William Morris & his Circle: a selective bibliography of publications, 1963-65

by William E. Fredeman

A great many of the articles published each year on Morris appear in journals which are either not readily accessible in general libraries or not picked up by the various indexing services and serial bibliographies. (In 1964-65, The Journal of the William Morris Society itself was not indexed by the Humanities Index, the old Subject Index to periodicals.) Articles in trade journals and in provincial newspapers and ephemeral publications may be lost permanently unless they are immediately recorded. Privately printed books and pamphlets, East-European publications, and foreign publications generally, require special searching to locate them. Members can facilitate the compilation of the bibliography by sending offprints (or Xeroxes) of their own publications, together with full bibliographical data (with inclusive pagination) and by forwarding complete bibliographical references for material which they turn up in recondite sources. Suggestions for improving the coverage, scope, or arrangement of the bibliography will be welcomed and acknowledged.

Since the bibliography is to be a continuing, if not an annual, feature of the Journal, it seems appropriate to outline the principles employed in compiling it. An attempt is made to include all important books and articles appearing during the period covered. In general, lesser articles in newspapers, casual references to Morris, and material of only tangential interest are excluded, as are brief press-notices of the Society, obituaries, reviews (unless serious review-articles), and notices of exhibitions, sales, and activities. On occasion, newspaper articles do merit inclusion, and a lengthy article on the Society would certainly be cited.

The organization of the bibliography is determined by the
nature of the material itself. In this instalment, a slight change in the arrangement has been introduced. Part I comprises Society publications. A third subsection can at any time be introduced to incorporate articles on the Society. Part II treats specifically of works on Morris. In the previous instalment this part had four subsections, including, besides separate publications and articles on Morris, exhibitions and sales and works on the Morris Circle in the last two subsections. It seems more appropriate now, especially considering the increase in publications in the last category in the past three years, to create a third part, The Morris Circle, with three sub-sections covering exhibitions and sales, books, and articles. In the present instalment, Part III is exceptionally weighted owing to the appearance of so many books and articles relating to the major Pre-Raphaelites during 1963–65.

The bibliography is primarily enumerative, but some attempt is made to suggest the contents or scope of a given entry, and for major works—especially those of unusual strength or weakness—the annotations are evaluative. It remains only to state that critical annotations represent the views of the compiler which are not necessarily those of the Society, and responsibility for selection and accuracy are entirely his.

I TRANSACTIONS AND OTHER PUBLICATIONS OF THE WILLIAM MORRIS SOCIETY

a. Reports, reprints, and continuing publications


Eastern Secretary, U.S.A. for distribution among members of the Society in North America.

*The Journal of the William Morris Society.* Vol. I, No. 2 (Winter 1962, (48 pp.)); No. 3 (Summer 1963), (32 pp.); No. 4 (Summer 1964), (40 pp.). No. 2, the Cockerell Memorial Issue, is fully annotated in Section IIb; individual articles in Nos. 3-4 are listed separately in Sections IIb and IIIb. No issue of *The Journal* was published in 1965.

b. Transactions and other publications


II WILLIAM MORRIS

a. Separate publications of or on William Morris including reprints and dissertations


*Du Atlantis* (Kulturelle Monatsschrift). Morris & Co. issue, XXV, No. 295 (September 1965), entire issue. With three original articles, listed separately in Sections IIb and IIIc, on Morris, the Pre-Raphaelites, and the English Art Nouveau movement and the Glasgow School, and two reprinted articles. That by Barbara Morris on Morris and Company is listed separately in Section IIb; by Sir Kenneth Clark there is 'John Ruskin aus heutiger Sicht' (pp. 701-702), with a full-page color reproduction of Herkomer's portrait of Ruskin, 1879. In addition, the issue contains a selection of excerpts from the writings of Ruskin, Morris ('The Art and Beauty of the Earth'), Rossetti, Oscar Wilde, Christina Rossetti, Swinburne, Aubrey Beardsley, etc. entitled 'Das Wort von Ruskin bis G. B. Shaw' (pp. 703-710). The articles are profusely illustrated with nine color and forty-nine black and white reproductions, with a colored cover illustration by Aubrey Beardsley. All articles are in German. A 'Selective Summary of the Contents' of the three major articles is provided. The magazine is published by Conzett and Huber, Printers and Publishers in Zürich, Switzerland.


b. Articles on William Morris


Carson, Mother Angela. ‘Morris’ Guenevere: A Further Note’, *Philological Quarterly*, XLII (January 1963), 131-134. A reply to Laurence Perrine’s article on *The Defence of Guenevere* (see Bibliography, Section IIb, *Journal*, 14, 1964, 28-29 for discussion). Mother Angela argues that Guenevere is the guilty queen in Mellyagrance’s castle, that Morris implies her guilt. Her infidelity with Launcelor is a false charge in Malory, Tennyson, and Morris. That the queen nearly loses her life on the wrong charge is a fine irony in the poem.

Davis, F. ‘Expedition to Walthamstow’ [i.e., to the Water House]. *Illustrated London News*, CCXLI (7 September 1963), 352.

Delaura, David J. ‘An Unpublished Poem of William Morris’, *Modern Philology*, LXII (May 1965), 340-341. In collection of Stark Library of the University of Texas. The poem, entitled ‘Lonely Love and Loveless Death’, treats the theme of triangulated love. ‘We cannot know why Morris chose not to publish ‘Lonely Love and Loveless Death’, which he considered finished enough to copy out carefully. It may have been because of the obscurities in phrasing and situation mentioned above. Or the personal, even revealing, intensity of the poem may have held his hand’ (p. 341).


Faulkner, Peter. ‘Morris and Yeats’, *Journal*, WMS, I/3 (Summer 1965), 19-23. ‘...It was above all to the image of Morris as a creative and spontaneous man that Yeats returned, and which made it possible for him to write to May Morris in 1927 saying, “Your father is still my chief of men”’ (p. 23).

Fredeman, William E. ‘William Morris & His Circle: A Selective Bibli-


Hoffman, E. ‘Some Sources for Munch’s Symbolism’, *Apollo*, LXXXI (February 1965), 89-90. Illustrated. Traces influence of Burne-Jones and Morris.


Hürlimann, Martin. ‘William Morris und die Anti-Viktorianer’, *Du Atlantis*, XXV, No. 95 (September 1965), 640-657. With 2 color and 13 black and white illustrations. In German; there is an English summary by the author. Morris’ aesthetic associations with the forces opposed to the Victorian establishment – among them the Working Men’s Association, the Fabians, and the Social Democratic Federation – “furthered the reform of human society and the fight against ugliness in all forms.”


Kemp, Clisby. ‘Prophet with Too Much Honour’, *House and Garden*, March 1964. An attack on Morris, suggesting that Morris was hostile to machine production. This and Banham’s article, above, provoked responses in *Furnishing World* (2 April), from Fiona MacCarthy in the *Guardian* (28 August), and from Raymond Wilkinson in the *Guardian* (5 September).


Le Mire, E. D. ‘Morris’ Reply to Whistler’, *Journal, WMS*, I/3 (Summer 1963), 3-10. On Morris’ lecture, *Of the Origins of Ornamental Art* (1886), which the author sees as an answer to Whistler’s *Ten O’Clock* lecture and the clearest statement Morris made of his approach to Pre-Raphaelite principles. Le Mire’s dissertation on Morris’ lectures (see Bibliography, Section IIa, *Journal, 1/4, 26*) has now been abstracted in *Dissertation Abstracts*, XXIV (February 1964), 3325.


conclusions that Morris' treatment of the 'triangle' situation in 'The Lovers of Gudrun' - in The Earthly Paradise - is a veiled reflection of his personal suffering over the Rossetti-Jane Morris affair.

Mayfield, John S. 'William Morris Demurs,' Courier (Syracuse University Library Associates), V (Winter 1965), 23-25. On a letter from Morris (dated 4 March 1879) to his American publishers, Roberts Brothers, in which he declined to write a preface to a second edition of Sigurd the Volsung.


Moody, Catherine. 'Let Us Get Clear of the Fog', Journal, WMS, I/3 (Summer 1963), 14-18. 'Of all that William Morris created, the most original and the most valuable to mankind was the invention of a new way of life' (p. 14).


'Restoration of Kelmscott Manor: £20,000 Scheme', The Times, 2 April 1965, p. 10.

Madsen, Stephen Tschudi. 'Morris and Munthe', Journal, WMS, I/4 (Summer 1964), 34-40. The sources of inspiration for both Morris and Gerhard Munthe were nearly identical: love of decoration and ornament, concern with the revival of the arts and crafts, and preoccupation with the Middle Ages. But one should not speak about any influence between the two men.


Stokes, E. E., Jr. 'The Morris Letters at Texas', Journal, WMS, I/3 (Summer 1963), 23-30. A description of 48 letters by Morris, 10 by Jane Morris, and 53 by May Morris to Charles Fairfax Murray, acquired by the University of Texas at the Murray sale at Sotheby's, 30 May 1961.

Tanner, Robin. 'William Morris and a Primary School', Times Educational Supplement, 12 November 1965. Offprint circulated by WMS. Illustrated experiments at Langford Primary School in Oxfordshire where Morris' theories have been put into practice. Photographs of the children gathering plants for dyeing, making dye, spinning and warping, and transfer-printing of their original patterns accompany the article. An illustrated article also appeared in The Times Educational Supplement for 23 July 1965.

Thomas, Helen. 'Melting the Shyness of William Morris', The Times,' 16 January 1963, p. 10.

Wilson, Arnold. 'More from Morris & Co.', Apollo, LXXX (July 1964), 57-59. Illustrated.
III THE MORRIS CIRCLE

a. Catalogues of exhibitions and sales


Ruskin and His Circle. London: The Arts Council, 17 January-15 February 1964. With a Foreword by Gabriel White and an Introduction by Sir Kenneth Clark. Divided into seventeen sections, the exhibition attempted to portray all stages of Ruskin's life and interests. Two Morris items were shown in Section XIII, 'Relations with Living Artists', one a pen and ink drawing from the City Museum and Art Gallery, Birmingham.

[Sotheby sales of the books of the late Sir Ambrose Heal (20 July 1964) and of the late Sir Rex Benson (7 October 1964)]. Comparative prices for 16 of the Kelmscott books in these sales are reproduced in the Annual Report, No. 10, p. 19.

The Pre-Raphaelites: A Loan Exhibition of Paintings and Drawings by Members of the Pre-Raphaelite Brotherhood and Their Associates. Indianapolis: Herron Museum of Art, 16 February-22 March 1964; New York: Gallery of Modern Art, Including the Huntingdon Hartford Collection, 27 April-31 May 1964. An exhibition of 84 pictures and drawings by ten Pre-Raphaelite artists from public and private collections in the United States and Canada. The catalogue, which contains reproductions of each item exhibited, has an Introduction by Curtis G. Coley. A literary exhibition was also held at the Herron Museum. An important exhibition which suffered by being restricted to North American holdings of Pre-Raphaelite art.

[Charles Robert Ashbee (1863-1942). London: Victoria & Albert Museum and the William Morris Gallery, 1963.] These two exhibitions were essentially identical, although the latter included more gallery items. No catalogue was produced but there was an advertising leaflet.

Ford Madox Brown: 1821-1893. Liverpool: Walker Art Gallery, 1964. With a preface by Ben Shaw and an Introduction by Mary Bennett who organized the exhibition and prepared the catalogue. 89 works were shown. With eight pages of reproductions.

An Exhibition of Paintings and Drawings by Victorian Artists in England, Ottawa: National Gallery of Canada, 1965. With a Foreword by Charles F. Comfort and an Introduction, containing valuable notes on the Pre-Raphaelites, by Allen Staley. All the major and many of the minor Pre-Raphaelites were represented. Another exhibition of general interest was Artists of Victoria's England (Jacksonville, Florida: Cummer Gallery of Art, 2 February-14 March 1965), which included several minor Pre-Raphaelite pictures of interest. The catalogue contains 14 illustrations.

Pre-Raphaelites to Post-Impressionists: Exhibition of Drawings and Water-colours. London: Maas Gallery, 3 May-21 May 1965. Of the 116 items shown, most were by artists later than the Pre-Raphaelites, but eight by Burne-Jones were exhibited.
b. Books relating to the Morris circle

Andrews, Keith. *The Nazarenes: A Brotherhood of German Painters in Rome*. Oxford: Clarendon Press, 1964. The first extended treatment in English of the Nazarenes, often inaccurately labelled 'the German Pre-Raphaelites'. Separate chapters are devoted to Overbeck, Pforr, Schlegel, Cornelius, and Schnorr, and to the origins of the 'School', as well as to their activities in Vienna, Germany, and Rome. In a section entitled 'The Influence of the Nazarenes', the author successfully demonstrates that the Pre-Raphaelites owed little, perhaps nothing, to the Nazarenes, and that the similarities between the two groups are in the main superficial. The volume is handsomely produced with ten color plates and 80 black and white plates, providing a full range of Nazarene painting, fresco and mural work, and book illustration.


*Cockerell Memorial Issue of the Journal of the William Morris Society*, 1/2 (Winter 1962), complete issue. This number was reissued for members of the Private Libraries Association, August 1965, with a colophon indicating its designation on the inside front cover. Included among the contents of this issue are: Stanley Morison's tribute to Cockerell, which originally formed the Preface to the catalogue of the Sotheby Cockerell sale (December 1956); Philip Henderson's 'Visiting Sir Sydney'; Cockerell's 'Notes on Warington Taylor and Philip Webb', prefixed to a volume of manuscript letters which he presented to the Victoria & Albert Museum in 1958; a facsimile of Morris' poem 'He and She', which he sent to Georgiana Burne-Jones in 1896, with a prefatory note by R. C. H. Briggs; a facsimile letter of recommendation for Cockerell by William Morris; an article by R. C. H. Briggs entitled 'Tearing Johnston in Pieces', in which is reproduced the correspondence between Cockerell and Edward Johnston, the noted calligrapher, and, finally, two useful bibliographical check lists of Cockerell's letters to the press and of his published writings.
Doughty, Oswald, and John Robert Wahl (eds.). Letters of Dante Gabriel Rossetti. Volume I 1835-1860; Volume II 1861-1870. Oxford: Clarendon Press, 1965. From these first two volumes of this long-awaited collection, the editors have omitted many letters which are not covered by the publisher's apology for the absence of 'the unattainable, the unavailable, and the undiscoverable-until-too-late' (on the dust-jacket). Lacking the letters in the collections of Mrs J. C. Troxell (excepting those in Three Rossetti), Sir Derwent Hall Caine, and the University of Texas (? there is no reference to the Texas letters in the Abbreviations) – and combined these letters must represent about one-seventh of Rossetti's extant correspondence – the volumes are inevitably handicapped. The editors' greatest indebtedness is to previous editions – by W. M. Rossetti, G. B. Hill, John Purves, Doughty, Mrs Troxell, T. J. Wise, P. F. Baum, and A. A. Adrian – and to those volumes in which Rossetti’s letters have occasionally appeared (see Fredeman, below, Section 24). The exclusion of Rossetti’s letters to Macmillan (edited by Lona Mosk Packer, see below) and to Jane Morris, both groups of which have been available since 1963-4, is an unfortunate expediency that seems to be explained by the unduly long period in which the volumes have been in proof. The editors are to be commended, however, for making available so many unpublished Rossetti letters. A hurried check of these first two volumes reveals that 502 of the 1094 letters included have not previously appeared in print. And many others only partially printed elsewhere are expanded in this edition. Besides the three major collections not incorporated in the edition, several other groups of Rossetti letters appear to have been overlooked; and some of Rossetti’s published (or known) letters (including one of his most important early ones) do not appear. Despite these lacunae, it is convenient to have a large selection of Rossetti’s letters housed under a single (albeit expensive) roof. Textually, the letters seem accurately transcribed and efficiently handled, though some minor discrepancies exist; however, the abbreviations (always an inconvenience, however expedient as typographical space-savers) are awkward and not always consistently employed.

Fredeman, William E. Pre-Raphaelitism: A Bibliocritical Study. Cambridge, Mass.: Harvard University Press, 1965. ‘Few bibliographies, however useful, are as interesting in themselves as this one “covering all aspects of literary and visual Pre-Raphaelitism”. (Pref.) An introductory essay surveying trends, achievements and shortcomings in Pre-Raphaelite scholarship is followed by the bibliography proper. This is divided into 100 sections listing selected critical studies of the individual major and minor figures, associates and affiliates of the movement. Included also are sections on the description of important public and private collections of Pre-Raphaelite materials; catalogs of collections of paintings and exhibitions; specific aspects of the movement; and Pre-Raphaelite illustrations. Some entries appear in more than one section; most are annotated; and there is a detailed index’ (E.S. in the Columbia Library Bulletin). For a less accurate description of the book’s contents, which wholly misrepresents the book by distorting its basic structure and intention, see the anonymous review, ‘Rossetti and the Rest’, in TLS, No. 3317 (23 September 1965), p. 836.


Packer, Lona Mosk. *Christina Rossetti*. Berkeley: University of California Press, 1963. An important biography, the most thorough account since Mackenzie Bell's volume in 1898. The late author's insights into Christina Rossetti's poetry were penetrating, though her reading of the poetry in relationship to the poetess' life relied too heavily on an essentially undocumented liaison between Christina Rossetti and William Bell Scott. This volume excited considerable response in the critical press and in the learned journals because of the controversial nature of its argument, for details of which see *Victorian Studies*, Annual Bibliography for 1964-1965.


Pedrick, Gale. *Life with Rossetti, or, No Peacocks Allowed*. London: Macdonald, 1964. A light and amusing, personal account of Rossetti's relationship with his studio assistant, Henry Treffry Dunn. Reprints many of Rossetti's letters to Dunn, unfortunately without attempting to place them in chronological sequence. 'This book differs from many in which Rossetti plays the leading role, because here the bias is towards the domestic rather than the romantic; and I have been able to quote a great many letters, so far unpublished, which were written by Rossetti to my great-uncle Harry' (p. 2).

Schmutzler, Robert. 'Dante Gabriel Rossetti and His Circle', *Art Nouveau*. London: Thames and Hudson, 1964. Includes Morris' decorative designs, which, like Rossetti's, were precursory to the art nouveau style.
c. Articles relating to the Morris circle

Archer, Michael. 'Rossetti and the Wombat', Apollo, LXXXI (March 1965), 178-185. Profusely illustrated with numerous drawings of the wombats in Rossetti's life.

Archer, Michael. 'Pre-Raphaelite Painted Furniture', Country Life, CXXXVII (1 April 1965), 720-722. Illustrated.

Bennett, Mary, 'A Check List of Pre-Raphaelite Pictures Exhibited at Liverpool, 1846-67, and Some of Their Northern Collectors', Burlington Magazine, CV (November 1963), 486-495. Attempts to provide locations for many of the pictures. With nine illustrations.


Briggs, R. C. H. 'Letters to Janey', Journal, WMS, 1/4 (Summer 1964), 2-22. A thorough account of Rossetti's letters to Jane Morris in the British Museum, which were opened to public inspection on 27 January 1964 after fifty years of restriction. With liberal quotations from the letters and two illustrations. 'The nature of Janey's stimulus for Rossetti is a mystery which these letters do nothing to solve, but that the stimulus was real and essential for him they establish beyond doubt' (p. 22).

Bury, Shirley. 'A Craftsman who used the machine', Country Life CXXXVII (18 March 1965), 626-627. Illustrated. An illuminating study of W. A. S. (Brass) Benson (1854-1924), a leading figure in the Arts and Crafts movement, who designed metalwork almost entirely for machine production.

Buttel, Helen. 'Rossetti's "Bridal Birth"', Explicator, XXIII (November 1964), No. 22. For other discussions of The House of Life, see below, Fredeman, Kendall, and Vogel.

Collingwood, Francis. 'Philip Speakman Webb', The Builder, CCVIII No. 6361 (16 April 1965), 831.

Cornforth, John. 'Wightwick Manor, Staffordshire: A Property of the National Trust', Country Life, CXXXIII (30 May 1963), 1242-1245; (6 June 1963), 1316-1319. Illustrated.

Crombie, Theodore. 'Some Portraits by Frederick Sandys', Apollo, LXXXII (November 1965), 398-400. With six illustrations, four in color.


Fredeman, William E. 'Rossetti's "In Memoriam": An Elegiac Reading of
The House of Life', Bulletin of the John Rylands Library, XLVII (March 1965), 298-314. Opposed to the biographical critics who read The House of Life either as literal biography reflecting the known facts of Rossetti's life or 'as a kind of anagrammatical sonnet-memoir', the author examines the poem as a 'finished work of art'. In three sections, the structure of the poem is discussed; the biographical claims made about the poem are examined; and a reading of the poem based on the two previous sections is suggested, concluding with an interpretative analysis of [the poem] as a kind of "In Memoriam" a retrospective review of Rossetti's life "transfigured" in terms that are essentially elegiac.

Gasser, Manuel. 'Das Prä-raffaelitische Abenteuer', Du Atlantis, XXV (September 1965), 671-683. With one color and nine black and white illustrations, and a descriptive account of the illustrations. The Pre-Raphaelites, like their French and German counterparts who rebelled against academic painting, 'hoped to prosper not so much through a new way of seeing, but from the significance of the contents of their pictures. What they achieved was a poetically inspired style of painting loaded with literary trappings, and the new road proved to be a cul-de-sac'. In German; the English summary is by the author.

Gaunt, William. 'Pre-Raphaelite Oxford', Isis, No. 1500 (11 November 1965), 34-35. On Pre-Raphaelite associations with the city and the university. This entire number of Isis devoted to Victorian is an interesting and amusing period memorial with articles on Ruskin, Lewis Carroll, Morris (see Lawson, Section IIb above), Julia Cameron, Oscar Wilde, and others.


Handley-Read, C. 'Notes on William Burges's Painted Furniture', Burlington Magazine, CXV (November 1963), 496-509. Illustrated. There are numerous references to, and comparisons with, the painted Pre-Raphaelite furniture of the same period.


Kendall, J. L. 'The Concept of the Infinite Moment in The House of Life', Victorian Newsletter, No. 28 (Fall 1965), pp. 4-8. 'The best key to the unifying imaginative concept [in The House of Life] is Rossetti's pre-occupation with time. Especially important is the frequent recurrence of an idea which I shall call, borrowing a term from Browning and from R. [sic] O. Raymond, the "infinite moment". The poet of The House of Life abhors the movements of events in time...'. The author examines this idea as handled in the sonnets of the sequence, especially in the first part of the poem.

Kitson, Michael. 'Picture of the Month: "Work" by Ford Madox Brown', Listener, LXXIV, No. 1902 (9 September 1965), 382-383. An analysis of the picture which is essentially autobiographical.

Lynn, Nicolas. 'Rising Market for the Pre-Raphaelites', Art Voices, IV, No. 2 (Spring 1965), 21-25. Five illustrations from Millais, Burne-Jones, Brown, and Hunt.
Mander, Rosalie. 'Rossetti's Models', Apollo, LXXVIII (July 1963), 18-22. 'It was through women's beauty that Rossetti expressed his genius' (p. 22). Includes, of course, Jane Morris.


Miller, Liam. 'The Dun Emer Press', The Irish Book, II (Spring 1963), 43-52.


Murciaux, Christian. 'Christina Rossetti: La Vierge sage des pré-raphaélites', Revue de Paris, December 1964, 74-84. The Pre-Raphaelite group was the first family phalanstery. In French.

Ormond, Richard. 'Holman Hunt's Egyptian Chairs', Apollo, LXXXII (July 1965), 55-58. Illustrated, including one chair designed by Hunt and another designed by Ford Madox Brown for Morris & Company.

Packer, Lona Mosk. 'Maria Francesca to Dante Gabriel Rossetti: Some Unpublished Letters', PMLA, LXXIX (December 1964), 613-619.

Rotzler, Willy. 'Der Englische Jugendstil und die Schule von Glasgow', du Atlantis, XXV (September 1965), 684-699. With two colour and 14 black and white illustrations. In German; with English summary by the author.


Vogel, Joseph. R. 'Rossetti's "Memorial Thresholds"', Explicator, XXIII (December 1964), No. 29.