

William Morris: An Annotated Bibliography 2008-2009

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

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

General	3 - 32
Literature	33 - 53
Decorative Arts	54 - 107
Book Design	108 - 118
Politics	119 - 140

The General category includes biographical surveys and miscellaneous details as well as studies which bridge two or more subjects. The Author Index provides an alphabetical order as an alternative means for searching through the 138 items of the bibliography. Though we still believe that each of Morris's interests is best understood in the context of his whole life's work, we hope that the subject categories and author index will save the impatient specialist from having to browse through descriptions of woven tapestries in search of critiques of 'The Haystack in the Floods'.

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

PART I: WORKS BY MORRIS

1. *Our Country Right or Wrong: A Critical Edition*. Ed. Florence Boos. London: William Morris Society, 2008, 95 pp.
Reprinted from the *Journal of Pre-Raphaelite Studies*, ns 14 (Spring 2005): 15–56, this edition adds twelve illustrations. Dated 30 January 1880, Morris's anti-war talk was intended for 'Liberal critics of Benjamin Disraeli's foreign policy,' and remains relevant with 'Morris's mordant remarks about Britain's "preemptive" imperialist wars'. Includes critical and textual annotations, and a full introduction, 'Dystopian Violence: William Morris and the Nineteenth-Century Peace Movement' (annotated in our 2004-2005 bibliography).
2. *Useful Work v. Useless Toil*. Penguin Great Ideas Series Three, No. 51. London: Penguin, 2008, 112 pp.
Three of Morris's lectures – 'Useful Work v. Useless Toil' (1885), 'The Lesser Arts' (1879), and 'Gothic Architecture' (1893) – and one of his articles – 'How I Became a Socialist' (1894) – are reprinted.

PART II: PUBLICATIONS ABOUT MORRIS

General

3. Bennett, Phillipa, *The Last Romances and the Kelmscott Press*, London: William Morris Society, 2009, 40 pp.
Of the two last ventures of Morris's life, his prose romances ran contrary to the fashion of fiction, while his printing went against the fashion of commercial book-production. Both ventures exemplify Morris's effort to revitalise the sense of 'wonder', as he demonstrates how the everyday details of life are just as wonderful as the strange enchantments of supernatural visions.
4. Billen, Andrew, 'Rock'n'roll Swindler', *The Times* [London], 13 October 2009: 36.
Malcolm McLaren recalls his management of the Sex Pistols, explaining that 'Punk was really the product of William Morris', whose work inspired McLaren to be creative at art college.

5. Bloor, Michael, 'James Leatham's Eye-Witness Account of William Morris's 1888 Visit to Aberdeen', *Journal of William Morris Studies*, 18 (Winter 2008): 22-34.
Extracts from a chapter of Leatham's memoirs, published in his own *Gateway*, 333 (May 1941), on 'William Morris', capture Morris's personality, genius, generosity, and careful sensitivity to others.

6. Byatt, A.S., *The Children's Book*, London: Chatto & Windus, 2009, 617 pp.
Following four Victorian families from 1895 to 1920, the novel makes many references to Morris, with one of the characters, Prosper Cain, knowing Morris as a friend.

7. Christmas, Jane, 'The Hidden Treasures of William Morris: A Little-known Gallery in a London Suburb Showcases Masterpieces by the Arts and Crafts Pioneer'. *The Globe and Mail* [Toronto], 26 December 2009: T5.
The William Morris Gallery in Walthamstow is seeing an upswing in visitors to its exhibitions of Morris's works and words, including the *Woodpecker* tapestry, and the patterned textile designs (many of which Collections Officer Careen Kremer suggests exhibit an Eastern influence).

8. Conrad, Christofer & Annabel Zettel, eds, *Edward Burne-Jones: The Earthly Paradise*, Ostfildern, Germany: Hatje Cantz Verlag, 2009, 231 pp.
The catalogue of the Edward Burne-Jones exhibition at the Staatsgalerie, Stuttgart, October 2009-February 2010, and at the Kunstmuseum, Bern, March-July 2010. See individual entries below for Conrad #65, Fröhlich #73, Wippermann #30 and #107, and Zettel #31.

9. Cowan, Yuri, 'William Morris and Medieval Material Culture'. Diss., University of Toronto, 2008.
Library manuscripts and the Early English Text Society inspired Morris to study the common artefacts of everyday medieval life, as he creatively adapted such ordinary information for his poetry, lectures, and book production.

10. Darling, L. Bruce & Masuyo Tokita Darling, *Zusetsu uiriamu morisu: Viku-toiacho o koeta kyojin*, Tokyo: kawade Shobo Shinsha, 2008, 217 pp.
This illustrated study of Morris presents him as the greatest of Victorian giants.

11. *Desperate Romantics*, Dirs Paul Gay & Diarmuid Lawrence, BBC TV, six episodes, 21 July-25 August 2009.
Written by Peter Bowker & Fanny Moyle, this dreadful adaptation of

- Moyle's 2009 book presents the Pre-Raphaelites as a puerile clique of fraternity lads. Dyfrid Morris acts in the role of William Morris.
12. Elletson, Helen, *A History of Kelmscott House*, London: William Morris Society, 2009, 64 pp.
This well-illustrated popular history presents views of the house, coach house, and property over a period of more than two centuries, and identifies residents from the late 1780s to the present. The largest section describes how the Morris family came to rent Kelmscott House from 1879 to 1898, and provides photographs and descriptions of the exterior architecture and garden, with more detail on the decor and furnishings of the interior drawing and dining rooms, study, and Morris's bedroom.
 13. Faulkner, Peter, 'William Morris at Kelmscott', *Journal of William Morris Studies*, 17 (Summer 2008): 5-32.
Morris's letters, articles in *Commonweal*, *News from Nowhere*, and May Morris's memories refute recent cynics who suggest that Morris 'idealised country life,' as if he were naively unaware of agricultural conditions at Kelmscott.
 14. ——. 'A "desert in solitude & an Eden in beauty": Rossetti at Kelmscott', *Journal of William Morris Studies*, 17 (Summer 2008): 35-64.
Rossetti's letters, poems, and paintings reveal the appreciation he shared with Morris for the natural environment of Kelmscott, and help document his relationship with Jane Morris during his tenancy at Kelmscott Manor.
 15. Fortunati, Vita, 'William Morris's Houses and the Shaping of Aesthetic Socialism', In *Writers' Houses and the Making of Memory*, Ed, Harald Hendrix, Milton Park, Abingdon: Routledge, 2008, pp. 163-73.
Red House and Kelmscott Manor express the communal life of Morris's utopian socialism, with Red House integrating the ideals of work and leisure, tradition and innovation, and idyllic privacy and public hospitality, while Kelmscott Manor was 'a harbour of refuge'.
 16. Hickey, Elizabeth, *The Wayward Muse*, London: Simon & Schuster, 2008, 304 pp.
The novel imagines the life of Jane Burden, from her poor family to her sitting for Dante Rossetti, her marrying Morris, and her long affair with Rossetti.

17. Hoagwood, Terence, 'The Art of Printing and "The Land of Lies": *The Story of the Glittering Plain*', *Journal of William Morris Studies*, 18 (Winter 2008): 8-21.
While the narrative of Morris's romance explores the illusion of images, dreams, and lies, Morris's technique of printing the Kelmscott edition demonstrates the plight of delusion, as the woodcut initials are not always authentic but were often printed from electrotypes.
18. Latham, David & Sheila Latham, 'William Morris: An Annotated Bibliography 2006-2007', *Journal of William Morris Studies*, 18 (Winter 2009): 64-92.
Of the 144 items annotated, one is a publication by Morris, forty four are general publications about him, forty deal with his literature, twenty nine his decorative arts, eleven his book design, and nineteen his politics.
19. — —. 'William Morris: An Annotated Bibliography 2004-2005', *Journal of William Morris Studies*, 17 (Summer 2008): 81-112.
Of the 173 items annotated, fifteen are publications by Morris, forty three are general publications about him, thirty eight concern his literature, fifty two his decorative arts, eleven his book design, and fourteen his politics.
20. Mayer, Jed, 'William Morris and the Greening of Science', *Journal of Pre-Raphaelite Studies*, ns 17 (Fall 2008): 56-76.
Morris created decorative designs as an ecological mediation 'between nature and culture that is a radical alternative' to scientific specialisation, as shown by comparisons of his *Trellis* and *Strawberry Thief* designs with Ernst Haeckel's biological illustrations of art forms in nature.
21. McCarthy, Michael. 'Don't mention the Restoration! Prince quits heritage body in censorship row', *The Independent* [London], 13 July 2009: 2-3.
Prince Charles resigned as patron of the 'world's oldest environment campaigning group' after the Society for the Protection of Ancient Buildings rejected a passage he wrote about the its approval of modern materials too often being cited 'to justify unsatisfactory alterations and ugly additions'.
22. Mercer, Olive, & Jane Evans, 'The Glazed Screen at Red House', *Journal of William Morris Studies*, 17 (Summer 2008): 33-51.
Charles Holme, publisher of *The Studio*, purchased Red House in 1889 and invited visitors, including Georgiana Burne-Jones, John Lane, Richard LeGallienne, Arthur Liberty, May Morris, Mary Newill, Baillie Scott,

- Hiromichi Shugio, Aymer Valance, and Gleeson White, to engrave their signatures on the glass panes of a double door.
23. Mitchinson, John, 'Idle Idol: William Morris', *The Idler*, 41 (Summer 2008): 88–101. Rpt as *On the Visionary Work and Revolutionary Life of an Idle Idol: William Morris*, Rochdale, Lancashire: Bracketpress, 2008, 14 pp. A breezy overview of Morris's inspirational life: 'Despite being a bit of a nut-case', he is 'someone you'd like to spend an evening with in a pub'. Printed in the facsimile style of a Kelmscott Press book.
24. Moyle, Franny, *Desperate Romantics: The Private Lives of the Pre-Raphaelites*, London: John Murray, 2009, 340 pp. The popular biographical story of the Pre-Raphaelites focuses on the painful love affairs of the Ruskin-Effie Gray-Millais triangle, and the Rossetti-Siddal-Burden-Morris entanglements.
25. Murray, Ciaran, 'Byzantium and the Mandala', *Disorientalism: Asian Subversions, Irish Visions*, Transactions of the Asiatic Society of Japan. Series 5, Vol.1, Tokyo, Japan: Asiatic Society of Japan, 2009: 87–108. Morris's influence on W.B. Yeats was pervasive, from the sadness of love in *Sigurd the Volsung* and the eroticism of the prose romances, to the joyful vision of Byzantium as 'a living centre of the arts', the ideal union of east and west, north and south.
26. Pan, Yi Shu, *Mo lis si: xian dai she ji de xian qu zhe*, Taipei, Taiwan: Yi shu jia chu ban, 2008, 207 pp. A biography of Morris.
27. Rager, Andrea Wolk, "'Smite this Sleeping World Awake": Edward Burne-Jones and *The Legend of the Briar Rose*', *Victorian Studies*, 51 (Spring 2008): 438–50. Burne-Jones's *Briar Rose* series and Morris's poem 'For the Briar Rose' represent an artistic collaboration which is at once a dream vision and an expression of shared values in decorative art, environmentalism, and social egalitarianism.
28. Sedykh, É. V, *Vzaimodeistvie iskusstv v literaturnykh proizvedeniiakh Uiliama Morrisa*, St. Petersburg: St. Petersburg Institute Vneshneékonomicheskikh Sviazei, 2008, 124 pp. Morris's literature and his decorative arts are discussed as integrally related.

29. Smith, Alice Mary, *Two Overtures: The Masque of Pandora (1878) and Jason, or The Argonauts and the Sirens (1879)*, Ed Ian Graham-Jones, Middleton, Wisconsin: A-R Editions, 2007, 153 pp.
Smith's overture based on Morris's poem *The Life and Death of Jason* is structured as a classical sonata for full orchestra. Graham-Jones introduces Smith's music, cites contemporary reviews of its performance, and prints and annotates the score.
30. Wippermann, Katharina, 'Ned and Topsy: The Biographies of Edward Burne-Jones and William Morris', In *Edward Burne-Jones: The Earthly Paradise*. Ed Christofer Conrad & Annabel Zettel, Ostfildern, Germany: Hatie Cantz Verlag, 2009, pp. 205-13.
Side-by-side biographies in two columns compare each year of the parallel lives of the two friends.
31. Zettel, Annabel, 'A Feast of Storytelling: Edward Burne-Jones and William Morris', In *Edward Burne-Jones: The Earthly Paradise*, Ed Christofer Conrad & Annabel Zettel, Ostfildern, Germany: Hatie Cantz Verlag, 2009, pp. 27-39.
Most of Burne-Jones's art arose from his shared interest with Morris in literature and the Arts and Crafts, as shown in a discussion of *The Earthly Paradise* and the Kelmscott *Chaucer*.
32. Zon, Bennett, 'Loathsome London: Ruskin, Morris, and Henry Davey's History of English Music', *Victorian Literature and Culture*, 37 (September 2009): 359-75.
In his 1895 study, Henry Davey hopes that Ruskin's and Morris's views of art may someday extend their influence on English composers to offset the prosaic decline of English traditional music which accompanied Enclosure and urbanisation.

Literature

33. Balasopoulos, Antonis, 'Ghosts of the Future: Marxism, Deconstruction, and the Afterlife of Utopia', *Theory and Event*, 12.3 (2009): online.
Both *News from Nowhere* and Bellamy's *Looking Backward* depict a comradeship between ghosts in a future haunted by the past.
34. Doroholschi, Claudia Ioana, 'William Morris's *Child Christopher and Goldilind the Fair*: Medievalism and the Anti-Naturalism of the 1890s', *B.A.S.*:

- British and American Studies*, 14 (2008): 129-37.
 Morris's *Child Christopher* romance exemplifies an ornamental and archaic style of prose which revives a lost medieval age and replaces the mimetic focus of Victorian realism with the Art Nouveau focus on a *fin de siècle* aesthetics of pleasure.
35. Faulkner, Peter, 'Morris and Tennyson', *Journal of William Morris Studies*, 18 (Summer 2009): 15-51.
 Morris read Tennyson's early poems with perceptive insight, was compared with him by reviewers for forty years, defended him as a great lyricist, and gently mocked his conservatism in *The Tables Turned*.
36. —, 'The Briar Rose', *Journal of William Morris Studies*, 18 (Winter 2009): 56-63.
 A careful reading of Morris's poem 'For the Briar Rose' illustrates the relation of its four quatrains with Burne-Jones's series of four canvases *The Legend of the Briar Rose* (1890). 'Another for the Briar Rose' shows Morris returning for another sophisticated response to this Sleeping Beauty theme.
37. Fontana, Ernest, 'Pre-Raphaelite Martyrdoms', *Journal of Pre-Raphaelite Studies*, ns 18 (Spring 2009): 81-94.
 Morris's 'Story of Dorothea' is briefly compared with Swinburne's treatment of the martyr in 'St. Dorothy', Burne-Jones's in *St. Theophilus and the Angel*, and Christina Rossetti's in 'Rival, A Shadow of St Dorothea'.
38. Frith, Richard, 'The Defence of Yseult: Swinburne's *Queen Yseult* and William Morris', *Journal of William Morris Studies*, 18 (Winter 2008): 85-95.
 Swinburne's early friendship with Morris inspired his six cantos on 'Queen Yseult,' as he imitated Morris's 'Blanche', 'Twas in Church on Palm Sunday', and especially 'The Defence of Guenevere' with its emphasis on a woman's perspective, courtly love, medieval paganism, and anti-Christian eroticism.
39. Helsing, Elizabeth K, *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris*, New Haven: Yale UP, 2008, 352 pp.
 In the early poetry of *The Defence of Guenevere*, Morris contrasts vivid colours in order to signal sudden shifts of thought and emotion. In his later work, such as the 'Cupid and Psyche' tale from *The Earthly Paradise*, he modulates subtle hues in order to suggest gradual awakenings, as he was creating a reflective poetry consistent with his decorative and typographical patterns and designs for wall and page.

40. Kightley, Michael R, 'Racial Anglo-Saxonisms: From Scholarship to Fiction in England, 1850-1960'. Diss., University of Western Ontario, 2009. Of the three main currents of Old English scholarship, Morris is the focus of 'the mid to late nineteenth-century translation of Old English poems', the gatekeeper of 'discourses that arose around medieval representations of race'.
41. Laurent, Béatrice, 'Landscapes of Nowhere', *Journal of William Morris Studies*, 18 (Summer 2009): 52-64.
In *News from Nowhere*, Morris presents densely allegorical word-paintings of landscapes which are both politicised and moralised; some are 'mirror holding depictions' of capitalist degradation and others 'lamp holding visions of a bright and libertarian future'.
42. Le Bourgeois, John, 'Reply to Peter Faulkner's Review of *Art and Forbidden Fruit*', *Journal of William Morris Studies*, 17 (Summer 2008): 113-16.
As biographers, Faulkner and Jack Lindsay are inconsistent when they interpret Morris's sonnet 'Near but Far Away' as Georgiana Burne-Jones addressing Morris as 'Brother,' but 'The Three Flowers' as Emma addressing Morris as 'brother'.
43. Park, Ji-Hyae, 'Revising British Aestheticism: Critics, Audiences, and the Problem of Aesthetic Education'. Diss., University of Michigan, 2008.
While Ruskin presumed that his audience shared his taste, Morris sought ways to establish a common ground, experimenting with a variety of modes before and during his editorship of *Commonweal*.
44. Péteri, Éva, 'William Morris's "A King's Lesson": a Hungarian perspective', *Journal of William Morris Studies*, 18 (Winter 2009): 48-55.
Charles Dickens's brief article 'The Golden Age of Hungary' is not Morris's only source for 'A King's Lesson'. Morris's exhibits parallels with German translations of János Garay's Hungarian poem, emphasising the king as a pre-revolutionary with socialist values.
45. Pinkney, Tony, 'Morisu no yūtopia o 'nihonka' suru' ['Japanesing Morris's Utopia'], Trans Yasuo Kawabata. *Eigo Seinen/Rising Generation*, 154 (March 2009): 682-86.
Rutherford Alcock sent Morris a copy of his book on *Art and Art Industries in Japan* (1878), which leads Pinkney to consider *News from Nowhere* as a kind of Japanese Noh play.

46. —, 'News from Nowhere as Séance Fiction', *Journal of William Morris Studies*, 18 (Winter 2009): 29-47.
 In order to achieve the collective perspective of Morris's utopian society, we should read *News from Nowhere* as a séance summoning forth Guest from the Victorian past to help heal the rift between mind and body, intellect and sensuality, past and present, as Guest enables Ellen to understand that she must reintegrate balance in Nowhere.
47. Sasso, Eleonora, 'Tennyson, Morris and the Guinevere Complex', *Tennyson Research Bulletin*, 9 (November 2009): 271-79.
 In 'The Defence of Guenevere', 'King Arthur's Tomb', and 'Sir Galahad, A Christmas Mystery,' Morris, like the young Tennyson, presents characters whose boundaries of the sensual body are interdependent with those of the natural earth.
48. Shires, Linda M., *Perspectives: Modes of Viewing and Knowing in Nineteenth-Century England*, Columbus: Ohio State UP, 2009, pp. 27-35.
 Inviting us to view a cathedral as a bible to be read, Morris's 'Shadow of Amiens' essay experiments with an optical vision similar to the dislocated, decapitated vision in his poem 'The Haystack in the Floods'.
49. Sutherland, John, '1000 novels everyone must read.' *The Guardian* [Manchester], 22 January 2009: 9.
 Of the thousand most important novels to read, Morris's *News from Nowhere* is included in the 'science fiction & fantasy' genre section.
50. Tucker, Herbert, *Epic: Britain's Heroic Muse, 1790-1910*, Oxford: Oxford UP, 2008, pp. 507-526, 533.
 After passing references to 'The Pilgrims of Hope' as a 'hip-pocket epic on the march toward utopia', and to the 'anthological mode of *The Earthly Paradise*', Tucker focuses on *Sigurd the Volsung* as a major epic which repudiates the ethos of *The Earthly Paradise*, and demonstrates how Morris dwells in the middle as his arena of tale-telling.
51. Večko, Matic, 'William Morris and the Critical Utopia of High Fantasy', *Acta Neophilologica*, 42, 1-2 (2009): 45-55, 210-11.
 Not seen. Includes a discussion of *The Wood Beyond the World* and *The Well at the World's End*.
52. Ward, Megan, 'William Morris's Conditional Moment', *Erudit: Romanticism and Victorianism on the Net*, 53 (February 2009): online.

‘By constructing an historiography of the conditional moment, “The Defence of Guenevere” tells us not only what we can learn from the past or that the past is part of the present, but also insists that there is a cultural urgency and a political effect in what and how we choose to memorialise’.

53. Willis, Elizabeth, ‘The Poetics of Affinity: Niedecker, Morris, and the Art of Work’, *Radical Vernacular: Lorine Niedecker and the Poetics of Place*, Ed Elizabeth Willis, Iowa City: U of Iowa Press, 2008, pp. 223-46.
In her poem about Morris, ‘His Carpets Flowered’, Lorine Niedecker demonstrates her theory that poetry is a collective composition, as she draws on Morris’s letters, his biography, and Yeats’s *Autobiographies* to compose a poem which insists ‘that art and labor are inseparably bound’.

Decorative Arts

54. Aaltonen, Gaynor, *The History of Architecture: Iconic Buildings throughout the Ages*, London: Acturus, 2008, pp. 183-84.
Red House is an icon for Arts and Crafts house-building design, as Morris ‘proved that “less” could definitely be “more”’.
55. Arscott, Caroline, *William Morris and Edward Burne-Jones*, New Haven: Yale UP for the Paul Mellon Centre for Studies in British Art, 2008, 259 pp.
Alternating chapters on Morris and Burne-Jones consider the latter’s artistic responses to Morris’s patterns, the relative strengths of pictorial and decorative arts, and metaphorically a theory that both artists referenced ‘the body’ through their art, comparing Burne-Jones’s surface epidermal approach to painting with Morris’s thick, multi-faceted dermal system of pattern design.
56. Barter, Judith A., ed, *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Chicago and New Haven: Art Institute of Chicago and Yale UP, 2009, 208 pp.
The catalogue of the November 2009-January 2010 exhibition at the Art Institute of Chicago, ‘showcasing Arts and Crafts works drawn from the collections in the Chicago area’, includes Morris & Co. textiles and furniture. See Roberts #96 and Ruud #98.
57. Betjemann, Peter, ‘Craft and the Limits of Skill: Handicrafts Revivalism and the Problem of Technique’, *Journal of Design History*, 21 (June 2008): 183-93.

In Morris's vision of handicraft, the creative processes of painting and decorative carving freed the craft worker from the need to focus on formal precision or technical execution which would result in an easily reproducible (or machine-made) object.

58. Blakesley, Rosalind P, '“The Venerable Artist's Fiery Speeches Ringing in my Soul”: The Artistic Impact of William Morris and his Circle in Nineteenth-Century Russia', *Internationalism and the Arts in Britain and Europe at the Fin de Siècle*, Ed Grace Brookingham, Oxford and Bern: Peter Lang, 2009, pp. 79-105.
Abramtsevo and Talashkino were two Russian Arts and Crafts colonies influenced by Morris, though their handcrafted furniture and embroidery owed more to philanthropists interested in traditional peasant art rather than socialist ideals.
59. Braesel, Michaela, 'Bilderzählung und englische Möbel um 1860', *Münchener Jahrbuch der Bildenden Kunst*, 58 (2007): 209-38.
Red House served Morris as a workshop where he developed designs for furniture and furnishings from illuminated manuscripts depicting furniture, vessels, costumes, colours, and gardens from the Middle Ages.
60. —, 'Das “Red House” als “Minneburg”', *Münchener Jahrbuch der Bildenden Kunst*, 60 (2009): 115-38.
Conceptualising Red House as a 'castle of love', Morris celebrated his love for Jane with decorations which included a series of embroidered portraits of Chaucerian women as great lovers who represent the loved one and love itself.
61. Brennan-Smith, Scott, 'Knight and Lady as One: The Reclamation of the “Feminine” in William Morris's Decorative Arts Designs', *Nineteenth-Century Gender Studies*, 5 (Spring 2009): online.
A neo-Freudian interpretation of Morris's activities and interests which argues that Morris possessed a masculine self (demonstrated through his business, building preservation, and political interests) and a feminine (demonstrated through his literature, decorative arts, and printing).
62. Brittain-Catlin, Timothy, 'Masters of Arts', *World of Interiors*, 28 (June 2008): 132-39.
The Old Hall of Queens' College, Cambridge was re-decorated by Morris, G.F. Bodley, Madox Brown, Burne-Jones, John Hardman, Rossetti, and Webb, and remains one of the university's banquet halls.

63. Burroughs, Katrina, 'Victorian Values: The homespun beauty of Arts and Crafts is inspiring a New Wave of Designers', *The Sunday Times* [London], 14 June 2009: 26, 27.
 Russell Pinch won the Grand Designs furniture award for an Arts and Crafts style desk influenced by Morris, whose still-popular work is featured at the annual Arts and Crafts selling exhibition at Liberty's.
64. Casselman, Karen Diadick, 'Women in Colour: Perceptions of Professionalism in Natural Dyeing during the Arts and Crafts Period', *Textile History*, 39 (May 2008): 16-44.
 Accounts of Morris's influence on the use of natural dyes should not overlook advocates such as Millicent, Duchess of Sutherland, and the many cottage industry and professional artisan dyers such as Alice Hart and Elizabeth Pepper who worked with natural dyes long before, during, and after the period of Morris's experiments and the 1893 publication of his essay 'On Dyeing'.
65. Conrad, Christofer, 'The Quest of the Sangreal and Religious Themes', *Edward Burne-Jones: The Earthly Paradise*, Ed Christofer Conrad & Annabel Zettel, Ostfildern, Germany: Hatie Cantz Verlag, 2009, pp. 157-77.
 Burne-Jones and Morris worked closely together on tapestries and stained glass, but sometimes with contrasting styles.
66. Cormack, Peter. *An Exhibition of Morris & Company's Stained Glass for the Chapel of Cheadle Royal Hospital: An Illustrated Catalogue*. London: Haslam & Whiteway, 2008, 49 pp.
 The catalogue of the exhibition of Morris & Co. windows at the Olympia International Fine Arts and Antiques Fair, 5-15 June 2008, features six windows completed for Cheadle Royal Hospital between 1906 and 1915; one designed by Morris (of two minstrel angels, one playing a dulcimer and the other a pair of pipes), four by Burne-Jones, and one by Dearle. (The windows were subsequently purchased by the Stockport Story Museum).
67. — —, Wendy Kaplan, & Hioaki Kimura, *Arts and Crafts Movement in UK and USA*, Tokyo: Goto Syoin, 2008, 143 pp.
 Catalogue of the exhibition of the Arts and Crafts movement in Britain and America exhibition held at the Kushiro Art Museum in Hokkaido, 21 June-31 August 2008; the Museum of Modern Art in Saitama, 13 September-3 November 2008; and the Shiodome Museum in Tokyo, 8 November 2009-18 January 2009.

68. Crisp, Denise Gonzales, 'Discourse This! Designers and Alternative Critical Writing', *Design and Culture*, 1 (March 2009): 105-20.
Morris, W.A. Dwiggin, Putch Tu, and Bruce Sterling are four 'design-wrights' who have turned to fiction for developing rhetorical strategies unavailable in the customary expository prose of critical design-writing.
69. Eden, Alice, 'Robert Anning Bell (1863-1933) and the Mosaics in the Houses of Parliament', *British Art Journal*, 10 (Winter 2009): 22-31.
In his interest in symbolism and truth to one's materials, Bell's work on the Houses of Parliament mosaics exhibits the influence of Morris, who urged mosaic craft-workers against imitating oil paintings.
70. Edquist, Harriet, *Pioneers of Modernism: The Arts and Crafts in Australia*, Carlton, Victoria: Miegunyah Press and Melbourne UP, 2008, pp. 130-32, 139-41, 144, 148.
Robert and Joanne Barr Smith filled their Adelaide-area homes with Morris & Co. furnishings, Robert Haddon designed a painted sideboard in Perth, and Robin and Mary Dods pursued Morris's collaborative ideals in Brisbane.
71. Eisenman, Stephen, & Corrinne Granof, eds, *Design in the Age of Darwin: From William Morris to Frank Lloyd Wright*. Evanston, Illinois: Mary and Leigh Block Museum of Art, 2008, 140 pp.
The catalogue of the May-August 2008 exhibition at the Mary and Leigh Block Museum of Art at Northwestern University, Illinois, features designs by Morris, C.R. Ashbee, Christopher Dresser, Louis Sullivan, C.F.A. Voysey, and Frank Lloyd Wright. Eisenman's introduction divides Darwin's influence on two groups: formalists, such as Dresser and Voysey, who reject Darwin's theory in their search for the permanent prototypes of intelligent design, and the materialist functionalists, such as Morris and Ashbee, who accept mutability as an environmental factor which reforms both society and aesthetics.
72. Euler, Laura, 'Sing a Song in Stitches: British Arts and Crafts Embroidery', *Style 1900: Antiques & Interiors*, 22 (Spring 2009): 62-69.
Morris and his daughter May revived English needlework, replacing more formal-counted thread-work with naturalistic forms rendered in shaded stitching of silk and wool on linen.
73. Fröhlich, Fabian, 'The Perseus Series', In *Edward Burne-Jones: The Earthly Paradise*, Ed Christofer Conrad & Annabel Zettel, Ostfildern, Germany:

Hatie Cantz Verlag, 2009, pp. 103-35

Burne-Jones planned a Perseus sequence based on Morris's 'The Doom of King Acrisius' tale from *The Earthly Paradise* for a frieze in the drawing room of Arthur Balfour's home,

74. Gantz, Carroll, 'A Look Back: Early Design Entrepreneurs'. *Innovation* [Dulles, Virginia], 29 (Summer 2009): 9-11.
Morris, Christopher Dresser, and the Americans Ellsworth Woodward, Louis Tiffany, and Gustav Stickley are introduced as early design entrepreneurs from the Arts and Crafts movement.
75. Gerber, Anna, 'Design and Sustainability: Part 2', *Creative Review*, 28 (December 2008): 30-33.
Morris's holistic philosophy of design, emphasising that materials and the production process are interdependent, presents a model for today's designers.
76. Gladwell, Colin, 'Rock Star collections. Whole lotta Burne-Jones', *Daily Telegraph* [London], 5 February 2008: 28.
Jimmy Page of Led Zeppelin, and Gary Kemp of Spandau Ballet, are selling their Pre-Raphaelite collections at Sotheby's in March.
77. Grimley, Terry, 'Rare Wallpaper Designs Bought', *Birmingham Post*, 16 June 2009: 24.
The Victoria and Albert Museum purchased two of Morris's original designs for wallpaper – an early design for the 1862 *Fruit*, with olive branches instead of the sprays of oranges and peaches, and a design for the 1880 *Poppy* – both inscribed by Morris with his instructions for production.
78. Hill, Michele, *William Morris in Applique: Six Stunning Projects and over Forty Individual Designs*, Edwardstown, South Australia: Country Bumpkin, 2009, 120 pp.
Written for an audience of quilters and embroiderers, this well-illustrated instructional book presents coloured diagrams, photographs, full-size templates, and tear-out pattern sheets for six applique projects, including one based on the *Bird* tapestry, and another on the embroidered hangings for the bed at Kelmscott Manor.
79. Hirukawa, Hisayasu, 'PRB to Morisu: Ichi bijutsu kōgeika no shōzō', *Eigo Seinen/Rising Generation*, 154 (July 2008): 206-09.
Not seen.

80. ———, ‘Kako no ō ni shite mirai no ō no nemuri, midori ni tsutsumareta sono shōrakuen: ‘Āsā-ō no kikan’ ni yosete’, *Eigo Seinen/Rising Generation*, 154 (March 2009): 678-81.
Not seen.
81. Hoare, Rose, ‘Floxy Lady’, *Sunday Star-Times* [Auckland], 9 August 2009: 9.
Hayley King is the artist who calls herself Flox, whose whirling and ornate stencils, murals, and wallpapers are influenced by Morris.
82. Ireland, Jeannie, *History of Interior Design*, New York: Fairchild, 2009, pp. 487-92.
Short summaries of the ‘Arts and Crafts Movement’ and ‘Arts and Crafts Interiors’ consider the role and contributions of Morris, Red House, and Morris & Co.
83. Jarman, Baird, ‘Design in the Age of Darwin: From William Morris to Frank Lloyd Wright’, *Journal of Modern Craft*, 2 (July 2009): 221-24.
Review of the May-August 2008 exhibition at the Mary and Leigh Block Museum of Art at Northwestern University, Illinois, curated by Stephen F. Eisenman & Corinne Granof. Features Darwin’s influence on Morris, C.R. Ashbee, Christopher Dresser, Louis Sullivan, C.F.A. Voysey, and Frank Lloyd Wright.
84. Kamp, Nicola, ‘The Arts and Crafts Garden’, *City Woman* [London, Ontario], 4 (May-June 2009): 40-41.
Morris’s eight garden design principles were far-sighted, absorbed by other designers, and remain relevant and practised today.
85. Leonard, Anne, ‘Internationalist in Spite of Themselves: The Case of Belgium’, In *Internationalism and the Arts in Britain and Europe at the Fin de Siècle*, Ed Grace Brookingham, Oxford and Bern: Peter Lang, 2009, pp. 225-46.
Fernand Khnopff praised the Kelmscott Press, Henry Van de Velde extended Morris’s ideals and activism from its British roots to an internationalist movement, and Morris in turn acknowledged ‘intelligent’ Belgian interest in British decorative arts.
86. Linden, Martha, ‘Christmas Stamps a Window on Religion’, *Belfast Telegraph*, 3 November 2009: 12.

The impact of the Pre-Raphaelites is celebrated with Christmas postage-stamps featuring stained glass designed by Morris, Burne-Jones, and Henry Holiday.

87. Little, Carl, 'Marjorie Simon: The Future of the Floral', *Ornament*, 32.2 (2008): 42-47.
Some of the American jewellery designer's flower brooches are modelled after Morris's wallpaper patterns.
88. 'The Manchester Indian: Thomas Wardle and Manchester', *Embroidery*, 60 (November-December 2009): 48-49.
Review of the August 2009-August 2010 exhibition of 'The Manchester Indian: Thomas Wardle and Manchester', at the Whitworth Art Gallery in Manchester, features Thomas Wardle & Co.'s dyed fabrics, including many designed by Morris.
89. McAlpine, Alistair, 'Tight at the Museum', *World of Interiors*, 28 (April 2008): 252.
The Victoria and Albert Museum has renovated three masterpieces of Victorian dining room-decoration from the 1860s: Morris's Arts and Crafts panelled room, James Gamble's Classical Revival room, and Edward Poynter's Dutch-style blue-tiled room.
90. Meiers, Sarah Helen, 'The Green Dining Room: The Experience of an Arts and Crafts Interior', Diss., Queen's University [Kingston, Ontario], 2008.
An early example of the decorative schemes of the Morris firm, the Green Dining Room is compared with the two adjoining dining rooms at the South Kensington Museum, one designed by James Gamble and the other by Edward Poynter.
91. Parissen, Steven, 'Mammon Confronted: Arts and Crafts Design Reform', *Interiors: The Home Since 1700*. London: Laurence King, 2009, pp. 153-75.
Morris's influence on design reform, with his reactions against commercially produced designs, drab colours, and mass production, is considered within the context of Owen Jones's *Grammar of Ornament* (1856) and later designs by Charles Eastlake and Arthur Silver.
92. Parry, Linda, *V & A Pattern: William Morris and Morris & Co.*, London: V & A Publishing, 2009, 80 pp.
A brief introduction tells about Morris creating blocks of colour rather than series of lines, as his patterns evoke the joys of the fields and hedgerow plants

of the English countryside. The seventy one colour-illustrations of Morris's designs for chintz and wallpaper are also available as JPEG images on the compact disk included with this pocket-sized book.

93. Petts, Jeffrey, 'Good Work and Aesthetic Education: William Morris, the Arts and Crafts Movement, and Beyond', *Journal of Aesthetic Education*, 42 (Spring 2008): 30-45.
Discussions of art theory and aesthetic education should not overlook Morris, who espoused a philosophy of 'art as good work' with audiences capable of the aesthetic experience, and whose ideals could be used to improve our society with everyday aesthetics.

94. *Popular Woodworking's Arts & Crafts Furniture Projects*, Cincinnati: Popular Woodworking Books, 2008, 207 pp.
Included among the twenty five Arts and Crafts furniture designs are instructions for building a Morris chair and an all-weather Morris chair for the garden.

95. Pritchard, Frances, 'The Manchester Indian', *Hali: The International Magazine of Antique Carpet and Textile Art*, 160 (Summer 2009): 104-05.
Review of four exhibitions on Thomas Wardle's textile dyeing, including his collaboration with Morris: 'The Manchester Indian: Thomas Wardle and India', August 2009-August 2010, at the Whitworth Art Gallery, Manchester; 'Dye, Print, Stitch: The Textiles of Thomas and Elizabeth Wardle', July-September 2009, at the Macclesfield Silk Museum; 'Wardle, The Man', July-August, at the Nicholson Institute, Leek; and 'Experiments in Colour: Thomas Wardle, William Morris and the Textiles of India', October-December 2009, at the William Morris Gallery, Walthamstow, London.

96. Roberts, Ellen E., 'The Spell of Japan Was upon Them: Japonism and the Arts and Crafts Movement'. In *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Ed Judith A. Barter, Chicago and New Haven: Art Institute of Chicago and Yale UP, 2009, pp. 45-82.
Only a few of Morris's textile designs, such as *Peacock and Dragon*, drew on traditions in Islamic, Indian, and Chinese art, and Morris believed that the Japanese lacked architectural and decorative instincts.

97. 'Ronnie Wood Launches Fashion Line', *Premier Showbiz*, 27 October 2009: np.
The Rolling Stones member 'found it inspiring' to create fashion designs for

the prestigious Liberty's, which 'worked with amazing talents such as William Morris'.

98. Ruud, Brandon K. '“To Promote and to Extend the Principles Established by Morris”': Elbert Hubbard, Gustav Stickley, and the Redefinition of American Arts and Crafts', In *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Ed Judith A. Barter, Chicago and New Haven: Art Institute of Chicago and Yale UP, 2009, pp. 83-118.

Morris influenced Elbert Hubbard and his Roycrofters Arts and Crafts community and Roycroft Press in East Aurora, New York, and Gustav Stickley and his furniture and *Craftsman* magazine in Eastwood, New York.

99. *Seikatsu to geijutsu – atsu & kurafutsu ten [Life and Arts and Crafts: From William Morris to Mingei]*. Tokyo: Asahi Shinbunsha, 2009, 258 pp.

Catalogue of the exhibition held at the Tokyo Metropolitan Museum of Art, January-April 2009, and at the Aichi Prefectural Museum, June-August 2009, is divided into three sections: first, the early Arts and Crafts movement with the Pre-Raphaelites in England; second, its spread to continental Europe, especially in Germany; and third, the Mingei movement in Japan forty years after the English movement.

100. Shales, Ezra, 'Technophilic Craft', *American Craft*, 68 (April-May 2008): 78-80.

Modern ceramicists remain steeped in Morris's handicraft ideology but they need to adapt to the manufacturing methods of the twenty-first century.

101. Sims, Kathleen O'Neill, 'The Attainment: The “Doubled Troubled” Conclusion of William Morris and Edward Burne-Jones's “Holy Grail” Series', *Journal of William Morris Studies*, 17 (Summer 2008): 52-64.

The central tapestry of the 'Holy Grail' series (1891-95) at Stanmore Hall illustrates the tension between Morris's egalitarian vision of equal-sized figures in a collective society which finds the closure of communal redemption within cyclical time, and Burne-Jones's melancholy vision of individual desire suffering the unfulfilled quest on the precipice of a mystical, timeless spirit.

102. Spuybroek, Lars, 'Figure-Configuration Taxonomies', *Research & Design: The Architecture of Variation*, Ed Lars Spuybroek, London: Thames & Hudson, 2009, pp. 60-67.

Eight of Morris's textiles and wallpaper designs are accompanied by an S-line graph which illustrates the basic structure of each pattern.

103. Szczerki, Andrzej, 'The Arts and Crafts Movement, Internationalism and Vernacular Revival in Central Europe c.1900', In *Internationalism and the Arts in Britain and Europe at the Fin de Siècle*, Ed Grace Brockingham, Oxford and Bern: Peter Lang, 2009, pp. 107-31.
Morris inspired Polish and Hungarian artists and architects to revive their cultural heritage, leading to Arts and Crafts colonies such as Gödöllő, Hungary.
104. Tannier, Albert M, '*Windows Are Architecture: William Morris, Viollet-le-Duc, and the Artistic Journey of Charles J. Connick*', Brookline, Massachusetts: Charles J. Connick Stained Glass Foundation, 2009, 41 pp.
Morris influenced the Arts and Crafts style of the American stained-glass artist Charles J. Connick.
105. Van der Post, Lucia, 'Cult Object: William Morris Wallpaper', *The Times* [London], 17 October 2009: 65.
Until 1985 the *Willow Boughs* wallpaper was produced only as a hand-block print, but now Sanderson sells 1800 rolls of machine-printed wallpaper and 3000 m of fabric annually.
106. Winterson, Jeanette, 'Will Lights Ever Go on in the Gasworks? Jeanette Winterson Battles Bats and Bureaucracy in the Latest Instalment of her Restoration Drama', *The Times* [London], 11 September 2009: 4.
As a member of the Society for the Protection of Ancient Buildings, and as the owner of a Victorian industrial building next door to her home, Winterson honours the three 'R's of restoration: respect, restraint, and repair.
107. Wippermann, Katharina, 'The Cupid and Psyche Series for 1 Palace Green', In *Edward Burne-Jones: The Earthly Paradise*, Ed Christofer Conrad & Annabel Zettel, Ostfildern, Germany: Hatie Cantz Verlag, 2009, pp. 85-95.
At George Howard's request when commissioning Morris & Co. to decorate his dining room, Burne-Jones adapted his proposed illustrations for a projected edition of *The Earthly Paradise* poem to complete a frieze with an elaborate cycle based on Morris's 'Story of Cupid and Psyche'.

Book Design

108. Amert, Kay, 'Stanley Morison's Aldine Hypothesis Revisited', *Design Issues*, 24 (Spring 2008): 53-71.
A comparison of Aldine and Jenson-derived types shows that, instead of copying Jenson for his Kelmscott types, Morris redrew a related roman type used by Jacobus Rubens.
109. Baker, Jeff, 'Baker's Hot Sheet', *The Oregonian* [Portland, Or.], 14 November 2008: online.
Review of the November 2008-January 2009 book exhibition, 'Gems of the Private Press Movement: Kelmscott, Ashendene, Doves, Golden Cockerel', at the Collins Gallery of the Multnomah County Central Library, with books from the John Wilson special collections.
110. Bradbury, Sue, 'Words as Well as Music', *Book Collector*, 57 (Spring 2008): 44-51.
Charles Ede founded the Folio Society sixty years ago, inspired by his teenage passion for Morris and the Kelmscott Press.
111. Campbell-Johnson, Rachel, 'History Lit from Within: I turned it into a Palace', *The Times* [London], 28 October 2008.
Review of the November 2008-March 2009 exhibition 'I Turned it into a Palace' at the Fitzwilliam Museum, celebrating Sidney Cockerell's directorship of the Fitzwilliam (1908-37) which included Kelmscott books.
112. Carlin, Jane A., & Cindy B. Damschroder, 'Beautiful and Useful: The Book as a Learning Object', *College and Research Libraries News*, 70 (March 2009): 168-71, 183.
Students enrolled in a University of Cincinnati honours seminar entitled 'William Morris and His World' examined Kelmscott Press books and essays by Morris in the context of Arts-and-Crafts social issues and our twenty-first-century digital world.
113. Chaucer, Geoffrey, *The Kelmscott Chaucer*, London: Folio Society, 2008, 568 pp.
This new printing of the Folio Society's 2002 limited edition of a facsimile of the 1896 Kelmscott edition is unlimited and bound in buckram.
114. Davis, Annie S., 'The Kelmscott "Chaucer": William Morris's Quest for the Medieval Reader', Diss., Baylor University, 2009.

The density of Morris's frames, ornamentation, and decorated letters for the Kelmscott *Chaucer* reflects the medieval hermeneutic of *lectio divina*, while Burne-Jones's illustrations emphasise the modern aspects of *l'art pour l'art*.

115. Ferry, Emma, 'Lucy Faulkner and the "ghastly grin": Re-working the title page illustration to *Goblin Market*', *Journal of William Morris Studies*, 18 (Winter 2008): 65-84.
Lucy Faulkner's work for Morris & Co., combined with her completion of a woodblock engraving of 'Cupid Leaving Psyche', contributed to the development of her skill as an engraver for the second edition of *Goblin Market*.
116. Miller, Elizabeth Carolyn, 'William Morris, Print Culture, and the Politics of Aestheticism.' *Modernism/Modernity*, 15 (September 2008): 477-502.
With his focus in *Commonweal* on the morning after the revolution and with the Kelmscott Press on the post-capitalist mode of production, Morris's two print ventures 'construct themselves in relation to mainstream print in the same way that Utopia constructs itself in relation to present-day reality'.
117. Peterson, William S, 'A Census of the Kelmscott *Chaucer*', *Matrix*, 28 (Summer 2009): 150-53.
As William and Sylvia Peterson search for the locations of the 425 copies of the Kelmscott *Chaucer*, most have been found in libraries in the U.S., Britain, and Japan, but the privately owned copies are elusive.
118. Street, Neal, 'The Designer as Impresario', *Book Collector*, 57 (Spring 2008): 53-57.
After discovering Morris and Kelmscott Press books as a schoolboy, Charles Ede met Christopher Sandford, owner of the Golden Cockerel Press, and was determined to found the Folio Society.

Politics

119. Boddy, Trevor, 'The Conundrums of Architecture Criticism', *Journal of Architectural Education*, 69 (February 2009): 9, 95-96.
Jane Jacobs and others inherited from Morris 'the idea of architecture critic as activist'.
120. Brown, Carl, 'Walthamstow: A Celebration of William Morris Hall', *East London and West Essex Guardian*, 11 December 2009: 1.

The Morris Hall, built in 1909 as a socialist and trade-union hall funded by workers, was a ‘hotbed of left-wing politics’ with famous speakers, its own choir and Socialist Sunday School, the William Morris Brass Band for street marches, and the William Morris Orchestra for concerts and dances.

121. Carnochan, W.B., ‘Utopia and Punishment’, In *Bausteine zu einer Ethik des Strafen: Philosophische, juristische und literaturwissenschaftliche Perspektiven*, Ed, Hans-Helmuth Gander, Monika Fludernik & Hans-Jörg Albrecht, Würzburg, Germany: Ergon, 2008, pp. 251-63. Not seen. Includes a discussion of More’s *Utopia*, Swift’s *Gulliver’s Travels*, and *News from Nowhere*.
122. Chase, Karen, ‘The Politics and Personality of Age at the Fin de Siècle’, In *The Victorians and Old Age*. Oxford: Oxford UP, 2009, pp. 232-50.
The indeterminate age of Morris’s utopian characters in *News from Nowhere* is discussed in relation to Charles Booth’s campaign for the Old Age Pensions Act, as Victorians sought to define what ‘healthy old age might look like – physically, socially, economically, politically’ – and to predict the cost of supporting the elderly.
123. Collette, Carolyn P., ‘“Faire Emelye”: Medievalism and the Moral Courage of Emily Wilding Davison’, *The Chaucer Review*, 42.3 (2008): 223-43.
The committed suffragette Emily Davison was influenced by Morris’s socialism, from his fashion of dress to his visionary *Dream of John Ball* and *News from Nowhere*.
124. Cuadra, Fernando Marcelo de la, ‘William Morris y los orígenes del socialismo ecológico: Apuntes sobre su novela utópica “Noticiias de Ninguna Parte”’, *Especulo: Revista de Estudios Literarios*, 42 (July-October 2009): online.
After a discussion of the concept of utopia, Morris is examined as a forerunner of ecological socialism, with *News from Nowhere* inspiring environmentalists in our new century.
125. Davis, Laurence, ‘Morris, Wilde, and Le Guin on Art, Work, and Utopia’, *Utopian Studies*, 20.2 (2009): 213-48.
A comparison of Morris’s socialist philosophy expressed in lectures and in *News from Nowhere* with that of Oscar Wilde’s in his essay *The Soul of Man under Socialism*, and of Ursula Le Guin in her novel *The Dispossessed*, concludes that the most desirable and plausible option for society is a form of libertarian socialism which allows for artistic autonomy and the infusion of art into everyday labour and social life.

126. Edwards, Sarah, 'Co-Operation and Co-Authorship: Automatic Writing, Socialism and Gender in Late Victorian and Edwardian Birmingham', *Women's Writing*, 15 (December 2008): 371-89.
Influenced by the cultural ideals of Morris and Robert Blatchford, as well as their involvement with the Birmingham Municipal School of Art, members of the Holden family of Birmingham wrote and produced texts which supported the concept of a socialist state.
127. Fitzpatrick, Tony, 'The Resourceful Past: William Morris, Socialist Romanticism and the Early Fiction of H.G. Wells', *Wellsian: The Journal of the H.G. Wells Society*, 32 (2009): 36-53.
Wells appeared to support Morris's 'scepticism towards scientism' in his early works, but later turned his support in favour of anti-Morrisian science-orientated socialists.
128. Juan-Navarro, Santiago, 'The Anarchist City of America: Libertarian Urban Utopias in the New World'. *Atenea*, 29 (June 2009): 91-112.
A brief overview of utopian literature and the central ideas of Morris's *News from Nowhere* is followed by a detailed analysis of the anarchist narrative published in 1914 by Argentine anarchist Pierre Quiroule.
129. Kimura, Ryuta, *Kuso to kagaku no odan to shite no yutopia: uiriamu morisu no shiso*, Kyoto: Koyo Shobo, 2008, 195 pp.
The title identifies the subject as utopia being a union of fantasy and science: the philosophy of William Morris.
130. Leighton, Denys P., ed, *Lives of Victorian Political Figures, Part IV: Volume 2: Thomas Hill Green and William Morris*, Gen. Ed Nancy LoPatin-Lummis, London: Pickering & Chatto, 2009. 3 vols, 1360 pp.
The extracts from political commentary by Morris's contemporaries include material by J.W. Mackail, Emma Lazarus, F.W.H. Myers, Oscar Triggs, Edward Carpenter, Edward Aveling, Peter Kropotkin, R.B. Cunninghame Graham, S.G. Hobson, and Bruce Glasier.
131. Mahamdallie, Hassan, *Crossing the River of Fire: The Socialism of William Morris*, London: Redwords, 2008, 128 pp.
Morris's commitment as a radical revolutionist is traced from his early activism to his Marxism, his formation of the Socialist League, and his steadfast anti-Parliament stance. His environmentalist campaigns were prophetic, but his impatience with less revolutionary labour movements may have weakened the cause.

132. O'Sullivan, Patrick. 'Editorial – Fears and Hopes', *Journal of William Morris Studies*, 18 (Winter 2008): 3-7.
 As the globalisation of trade is threatening the sustainability of our environment, we find hope in Morris advising each of us to do our part as a community responsibly 'making labour fruitful'.
133. ———, 'Editorial – Science under Plutocracy', *Journal of William Morris Studies*, 18 (Summer 2009): 3-14.
 In contrast to Darwin's popular legacy, evolution is not necessarily progressive, selfishness is not inherently genetic, and competition is less vital than cooperation.
134. Parham, John, 'The Poverty of Ecocritical Theory: E.P. Thompson and the British Perspective', *New Formations: A Journal of Culture/Theory/Politics*, 64 (March 2008): 25-36.
 Thompson's research on Morris provides a model for us to practise an alternative tradition of romantically engaged ecocriticism, a specifically British version of 'environmental justice' which promotes a 'love of place'.
135. Ramos-Gorostiza, José Luis, 'Socio-economic Utopianism in Spain at the End of the Nineteenth Century: *La Nueva Utopía* by Ricardo Mella', *Utopian Studies*, 20.1 (2009): 5-19.
 The 1890 novel by Spanish anarchist Mella is compared with *News from Nowhere*, Edward Bellamy's *Looking Backward* (1889), and Theodor Hertzka's *Freiland* (1890), but its celebration of mechanical progress, technological change, and modern industrialised cities renders it similar to *Freiland*, but anathema to *News from Nowhere*.
136. Spencer, David A., 'Work in Utopia: Pro-Work Sentiments in the Writings of Four Critics of Classical Economists', *European Journal of the History of Economic Thought*, 16 (March 2009): 97-122.
 Charles Fourier, Thomas Carlyle, John Ruskin, and Morris are compared as four different theorists who challenged the classical economists' belief that work is a painful means to a rewarding end, with Morris, who argued that work will be creative and pleasurable under a socialist order, revealed as the most radical.
137. Steer, Philip, 'National Pasts and Imperial Futures: Temporality, Economics, and Empire in William Morris's *News from Nowhere* (1890) and Julius Vogel's *Anno Domini 2000* (1889)', *Utopian Studies*, 19.1 (2008): 49-72.

While Morris's metropolitan *News from Nowhere* shares a common interest in gender equality with New Zealander Vogel's colonial Utopia, the two differ in their representations of imperial government, international trade, and the environment.

138. Sutinen, Ville-Juhani, & Timo Hännikäinen, *Utopiasocialistit*, Turko, Finland: Savukeidas, 2009, 211 pp.
Morris is one of fourteen socialists discussed, from Jean Maslier (1664-1733) to Karl Kautsky (1854-1938).
139. Taylor, Rosemary, 'The City of Dreadful Delight': William Morris in the East End of London', *Journal of William Morris Studies*, 18 (Winter 2009): 9-28.
A broad survey of Morris's efforts to reach 'East Enders' reveals his frustrations but also a successful strike in 1888 against conditions in a match factory; an appended 1884-1890 chronology lists his fifty documented talks at East End sites from Toynbee Hall to Victoria Park.
140. Vaninskaya, Anna, 'My mother, drunk or sober': G.K. Chesterton and Patriotic Anti-imperialism', *History of European Ideas*, 34 (December 2008): 535-47.
Chesterton's populist patriotism was surprisingly influenced by socialist ideologies, first by Morris's anti-imperialist rhetoric and then by E.B. Bax's internationalism.

AUTHOR INDEX

- | | |
|--------------------------|-----------------------------|
| Aaltonen, Gaynor 54 | Blakesley, Rosalind P. 58 |
| Amert, Kay 108 | Bloor, Michael 5 |
| Arscott, Caroline 55 | Boddy, Trevor 119 |
| Baker, Jeff 109 | Boos, Florence 1 |
| Balasopoulos, Antonis 33 | Bradbury, Sue 110 |
| Barter, Judith A. 56 | Braesel, Michaela 59-60 |
| Bennett, Phillippa 3 | Brennan-Smith, Scott 61 |
| Betjemann, Peter 57 | Brittain-Catlin, Timothy 62 |
| Billen, Andrew 4 | Burroughs, Katrina 63 |

- Byatt, A.S. 6
 Campbell-Johnson, Rachel 111
 Carlin, Jane A. 112
 Carnochan, W.B. 121
 Casselman, Karen Diadick 64
 Chase, Karen 122
 Chaucer, Geoffrey 113
 Christmas, Jane 7
 Collette, Carolyn P. 123
 Conrad, Christofer 65
 Conrad, Christofer 8
 Cormack, Peter 66-67
 Cowan, Yuri 9
 Crisp, Denise Gonzales 68
 Cuadra, Fernando Marcelo de la 124
 Damschroder, Cindy B. 112
 Darling, L. Bruce 10
 Darling, Masuyo Tokita 10
 Davis, Annie S. 114
 Davis, Laurence 125
 Doroholschi, Claudia Ioana 34
 Eden, Alice 69
 Edquist, Harriet 70
 Edwards, Sarah 126
 Eisenman, Stephen 71
 Elletson, Helen 12
 Euler, Laura 72
 Evans, Jane 22
 Faulkner, Peter 13-14, 35-36
 Ferry, Emma 115
 Fitzpatrick, Tony 127
 Fontana, Ernest 37
 Fortunati, Vita 15
 Frith, Richard 38
 Fröhlich, Fabian 73
 Gantz, Carroll 74
 Gay, Paul 11
 Gerber, Anna 75
 Gladwell, Colin 76
 Graham-Jones, Ian 29
 Granof, Corrinne 71
 Grimley, Terry 77
 Hännikäinen, Timo 136
 Helsing, Elizabeth K. 39
 Hickey, Elizabeth 16
 Hill, Michele 78
 Hirukawa, Hisayasu 79-80
 Hoagwood, Terence 17
 Hoare, Rose 81
 Ireland, Jeannie 82
 Jarman, Baird 83
 Juan-Navarro, Santiago 128
 Kamp, Nicola 84
 Kightley, Michael R. 40
 Kimura, Ryuta 129
 Latham, David 18-19
 Latham, Sheila 18-19
 Laurent, Béatrice 41
 Lawrence, Diarmuid 11
 Le Bourgeois, John 42
 Leighton, Denys P. 130
 Leonard, Anne 85
 Linden, Martha 86
 Little, Carl 87
 Mahamdallie, Hassan 131
 Mayer, Jed 20
 McAlpine, Alistair 89
 McCarthy, Michael 21
 Meiers, Sarah Helen 90
 Mercer, Olive 22
 Miller, Elizabeth Carolyn 116
 Mitchinson, John 23
 Morris, William 1,2
 Moyle, Franny 24
 Murray, Ciaran 25
 O'Sullivan, Patrick 132, 133
 Pan, Yi Shu 26
 Parham, John 134
 Parissen, Steven 91
 Park, Ji-Hyae 43

ANNNOTATED BIBLIOGRAPHY 2008–2009

- Parry, Linda 92
 Péteri, Éva 44
 Peterson, William S. 117
 Petts, Jeffrey 93
 Pinkney, Tony 45-46
 Pritchard, Frances 95
 Rager, Andrea Wolk 27
 Ramos-Gorostiza, José Luis 135
 Roberts, Ellen E. 96
 Ruud, Brandon K. 98
 Sasso, Eleonora 47
 Sedykh, É.V. 28
 Shales, Ezra 100
 Shires, Linda M. 48
 Sims, Kathleen O'Neill 101
 Smith, Alice Mary 29
 Spencer, David A. 136
 Spuybroek, Lars 102
 Steer, Philip 137
 Street, Neal 118
 Sutherland, John 49
 Sutinen, Ville-Juhani 138
 Szczerski, Andrzej 103
 Tannier, Albert M. 104
 Taylor, Rosemary 139
 Tucker, Herbert 50
 Van der Post, Lucia 105
 Vaninskaya, Anna 140
 Večko, Matic 51
 Ward, Megan 52
 Willis, Elizabeth 53
 Winterson, Jeanette 106
 Wippermann, Katharina 30, 107
 Zettel, Annabel 8, 31
 Zon, Bennett 32

