

The Landscape of Resistance in Morris's *News from Nowhere*

Nathanael Gilbert

The striking verbal landscape in Morris's utopian romance, *News from Nowhere*, provides readers with compelling descriptions of an idealised future where beautiful people simply but happily co-exist in the midst of lush gardens, open fields, and attractive dwellings. Indeed, *Nowhere* in many ways seems more appropriate for the Middle Ages than the twenty-first century, and this is hardly surprising considering Morris's tendency to look to the past for inspiration in all aspects of his work, from interior design and decorating to book production and social theory.¹ But *Nowhere's* landscape is also decidedly English,² a problematic feature that seems to work against its author's aims for a non-national, communal society that is as far-removed from the problems of the nineteenth century as he can make it. A number of critics have argued that the creation of a national, English countryside through landscape art in the eighteenth and nineteenth centuries merely served to reinforce and validate the unequal, oppressive social systems that were already in place. Typical of this interpretative approach are Simon Pugh's observations that '[i]n Britain, representation of the beautiful in nature ... led to not a less but a more reified empirical world' so that '[a]n idealised landscape becomes a moral lesson legitimating political authority'.³ Is Morris, by creating an undeniably 'English' landscape in *News from Nowhere*, therefore setting up his utopia for immediate failure, proposing an ideal that ironically supports the very system it is supposed to replace?

A different reading of Morris's landscape is possible: that he creates a landscape in *News from Nowhere* which resists the general tendencies of landscape art of the day to romanticise or ignore the social relation-

ships of labour. He does this by (1) placing his landscape in the future; (2) integrating nature, architecture, and people into the landscape; and (3) stressing the value of work within this landscape.

Following both Pauline Fletcher and W. J. T. Mitchell, 'landscape' here refers to 'scenes' or 'vistas' that are part of 'any description of the natural setting or environment', but which also function not simply as artistic representations but as part of 'a medium of exchange between the human and the natural, the self and the other'.⁴ Thus when Guest describes his surroundings during his dreamlike experience in Nowhere in terms of the greenery, the weather, the buildings, the people, and his relationships with those people, all of these things may be taken as part of the landscape:

My companion gave a sigh of pleased surprise and enjoyment; nor did I wonder, for the garden between the wall and the house was redolent of June flowers, and the roses were rolling over one another with that delicious super-abundance of small well-tended gardens which at first sight takes away all thought from the beholder save that of beauty. The blackbirds were singing their loudest, the doves were cooing on the roof-ridge ... And the house itself was a fit guardian for all the beauty of this heart of summer.

Once again Ellen echoed my thoughts as she said: 'Yes friend, this is what I came out for to see; this many-gabled old house built by the simple country-folk of the long-past times...'

She led me up close to the house, and laid her shapely sun-browned hand and arm on the lichened wall as if to embrace it ...

I could not answer her, or say a word. Her exultation and pleasure was so keen and exquisite, and her beauty, so delicate, yet so interfused with energy, expressed so fully, that any added word would have been commonplace and futile.

Here, landscape consists not just of things or objects – the flowers, the house, the people – but of the relationships between these things.

Although the concept of landscape art itself does not originate in England or even 'postmedieval' Europe, the specific tradition of a landscape that Morris draws on to form his utopian vision of Nowhere has roots in the Europe and England of the seventeenth, eighteenth, and nineteenth centuries. Notwithstanding the ambiguities involved in defining landscape and distinguishing between 'viewing and ...

representation',⁶ sometime in the mid-eighteenth century rustic landscape painting begins to make an appearance, becoming a major genre by the 1780s.⁷ A similar trend occurs in other areas of representation like verbal description (poetry, travel narratives, novels) and gardening.⁸ In general, whatever form these representations of landscape take (Devis's and Gainsborough's paintings of country gentlemen and ladies in front of their estates; Constable's sketches, drawings, and paintings of country folk going about their work; Denham's, Goldsmith's, Wordsworth's and Tennyson's nature poetry; Pope's gardens at Twickenham), they all tend to produce and reproduce a consistent image of the ideal landscape as an English countryside of green rolling hills, wooded copses, neatly-divided fields, and blue skies, an image that Jacob Wamberg refers to as a sort of 'supermarket food wrappings' picture.⁹

The problem with this conception of landscape is that it conceals or hides its origins, the 'basis of its [true] value', so that the traditional or 'innocent' interpretations of landscape as art for the purpose of 're-creating' and 'restor[ing]' human connections with nature no longer serve as useful modes of criticism.¹⁰ But exactly what is concealed in typical landscape depictions of this period, and what are the alternate ways of interpreting them to reveal that which is hidden? Both Mitchell and Fletcher provide fairly comprehensive overviews of landscape criticism by author,¹¹ but this essay focuses on three main topical areas of complaint in landscape analysis that connect directly to Morris's own use of landscape in *News from Nowhere*: concealment, naturalisation, and nationalism.

What does eighteenth and nineteenth-century landscape art conceal? Mitchell's own description of landscape concealment reads much like a blueprint of Henri Lefebvre's analysis of abstract space. Based on readings of Marx, abstract space, specifically the space of industrialised capitalism, conceals social relationships. While things in nature cannot lie, the things of abstract space lie as a matter of course; for if the unjust social relationships of industrial labour that produced those things in the first place are made manifest, then abstract space would not continue to reproduce itself.¹²

This mode of spatial analysis has a number of important implications for landscapes of early industrial England. First of all, landscape art, especially landscape painting of the period, supposedly represents

reality and therefore, according to Lefebvre's model, cannot lie because the reality it focuses on is that of nature itself. The key here, of course, is that a painting is not nature but merely a representation of nature, and as a representation is already a part of abstract space.¹³ And even if a work of art could be considered an 'accurate' copy of nature, representations of English landscapes, by focusing on bucolic, pastoral settings, often ignore changing economic realities – for example, that the landscape is increasingly dominated by expanding urban centres of industrialisation. Additionally, landscape painting tends to conceal the fact that the mechanisms of capitalism, ostensibly confined to the city and the factory, are being reproduced in the country as well.¹⁴ Early paintings by Gainsborough stress the benefits of leisure and money, yet at the same time suggest that the wealthy landowners they depict in country settings are intimately connected with the land and are in some way responsible for producing the pastoral setting. The work or role of laborers is either not factored in as part of the landscape or is relegated to the background of the distant field, leaving the landowners in sole possession of the beautiful garden spaces. Even in cases where the labourers make up an important part of the landscape, as in much of the work of Constable, the actual work they perform tends either to be idealised or muted to the extent that it is not acknowledged as a significant part of the production of the agrarian landscape.¹⁵

Closely related to and partially stemming from the issue of concealment is the concept of naturalisation. By attempting to reflect reality, to show the countryside as it actually is, landscape art also reinforces the idea that landscape *should* be this way. Nature *should* be tamed and controlled through agricultural practices, some members of society *should* work in the landscape while others *should* experience leisure, all ideal or desirable landscapes *should* be part of a 'natural' or rural economy.¹⁶ Again, 'by naturalising its conventions and conventionalising its nature', landscape continues to conceal 'the basis of its value', the relationships and activities that produce it in the first place.¹⁷

If it is not concealing its formative social relationships, a naturalised landscape is paradoxically proclaiming and reinforcing existing moral and ideological values, making it similar to, or even a part of, the productive labour of industrialised, abstract space.¹⁸ Therefore, it is a very

short step indeed from a 'natural' to a 'national' **landscape**, where representations of the physical land suggest not just **how the countryside** should look, but how England itself is or ought to be: a picturesque island-nation of green pastures, cultivated fields, and small villages, punctuated here and there with productive towns and cities filled with beautiful gardens and parks, with hills, mountains, and wild spaces in the scenic background. And implied by this landscape is 'the image of a stable, unified, almost egalitarian society'.¹⁹

Of course, there were those who rejected this 'Garden of England' myth.²⁰ George Crabbe reacted against 'an idealisation of actual English country life' in the poetry of people like Oliver Goldsmith and Alexander Pope,²¹ William Cobbett mourned the transformation of the small, yeoman farmer into a gentleman,²² and John Ruskin 'attacked his own culture's economic transformation of the landscape and the process of naturalisation that had facilitated it'.²³ But can Morris be placed in the same category as these reactionaries, based on his construction of landscape in *News from Nowhere*? For in spite of Guest's initial disorientation, the future he finds himself in 'is unmistakably England', not simply because of familiar geographical features like the Thames or Epping Forest or recognisable place names like Kensington Gardens, Hammersmith Hall, or Kelmscott Manor, but because the very landscape itself has an aura of that traditional 'Englishness' about it, a pastoral sense of the rural lifestyle in which 'literary detail [is replaced] with the real detail of English landscape'.²⁴ '[T]he continual English dream of the world of the countryside' presented in *Nowhere* seems to replicate the idyllic scenes of country harmony depicted through the work of such landscapists as Constable or Goldsmith.²⁵

For example, as Guest travels through *Nowhere*, he is continually presented with 'picture-perfect' displays of a harmonious, communal existence between people and nature. There is 'a pretty little brook that [runs] across a piece of land dotted with trees'; a road plung[es] 'into a beautiful wood' full of children camping in 'gipsy fashion'; 'each house' of a particular 'region' is surrounded by 'a garden carefully cultivated, and running over with flowers'; and of course, a group of hay-makers are out on a morning meadow, busily engaged in the 'pleasurable' experience of work:

The majority of these were young women clad much like Ellen last night, though not mostly in silk, but in light woollen most gaily embroidered; the men being all clad in white flannel embroidered in bright colours. The meadow looked like a gigantic tulip-bed because of them. All hands were working deliberately but well and steadily, though they were as noisy with merry talk as a grove of autumn starlings. Half a dozen of them, men and women, came up to me and shook hands, gave me the sel of the morning, and asked a few questions as to whence and whither, and wishing me good luck, went back to their work.²⁶

Significantly, however, this haying landscape is a landscape of the future, not the idealized present, suggesting that Morris is doing more than simply repeating the general landscape descriptions of the day. Instead of creating a romanticized version of the rural landscape of the nineteenth century that conceals or misrepresents the conditions of the laborers within it, he projects this image of an agricultural landscape, albeit an English landscape, into the future where, in the wake of social revolution, nothing need be concealed. Things are what they seem to be: women and men happily work together in a summer meadow for the sake of work itself.

Those who would use Morris and his work to support their political and economic ideologies, however, have a difficult time reconciling the English landscape of *News from Nowhere* with its author's own, professed radicalism. As Michelle Weinroth points out, English communists of the early twentieth century had to deal with the fact that Morris's 'romanticism is imbued with an Englishness which Conservative rhetoricians have stamped as decidedly ruling class'. Some attempted to hold up his apparent nationalism as a rallying standard for state Socialism, while others accused this first group of merely catering to an 'imperial doctrine of nationalism' by drawing only on Morris's depictions of the landscape in a way that resonated with their audience's shared memories of the traditional English landscape. For example, Robin Arnot, who is especially critical of those who exploited Morris's 'utopian sensuality' in *News from Nowhere* to the extent that 'the dissenting rhetorical form succumbed to the tendencies of ruling-class nationalist ideology', preferred to interpret his hero's rendition of 'the beauties of pastoral Englishness ... [as the] thunderclap

of Romantic dissent'.²⁷

Yet even this vindication of Morris's supposed nationalism cannot account for his participation in the nineteenth-century ideology of the 'naturalisation' of landscape. His 'vision of natural beauty'²⁸ includes people acting on the land itself, moulding it and forming it to their purposes, making agriculture the 'happy companion to gardening, architecture, painting, and popular aesthetics', a project specifically endorsed by champions of the rural, English landscape in the eighteenth century like Arthur Young.²⁹ Old Hammond, the historian of Nowhere, makes it clear to Guest that although pieces of 'wild nature' are preserved in the 'garden' that is England, the business of Nowhere's inhabitants is to interact with and control their environment: 'we like everything trim and clean, and orderly and bright; as people always do when they have any sense of architectural power ... and they won't stand any nonsense from Nature in their dealings with her'.³⁰ This integration of humans and the environment is treated as an inevitable process in Morris's work.³¹ After the revolution that Hammond tells Guest about, the people inexorably 'flocked into the country villages and ... flung themselves upon the freed land like a wild beast upon his prey; ... [T]his invasion of the country ... would have created much misery ... But as it was, things soon righted themselves'.³² So in this way, Morris seems to agree with some of the more dominant perceptions of his own day that would subjugate the land to human control, using landscape to reconcile people with nature and indicating that the most beautiful and productive landscape is one that in fact shows signs of human intervention.³³

Connected to Morris's naturalisation of the landscape is his purported tendency to slip into moments of nostalgia for the medieval to escape the threat of increasing industrialisation, a common response of other nineteenth-century medievalists like Scott, Southey, and Ruskin, and artists like Joseph Wright, Francis Wheatley, and Constable, who already had begun to view the traditional countryside as a rapidly disappearing commodity before the forces of capitalism and therefore as something to be recovered through aesthetic views of the past – hence a continuing interest in landscape painting.³⁴ Along with the escapism of nostalgia comes a tendency to value other things of the past: the imagined perspectives of the seemingly limitless resources of the land, and the 'unbounded "prospect[s]" of endless

appropriation and conquest'; in short, nostalgia reproduces the imperial impulse.³⁵ Additionally, Raymond Williams has suggested that Morris's medievalism in *News from Nowhere* is incompatible with his 'projected new London', the former responding to a rural ideal and the latter reacting to problems specifically urban and industrial in nature.³⁶

Morris undoubtedly looks to the past to deal with his contemporary problems, finding in the Middle Ages 'the vision of a more stable and harmonious social order ... and offering the clear air and open fields ... in place of the blackening skies of England', or seeking in a more generic sense 'the myth of the lost organic community'.³⁷ Even before *News from Nowhere*, we see him contemplating the landscape of the fourteenth century:

Not seldom I please myself with trying to realise the face of mediæval England; the many chases and great woods, the stretches of common tillage and common pasture quite unenclosed; the rough husbandry of the tilled parts ... the scantiness of the wheel-roads, scarce any except those left by the Romans, and those made from monastery to monastery; the scarcity of bridges, and people using ferries instead, or fords where they could; the little towns well bechurched, often walled; the villages just where they are now (except for those that have nothing but the church left to tell of them), but better and more populous; ... the many religious houses, with their glorious architecture; the beautiful manor-houses ... How strange it would be to us if we could be landed in fourteenth-century England!

And to some extent, this landscape is re-created in his utopia of the future. Guest can't help but compare the clothing of the Nowherians to fourteenth-century costumes, the bridge over the Thames to something 'out of an illuminated manuscript' from the Middle Ages, and the London of the future to a 'Roman or Mediaeval burg'.³⁹

Where, then, does Morris fit into the landscape perspective? Does, he, like Ruskin, present an ideal vision of a better landscape that attempts to make 'an attack on the materialistic values of society' but 'leav[es] the boundaries of power in place?'⁴⁰ After all, an ominous feature of the abstract space of which landscape is a part is that it can only reproduce itself.⁴¹ Or, does he, like Constable and some other land-

scape painters, straightforwardly endorse and reify dominant ideologies of oppression by choosing to work in a medium that is already 'tailor-made for the discourse of imperialism?' On the one hand, Morris does seem to use landscape in a way that more firmly establishes the power structures of nineteenth-century Britain. On the other, there might be room for resistance to the social, political, and economic systems of empire from within the empire itself.⁴² In other words, Morris uses some of the features of nineteenth-century landscape to resist and counter the very ideologies that these features generally seem to support. A common criticism of *Nowhere* is that it is two-dimensional, fragmentary, contradictory, incoherent and even just a bit boring; 'a little stupid', Maurice Hewlett calls it in an early review.⁴³ But Morris, by creating a utopia that is truly a 'nowhere', that 'does not and cannot exist', that is by its very nature unrepresentable, also resists other dominant trends in landscape depiction, visual and literary, that rely on techniques such as Cartesian perspectivalism, descriptive distance, and self-conscious observation to create a semblance of reality viewed by a neutral observer.⁴⁴ In contrast, his imaginative landscapes are not just interpretations of what England is, but dreams of what it could be.

In the case of his medievalism, Morris also challenges the temporal perspective so often present in re-creations of landscape – that is, the perspective of nostalgia for the simple, agrarian times of the past. While Morris does look back to the fourteenth century with fondness and while Hammond does admit that 'more akin to our way of looking at life was the spirit of the Middle Ages', neither author nor character view the past as an exact type or model for the future.⁴⁵ Morris may look to the past to expand 'his perspective for judging the present', or to 'order his future activity', but he does not advocate a return to the social systems of the medieval world.⁴⁶ *Nowhere* in *Nowhere* do we see feudalism, chivalry, or organised warfare held up as ideals for social interaction. Even the relationship with nature and the land in general has changed: Old Hammond explains that 'England was once a country of clearings amongst the woods and wastes ... It then became a country of huge and foul workshops and fouler gambling-dens, surrounded by an ill-kept, poverty-stricken farm, pillaged by the masters of the workshops. It is now a garden'.⁴⁷ So although Morris's utopia may have more in common with the Middle Ages than with the nineteenth century, its similarities are only superficial at best.⁴⁸

Nowhere is an imaginative place in an imaginative time with an imaginative landscape that neither relies completely on nostalgic recollection of the past nor completely on ideologies of the present to achieve its author's purposes.

Similarly, the naturalised landscape in *News from Nowhere* need not be construed as a reification of the established order simply because, like conventional landscape, it offers a representation of what the world should be like. And even if Morris's vision is similar to the ideal expressed through the art of his contemporaries – land that is transformed and thus 'naturalised' through agricultural intervention – the social system out of which this vision arises is much different than the imperial project of the nineteenth century which 'conceives itself . . . as an expansion of landscape understood as an inevitable, progressive development in history'.⁴⁹ Although Morris's understanding of historical progress in general may not stem directly from the "historical inevitability" of naive social optimism,⁵⁰ his expression of it in *News from Nowhere* certainly offers a view of a society that has 'naturally' become communal, non-hierarchical, agrarian, and definitely non-capitalistic.

Nor does there appear to be any attempt on Morris's part to naturalise his landscape so as to conceal social relationships or labour problems – inequalities, injustices, shortcomings, and the like. A significant feature of his utopia is the open integration of people, architecture, and nature into the landscape so as to proclaim and celebrate a new society, a new world, rather than idealise or preserve an old one. Thus, as Guest travels about the countryside, he continually remarks on the garden-like riverbanks *and* the houses, the 'romantic' woods *and* the children in them, the flowers *and* the conversation, the new buildings *and* the stone masons. His observations culminate in a description of the thoughtful management of the landscape on the opposite bank of the river where 'the slender stream of the Thames' is broken by 'a beautiful little islet begrown with graceful trees.' Beyond this island 'was a wood of varied growth overhanging the narrow meadow on the south side of the river; while to the north was a wide stretch of mead rising very gradually from the river's edge.' And right in amongst this scene is the 'delicate spire of an ancient building' and a 'modern stone house' with 'a sort of natural elegance, like that of the trees themselves'.⁵¹ This standard configuration of streams, trees,

dwelling, meadows, and people, seen in some of Morris's other romances as well, connotes a 'stabilised harmony of human and natural elements', an overall aesthetic unity that makes houses rise up, as it were, out of the very soil and that causes people to congregate in fields, woods and houses for the purpose of working together.⁵² Morris's utopia is the integration of the country and the city that offers the possibility of a truly 'communal landscape'.⁵³

So while Nowhere may appear fragmentary and disjointed to the observer accustomed to a Cartesian perspective of distance and objectivity, a unifying theory of art conflates all its various elements into one productive activity – that of living itself. Hammond explains that there is no distinction between various activities, no separation between life and art, because 'what used to be called art, but which has no name amongst us now ... has become a necessary part of the labour of every man who produces'.⁵⁴ To live in Nowhere is to work in Nowhere, and to work is pleasurable because life itself is an art.⁵⁵ There is no need for concealment – to conceal any part of Nowhere behind a pleasant facade would be to conceal or cancel out the landscape as a whole – and Morris is free to idealise because the only system that is reinforced through this action is the system that he himself has created. Unlike Constable and Gainsborough, who to produce a pleasing landscape must either conceal or glorify agricultural labour to hide the fact that the work of many supports the leisure of few (and thereby lend tacit support to a socio-economic structure already in place), Morris can boldly proclaim the value of work as the central activity of the future that all participate in simply by living, by doing whatever it is they enjoy. Hence, Boffin the dustman, Dick the boatman, Annie the housekeeper, Hammond the historian, the road workers, the stone masons, the reapers, and a host of other labourers in Nowhere all contribute equally to the landscape.

This is not to say that Morris, when writing *News from Nowhere*, was unaware of the problems and injustices of social labour inherent in the landscape of his own time. Even while commenting on the picturesque quality of a hayfield, he recognises that it 'is a pretty sight ... till you look at the haymakers closely'.⁵⁶ Nor is this focus on joyful, meaningful labour meant to suggest that Morris naively imagines that in the improved landscape of the future there will be no conflict. Dick, the guide, acknowledges that 'perversity and self-will are commoner than

some of our moralists think' and Guest sees firsthand examples of discontent in the case of Ellen's grandfather, the 'old grumbler', and of violence in the case of the jealous homicide at Maple-Durham. Significantly, however, the social landscape of Nowhere is such that while it does not conceal these acts, it in some sense absorbs or heals the consequences, not with any form of official punishment but through the sheer power of its aesthetic wholeness: Ellen's grandfather can't help but laugh at himself when he criticises life in Nowhere, and the man who has killed his neighbour takes 'the whole consequences of the act upon himself' with the likely result of retiring to the 'downs', where 'the very emptiness of the landscape [there] will do ... [him] good'.⁵⁷ But such changes in society, however 'natural' or appropriate they may be, are not likely to come about gradually. Morris thinks that social transformation through violent and immediate revolution is the way to produce the type of landscape that in the nineteenth century can only be remembered with fondness or put forth as a false reality, at least around London. Nowhere may look like the pastoral, English garden of popular imagination but its social structure is radically different.⁵⁸ But within this 'surface similarity' between Morris's nowhere landscape and the nineteenth-century ideal may be a way to account for his supposed nationalism.

From a practical standpoint, Morris constructs an 'English' landscape for his utopia because that is what he and his audience know. His dream of the future may be highly personalised but it also has universal overtones: 'if others can see it as I have seen it, then it may be called a vision rather than a dream', Guest says at the end of the tale, suggesting that Morris intends his portrayal of this future landscape to be appreciated by others besides himself.⁵⁹ And clearly Morris sees England in something other than straightforwardly national terms: 'I am no patriot as the word is generally used; and yet I am not ashamed to say that as for the face of the land we live in I love it with something of the passion of a lover ... Perhaps that is because I am in the habit of looking at things that pass before my eyes ... and connecting their present outward seeming with times gone by and times to come'.⁶⁰ His conception of England draws on a more organic, traditional view of the land than is usually typical of nationalism, and yet he resists the tendency to revert to simple, backward-looking nostalgia by taking a pro-active approach that projects his ideal into the future. In *News*

from Nowhere, then, Morris offers his readers one more example of how he puts his basic philosophy of the ‘hatred of modern civilisation’ into practice – through the landscape of resistance.⁶¹

NOTES

- 1 See Raymond Williams, *The Country and the City* (New York: Oxford UP, 1973), pp. 272–73.
- 2 See Lesley A. Baker, ‘Earth’s Voices as They are Indeed’, *JWMS* 3 (1991), p. 14; Peter Stansky, *Redesigning the World: William Morris, the 1880s, and the Arts and Crafts* (Princeton: Princeton UP, 1985), p. 50; and Michelle Weinroth, *Reclaiming William Morris: Englishness, Sublimity, and the Rhetoric of Dissent* (Montreal and Kingston: McGill-Queens UP, 1996), pp. 10–11, 81, 237.
- 3 Simon Pugh, ‘Introduction: Stepping Out into the Open’ in Pugh (ed.), *Reading Landscape: Country-City-Capital* (Manchester: Manchester UP, 1990), p. 2.
- 4 Pauline Fletcher, *Gardens and Grim Ravines: The Language of Landscape in Victorian Poetry* (Princeton: Princeton UP, 1983), pp. xi–xxi; W. J. T. Mitchell, ‘Imperial Landscape’ in Mitchell (ed.), *Landscape and Power* (Chicago: Chicago UP, 1994), p. 5.
- 5 William Morris, *News from Nowhere; Or, An Epoch of Unrest: Being Some Chapters from a Utopian Romance* in May Morris (ed.), *The Collected Works of William Morris* (New York: Russell and Russell, 1966 [1890]), xvi, pp. 201–2.
- 6 Mitchell, pp. 9, 8.
- 7 See Ann Bermingham, *Landscape and Ideology: The English Rustic Tradition, 1740–1860* (Berkeley: U California P, 1986), pp. 9–17.
- 8 See Fletcher, pp. 8–12; Bermingham, pp. 10, 11–14; Roderick Marshall, *William Morris and his Earthly Paradises* (Tisbury, UK: Compton, 1979), pp. 10–11; and Michael Waters, *The Garden in Victorian Literature* (UK: Scolar, 1988).
- 9 Jacob Wamberg, ‘Abandoning Paradise: The Western Pictorial Paradigm Shift around 1420’ in David Nye (ed.), *Technologies of Landscape: From Reaping to Recycling* (Amherst: U Mass. P, 1999), pp. 69, 80. See also Weinroth, pp. 4–5, 11.
- 10 Mitchell, pp. 5, 6.
- 11 Mitchell, pp. 6–8; Fletcher, pp. 13–17.

- 12 Mitchell, pp. 5, 15, 30; Henri Lefebvre, *The Production of Space*, Donald Nicholson-Smith (trans.), (Oxford: Blackwell, 2002 [1974]), pp. 81, 113, 160.
- 13 See Lefebvre, pp. 38–39.
- 14 See Bermingham, pp. 80, 75; Williams, p. 22.
- 15 Bermingham, pp. 28–30, 141–42; Barrell, pp. 133–40; Williams, p. 26.
- 16 David Nye, 'Technologies of Landscape' in Nye (ed.), *Technologies of Landscape* (U Mass. P 1999), p. 3; Wamberg, p. 69; John Barrell, *The Dark Side of the Landscape* (Cambridge: Cambridge UP, 1980), p. 164; Bermingham, p. 30; Williams, p. 37; see also Mitchell, p. 5.
- 17 Mitchell, p. 5.
- 18 See Bermingham, pp. 2–3, 28; Lefebvre, pp. 32, 293, 322, 363–64.
- 19 Barrell, p. 5. For further discussion on the 'Englishness' of landscape, see Wamberg: the move from 'paradise' to 'cultivated nature' in landscape depiction; Williams' chapter on the 'Pastoral and Counter-Pastoral,' esp. p. 26; and Bermingham, esp. the beginning of the chapters on 'The State and Estate of Nature,' and 'The Picturesque Decade,' pp. 57–85.
- 20 Waters, p. 222.
- 21 Williams, p. 26.
- 22 See Bermingham, pp. 30, 74–75, 88.
- 23 Bermingham, p. 177; also see Fletcher, pp. 5–7.
- 24 Clive Wilmer, 'Introduction' in Wilmer (ed.), *News from Nowhere and Other Writings*, by William Morris (London: Penguin, 1998), p. xxiv; Blue Calhoun, "'The Little Land of Abundance': Pastoral Perspective in the Late Romances of William Morris' in Frederick Kirchoff (ed.), *Studies in the Late Romances of William Morris* (New York: William Morris Society, 1976), p. 55.
- 25 Stansky, p. 50.
- 26 *News from Nowhere*, pp. 26, 27, 41, 154.
- 27 Weinroth, pp. 10, 81, 105, 229, 11.
- 28 Bradley J. Macdonald, *William Morris and the Aesthetic Constitution of Politics* (Lanham: Lexington, 1999), p. 143.
- 29 Stephen Bending, 'The Improvement of Arthur Young: Agricultural Technology and the Production of Landscape in Eighteenth-Century England' in David Nye (ed.), *The Technologies of Landscape* (Amherst: U Mass. P, 1999), p. 244.

- 30 *News from Nowhere*, pp. 74, 73; also see Paul Meier, *William Morris the Marxist Dreamer*, Frank Gubb (trans.), Vol. 2 (Sussex: Harvester; New Jersey: Humanities, 1978), p. 419.
- 31 Calhoun, p. 44.
- 32 *News from Nowhere*, p. 71.
- 33 See Mitchell, p. 15; Calhoun, p. 69; Nye, pp. 4–5; and Barrell for further discussion on how landscape was thought to mediate between humans and the natural world. Meier, p. 427, also points out that for Morris, once ‘man is freed from ... bourgeois “civilisation”, he will discover that he is himself part of this nature ... that he is inseparable from it’.
- 34 See Bermingham, pp. 80–83, 166.
- 35 Mitchell, p. 20.
- 36 Williams, p. 273.
- 37 Alice Chandler, *A Dream of Order: The Medieval Ideal in Nineteenth-Century English Literature* (Lincoln: U Nebraska P, 1970), pp. 12–13; Barrell, p. 157.
- 38 Morris, ‘The Hopes of Civilisation’ (1885), in May Morris (ed.), *The Collected Works of William Morris* (New York: Russell and Russell, 1966), xxiii, pp. 61–62.
- 39 *News from Nowhere*, pp. 7–8, 8, 48.
- 40 Bermingham, p. 177.
- 41 Lefebvre, p. 160.
- 42 Mitchell, pp. 17, 21.
- 43 Maurice Hewlett, ‘A Materialist’s Paradise’ in Peter Faulkner (ed.), *William Morris: The Critical Heritage* (London: Routledge, 1973), p. 342. For further criticism, see Wilmer, pp. xxxvi, xxxviii; Williams, pp. 172–74; Frederick Kirchoff, ‘Introduction’ in Kirchoff (ed.), *Studies in the Late Romances of William Morris* (New York: William Morris Society, 1976), p. 18; and Graham Hough, *The Last Romantics* (London: Duckworth, 1949), p. 113.
- 44 Wilmer, p. xxiv. Also see Martin Jay, ‘Scopic Regimes of Modernity’ in Scott Lash and Jonathan Friedman (eds.), *Modernity and Identity* (Oxford: Blackwell, 1992), pp. 180–88; Simon Pugh, *Garden, Nature, Language* (Manchester: Manchester UP, 1988), pp. 11–13; and Williams, pp. 120–21.
- 45 *News from Nowhere*, p. 132.
- 46 Chandler, p. 8; Amanda Hodgson, *The Romances of William Morris*

- (Cambridge: Cambridge UP, 1987), p. 126; also see Chandler, p. 222.
- 47 *News from Nowhere*, p. 72.
- 48 See Norman Talbot, 'A Guest in the Future: *News from Nowhere*' in Florence S. Boos and Carole G. Silver (eds.), *Socialism and the Literary Artistry of William Morris* (Columbia and London: U Missouri P, 1990), p. 59.
- 49 Mitchell, p. 17.
- 50 Talbot, p. 59.
- 51 *News from Nowhere*, pp. 9, 27, 147, 172–76, 191.
- 52 Calhoun, p. 69. See Marshall, p. 213; Macdonald, pp. 108, 141; and Meier, pp. 400–3, 413.
- 53 Fletcher, p. 190; also Waters, p. 60; and Meier, p. 415.
- 54 *News from Nowhere*, p. 134.
- 55 See Roger Lewis, 'News from Nowhere: Utopia, Arcadia, or Elysium?' *Journal of Pre-Raphaelite Studies* 5 (1984), p. 62.
- 56 Morris, 'Under an Elm Tree; Or, Thoughts in the Countryside' (1889), in May Morris (ed.), *William Morris: Artist, Writer, Socialist* (New York: Russell and Russell, 1966), II, pp. 511–12.
- 57 *News from Nowhere*, pp. 35, 152, 167, 169.
- 58 See Waters, pp. 220–22.
- 59 *News from Nowhere*, p. 211; also see Wilmer, p. xxxv.
- 60 Morris, 'Early England' (1886), in Eugene D. Lemire (ed.), *The Unpublished Lectures of William Morris* (Detroit: Wayne State UP, 1969), p. 158.
- 61 Morris, 'How I Became a Socialist' (1894), in May Morris (ed.), *The Collected Works of William Morris* (New York: Russell and Russell, 1966), XXIII, p. 279.