William Morris: An Annotated Bibliography
2014–2015

David and Sheila Latham

This 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.
PART I: WORKS BY MORRIS

   An Italian translation of the 1884 edition of *Art and Socialism*. (Not seen).


   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).

   A Spanish translation of political writings by Morris, including ‘How We Live and How We Might Live’. (Not seen).

   A Romanian translation of the 1888 edition of *A Dream of John Ball*. (Not seen).

   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.

   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.

   This illustrated collection of quotations by Morris includes comments by his acquaintances. It was published to accompany the National Portrait Gallery’s

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’.


Paintings, chalk drawings, cartoons, and inscribed books from Rossetti to Jane between October 1857 and August 1879 indicate the changing intimacy of their relationship.


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.


15. Elletson, Helen. *Highlights from the William Morris Society’s Collection*. Hammersmith,
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.

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’.


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).

The Society of Antiquaries is fundraising to preserve Kelmscott Manor through dinner events and auctions of art and antiques.

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).

This Italian study introduces Morris as a founder of the Arts and Crafts movement, a furniture designer, and a socialist. (Not seen).


Illustrations of stained glass, wallpapers, tapestries, and furniture show Morris favouring ‘a delicate naturalism’ that made use of native plants, birds, and flowers.


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.

‘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.’
Morris is one of the most distinguished representatives of the revolutionary form of romanticism.

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.

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.


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.

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.


   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.

   To mark its 50th anniversary The William Morris Society has introduced a single logo based on Morris’s *Bird* design to unify its communications.


   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.

   This survey of Morris’s life and work for a general audience includes over 100 illustrations. (Not seen).

   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
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.

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.

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 craftsperson was inseparable from the complex feelings of connection with others’.

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.

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.

<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.


55. Stott, Martin. ‘Anarchy and Beauty.’ *Town & Country Planning*, 83.12 (December
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.


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.


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.


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.


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.


LITERATURE


*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.


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.


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.


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.


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.


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
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.


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.


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’.


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.


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.


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.


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.


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’.


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.


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.


Reprinted as a shorter version of chapter 3 of Hanson’s *William Morris and the Uses of Violence* (London: Anthem, 2013).


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*
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’.


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.


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.


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.


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.


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

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.


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.


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.


Analyses of Morris’s early poetry and prose from the 1850s through Sigurd the Volsung (1876) show his early commitment to social equality and safeguarding the environment from the threats of capitalism and industrialisation.


Morris’s short stories from the 1850s – ‘The Story of the Unknown Church’, ‘The Hollow Land’, and ‘Lindenborg Pool’ – are influenced by Ruskin’s views on art and society.

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 downriver to the crowds of London.


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
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’.

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.

A reclining chair upholstered in Morris’s *Avon* pattern is illustrated as a product of Morris & Co.

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.

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.

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.

The original sketchbooks of designs for stained glass that Philip Webb produced
for Morris and Co. show that, like other members of the Firm, Webb valued the pictorial qualities of windows.


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.


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.


Prejudice against the machine ‘can be traced back to William Morris’, who ‘blamed the machine for the decline in standards’.


In a letter Faulkner corrects Chris Eckersley’s inaccurate opinion of Morris’s view of machines (see Eckersley #108).


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.


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.


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.

Essays on craft and folk art, including ‘William Morris in our Time’, are reprinted here from magazines over the past thirty years.

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.

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
Ashmolean Museum, Oxford. The small projects are described as being ‘achievable for all skill levels’.


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.


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.


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.


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.

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.


Sophia George, the Victoria & Albert Museum’s first Game Designer-in-Residence, has created the *Strawberry Thief* iPad game.


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.


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.


An ebonised reclining chair designed by Philip Webb is upholstered with Morris’s *Avon* printed cotton.


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.


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
Philip Webb and Morris designed Red House together, fusing Webb’s ‘practical common sense’ with Morris’s ‘romantic utopianism’.


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**


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...

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.


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.


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


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.


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.


**POLITICS**

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.

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.

Morris’s News from Nowhere and Ruskin’s Unto This Last ‘suggest equally complex relations’ to our current ecological and political concerns.

This Turkish study of Morris is set within the context of Marxism and art history. (Not seen).

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.

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.

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.


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.


‘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’.


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.


As an early eco-socialist, Morris believed that ‘capitalism is fundamentally incompatible with the Earth’s ecological balance’.


Both Morris and Elisée Reclus studied the tribal society of medieval Iceland as a decentralising path to socialism.


‘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.

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’.


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


Webb’s account of his visit to Oxford (reprinted here from *The Commonweal*, 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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