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# William Morris: An Annotated Bibliography 2014–2015

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David and Sheila Latham

**T**his bibliography is the eighteenth 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	10 - 60
Literature	61 - 96
Decorative Arts	97 - 137
Book Design	138 - 151
Politics	152 - 168

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 168 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 email attachment to [dlatham@yorku.ca](mailto:dlatham@yorku.ca).

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## PART I: WORKS BY MORRIS

1. *Arte e Socialismo*. Trans. C. Rovano Scavarda. Intro. Roberto Bertoldo. Milan: Mimesis, 2015. 96 pp.  
An Italian translation of the 1884 edition of *Art and Socialism*. (Not seen).
2. *Hadashot Mi-Shum Maqom*. Trans. Mosheh Elhanati. Tel Aviv: Resling, 2015.  
A Hebrew translation of the 1891 edition of *News from Nowhere*. (Not seen).
3. *Historia de la Llanura Esplendente*. Trans. Javier Martin Lalanda. Madrid: Cátedra, 2014. 264 pp.  
A Spanish translation of the 1891 edition of *The Story of the Glittering Plain*. (Not seen).
4. *News from Nowhere*. London: Folio Society, 2015. 320 pp.  
Bound in fine leather and blocked in gold with a design by Neil Gower inspired by Morris, this fine press edition is printed on Korolla Laid Ivory paper in two colours, with gilded page edges (8½ × 5¾ inches).
5. *Trabajo y Comunismo*. Ed. and trans. José María Durán Medraño. Madrid: Maia, 2014. 208 pp.  
A Spanish translation of political writings by Morris, including ‘How We Live and How We Might Live’. (Not seen).
6. *Visul Lui John Ball: Invățătura Unui Rege*. Trans. Lavinia Margea. Oradea: Ratio et Revelatio, 2014. 128 pp.  
A Romanian translation of the 1888 edition of *A Dream of John Ball*. (Not seen).
7. *William Morris Archive*. Ed. Florence S. Boos. University of Iowa, 2014 - . Website: <<http://morrisedition.lib.uiowa.edu/index.html>>.  
This continuously updated website provides ‘readable annotated texts of Morris’s poetry and selected prose, prepared in accordance with current scholarly and critical norms, using current technology for text-searching, manuscript presentation, and comparison of multiple versions’. The archive is organised according to the following headings: Morris’s Life, Poetry, Prose, Diaries, Essays, Translations, Periodicals, Publications, and Manuscripts.
8. *The William Morris Manuscript of the Odes of Horace*. 2 vols. London: Folio Society, 2014. 183 pp. and 64 pp.  
The facsimile edition of Morris’s 1874 illuminated calligraphic transcription of the Odes of Horace in Latin is accompanied by a translation by W.E. Gladstone and an introduction by Clive Wilmer.
9. *William Morris: Words & Wisdom*. Ed. Pamela Jahn. London: National Portrait Gallery’s 16 October 2014. 144 pp.  
This illustrated collection of quotations by Morris includes comments by his acquaintances. It was published to accompany the National Portrait Gallery’s

16 October 2014–11 January 2015 exhibition ‘Anarchy and Beauty: William Morris and His Legacy, 1860-1960’.

## PART II: PUBLICATIONS ABOUT MORRIS

### GENERAL

10. Aldred, Oscar. ‘I Wish I Was Where I Was When I Was Wishing I Was Here: Mentalities and Materialities in Contemporary and Historical Iceland.’ *Historical Archaeology*, 49.3 (June 2015): 21-34.  
A phenomenological discussion of nineteenth-century visits to Iceland by Morris and others considers how Victorian tourism and Morris’s translation of the sagas improved the image of the Vikings and influenced ‘the production of archaeological knowledge and placemaking’.
11. Anderson, Anne. “‘I Thank You So Much for Thinking Me Still Worthy of Making So Lovely a Present to’”: Gifts from Dante Gabriel Rossetti to Jane Morris.’ *The Journal of William Morris Studies*, 21 (Winter 2015): 4-21.  
Paintings, chalk drawings, cartoons, and inscribed books from Rossetti to Jane between October 1857 and August 1879 indicate the changing intimacy of their relationship.
12. Boos, Florence S. ‘The First Morris Society, 1903-1905.’ *The Journal of William Morris Studies*, 21 (Winter 2014): 35-48.  
Joseph Twyman, a furniture designer, and Oscar Triggs, an English professor (later fired as a radical), founded the ‘Morris Movement’ in Chicago in 1903, the first Morris society, promoting egalitarian cooperatives and arts and crafts.
13. Cooke, Rachel. ‘Art: A Star, Plain and Simple: William Morris’s Twin Beliefs that Good Design Should be Available to All – and Made by All.’ *The Observer*, 19 October 2014: 33.  
A review of the 16 October 2014–11 January 2015 exhibition ‘Anarchy and Beauty: William Morris and his Legacy, 1860-1960’ at the National Portrait Gallery, London, comments on the utilitarian simplicity of Edward Carpenter’s sandals and Morris’s satchel, among other objects, and concludes that the show is inspirational and a celebration of genius.
14. Durrant, Nancy. ‘Multi-talented Morris Comes out from Behind the Wallpaper.’ *The Times* [London], 17 October 2014: 10-11.  
A review of the 16 October 2014–11 January 2015 exhibition ‘Anarchy and Beauty: William Morris and his Legacy, 1860-1960’ at the National Portrait Gallery, London, acknowledges Morris’s ‘tireless activity and activism’ in what is a ‘fresh, exciting view’ of the influential, multi-talented man.
15. Elletson, Helen. *Highlights from the William Morris Society’s Collection*. Hammersmith,

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London: UCL Centre for Publishing, for the William Morris Society, 2015. 118 pp.

Featuring sixty items chosen from the Society's collection by Helen Elletson, this well-illustrated book is a collaborative production by The William Morris Society and students at University College London.

16. Faldet, David. 'Menage.' *Arion*, 21.3 (Winter 2014): 1-4.  
The three-part poem evokes the relationships of Morris, Rossetti, and Jane Burden, with Jane posing as Proserpine and as Iseult whose room is 'filled with what he [...] will later make beautifully'.
17. Faulkner, Peter. *Fifty Years of Morris Studies: A Personal View*. Kelmscott Lecture, 2013. Hammersmith: The William Morris Society, 2014. 60 pp.  
In addition to recollecting his own prolific research on Morris – from his early books on *William Morris and W.B. Yeats* (1962) and *William Morris: The Critical Heritage* (1973) to his editorship of *The Journal of the William Morris Society* and book-review editorship of *The Journal of William Morris Studies*, Faulkner surveys the changing trends in Morris scholarship since the work of Asa Briggs, Philip Henderson, and E.P. Thompson during the 1950s and early '60s.
18. ----. 'Obituary: Norman Kelvin, 1924-[2014].' *The Journal of William Morris Studies*, 21 (Winter 2014): 6-8.  
After serving in the U.S. army during World War II and writing a dissertation and book on George Meredith, Kelvin taught English at the City College of New York and lived several summers in London to complete *The Collected Letters of William Morris* (1984-96).
19. G., M. 'Appeal to Raise £4.5M for Morris's Manor.' *Art Newspaper*, 23.260 (September 2014): 7.  
The Society of Antiquaries is fundraising to preserve Kelmscott Manor through dinner events and auctions of art and antiques.
20. Godwin, Joscelyn. *The Starlight Years: Love and War at Kelmscott Manor 1940-48*. Stanbridge: Dovecote Press, 2015. 192 pp.  
Edward and Stephani Scott-Snell sublet Kelmscott Manor during the 1940s, lectured at schools on Morris's ideals, and co-wrote (under the surname Godwin) *Warrior Bard: The Life of William Morris* (1947).
21. Greensted, Mary. 'Why William Morris Still Matters.' *Crafts*, 252 (January-February 2015): 61-62.  
A review of the 16 October 2014–11 January 2015 exhibition 'Anarchy and Beauty: William Morris and his Legacy, 1860-1960' at the National Portrait Gallery, London, comments on Burne-Jones's small sketches, Morris's functional satchel, and the meaning of 'hand-made'.

22. Grugnoli, Alberta. *William Morris*. Firenze: Giunti, 2014. 50 pp.  
This Italian study introduces Morris as a founder of the Arts and Crafts movement, a furniture designer, and a socialist. (Not seen).
23. Hall, Michael. 'Art for the Many.' *The Victorian*, 46 (July 2014): 8-11.  
A review of the 16 October 2014–11 January 2015 exhibition 'Anarchy and Beauty: William Morris and his Legacy, 1860-1960' at the National Portrait Gallery, London, includes comments by Fiona MacCarthy on Morris's influence on art since the Victorian era.
24. ----. 'Joy for the Maker: William Morris's Designs Had a Profound Impact on British Culture, but They Were Only One Aspect of This Visionary Reformer.' *Country Life*, 15 October 2014: 70-73.  
Illustrations of stained glass, wallpapers, tapestries, and furniture show Morris favouring 'a delicate naturalism' that made use of native plants, birds, and flowers.
25. Harper, Catherine. 'The William Morris Family Album.' *Selvedge*, 64 (May-June 2015): 86-87.  
This review of the 18 March–7 June 2015 exhibition entitled 'The William Morris Family Album' at the William Morris Gallery, London, considers photographs of the Morris family restaged and recreated by the acclaimed British Nigerian artist Yinka Shonibar, with some Walthamstow Forest residents posing in African-inspired batik fabric.
26. Harrod, Tanya. 'William Morris: London.' *Burlington Magazine*, 57 (January 2015): 42-44.  
A review of the 16 October 2014–11 January 2015 exhibition, 'Anarchy and Beauty: William Morris and his Legacy' at the National Portrait Gallery, London, comments on Morris's greatness, the freshness of his ideas today, and the linkages with all craftspeople: potters, weavers, calligraphers, and makers of furniture and textiles.
27. Latham, David. 'William Morris.' In *Oxford Bibliographies in British and Irish Literature*. Ed. Andrew Hadfield. Oxford: Oxford UP, 2014. Online. Internet resource.  
The annotated bibliography is divided into 18 categories, each one beginning with an introduction that surveys the eight to ten books or articles recommended as the most helpful studies within each field of Morris's work.
28. Longville, Tim. 'Keeping True to the Spirit: Kelmscott Manor, Kelmscott, Oxfordshire.' *Country Life*, 25 February 2015: 48-52.  
'Spring frosts can be depended upon to roll through the gardens of William Morris's Cotswolds garden, but his vision of a "heaven on earth" remains intact'.

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29. Löwy, Michael. 'William Morris, Romantique Révolutionnaire.' *Multitudes*, 55.1 (2014): 129-33.  
Morris is one of the most distinguished representatives of the revolutionary form of romanticism.
30. McCarthy, Fiona. *Anarchy & Beauty: William Morris and his Legacy, 1860-1960*. London: National Portrait Gallery, 2014. 184 pp.  
Published to accompany the 16 October 2014–11 January 2015 exhibition at the National Portrait Gallery, London, this examination of the breadth and depth of Morris's influence on socialism, the Arts and Crafts movement, and the garden city movement discusses more than fifty individuals who either worked with Morris or were influenced by his example, his designs, and his vision, including C.R. Ashbee, Walter Crane, Edward Carpenter, George Lansburg, Raymond Unwin, Eric Gill, Bernard Leach, Clement Atlee, Sir Gordon Russell, Sir Terence Conran, Dorothy Elmhirst, and Lily Yeats.
31. ----. 'Anarchy in the UK: William Morris's Ideas about "Art for the People" Have Exerted a Powerful Influence for More than a Century.' *The Guardian*, 4 October 2014: 14.  
Introducing the exhibition 'Anarchy and Beauty' that she curated at the National Portrait Gallery, MacCarthy explains that *News from Nowhere* indicates what a 'thoroughgoing anarchist' Morris was, that 'his originality as a visionary thinker lies in the case he makes for the centrality of art', and that his influence on other designers has been profound and far reaching.
32. Macmillan, Duncan. 'Art: Radical Voices.' *The Scotsman*, 1 November 2014: 20.  
A review of the 16 October 2014–11 January 2015 exhibition 'Anarchy and Beauty: William Morris and His Legacy: 1860-1960', National Portrait Gallery, London, sees similarities between Morris's left-wing views and those of printmaker William Strang (1859-1921), whose works are exhibited at the Scottish National Gallery.
33. Mallalieu, Huon. 'Dedicated Places: Kelmscott Manor.' *Country Life*, 18 June 2014: 121.  
An auction is scheduled in September 2014 to raise funds for preserving Kelmscott Manor, a farmhouse built by Thomas Turner in 1600 but turned into a manor in 1864 before the Morris family moved there in 1871.
34. Marsh, Jan. *Rossetti's Obsession: Images of Jane Morris*. Bradford: Bradford Museums and Art Galleries, 2014. 62 pp.  
The exhibition catalogue for the 15 March–1 June 2014 exhibition at Cartwright Hall, Bradford; the 20 June–21 September 2014 exhibition at the Lady Lever Gallery; and the 4 October–4 January 2015 exhibition at the William Morris

- Gallery explores the role of Jane Morris as Dante Rossetti's muse and the embodiment of Pre-Raphaelite beauty. More than thirty paintings, drawings, studies, and photographs are included.
35. Martin, Colin. 'Anarchy & Beauty.' *Craft Arts International*, 93 (March 2015): 101-03.  
A review of the 16 October 2014–11 January 2015 exhibition 'Anarchy & Beauty: William Morris and his Legacy, 1860-1960' at the National Portrait Gallery, London.
36. McEvansoneya, Philip. 'Edward Burne Jones, William Morris, Dante Gabriel Rossetti, Harry Ward and Illuminated Manuscripts.' *Burlington Magazine*, 57 (September 2015): 599-601.  
Harry Ward, an employee of the British Library's department of manuscripts, might have encouraged Morris and Burne-Jones to study the Bedford 'Missal' (c.1410-30), and later, with his knowledge of linguistics, helped Morris with his work on Icelandic manuscripts.
37. Montgomery, Angus. 'A New Identity for the William Morris Society.' *Design Week*, 20 October 2015: 4.  
To mark its 50th anniversary The William Morris Society has introduced a single logo based on Morris's *Bird* design to unify its communications.
38. ----. 'William Morris and His Legacy.' *Design Week*, 28 May 2014: 2.  
A preview of the 16 October 2014–11 January 2015 exhibition 'Anarchy and Beauty: William Morris and His Legacy: 1860-1960' at the National Portrait Gallery, London.
39. O'Reilly, Sara. 'Things to Do – Morris Majors as an All-Encompassing Exhibition on William Morris Opens at The National Portrait Gallery.' *Time Out*, 14 October 2014: 5.  
A note on the exhibition 'Anarchy and Beauty' at the National Portrait Gallery is followed by brief introductions to houses and museums associated with Morris.
40. Ormiston, Rosalind, and Michael Robinson. *William Morris: Arts & Crafts Masterpieces of Art*. London: Flame Tree, 2014. 128 pp.  
This survey of Morris's life and work for a general audience includes over 100 illustrations. (Not seen).
41. O'Sullivan, Patrick. 'The Dixton Paintings: Vision or Dream of *News from Nowhere*?' *The Journal of William Morris Studies*, 21 (Summer 2015): 67-75.  
Two paintings held in the Cheltenham Art Gallery and Museum show the topographic landscape of the North Cotswolds from 1710 to 1725, contrasting the open fields favoured by Morris in *News from Nowhere* (good for communal haymaking) with the closed private fields divided by hedgerows (as per the

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- Parliamentary Enclosures).
42. Parker, Joanne, and Corinna Wagner. *Art & Soul: Victorians and the Gothic*. Bristol: Sansom & Co., 2014. 91 pp.  
This collection of essays produced to accompany the Royal Albert Memorial Museum's exhibition held in Exeter, 22 November 2014–12 April 2015, includes discussions of several works by Morris that demonstrate his interest in medieval art, architecture, literature, book design, and politics.
43. Parkins, Wendy. "‘Almost as Good as Iceland on a Small Scale’: William Morris's ‘Icelandic Imaginary’ and Home." *The Journal of William Morris Studies*, 21 (Winter 2014): 9-21.  
Morris drew upon his experience with the heroic past and the present hardships of Iceland to measure global modernity and English domesticity and to share his new cultural values with his wife and daughters.
44. ----. "‘Feeling for Beauty’: Tactile Aesthetics and the Childhood of May Morris." *The Senses and Society*, 10.1 (2015): 26-38.  
Drawing upon May Morris's introductions to *The Collected Works of William Morris*, Parkins shows that 'in the Morris household, the pleasurable sensual apprehension of the objects or materials worked by the hands of the craftsman was inseparable from the complex feelings of connection with others'.
45. ----. *Jane Morris: The Burden of History*. Edinburgh: Edinburgh UP, 2013. 194 pp.  
Following an examination of the archival record on Jane Burden, Parkins presents a thematic analysis of Jane's life and work and a critique of the series of tropes used by the Pre-Raphaelites to characterise Jane. Her relationships with Rossetti and Blunt, and her inability to break free of her 'working class' past are discussed.
46. Penner, Barbara. 'Building Conservation Can Be about Preserving a Way of Life.' *Architectural Review*, 235 (February 2014): 25.  
The press has been unfair to post-Morris owners of Red House (Charles Holme and Ted Hollamby) for supposedly not working hard enough to preserve the original character.
47. Peterson, William S., and Sylvia H. Peterson. *The Library of William Morris: A Catalogue*. 2014. Online. Internet resource.  
<<https://williammorrislibrary.wordpress.com>>  
This digital bibliography is a short-title list of more than two thousand books and manuscripts owned by Morris. A continuously updated work-in-progress, it is divided into the categories of nine centuries, from the eleventh to the nineteenth, and within each century the reader can click chronologically to view the books published that year, and click again to view more details of each book.



48. Phillips, Charles. *50 Leaders Who Changed History*. Sydney: Pier 9, 2015. 127-29. A capsule portrait of Morris as one of the nine top cultural leaders is included in this coffee-table book.
49. Plotz, John, and Phyllis V. Saroff. *Time and the Tapestry: A William Morris Adventure*. Piermont, New Hampshire: Bunker Hill, 2014. 192 pp. This fantasy book for children time-travels to Victorian London, Oxford, and Iceland, and portrays Morris as a cranky carpet-maker and tapestry artist with a wacky daughter, May.
50. Poë, Simon. 'Virginia Woolf and William Morris at the National Portrait Gallery.' *British Art Journal*, 16.3 (Winter 2015-2016): 110-20. Reviewing the 16 October 2014–11 January 2015 exhibition 'Anarchy and Beauty: William Morris and his Legacy, 1860-1960' at the National Portrait Gallery, London, Poe describes the focus as fellowship and 'the friends and colleagues [...] who carried his ideas forward into the years he did not see'.
51. Pohlad, Mark B. 'William Morris, Photography, and Frederick H. Evans.' *History of Photography*, 22.1 (2015): 52-59. Photographs by Frederick H. Evans of Kelmscott Manor and a thirteenth-century barn (taken in 1896) illustrating a posthumous tribute to Morris in an Arts and Crafts magazine should be considered part of Morris's creative universe.
52. Roe, Diana. "'Me, Who Ride Alone": Male Chastity in Pre-Raphaelite Poetry and Art.' *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*. Ed. Amelia Yeates and Serena Trowbridge. Farnham: Ashgate, 2014. 151-68. In contrast to Christina Rossetti's 'On Keats', Dante Rossetti's 'The Staff and the Scrip', and J.E. Millais's art, Morris depicts in 'Sir Galahad, A Christmas Mystery' a Galahad whose chastity is an erotic self-denial that leaves him lonely and alienated.
53. Schreiber, Daniel. 'Verrückt Nach Jane' [Crazy for Jane]. *Weltkunst*, 103 (July 2015): 22-31. Dante Rossetti's relationship with Jane Morris is discussed with references to his art and his poetry, as well as his relationship with William Morris.
54. Smart, Alastair. 'Morris Minor? Far from It.' *Sunday Telegraph Magazine 'Seven'*, 19 October 2014: 22-23. This review of the 16 October 2014–11 January 2015 exhibition 'Anarchy & Beauty: William Morris and his Legacy, 1860-1960' at the National Portrait Gallery, London, complains that the scope is limited to Morris's influence in the United Kingdom and omits the Bauhaus.
55. Stott, Martin. 'Anarchy and Beauty.' *Town & Country Planning*, 83.12 (December

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2014): 570-71.

In this review of the 16 October 2014–11 January 2015 exhibition ‘Anarchy and Beauty: William Morris and his Legacy, 1860-1960’ at the National Portrait Gallery, London, Stott praises Morris’s influence on the garden city movement and on so many designers, and disagrees with Fiona MacCarthy’s assertion that Morris was an anarchist.

56. Tillinghast, Richard. ‘Reconsiderations: William Morris, Maker.’ *The New Criterion*, 32.6 (February 2014): 30-34.

We should think beyond Morris’s wallpapers to remember his many achievements, from writing Christmas carols, lecturing on socialism, and running a successful business, to raising funds for the Victoria and Albert Museum’s purchase of the Ardabil carpet.

57. Tsoumas, Johannis. ‘Love and Melancholic Art: The Sombre Beauty of Jane Burden-Morris as the Symbol of Womanhood in Dante Gabriel Rossetti’s Works.’ *South African Journal of Art History*, 30.1 (January 2015): 1-12.

Jane Morris was an important inspiration for Dante Rossetti’s art and influenced the melancholic female role in Victorian England by posing as women in medieval literature and classical mythology.

58. Waters, John. ‘William Morris Changes Abodes.’ *Nineteenth Century*, 35.1 (Spring 2015): 23-29.

Comparisons of Red House and Kelmscott Manor raise issues concerning their post-Morris histories and preservation, such as the questionable alterations to Kelmscott Manor windows and interior walls during the 1960s and ’70s.

59. Webb, Philip. *The Letters of Philip Webb*. 4 vols. Ed. John Aplin. Basingstoke: Taylor & Francis, 2015.

This collection of 1100 letters begins after Webb had completed Red House and shows his close collaboration with Morris in various design projects for Morris and Co., as well as with the founding and work of the Society for the Protection of Ancient Buildings. Webb admired and was inspired by Morris, his lifelong friend, and maintained a correspondence with Jane and May Morris.

60. Young, Carolin C. ‘William Morris at the National Portrait Gallery.’ *Magazine Antiques*, 181.5 (September-October 2014): 42.

A preview of the 16 October 2014–11 January 2015 exhibition ‘Anarchy and Beauty: William Morris and His Legacy, 1860-1960’ at the National Portrait Gallery, London.

## LITERATURE

61. Alexander, Sarah C. *Victorian Literature and the Physics of the Imponderable*. London: Pickering & Chatto, 2015. 83-85, 102-09.  
*News from Nowhere* slows and denies 'the entropic law of irreversible time', thus severing the connection between physics and capitalist economics by freeing time from the industrial clock.
62. Balasopoulos, Antonis. 'Factories, Utopias, Decoration, and Upholstery: On Utopia, Modernism, and Everyday Life.' *Utopian Studies: Journal of the Society for Utopian Studies*, 25.2 (2014): 268-98.  
Morris's depiction in *News from Nowhere* of boredom as removed from restlessness and suffering is contrasted with James Joyce's depiction of boredom in *Ulysses* as a restless distraction that includes utopian daydreaming.
63. Bennett, Phillippa. 'Radical Tales: Rethinking the Politics of William Morris's Last Romances.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 85-105.  
The prose romances demonstrate the need to transfer hope from personal desire to social integration, from escape from strife to a radical force for revolutionary action.
64. ----. *Wonderlands: The Last Romances of William Morris*. Oxford: Peter Lang, 2015. 223 pp.  
In addition to establishing the importance of wonder as central to Morris's visionary literature, Bennett provides detailed analysis of each of his prose romances of the 1890s and considers them to be the culmination of his diverse writings on art and architecture, nature and the environment, and politics and socialism.
65. Bentley, D.M.R. 'Dante Gabriel Rossetti's *The Blue Closet* and *The Tune of Seven Towers*: Reception and Significance.' *Journal of Pre-Raphaelite Studies*, 23 (Fall 2014): 29-43.  
Dante Rossetti's two mysterious Malorian paintings are no more than 'points of departure' for Morris's mysterious poems 'The Blue Closet' and 'The Tune of Seven Towers', as close analyses of the two paintings and two poems reveal.
66. Boos, Florence S. *History and Poetics in the Early Writings of William Morris, 1855-1870*. Columbus: Ohio State UP, 2015. xii, 322 pp.  
In her study of Morris's literary development, Boos moves from his early interests in history, architecture, communal living, and ethical principles to analyses of his juvenilia and his *Oxford and Cambridge Magazine* poems and prose. She then devotes much of her analysis to *The Defence of Guenevere* volume, including its

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- sources, its gender representations, and its relationships with Victorian social and political issues.
67. ----. "A Holy Warfare against the Age": Essays and Tales of *The Oxford and Cambridge Magazine*.' *Victorian Periodicals Review*, 47.3 (Fall 2014): 344-68.  
Morris's 'The Story of the Unknown Church', which, like other tales in the magazine, memorialises 'artistic sublimation and the notion of redemption through loss', is discussed in relation to essays by William Fulford and Godfrey Lushington and tales by Fulford, Burne-Jones, and R.W. Dixon.
68. ----. 'Unprintable Lyrics: The Unpublished Poems of William Morris.' *Victorian Poetry*, 53 (Summer 2015): 193-226.  
Among Morris's most personal poems, these forty-two lyrics explore triangular love relationships of adultery and betrayal, but they deal less with the loss of love than with an ethical dread of potential bitterness, and probe the purpose of pain and the silence of gods.
69. ----. 'William Morris's "Lesser Arts" and "The Commercial War."' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 35-55.  
From his first poem ('The Mosque Rising'), which condemns the violence of Christian soldiers slaying Muslims, to his last romance (*The Sundering Flood*), which condemns jousts, weapons, and fortified castles in favour of tools of architecture for peaceful work, Morris celebrates not violent soldiers but masons, poets, sculptors, 'and seekers after peace and justice'.
70. Boyd, Joshua T. 'Labor and Revolt in Mark Twain and William Morris.' *Nineteenth Century Prose*, 42.1 (Spring 2015): 73-94.  
A reading of Twain's *A Connecticut Yankee in King Arthur's Court* and his speech 'The New Dynasty' in relation to Morris's *A Dream of John Ball* and essays for *Commonweal* shows that Morris and Twain shared common views on labour and capitalism.
71. Courtney, Julia. 'Versions of the Past, Problems of the Present, Hopes for the Future: Morris and Others Rewrite the Peasants' Revolt.' *The Journal of William Morris Studies*, 21 (Summer 2015): 10-25.  
A comparison of *A Dream of John Ball* with Charlotte Yonge's *The Wardship of Steepcombe* and Mary Branston's *The Banner of Saint George* highlights how Morris's 'a-historical tongue' and very different vision still resonate with readers today.
72. Dixon Minegar, Sarah Elizabeth. 'Literary Utopias as Explorations in Human Ecology: Five Modern Works, 1880-2005.' Diss. Drew University, 2014.  
*News from Nowhere* is ecological rather than technological, and like Mary Bradley

- Lane's *Mizora*, is concerned with social causes and the impact of political changes on individuals.
73. Doucet, Emily Rose. "'Us Poor Singers': Victorians and *The Earthly Paradise*: Audience, Community, and Storytelling in William Morris' First Success.' Diss. University of Edinburgh, 2014.  
The Victorian reception of *The Earthly Paradise* made Morris a public figure whose poem and its own storytellers address audiences as collective, participating publics and speak on their behalf.
74. Evans, Peter William Robert. 'British and American Socialist Utopian Literature, 1888-1900.' Diss. University of Bristol, 2014.  
British and American utopian literature shared five interrelated themes concerning economics, ethics, the environment, education, and evolution, and depicted 'a united, harmonious society, characterised by association, community, and cooperation'.
75. Felce, Ian. 'William Morris and the Development of a Heroic Ideal: Old Norse Works 1868-1876.' Diss. University of Cambridge, 2015.  
Morris's translations of Old Norse sagas, his travels in Iceland, and his own poems 'The Lovers of Gudrun' and *Sigurd the Volsung* influenced his notion of heroism in life and literature.
76. Hancock, Jessica Clare. 'Beyond Sorrow and Swords: Gender in the Old Norse Volsung Legend and its British Rewritings.' Diss. University of Oxford, 2014.  
A study of Morris's *The Story of Sigurd the Volsung and the Fall of the Niblung* in conjunction with its Old Norse sources reveals how Morris silences the female characters and foregrounds male identity by his focus on the body, performance, and the built environment.
77. Hanson, Ingrid. 'William Morris's "Sigurd the Volsung" and the Parameters of Manliness.' *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*. Ed. Amelia Yeates and Serena Trowbridge. Farnham: Ashgate, 2014. 35-53.  
Reprinted as a shorter version of chapter 3 of Hanson's *William Morris and the Uses of Violence* (London: Anthem, 2013).
78. Hayman, Darren. *Chants for Socialists*. London: Darren Hayman, 2015. Digital sound recording.  
<<https://darrenhayman.bandcamp.com/album/chants-for-socialists>>.  
Recorded at three of Morris's homes, Hayman sings ten of Morris's chants for socialists intended to be 'true to Morris's ideals' while being made 'relevant to the 21st century'.
79. Helsinger, Elizabeth K. 'Poem into Song.' *New Literary History: A Journal of Theory*

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and *Interpretation*, 46.4 (Fall 2015): 669-90.

Morris, William Blake, and John Clare sought to see how 'their poetry might affect popular cultures of song' by restoring to song what it 'had lost in an age of commercial remediation for large audiences'.

80. ----. 'Telling Time: Song's Rhythms in Morris's Late Work.' In *To Build a Shadowey Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 106-23. Reprinted as 'Telling Time: William Morris.' *Poetry and the Thought of Song in Nineteenth-Century Britain*. Charlottesville: U of Virginia P, 2015. 149-65.

The verse in *Chants for Socialists* and the songs embedded in his prose romances showcase the social act of singing as an act of fellowship, as Morris 'awaken[s] desire for the collective life' through the power of prosody.

81. Huang, Chiung-Ying. 'Illuminating Passions: Portraits of (Wo)men's Passions in Victorian Poetry and Painting.' Diss. University of Bristol, 2014.

The influence of Keats's 'Lamia' on Victorian aestheticism is traced through Dante Rossetti, Morris, Pater, Swinburne, Whistler, and Michael Field, and their depictions of Guenevere, Mona Lisa, and Sappho in poetry.

82. Huxtable, Sally-Anne. 'In Praise of Venus: Victorian Masculinity and Tannhäuser as Aesthetic Hero.' In *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*. Ed. Amelia Yeates and Serena Trowbridge. Farnham: Ashgate, 2014. 169-88.

More about Swinburne and Burne-Jones, this essay discusses Tannhäuser in Morris's 'The Hill of Venus' tale from *The Earthly Paradise* as supporting love over sin, the classical pagan over the Christian papacy, and queer otherness over masculine authority.

83. Jones, Andy. 'A Few Comments on the Epigraphs to Margaret Atwood's *Alias Grace* and Their Relation to the Novel as a Whole.' *Explicator*, 72.4 (October-December 2014): 253-56.

The epigraph from Morris's 'Defence of Guenevere' in Atwood's *Alias Grace* is discussed as supporting the roles of hypnosis and violence in her novel.

84. Kightley, Michael R. 'Socialism and Translation: The Folks of William Morris's *Beowulf*.' In *Ethics and Medievalism*. Ed. Karl Fugelso. Cambridge: Boydell & Brewer, 2014. 167-88.

Morris's translation of *Beowulf*, with all of his archaisms, helps his audience to effectively gain access to the poem's Germanic time and place, as well as Morris's socialist message.

85. Latham, David. 'The Pre-Raphaelite Tongue: The Politics of Antiquarian

- Poetics.’ In *To Build a Shadowy Isle of Bliss: William Morris’s Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen’s UP, 2015. 124-48.
- Morris’s antiquarian poetics inspire us to replace the colonial mentality of biblical and classical mythology with the most poetic ways of knowing, principles articulated in his lectures on Gothic culture and exemplified in his early poetry, Socratic dialogues, political lectures, and prose romances.
86. ----. “‘A World of Its Own Creation’: Pre-Raphaelite Poetry and the New Paradigm for Art.’ In *Twenty-First Century Perspectives on Victorian Literature*. Ed. Laurence W. Mazzeno. Lanham, Maryland: Rowman & Littlefield, 2014. 127-50.
- Morris’s poems provide examples of the defining characteristics of Pre-Raphaelite poetry, including the artifice of a self-reflexive art and the jarring juxtaposition of incongruities revealed in the metaphorical closets and cellars of Camelot.
87. Lindskog, Katja. “‘Well-known Things’: Experience, Distance, and Perspective in William Morris’s ‘The Defence of Guenevere.’” *Victorian Poetry*, 53.4 (Winter 2015): 455-74.
- The decorative surface of the ‘Defence of Guenevere’ enforces an undetermined perspective that invites the reader to participate in a ‘collective and collaborative’ recreation of past experience arising from the tension between the historic distance of what is inaccessible and the collaborative engagement with what is comprehensible.
88. MacDonald, Gillian E. ‘Eco-Socialism in the Early Poetry and Prose of William Morris.’ Diss. University of Dundee, 2015.
- Analyses of Morris’s early poetry and prose from the 1850s through *Sigurd the Völsung* (1876) show his early commitment to social equality and safeguarding the environment from the threats of capitalism and industrialisation.
89. Piasecka, Aleksandra. ‘William Morris and the Creative Reception of Ruskin’s Aesthetic Ideas.’ *Towards Creative Imagination in Victorian Literature*. Newcastle upon Tyne: Cambridge Scholars, 2014. 37-60.
- Morris’s short stories from the 1850s – ‘The Story of the Unknown Church’, ‘The Hollow Land’, and ‘Lindenberg Pool’ – are influenced by Ruskin’s views on art and society.
90. Pinkney, Tony. ‘*News from Nowhere Two: Principles of a Sequel*.’ In *To Build a Shadowy Isle of Bliss: William Morris’s Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen’s UP, 2015. 219-40.

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- A sequel to *News from Nowhere* should consider seven principles: the appropriateness of a utopian sequel, the alternative possibilities suggested within the text, the theoretical breakthroughs in subsequent utopian thought, the dissident voices within the narrative, the potential development of minor characters, the guidance of Victorian maxims, and the return journey down-river to the crowds of London.
91. Seki, Yoshiko. *The Rhetoric of Retelling Old Romances: Medievalist Poetry by Alfred Tennyson and William Morris*. Tokyo: Eihosha, 2015. 198 pp.  
*The Defence of Guenevere* and *The Earthly Paradise* are analysed within the context of the Victorian interest in the romance literature of Thomas Malory and Walter Scott.
  92. Simpson, Roger. 'William Morris's Unpublished Arthurian Translations.' *The Journal of William Morris Studies*, 20 (Summer 2014): 7-18.  
Notebooks of Morris's early 1870s translations of the prose romances of *Tristram* and *Lancelot du Lac* show stages in the development of his calligraphy and his medieval style of diction as well as stressing heroic deeds and chivalric love rather than illicit affairs.
  93. Weinroth, Michelle. 'Introduction.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 3-34.  
The spectre illuminates the political agenda of Morris's creative oeuvre, from ghosts to dream visions and from the zeitgeist to the poltergeist of his legacy.
  94. ----, and Paul Leduc Browne. 'Conclusion.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill Queen's UP, 2015. 274-88.  
Morris's literary romances and decorative arts are central to his subversive politics and his commitment to revolutionising the world.
  95. Zasempa, Marek. 'Poetics of Absence in Morris's "Concerning Geffray Teste Noire": Between Reality and Visualisation.' *The Journal of William Morris Studies*, 21 (Winter 2015): 46-59.  
Consistent with his preference for the visualised over the real, Morris particularises hypothesised pictorial scenes that are absent from the narrative action of his poems.
  96. Zironi, Alessandro. 'Nordic Myths in William Morris' Works: Contextualization and Recontextualization.' In *The Power of Form: Recycling Myths*. Ed. Ana Raquel Fernandes, José Pedro Serra, and Fonseca and Carlos Rui. Newcastle upon Tyne: Cambridge Scholars, 2015. 29-56.



Morris was drawn to the love triangles of the sagas and to the Nordic myths that convey ‘tenderness, misery, despair, beauty, harshness, and solitude’, with happiness derived from the heroic endurance of fate in the wilderness and dreadfulness of the world.

#### DECORATIVE ARTS

97. Adamson, Glenn. ‘The Beauty Regime.’ *Crafts*, 250 (September-October 2014): 70-73.

Although Morris’s ethical views on how a thing is made are more relevant than ever, his view that a commitment to beauty can be a remedy for labour problems (such as the exploitation of workers in sweatshops) has come to be ‘highly suspect’.

98. Arscott, Caroline. ‘Morris Carpets.’ *RIHA Journal*, 27 March 2014: Online. Special Issue.

Morris’s approach to the design and manufacture of carpets is analysed in detail with reference to archival and historical sources (including carpets Morris knew) and in terms of the intellectual and architectural frameworks, and the technical aspects of motif selection and hand-knotting styles favoured by Morris, with the *Clouds* carpet (1885) as a prime example.

99. ‘Avon.’ *Apollo: The International Magazine for Collectors*, 180 (December 2014):115. A reclining chair upholstered in Morris’s *Avon* pattern is illustrated as a product of Morris & Co.

100. Binzen, Jonathan. ‘Uncommon Arts & Crafts.’ *Fine Woodworking*, 239 (March-April 2014): 50-57.

A discussion of furniture inspired by Morris and designed by others, includes chairs by Philip Webb, Gustav Stickley, and C.F.A. Voysey, a blanket chest by Sidney Barnsley, and a walnut sideboard by Ernest Gimson.

101. ‘Chip off the Old Block.’ *Selwedge*, 59 (July-August 2014): 57-63.

The contributions of Morris, along with Enid Marx, Peggy Angus, and Marthe Armitage, are emphasised in a discussion of the history of block-printed textiles and wallpapers.

102. Cormack, Peter. *Arts and Crafts Stained Glass*. New Haven: Yale UP, 2015. 200 pp.

Morris and Co. stained-glass windows can be divided into three phases: the early 1860s, the aesthetic 1870s, and the heavy-leaded and vivid-coloured windows of the 1880s. Morris did not use the highest quality glass, but his designs were considered the best.

103. ----. ‘Master of a Luminous Art.’ *The Victorian*, 49 (July 2015): 10-11, 13-14.

The original sketchbooks of designs for stained glass that Philip Webb produced

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- for Morris and Co. show that, like other members of the Firm, Webb valued the pictorial qualities of windows.
104. Deller, Jeremy. 'Diary.' *Apollo: The International Magazine for Collectors*, 180 (December 2014): 20.  
A preview of the 6 December 2014–8 March 2015 exhibition 'Love Is Enough: William Morris & Andy Warhol' at the Modern Art Oxford gallery.
105. ----. *Love Is Enough: William Morris & Andy Warhol*. Oxford: Modern Art Oxford, 2014. 119 pp.  
Published to accompany the 6 December 2014–8 March 2015 exhibition 'Love Is Enough: William Morris & Andy Warhol' at the Modern Art Oxford gallery, this well illustrated catalogue presents images and commentaries under the following chapter headings: Art is for Everyone; Camelot; A Conversation; Hopes and Fears for Art; A Factory as it Might Be; Flower Power.
106. ----. 'When Morris Met Warhol.' *Royal Academy Magazine*, 125 (December 2014): 64.  
On the occasion of the 6 December 2014–8 March 2015 'Love Is Enough: William Morris and Andy Warhol' exhibition at the Modern Art Oxford gallery, curator Deller describes one room which he calls 'Flower Power', featuring decoration, repetition, and nature created by both artists.
107. ----, Anna Mason, and Eric Shiner. 'From the Firm to the Factory.' *Crafts*, 252 (January-February 2015): 30-33.  
Curators Deller, Mason, and Shiner discuss the similarities and differences between Morris and Warhol in terms of their childhoods and family backgrounds, their work environments, and their artistic and entrepreneurial abilities.
108. Eckersley, Chris. 'Why Machines Are Not the Enemy.' *Crafts*, 250 (September-October 2014): 18.  
Prejudice against the machine 'can be traced back to William Morris', who 'blamed the machine for the decline in standards'.
109. Faulkner, Peter. 'Tired Canard.' *Crafts*, 252 (January-February 2015): 24.  
In a letter Faulkner corrects Chris Eckersley's inaccurate opinion of Morris's view of machines (see Eckersley #108).
110. Fifis, Michelle. 'The Design of Nature.' *Surface Design Journal*, 38.3 (Spring 2014): 44-48.  
Nature was a major source of inspiration for the art and designs of Morris who, as a leader of the Arts and Crafts movement, influenced the embroiderer Nicola Jarvis and the mixed-media artist Gina Bosworth.
111. Finel Honigman, Ana. 'William Morris & Andy Warhol.' *Artnews*, 114.4 (April

- 2015): 93.  
 A brief review of the 6 December 2014–8 March 2015 exhibition ‘Love Is Enough: William Morris & Andy Warhol’ held at the Modern Art Oxford gallery.
112. Fitzmaurice, David A. ‘Exhibition: Love Is Enough: William Morris and Andy Warhol.’ *The British Journal of General Practice: The Journal of the Royal College of General Practitioners*, 65 (August 2015): 423.  
 A review of the 25 April 2015–6 September 2015 exhibition ‘Love Is Enough: William Morris and Andy Warhol’ at the Birmingham Museum & Art Gallery.
113. Goodall, John. ‘Parish Church Treasures: Belief in Beauty. Lanercost Priory, Cumbria.’ *Country Life*, 1 April 2015: 50.  
 In 1881 Morris designed an altar dossal, with ‘sweeping curves of stylized foliage set against an almost golden felt background’, now restored by the priory church at Lanercost, Cumbria.
114. Greensted, Mary. ‘Man and Machine.’ *Crafts*, 252 (January-February 2015): 24.  
 Greensted corrects Chris Eckersley’s inaccurate opinion of Morris’s view of machines (see Eckersley #108 and Faulkner #109).
115. Hall, Michael. *George Frederick Bodley and the Later Gothic Revival in Britain and America*. Yale UP, 2014. 506 pp.  
 After meeting Morris in the office of George Street, Bodley became an ‘enthusiastic collaborator’ with Morris, Marshall, Faulkner and Co. in the production of stained glass windows that were medieval and modern but showing ‘a delicate transparency’ until around 1870 when their working relationship ceased.
116. Harrod, Tanya. *The Real Thing: Essays on Making in the Modern World*. London: Hyphen Press, 2015. 358 pp.  
 Essays on craft and folk art, including ‘William Morris in our Time’, are reprinted here from magazines over the past thirty years.
117. Helsinger, Elizabeth. “‘A Vestibule of Song’”: Morris and Burne-Jones in Chicago.’ *The Journal of William Morris Studies*, 21 (Winter 2014): 49-69.  
 The Morris and Co. stained-glass windows featuring Saints Cecilia and Margaret in the Second Presbyterian Church of Chicago recall the love of music Morris and Burne-Jones held since joining the Oxford Plain Song Society as college students.
118. Hill, Michele. *Afternoon Tea with May Morris*. Highgate, South Australia: Country Bumpkin Publications, 2015. 32 pp.  
 This collection of appliqué projects based on May Morris’s designs was inspired by the author’s viewing of 200 of May’s original pencil drawings at the

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- Ashmolean Museum, Oxford. The small projects are described as being ‘achievable for all skill levels’.
119. Huxtable, Sally-Anne. ‘White Walls, White Nights, White Girls: Whiteness and the British Artistic Interior, 1850–1900.’ *Journal of Design History*, 27.3 (September 2014): 237-55.
- With reference to the Panelled Room, or White Room, at Kelmscott Manor, designed by Morris and Webb, Huxtable argues that Morris influenced a shift away from colour-saturated interiors to simple white interiors that accentuate ornament, as further demonstrated by such designers as McIntosh and MacDonald, Kolomon Moser and Josef Hoffmann, and Carl Larsson.
120. Jung, Hyuk Bi, and Myung ki Lee. ‘The Factors that Determine the Symbolism of the Future Trendsetter Industrial Designers in 3d Printing Revolution – Extracting the Meaningful Design Factors from the Industrial Designers Enlightened by William Morris Arts and Crafts Movement.’ *Journal of Digital Design*, 14.1 (2014): 663-72. In Korean.  
(Not seen).
121. König, Susanne. ‘Global Transfer: William Morris’ Muster im Kontext von Jeremy Deller’s “English Magic” auf der Biennale von Venedig 2013.’ In *Muster im Transfer: Ein Modell transkultureller Verflechtung?* Ed. Annette Tietenberg. Cologne: Böhlau Verlag, 2015. 197-214.
- A large spray-printed image of a wild Morris throwing a luxury yacht juxtaposed with a display of his hand-carved printing blocks, shown at curator Jeremy Deller’s exhibition ‘English Magic’ at the British pavilion in Venice, 2013, explores questions about the cross-cultural understanding of non-verbal patterns.
122. Lippert, Ellen J. ‘Comrade Ohr: Ideal Craftsman and American Socialist.’ *Journal of Modern Craft*, 7.2 (July 2014): 169-86.
- George Ohr (1856-1918), known for his disfigured pottery creations, demonstrated a kinship with Morris’s social ideals and may be seen as a model of the successful, fulfilled labourer that Morris describes in his writings.
123. Malik, Bakhtawer Sabir, and Naheed Azhar. ‘The Role of Inspiration in Creating Textile Design.’ *International Journal of Engineering Research and Applications (IJERA)*, 5.5 (May 2015): 1-7.
- The results of a controlled experiment in which Morris designs were used as a source of inspiration for new textile designs and compared with designs that did not use a source suggest that there is a positive advantage to using historical inspiration in textile design.
124. Moloney, Ciara, and Sally Shaw, ed. *Love Is Enough: William Morris & Andy Warhol*. Oxford: Modern Art Oxford, 2014. 119 pp.

- Accompanying the exhibition at the Modern Art Oxford gallery, 6 December 2014–8 March 2015, this guide includes essays and interviews with curator Jeremy Deller; and several experts including Michael Parry (Sanderson) on Morris's designs for wallpapers, Alison Gee on the 'Enduring Brand' of Morris and Co. today, and Kathy Haslam on the creative impact of Kelmscott Manor.
125. Montgomery, Angus. 'A William Morris Computer Game.' *Design Week*, 24 October 2014: 1.  
Sophia George, the Victoria & Albert Museum's first Game Designer-in-Residence, has created the *Strawberry Thief* iPad game.
126. 'My Design – William Morris Parterre.' *Horticulture Week*, 28 November 2014: 15.  
As a fundraiser for the Art Fund, designer Dan Pearson will mow the wildflower meadow at the Compton Verney Art Gallery into the pattern of Morris's *Trellis* wallpaper as a lasting exhibition outside the Gallery.
127. O'Neill, Morna. 'Arts and Crafts Painting: The Political Agency of Things.' *British Art Studies*, 1 (Autumn 2015): Online.  
J.E. Millais's *Isabella* and *Mariana* and F.M. Brown's *Work*, but especially the art of Walter Crane – his unpublished illustrated poem 'The Craftsman's Dream', his paintings for decorating firms, his tempera *At Home: A Portrait*, and his designs for socialist pamphlets and membership cards – have a linear delineation similar to patterning that makes the pictorial decorative as well as politically radicalised.
128. 'Original Morris & Co. Printed Cotton Upholstery.' *Burlington Magazine*, 157 (January 2015): 21.  
An ebonised reclining chair designed by Philip Webb is upholstered with Morris's *Avon* printed cotton.
129. Peel, Graham. *Alec Miller: Carver, Guildsman, Sculpture*. Tenbury Wells, Worcestershire: Graham Peel, 2014. 296 pp.  
Introduced to Morris's work by his teachers, Caroline Anstruther and C.R. Ashbee, Miller became a prolific and successful carver of stone memorials and ecclesiastical woodwork in medieval and Arts and Crafts styles.
130. Pes, Javier. 'The Unlikely Lads.' *Art Newspaper*, 24.263 (December 2014): 34.  
A preview of the exhibition 'Love Is Enough: William Morris & Andy Warhol' at the Modern Art Oxford gallery, 6 December 2014–8 March 2015.
131. 'Philip Webb.' *Art Quarterly* (March 2014): 92-93.  
The Wightwick Manor Museum in Wolverhampton has acquired a series of four watercolour sketches of animals (1886) that are original designs for Morris's *The Forest* tapestry.
132. Sambrook, Justine. 'Red House, Bexleyheath, 1860.' *RIBA Journal*, 122.1

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- (January 2015): 74.  
Philip Webb and Morris designed Red House together, fusing Webb's 'practical common sense' with Morris's 'romantic utopianism'.
133. Sugiyama, Mao. 'A Study on the Structure of William Morris's Essays on Books as an Origin of the Theory of Life in the Arts and Crafts Movement.' *Journal of Architecture and Planning (Transactions of Aij)*, 79.699 (May 2014): 1239-48. In Japanese.  
(Not seen).
134. Ujszászi, Zsuzsanna. 'The Pre-Raphaelite Journey into the Middle Ages.' *Acta Universitatis Sapientiae: Philologica*, 7.1 (December 2015): 29-43.  
The medievalism of Morris's poems 'The Tune of Seven Towers' and 'The Blue Closet' and Rossetti's paintings of the same name is discussed in parallel readings of their images and texts.
135. Ward, Ossian. 'Factory Greats.' *Wallpaper*, 189 (2014): 96-98.  
A review of the 6 December 2014–8 March 2015 exhibition 'Love Is Enough: William Morris & Andy Warhol' at the Modern Art Oxford gallery.
136. Wearing, Gillian. 'Curated Diary.' *Blueprint*, 337 (November-December 2014): 46-47.  
A brief review of the 6 December 2014–8 March 2015 exhibition 'Love Is Enough: William Morris & Andy Warhol' at the Modern Art Oxford gallery.
137. Weinroth, Michelle. 'Redesigning the Beautiful: Morris, Mabb, and the Politics of Wallpaper.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 241-73.  
David Mabb's montage of Morris's wallpapers with Kazimir Malevich's Suprematist art invites a discussion of how Morris 'defetishize[s] public consciousness' and advances a 'new category of beauty'.

## BOOK DESIGN

138. Cowan, Yuri. 'Translation, Collaboration, and Reception: Editing Caxton for the Kelmscott Press.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 149-71.  
Morris's interest in England's first printer exemplifies the collaborative process of the Kelmscott Press, as Morris chose William Caxton's translation of the *Order of Chivalry* and his own translation of it, *The Ordination of Knighthood*, as an accessible source for popularising medieval culture.
139. Crespo-Martín, Bibiana. 'El Libro de Artista de Ayer a Hoy: Seis Ancestros del Libro

de Artista Contemporáneo. Primeras Aproximaciones y Precedentes inmediatos / The Artist's Book from Yesterday to Today: Six Ancestors of the Contemporary Artist's Book. First Approaches and Immediate Precedents.' *Arte, Individuo y Sociedad*, 26.2 (2014): 215-32.

In the philosophy presented in his 1893 lecture 'The Ideal Book', Morris is one of six artists (with Piranesi, Goya, Blake, Mallarmé, and Vollard) who have had a major influence on the development and design of artists' books today.

140. Landon, Richard. 'Was William Morris Really a Pre-Raphaelite?' *A Long Way from the Armstrong Beer Parlour: A Life in Rare Books*. Ed. Marie Elena Korey. Toronto: Thomas Fisher Rare Book Library; New Castle, Delaware: Oak Knoll Press, 2014. 323-38. Morris was indeed a Pre-Raphaelite and shared their interest in book and manuscript collecting, with Morris's collecting divided into three phases: 1864-80 eclectic; late 1880s typography; and 1890s expensive medieval manuscripts.

141. ----. 'Who Owned It and Why It Matters.' *A Long Way from the Armstrong Beer Parlour: A Life in Rare Books*. Ed. Marie Elena Korey. Toronto: Thomas Fisher Rare Book Library; New Castle, Delaware: Oak Knoll Press, 2014. 391-410.

Morris purchased the *De Regimine Principum* (1473) by Aegidius Romanus because the printer was Günther Zainer whose typeface inspired Morris's *Troy* and *Chaucer* font.

142. Marsh, Jan. 'Books into Bottles?' *Times Literary Supplement*, 30 October 2015: 15.

Morris predicted that printed books might be replaced by bottles with patent stoppers, suggesting the possibility of recorded books.

143. Mitchell, Jack. 'William Morris' Synthetic Aeneids: Virgil as Physical Object.' *Translation and Literature*, 24.1 (March 2015): 1-22.

Morris's translation of *The Aeneid* into English was not appreciated because its archaisms seemed out of context, but it could have been improved if the translated text had been amalgamated with the historical illuminations of Morris's Latin version that he was preparing at the same time.

144. Peterson, William S. *Virtual Partner: Emery Walker and the Kelmscott Press*. The Peter Preston Memorial Lecture. London: William Morris Society, 2015. 22 pp.

Though he declined Morris's invitation to be a business partner, Walker was his steadfast advisor on all aspects of the Kelmscott Press, especially in the use of modern photography for designing a roman and a gothic type and for adapting ornamental initials for electrotype.

145. 'Quite an Impression.' *Art & Antiques*, 37.2 (February 2014): 26-27.

Christie's Auction house is offering a hand-operated printing press used for printing *The Works of Geoffrey Chaucer* by Morris and Burne-Jones.

146. Sly, Ronald. *A Little Job for William Morris: A Memoir of Robert Catterson-Smith*. Hertford:

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Jones and Sons Environmental Sciences, 2015. 212 pp.

The grandson-in-law of the wood engraver Catterson-Smith provides information from letters by Morris and Burne-Jones concerning their collaboration with Catterson-Smith and W.H. Hooper in the preparation of Burne-Jones's illustrations for Kelmscott Press books, including *The Works of Geoffrey Chaucer*.

147. Spinozzi, Paola. 'Preposterous Thicks and Thins: I Libri Ideali di William Morris Fra Intermedialità e Teoria Sociale.' *Analisi Linguistica e Letteraria*, 23.2 (2015): 285-96. Morris's criticism of Giamattista Bodoni reveals how Morris considered the particular relationship of image and text and the general relationship between aesthetic and ideological viewpoints of book design.
148. Tittle, Miles. 'Illuminating Divergences: Morris, Burne-Jones, and the Two *Aeneids*.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 56-84.  
Morris politicised his interest in Virgil's *Aeneid* as an indictment of Roman and British imperialism by turning from the beauty of his calligraphy and Burne-Jones's visual images to the political agenda of his verbal translation for a wider audience.
149. ----. 'Pen and Printing-Block: William Morris and the Resurrection of Medieval Paratextuality.' Diss. University of Ottawa, 2014.  
Following his experiments with calligraphy and illumination, Morris transitioned to print as part of his negotiation strategies for constructions of Victorian social identity and of an idealised past.
150. Van Capelleveen, Paul. 'De William Morris van Vlaanderen? Belgische Private Presses rond 1900.' *De Boekenwereld*, 31.2 (June 2015): 52-57.  
Morris's printing principles for the modern book had different influences in Germany, France, the Netherlands, and Belgium, with Belgian printers either applauding or avoiding Morris.
151. ----. 'One Copy on Japanese Paper: Dutch Private Presses and their Choice of Paper, 1910-42.' *Quaerendo*, 45.1-2 (2015): 26-61.  
Morris's rules from the 'Ideal Book' (1893) for handmade paper and distinctive watermarks were followed by Dutch private presses until they switched to using Japanese paper.

## POLITICS

152. Breton, Rob. 'William Morris's Practical Joke.' *The Journal of William Morris Studies*, 21 (Winter 2015): 22-37.  
Morris condemns 'practical Politics' as rationalising our conformity to the 'real world', like poultry debating 'the all-important subject, "with what sauce shall we be



- eaten?*””.
153. Camarda, Julie. ‘Liberal Possibilities in a Communist Utopia: Minority Voices and Historical Consciousness in Morris’s *News from Nowhere*.’ *Nineteenth-Century Contexts*, 37.4 (September 2015): 301-20.  
 In his depiction of enquiry and dissent as troubling to the stability of society in *News from Nowhere*, Morris is less in line with Marxism than he is with J.S. Mill’s liberalism and defence of open dialogue as a means for dynamic thought and resistance to dogma.
154. Cruddas, Jon. ‘A Plea to Put Fraternity Back into our Politics.’ *Vital Speeches of the Day*, 81.3 (March 2015): 90.  
 In his speech delivered to the Relationships Alliance, London, on 29 January 2015, the British Labour Party politician recalls Morris’s answer to what makes life worthwhile (‘love and work’), and argues that fairly paid work helps us support and spend time with loved ones.
155. Dentith, Simon. ‘Utopia under the Sign of Hindsight.’ *Nineteenth-Century British Literature Then and Now: Reading with Hindsight*. Farnham, Surrey: Ashgate, 2014. 123-44.  
 Morris’s *News from Nowhere* and Ruskin’s *Unto This Last* ‘suggest equally complex relations’ to our current ecological and political concerns.
156. Gültekin, Faruk, and Andrew Hemingway. *Marksizm Ve Sanat Tarihi: William Morris’ den Yeni Sol’a Kadar*. Istanbul: Doruk, 2015.  
 This Turkish study of Morris is set within the context of Marxism and art history. (Not seen).
157. Hansome, Ione. ‘William Morris: Social Idealist.’ *The Social Studies*, 39.8 (2015): 346-50.  
 Morris’s writings and art, being a projection of his own individual style, taste, and integrity, developed an appreciative following, induced cooperative enterprise, and influenced social change.
158. Holland, Owen. ‘Revisiting Morris’s Socialist Internationalism: Reflections on Translation and Colonialism (with an Annotated Bibliography of Translations of *News from Nowhere*, 1890-1915).’ *The Journal of William Morris Studies*, 21 (Summer 2015): 26-52.  
 Between 1890 and 1915 members of the international socialist movement were responsible for translating *News from Nowhere* into fourteen languages: Dutch, French, Swedish, German, Italian, Russian, Finnish, Czech, Polish, Spanish, Japanese, Serbian, Norwegian, and Bulgarian.
159. ---. ‘William Morris’s Utopianism and the Politics of Mundane Intervention.’ Diss. University of Cambridge, 2015.

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- A discussion of Morris's utopianism as a strategic extension of his political and propagandistic writings is set against the influential interpretations of Miguel Abensour and E.P. Thompson that Morris's utopianism should be seen as open-ended, heuristic, and anti-political.
160. Holmes, Rachel. *Eleanor Marx: A Life*. New York: Bloomsbury, 2015. 232-33, 245-46.
- As 'Morris's perfect political partner', Eleanor Marx supplied the economic and strategic reasons to the SDF for the split with Hyndman, and stood with Morris when police brutally broke up the Dod Street gathering on 20 September 1885 and arrested Morris.
161. Krugh, Michele. 'Joy in Labour: The Politicization of Craft from the Arts and Crafts Movement to Etsy.' *Canadian Review of American Studies*, 44.2 (2014): 281-301.
- 'Through its mission to build a more fulfilling world through ethical commerce, craftsmanship, and fun, the contemporary e-commerce site Etsy participates in the discourse of politicized craft that Morris articulated'.
162. Leduc Browne, Paul. 'A Dream of William Morris: Communism, History, Revolution.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal and Kingston: McGill-Queen's UP, 2015. 195-217.
- Morris considered three distinct stages for dreaming the future: the contemplation of the concept of communism, the exhortation to embrace the revolution, and the reflexive rethinking of political transformation.
163. Miller, Elizabeth C. 'William Morris, Extraction Capitalism, and the Aesthetics of Surface.' *Victorian Studies*, 57.3 (Spring 2015): 395-404.
- As an early eco-socialist, Morris believed that 'capitalism is fundamentally incompatible with the Earth's ecological balance'.
164. Ross, Kristin. *Communal Luxury: The Political Imaginary of the Paris Commune*. London: Verso, 2015. 156 pp.
- Both Morris and Elisée Reclus studied the tribal society of medieval Iceland as a decentralising path to socialism.
165. Thompson, E.P. *E.P. Thompson and the Making of the New Left: Essays and Polemics*. Ed. Cal Winslow. London: Lawrence & Wishart; New York: Monthly Review Press, 2014. 249-60.
- 'The Communism of William Morris' is reprinted from the 1959 lecture delivered to the Art Workers Guild, first published in 1965 by the William Morris Society.
166. Weinroth, Michelle. 'Morris's Road to Nowhere: New Pathways in Political Persuasion.' In *To Build a Shadowy Isle of Bliss: William Morris's Radicalism and the Embodiment of Dreams*. Ed. Michelle Weinroth and Paul Leduc Browne. Montreal

and Kingston: McGill-Queen's UP, 2015. 173-94.

Transforming political rhetoric into a 'discursive engagement' with the discontinuities of public thinking, Morris narrates *News from Nowhere* through a common rhetorician who is non-exceptional, as are the givers of goods and services whose economic exchange is governed by 'non-equivalence' and 'deferred compensation'.

167. Williams, Stephen. 'Morris, Christianity and Socialism: An Episode.' *The Journal of William Morris Studies*, 21 (Winter 2015): 38-45.

Morris's 1890 correspondence with A.T. Rickaby carries on a debate with Bishop Alfred Barry, with Morris defending atheism against Barry's capitalist society of beasts founded on robbery.

168. ----. 'Philip Webb's Visit to Oxford, November 1886.' *The Journal of William Morris Studies*, 21 (Summer 2015): 53-66.

Webb's account of his visit to Oxford (reprinted here from *The Commonwealth*, 4 December 1886) is considered within the context of the formation of the Oxford Branch of the Socialist League, in which Charles Faulkner played an important role on the executive and as an advocate for socialism.

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