hammond, and self-parodies of grumbling dissenters demonstrate a socialist society marked by openness and equality, though hospitality can assume the sinister effect of a regulatory code of conduct, with individuals practising conformity to avoid embarrassment.
144. Wills, Sara. *The Greening of William Morris: A Reasonable Share in the Beauty of the Earth*. Beaconsfield, Victoria: Circa, 2006. xiv, 314 pp.
Wills 'follows the presence of nature in the work of this inspirational designer and focuses on his many lectures and writings to prove that his context was nineteenth-century materialism and culture rather than modern-day conservation or eco-spiritualism.' [Not seen.]

WILLIAM MORRIS: AN ANNOTATED BIBLIOGRAPHY

AUTHOR INDEX

- Ackroyd, Peter 2
 Alexander, Michael 46
 Alfoldy, Sandra 86
 Amison, Anne 47
 Armstrong, Barrie 87
 Armstrong, Wendy 87
 Arscott, Caroline 88
 Ashmore, Sonia 89
 Beaumont, Matthew 48, 126
 Bennett, Phillippa 49, 50
 Bentley, D.M.R. 4
 Blakesley, Rosalind P. 90
 Boenig, Robert 51
 Bolus-Reichert, Christine 52
 Bonnett, Alastair 127
 Boos, Florence S. 53
 Campbell, Wanda 54
 Carr, Julie Alice 55
 Cherry, John 5
 Chrillesen, Par Neel 91
 Cloonan, Michele V. 115
 Cooper, Nicholas 6, 7
 Cowan, Yuri 56
 Crossley, Alan 8
 Cumming, Elizabeth 9
 Davis, Stella 10
 De Hamel, Christopher 116
 Donovan, Andrea Elizabeth 128
 Ertl, E. 11
 Eskilson, Stephen 117
 Faldet, David 12
 Faulkner, Peter 13, 92
 Fitch, Rodney 14
 Freeman-Moir, John 129
 Friesen, Janet Wright 57
 Frith, Richard 58
 Gardner, Gareth 93
 Garnett, Oliver 15
 Genet, Jacqueline 118
 Goodway, David 130
 Gritton, Joy 94
 Hall, Margaret 95
 Hart, Imogen Julia Felicity 96
 Hassall, Tom 8, 16
 Hayes, John 131
 Heal, Sharon 17
 Helland, Janice 97
 Hemmings, Jessica 98
 Herbert, Karen 59
 Hickey, Elizabeth 18
 Hill, John 60
 Horowitz, Evan Cory 61
 Horwell, Veronica 99
 Howard, Jonathan 19
 Hughes, John 132
 Jones, Chris 62
 Jubert, Roxanne 120
 Kawabata, Yasuo 20
 Kennedy, John 63
 Kerry, Sue 100
 Kinna, Ruth 64, 133
 Kirchhoff, Frederick 65
 Kovel, Joel 134
 Langwith, M.J. 66
 LaPorte, Charles 67
 Larrington, Carlyne 68
 Latham, David 21, 22, 23, 69, 135
 Latham, Sheila 23
 Le Bourgeois, John 24
 Ledes, Allison 101
 LeMire, Eugene D. 25
 Lesjak, Carolyn 136
 Livesey, Ruth 26
 Londrville, Janis 70
 MacCarthy, Fiona 27
 MacEwen, Ann 28
 Maloney, Kathleen 71
 Marsh, Jan 29

- Marucci, Franco 72
Mckee, Kate 102
McKinstry, Susan Jaret 121
Miles, Rosie 73
Miller, Elizabeth Carolyn 122
Miller, Judith 103
Moggridge, Hal 30
Morant, Amy 31
Morris, William 1
Mowgnibas, J.C. 137
Nash, David Stewart 32
Newsinger, John 138
O'Donnell, Anne Stewart 105
Ōuchi, Hideaki 34
Parker, Lorna 35
Parkins, Wendy 36
Parkinson, Robert 139
Parry, Linda 37
Pinkney, Tony 140
Plotz, John 74
Preston, Peter 75
Poe, Simon 38
Robinson, Duncan 123
Robinson, Mark 39
Salway, Peter 8
Sasso, Eleonora 40, 41, 42, 76, 77, 78,
79
Schlesinger, Kyle 124
Shea, Daniel Patrick 141
Shone, Richard 43
Smith, Kenneth Clay, Jr. 125
Stalker, Helen 107
Steel, John 108
Steel, Patrick 44
Stetz, Margaret D. 142
Suga, Yasuko 89
Sussman, Herbert 109
Thomas, Jane 80
Troy, Virginia Gardner 110
Vaninskaya, Anna 45
Vervaecke, Philippe 81
Waithe, Marcus 82, 143
Wild, Tessa 111
Williams, Todd O. 83
Wills, Sara 144
Wright, Michael 108
Yuasa, Kyoko 84
Zipf, Catherine 114
Zissos, Andrew 85