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# William Morris: An Annotated Bibliography 2012–2013

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**T**his bibliography is the seventeenth 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 includes books, pamphlets, articles, exhibition catalogues, and dissertations about Morris, arranged alphabetically by author within each of the following five categories:

General	17 - 47
Literature	48 - 81
Decorative Arts	82 -118
Book Design	119 -131
Politics	132 -151

The General category includes biographical surveys and miscellaneous details as well as studies that bridge two or more subjects. The Author Index provides an alphabetical order as an alternative means for searching through the 151 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](mailto:dlatham@yorku.ca).

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## PART I: WORKS BY MORRIS

1. *La Civilisation et le Travail*. Trans. Dominique Bellec. Intro. Anselm Jappe. Neuvy-en-Champagne: Le Passager clandestin, 2013. 103 pp.  
A French translation of two of Morris's lectures: 'Of the Origins of Ornamental Art' and 'Useful Work v. Useless Toil'.
2. *O Clan Dos Lupercos*. Trans. Manuel del Río Rodríguez. Santiago, Galicia [Spain]: Urco Editora, 2012. 308 pp.  
A Galician translation of Morris's 1889 prose romance *A Tale of the House of the Wolfings*.
3. *Come Potremmo Vivere*. Trans. Alessandro Guardigli. Intro. Serge Latouche. Milan: Endemunde, 2013. 95 pp.  
An Italian translation of two of Morris's political lectures: 'How We Live and How We Might Live' and 'Useful Work v. Useless Toil'.
4. *Comment Nous Vivons, Comment Nous Pourrions Vivre*. Trans. and Intro. Francis Guèvremont. Paris: Payot & Rivages, 2013. 140 pp.  
A French translation of three of Morris's lectures: 'The Lesser Arts', 'How We Live and How We Might Live', and 'The Art of the People'.
5. *Cómo Vivimos y Cómo Podríamos Vivir Seguido de el Arte Bajo la Plutocracia y de Trabajo Útil O Esfuerzo Inútil*. Trans. Federico Corriente. Intro. Estela Schindel. Logroño: Pepitas de Calabaza, 2013. 182 pp.  
A Spanish translation of three of Morris's political lectures: 'How We Live and How We Might Live', 'Art under Plutocracy', and 'Useful Work v Useless Toil'.
6. *Imogen Cunningham: Symbolist; with Poetry and Prose by William Morris*. South Dennis, Massachusetts: 21st Editions, 2013.  
This fine-press, limited-edition book (forty-five copies) presents a selection of Imogen Cunningham's photographs paired with poetry and prose by Morris, whom she explains inspired her work.
7. *Le Lac aux Îles Enchantées*. Trans. Francis Guèvremont. Paris: Aux Forges de Vulcain, 2012. 463 pp.  
A French translation of Morris's 1897 prose romance *The Water of the Wondrous Isles*.
8. *Notizie da Nessun Dove*. Trans. Sandro Stratta. Intro. Paolo Portoghesi. Roma: Editori Internazionali Riuniti, 2013. 266 pp.  
A new Italian translation of Morris's 1891 *News from Nowhere* includes introductory comments on the pun in the title and on Morris anticipating a consumer society for which unlimited growth will homogenise our world.
9. *Poems of Protest*. Ed. Michael Rosen. London: Redwords, 2013. 86 pp.  
A handy pocket-size collection of Morris's political verse includes his *Chants for*

- Socialists*, his agnostic ‘Apology’ from *The Earthly Paradise*, and his prose essay ‘How I Became a Socialist’.
10. *Poeticheskiy mir preraphaelitov: Novyye Perevody / The Poetic World of the Pre-Raphaelites: New Translations*. Ed. A.G. Genina. Moscow: Tsentr Knigi Rudomino, 2013. 367 pp.  
Russian translations of poems by the Pre-Raphaelites, with artwork, include Morris’s ‘Praise of My Lady’, ‘Shameful Death’, ‘Riding Together’, ‘Error and Loss’, ‘A Garden by the Sea’, and *The Earthly Paradise* ‘Apology’.
  11. ‘The Production of *The Story of the Glittering Plain*: A Newly Re-discovered Exchange of Letters.’ Ed. Martin Stott. *The Journal of William Morris Studies*, 20 (Winter 2013): 10-17.  
Anxious to print his first Kelmscott Press book, Morris wrote to George Campfield on 16 February 1891 about re-cutting two decorative initials for *The Glittering Plain*.
  12. *Le Puits au bout du Monde: Le Route vers l’amour*. Trans. Maxime Shelledy. Paris: Aux Forges de Vulcan, 2012. 177 pp.  
A French translation of volume one of Morris’s 1896 prose romance *The Well at the World’s End*.
  13. *Le Puits au bout du Monde: La Route des Dangers*. Trans. Maxime Shelledy. Paris: Aux Forges de Vulcan, 2013. 292 pp.  
A French translation of volume two of Morris’s 1896 prose romance *The Well at the World’s End*.
  14. *The Story of the Glittering Plain: Illustrated*. Tolkein’s Bookshelf 3. Intro. Cecilia Dart-Thornton. Brighton, Victoria [Australia]: Leaves of Gold Press, 2013. xvi, 211 pp.  
This hybrid paperback of the 1894 Kelmscott Press edition includes Walter Crane’s illustrations and Morris’s initials, but with a Garamond font.
  15. *Vești de nicăieri sau o epocă de odihnă*. Trans. Andreea Mihaela Mardar. Iasi [Romania]: Junemia, 2012. 231 pp.  
A Romanian translation of Morris’s 1891 utopian romance *News from Nowhere*.
  16. ‘A William Morris Letter.’ Ed. Peter Faulkner. *The Journal of William Morris Studies*, 19 (Summer 2012): 7-12.  
In a four-page letter dated ‘Nov. 24’, Morris recommends rescinding the workhouse restrictions for out-of-door relief, though such palliatives will not improve the sham system; he concludes: ‘you can make any use of this letter you please’.

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## PART II: PUBLICATIONS ABOUT MORRIS

### GENERAL

17. Barringer, Tim, Jason Rosenfeld, and Alison Smith. *Pre-Raphaelites: Victorian Art and Design*. London: Tate; New Haven: Yale UP, 2012. 76-77, 178-205.  
Catalogue of the exhibition at Tate Britain, London, September 2012-January 2013; at the National Gallery of Art, Washington, D.C., February-May 2013; and at the State Pushkin Museum of Fine Arts, Moscow, June-September 2013; includes *La Belle Iseult*, stained glass, furniture, tiles, carpets, wallpapers, printed textiles, embroideries, tapestries, socialist pamphlets, and Kelmscott Press books.
18. Bennett, Phillippa. 'Educating for Utopia: William Morris on Useful Learning versus "Useless Toil."' *The Journal of William Morris Studies*, 20 (Summer 2013): 54-72.  
Among the most radical theorists of education, Morris argues in his political lectures for alternatives that are relevant to our twenty-first-century debates.
19. Boos, Florence S., and Patrick O'Sullivan. 'Morris and Devon Great Consols.' *The Journal of William Morris Studies*, 19 (Summer 2012): 11-38.  
As a director for five years of the largest copper and arsenic supplier in Europe, Morris gained first-hand experience with corporate enterprise which would later fuel his persuasive critiques of capitalism in his political lectures.
20. Campbell-Johnston, Rachel. 'First King of Flower Power.' *The Times*, 2 August 2012: 43-44.  
A review of the newly revamped William Morris Gallery in London as it re-opens to the public after a £5 million overhaul.
21. Faulkner, Peter. 'Morris and Pre-Raphaelitism.' *The Journal of William Morris Studies*, 19 (Summer 2012): 40-62.  
The stages of Morris's life as a painter, poet, designer, socialist, printer, and prose-romance author show a Ruskinian respect for the details of nature.
22. ----. 'Obituary: Peter Preston.' *The Journal of William Morris Studies*, 19 (Summer 2012): 4-6.  
Peter is well remembered for his dedication to the Morris Society as chair of the Committee, editor of the *Newsletter*, and organiser of the East Midlands Study Group, as well as his career as a Senior Lecturer at the University of Nottingham.
23. Garnett, Henrietta. *Wives and Stunners: The Pre-Raphaelites and Their Muses*. London: Macmillan, 2012. 315 pp.  
The story of Morris's marriage with Jane and Jane's affair with Rossetti is told in the context of the marriages of Rossetti with Elizabeth Siddal, of Edward and Georgiana Burne-Jones, and of Euphemia Gray with Ruskin and with Millais.

24. Gosling, Emily. 'William Morris Gallery Wins Museum of the Year Prize.' *Design Week* [online edition], 6 June 2013: 4.  
The Art Fund of Great Britain has awarded the Museum of the Year prize to the William Morris Gallery 'for highlighting innovative and creative ways to bring objects and collections to life'.
25. Insall, Donald. 'Obituary.' *RIBA Journal*, 4 March 2013: 16.  
Peter Locke (1929-2012) was an architect who helped rescue Kelmscott Manor for the Society of Antiquaries.
26. Kremer, Carien, and Anna Mason. *William Morris: In 50 Objects*. London: William Morris Gallery, 2012.  
Published to coincide with the reopening of the William Morris Gallery in 2012, this guide 'tells the story of Morris's life and work through fifty key objects from the Gallery's collection, made by Morris and his close friends and family'.
27. Latham, David, and Sheila Latham. 'William Morris: An Annotated Bibliography 2010–2011.' *The Journal of William Morris Studies*, 20 (Winter 2013): 66-98.  
Of the 188 publications annotated, 14 are works by Morris, 49 are general concerns about Morris, 42 are about his literature, 52 are about his decorative arts, 11 are about his book designs, and 20 are about his politics.
28. MacCarthy, Fiona. 'A Collective Campaign against the Age.' *Tate Etc.*, 26 (Autumn 2012): 31-39.  
Review of the September 2012-January 2013 'Pre-Raphaelites: Victorian Avant-Garde' exhibition at the Tate Britain, London, comments on the artists' circle that gathered around Morris's Red House, highlights the work of women artists, and discusses Morris's revolutionary politics and belief in art for people of all classes.
29. ----. *Edward Burne-Jones and William Morris: A Great Victorian Friendship*. Kelmscott Lecture. London: William Morris Society, 2012. 32 pp.  
A survey of the lives of Morris and Burne-Jones indicates how they inspired each other's work despite differences in the class of their families, their interests in Gothic architecture or in late-medieval painting, and in associating with craftsmen and socialists or with high society. Burne-Jones may have felt some resentment of Morris's wealth and talent, but his combining Morris's features with his own in his depiction of King Arthur in Avalon suggests the depth of their enduring partnership.
30. 'More than Just a Pretty Swatch: William Morris in Walthamstow.' *Economist*, 22 September 2012: 92.  
A laudatory portrait of Morris as a creative genius praises the renovated William Morris Gallery as a 'jewel' of museums.

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31. 'Morris Matters.' *Crafts*, 243 (July-August 2013): 8.  
The Art Fund of Great Britain has awarded the Museum of the Year prize to the William Morris Gallery.
32. Morris, Jane. *The Collected Letters of Jane Morris*. Ed. Frank C. Sharp and Jan Marsh. Woodbridge, Suffolk: Boydell and Brewer, 2012. xxiii, 486 pp.  
This well-annotated edition of more than 500 letters by Jane Morris indicates her committed interest and involvement in her husband's work.
33. O'Sullivan, Patrick. 'Devon Great Consols and William Morris.' *Reports and Transactions of the Devon Association for the Advancement of Science*, 145 (2013): 181-98.  
Having severed his ties with the Devon Great Consols copper mines by 1877, Morris gained experience as a director that influenced his socialism and ecological ideas, and the charge that there were arsenic emissions from his wallpapers is an 'urban myth'.
34. ----. 'Environmentalist or Hypocrite? William Morris and Arsenic – Guilty or Not Proven? Part 1. The Case for the Prosecution.' *Tamar: Journal of the Friends of the Tamar Valley*, 34 (2012): 49-53. 'Part II. The Defence of William Morris.' *Tamar*, 35 (2013): 12-30.  
Andrew Mehurg's accusations in Part I are refuted in Part II, with O'Sullivan's persuasive arguments repeated from his 'Devon Great Consols and William Morris' (see #33 above).
35. ----. 'Editorial – Nobody's Business.' *The Journal of William Morris Studies*, 20 (Winter 2013): 3-9.  
Morris anticipated E.F. Schumacher's emphasis on local decentralisation, which the national government ignores when building wind turbines and solar photovoltaic arrays.
36. Parkins, Wendy. *Jane Morris: The Burden of History*. Edinburgh: Edinburgh UP, 2013. xxi, 200 pp.  
Jane was an active artist, an engaging conversationalist, a skilled household manager, and an unconventional personality whose relationships with her husband and her lovers were complex.
37. ----. 'Wot Larx!: William Morris, Charles Dickens, and Fatherly Feelings.' *19: Interdisciplinary Studies in the Long Nineteenth Century*, 14 (2012): online [www.19.bbk.ac.uk/articles/10.16995/ntn.606](http://www.19.bbk.ac.uk/articles/10.16995/ntn.606).  
Morris's playful and affectionate parenting style reflects his reading of Dickens's novels.
38. Pearman, Hugh. 'A More Modern Home for William Morris.' *Crafts*, 239 (November-December 2012): 55-56.

- The William Morris Gallery has reopened following a £5 million refurbishment.
39. Purkis, John. 'Morris, George Borrow and Edward Thomas: A Green Road Opening.' *The Journal of William Morris Studies*, 20 (Summer 2013): 73-82.  
George Borrow influenced Morris's love of narrow, green roads through the countryside, and Morris's love for them influenced Edward Thomas.
  40. Rager, Andrea Wolk. "'Not on the Straight Line, but on the Spiral": Frederick H. Evans and the Gothic Inheritance.' *PhotoResearcher*, 20 (October 2013): 30-45.  
Twenty-five photographs taken by Frederick Evans during the 1880s trace a journey across the grounds of Kelmscott Manor that is almost identical to a fictional itinerary followed in *News from Nowhere*.
  41. Ribeyrol, Charlotte. 'William Morris et les Couleurs du Moyen Âge.' *Romantisme*, 157.3 (2012): 53-64.  
Morris developed in both his poetry, essays, and decorative arts a 'reminiscent' use of colour based on his political reappraisal of the Middle Ages as a 'land of colours', which he contrasts with the bleakness of his own industrial age.
  42. Roberts, Peter, and John Freeman-Moir. 'Crafting Experience: William Morris, John Dewey, and Utopia.' In *Better Worlds: Education, Art, and Utopia*. Lanham, Maryland: Lexington Books, 2013. 1-26. Rpt. from *Utopian Studies*, 22 (June 2011): 202-32.  
John Dewey's utopian conception of experience as an 'outward-looking openness' is similar to Morris's utopian vision in terms of Dewey's analysis of habit, coordinated action, and the craft of artful experience.
  43. Robins, Claire. *Curious Lessons in the Museum: The Pedagogic Potential of Artists' Interventions*. Farnham, Surrey: Ashgate, 2013. 119-48.  
An explanation accompanies the script of a parodic exhibition – 'An Elite Experience for Everyone: A Case Study Intervention at the William Morris Gallery, London' – of a cup and satchel owned by Morris and a fake beard as examples of fetishised objects connected to famous people.
  44. So-Young, Lee. 'Reconsidering Morris's Ecotopia through Current Ecovillage Implementations.' *Korean Journal of Sociology*, 46.6 (2012): 55-73.  
The wide influence of Morris's views on ecology is explored in terms of today's eco-villages which present low-impact settlements based on an ecological lifestyle.
  45. 'Space Race.' *Crafts*, 242 (May-June 2013): 11.  
The William Morris Gallery is among the ten finalists for the Art Fund Prize for museum of the year.
  46. Trumble, Angus. 'Rossetti, Morris and the Wombat.' *Art & Australia*, 50.1 (Spring 2012): 114-21.  
Not seen.

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47. Williams, Rosalind. *The Triumph of Human Empire: Verne, Morris, and Stevenson at the End of the World*. Chicago: U of Chicago P, 2013. 137-233.  
With no frontiers left for exploration, Morris, like Jules Verne and R.L. Stevenson, sought travels on water and visions of romance, starting with his two homes on the Thames and then his travels to Iceland.

#### LITERATURE

48. Abberley, Will. "'To Make a New Tongue": Natural and Manufactured Language in the Late Fiction of William Morris.' *Journal of Victorian Culture*, 17 (December 2012): 397-412.  
Morris's linguistic experiments reflect the contradictions in such Victorian philologists as Max Müller, as Morris sought to denationalise English in his poetry and prose with an inclusive Adamic speech.
49. Ashurst, David. 'Wagner, Morris, and the Sigurd Figure: Confronting Freedom and Uncertainty.' In *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*. Ed. Paul Acker and Carolyn Larrington. New York: Routledge, 2013. 219-37.  
Due to differences 'in the political context and outlook..., Morris's Sigurd remains closer in spirit to the princely figure of Fáfnisbank in the medieval sources than does Wagner's Siegfried'.
50. Bennett, Phillippa Rachel. 'Rethinking the Politics of Morris's Last Romances.' *The Victorian* [online], 1.1 (August 2013): 1-14.  
Morris rejected the hegemony of the novel in favour of the literary romance as a vehicle for expressing his political ideals.
51. Byerly, Alison. 'Back to the Future: *News from Nowhere*.' In *Are We There Yet? Virtual Travel and Victorian Realism*. Ann Arbor: U of Michigan P, 2013. 117-22.  
The pastoral Thames invites us to 'travel into the past', leading us upriver towards an idyllic England unspoiled by change.
52. Carr, Julie. 'Murder in Utopia: William Morris and the Surface of Desire.' In *Surface Tension: Ruptural Time and the Poetics of Desire in Late Victorian Poetry*. Champaign, Illinois: Dalkey Archive Press, 2013. 147-88.  
The calligraphic 'Praise of Venus' from *A Book of Verse*, wherein 'striving ... is intimately bound to ornament', and the utopian *News from Nowhere*, wherein the surface appearance of women disrupts the peace, demonstrate how Morris politicises the relation of desire with the visual surface of order.
53. Dix, Hywel. 'From Markets to Metafiction: Satires of the Literary Marketplace at the Dawn of Two New Centuries.' *Textes & Contextes*, 7 (2012), n.p.  
In comparison with Gissing's *New Grub Street*, which 'implicates its writer and readers in the process of creating satirical representations of a society from which



- they cannot distance themselves', Morris's *News from Nowhere* employs satire 'as a connective device, projecting onto a desired future a fictional dissolution of social, political and economic hierarchies'.
54. Faulkner, Peter. 'William Morris and Robert Browning.' *The Journal of William Morris Studies*, 20 (Winter 2013): 13-30.  
In his 1856 review of *Men and Women*, Morris divides Browning's poems into four groups: 'themes of art and music'; 'belief and doubt'; 'love-poems'; and, most influential for Morris, dramatic 'action rather than thought'.
55. Fleming, Patrick. 'William Fulford, "The Set," and *The Oxford and Cambridge Magazine*.' *Victorian Periodicals Review*, 45 (Fall 2012): 301-19.  
A study of the editorship and essays for *The Oxford and Cambridge Magazine* shows that Morris and William Fulford were the chief contributors to the surprising success of a student paper.
56. Geeraert, Dustin. "'The Land which Ye Seek is the Land which I Seek to Flee from": *The Story of the Glittering Plain* and Teutonic Democracy.' *The Journal of William Morris Studies*, 20 (Winter 2013): 18-35.  
Following the conservative-radical aesthetics of Carlyle and Ruskin, Morris composed and designed *The Glittering Plain* to illustrate the Teutonic ideals of Old Icelandic culture as central to England's rightful legacy.
57. George, Jo. 'The Aristophanes of Hammersmith: William Morris as Playwright.' *The Journal of William Morris Studies*, 20 (Summer 2013): 16-29.  
Though Morris could not have seen performances of morality and mystery plays, he had access to library editions, so that his 'Sir Galahad, A Christmas Mystery', *Love Is Enough*, and *The Tables Turned* are steeped in the traditions of these medieval genres and the estates satires.
58. Gundry, Jenifer L. 'Print Culture in Utopia: A Study of Five Fin de Siècle Anglo-American Literary Utopias.' Diss. Drew University, 2012.  
*News from Nowhere* is discussed with W.H. Hudson's *A Crystal Age*, Edward Bellamy's *Looking Backward*, William Dean Howells's Altrurian series, and H.G. Wells's *A Modern Utopia* as critiques of capitalistic, mechanised, mass-market contemporary print-culture.
59. Hanson, Ingrid. 'The Living Past and the Fellowship of Sacrificial Violence in William Morris's *A Dream of John Ball*.' In *Reading Historical Fiction: The Revenant and Remembered Past*. Ed. Kate Mitchell and Nicola Parsons. Basingstoke: Palgrave Macmillan, 2013. 204-19.  
Morris invites nineteenth-century working-class readers to identify with the suffering of workers in John Ball's Peasants' Revolt of 1381, and by drawing upon tales of ritual self-sacrifice he invokes an aesthetic or emotional response

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- meant to unite and motivate the community.
60. ----. 'Morris's Late Style and the Irreconcilabilities of Desire.' *The Journal of William Morris Studies*, 19 (Summer 2012): 74-84.  
In terms of Edward Said's notion of 'late style', Morris writes against the transgressions of gothic terrors to create prose romances that dramatise the simultaneous fulfilment and denial of 'individual satisfaction and communal happiness'.
61. ----. *William Morris and the Uses of Violence, 1856-1890*. London: Anthem Press, 2013. xxi, 230 pp.  
An analysis of *The Defence of Guenevere, and Other Poems, Sigurd the Volsung, Chants for Socialists, A Dream of John Ball, Roots of the Mountains, and News from Nowhere* reveals that Morris was committed to an ideal of violent battle, with combat paradoxically presented as 'a renewing and regenerative force'. For Morris, it is not peace but violence which provides a 'physical experiential basis for knowing'.
62. Kelvin, Norman. 'The Dream, Vision, Wizardry, and Erotic in Morris's Work.' *The Journal of William Morris Studies*, 20 (Summer 2013): 41-53.  
Dreams and wizardry intertwine with erotic love in Morris's fantasy tales of the 1890s that conflate Norse sagas with medieval England.
63. Llewellyn, Robert. *News from Gardenia*. London: Unbound, 2012. 224 pp.  
Gardenia is the author's new fictional utopia set in 2211, his variation of Morris's *Nowhere*.
64. Macdonald, Gillian. 'William Morris: Eco-Socialism in *The Defence of Guenevere* and his Early Poetry and Prose.' *Journal of the Scottish Society for Art History*, 17 (2012-13): 7-13.  
A brief overview of Morris's early stories in *The Oxford and Cambridge Magazine* and poems in *The Defence of Guenevere* suggest his concerns as an eco-socialist, with characters coerced by economic and class imperatives.
65. Magennis, Hugh. *Translating Beowulf: Modern Versions in English Verse*. Woodbridge, Suffolk: D.S. Brewer, 2011. 57-62.  
Boldly emphasising 'the otherness of *Beowulf*', Morris's translation is an uncompromising 'experiment in literary medievalism', with a pronounced 'archaizing'.
66. Magid, Annette M. 'Seeking Spaces: An Analysis of Environmental Solutions in Science Fiction and Utopian Literature.' In *Environmentalism in the Realm of Science Fiction and Fantasy Literature*. Ed. Chris Baratta. Newcastle upon Tyne: Cambridge Scholars, 2012. 47-58.  
Morris's approach to communal life in *News from Nowhere* is compared with the experimental communes of Robert Owen, Marge Piercey's *He, She, It*, and Gene

- Roddenberry's *Deep Space 9*.
67. Mardar, Andreea Mihaela. 'Utopia or the Ideal State: The Case of *News from Nowhere*.' *Studies on Literature, Discourse and Multicultural Dialogue: Language and Discourse* [Romania], 21 (December 2013): 1096-103.  
Whereas utopias deny multiculturalism in favour of uniformity and isolation, Morris's *News from Nowhere* includes conflict and difference where everyone is not happy but happier than the Victorians.
  68. Martin, Molly. 'Malory's Launcelot and Gwennyver in the Twenty-First Century Classroom.' *Studies in Medieval and Renaissance Teaching*, 20.2 (2013): 67-76.  
Morris's 'The Defence of Guenevere' is included in a discussion of pedagogical approaches.
  69. Novák, Caterina. 'Dreamer in Dialogue: Evolution, Sex and Gender in the Utopian Visions of William Morris and William Henry Hudson.' *Acta Neophilologica* [Slovenia], 46.1-2 (2013): 65-80.  
A comparison of Hudson's *A Crystal Age* (1882) and Morris's *News from Nowhere* suggests that the influences of Victorian discourses on evolutionary and feminist thought helped to engage readers intellectually, emotionally, and politically.
  70. Ortiz-Robles, Mario. 'The Latent Middle in Morris's *News from Nowhere*.' In *Narrative Middles: Navigating the Nineteenth-Century British Novel*. Ed. Caroline Levine. Columbus: Ohio State UP, 2011. 215-48.  
The middle of Morris's *News from Nowhere* is suspended between a functioning new society and an unpromising past; however, contemporary readers' awareness of the theories of Marx and Darwin would have provided them with an opportunity to construct a middle narrative.
  71. Pearson, Richard. "William Morris Interrupted Interrupting Chaucer." In *Chaucer's Poetry: Words, Authority and Ethics*. Ed. Clíodhna Carney and Frances McCormack. Dublin: Four Courts Press, 2013. 158-84.  
In comparison with Chaucer, whose work is full of interruptions, 'the relationship between text and image in [Morris's] work creates an interrupted reading pattern that is analogous with his sense of the fluidity of the boundary between past and present'.
  72. Phelan, Joseph. *The Music of Verse: Metrical Experiment in Nineteenth-Century Poetry*. Basingstoke: Palgrave Macmillan, 2012. 111-17.  
In *Love is Enough*, Morris deals with the challenge of the mid-line caesura by practising a subtle alliterative verse-form and introducing at the end of one line the chief alliterative letter of the next pair of lines.
  73. Pieri, Giuliana. 'The Myth of Psyche in the Work of D'Annunzio and Burne-Jones.' In *Text and Image in Modern European Culture*. Ed. Natasha Grigorian,

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- Thomas Baldwin, and Margaret Rigaud-Drayton. West Lafayette, Indiana: Purdue UP, 2012. 15-31.
- Gabriele D'Annunzio's 'Psiche giacente (Da Burne-Jones)', a poem from his *Poema Paradisiaco*, was inspired by a Burne-Jones drawing for Morris's scene of Cupid first finding Psyche from 'The Story of Cupid and Psyche', a tale from *The Earthly Paradise*.
74. Pinkney, Tony. 'Edward Bellamy's Review of *News from Nowhere*.' *The Journal of William Morris Studies*, 20 (Winter 2013): 36-47.
- In writing his review of the Roberts Brothers edition of *News from Nowhere*, the author of *Looking Backward* may have influenced his own 1897 sequel, *Equality*, a less urban, less centralised vision of utopia.
75. ----. 'Ruskin, Morris and the Terraforming of Mars.' In *Persistent Ruskin: Studies in Influence, Assimilation and Effect*. Ed. Keith Hanley and Brian Maidment. Farnham, Surrey: Ashgate, 2013. 171-78.
- News from Nowhere* is a Ruskinian Gothic utopia dramatising the holistic vision of art, play, pleasure, and work, but as a rebuttal to Bellamy's technological utopia, it looks back to the fissure between More's *Utopia* and Bacon's *New Atlantis* and forward to Kim Stanley Robinson's *Mars* trilogy of the 1990s.
76. Segal, Howard P. *Utopias: A Brief History from Ancient Writings to Virtual Communities*. Chichester, West Sussex: Wiley-Blackwell, 2012. 32, 58-60.
- News from Nowhere* is a 'medieval bridge to the future', a vision of an organic culture that rejects reliance on technological development.
77. Skoblow, Jeffrey. 'The Writings of William Morris (1834-1896).' In *The Cambridge Companion to the Pre-Raphaelites*. Ed. Elizabeth Prettejohn. Cambridge: Cambridge UP, 2012. 196-210.
- Morris distances his poetry and fiction from his own modern world by setting them within medieval or classical contexts and narrating them with the 'voices of others', always with the radical 'renovation of art' as his goal.
78. Turner, Allan. 'Early Influences on Tolkien's Poetry.' In *Tolkien's Poetry*. Ed. Julian Eilmann and Allan Turner. Zurich: Walking Tree, 2013. 205-21.
- Examples from Morris's *The Life and Death of Jason* and *The Earthly Paradise* show that Tolkien learned from his reading of Morris how to embed different types of poetry into the larger scheme of his legendarium.
79. Ullal, Kathleen. "'And my deeds shall be remembered, and my name that once was naught": Regin's Role in *Sigurd the Volsung and the Fall of the Niblungs*.' *The Journal of William Morris Studies*, 19 (Summer 2012): 63-73.
- Representing Morris's interest in memory and history, Regin illustrates the role of 'other', giving voice to the losers who have been displaced by the victors in

- the 'battle' of history.
80. Wilmer, Clive. 'Dreaming Reality: The Poetry of William Morris.' In *Oxford Handbook of Victorian Poetry*. Ed. Matthew Bevis. Oxford UP, 2013. 475-91.  
Dreams led Morris to the depths of the psyche, but *The Defence of Guenevere* is not a dreamy medieval escape but an avant-garde volume of 'starkly dramatic realism'; *The Earthly Paradise* is a postmodern poem 'self-conscious and reflexive' in its concern for the 'pastness of the past'; and *Sigurd the Volsung* is a collaborative sequence of legends and myths at the root of northern culture, 'the barbarous beginnings of our race'.
81. Woolford, John. 'The Genesis of *Balaustion's Adventure*.' *Victorian Poetry*, 50 (Winter 2012): 563-81.  
Morris's 'The Love of Alcestis' tale from *The Earthly Paradise* influenced Browning's *Balaustion's Adventure* (1871), with Browning echoing passages by Morris but resisting Morris's socialist views.

#### DECORATIVE ARTS

82. Adamson, Glen. *The Invention of Craft*. London: Bloomsbury, 2013. 256 pp.  
Not seen.
83. Alföldy, Sandra. *The Allied Arts: Architecture and Craft in Postwar Canada*. Montreal and Kingston: McGill-Queen's UP, 2012. 5-8, 24-25, 50-51.  
Nineteenth-century Canadian architecture and craftspeople knew and shared Morris's support for the 'harmonious fusion of craft, architecture, and design'.
84. Arscott, Caroline. 'William Morris, Ornament and the Coordinates of the Body.' In *Renew Marxist Art History*. Ed. Warren Carter, Barnaby Haran, and Frederic J. Schwartz. London: Art Books, 2013. 246-56.  
Recent Marxists suggest replacing Marx's mole metaphor for the working class with the slithering movement of snakes, an appropriate context for understanding 'change, growth, and contestation' as the foundation of Morris's design theory exemplified in his *African Marigold* fabric (1876) and the paradigms of evolutionist biology in Darwin's study of earthworms (1881).
85. ----. 'William Morris's Tapestry: Metamorphosis and Prophecy in *The Woodpecker*.' *Art History*, 36 (June 2013): 608-25.  
Adapting Ovid's story of a king's transformation, Morris's *The Woodpecker* tapestry engages 'issues of meditation and mutation ... within the context of discourse on evolution' by Darwin and Spencer concerning the 'triumphant emergence of becoming from being', of psychical from physical.
86. Braesel, Michaela. *William Morris: The Beauty of Life*. Berlin: Rombach, 2012. 172 pp.  
This study centres on Morris's theoretical texts and the historic context of his

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- decorative art. Its chapters are devoted to the ideal of the Middle Ages, Gothic art as a living art, the unity of the arts and the function of the machine, the happy worker and the aims of popular art, nature and pattern design, and the relation of his theories applied to his designs. In German.
87. Bryant, Julius. 'William Morris: Red House, Bexleyheath, England.' In *In the Temple of the Self: The Artist's Residence as a Total Work of Art*. Margot Th. Brandlhuber and Michael Buhrs. Munich: Hatje Cantz, 2013. 54-73.  
Catalogue of the November 2013-March 2014 exhibition at the Museum Villa Stuck in Munich includes lavish illustrations of the rooms, staircases, and furnishings for the home Morris intended to be a 'whole environment', a 'total work of art, as a setting for a different way of life'.
88. Buchner, Maximiliane. *Das Glück soll hier zu Hause Sein: Bewohnte Träume: Die Künstlerhäuser von Luigi Bonazza, William Morris und Carl Larsson*. Innsbruck: Innsbruck UP, 2012. 125-61.  
As the home Morris considered his earthly paradise, Red House is well illustrated here with its architectural designs, decorative stairwells, fireplaces, furniture, and embroideries.
89. Bull, Knut Astrup. 'Uenig i Kurators Samtidsdiagnose [A Difference of Opinion].' *Kunsthåndverk*, 126.4 (2012): 30, 33, 59.  
Reviewing Juan A. Gaitán's curatorship of the 'Material Information' 2012 exhibition at Bergen, Norway, Bull argues that Gaitán misreads Morris and is out of date in not recognising changes in studio ideals since the 1990s.
90. Cheshire, Jim. 'Charles Winston and the Development of Conservative Restoration.' *The Journal of William Morris Studies*, 20 (Summer 2013): 83-102.  
Long before Morris and Ruskin, Charles Winston's 1847 study of *Ancient Glass Paintings* advocated preserving the medieval fabric of historic buildings rather than trying to improve them by stylistic restoration.
91. Darwent, Charles. 'Needleman William Morris vs Spikey Grayson Perry.' *Independent on Sunday*, 26 August 2012: 57.  
Perry's 'Walthamstow Tapestry', displayed in the renovated William Morris Gallery, suggests a brutish view of the common people that could not be more different from Morris, who saw the urban poor as brutalised but redeemable.
92. *Disenos Decorativos William Morris / William Morris' Decorative Designs*. Ed. Armand Denis. Cologne: Frechmann Kolón, 2012. 590 pp.  
This multilingual source-book of designs by Morris draws heavily upon the collections of the Victoria and Albert Museum.
93. Dynna, Christer, and Juan A. Gaitán. 'Om et Varslet Museumsinngrep: Kuratoren Utdyper [Revisiting Industrial Realities within a Museum Context].'

- Kunsthåndverk*, 126.4 (2012): 22, 29, 58.
- Juan A. Gaitán, curator of the ‘Material Information’ 2012 exhibition at Bergen, Norway, explains that little has changed in art since Morris’s Arts and Crafts Movement despite changes in the conditions of labour and production.
94. Eden, Alice. ‘Robert Anning Bell in Liverpool, 1895-99: The Arts and Crafts Movement and the Creation of a Civic Culture.’ *Burlington Magazine*, 154 (May 2012): 345-50.
- The diverse decorative projects undertaken by the British artist Robert Anning Bell (1863-1933) in Liverpool show the influence of the ideals promoted by Pre-Raphaelite painters and by Morris and the Arts and Crafts Movement.
95. Edwards, Robert. ‘William Lightfoot Price: His Furniture and Its Context.’ In *American Furniture 2012*. Ed. Luke Beckerdite. Milwaukee, Wisconsin: Chipstone Foundation, 2013. 116-53.
- Philadelphia architect William Lightfoot Price’s furniture, produced between 1901-06, demonstrates ‘his commitment to the Arts and Crafts philosophy in general and to Morris’s idea of a banded workshop in particular’.
96. ‘Europe.’ *Hali*, 177 (Autumn 2013): 131.
- On 1 May 2013 Christie’s (London) sold a late nineteenth-century embroidered hanging by May Morris and an embroidered bedspread (circa 1900) made by Morris & Co.
97. Fernandes, Megan Kristina. ‘The Molecular Age: The Aesthetics of Vital Matter in Literature, Science, and Media.’ Diss. U of California at Santa Barbara, 2013.
- A study of the influence of molecular thinking on our perceptions of vital matter includes a discussion of Morris’s lectures on the organic principle of the ornamental.
98. Halls, Julie. ‘Questions of Attribution: Registered Designs at the National Archives.’ *Journal of Design History*, 26.4 (November 2013): 416-32.
- Registered designs for wallpapers and textiles held at the National Archives, Kew, include designs by Morris that provide a rich resource for researchers.
99. Hart, Imogen. ‘The Designs of William Morris.’ In *The Cambridge Companion to the Pre-Raphaelites*. Ed. Elizabeth Prettejohn. Cambridge: Cambridge UP, 2012. 211-22.
- Wallpapers like *Jasmine* and *Vine* and commissions like the Green Dining Room exemplify how Morris pursued the ideals of Pre-Raphaelitism by combining fine art and decorative art, with nature and medieval art as his two sources for beauty and the medieval guild as his model for collaborative production.
100. Heathcote, Edwin. ‘Bricks and Morality.’ *Financial Times*, 21 September 2012: 8-9.
- Morris’s Red House and Henry David Thoreau’s Walden retreat in

- 
- Massachusetts were inspired by the wish to escape the modern city, and both had a huge effect on modernist architecture.
101. Hill, Michele. *More William Morris Applique*. Lafayette, California: C & T Publishing, 2012. 216 pp.  
This instructional craft book includes ten new projects for quilts and home accessories, plus fifty-five individual applique designs in Morris's style.
102. Kramp, Michael. 'Domestic Photography and the Minor: Hawarden and the Aesthetics of Morris.' *Nineteenth-Century Contexts*, 35.2 (2013): 143-66.  
As a photographer, Lady Clementine Hawarden 'prefigures Morris's call to simplify and beautify her home', aesthetically re-presenting daily domestic life as creative work.
103. Lavery, Joseph. 'Empire in a Glass Case: Japanese Beauty, British Culture, and Transnational Aestheticism.' Diss. U of Pennsylvania, 2013.  
In *News from Nowhere* and his lecture on 'Textile Fabrics', Morris warns against imitating Japanese craftsmanship because of its limited political agency.
104. McNee, Poppy E. 'The Red House Is Not Perfect, but the Grace of Humanism Is Visible in the Gleaming Oak Staircase.' *Architects' Journal*, 22 November 2012: 44-45.  
Bemoaning the emphasis on technology and digital sketches prepared by today's laptop-carrying architects, McNee champions craft and humanism over perfection, using Red House as an example.
105. Morel, Guillaume. *Les PréRaphaélites de Rossetti à Burne-Jones*. Paris: Éditions Place des Victories, 2013. 240-69.  
This lavishly illustrated coffee-table book reproduces images of Morris's *Pomona* and *Angeli Laudantes* tapestries, the Morris chair designed by Webb, ceramic tiles, and several designs for wallpaper and textiles.
106. Munch, Anders V. *Design as Gesamtkunstwerk: The Art of Transgression*. Copenhagen: Rhodos, 2012. 131 pp.  
Morris and Richard Wagner are the progenitors of design theory as *gesamtkunstwerk*, 'the total work of art', the two sharing identical premises concerning socialism, the decay of art as a social crisis, and Arts and Crafts as a life-giving force.
107. Murray, Kevin. 'A New Broom: Sweeping Changes to Folk Art in Asia.' *Artlink*, 33.1 (March 2013): 64-67.  
Morris's and Ruskin's arguments for the revival of folk crafts influenced early twentieth-century art production in Europe, Japan, and India.
108. 'Need To Know.' *Selvedge*, 49 (2012): 9.  
The William Morris *Heroines Screen* in three embroidered panels was created by



- Morris and his sister-in-law in 1860.
109. Parry, Linda. *William Morris Textiles*. Revised edition. London: V & A Publishing, 2013. 304 pp.  
Revised and enlarged from the 1983 Weidenfeld & Nicolson edition.
110. ‘Pre-Raphaelite Stained Glass Returns to Its Historic Home.’ *History Scotland Magazine*, 12.6 (November 2012): 7.  
Windows designed by Burne-Jones and made by Morris and Co. have been returned to Gordon Chapel in Fochabers, Moray, near Scotland’s Gordon Castle.
111. Robinson, Michael. *The Lives and Works of the Pre-Raphaelites*. Wigston, Leicestershire: Hermes House, 2012. 250 pp.  
Morris’s forte was as a designer of household furnishings, establishing ‘The Firm of fine art workmen’.
112. Rupnik, Ivan. ‘The Space of Architectural Inquiry.’ *Journal of Architectural Education*, 67.2 (October 2013): 274-82.  
Morris’s utopian vision was a return to his humble collective experiment with the founding in 1861 of Morris, Marshall, Faulkner and Co., which in turn was a retroactive inspiration for Hermann Muthesius, Walter Gropius, and Nikolaus Pevsner.
113. Ryokai, Kazuko. *Daily Handcrafts for Beautiful Life with Printed Cloth Designed by William Morris*. Tokyo: Gurafikkusha, 2013. 111 pp. [In Japanese.]  
Instructions and illustrations are provided for sewing projects, including slippers and toys, using printed fabrics designed by Morris.
114. Srivastava, Stephanie. ‘V & A Trail.’ *FX*, 233 (August 2013): 46-47.  
As design director of MRA Architecture and Interior Design, Srivastava selects items from the Victoria and Albert Museum’s permanent collection that inspire her, including Morris’s *Wreath* wallpaper (1876).
115. Tilburg, Merel van. ‘Not Just a Pretty Pattern.’ *Tate Etc.*, 26 (Autumn 2012): 42-49.  
Wallpapers by Morris are included in a discussion of wallpapers by such designers as Sonia Delaunay, Charles Burchfield, Alexander Calder, and Adolf Loos.
116. Unno, Hiroshi. *William Morris: Father of Modern Design and Pattern*. Tokyo: Pie Books, 2013. 296 pp. [In English and Japanese.]  
This illustrated introduction to Morris’s designs for wallpapers, textiles, and books includes 359 illustrations (310 in colour).
117. Waithe, Marcus. ‘William Morris and the House Beautiful.’ In *Oscar Wilde in Context*. Ed. Kerry Powell and Peter Raby. Cambridge: Cambridge UP, 2013. 88-100.  
Wilde did not later reject Morris: he ‘perceives, and exploits a radical potential in his aesthetic and socialist thought that Morris himself could not endorse

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- without abandoning the Ruskinian ethics to which he was committed’.
118. Waters, William, and Alastair Carew-Cox. *Angels and Icons: Pre-Raphaelite Stained-Glass 1850-1870*. Abbots Morton, Worcester: Seraphim, 2012. 368 pp.
- The focus is on Clayton and Bell, on Lavers, Barraud and Westlake, and on Heaton, Butler and Bayne, with less attention to Morris and Co. because A.C. Sewter’s two-volume catalogue raisonné (1974-75) is so thorough.

## BOOK DESIGN

119. Campbell, Nancy. ‘Lucien Pissarro in England.’ *Parenthesis*, 22 (March 2012): 41-42.
- Review of the January-March 2011 ‘Lucien Pissarro in England: The Eragny Press’ exhibition at the Ashmolean Museum, Oxford, recognises the influence of Morris on Pissarro’s work.
120. Harwood, Leslie. *William Morris’ Earthly Paradise: Precursor to the Private Press Movement, a Graduate Thesis Exhibition*. Milwaukee: U of Wisconsin-Milwaukee Art History Gallery, 2012. 66 pp.
- An exhibition of original woodcuts for the failed fine-press edition of *The Earthly Paradise* presented alongside the mass-market editions suggests that Morris and Burne-Jones’s first project was ‘the instigator in the founding of the Kelmscott Press’ twenty years later.
121. Haslam, Malcolm. *Arts and Crafts Book Covers*. Ilminster: Richard Dennis, 2012. 120 pp.
- Morris’s influence on cloth bindings went far beyond the two covers he designed for *Love Is Enough* (1873) and an edition of *The Earthly Paradise* (1891).
122. Heseltine, Mike. ‘The Collection of Laurence W. Hodson.’ *Studies in Illustration*, 55 (Winter 2013): 6-8.
- The recent sale at Bloomsbury auctions of private-press books, prints, and drawings collected by Laurence Hodson (founder of the Essex House Press with C.R. Ashbee in 1898) included many items from the Kelmscott Press.
123. Jury, David. ‘From Arts and Crafts to Art Nouveau.’ In *Graphic Design before Graphic Designers: The Printer as Designer and Craftsman 1700-1914*. London: Thames & Hudson, 2012. 204-06.
- A brilliant designer for not only the decorative arts, Morris produced books for his Kelmscott Press that ‘had a huge influence on the appearance of printed matter of every kind’.
124. Lupack, Alan. ‘Illuminating Arthurian Texts – In the Nineteenth and Early Twentieth Centuries.’ *Arthuriana*, 22 (Winter 2012): 46-66.
- Morris is briefly included as influential with his calligraphy and illustrations for illuminated manuscripts.

125. Mapp, Rennie. 'Olive Beaupré Miller's *My Book House*: From William Morris to Modernism under One Roof.' *Modernism/modernity*, 19 (September 2012): 543-67.  
Miller's *My Book House* is 'structured according to the [architectural] book-design principles developed by William Morris', with volume 5 of this American series following 'all the primary principles of Morris's book layout' for the Kelmscott Press.
126. Marsh, Jan. 'Books in Bottles?: William Morris and the Demise of Printing.' *The Journal of William Morris Studies*, 20 (Summer 2013): 13-15.  
In reports of Morris's 1893 talk to the Arts and Crafts Exhibition Society, Morris is quoted as predicting that books will be replaced in fifty years by 'bottles with patent stoppers', like the new wax cylinders for phonographs.
127. Martin, Colin. 'The Ideal Book.' *Parenthesis*, 22 (March 2012): 40.  
Review of the November 2010-February 2011 exhibition of 'The Ideal Book: Private Presses in the Netherlands 1910-2010' at the Museum Meermanno in The Hague comments on a complete collection of Kelmscott Press books and on the inspirational effect of Morris on Dutch private presses.
128. Miller, Elizabeth Carolyn. *Slow Print: Literary Radicalism and Late Victorian Print Culture*. Stanford, California: Stanford UP, 2012. 378 pp.  
Two chapters are devoted to a comparison of the capitalist mass-printing productions and the craftwork of private presses and radical weeklies, with the examples of *A Dream of John Ball* and *News from Nowhere* (as they appeared in *Commonweal* and in their Kelmscott Press editions) and examples of verses from *Chants for Socialists*.
129. Sjölin, Thorsten. 'Akke Kumlien.' *Parenthesis*, 24 (Spring 2013): 18-20.  
Morris influenced the work of the Swedish book designer Akke Kumlien (1884-1949).
130. Stuble, Keith. 'J.W. Northend.' *Parenthesis*, 22 (Spring 2012): 22-24.  
J.W. Northend (1855-1933), founder of the Sheffield printing company J.W. Northend Ltd., was a devoted follower of Morris's standards for printing design.
131. Tittle, Miles. 'Pen and Printing Block: William Morris and the Resurrection of Medieval Paratextuality.' Diss. University of Ottawa, 2012.  
Morris's calligraphy, illuminated manuscripts, and Kelmscott Press editions are experiments in combining 'graphic and discursive meanings with rhetorical and social dimensions'.

## POLITICS

132. Aitchison, Mathew. 'The Boyd Ultimatum.' *AA Files*, 66 (2013): 59-67.  
Since Morris attacked the ugliness and degeneracy of English cities, subsequent

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- urban theorists over the years have studied the poor hygiene and living conditions, the dehumanizing architecture, the commercial culture of advertising, and the efforts at conservation.
133. Davidson, Emily, and Kaley Kennedy. *Agitate Educate Organise*. Halifax, Nova Scotia: go it alone (together), 2012. n.p.
- The catalogue of an art installation featuring hand-printed wallpapers by Emily Davidson describes the purpose to ‘depict women’s labour struggles during Morris’s time in order to critique the absence of these struggles from his work’.
134. Demoor, Marysa. “‘Als Ich Kan’”: Flanders and the Work of William Morris.’ *Journal of Pre-Raphaelite Studies*, ns 21 (Fall 2012): 60-67.
- Morris’s translation of two medieval Flemish poems as ‘Mine and Thine’ and his *Commonweal* columns on ‘The Revolt of Ghent’ show his interest in the medieval culture of Flanders as a socialist model.
135. Hale, Piers J. ‘Debating Waste, Nature, and Justice in Nineteenth-Century England: Herbert Spencer, Thomas Huxley, and William Morris.’ In *Aesthetic Fatigue: Modernity and the Language of Waste*. Ed. John Scanlon and John Clark. Newcastle: Cambridge Scholars Press, 2013. 81-98.
- Morris saw the wasteful organisation of labour in society as an example of inequities in a capitalist society that could be addressed and rectified through socialism.
136. Hall, Michael. ‘The Maintenance Man.’ *Country Life*, 14 November 2012: 36-37.
- Matthew Slocombe, director for the Society for the Protection of Ancient Buildings, explains why he prefers the term ‘repair’ over the destructive process of ‘restoration’, and refers to SPAB’s commitment to Morris’s ideals and its origins in his radical politics.
137. Holland, Owen. ‘William Morris’s Utopian Optics.’ *Victorian Network* [online], 5.1 (Summer 2013): 44-64.
- Morris secularises Thomas Carlyle’s metaphor of a spiritual optics with a visual rhetoric in his lectures and *Commonweal* columns that is opposed to the ‘narrowly empiricist’ focus of ‘practical socialists’, and then in *News from Nowhere* he reconceptualises the means to change the future.
138. Ingleby, Matthew. ‘Utopian Bloomsbury: The Grounds for Social Dreaming in William Morris’ *News from Nowhere*.’ In *Utopian Spaces of Modernism: British Literature and Culture*. Basingstoke: Palgrave Macmillan, 2012. 87-104.
- Local perspective is crucial in *News from Nowhere*, as Morris’s socialism arose from his disgust with capitalism violating his local environment, while the mixed demographics of Bloomsbury exemplified the ‘moderating position between capitalism and labour’ and the need to decentralise London from a socio-spatial

- value system.
139. Kinna, Ruth. 'Anarchism, Individualism and Communism: William Morris's Critique of Anarcho-communism.' In *Libertarian Socialism: Politics in Black and Red*. Ed. Alex Prichard, Ruth Kinna, Saku Pinta, and David Berry. Basingstoke: Palgrave Macmillan, 2012. 35-56.
- Among the nineteenth-century debates over the terms of individualism and collectivism, Morris was reductive in his rejection of anarchism as an individualist doctrine antithetical to socialism.
140. Kopp, David A. 'Two Williams of One Medieval Mind: Reading the Socialist William Morris through the Lens of the Radical William Cobbett.' *The Journal of William Morris Studies*, 20 (Winter 2013): 31-46.
- William Cobbett's radical books of the 1820s and 1830s provided Morris with examples of an indigenous socialism in the rural cottage-craft economy of fourteenth-century England.
141. Levitas, Ruth. *Utopia as Method: The Imaginary Reconstitution of Society*. Basingstoke: Palgrave Macmillan, 2013. 75, 78-82, 113-16, 119-21.
- A summary of *News from Nowhere* concludes that Morris's holistic approach to the 'connectedness of work, art, social relations, space, and human happiness' is the 'essence of the sociological imagination'.
142. Löwy, Michael. 'William Morris, Romantique Révolutionnaire.' *Multitudes*, 55.4 (Spring 2013): 129-33.
- Morris was a leading revolutionary who referenced values from the past in his cultural protest against the modern, industrial, capitalist civilization.
143. Lucas, Caroline. *William Morris: Relevant or Irrelevant in the Twenty-First Century*. Kelmscott Lecture. London: William Morris Society, 2013. 32 pp.
- With the alternative societies envisioned in *News from Nowhere* and *A Dream of John Ball*, with the Arts and Crafts business practices of Morris and Co., with his understanding of architectural heritage exemplified through SPAB, and with his commitment to revolution advocated in different socialist parties, Morris lived a life that remains a model for how we might change an industrial world in conflict with its natural environment. If Morris returned today we might expect him to pursue his anti-Parliament principles at the level of local communities.
144. Ouchi, Hideaki. *Uiriamu Morisu No Marukusu Shugi: Atsu Ando Kurafutsu Undo O Sasaeta Shiso*. Tokyo: Heibonsha, 2012. 239 pp. [In Japanese.]
- Not seen. The title may be translated as *The Marxism of William Morris: The Idea behind the Arts and Crafts Movement*.
145. ----. 'William Morris's Socialism and Marxism: Thoughts Underlying Arts &

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- Crafts Movements.’ *Political Economy Quarterly*, 50.3 (October 2013): 85-87. [In Japanese.]  
Not seen.
146. Rigby, Kate. ‘Imagining Catastrophe: Utopia and Dystopia in a Warming World.’ *Arena Journal*, no. 35/36 (2011): 57-77.  
In his review of Bellamy’s *Looking Backward*, Morris argued against the suggestion that increased mechanisation would translate into reduced hours of labour.
147. Roberts, John. ‘Labor, Emancipation, and the Critique of Craft-Skill.’ *Journal of Modern Craft*, 5.2 (July 2012): 137-48.  
Rather than believing, as Ruskin and Morris did, that craft in itself can be liberating, Marx believed that control over one’s time is fundamental to the emancipation of labour.
148. Sumpter, Caroline. ‘Anthropology, Socialist Prediction and William Morris’s *Commonweal*.’ *Cultural and Social History*, 9.3 (2012): 349-67.  
Morris’s 1890 weekly series on ‘The Development of Modern Society’, outlining the ideals of Germanic tribal culture, and his ‘Notes on News’, with columns attacking T.H. Huxley’s ‘On the Natural Inequality of Men’, added rich contexts for his serialised *News from Nowhere*.
149. Vaninskaya, Anna. ‘William Morris and the Garden City.’ In *Ecology and Literature of the British Left: The Red and the Green*. Ed. Gustav Klaus and John Rignall. Farnham, Surrey: Ashgate, 2012. 125-36.  
Morris’s radical ideals were not pursued in the ways that Ebenezer Howard had originally intended for his Garden City at Letchworth.
150. Waithe, Marcus. ‘From Folklore to Folk Law: William Morris and the Popular Sources of Legal Authority.’ In *The Voice of the People: Writing the European Folk Revival, 1760-1914*. Ed. Matthew Campbell and Michael Perraud. London: Anthem Press, 2012. 157-69.  
Recognising the need for human regulation, Morris sought ‘the development of alternatives to the justice administered by the state’, providing in *News from Nowhere* examples of ‘popular authority’ or ‘the law of the folk’.
151. Williams, Stephen. ‘Making Daily Life “as useful and beautiful as possible”’: Georgiana Burne-Jones and Rottingdean, 1880-1904.’ *The Journal of William Morris Studies*, 20 (Winter 2013): 47-65.  
Georgiana Burne-Jones immersed herself in the politics of preserving the rural character of Rottingdean by campaigning for election to the Parish Council and writing an *Open Letter to the Electors of Rottingdean about Parish Councils* with Morris’s approval despite his rejection of reforms as palliatives.

AUTHOR INDEX

- Abberley, Will 48  
 Adamson, Glen 82  
 Aitchison, Mathew 132  
 Alfoldy, Sandra 83  
 Arscott, Caroline 84, 85  
 Ashurst, David 49  
 Barringer, Tim, 17  
 Bellec, Dominique 1  
 Bennett, Phillippa 18, 50  
 Boos, Florence S. 19  
 Braesel, Michaela 86  
 Bryant, Julius 87  
 Buchner, Maximiliane 88  
 Bull, Knut Astrup 89  
 Byerly, Alison 51  
 Campbell, Nancy 119  
 Campbell-Johnston, Rachel 20  
 Carew-Cox, Alastair 118  
 Carr, Julie 52  
 Cheshire, Jim 90  
 Corriente, Federico 5  
 Cunningham, Imogen 6  
 Dart-Thornton, Cecilia 14  
 Darwent, Charles 91  
 Davidson, Emily 133  
 Demoor, Marysa 134  
 Denis, Armand 92  
 Dix, Hywel 53  
 Dynna, Christer 93  
 Eden, Alice 94  
 Edwards, Robert 95  
 Faulkner, Peter 16, 21, 22, 54  
 Fernandes, Megan Kristina 97  
 Fleming, Patrick 55  
 Freeman-Moir, John 41  
 Gaitán, Juan A. 93  
 Garnett, Henrietta 23  
 Geeraert, Dustin 56  
 Genina, A.G. 10  
 George, Jo 57  
 Gosling, Emily 24  
 Guardigli, Alessandro 3  
 Guèvremont, Francis 4, 7  
 Gundry, Jenifer L. 58  
 Hale, Piers J. 135  
 Hall, Michael 136  
 Halls, Julie 98  
 Hanson, Ingrid 59, 60, 61  
 Hart, Imogen 99  
 Harwood, Leslie 120  
 Haslam, Malcolm 121  
 Heathcote, Edwin 100  
 Heseltine, Mike 122  
 Hill, Michele 101  
 Holland, Owen 137  
 Ingleby, Matthew 138  
 Insall, Donald 25  
 Jappe, Anselm 1  
 Jury, David 123  
 Kelvin, Norman 62  
 Kennedy, Kaley 133  
 Kinna, Ruth 139  
 Kopp, David A. 140  
 Kramp, Michael 102  
 Kremer, Carien 26  
 Latham, Sheila 27  
 Latham, David 27  
 Latouche, Serge 3  
 Lavery, Joseph 103  
 Levitas, Ruth 141  
 Llewellyn, Robert 63  
 Löwy, Michael 142  
 Lucas, Caroline 143  
 Lupack, Alan 124  
 MacCarthy, Fiona 28, 29

---

Macdonald, Gillian 64  
Magennis, Hugh 65  
Magid, Annette M. 66  
Mapp, Rennie 125  
Mardar, Andreea Mihaela 15, 67  
Marsh, Jan 32, 126  
Martin, Colin 127  
Martin, Molly 68  
Mason, Anna 26  
McNee, Poppy E. 104  
Miller, Elizabeth Carolyn 128  
Morel, Guillaume 105  
Morris, Jane 32  
Morris, William 1-16  
Munch, Anders V. 106  
Murray, Kevin 107  
Novák, Caterina 69  
O'Sullivan, Patrick 19, 33, 34, 35  
Ortiz-Robles, Mario 70  
Ouchi, Hideaki 144, 145  
Parkins, Wendy 36, 37  
Parry, Linda 109  
Pearman, Hugh 38  
Pearson, Richard 71  
Phelan, Joseph 72  
Pieri, Giuliana 73  
Pinkney, Tony 74, 75  
Purkis, John 39  
Rager, Andrea Wolk 40  
Ribeyrol, Charlotte 41  
Rigby, Kate 146  
Rio Rodriguez, Manuel del 2  
Roberts, John 147  
Roberts, Peter 42  
Robins, Claire 43  
Robinson, Michael 111  
Rosen, Michael 9  
Rosenfeld, Jason 17  
Rupnik, Ivan 112  
Ryokai, Kazuko 113  
Schindel, Estela 5  
Segal, Howard P. 76  
Sharp, Frank C. 32  
Shelledy, Maxime 12, 13  
Sjölin, Thorsten 129  
Skoblow, Jeffrey 77  
Smith, Alison 17  
So-Young, Lee 44  
Srivastava, Stephanie 114  
Stott, Martin 11  
Strata, Sandro 8  
Stubley, Keith 130  
Sumpter, Caroline 148  
Tilburg, Merel van 115  
Tittle, Miles 131  
Trumble, Angus 46  
Turner, Allan 78  
Ullal, Kathleen 79  
Unno, Hiroshi 116  
Vaninskaya, Anna 149  
Waithe, Marcus 117, 150  
Waters, William 118  
Williams, Rosalind 47  
Williams, Stephen 151  
Wilmer, Clive 80  
Woolford, John 81