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WILLIAM MORRIS

AND

HIS RELATION TO PRE-RAPHAELITISM

-by-

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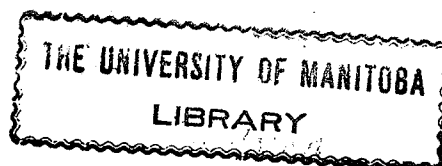


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INTRODUCTION.

"There is no Wealth but Life", life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal and by means of his possessions, over the lives of others". (1)

"It has been written, 'an endless significance lies in Work'; a man perfects himself by working.....Destiny on the whole has no other way of cultivating us....Blessed is he who has found his work, let him ask no other blessedness. He has a work, a life-purpose: he has found it and will follow it. How, as a free flowing channel,it runs and flows; making.....a green fruitful meadow, with its clear flowing stream. Labour is Life: from the inmost heart of the Worker rises his god-given Force." (2)

William Morris has been called the heir of Ruskin and Carlyle. Their words were the 'Staff and Scrip' of

(1) Ruskin, John, - "Unto This Last," - Essay II.

(2) Carlyle, Thomas, - "Past and Present," - Book III. 178.

his inspiration. In his own words we sense the kinship -

"Imaginative work is the very blossom of civilization triumphant and hopeful; it would fain lead men to aspire towards perfection: each hope that it fulfils gives birth to yet another hope: it bears in its bosom the worth and the meaning of life and the counsel to strive to understand everything; to fear nothing and to hate nothing; in a word 'tis the symbol and sacrament of the Courage of the World."(1) and again -

"It is not by accident that an idea comes into the heads of a few; rather they are pushed on, and forced to speak or act by something stirring in the heart of the world which would otherwise be left without expression". (2)

Perhaps no one loved life more than he did or used the gift of life more fully. "A gifted poet, a distinguished prose man, a superb craftsman and a vigorous social force. Yet first and foremost^h was a great personality". (3)

"His love of the beautiful work of the past, material and imaginative stood for him in the place of religious fervor, and his whole strength of purpose was dedicated to the reconstruction of modern life upon conditions similar to those under which such work.....was produced. Read in this

- (1) Morris, William, - "Architecture in Civilization", "Hope and Fears for Art" - p. 210.
- (2) Morris, William, - "The Lesser Arts", "Hope and Fears for Art" - p. 18.
- (3) Morris, William, - "A study in Personality", Preface.

light his writings are no mere pictures of an irrecoverable past.....they are a coherent revelation of his sources of inspiration in his combat with the torpor from which like Ruskin and Carlyle, he, not the least of all the three strove to deliver the life of his day". (1)

(1) "Cambridge History of Literature" - Vol. XIII, p. 128.

Chapter I.

LIFE AND HIS PLACE IN THE VICTORIAN ERA.

"Boyhood"

"The first step, says Ruskin, to the understanding either the mind or position of a great man ought, I think, to be an inquiry into the elements of his early instruction and the mode in which he was affected by the circumstances of surrounding life". (1)

The essence of all that made William Morris may be traced to his uneventful boyhood. The "thoughts of youth are long long thoughts" and what they feed upon prognosticates harvest.

William Morris, the eldest son and third child of William Morris and his wife Emma Shelton was born at Elm House, Clay Hill, Walthamstow, on the twenty-fourth of March 1834.

His family records are meagre and do not go far back.. His father's family was originally of Welsh descent and in later years his critics tried to trace his romantic development to a Celtic strain. His father was a City man and the family lived in comfort and comparative opulence.

(1) Walker, Hugh, - "Literature of the Victorian Era"

Shortly before the birth of William the family moved to Elm House situated within a mile or so of Epping Forest.

When William was six years old the family moved across the Forest to Woodford Hall. The Hall stood in about fifty acres of park, only separated by a fence from the Forest itself. "Behind lay the pathless glades and thickets of hornbeam and beech which still in spite of all encroachments..... remain in all essentials a part of primeval England, little changed in the course of hundreds, perhaps thousands of years. From the Hall the course of the Thames might be traced winding through the marshes". (1)

The Jesuit claim - "Give me the first seven years of a child's life and you may have the rest", was founded on a strong psychological basis much in advance of its time. We cannot find a better example of the shaping influences of environment and early customs than in the boyhood of William Morris.

"If he owed his creativeness to nothing but his own endowment, the colour and atmosphere with which his work came to be suffused were largely influenced by the memory of days spent among the hornbeam thickets of the Essex woodlands and the meadows of Woodford on the edge of Epping Forest".....(2)

Fifty years later the picture which Morris draws

(1) Mackail, J.W., - "The Life of William Morris" - p. 6.

(2) Drinkwater, John, - "William Morris, A Critical Study" p. 24.

of this Essex country in "News from Nowhere", his Utopia of a distant future, gives us a sense of the vividness of his boyhood impressions:

"Eastward and landward, " he says "it is all flat pasture, once marsh, except for a few gardens, and there are very few permanent dwellings there, scarcely anything but a few sheds and cots for the men who come to look after the great herds of cattle. What with the beasts and the men, and the scattered red-tiled roofs and the big hayricks, it does not make a bad looking holiday to get a quiet pony and ride about there on a sunny afternoon of autumn, and look over the river and the craft passing up and down, and on to Shorter's Hill and the Kentish uplands, and then turn around to the wide green sea of the Essex marshland, with the great domed line of the sky, and the sun shining down in one flood of peaceful light over the long distance." (1)

With his brothers he roamed park and forest and there was formed "his intense love of nature and his keen eye for all sorts of woodland life." (2)

Epping Forest was to him always "the lady of his delight". A toy suit of armor was one of his most cherished possessions and attired in this he ranged the forest paths on foot or on his Shetland pony and re-peopled it in imagination with the goodly company he was fast making his own in

(1) Morris, William, "News from Nowhere", - p. 79.

(2) Mackail, J. W. "The Life of William Morris", - p. 7.

his reading.

He learned to read unusually young. By the time he was seven he had read all the Waverley Novels and a copy of Gerard's "Herbal" became one of his choicest possessions and a source of inspiration for his own designs in paper and tapestry of later days.

"The love of the Middle Ages was born in him according to his biographer" Mr. J. W. Mackail. The old Essex churches, their monuments and brasses were known by Morris at a very early age. Going "a-brassing" became one of his favorite forms of adventure in his school days. The splendid Essex country houses, which survive from the fifteenth and sixteenth centuries were equally loved.

From 1843 to 1847 he attended a preparatory school near his home. In 1843 Mr. Morris obtained a grant of arms from the Herald's College and the boy of nine was already of an age and background to be keenly interested in heraldry.

"Marlborough College"

Some time before his death Mr. Morris had bought a nomination to Marlborough College for his son.

The school had been recently founded, "in the centre of one of the most beautiful and romantic parts of England, in a neighborhood full of history and still fuller of pre-historic records.....It is not easy to over-estimate the influence of these surroundings on the development of a sensitive

and romantic nature, or their share in fostering that passionate love of earth and her beauty which remained a controlling and sustaining force throughout his life." (1)

Morris entered the school in 1848 and remained until the Christmas of 1851.

Founded in 1843 it was at that time a new school with no tradition, little organization and insufficient funds. The nearest railway station was eleven miles off. There was no regular system of athletics and in their playtime the majority of the boys used to ramble about the country.

For Morris with his strong tastes and exceptional gifts it was not without advantages. The weekly whole holiday was spent by him in rambling over the Downs and in Savernake Forest and he made his own the beauties and historic landmarks of the region.

The school library was well provided with works on archaeology and ecclesiastical architecture. "Through these he ranged at will. His power of assimilation was prodigious and he left Marlborough, he used to say afterwards, a good archaeologist and knowing most of what there was to be known of English Gothic.....The romantic movement, which had originated a generation before, and had received so prodigious an impulse from Scott's novels, was now flooding into

(1) Mackail, J. W., op.cit., - p. 15.

the channels of Anglo-Catholicism, and Morris left school a pronounced Anglo-Catholic". (1)

The earliest extant script of Morris's writing is a letter to his sister Emma, written November 1848. In this he is asking for details of the new home to which they removed after the death of Mr. Morris. "I'm sure you must think me a great fool to be always thinking about home but I really can't help it. I don't think it is my fault for there are such a lot of things I want to do and say and see". This desire "to do and say and see" was the motif force of all his future life.

The new home, Water House was near his first home, Clay Hill. Behind the house was a wide lawn and beyond it the feature which gave the house its name, a moat some forty feet in breadth surrounding an island planted with a grove of aspens.

"Here again", says John Drinkwater, "the boy found full store upon which to indulge his imaginative bent. A broad moat, a great paved hall, a wooded island, wide marsh lands, all fitted well with the tendencies that had already asserted themselves. When he left Marlborough at the age of seventeen, there was nothing to show that he was to become a great creative artist, but there was everything to show

(1) Mackail, J. W. op.cit,- p. 17 -18

the atmosphere in which his work would be conceived in such an event! (1)

In June 1852 Morris went up to Oxford and wrote the matriculation examination at Exeter. Next to him in the Hall sat another boy who had come up for the same purpose from Birmingham, and was destined to be his most intimate and life-long friend, Edward Burne-Jones.

"Oxford"

The Oxford to which they came in 1853 was still in all its main aspects a medieval city and the same roused (in Morris's own beautiful words) "a vision of grey roofed houses and a long winding street and the sound of many bells".

Arnold voices the homage of Morris in his lovely apostrophe to Oxford - perhaps the finest passage in the whole of his prose, where it is as a "queen of romance whispering from her towers the last enchantments of the Middle Ages".

As for the inner life of Oxford, the old world air, of fashions and ideas past and gone, was deceptive. The spirit of change was all-prevailing. The Oxford movement had come and gone and though it still continued a force of prodigious importance, other movements were crowding up along side of it. Reform was in the air - "Oxford had at a thousand points become inextricably attached to the outer world" accord-

(1) Drinkwater, John, - op. cit., - p. 29.

ing to Mr. Mackail.

Before many weeks Morris and Burne-Jones whose friendship ripened rapidly, found their kindred spirits in the little Birmingham colony at Pembroke.

Burne-Jones writes, "our common room was invariably Faulkner's, where about nine of the evening Morris ^{and I} would often stroll down together and settle once for all how all people should think".

"To me that group will never grow old," writes Lady Burne-Jones in her memoirs of her famous husband - "still I see them in my mind as I did then, the thought of one bringing up that of the others, all ardent, all filled with enthusiasm about something or someone." (1)

In their own rooms Morris and Burne-Jones read together omnivorously. Outside of the professional reading of young men destined for the Church, "more and more overpoweringly grew up a wider interest in history, mythology, poetry and art.

"Here when they were alone together in the evenings the friends read Chaucer, and in the day time they went often to look at the painted books in the Bodleian. Old chronicles too, they devoured, and things of any kind written about the Middle Ages, yet somehow missed for a little longer the two great books that afterwards filled so much of their lives -

(1) Burne-Jones, Lady, - "Memoirs of Edward Burne-Jones",
p. 105.

the Morte d'Arthur and the Tale of the Niblungs." (1)

"His life at Oxford mirrored a little what his entire life was to be, a series of splendid enthusiasms: Chaucer, Tennyson's Maud, Mallory's Morte d'Arthur, the personality of Rossetti, Pre-Raphaelitism, Amiens Cathedral, Brownings' "Men and Women," Ruskin's "Stones of Venice," clay modelling, wood-carving. Such a list, by no means exhaustive, typifies significantly the bonds of interest that were to grip him through Life." (2)

"The Tractarian movement still echoed through the quadrangles, and although past its heyday, its reverberations were to be heard in a new impulsion towards art then finding expression in that romantic renaissance which was soon to be known as the special province of the Pre-Raphaelite Brotherhood" (3)

"Ruskin became for them a hero and a prophet - and the famous chapter, "Of the Nature of the Gothic," in the "Stones of Venice" in 1853, became a new gospel and a fixed creed. Carlyle's "Past and Present," stood along side "Modern Painters", as inspired and absolute truth. Shelley, Keats and Tennyson in poetry, Carlyle, de Quincey, Thackeray and Dickens in prose were their staff and scrip. Thorpe's Northern mythology opened to Morris a new world and a translation of Fouque's "Sintram", prefixed to which was a wood cut copy of Dürer's engraving of the Knight and Death, fired their imagination.

(1) Burne-Jones, Lady. - op.cit., p. 104.

(2) Rickett, A. C. "Wm. Morris, Poet, Craftsman and Social Reformer" p. 18.

(3) Jackson Holbrook, "William Morris", p. 17.

"The Heir of Redclyffe", also exercised an extraordinary fascination over the whole of their group, says Mr. Mackail. "In this book, more than in any other, may be traced the religious ideals and social enthusiasms which were stirring in the years between the decline of Tractarianism and the Crimean war. The young hero of the novel.....was adopted by them as a pattern for actual life: and more strongly perhaps by Morris than by the rest." (1)

A year spent at Oxford in the company of men who shared his enthusiasm had sharpened his imagination and quickened his creative instinct. With a perfectly defined ideal already developed in his consciousness, he was beginning to write. It only needed contact with these new influences to make his utterance certain and invest the ideal with artistic expression.

Canon Dixon tells the story of his first poem - "One night, he writes, "Crom Price and I went to Exeter, and found him with Burne-Jones. As soon as we entered the room, Burne-Jones exclaimed wildly 'he's a big poet'! 'Who is?' asked we. 'Why Topsy' - the name which he had given him."

"We sat down," Cannon Dixon continues, "and heard Morris read his first poem, it was called 'The Willow and the Redclyffe'. As he read it, I felt that it was something the like of which had never been heard before. It was a thing

(1) Mackail, J. W. - op. cit., p. 43.

entirely new:.....perfectly original, whatever its value....
and I remember his remark 'well, if this is poetry, it is very
easy to write.' From that time onward, for a term or two, he
came to my rooms almost every day with a 'new poem'.

It is in Volume XXI of his collected works, edited
by his daughter, May Morris and published in 1914, that we come
upon the first appearance in print of this poem. A fragment
is inserted -

"The Willow and the Redcliff.

"About the river goes the wind

And moans through the sad grey willow,

And calls up sadly to my mind

The heave and the swell of the billow.

No living thing on the cliff does stand;

No face from the red cliff looks

But the thorn-bush stretches out his hand

To the leaves in the little nooks.

And from the thorn-bush far away

Does the thrush to the willow sing:

And on the willow branch alway

glitters a golden ring."

But his discovery that he could write prose came
hard on the heels of his discovery that he could write poetry.

"The name and some of the work of the Pre-Raphaelite school were by this time becoming known to Morris and his companions, though the artists themselves were still unknown to them.....A copy of "The Germ" had fallen into their hands and from "Hand and Soul" and "The Blessed Damsel" which they read and re-read forever, Rossetti rose to a first-rank place in their list of heroes." (1)

The last year at Oxford was a busy one. The ardent young band with "Brotherhood" for their group name and Sir Galahad for their patron set about the foundation of the "Oxford and Cambridge Magazine." Twelve numbers of the magazine appeared, financed by Morris. Its aim was the expression of the Brotherhood's artistic creed and its loyalty to the essential idea of the identity with life. Rossetti was among its contributors.

Morris had resolved to become an architect and entered the office of Mr. Street in Oxford in the fall of 1855. Burne-Jones went up to London a few months later and began painting under the friendly guidance of Rossetti. Morris spent the week-ends in London and came under the influence of Rossetti's dominating personality.

In a letter written in July, we sense the extent of this.

"I have seen Rossetti twice since I saw the last of

(1) Mackail, J.W. op. cit., p. 74.

you,Rossetti says I ought to paint, he says I shall be able; now as he is a very great man and speaks with authority and not as the scribes, I must try. I don't hope much, I must say, yet will try my best.....So, I am going to try, not giving up the architecture, but trying if it is possible to get six hours a day for drawing besides office work. One won't get much enjoyment out of life at this rate, I know well, but that don't matter: I have no right to ask for it at all events: - love and work, these two things only.....I can't enter into politics-social subjects with any interest, for on the whole I see that things are in a muddle, and I have no power or vocation to set them right in ever so little a degree. My work is the embodiment of dreams in one form or another..... Yet I shall have enough to do, if I actually master this art of painting: I dare scarcely think failure possible at times, and yet I know in my mind that my chances are slender. I am glad that I am compelled to try anyhow. I was slipping off into a kind of small (very small) Palace of Art.....Ned and I are going to live together. I go to London early in August." (1)

For the two years or so during which he worked hard at painting, he was moody and irritable, he brooded much by himself.....Rossetti's conquest of a mind so strong and so self-sufficing was, while it lasted, complete in proportion

(1) Mackail, J.W. op. cit., p. 110.

to the strength which was subdued.....Once, when Burne-Jones complained that the design he made in Rossetti's manner seemed better than his own original work, Morris answered with some vehemence; "I have got beyond that: I want to imitate Gabriel as much as I can!" (1)

At Rossetti's suggestion they moved to Red Lion Square, rooms formerly occupied by himself and Deverall in the early days of the Pre-Raphaelite Brotherhood. "They were unfurnished and out of this circumstance really sprang the beginnings of 'Morris and Company,' although the firm was not actually founded until 1861.....but the beginnings of the Revolution of house furnishing in England are clearly traceable to the rooms in Red Lion Square." (2)

"Morris had before this been drawn toward designing, and it was his early skill in that art, and his love of the craft work of the Middle Ages, coupled with the necessity of having to furnish his own rooms, that his life as the revolutionist of taste in domestic furniture began. The crafts of cabinet-making and upholstering had become so degraded that Morris could actually buy nothing to satisfy his taste;..... He had what furniture he wanted made to his own designs". (3)

Burne-Jones and Rossetti contributed to the decoration and Morte d'Arthur, Dante And Beatrice, Sir Galahad

- (1) Mackail, J.W. op.cit,p. 114.
- (2) Drinkwater, John, op.cit., p. 45.
- (3) Jackson, Holbrook, "William Morris", - p. 26.

and Chaucer furnished the motifs.

In the long vacation of 1857 Rossetti conceived the ill-fated scheme of mural paintings for the new Hall of the Oxford Union. No proper preparation was made for the work and the paintings have perished. "The failure of this spirited adventure must have made Morris feel the contrast between the science and organization of the great ages of art and the ignorance and the lack of discipline of his own time. All Rossetti's genius and leadership were wasted upon the walls of the Union because he knew nothing of the craft of wall painting. Morris learnt it himself and taught others, to regard every art as a craft with technical secrets that must be learned before it could be well practised, and already he was teaching himself the secrets of craft after craft.

"In all illumination and work of that kind," Rossetti said of him, "he is quite unrivalled by anything modern that I know." (1)

The time of preparation was now passing into the time of achievement.....

The fall of 1857 saw the abandonment of the decoration of Union Hall.-- "The Defence of Guinevere" was published in March of 1858.

On Tuesday the 26th. of April 1859, William Morris and Jane Burden were married in the little ancient parish

(1) Clutton-Brock, A. "William Morris", p. 54.

church of St. Michael's in Oxford; he was then just five and twenty. Dixon.....came down to perform the ceremony; Faulkner was best man; and Burne-Jones and a few more of the old Oxford set were there. It was the last scene in the Oxford life of the Brotherhood.

Later influences -

"The need of a new home and the opportunity of making the occasion a further experiment in the realization of cherished ideas of art and life, was not only a turning point in his own career, but the turning point in the history of English domestic architecture. Red House was duly built by Philip Webb." (1)

The concreteness of the man was here visible as in all else -

"He wanted it not merely as a place to live in, but as a fixed centre and background for his artistic work. He hated designing in the air, without relation to a definite material and a particular purpose." (2) But the real house of his dreams was "Kelmscott," which became his home in 1871.

"Here in this Thames backwater, forgotten of time and turmoil, was the embodiment of all he loved in art and life. 'Kelmscott' became the symbol of his social religion;

(1) Jackson Holbrook, - "William Morris", - p. 29.

(2) Mackail, J. W., op.cit., p. 143.

the centre of his Utopia". (1)

"A house that I love", he wrote in the last year of his life, "with a reasonable love I think; for though my words may give you no idea of any special charm about it, yet I assure you that the charm is there; so much has the old house grown out of the soil and the lives of those that lived in it: some thin thread of tradition, a half anxious sense of the delight of meadow and acre and wood and river; a certain amount (not too much let us hope) of common sense, a liking for making materials serve one's turn, and perhaps at bottom some little grain of sentiment: This I think was what went to the making of the old house."

"The journey through Iceland in the summer of 1871 had, both before and after its occurrence, an importance in Morris's life which can hardly be over-estimated, and which, even to those who knew him well, was not wholly intelligible.....The heroic stories of Iceland stood in his mind at the head of the world's literature; the deeds which they chronicled were the summit, in their tragic force, of all human achievement. And the Icelandic Republic represented, more nearly than any other state of things recorded in history, the political and social frame work of life which satisfied his mind and imagination.

(1) Jackson, Holbrook, - op.cit., - p. 32.

(2) Mackail, J. W. - op. cit., p. 247.

In a summarized statement of the Northern mythology which he wrote out about this time, he concludes with the following confession of faith: "It may be that the world shall worsen, that men shall grown afraid to 'change their life', that the world shall be weary itself, and sicken, and none but faint hearts be left - who knows ?.....till at last the great destruction breaks out over all things, and the old earth and heavens are gone, and then a new heaven and a new earth.....And what shall be our share in it ? Well, sometimes we must needs think that we shall live again: yet if that were not, would it not be enough, that we helped to make this unnameable glory and lived not altogether deedless ? Think of the joy we have in praising great men, and how we turn their stories over and over, and fashion their lives for our joy: and this also we ourselves may give to the world."

"But the manifesto which Morris issued in May 1877, when the recent declaration of war by Russia had brought the Eastern question into a very acute and dangerous stage, is remarkable, less for any unusual insight into what is called the political situation, than for the body to whom he addressed it, and the tone it took on political action in the largest sense.....It contains his later socialist teaching as yet folded in the germ - "

"To the working men of England" the manifesto is

headed.

"Working men of England, one word of warning yet.....
Fellow citizens, look to it, and if you have any wrongs to be redressed, if you cherish your most worthy hope of raising your whole order peacefully and solidly, if you thirst for leisure and knowledge, if you long to lessen these irregularities which have been our stumbling block since the beginning of the world, then cast aside sloth and cry out against an Unjust War, and urge us of the Middle Class to do no less! (1)

"And then - says Mr. Mackail - "the 13th of November, 'Bloody Sunday', in and around Trafalgar Square. No one who saw it will ever forget the strange and indeed terrible sight of that grey winter day, the vast sombre-colored crowd, the brief but fierce struggle at the corner of the Strand, and the river of steel and scarlet that moved slowly through the dusky swaying masses when two squadrons of the Life Guard were summoned up from Whitehall."

The only other important public occasion in which Morris took part during the rest of the year was on the 13th of December. A young man named Alfred Linnell had died in hospital from injuries received in the struggle of Bloody Sunday. The brief speech which he delivered over the grave, spoken to a crowd fast melting away in the darkness and rain, tried to recall the larger nobler issue.

(1) Mackail, J. W. op.cit.,- p. 360.

"Our friend who lies here has had a hard life, and met with a hard death; and if society had been differently constituted, his life might have been a delightful, a beautiful and happy one. It is our business to begin to organize for the purpose of seeing that such things shall not happen; to try and make this earth a beautiful and happy place."

"Men fight and lose the battle", says John Ball, "and the thing that they fought for comes about in spite of their defeat, and when it comes it turns out not to be what they meant. The silent permeation of a new spirit was making itself felt." (1)

His Place in the Victorian Era -

"The life of Morris is an epitome of what Carlyle and Ruskin, Maurice and Kingsley were teaching; and he shows in his own person, better than anyone else, how that democracy which in 1832 began to find its footing in English politics affected every form of intellectual activity." (2)

Mr. G. K. Chesterton in his trenchant style, traces the connection - "Now for the great part of the Victorian era the utilitarian tradition, which reached its highest in Mill, held the centre of the field....."

But though this simple Victorian rationalism held the centre, and in a certain sense was the Victorian era, it

(1) Mackail, J. W., op.cit., Vol. 2, p. 207.

(2) Walker, Hugh, - "The Literature of the Victorian Era", p. 528.

was assailed on many sides, and had been assailed even before the beginning of that era. The rest of the intellectual history of the time is a series of reactions against it, which come wave after wave. They have succeeded in shaking it but not in dislodging it from the modern mind. The first of these was the Oxford movement; a bow that broke when it had let loose the flashing arrow that was Newman. The second reaction was one man, without teachers or pupils - Dickens. The third reaction was a group that tried to create a sort of romantic Protestantism, to pit against both Reason and Rome - Carlyle, Ruskin, Kingsley, Morris - perhaps Tennyson. Browning also was at once romantic and Puritan, but he belonged to no group and worked against materialism in a manner entirely his own,..... From Ruskin again, descend those who may be called the Pre-Raphaelites of prose and poetry."

"Carlyle's great and real work was the attack on Utilitarianism..... Ruskin may be very roughly regarded as the young Lieutenant of Carlyle in his war on Utilitarian Radicalism. Ruskin left behind him in his turn two quite separate streams of inspiration. The first and more practical was concerned like Carlyle's 'Chartism', with a challenge to the social conclusions of the orthodox economists..... On this side of his soul Ruskin became the second founder of Socialism.

"On the other side of his literary soul, his mere

unwrapping of the wealth and wonder of European art, he set going another influence.....He represented what was at first the Pre-Raphaelite School in painting, but afterwards a much larger and looser Pre-Raphaelite School in poetry and prose." (1)

Vida Scudder gives a similar summing up of the social forces stirring the forties. "In the decade of 'Sartor Resartus,' the Reform Bill was succeeded by the Anti-Corn-Law League; the Owenites introduced into familiar though not yet popular use the word Socialism; the first volumes of Tennyson and Browning promised the exquisite art and searching psychology of the Victorian poetry that was to follow. John Stuart Mill and Frederick Denison Maurice began to be felt in their different ways as intellectual forces and the Oxford movement quickened in England a spiritual revival.....Chartism gathered gloomily and gloomily dispersed in the social heavens. Once more in 1848 revolutionary idealism led to disillusion. The Christian Socialism of Kingsley and Morris, like Chartism, arose only to vanish as a formal movement, though not as a spirit and an influence. Pre-Raphaelitism in art awoke a new passion for romantic beauty, and however remote in its earlier phases from social feeling, yet unconsciously fostered one of the strongest factors in the radicalism of the century. This was Morris." (2)

(1) Chesterton, G.K., - "Victorian Age in Literature", p. 68,

(2) Scudder, Vida, "Social Ideals in English Letters", p. 158.

"To William Morris Art was not a thing apart, it was life itself. Like Keats he cried "my world is dis-enchanted. Where shall I find loveliness? Where does Beauty sleep? There is the Healing of humanity, there is truth."

Morris had even greater reason than Keats for his rejection of the present. Beauty had wholly disappeared from life; and the horrors of its absence had reached their height in the first half of the nineteenth century. Art had all but perished;.....Sculpture and architecture were mere conventions. They had neither truth to nature, nor imagination, nor originality." (1)

Morris's share in the Pre-Raphaelite movement was in the special field of decorative art. Remarkable as were the various phases of his activities in craftsmanship, "they interest us most by the fact that craftsmanship for him was at bottom, a branch of sociology. The first important artistic influence in his life was the Pre-Raphaelite Brotherhood.

He was by turns a poet, a painter, a prose romancer, a designer, a student of economics, a printer, a street orator; but through these varying manifestations of his activity he remained all along a Craftsman." (2)

"Quite unlike as was Morris to Scott in temper and mental endowment, his position in the romantic literature of

(1) Brooke, S., op.cit.,- p. 207.

(2) Rickett, A. Compton -, op.cit., p. 131-3.

the second half century answers very closely to Scott's in the first,.....For the second time he made the Middle Ages popular." (1)

"To go back to the fourteenth century, not with the view of staying there, but of advancing from it, in what he conceived to be the true high road out of which the true arts had long wandered, was his perpetual principle." (2)

John Drinkwater says - "His love for medievalism was neither accident nor fruit of any refusal to face his own age."

In an unpublished address he himself says - "I know that in those days life was often rough and evil enough, beset by violence, superstition, ignorance, slavery, yet sorely as poor folks needed a solace they did not altogether lack one, and that solace was pleasure in their work."

William Morris stands out among the great figures of the Victorian era not so much because he was a visionary, there were many such, but because he strove not without success, to transmute his dream into the currency of everyday affairs. If he dreamt and sang of a world in which heroism dwelt..... he worked hard to make the world about him worthy of a new race of heroes as yet unborn. The Golden Age for William Morris was not only in the past, it was in the future, and

(1) Beers, H.A., op.cit., - p. 320.

(2) Mackail, J.W., op.cit., - p. 358.

he believed that the new Golden Age could be brought ever nearer by the simple process of putting your joy into every job of work which fell to your hand. He loved beauty..... but his love was not yearning, it was action.

He was a "Dreamer of dreams" as he knew, but he was also striving to "put the crooked straight". (1)

"And in all I have been saying, what I have been really urging on you is this - Reverence for the life of Man upon the Earth: let the past be past, every whit of it that is not still living in us: let the dead bury their dead, but let us turn to the living, and with boundless courage and what hope we may, refuse to let the Earth be joyless in the days to come." (2)

(1) Jackson, Holbrook, - op.cit., p. 60.

(2) Morris, William, "Hopes and Fears for Art", "Architecture in Civilization", - p. 217.

Chapter II.

THE PRE RAPHAELITE MOVEMENT.

"The real importance of these movements in literature or art which have been definite enough in aim to enlist an active membership of gifted persons and to formulate something like a creed, is to be found as a rule, not in the creed, but in the fellowship. The formulation of principles, the agreement upon methods, seem at the moment of first importance; but time, that patient corrector of inadequate judgments and false perspectives, is indifferent to theories of art, and cares only for the work which discovers the inspired touch, and the personality through which the vision of truth or beauty enters into the common life of men. Such movements are often fruitful of great works and great souls, and mark great expansions of thought; but the specific creeds which they profess, like creeds of every sort, are always partial, inadequate and provisional. That which seemed a finality to the men who were under the spell of its fresh and thrilling influence, in the end falls into line with the continuous process of development of which it was a part, and is recog-

nized as a new and fruitful evolution from the past." (1)

Again he says in the same connection - "We are chiefly concerned to know that the Pre Raphaelite movementwas not so much the outcome of a new doctrine, a novel creed, as a new attitude toward nature and life, a more sincere and earnest mood, a fresh perception of truth and beauty through individual genius, a deep and spontaneous feeling for things which had come to be treated in a conventional and formal way -"

"The term Pre Raphaelite belongs properly to the history of painting and not that of poetry. In poetry it has no special significance, except so far as it derives meaning by reflection from its use in relation to art, and indicates a certain phase of the great romantic movement which governed nearly all the imaginative literature of the time. Nevertheless it serves a useful purpose in binding together a group of men who had common aims and whose writings were so intimately related to their art that the transference of a word from one to the other seems scarcely a transference at all. For not only were a number of these men at once artists and writers, but they repeatedly used pen to illustrate pencil or pencil to illustrate pen." (2)

The nucleus of the brotherhood consisted of three

- (1) Mabie, H.W., - "Essays in Literary Interpretation", p. 72.
- (2) Walker, Hugh, - "The Literature of the Victorian Era", - p. 490.

young men - Holman Hunt, John Everett Millais and Dante Gabriel Rossetti.

The claims for leadership of the group have given rise to much controversy. W. D. Rossetti, Mr. F. G. Stephens, Joseph Knight and others place Gabriel Rossetti as leader and inspirer of the movement. The presentation of arguments for and against these claims is outside the scope of my subject. Mr. Holman Hunt, in "Pre Raphaelitism and the Pre Raphealites", has dealt with the subject exhaustively.

"The Life of Sir John Everett Millais" by his son appeared earlier than Mr. Hunt's above-mentioned book. Mr. Hunt says :- "My narrative must conflict with nearly all these which have hitherto appeared on the purpose and progress of Pre-Raphaelitism.

I had long paused in writing these pages when the 'Life of Sir John Everett Millais' appeared. This book supplied the first accurate information about the relative positions of the first three active members of our Body.....the words of my old friend, my only companion in the beginning of the reforms, as written and spoken by himself, and recorded by his son, have strengthened my original resolution to complete the unvarnished story.

A few extracts from chapter 4, vol. I, give the main facts.

"One studentspoke to me of Ruskin's

Modern Painters' and when he recognized my eagerness to learn of its teachings,he gained permission from Cardinal Wiseman, to whom it belonged, to lend it to me for twenty-four hours.....To get through the book I sat up most of the night.....When it had gone, the echo of its words stayed with me."

"If there be fuel prepared", says

Bacon, 'it is hard to tell whence the spark shall come that shall set it on fire.' (1)

In conversation with Millais his ideas are formulating. 'What you ask are my scruples ? - Well they are nothing less than irreverent, heretical and revolutionary..... When art has arrived at a facile proficiency of execution, a spirit of easy satisfaction takes possession of its masters, encouraging them to regard it with the paralysing content of the lotus-eaters; it has in their eyes become perfect, and they live in its realm of settled law. Under this miasma no young man has the faintest chance of developing his art into living power, unless he investigates - the dogmas of his elders with critical mind and dares to face the idea of revolt from their authority." (2)

"Let us go on a bold track.....We will go carefully and not without the teaching of our fathers: it is simply fuller Nature we want. Revivalism, whether it

(1) Bacon, Essay - "Of Seditions and Troubles",

(2) Hunt, Helman, "Pre-Raphaelitism," p. 82.

be of classicalism or of medievalism, is a seeking after dry bones." -

Rossetti became a student of Hunt's and together they took a studio. "Rossetti, whose enthusiasm for our principles grew with greater familiarity, talked much of Woolner as one to whom he had explained the resolution of Millais and myself to turn more devotedly to Nature as the one means of purifying modern art, and said that Woolner had declared the system to be the only one that could reform sculpture, and that therefore he wished to be enrolled with us." (1)

Now comes the forlorn hope; it appears that the Rossettis are much attached to him,Collinson himself has been pressing me to get him accepted..... I must not forget William Rossetti. Well, Gabriel proposes he too shall become an artist and join us."The numbers grew so fast that I determined to put a limit to the number of probationary members which I did by adding my nominal painting pupil Stephens." (2)

"Rossetti's sentiments of these days is witnessed,..... by his daily words put into permanent form in the short prospectus for The Germ issued a year or two later,"

(1) Hunt, Holman, "Pre-Raphaelitism", p. 112.

(2) Hunt, Holman, op. cit., p. 130.

"The endeavour held in view throughout the writings on art will be to encourage and enforce an entire adherence to the simplicity of Nature, and also to direct attention, as an auxiliary medium, to the comparatively few works which art has yet produced in this spirit." (1)

"The second question, what our corporation itself should be called, was raised by the increase of our company. Gabriel improved upon previous suggestions with the word 'Brotherhood'.....When we agreed to use the letters P. R. B. as our insignia, we made each member solemnly promise to keep its meaning strictly secret, for seeing the danger of offending the reigning powers of the time." (2)

"A new creed requires a new evangel". (3)
On the first of January, 1850, the first number of The Germ was issued by Messrs. Aylott and Jones of 8 Paternoster Row. Only four numbers were published. This 'House of the Interpreter' of the Pre Raphaelite Brotherhood set forth their ideas and aspirations more distinctly than oils and canvas would permit. "

"A characteristic of the Pre Raphaelite

(1) Preface to 'Germ'.

(2) op.cit.,- p. 141.

(3) "Knight, Joseph,- Life of Rossetti," - p. 38.

Brotherhood was its remarkable literary strength, five of the members were writers by preference. "Hand and Soul" Rossetti's only narrative in prose he ever finished and "The Blessed Damozel", first appeared in this Magazine.

The very essence of the Pre Raphaelite theory is contained in "Hand and Soul". The hero, a painter is literally a Pre Raphaelite. From early boyhood he strove "towards the imitation of any objects offered in Nature". Having heard of the famous Guinto Pisario, he offered himself as a pupil. He was received with courtesy and consideration and shown into the study of the famous artist. But the forms he saw there were lifeless and incomplete. A sudden exultation possessed him and he said within himself: "I am the master of this man". At times when he could not paint he would sit - "for hours in thought of all the greatness the world had known from of old; until he was weak with yearning like one who gazes on a path of stars."

In a vision his soul appeared unto him in the fashion of a woman clad in grey and grey raiment. "As the woman stood her speech was with Chiaro I am an image, Chiaro, of thine own soul within thee. See me and know me as I am.....In all that thou doest, work from thine own heart, simply.....Chiaro, servant of God, take now thine Art unto thee and paint me thus as I am, to know me:

weak as I am, and in the needs of this time; only with eyes which seek out labour, and with a faith, not learned yet zealous of prayer." "And Chiaro did as she bade him. While he worked his face grew solemn with knowledge, and before the shadows had turned his work was done." (1)

What they sought to follow in the old Italian models, however, with all their archaism and immaturity of skill was the honest striving after nature, sincerity of style, decorative simplicity, and by no means least, the pious selection of worthy subjects.....They set themselves to paint great and ennobling subjects, often greater than they could achieve, out of their imagination, when the rest of the world (always excepting men like Madox Brown, who belonged to them in spirit) were painting what Ruskin calls "cattle pieces", and 'sea-pieces' and 'fruit-pieces' and 'family pieces', the eternal brown cows in ditches and white sails in squalls and sliced lemons in saucers, and foolish faces in simpers.'" (2)

Their code as Mr. W. Rossetti records it was simple and inoffensive enough,

(1) to have genuine ideas to express,

(1) Rossetti, D. G., - "Hand and Soul"

(2) Merillier, H. C., - "Dante Gabriel Rossetti", p. 14.

- (2) to study Nature attentively so as to know how to express them,
- (3) to sympathize with what was direct, serious and heartfelt in previous art, to the exclusion of what is conventional, self parading and learned by rote,
- (4) most indispensable of all, they were to produce thoroughly good pictures and studies.

In this fashion their earliest works were executed.

'Girlhood of Mary Virgin', by Rossetti.

'Lorenzo and Isabella', by Millais, based on Keat's poem "The Pot of Basil"; and

'Rienzi', by Holman Hunt.

These first pictures were tolerably well received, but two years after through Rossetti's divulging the secret of (P.R.B.) the dogs of war were let loose.

The name chosen was a marvel of infelicity so far as its effect upon the public was concerned. The idol of the English Art Critics at that time was Raphael..... A Pre Raphaelite then must be an Anti-Raphaelite; to go back of the master was a denial of the master; moreover before Raphael was Medievalism, and the revival of Medievalism in England was just then taking the objectionable form of Puseyism. Consequently a 'Pre Raphaelite - who painted religious pictures with somewhat archaic simplicity and be-

longed to a Brotherhood was probably a Fuseyite and a danger to be reckoned with." (1)

Charles Dickens was among their more vehement assailants.

The effect ^{of} rancorous criticism upon Rossetti was such that he resolved never to exhibit in public again, and he adhered to this determination to the end. (2)

When the press gave their verdict it was with one voice of condemnation. "This school of English youths has, it may be granted, ambition.....Their ambition is an unhealthy thirst which seeks notoriety by means of mere conceit. Abruptness, singularity, uncouthness are the counters by which they play for the game. Their trick is to defy the principles of beauty and the recognized axioms of taste etc." (3)

Many of our literary friends expressed their sympathy with us and declared indignation at the treatment we had received. Patmore said he knew of no such organized conspiracy at any date against young men.....

In the midst of this helplessness came thunder as out of a clear sky - a letter from Ruskin in "The Times" in our defence. (4)

(1) Gary, E. L., "The Rossetti's", - p. 36.

(2) Hunt, Holman, - op. cit., p. 204.

(3) Atheneum, - 1850 - p. 590.

(4) Hunt, Holman, - op. cit., 254.

"The Times in May 1851 missed these 'works of inspiration' as Ruskin had at last taught people to call Turner's picture. But the acknowledged mouth piece of public opinion found consolation in castigating a school of young artists who had 'unfortunately become notorious by addicting themselves to an antiquated style and an affected simplicity in painting -" We can extend no toleration to a mere servile imitation of the cramped style, false perspective, and crude color of remote antiquityThat morbid infatuation which sacrifice truth, beauty and genuine feeling to mere eccentricity deserves no quarter at the hands of the public." (1)

Mr. Ruskin knew nothing personally of these young innovators and had not at first sight wholly approved. "He went to the Academy to look at the "false perspective and expression forced into caricature", and found one error in perspective in the whole series of pictures, which could not be said of any twelve works containing architecture by popular artists in the exhibition. He returned home and wrote to "The Times" his verdict; after further examination he wrote again and made acquaintance with several of the brethren.

According to Elizabeth Luther Cary in her book on "The Rossettis", Pre Raphaelitism has suffered from the tendency of human nature to define a thing "in order", as someone has said, "to save the trouble of understanding it."

(1) Collingwood, John, - "John Ruskin", - p. 130.

Through various and contradictory definitions it has been held responsible for many artistic sins and also credited with an amount of virtue it could hardly claim.....And this Brotherhood was what ? Little more in reality than a band of a few enthusiastic young men who had eager minds, interesting ideas to express, and a great determination, not by any means upheld by their technical skill to express them. Their name, somewhat but not altogether misleading, led to an uproar against them which their pictures would never perhaps, have raised; this uproar amounted to persecution aroused the abounding sympathy of Ruskin and his defence produced a great reaction in their favor.

In the introduction to Ruskin's collected works on Pre Raphaelitism Lawrence Bunyon comments as follows:

"Pre-Raphaelitism is a term that like most other terms in ism has been variously interpreted. In the public mind it is associated with two main attributes,

- (1) a minute particularity of method in painting,
- (2) a poetic, or romantic temper.

What then, was the really potent and vitalizing factor in the movement ? It was the imaginative power which informed the Pre-Raphaelites, a power sustained with ardour and intensity through all the effort of high finish which they carried into every corner of their pictures."

Speaking of their method he says. "Its value

lay, however, not, as was claimed for it, in superior exactness of representation, or in scientific completeness but rather in its imaginative uses. In such a picture as Millais "Ophelia" for example, I think our pleasure is far less in realizing how marvellously each wild rose petal; each blade of reed, and the feathery intricacy of willow sprays are rendered, than in the sense of something strange and vivid, "the glory and freshness of a dream." (1)

In regard to the temper in which their work was done Ruskin finds an affinity with the spirit of the medieval artists who built and carved the great cathedrals. "It may be perfectly true, as Mr. Holman Hunt has claimed, that there was no thought of a turning back to medieval aspirations in the initial phrase of Pre Raphaelitism; it is none the less true that the movement as continued through Rossetti into the work of Burnes-Jones and William Morris (whether we call it by the name adopted by the Brotherhood or not matters little) has been fruitful and far-reaching beyond any other such movement, inducing a change in the whole outlook on life and humanity, as well as on art, by its re-discovering and resumption of ideals which the Renaissance had broken off and overshadowed." (2)

Writing from Denmark Hill in August 1851, Ruskin

(1) "Introduction Pre-Raphaelitism", -p. 11.

(2) op. cit., Feb. 1906, p. 13.

thus introduces his first Essay on Pre Raphaelism.¹¹

"Eight years ago, in the close of the first volume of "Modern Painters", I ventured to give the following advice to the young artists of England:-

"They should go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning, rejecting nothing, selecting nothing, and scorning nothing." Advice which bad or good, involved infinite labour and humiliation in the following it; and was therefore, for the most part rejected. It has however at last been carried out, to the very letter, by a group of men who, for their reward have been assailed with the most scurrilous abuse from the public press. I have, therefore, thought it due to them to contradict the directly false statements which have been made respecting their works; and to point out the kind of merit which, however, deficient in some respects, these works possess beyond the possibility of dispute.

In the following extracts from this essay we first consider his criticism of the system then in vogue of dealing with the young art student. "The infinite absurdity and failure of our present training consists mainly in this; that we do not rank imagination and invention high enough and suppose that they can be taught.....Understand this thoroughly; know once for all, that a poet on canvas is

exactly the same species of creature as a poet in song, and nearly every error in our methods of teaching will be done away with. For who among us now thinks of bringing men up to be poets ?.....Should we not educate the whole intellect into general strength and all the affections into warmth and honesty and look to heaven for the rest ? This I say, we should have sense enough to do, in order to produce a poet in words; but, it being required to produce a poet on canvas, what is our way of setting to work ? We begin in all probability, by telling the youth of fifteen or sixteen, that Nature is full of faults, and that he is to improve upon her, but that Raphael is perfection, and that the more he copies Raphael the better; that after much copying of Raphael, he is to try what he can do himself in a Raphaellesque, but yet original manner; that is to say, he is to try to do something very clever, all out of his own head, but yet this clever something is to be properly subjected to Raphaellesque rules, is to have a principal light occupying one third of the same; that no two people's heads in the picture are to be turned in the same way and that all the personages represented are to possess ideal beauty of the highest order, which ideal beauty consists partly in a Greek outline of nose, partly in proportions expressible in decimal fractions between the lips and chin; but partly also in that degree of improvement which the youth of sixteen is to bestow upon God's work in

general. This I say is the kind of teaching which through various channels, Royal Academy lecturings, press criticisms, public enthusiasms, and not least by solid weight of gold, we give to our young men. And we consider we have no painters? (1)

"That two youths, of the respective ages of eighteen and twenty, should have conceived for themselves a totally independent and sincere method of study, and enthusiastically persevered in it against every kind of dissuasion and opposition, is strange enough.....But the loudness and universality of the howl which the common critics of the press have raised against them, the utter absence of all generous help or encouragement from those who can both measure their toil and appreciate their success, and the shrill shallow laughter of those who can do neither the one nor the other; - these are strangest of all -

"The Pre-Raphaelites imitate no pictures; they paint from Nature only. But they have opposed themselves as a body, to that kind of teaching above described, which began only after Raphael's time.".....He now diverges and follows up a critical analysis of Turner and his works in the summing up of which he says -

"And this Pre-Raphaelitism and Raphaelitism and Turnerism, are all one and the same, so far as education can influence them. They are different in their choice,

(1) Ruskin, J., -"Pre-Raphaelitism", p. 16-17.

different in their faculties, but all the same in this, that Raphael himself, so far as he was great, and all who preceded or followed him whoever were great, became so by painting the truths around them as they appeared to each man's own mind, not as he had been taught to see them, except by the God who made both him and them." (1)

In his lecture on Pre-Raphaelitism delivered November 18, 1853, he gives a short resume of the movement and its reception. He then states the problem under consideration

"What is the real difference between the principles on which art has been pursued before
You must be aware, that the principal ground on which the Pre-Raphaelites have been attacked is the charge that they wish to bring us back to a time of darkness and ignorance, when the principles of drawing and of art in general were comparatively unknown.

Now our object tonight is indeed only to inquire into a matter of art; but we cannot do so properly until we consider this art in its relation to the inner spirit of the age in which it exists,

Now the division of time which the Pre-Raphaelites have adopted, in choosing Raphael as the man whose works mark the separation between Medievalism and Modernism is

(1) Ruskin, John - "Pre-Raphaelitism" - p. 41.

Perfectly accurate." (1)

The world has had a trinity of ages

- (1) The Classical Age,
- (2) The Middle Age,
- (3) The Modern Age.

The first period extended to the fall of the Roman Empire, the second to the close of the fifteenth century and Modernism thenceforward to our days.

"And just as classical art was greatest in building to its gods, so medieval art was greatest in building to its gods, and modern art is not great, because it builds to no God." (2)

"When the entire purpose of art was mind teaching, it naturally took truth for its first object, and beauty and the pleasure resulting from beauty, only for its second. But when it lost all purpose of mind teaching, it as naturally took beauty for its first object and truth for its second..... The Medieval principles led up to Raphael and the modern principles lead down from him." (3)

Pre-Raphaelitism has but one principle, that of absolute uncompromising truth in all that it does, obtained by working everything down to the most minute detail, from Nature, and from Nature only.

- (1) Ruskin, John, - "Pre-Raphaelitism", - p. 153
- (2) Ruskin, John, - op. cit., - p. 159
- (3) Ruskin, John, - op. cit., - p. 163

Or, where imagination is necessarily trusted to, by always endeavouring to conceive a fact as it really was likely to have happened, rather than as it most prettily might have happened. The various members of the school are not all equally severe in carrying out its principles, some of them trusting their memory or fancy very far; only all agree in the effort to make their memories so accurate as to seem like portraiture, and their fancy so probable as to seem like memory.

Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself.

Every Pre-Raphaelite figure, however studied in expression, is a live portrait of some living person.

Every minute accessory is painted in the same manner. (1)

"The magna est veritas", was never more sure of accomplishment than by these men....."The very faithfulness of the Pre-Raphaelites rises from the redundancy of their imaginative power. (2)

In reaching his conclusions Ruskin's zeal and love for interpretation read much into the aims of the Pre-Raphaelite Brotherhood of which they themselves never dreamed. The nebulous beginnings of their revolt are

(1) Ruskin, John, "Pre-Raphaelitism", p. 169.

(2) Addenda, - p. 171-2.

crystallized into a set of rules which have been the basis of much misunderstanding and misapplied criticism in later years.

As for the Brotherhood, by the end of 1850 the meetings had died out and the Pre-Raphaelite Brotherhood ceased to function as a group, but the name lived on and was applied as well as misapplied to divers groups and developments.

"Pre-Raphaelitism stirred the English art-world to its depths by making it inquire where before it had accepted; by making it doubt where before it had worshiped; by making it for an interval at least look with its own eyes at problems of design and color which before it had ignored, and which afterward it considered almost as defining as a mission. Certainly as Mr. Russell Sturgis has said on more than one occasion, 'the influence of the Pre-Raphaelites and the profound instinct which first was seen strongly in the Pre-Raphaelites have made the English school what it is'". (1)

One peculiarity of the Pre-Raphaelite group,... is the close relation in which we find poetry and painting..... Rossetti is the most conspicuous.....In his case the relation was so close, and the balance was held so even, that it is still doubtful in which art he is to be regarded as greatest.....and it may be said not only of all the members

(1) Cary, B.L., - op. cit., - 43.

of the Pre-Raphaelite Brotherhood but generally of those who sympathized with them, that if they did not themselves attempt both arts, they had a marked and unusual sympathy for both, and this spirit was transmitted from the founders of the Brotherhood to the younger generation, William Morris and Burne-Jones, who took up their work. (1)

As poets, the Pre-Raphaelites derive from Keats rather than from Scott, in their exclusive devotion to beauty, to art for art's sake; in their single absorption in the passion of love, and in their attraction toward the more esoteric side of Medieval life, rather than towards its broad, public, and military aspects. (2)

"The Pre-Raphaelite theory was strictly realistic. They were not to copy from the antique, but from nature. For landscape background they were to take their easels out of doors. In figure painting they were to work if possible from a living model - A model once selected, it was to be painted as it was in each particular and without imaginative detail." (3)

In the early days of the Brotherhood these rules were adhered to as a discipline, not as a final method. Symbolism was common to all Pre-Raphaelite art and poetry. Also marked was "A love for the primary hues, so much affected

(1) Walker, Hugh, - "The Literature of the Victorian Era", p. 446.

(2) Beers, H. A., "A History of English Romanticism in 19th Century", p. 295.

(3) Beers, H. A., op. cit., p. 286.

by painters of the fourteenth and fifteenth centuries being a very marked trait in the practice of the Pre-Raphaelite Brotherhood at its inception." (1)

Sincerity was the aim and achievement of the school. The potent vitalizing factor in the movement was their imaginative power. Sympathy with the Medieval mind and temper is the prevailing note of all this work, these echoes of religious mysticism, of old time balladry of the times and ideals of Medieval Europe which Mr. Stedman happily calls "stained glass" poetry.

According to W. M. Payne the impulse which gave us this early work in verse was the same as the impulse which produced the paintings of Burne-Jones, the wallpapers and tapestries of Morris, not to mention his Kelmscott books, and his translations of the Icelandic Sagas.

The art of Morris and those associated with him was really but the outward and visible sign of a great movement of protest and reaction against the commercial and conventional conceptions and standards of life and art, which had obtained so strong a hold in the industrial nineteenth century.....The inspiration of his poetry was no less medieval than the spirit of his designs, and it was united with a strong love of Nature and an ardent love of beauty. (2)

(1) Rossetti, W.M., "Letters and Memoirs", - p. 143.

(2) Crone, Walter, - Wm. Morris and His Work, p. 21

To trace all the Pre-Raphaelite characteristics in his life and work would be a Herculean task outside the scope of this article.

His whole life was an attempt to revise or re-incarnate the spirit of the past. It is at this point that his work as "artist, manufacturer and socialist", touches his work as poet.

Chapter III.

HIS POETRY.

John Drinkwater in his admirable study of William Morris - has said - "The poet is the product of his own temperament and personality, or he is nothingWithout his age a poet cannot speak, but the thing that his age empowers him to utter is that which is within him. His song, if it be a song of words, is a manifestation apart from the age, from everything save his own spiritual distinction" "The poet is not so much a reflection of his age as a commentary upon it and its attitude towards life." And again a little further on: "Poetry seems to me to be the announcement of spiritual discovery.....And Morris's poetry is a permanent record of the man's temper, of his spiritual adventures and discoveries.....the continuous manifestations of his reading of life." (1)

It seems occasionally in the march of progress one will come who skips a little by the way and bids people pause and listen to the past.

Medieval times have suffered from two extremes of presentment - degraded by false prettiness or stern his-

(1) Drinkwater, John, - op. cit., p. 14.

torians, who declared the common lot of man to be one of horror, darkness, cruelty, filth and misery.

"He set the fourteenth century in the heartsome sunlight - He brushed the monkish dust away, and showed us a working singing England, where each man saw the work of his hands and knew that it was good." (1)

"In 1858 his first volume 'The Defence of Guinevere and Other Poems,' was published. It was the first output of the Pre-Raphaelite group of poets. Its dedication to Rossetti recalls the tribute of Swinburne when the 'Poems' of Rossetti appeared in 1870 to "the great artist by the light of whose genius and kindly guidance (Morris) put forth the first fruits of his ink, and I did afterwards."

It was inspired in part by Mallory and the ballad poetry of the fifteenth century.

"Many of the poems" ; wrote William Bell Scott, "represent the medieval spirit in a new way, not by a sentimental, nineteenth century revival medievalism, but they give a poetical sense of a barbaric age strongly and sharply real." (2)

"The influence of Pre-Raphaelite art generally, and of Rossetti's paintings in particular, undoubtedly can be traced in this earliest volume of poems.....Each writer was

(1) Moorehouse, E.H., "Aspects of William Morris" "Fortnightly" - Sept. 1912.

(2) Scott, W.B., - "Recollections of Rossetti" - Vol. 2. p. 42.

drawn to medieval story and legend for his inspiration, but from the first the treatment is entirely individual;..... Rossetti loved the Middle Ages for their mysticism; Morris for their human elements. Rossetti's poetry is for the most part characterized by elaboration and subtlety, Morris's by simplicity and directness. Rossetti loved rich Latinized words; Morris's preference for a Saxon vocabulary was almost fanatical." (1)

"They received or reincarnated the Middle Ages through the eyes and brain, in the one case of a Norman in the other of a Florentine", as someone has said.

The distinctive feature lies in its assertive individuality. Swinburne's verdict here testifies to his seeing eye and understanding heart:-"Such things as men in this book are taught and learnt in no school but that of instinct. Upon no piece of work in the world was the impress of native character more distinctly stamped, more deeply branded. It needed no exceptional acuteness of ear or eye to see or hear that the poet held of none, stole from none, clung to none, as tenant as beggar or as thief. Not yet as a master, he was assuredly no longer a pupil." (2)

In the opinion of Mr. J. W. Mackail "it is one of those books which has.....given a new color to the

(1) Compton-Rickett A., "William Morris", p. 71.

(2) Swinburne, A. C., "Essays and Studies",

art of poetry and the whole imaginative aspect of things."

How does the first essay of poesy show its adherence to the creed of Pre-Raphaelites ?

First as to its sources - He went no further back for his authority in his Arthurian poems (of which there are four) than Sir Thomas Malloroy's "Morte D'Arthur" printed by Caxton in 1485. This was the final medieval shape of the story in English. The purely romantic manner which Tennyson abandoned in advancing from "Sir Galahad" and "The Lady of Shalett", continue to characterize the work of the Pre-Raphaelites in poetry and painting.

The second group of poems constituting about half of the volume are suggested more or less directly by Froissart, or other histories of the English wars in France. The third type of poems are not of this world at all, but straight from the faery country, such as Keats lived in when he saw the

"Magic casements opening on the foam

Of perilous seas in faery lands forlorn"

There is no other collection of English poems so saturated with Pre-Raphaelitism. The book may be called a book of experiments. Many metres are tried; a number of pieces are dramatic in form, sometimes in the manner of medieval mystery plays. Others are ballads with a refrain, and some are pictures in color. Three of them "The Blue Closet", "The Tune of Seven Towers", "King Arthur's Tomb" are inspired

by Rossetti's paintings of the same names.

His Arthurian subjects are mannerized in the spirit of Pre-Raphaelite art more than anything in his later work.

"In the symbolistic scenery", through a changing year of daffodil tufts and roses, cornfields and autumn woods, and the frozen twigs of winter, passes a pageant of knights in armour of silver and blue steel, with bright devices on their scabards and shields strewn with stars or flashing back gold to the sunlight, and queens and ladies passionate and beautiful.....But they move on an earth that is the real earth of Morris's own experience and they themselves are people of flesh and blood stirred by the common emotions of humanity." (1)

In King Arthur's Tomb what would be irreverence of the present time is but the un-reverance of the Middle Ages.

"dost Thou reckon

"That I am beautiful, Lord, even as You
And Your dear Mother ? why did I forget
You were so beautiful, and good, and true,
That you loved me so, Guinevere ? O. yet

If even I go to Hell, I cannot choose

(1) Drinkwater, John, - op. cit., - p. 67.

But love You, Christ, yea, though I cannot keep
From loving Launcelot;"

And in 'The Defence of Guinevere, the symbolism of color -

"And one of these strange choosing cloths was blue,
Wavy and long, and one cut short and red;
No man could tell the better of the two.

After a shivering half-hour, you said,
God help! heaven's colour, the blue; and he

said, hell."

and again in 'Rapunzel'.

"One lean knight dead, bleeding from head and
breast,

Yet seemed it like a line of poppies red
In the golden twilight, as he took his rest."

The wealth of Decorative colour on the whole
is used fitly and with restraint as in "When the Sword went
out to Sea"

"Alicia wore a scarlet gown
When the Sword went out to sea,
But Ursula's' was russet brown:
For the mist we could not see
The scarlet roofs of the good town
When the Sword went out to sea."

and in "Golden Wings"

"White swans on the green moat
Small feathers left afloat
By the blue painted boat.

I sit on a purple bed
Outside the wall is red
Thereby the apple hangs
And the wasp, caught by the fangs,

On the bricks the green moss grew,
Yellow lichen on the stone,
Over which red apples shone;
Little war that castle knew."

"Gold on her head and gold on her feet,
And gold where the hems of her kirtle meet,
And a golden girdle round my sweet;
Ah! qu' elle est belle La Marguerite."

and echoes of boyhood days in -

"He did not strike one blow
For the recreants came behind
In a place where the hornbeams grow,
A path right hard to find,
For the hornbeam boughs swing so,
That the twilight makes it blind."

Only one poem in the whole book has quite a modern air and moves in a lively and wildering melody.

"Summer Days"

"Pray but one prayer for me twixt thy closed lips,
Think but one thought of me up in the stars,
The summer night waneth, the morning light slips,
Faint and grey 'twixt the leaves of the aspen,
betwixt the cloud-bars,
That are patiently waiting there for the dawn:
Patient and colourless, though Heaven's gold
Waits to float through them along with the Sun
Far out in the meadows, above the young corn,
The heavy elms wait, and restless and cold
The uneasy wind rises; the roses are dun;
Through the long twilight they pray for the dawn,
Round the lone house in the midst of the corn,
Speak but one word to me over the corn,
Over the tender, bow'd locks of the corn."

"When Morris again came before the public as a poet, his style had undergone a change akin to that which transformed the Pre-Raphaelite painter into the decorative artist. The skeins of vivid romantic colour had run out into large-pattern tapestries." (1)

(1) Beers, H.A., op. cit., p. 328.

"The Life and Death of Jason" was originally planned as one of the stories for "The Earthly Paradise", which appeared in 1868-70. The fortunes of the "Quest of the Golden Fleece", in itself one of the richest and most splendid out of the whole Greek mythology and capable of almost indefinite expansion in detail developed to a length too great for this purpose, and was published separately in 1867.

With 'Jason' and "The Earthly Paradise", Morris establishes his claims to greatness. "The Guinevere" column had announced with certainty the presence of a new poet, but it had said nothing at all conclusively as to the nature of his future development, nothing to prepare us for a narrative poet who should reach out to Chaucer in achievement and surpass all save his master in a form strangely neglected in English verse." (1)

His tribute to Chaucer in the closing book of "Jason" is so beautiful that I must quote it.

"Would that I
Had but some portion of that mastery
That from the rose-hung lanes of woody Kent
Through these five hundred years such songs have sent
To us, who meshed within this smoky net
Of unrejoicing labour, love them yet.

(1) Drinkwater, John, - op, cit., p. 23.

And thou, O Master! - Yes, my Master still,
What ever feet have scaled Parnassus Hill,
Since like thy measures, clear, and sweet, and strong,
Thames' stream scarce fettered bore the ~~deam~~ along
Unto the bastioned bridge, his only chain -
O, Master, pardon me if yet in vain
Thou art my Master, and I fail to bring
Before men's eyes the image of the thing
My heart is filled with: thou whose dreamy eyes
Beheld the flush to Cressid's cheeks arise,
When Troilus rode up the praising street,
As clearly as they saw thy townsmen meet
Those who in vineyards of Poitou withstood
The glittering horror of the steel-topped wood."

"The writers of the Gothic school and their followers believed that they could revive the medieval spirit by a simple rehandling of its relics - A ruined castle or a suit of rusted armour had for them the force of an incantation - There could be no fertility in any such attempt, and when an artist should arrive, capable not only of seeing that they had roots which could not be transplanted, of understanding that they were the expression of something which had been lost, his demand could clearly be nothing less in the end than a complete re-statement of the relation

of art to life." (1)

In the "Life and Death of Jason" Morris restored romance to its old meaning. His medievalism was in no sense imitative. He could let his perfect instinct for appropriate ornament have free play in his old stories.- In Book VI where the heroes come to AEd he medievalized classic fable. The pictorial ornament, the minute Pre-Raphaelite finish is marked, the forerunner of his later work in Tapestries.

(2) "The pillars, made the mighty roof to hold,
The one was silver; and the next was gold,
All down the hall; the roof, of some strange wood
Brought oversea, was dyed as red as blood,
Set thick with silver flowers and delight
Of intertwining figures wrought aright.

With richest webs the marble walls were hung,
Picturing sweet stories by the poets sung
From ancient days, so that no wall seemed there,
But rather forests black and meadows fair
And streets of well built towns, with tumbling seas
About their marble wharves and palaces;

(1) Lubbock, Percy, - "Quarterly Review", Vol. 215, 1911.

(2) Line 471. "Life and Death of Jason",

The floor, moreover, of the place was laid
With coloured stones, wrought like flowery mead;
And ready to the hand of every need,
Midmost the hall, two fair streamstrickled down,
Oe'r wondrous gem-like pebbles, green and brown,
Betwixt smooth banks of marble, and therein
Bright-colored fish shone through the water thin.

And 'Twixt the pillars, at a gentle pace,
Passed lovely damsels, raising voices sweet
And shrill unto the music, while their feet
From thin dusk raiment now and then would gleam
Upon the polished edges of the stream."

And the beauty and imagery of "The Sea Nymph's Song to Hylas",
the lyric beauty of a Pre-Raphaelite song -

"I know a little garden close
Set thick with lily and red rose,
Where I would wander if I might
From dewy dawn to dewy night,
And have one with me wandering.
And though within it no birds sing,
And though no pillared house is there,
And though the apple boughs are bare
Of fruit and blossom, would to God,
Her feet upon the green grass trod,
And I beheld them as before.

There comes a mummur from the shore,
And in the place two fair streams are,
Drawn from the purple hills afar,
Drawn down unto the restless sea;
The hills whose flowers ne'er fed the bee."

"Jason" was followed in 1868-70 by the volumes of "The Earthly Paradise"

"Of Heaven and Hell I have no power to sing",
and the publication confirmed and increased the reputation of Morris.

In "The Earthly Paradise" we find a collection of tales in verse - linked together by a narrative prologue -

"Certain gentlemen and mariners of Norway, having considered all that they had heard of "The Earthly Paradise", set sail to find it, and after many troubles and the lapse of years, came old men to some western land, of which they had never before heard: there they died, when they had dwelt there certain years, much honoured of the strange people."

The following outline sets forth the plan and sources of the poem more clearly -

"The earliest poems written were from the mythology and heroic legends of Greece: and to these were gradually added others from Eastern Western and Northern sources. To create a possible or plausible common setting

for both groups, he fell back on his favorite fancy of a continued thread of living Greek tradition coming down almost to the end of the Middle Ages among Greek speaking people, and overlapping the full development of romanticism in Western Europe. The Greek epic it is true, ends in the fifth century; but Greek poetry went on being written certainly till the eleventh; and the collection of minor poetry known as the Anthology owes its final form to a Byzantine scholar who was ambassador to Venice at the time of Edward III's accession to the crown of England, and was probably still alive when Chaucer was born. Byzantine Greeks of the fourteenth century inherited a continuous literary tradition regarding the incidents and characters of the ancient Greek epic, which can be traced upwards to compilers of the second and third centuries, and again through these to mythographers who may have been the contemporaries of Herodotus:..... given a sufficient reason for the inheritors of this tradition being joined, in their forgotten island, by a group of mixed Western blood, Germanic, Norse, and Celtic, bearing with them the mass of stories current in their own time throughout Western Europe; and a setting is provided in which may rationally be included any story in the world. Make this reason a combination of the Norse explanations of the Atlantic and the earliest discoveries in America with the flight out of a land stricken with the Black Death, and there results the whole idea and structure of "The Earthly Paradise".....

It is, for instance, one of the commonest criticisms made on the Greek stories in "The Earthly Paradise" that the atmosphere and treatment are not Greek but medieval;.....This is precisely true, and precisely what Morris meant. Ancient Greek poetry he admired for its own qualities.....but its way was not his way: and still less his way was the sort of modernization, which other poets of this age have applied to the Greek legends. To Morris the medieval method - was beyond all question or comparison the best.

Nor was this the only advantage gained by placing the scene of the poems in the age of Chaucer. Any earlier time would have cut him off from some of the great tales of the world; from that, for instance, of "The Hill of Venus", which is of late medieval origin.

Oriental sources were but little drawn upon, The Persian heroic cycle, which Morris placed next in interest after the epic of Greece and Scandinavia, is left wholly untouched and a simple story, that of "The Man who never Laughed Again", was taken with much hesitation from the Arabic. The story of "Ogier the Dane" is the only one in the whole work which is derived from Celtic sources." (1)

For the Greek stories little use was made by Morris of recondite authors. The only one of the twelve tales which is not generally familiar is "The Story of Rhodope".

(1) Mackail, J.W., - op.cit., - p. 211.

"It is founded on a romantic story related by Strabo and Aelian."

For the non-classical stories the originals are at once more various as the following list shows -

- (1) "The Land East of the Sun and West of the Moon" is founded on, Thorpe's "Yule Tide Stories", "French Romance" and "Arabian Nights".
- (2) "The Lady of the Lands" and
- (3) "The Watching of the Falcon" are founded on Mandeville's "Voiage and Travell",
- (4) "The Proud King" is founded on "Gesta Romanorum",
- (5) "The Man born to be King" is founded on "Gesta Romanorum" and "French Romance",
- (6) "The Writing on the Image" and
- (7) "The Ring given to Venus" are founded on "De Gestis Regum Anglorum" by William of Malmesbury.
- (8) "Ogier the Dane" is founded on 14th century "French Romance" - "Ogier le Danois".
- (9) "The Hill of Venus", is founded on legend in "Tieck's" "Romance",
- (10) "The Man who never laughed again", from Lane's "Arabian Nights"
- (11) "The Fostering of Aslang", from Thorpe's "Northern Mythology"
- (12) "The Lovers of Gudrun", - "original Icelandic of the Lax daela Saga.

"The wanderers of the poet's invention, embarked in quest of adventure, are driven out of their course by a tempest, and at last find a haven in -

" A nameless city in a distant sea,

White as the changing walls of faerie!

Here in this outpost of civilization that has vanished from

Europe, they are warmly welcomed by the elders of the city, and bidden to remain as guests. After a year has gone by and spring has come again-

" Where new-born March made fresh the hopeful air", the wanderers are assembled one day with the elders of the city, and the chief priest thus addresses them :

" Dear Guests, the year begins today,

And fair are we, before it pass away

To hear some tales of that now altered world,

Wherefrom our fathers in old time were hurled

By the hard hands of fate and destiny.

Nor would ye hear perchance unwillingly

How we have dwelt with stories of the land

Wherein the tombs of our forefathers stand ;

Wherefore henceforth two solemn feasts shall be

In every month, at which some history

Shall crown our joyance; and this day, indeed ,

I have a story ready for our need ,

If ye may hear it, though perchance it is

" That many things therein are writ amiss,
This part forgotten, that part grown too great ,
For these things too, are in the hands of fate."

Thus the story telling begins and each month of the ensuing year the wanderers exchange stories with their hosts, the latter recounting classical legends, the former responding with medieval stories. When the year is ended and the stories told, both guests and hosts are left to their old ages and approaching death. The work ends as "Jason" did with a tribute to the memory of Chaucer.

" O, Master, if thy heart could love as yet,
Spite of things left undone, and wrongly done,
Some place in loving hearts then should we get,
For thou, sweet-souled, did'st never stand alone
But knew'st the joy and woe of many an one
By lovers dead, who live through thee, we pray ,
Help thou us singers of an empty day."

" Of the wit, the shrewdness, the practical good sense , the dramatic faculty and the insight into the recesses of individual character displayed by Chaucer, there is very little to be found in Morris; but we find instead the conception of men as types rather than individuals; the fresh and simple outlook upon nature , the very breath and finer spirit of all romance..... the objectivity, the simplicity, and the grace of an art hardly tinged with self-consciousness and innocent of any concealed ulterior motive. (1)

Ruskin has said - "the very faithfulness of the Pre-
(1) Payne.W.M., op. cit., 326-327

Raphaelites arises from the redundancy of their imaginative power." (1)

Unfailing invention never wavers in this colossal poem "and the greater adventures of the tale are embroidered, illuminated, like the background of a tapestry, or the pages of a missal,.....There is not an inch of the surface of the story which is not filled with ornament as a summer meadow is with flowers, and none of it apart from the tale."

In the "Prologue" the meeting with the Royal ship off the coast of France is a characteristic passage voicing his love of heraldry -

"As heading all the crowded van, I saw,

Huge, swelling out without a crease or flow,

A sail where, on the quartered blue and red,

In silk and gold right well appareled,

The lilies gleamed, the thin guant leopard glared."

Everything is seen as in the full sunlight accompanied by an equal lucidity in its description.

How accurately this carries out Ruskin's plea for Naturalism -

"The more I think of it, he says, I find this conclusion impressed upon me,- that the greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can talk for

(1) Ruskin, John,- "Addenda to Lecture IV on Pre-Raphaelitism",

one who can see. To see clearly is poetry, prophesy and religion,- all in one." (1)

"I know no other poetry so rich, so accurate, in portraiture of flowers and trees, of sweet meadows, of the waves of the sea, of the flowing of rivers, of the play and work of the weather, of the village houses, of the towers and wall of cities, of dress of men and women, of armour, and furniture, of tapestries and architecture, of a hundred things we ought to see, but do not." (2)

According to John Drinkwater: "No poet has given more beautiful expression to the sensuous delight of the eye than Morris.

Nature is described by him exactly as he saw her. No philosophy of her appears in Morris. He was content to see things as they were. The lovely interludes in "The Earthly Paradise" and the poems in the months themselves are descriptions of natural scenery mixed with varied phases of love. "The sky is full of flying birds, so are the woods and moors. The kine feed in the pastures, the bees sing from flower to flower, the dragon flies dart by, the sheep wander to their folds in the evening. The blue-clad horseman rides from vale to vale,.....the reapers, the shepherd, the ploughman, the girls in the orchard, the labourers in the farm-

(1) Ruskin, John, - "Modern Painters," - III - 278.

(2) Brooke, Stopford, - "Four Victorian Poets", -. 261.

yard, the vintagers ruddy with the juice of the vine," a host of creatures at work and at play fill the landscape." (1)

"Then the moon sank, the stars grew pale,
And the first dawn-'gan show the veil
The night had drawn from tree to tree,
A light wind rose, and suddenly
A thrush drew head from under wing,
And through the cold dawn 'gan to sing
And one by one about him woke
The minstrels of the feathered folk. (2)

One interlude is,

"For hot July was drawing to an end,
And August came the fainting year to mend
With fruit and grain so 'neath the trellise
Nigh blossomless, did they lie well at ease,
And watched the poppies burn across the grass,
And o'er the bindweed's bells the brown bee pass
Still murmuring of his gains; windless and bright
The morn had been, to help their dear delight,
But heavy clouds, ere noon grew round the sun,
And, half way to the zenith, wild and dun

(1) Brooke, Stopford, - op.cit., 264.

(2) "The Land East of the Sun and West of the Moon", p. 45.

The sky grew, and the thunder growled afar,
But, ere the sleety clouds began their war,
A change there came, and, as by some great hand,
The clouds that hung in threatening o'er the land
Were drawn away; then a light wind arose
That shook the light stems of that flowery close,
And made men sigh for pleasure;"

In "Ogier the Dane", in the favorite two-part song we find the strain which recurs in all Morris' poetry with the insistence of a burden.

"In the white flower'd hawthorne brake,
Love be merry for my sake:
Twine the blossoms in my hair,
Kiss me where I am most fair -
Kiss me love! for who knoweth
What thing cometh after death?"

Meanwhile his restless activity was striking into fresh channels -

"The beginning of Morris's Icelandic studies can be definitely fixed in this year (1869). It coincides with what might be called the final extinction of Rossetti's influence over him as an artist".....Reading the sagas Morris lost that youthful sense of the sharp division between

the heart's desire and the routine of life which makes all purely romantic art and poetry. He began to feel that life itself might be like a saga to him, momentous even when it was sad: and he was drawn into it as the heroes of the sagas were drawn into battle." (1)

At the end of his poem "Iceland First Seen" he rises into one of his moods of religious exaltation;

"Ah! when thy Balder comes back
And bears from the heart of the sun
Peace and the healing of pain,
And the wisdom that waiteth no more;
And the lilies are laid on thy brow
'Mid the crown of the deeds thou hast done,
And the roses spring up by thy feet
That the rocks of the wilderness
Ah! when thy Balder comes back
And we gather the gains he hath won,
Shall we not linger a little
To talk of thy sweetness of old,
Yea, turn back awhile to thy travail
Whence the Gods stood aloof to behold?"

Morris translated the Volsunga Saga with Mag-

(1) Brock, A. Clutton, "William Morris" - p. 123

nusson in 1870; in the preface to their translation they speak of the "nature and beauty" with which the sagas is filled:

"We cannot doubt that the reader will be intensely touched by finding, amidst all its wildness and remoteness, such startling realism, such subtlety, such close sympathy with all the passions that may move himself today".

Of all the enthusiasms which successively took possession of him during his long and busy life this enthusiasm for the literature of the old Norsemen was probably the greater, as well as the most significant as a shaping influence upon his ideals. Two visits to Iceland were made -

"Every stone was quick with a tradition that meant for him the very breath of splendid and heroic life. His feeling for the earth was at all times, as we have seen one of an almost indefinable tenderness and yearning, but once he had seen Iceland, it was the earth that nourished Sigurd and Brynhild and Gunnar and Gudrun that was thenceforth most deeply rooted in his love.".....(1)

The story of Sigurd, The Volsung, and the "Fall of the Niblungs" was published in 1876. It is not only the supreme achievement of a great poet but one of the very great poems of the modern world.

"Sigurd the Volsung" is probably the most

(1) Drinkwater, John, op.cit., - p. 134.

important contribution of Norse literature to English poetry. (1)
The first lines of the poem are enough to satisfy any intelligence that knows what epic poetry is that here we are to be in the presence of fine issues finely wrought.

"There was a dwelling of Kings ere the world was waxen old;
Dukes were the door-wards there, and the roofs were thatched
with gold,
Earls were the wrights that wrought it, and silver nailed
its floors:
Earls' wives were the weaving-women, queen's daughters
strewed its flowers.
And the masters of its song-craft were the mightiest men
that cast
The sails of the storm of battle adown the bickering blast.
There dwelt men merry-hearted, and in hope exceeding great
Met the good days and the evil as they went the way of fate.
There the gods were unforgetten, yea whiles they walked
with men,
Though e'en in that world's beginning rose a mummur now
and again
Of the midward time and the fading and the last of the
latter days,
And the entering in of the terror, and the death of the
people's praise:"

(1) Beers, H.A., - op.cit., p. 337.

"In detail Morris discovers a wealth of 'inventiveness' that appears to be inexhaustible. He never allows his beauty of expression to be isolated in such a way as to interfere with the simpleness of narration, but there are many more instances of separable splendours in Sigurd than in any other of his poems". (1) How exquisite is this description of Gudrun's beauty -

"And her face is a rose of the morning by the night-tide
framed about":

and the pictorial effect in this second book where the three
wend homewards -

"And the porch was fair and mighty, and so smooth wrought
was its gold,

That the mirrored stars of heaven therein might ye behold:
But the hall, what words shall tell it, how fair it rose
aloft,

And the marvels of its windows, and its golden hangings soft,
And the forestas of its pillars! and each like the wave's
heart shone,

And the mirrored boughs of the garden were dancing fair
thereon."

In his description in Book III in Sigurd's Ride
to the Niblungs we have the strange Icelandic landscape which

(1) Drinkwater, John, - op.cit., p. 124.

so markedly impressed him -

"And he rides a heath unpeopled, and holds the western way,
Till a long way off before him come up the mountains grey;
Grey, huge beyond all telling, and the hosts of the heaped
clouds;

But while are rents athwart them, and the hot sun pierceth
through,

And there glow the angry cloud-caves 'gainst the everlast-
ing blue,

And this changeless snow amidst it; but down from that
cloudy head

The scars of fires that have been show grim and dusky red;
And lower yet are the hollows straight down by the scanty
green,

And the lingering flecks of the cloud-host are tangled
there between,

White, pillowy, lit by the sun, unchanged by the drift
of the wind"

Another poem "Love is Enough" is in the form
of a fifteenth century morality play. The distinctly medieval
structure, with its carefully planned architectural arrangement,
is resumed in a manner which dramatic poetry had abandoned
for over three hundred years.

"Love is Enough" "bears the marks of all the

varied sources of romance from which its author had drawn in earlier work (1)" Many passages are of great beauty, as for example:-

"As my twin sister, young of years was she and slender,
Yellow blossoms of spring-tide her hand had been gathering,
But the gown-lap that held them had fallen adown
And had lain round her feet with the first of the singing;
Now her singing had ceased, though yet heaved her bosom
As with lips lightly parted and eyes of one seeking
She stood face to face with the love that she knew not,
The love that she longed for and waited unwitting".....

In 1891 Morris's last book of poems, "Poems by the Way" was published by the Kelmscott Press. This consisted of a collection of poems, lyrics, sonnets, ballads, etc., scattered over the years between 1867 and the time of publishing. "Goldilocks and Goldilocks" was the only one written for it at the time. In addition to this were included the political verses of Militant Socialism, and verses for his own tapestries and Burne-Jones' pictures.

If as Mr. Arthur Symonds, says, "a pageant is a shining disorder", then this book is truly a pageant.

"The high reverence for naked life; the insistence on labour being joyful if it was not to be abominable,

(1) Mackail, J.W., op.cit., 294.

the fierce worship of beauty and the courageous acceptance of its passing, these were the things by which Morris had his being, and they are all woven into the pages of his last book." (1)

Here, for example is a beautiful reminiscence of lines already quoted.

"She stood before him face to face
With the sunbeam thwart her hand,
As on the Gold of the Holy Place
The painted angels stand.

With many a kiss she closed his eyes
She kissed him cheek and chin:-
E'en so in the painted Paradise
Are Earth's folk welcomed in"

and the refrain of medieval balladry in-

"The shadows of the fruited close
Dapple the feast-hall floor;
There lie our dogs and dream and doze
And we return no more.
Lay spears about the Ruddy Fox!
The days of old are o'er;
Heave sword about the Running Ox!
For we return no more."

(1) Drinkwater, John, - op.cit., p. 174.

Chapter IV.

HIS PROSE.

"I have been reading again all the sketches and fragments of my father's early writing that can be come at, and once more feel the oft told admiration for the spirit in them, their youthful unabashed directness of effort, their curious charm as they stand bare and unfinished in the rather impatient, even clumsy, handwriting of that time. They are things that those who love him will linger over and cherish, witnesses of a young life reaching out for its inheritance." So his daughter introduces his last romance "The Sundering Flood" which was completed shortly before and published after his death. In the same volume are included his unfinished romances.

"The Story of the Flower", first found in a note book of the sixties, and here in the nineties made the subject of two different plots, once more sets one thinking about this imaginative writing, the first and the last: thinking about the recurrence of the early mood in later years: truly the romance writer has kept much of the magic, the adventure, the zest of youth though its crudeness has vanished." (1)

(1) Morris, May.- Introduction Vol XXI, "Collected Works of William Morris".

"As a prose writer his productions fall into three distinct classes -

- (1) his prose Romances,
- (2) his translations,
- (3) his controversial writings.

His romances belong to two widely separated periods in point of time but not in subject matter.

Comparing the early romances with his poetry of the same period - Mr. John Drinkwater says -

"They are delightful to read, they are in themselves the treasurable expression of a fine spirit, yet they have in them nothing that is not to be found in the poems, and they lack 'the rhythmic exaltation which is the light on the wings of poetry'. "Morris realized this himself and for the next thirty years created in verse." (1)

"His first contributions to literature were made through the medium of The Oxford and Cambridge Magazine, which was published during the one year of 1856. In the summer of 1855 he had begun to write prose tales instead of verse and eight of these tales appear in the magazine. In the same year he had made acquaintance with the work of the Pre-Raphaelites and read the Germ. To Burne-Jones and Morris' 'Hand and Soul' became an inspiration. They had not yet met Rossetti, but in that tale the profound personal influence which he had on all the men he touched had already

(1) Drinkwater, John, - op.cit., p. 81.

begun." (1)

His biographer Mr. Mackail in commenting on these tales says:- The prose tales.....were written very swiftly, poured out as it were, from a brain overloaded and saturated with its pent-up stores of imagination.....The stories of "The Unknown Church" and "Lindenberg Pool" have what may be called a semi-historical setting.....but in the other tales the world is one of pure romance. Medieval customs, medieval buildings, the medieval catholic religion, the general social frame work of the thirteenth or fourteenth century are assumed throughout, but it would be idle to attempt to place them in any known age or country. The atmosphere is throughout of the French romance. The weaving of prose and verse is reminiscent of the wandering minstrel and his harp -

The introduction to "The Hellow Land" foreshadows his later interests. It is from Carlyle's translation of the "Nibelungen Lied"-

"We find in ancient story wonders many told,
Of heroes in great glory, with spirit free and bold,
Of joyances and high-tides, of weeping and of woe
Of noble reckless striving, mote ye now wonders know"

Here too we find these exquisite lyrical fragments -

(1) Brook, Stopford, - op.cit., p. 234.

"Christ keep the Hallow Land
All the summer tide,
Still we cannot understand
Where the waters glide

"Only dimly seeing them
coldly slipping through
Many green-lipped cavern mouths,
When the hills are blue"

and colour and medieval naivete and the refrain in

"Queen Mary's crown was gold,
King Joseph's crown was red
But Jesus' crown was diamond
That lit up all the bed.

Mariae Virginis"

and the breath of "The Nature of the Gothic" in "Swend and
the Brethern" where he describes the little chapel -

"Albeit, one noted many semblances of flowers
even in the dim half light, and here and there the faces of
brave men, roughly cut enough, but grand, because the hand
of the carver had followed his loving heart."

again the young imagery in the Pre-Raphaelite detail -

"Then lastly came many young knights with long
bright hauberks falling over their knees as they rode, and

sur-coats half scarlet and half purple, strewn with golden stars; they bore long lances with forked pennons which were half purple, half scarlet, strewn with golden stars etc. Then they all went by winding up and up the hill roads", and pictorial effect and love of earth, in "The Story of The Unknown Church" - some place he loved no doubt.

"The Abbey where we built the church was not girt by stone walls, but by a circle of poplar trees, and whenever a wind passed over them, were it ever so little a breath, it set them all a-ripple; and when the wind was high, they bowed and swayed very low, and the wind as it lifted the leaves, and showed their silvery sides, or as again in the lulls of it, let them drop, kept on changing the trees from green to white from white to green. Moreover through the boughs and trunks of the poplars we caught glimpses of the great golden corn sea..... and among the corn grew burning scarlet poppies and blue corn flowers".

The Prose Romances

In 1888 he returned to the writing of prose tales. The first two "The House of the Wolfings" and "The Roots of the Mountains". These according to Mr. J. W. Mackail are historical in the sense that they endeavour to reproduce in exact detail the picture of an extinct society. The folk of "Midmark" live very much as Tacitus describes the ancient German as living. There is a great common hall as in "Beowulf" or in Sigurd. In "The Roots of the Mountains" the tribe of the Wolf has been

driven out by the Thors and afterwards retake their fertile valley. It is the general life of the tribe that is of importance.

The love of Nature has come back and flows like a stream through "The Roots of the Mountains". The descriptions of valley and meadow and clear waters and mountains woods and fells are as lovely or lovelier than any in "The Earthly Paradise".....The undertone of life is happiness; the undertone of happiness is fulness of life.

Both tales belong to the epic or Icelandic side of the author's imagination.

In "The House of the Wolfings" we find the hard open life of the earlier world, real in its realism of imagination.

"There he was between the plough-stilts in the acres of the kindred when the west wind was blowing over the promise of early spring.....or far away over Mirkwood water watching the prowling wolf and lynx, the stars just beginning to shine over his head etc."

His Saxonism of style is shown not only in the subject matter but in the phraseology.

"Even Tennyson much more Scott and Coleridge and their generation, had entered only very partially into the treasures of medieval literature.....Conybeare, Kemble, Thorpe and Madden were only in Tennyson's own time reviving the study of Old and Middle English..... (1)

(1) Saintsbury, G.A. "Short History of English Literature", p.779.

Mr. John Drinkwater says - "Even when the adoption of an archaic method of speech is most pronounced it is not self-conscious. A more important point is, that it was no pose: no stylist was ever more sincere in his than Morris..... except for these few whims he is the simplest writer of the time."

In "The Sundering Flood" his last Romance, we find samples of this in rich abundance - "But when June was, Master Nicholas would ride to East Cheaping,.....Wondrous also was the market wherein they did their chaffer, and the chapmen in their fine coats.....and their outland faces,.....and the carts and wains of the country folk." (1) And again "But we lived on in hope and trusted to what 'weird' had wrought for us," and - The minute detail of the Pre-Raphaelite school here also contributes to realism. "He was a tall man, yellow-haired, and goodly of both face and body, but his face much hidden with a beard untrimmed, and he was clad in rags which scarce held together, and never a shoe had he to his foot: yet he was bold and free of mien despite his poor attire. He carried some long thing under his arm wrapped up in cloth which was bound about with twine and sealed everywhere and there with yellow wax." (2)

(1) Morris, William - "The Sundering Flood", - p. 74.

(2) Morris, William, - "The Sundering Flood", p. 47.

The rest of the romances, "The Glittering Plain", "The Wood Beyond the World", "The Well at the World's End", "The Water of the Wondrous Isles" and "The Sundering Flood" belong to no time or place and are like no other tales in English Literature. According to Mr. A. Clutton Brock, -

"They have been called vague; and yet one of their chief merits is the clearness of every detail described, and his characters however simply drawn, are living men and women.. No one ever described country better than Morris or weaved descriptions more artfully into a story.....There are journeys in all these stories as in all good romances; and whatever strange adventures may happen on them, they pass through a country which we almost see with our own eyes - And when Morris brings the hero to a city, it is always a city of the Middle Ages, which he makes as wonderful and delightful to us as it is to himself." (1)

"Of loving and hating, and striving these romances are full; the passions depicted have nothing modern about them, The marked eroticism and sneaking puritance that taints so much modern fiction is quite alien to the world of Morris". (2)

And Mr. Henry James bears the same testimony in "Views and Reviews" when he says -

"Mr. Morris is indubitably a sensuous poet, to his credit be it said, his senses are constantly proffering their testimony and crying out their delight. But while they take

(1) Brock, A. Clutton, - "William Morris" - p. 183.

(2) Rickett, A. Compton, - op.cit., p. 177.

their freedom, they employ it in no degree to their own debasement! (1)

"Above all, there is in these stories, a representation of womanhood which is more perfect than any I know in literature," writes Stopford Brooke, "it might be called ideal, but I prefer to call it real,.....Naturalness -pure natural womanhood with its sensible passion nobly felt, openly acknowledged.....All of them while living close to the realities of life, are of a natural sweetness and greatness." (2)

"Sisters surely of Meredith's:

....troops of maids, brown as burnt heather bells,
And rich with life as moss roots breathe of earth
In the first plucking of them"

What Meredith suggests in a line Morris paints at full length again and again." (3)

As Walter Crane puts it -

"He loved romance and was steeped in medieval lore, but it was a real living world to him and the glimpses he gives us are those of an actual spectator. It is not archaeology, it is life, quite as vivid to him, perhaps more so than that of the present day. He loved nature, he loved beautiful detail, he loved pattern, he loved colour - "red and blue" he used to say in his full-blooded way. His patterns are decorative poems

(1) James, Henry, - "Views and Reviews", - p. 78.

(2) Brooke, Stopford, op.cit., p. 292.

(3) Rickett, A. Compton, op.cit., p. 182.

in terms of form and colour. His poems and romances are decorative patterns in forms of speech and rhyme. His dream world and his ideal world were like one of his own tapestries - A green field starred with vivid flowers upon which moved the noble and beautiful figures of his romantic imagination as distinct in type and colour as heraldic charges.....One might almost say that he had a textile imagination, his poems and romances seem to be woven in the loom of his mind, and to enfold the reader like a magic web". (1)

The third division in our classification includes his two best known romances the "Dream of John Ball" and "News from Nowhere" and they are well known because of their political purpose. In these his own definite attitude toward life in his Utopia of the Past and of the Future is most clearly shown.

"A 'Dream of John Ball' is the book into which Morris put his fullest utterances upon human life, and ... this simple story of the peasant rising in medieval England, represents the highest point he ever reached as a writer of prose, and perhaps the highest point of all his work as a writer; for never before did his pen weave such beautifully worded and balanced sentences out of his teeming brain. He became a prophet in telling the tale of a prophet, he was inspired by the fervour of John Ball, which corresponded so much with the passion of his own life. This small book is a parable of fellowship.....The "Dream of

(1) Crane, Walter, - "William Morris and His Work", p. 5.

John Ball" is the religion behind the richly coloured dream of William Morris". (1)

"Few more profoundly stirring and troubling passages of social idealism have ever been vouchsafed us in prose or poetry than the wistful retrospect - prophecy in the last chapter of this little book, where the dreamer of the nineteenth century and the Priest of God and freedom of the fourteenth, strangely brought together and each to the other a dream of the night, hold high converse concerning the long weary struggle for freedom which stretches out in phase after phase through the passing generation." (2)

"John Ball, be of good cheer; for once more thou knowest as I knew, that the Fellowship of Men shall endure, however many tribulations it may have to wear through. Look you, a while ago was the light bright about us; but it was because of the moon, and the night was deep notwithstanding, and when the moonlight waned and died, and there was but a little glimmer in the place of the bright light yet was the world glad because all things knew that the glimmer was of day and not of night. Lo you, an image of the times to betide the hope of the Fellowship of Men." (3)

The plea of John Ball for fellowship in the earlier part of the book is the keynote - "Forsooth, brethren, fellow-

(1) Jackson, Holbrook, - op.cit., p. 128.

(2) Scudder, Vida, - "Social Ideals in English Literature," p 290-1.

(3) Morris, William, "Dream of John Ball," p. 128.

ship is heaven and lack of Fellowship is hell: Fellowship is life and lack of fellowship is death."

John Ball speaks with the voice of Morris. When he was in prison he - "lay there alonging for the green fields, and the white-thorn bushes and the lark singing over the corn, and the talk of good fellows round the ale-house bench, and the babble of little children, and the team on the road and the beasts afield and all the life of the earth." (1)

What society was to be, he painted in "News from Nowhere". This was produced a year after the American Utopia, "Looking Backward", the work of Edward Bellamy. An analysis of this book is outside the field of this study apart from its significance in the development of the creed of William Morris.

"No reward of labour ? said Hammond..... the reward of labour is life. Is that not enough ?" "Plenty of reward", said he, 'the reward of creation'..... His comparison of the nineteenth century of reality with the twenty-second century of ideality is clearly put:

"In times past, indeed, men were told to love their kind, to believe in the religion of humanity and so forth. But look you, just in the degree that a man had elevation of mind and refinement enough to be able to value this idea was he repelled by the obvious aspect of the individual composing

(1) Morris, William - op cit. p. 41.

the mass which he was to worship; and he could only evade that repulsion by making a conventional abstraction that had little actual or historical relation to the race, which to his eyes was divided into blind tyrants on the one hand and apathetic degraded slaves on the other. But now, where is the difficulty in accepting the relation of humanity, when the men and women who go to make up humanity are free happy and energetic at least, and most commonly beautiful of body also, and surrounded by beautiful things of their own fashioning, and a nature bettered and not coarsened by contact with mankind? (1)

"The picture that he shows us is of healthy, aspiring, joyous men and women, full of sweet humour and clean passion, who far from having lost all incentive to endeavour, have found a new and tremendous cause for endeavour in every hour of the day. For their work and worship have become one and of the union has come life!" (2)

The picture of the well-loved home at "Kelmscott", his Earthly Paradise and the loving detail of the description which embodies his love of earth is found in this book -

"We crossed the road, and again almost without my will my hand raised the latch of a door in the wall, and we stood presently on a stone path which led up to the old house.... the garden between the wall and the house was redolent of the June flowers, and the roses were rolling over one another with

(1) Morris, William, - "News from Nowhere", - p. 155.

(2) Drinkwater, John, - op. cit., p. 166.

with that delicious super-abundance of small well-tended gardens which at first sight takes away all thought from the beholder save that of their beauty. The black birds were singing their loudest, the doves were cooing on the roof-ridge, the rooks in the high elm trees beyond were garrulous among the young leaves, and the swifts wheeled whining about the gables - and the house itself was a fit guardian for all the beauty of this heart of summer.....She led me close up to the house, and laid her shapely sun-browned hand and arm on the lichened wall as if to embrace it and cried out, O! me! O! me! How I love the earth, and the seasons, and the weather and all things that deal with it, and all that grows out of it, - as this has done." (1)

Morris expressed his ideas very clearly in three books of lectures and essays, "Hopes and Fears for Art", "Architecture, Industry and Wealth", and "Signs of Change".

Hugh Walker says - "they contain the clearest and most specific statement anywhere to be found of the principles underlying Morris's work. It is evident that these principles had only been gradually brought out into clear consciousness by himself, and it would be a mistake to suppose that in his earlier days he deliberately set to work under their guidance; but nevertheless they were implied in his life and writings from the beginning." (2)

(1) Morris, William, - "News from Nowhere," p.

(2) Walker, Hugh, - "Literature of the Victorian Era," p. 541.

"Hopes and Fears for Art" is so filled with examples of his creed that it is almost autobiographical:-

In his lecture on 'Architecture in Civilization' he says: "noble as that art is by itself, and though it is especially the art of civilization, it neither ever has existed nor never can exist alive and progressive by itself, but must cherish and be cherished by all the crafts whereby man make the things which they intend shall be beautiful. It is this union of the arts, mutually helpful and harmoniously subordinated one to another, which I have learned to think of as Architecture.....It is indeed in this belief.....that I venture to face you and to entreat you to strive to enter into the real meaning of the arts, which are surely the expression of reverence for nature, and the crown of nature, the life of man upon earth." (1)

"I am not thinking only of my own pleasures, when I praise the lives of these men, whose names are long forgotten, but whose works we still wonder at. In their own way they meant to tell us how the flowers grew in the garden of Damascus, or how the hunt was up on the plains of Kirman, or how the tulips shone among the grass in the Mid-Persian valley, and how their souls delighted in it all, and what joy they had in life." (2)

"So the matter stands: from the first dawn of history till quite modern times, art, which nature meant to solace all

(1) Morris, William, - "Hopes and Fears for Art", p. 169-178

(2) Morris, William, - "Hopes and Fears for Art", p. 159

fulfilled its purpose; all men shared it; that was what made life romantic, as people call it, in these days." (1)

"I do not want art for a few, any more than education for a few or freedom for a few" and

"This is at the root of the whole matter, everything made by man's hands has a form, which must be either beautiful or ugly, beautiful if it is in accord with Nature and helps her; ugly if it is discontent with Nature and thwarts her, it cannot be indifferent.....To give people pleasure in the things they must perforce use, that is the one great office of decoration; to give people pleasure in the things they must perforce make, that is the other use of it." (2)

"The only real help for the decorative arts must come from those who work in them; nor must they be led, they must lead." (3)

"An art which is to be made by the people and for the people, as a happiness to the maker and the user." (4)

Morris, William, - "Hopes and Fears for Art,"

(1) p. 179. (2) p. 4. (3) p. 17 (4) p. 66.

Chapter V.

HIS CRAFTSMANSHIP.

"The vitality and exuberance of imagination that are forced into definite intellectual channels with some, like Dante, and are spread over varying phases of imaginative activity with others, like Goethe, went in Morris' entirely in the direction of shaping concrete things." (1)

In Emerson's phrase, "a man can only obey his own polarity." His life must gravitate necessarily towards its centre. Vision to him meant translation into something tangible. He grappled with a decadent and somnolent craft and shook fresh life into it. His motto "If I can", is a true revelation of his response to stimulus. Much that we accept unquestionably to-day as our heritage received its first challenge from William Morris.

Mr. L. March Phillips in his article on "Pre-Raphaelitism and the Present", says "Pre-Raphaelite Craftsmanship passed under the guidance of the man of all others capable of appreciating its possibilities. His ardent natural sympathy with human effort and human aspiration made him in a sense the truest Pre-Raphaelite of them all, most closely in touch

(1) Rickett, A. Compton, - "William Morris", - p. 201.

with the "living power" which the movement set out to revive. Morris alone divining more truly what the medieval spirit consisted in, turned to help English craftsmen and craftsmanship to regain what they had lost." (1)

The furnishing of the rooms in Red Lion Square marks the point of departure. In 1861 was formed the firm of Morris and Company, which revolutionized English household decoration.

On coming of age William Morris found himself in possession of an income of £900. This comparative affluence made it possible for him to materialize many of his dreams.

His marriage took place in 1859 and in 1860 the Morriszes entered into possession of "Red House", the new home built by Philip Webb. The decorations were the work of Morris and his friends and most of the furniture was designed by Webb and specially made under his instructions.

"The building of the "Red House" was momentous for the problems of decoration and furnishing it raised, coupled with Morris's deepening interest in craftsmanship, ultimately resulted in the foundation of the firm of Morris & Co." (2)

The original members of the firm were William Morris, Burne-Jones and Faulkner, the last of the Oxford Brotherhood and Madox Browne the painter - to whom in a large

(1) Phillips, L. March, - "Contemporary Review," Vol. 89, May 1906.

(2) Jackson, Holbrook, - "William Morris", - p. 30.

measure the idea of the firm was due, but perhaps even more so to Rossetti, whose keen business instincts were of a high quality. The remaining members were P. P. Marshall a surveyor and sanitary engineer, and Philip Webb.

The circular issued by the firm sets forth their idea as. The need of cooperation in all decorative work and continual supervision of the artist is stressed.

"These artists having for many years been deeply attached to the Study of the Decorative Arts of all times and countries, have felt more than most people the want of some one place, where they could either obtain, or get produced work of a genuine and beautiful character. They have, therefore, now established themselves as a firm, for the production, by themselves and under their supervision, of -

- I Mural Decoration, either in Pictures or in Pattern Work, or merely in the arrangement of colours, as applied to dwelling houses, churches or public buildings.
- II Carving generally, as applied to Architecture.
- III Stained Glass, especially with reference to its harmony with Mural Decoration.
- IV Metal Work in all its branches, including Jewelry.
- V Furniture, either depending for its beauty on its own design, on the application of material hitherto overlooked, or on its conjunction with Figure and Pattern painting. Under

this head is included Embroidery of all kinds, Stamped Leather, and ornamental work in other such materials besides every article necessary for domestic use.

"It is only requisite to state further that work of all the above classes will be estimated for, and executed in a business-like manner, and it is believed that good decoration, involving rather the luxury of taste than the luxury of costliness, will be found to be much less expensive than is generally supposed." (1)

As in the days of the Union Hall project everyone was swept into service - What a hive of industry! The wives and sisters painted tiles and pottery, embroidered silk and altar cloths. A coarse serge in quiet dull colors served as a ground for the brightly colored embroideries, and Morris himself worked at it all with the intensity of his nature. "Top has taken to worsted work", was Rossetti's sarcastic comment. The lion's share of the work was his. As Stopford Brooke says -

"Intensity, with a clear knowledge and aim; joy in creation - these are qualities which appear in all the art-work of Morris from a lyric to an initial letter. In his youth they are unformed, but they grew into finer shaping

(1) Mackail, J.W., "William Morris", p. 156.

every day. There was no retrogression and no exhaustion. The roots of his genius were full of sap." (1)

The avowed aim of Morris as a craftsman was to apply and amplify the principles of art laid down by Ruskin in the chapter of *The Stones of Venice* called "The Nature of the Gothic". The fourth volume to be turned out by the Kelmscott Press was a re-print of this chapter." In the preface to this re-print, dated 15th February 1892, he states briefly and clearly the effect which Ruskin's teaching had had on himself,....."To my mind,...this chapter is one of the most important things written by the author, and in future days will be considered as one of the very few necessary and inevitable utterances of the century. To some of us when we first read it - in those dawn-golden days at Oxford - "now many years ago, it seemed to point out a new road on which the world should travel." (2)

This is in retrospect, but all during the busy years when his multifarious activities claimed him he found time for the praise of his friend John Ruskin and strove in varied ways to put his theories into practice. How closely this is revealed by comparing the inspiration with the resulting activity in the following -

(1) Brooke, Stepford, - "Four Victorian Poets", p. 225

(2) Mackail, J.W., - "Life of William Morris", p. 289.

"Now it is only by labor that thought can be made healthy, and only by thought that labor can be made healthy and the two cannot be separated with impunity.....All professions should be liberal, and there should be less pride felt in peculiarity of employment, and more in excellence of achievement; and yet more, in each several professions, no master should be too proud to do its hardest work. The painter should grind his own colours, the master-manufacturer be himself a more skilful operator than any man in his mills and the distinction between one man and another be only in experience and skill. " (1)

"Morris's own work in the early sixties had been based on two principles; the first, that nothing should be done in his workshops which he did not know how to do himself; and the second, that every form of decorative art could be subsumed under the single head of architecture. Following out these principles his pupils were now occupied, first, in learning what it was they had to deal with by actual work at the lathe, or the dye vat, or the mason's yard, and then in forming by the coordination and communication of this practical knowledge, the basis for a really popular art such as had not existed within the memory of men now living. Out of this grew The Art Workers Guild established in 1884.

His gospel of work had for its central principle that art is the expression of man's joy in his work. "The

(1) Ruskin, John,

hope of pleasure in the work itself: how strange that hope must seem to some of my readers - to most of them ! Yet I think that to all living things there is a pleasure in the exercise of their energies, and that even beasts rejoice in being lithe and swift and strong. But, a man at work, making something which he feels will exist because he is working at it and wills it, is exercising the energies of his mind and soul as well as his body. Memory and imagination help him as he works. Not only his own thoughts, but the thoughts of the men of past ages guide his hands; and, as a part of the human race, he creates. If we work thus we shall be men, and our days will be happy and eventful." (1)

In the beginning the firm looked for and received most of its customs from the churches - Herein we see one of the results of the Catholic re-action.

As Hugh Walker says,- "Nothing is plainer than that the Catholic Re-Action was to a great extent an aesthetic movement. It was one form of the manifold protest against the hardness and bareness of the eighteenth century. The intellect had been fed, but not the emotions; the understanding, but not the imagination; the head was full but the heart was empty.....But lofty cathedrals aglow with the colour of painting, "storied windows", stately processions in gorgeous vestments and with swinging censers and all the pomp and cir-

(1) Morris, William, "Signs of Change", - p. 144.

cumstance of a ceremonial religion,.....are almost the only attraction to the multitudes whose God must take a visible shape." (1)

The Catholic re-action affected more than those who went over to Rome.

"The movement towards restoring to Anglican churches and church services some part of their ancient beauty and symbolism was taking definite shape all over the country; and was beginning to be known by the name of Ritualism. Commissions for church decoration in the form of wall-painting, embroideries, or hangings, altar-cloths, stained glass windows; and floor tiles, came in more and more steadily, and the movement was just beginning to spread from ecclesiastical into secular life and become what was afterwards called Aestheticism." (2)

In 1865 after leaving Red House, Queen Square became the centre of his activities for seventeen years. The whole of the production, and, with the exception of glass and furniture the design also was in Morris's sole hands. Burne-Jones continued to supply designs for stained glass and Philip Webb for furniture.

Chints, wall papers and carpets became the successful developments of later years:

In particular he revived the mediæval arts of glass-

(1) Walker, Hugh, - "The Literature of the Victorian Era," P. 114.

(2) Mackail, J.W., "William Morris" - p. 167

staining illumination or miniature painting, and tapestry weaving on the high-warp loom. He taught himself to dye and weave. "He made himself master of all that had been previously done with regard to the matter in hand, whether well or ill. He bought every book likely to help him, ransacking with a kind of fury every source of information. Then having thrown aside all that was merely mechanical or ill-wrought in the practice of the past, he practised the craft with his own hands and having learnt it, taught it to others. He rejoiced in the mistakes and failures which pointed out a better way of doing the thing; experimented on all the modes his predecessors had used; and then, disdaining and hating imitation, set his own genius to work, invented his own ways and patterns and methods, made afresh all the means for his work - as, for example, the paper and ink for his printing - and threw every power he possessed into the joyous work of creation. In this aim at perfection, in this creativeness, Morris more than any man of whom I know, attained joy." (1)

His activities in every art gave testimony to his intense love and deep understanding of medieval architecture and craftsmanship. To Morris the craft-guilds appealed because they represented a condition of labor which was both fair to the workman and honest to the consumer, and also be-

(1) Brooke, Stepford, - "Four Victorian Poets," p. 224.

cause down to their supremacy in the beginning of the fourteenth century they were quite democratic in constitution. The apprentice became the master-craftsman in the ordinary course of events.

Absence of division of labour, direct contact of craftsman and consumer, and the local nature of craftsmanship, together with the insistence laid by the guilds upon soundness of material and deftness of skill marked the products of the work produced under the guilds of the Middle Ages.

According to Mr. A. Clutton-Brock, before he had his own dye-house, discouragement was often his over the failure of those employed to carry out his designs in the dyes of the day. With his characteristic forthrightness he set about remedying this. He had to learn the secrets of vegetable dyeing mainly from old books, for there were few living men who knew anything about it. He studied French works of the sixteenth and seventeenth centuries. He had the power of understanding what he read in books so well that he could put it in practice at once. "So well had he prepared himself, says Mr. Wardle, one of the firm in later days, that I do not think a single dyeing went wrong".

By his love of the beautiful tapestries of the Middle Ages he was drawn into the revival of tapestry. Tapestry is of two kinds, high warp and low warp. The Gobelin tapestries are examples of the high warp class. These Morris

went to see. They had degenerated into copies of paintings, and Morris wished to revive not only the right process but the right principles of design.

In 1878 he had a tapestry loom set up in his bedroom at his Hammersmith home. A diary of the time reads as follows - "up at 6 $\frac{1}{2}$, four hours of tapestry, up at 5.30, three hours tapestry." All through the summer the entries go on.

"I am writing in a whirlwind of dyeing and weaving - he writes in 1879 and rather excited by a piece just out of the loom which looks beautiful like a flower garden." (1)

In 1881 another move was necessary, this time to Merton where he took over a plant in conjunction with William de Morgan who was interested in the production of pottery and lustres. Here he passed in his new found knowledge to his assistant and here there were produced the finest tapestries of modern times, such as the "Adoration of the Magi", from designs by Burne-Jones. This is now in the chapel of Exeter College. "It will be a blaze of colour and look like a carol", Edward Burne-Jones wrote. (2)

It may give some idea of the prodigious mass of his work as a designer to add that the sum total of his designs for paper-hangings, chintzes, woven stuffs, silk damasks, stamped velvets, carpets, and tapestries which were

(1) Mackail, J. W., "William Morris", p.386.

(2) Burne-Jones, Lady, "Life of Edward Burne-Jones", p.

actually carried out, amounts to a little short of six hundred, besides countless designs for embroidery. (1)

His love for the painted books in the Bodleian Library led to his work in Book illumination, and once again it was in the Middle Ages that he found inspiration. Much that was splendid was produced by him.....the most splendid specimen being probably FitzGerald's "Omar" given to Lady Burne-Jones. It contains twenty-three pages and took a year and a half of his life.

Morris's last essay in craftsmanship was his experiment in the art of printing.

"I began printing books, he wrote, 'with the hope of producing some which would have a definite claim to beauty, which at the same time they should be easy to read, and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters'!"

"A note by William Morris on his "Aims in founding the Kelmscott Press".

His love of "painted books" was a force which grew by what it fed on. As "he would willingly at any time have exchanged the National Gallery and all its contents for the cases of painted books in the British Museum." During the last year of his life he acquired many rare additions for his collection. September, his last month upon earth, Mr. R. H. Benson took to him, one after another, several of the priceless

(1) Mackail, J. W., "Life of William Morris", p. 61.

thirteenth century Manuscripts from the Dorchester House Library." (1)

"All his life he had loved a beautiful book," says Mr. Holbrook Jackson. "He had collected manuscripts and incunabula; he had tried his hand, with distinction as usual, at writing and illuminating the former and now aimed at reviving the latter, for Morris as a maker of books at the Kelmscott Press did no more than re-create the conditions under which the incunabulae were produced and the Kelmscott books remain examples, not so much of books born out of their due time as born again and born different.....The inaccessible splendour of the fine printing which Morris inaugurated became the aspiration of all typographers,...and it laid the foundation of that general movement which had made good printing today accessible to any one who wants it." (2)

The Kelmscott Press really opened in the new year of 1891, from then until the end it engrossed him, although his activities in other mediums of self expression continued.

His tribute to one master John Ruskin, we have already noted. The printing of the celebrated chapter "On the Nature of the Gothic" in February 1892.

The culmination of beauty effort and desire materialized in the tribute to Geoffrey Chaucer.

(1) Mackail, J. W., "Life of William Morris", p. 288.

(2) Jackson, Holbrook, - "William Morris", p. 86-7

"The Kelmscott Chaucer was five years in project, and a year and nine months in the printing. On the 2nd of June, 1896, the first two copies were in the hands of Morris and Burne-Jones, the lads of the 50's who so eagerly examined the painted books in the Bodliian. Besides Burne-Jones' eighty seven pictures, it contains a full page wood cut title, fourteen large borders, eighteen frames for the pictures and twenty-six large initial words. All of these, besides the ornamented initial letters large and small were designed by Morris himself as was the white pig skin binding with the silver clasps." (1)

"Then let the others go ! and if indeed
In some old garden thou and I have wrought,
And made fresh flowers spring up from hearded seed,
And fragrance of old days and deeds have brought
Back to folk weary; all was not for nought.
No little part it was for me to play -
The idle singer of an empty day." (2)

It was his last finished work.

"The paradox of the last line of the Epilogue receives added emphasis when we mention other developments his interest as a craftsman touched or inaugurated. In March

(1) Mackail, J. W., "William Morris", - p. 342.

(2) Morris, William, Epilogue to "The Earthly Paradise".

1877, aroused by the restoration, or as it appeared to him, the desecration of the Minster of Tewkesbury - he wrote a letter of protest to the Athenaeum. The result was that within a fortnight the Society for Protection of Ancient Buildings had been constituted and Morris became secretary. The "Anti-Scrape" as it came to be called had had an immense though quiet influence in raising the standard of morality on the subject of ancient buildings throughout England." (1)

In his memorable paper on Westminster Abbey he says - illustrating the anachronism of nineteenth century restorers lacking thirteenth century feeling.

"Re-write the trilogies of Aeschylus, put a beginning to the Fight at Finsbury, finish the "Squire's Tale" for Chaucer, and if you can succeed in that, you may then restore Westminster Abbey."

He was adviser for the South Kensington Museum, lectures in Art were prominent in his activity. The Arts and Crafts Societies which sprang up all over Britain were the flowering of his attempt to reawaken the spirit of the Middle Ages - the joy of the worker in his work, art as the expression of life.

He tried to make a public demand for good work by producing it, and it was this effort of his, and the manner in which he found it constantly hampered by the social con-

(1) Mackail, J. W., "William Morris", - p. 292.

ditions of his time, which led him from art into politics. (1)
.....if the Art which is now sick is to live and not die,
it must in the future be of the people for the people and by
the people; it must understand all and be understood by all:....
it will not be an esoteric mystery shared by a little band of
superior beings; it will be no more hierarchial than the art of
past time was - but, like it will be a gift of the people to the
people, a thing which everybody can understand, and everyone
surround with love; it will be a part of every life and a hind-
rance to none." (2)

And again in his lecture on The Beauty of Life -

"What I would do tonight is to put definitely be-
fore you a cause for which to strive. That cause is the Demo-
cracy of Art, the ennobling of daily and common work, which will
some day put hope and pleasure in the place of fear and pain,
as the forces which move men to labour and keep the world a-
going.....few men can be so lucky as to die for a cause
without first of all having lived for it." (3)

(1) Brock, A. Clutton - "William Morris" - p. 117.

(2) Morris, William, - "Hopes and Fears for Art," - p. 189.

(3) Morris, William, - op. cit., p. 112.

Chapter V.I.

HIS SOCIALISM.

"No one can follow the subtle activities of conscience and thought through the Victorian Age, from the beginning, and treat socialism as a slight matter. Too many converging lines lead to it. One may almost say that every positive impulse of reconstruction, no matter from what point it started or on what path it traveled, has moved unconsciously toward this one goal. The impulse of the artist, wishing to beautify the visible world which man has made so ugly, through the united efforts of a free race alive to beauty", is but one of the avenues. (1)

Mr. A. Compton Rickett discussing gens of the social reformer distinguishes as follows. (1) The Humanitarian reformer; (2) The Intellectual reformer; (3) The Aesthetic reformer.

"The first approaches reform along the pathway of Ethics; the second through the channel of Economics the third through the portico of Art. Beauty is his golden word.....But, if less wide in his appeal than the first,

(1) Scudder, Vida.- "Social Ideals in English Letters", p. 281.

and if lacking the political sagacity of the second, the Aesthetic reformer has revealed to our age one matter of increasing urgency: the intimate connection between Art and Life, between Beauty and Virtue, between Joy and Vitality. In William Morris we shall find as good a modern example of the third type as it were possible to have." (1)

"Socialism though appearing on the face of it the most modern of doctrines, is in a sense re-actionary like catholicism, or knight errantry, or Gothic architecture. That is, those who protest against the individualism of the existing social order are apt to contrast it unfavourably with the principle of association found everywhere in the Middle Ages. No medieval man was free or independent; all men were members one of another. The same principle of co-operation which governed their relations as homme and lord prevailed in medieval industry and commerce, organized into guilds of craftsmen. The manufacturer was not a capitalist but simply a master workman." (2)

In the Middle Ages every artisan was an artist; Art was a popular art of the people, and for the people.

"Not every day, you may be sure, was a day of slaughter and tumult, though the histories read almost as

(1) Rickett, A. Compton, - op. cit., p. 219.

(2) Beers, H.A., "Romantic History of the 19th Century", p. 383.

if it were so; but every day the hammer clinked on the anvil, and the chisel played about the oak beam and never without some beauty and invention being born of it and consequently some human happiness.....

That thing which I understand by real art is the expression by man of his pleasure in labour; I do not believe he can be happy in his labour without expressing that happiness, and especially is this so when he is at work at anything in which he specially excels. On the other hand "if a man has work to do which he despises, which does not satisfy his natural and rightful desire for pleasure, the greater part of his life must pass unhappily, and without self-respect..... If I could only persuade you of this, that the chief duty of the civilized world today is to set about making labour happy for all!.....(1)

In his early days Morris imagined that he had but to make beautiful things and they would be welcomed. Up to a point he found this was so. Beyond that point he encountered apathy. He realized that sordid lives and ugly environment kill the sense of beauty and the only way; and the only way to make men feel as he did was to change their lives and modify their environment. (2)

Among the great prose authors under whose influence

(1) Morris, William, "Hope and Fears for Art", - p. 60.

(2) Rickett, A. Compton - op cit, p. 215.

he had fallen at Oxford, Carlyle and Ruskin were the two who continued to hold him most strongly. Mr. Mackail says -

"The famous chapter 'Of the Nature of the Gothic', long afterwards lovingly reprinted by Morris as one of the earliest productions of the Kelmscott Press, was a new gospel and a fixed creed.....and Carlyle's 'Past and Present' stood alongside of 'Modern Painters' as inspired and absolute truth." (1)

Considering the influence of Carlyle Mr. A. M. D. Hughes in his preface to "Past and Present" says - "Yet it is not too much to say of 'Past and Present' that a new spirit went out of it into English life.....It was more especially to the young and noble of the ruling classes that the book appealed. John Ruskin as a missioner of reform, lighted his lamp at this flame, and many another worker and thinker in that large movement which has scouted from our midst the doctrine of the forties and is bringing back the faith of the greater times, - 'that we are members one of another' and 'none of us liveth to himself, that riches are a trust and power a ministry and the State for all its children a family and a school."

His imperious mandate was obeyed by William Morris.

"Why do we pray to Heaven, without setting our own

(1) Mackail, J. W., op. cit., p. 40.

shoulder to the wheel ? The Present if it will have the Future accomplish shall itself commence. Thou who prophesiast, who believest, begin thou to fulfil. Here or nowhere, now equally as at any time.....Put forth thy hand in God's name, know that 'impossible', where Truth and Mercy and the everlasting Voice of Nature order, has no place in the brave man's dictionary." (1)

The evolution of Morris as a Socialist was a gradual process.

"His innate Socialism - if the word may for once be used in its natural sense and not as an expression of any doctrine - was, and had been from his earliest beginnings, the quality which more than any other, penetrated and dominated all he did." (2)

We seem to sense it in his earliest writing - "In the Hollow Land we find.....Do you know where it is, the Hollow Land ?.....but what time have we to look for it or any good thing;.....Lives past in turmoil, in making one another unhappy;in bitterest misunderstanding of our brothers' hearts, making those sad whom God has not made sad - alas, alas, what chance for any of us to find the Hollow Land ?"

The monastic element faded away from the ideas of the Brotherhood and taking its place we find the stirrings of

(1) Carlyle, Thomas, "Past and Present", - p. 265.

(2) Mackail, J.W., op. cit., p. 348.

awakening social conscience. "Price and Faulkner brought to Oxford memories of the inhuman conditions of life in the great industrial arenas. In a letter Price writes, Things were at their worst in the forties and fifties.....At Birmingham School a considerable section of the upper boys were quite awake to the crying evils of the period; social reform was a common topic of conversation." (1)

His ideas upon politics, just as his ideas upon art, were first given a humanistic turn by Ruskin. "It was through him," he says, "that I learned to give form to my discontent, which I must say was not by any means vague." (2)

"As Ruskin turned from the criticism of works of art to the criticism of society, so William Morris turned from the making of works of art to the effort to remake society. Mr. Mackail has said of him that he devoted the whole of his extraordinary powers towards no less an object than the reconstruction of the civilized life of mankind. That is true and it has never been true of any artist before him; at least no artist had ever been turned from his art to politics because he was an artist. Morris was so turned; and for that reason he is the chief representative of that aesthetic discontent which is peculiar to our time.....Some men rebel against society because they are unhappy; but Tolstoy and Morris put away their

(1) Mackail, J. W., *op. cit.*, p. 66.

(2) Morris, William, "How I became a Socialist", p. 11.

happiness to rebel." (1)

Mr. John Drinkwater admirably refutes the arguments that Morris sought refuge in the past as refusal to face his own times and its problems - "he turned away from it not as in retreat from a thing that he feared, but in search for the life it was unable to offer.....The socialism that was to enter so largely into his later life was not the result of new feeling, but a further expression, in perfectly logical development, of the mental and spiritual outlook that was substantially unchanged from the first. The new expression, when it forced itself upon him,.....was in reality no more than an attempt to realize the world that he had created in his art, the world that contained for him the only possible life consistent with free beauty and joy. But with whatever energy he threw himself into the new work when it came, he never for a moment allowed it to shake his artistic creed.....

When active Socialism became part of his work, his sole purpose was, in his own words, to make socialists,

"Our business, I repeat, is the making of Socialists - i.e. convincing people that socialism is good for them and is possible. When we have enough people of that way of thinking, they will find out what action is necessary for putting their principles in practice."

(1) Brock, A. Clutton, "William Morris", p. 16.

"This meant for Morris to bring men to the sense of the possibility of the life of large simplicity that he had created as a poet.....throughout his many-sided activities an extraordinary unity of intention can clearly be traced. Morris at the loom or decorating a page, or riding his pony through the Icelandic fells, or proving colours in the vats, or moving among the haymakers in the Kelmscott meadows, was but one of the men with whom he peopled his stories. He wanted all men to attain this same joyous energy, and the fierce denunciation and charges of his socialistic days were no more than another expression of this desire." (1)

In his own account of how he became a socialist, speaking of modern civilization, he wrote:

"What shall I say concerning its mastery of, and its waste of mechanical power, its commonwealth so poor, its enemies of the commonwealth so rich, its stupendous organization for the misery of life ? Its contempt of simple pleasures which everyone could enjoy but for its folly ? Its eyeless vulgarity which has destroyed art, the one certain solace of labour. All this I felt then as now, but I did not know why it was so. The hope of the past ages was gone, the struggles of mankind for many ages had produced nothing but this sordid, aimless, ugly confusion; the immediate future

(1) Drinkwater, John, "William Morris" - p. 35.

seemed to me likely to intensify all the present evils by sweeping away the last survivals of the days before the dull squalor of civilization had settled down on the world. This was a bad look-out indeed, and, if I may mention myself as a personality and not as a mere type, especially so to a man of my disposition, careless of metaphysics and religion, as well as of scientific analysis, but with a deep love of the earth and the life on it, and a passion for the history of the past of mankind. Think of it! Was it all to end in a counting house on the top of a cinder heap, with Podsnaps drawing-room in the offing, and a Whig committee dealing out Champagne to the rich and Margarine to the poor in such convenient proportions as would make all men contented together, though the pleasure of the eyes was gone from the world, and the place of Homer was to be taken by Huxley? Yet, believe me, in my heart when I really forced myself to look towards the future, that is what I saw in it, and as far as I could tell scarce anyone seemed to think it worth while to struggle against such a consummation of civilization. So there I was in for a fine pessimistic end of life, if it had not somehow dawned on me, that amidst all this filth of civilization the seeds of a great change, what we others call Social Revolution, were beginning to germinate. The whole face of things was changed to me by that discovery, and all I had to do then in order to become a Socialist was to hook myself on to the

practical movements which, as before said, I have tried to do as well as I could.

To sum up then, the study of history and the love and practice of art forced me into a hatred of the civilization which if things were to stop as they are, would turn history into inconsequent nonsense and make art a collection of the curiosities of the past, which would have no serious relation to the life of the present. (1)

It was as a craftsman that he based his claim to admission into the fighting rank of a working-class movement. On his card of membership, he is described as "William Morris, Designer". The step which in a sense cut him definitely away from respectability was in no way a merely formal one. He took it with a full sense of its import. "I am truly glad" were his words, "that I have joined the only society I could find which is definitely Socialistic." (2)

His first step in public affairs was taken in 1877, when he founded the Society for the Protection of Ancient Buildings; In the same year he wrote for the Eastern Questions Association his famous manifesto. "To the working men of England", which indicates his revolt against a commercial civilization. He broke with Liberalism in 1881 and became an avowed Socialist in January 1882. In December 1884 a split

(1) Morris, William, "How I Became a Socialist", (1896)
p. 11-12

(2) Mackail, J.W., "William Morris", - p. 93

came and he formed a new league - of which he was the chief initiator, guide and financier. In 1885 he started and ran the "Commonweal", and it is in the pages of this party Magazine we first find his greatest contributions to the Socialist Cause, 'A Dream of John Ball' and 'News from Nowhere'."

"Bloody Sunday" November the 13th, 1887, and its aftermath, the funeral of the young Socialist, Alfred Linnell, were halting points for William Morris. He realized the unfitness of the working classes for any revolutionary movement. His disillusionment with the outcome of Socialistic methods up to that period was heavy on him. Palliation and Anarchy and bureaucracy he found within the League itself. A sense of futility of effort oppressed him. He withdrew from the League in 1890 still a convinced Socialist. The weary work of militant Socialism ever for him. With a small body of his own immediate circle he organized the Hammersmith Branch of the Socialist League. A manifesto in which passive resistance coupled with their aim of the re-integration of society was issued. With his Socialist propaganda we cannot deal here. Suffice it to say he entered into his duties and responsibilities as he did into his other undertakings,- In other essays, enthusiasm together with "an infinite capacity for taking pains", had always spelled success. When he tackled the world as a revolutionary he reckoned without his man-power.

"In none of his activities was Morris more out of

his due time" than in his Socialism. His whole association with the Socialist movement was a tragedy; a tragedy born of the contest between one who was by nature a Socialist and others who were but the advocates of Socialism. He was so much of a Socialist himself that he could have stepped out of the turmoil of our acquisitive age into the commonwealth of man without the slightest inconvenience. Training and transition were not necessary for him, he was born for the communal life. He had the gifts of disinterested service and joyful work without which Socialism were impossible. That is why he at first imagined his dream could be realized suddenly. Socialism was an extension of himself, a multiplication of William Morris. He did not realize his own rarity until his life was nearly over. " (1)

In the letter to the Daily Chronicle on the Miner's question, his last and most profound public utterance on the future of human society and the meaning of human life was written on the 9th. of November 1895, he says -

"I hold firmly to the opinion that all worthy schools of art must be in the future as they have been in the past, the outcome of the aspirations of the people towards the beauty and true measure of life.....This I say, is the art which I look forward to, not as a vague dream but as a practical

(1) Jackson, Holbrook, "William Morris" - p. 121.

certainty, founded on the general well being of the people. It is true the blossom of it I shall not see; therefore I may be excused if, in common with other artists, I try to express myself through the art of today which seems to us to be only a survival of the organic art of the past, in which the people shared.

Yet if we shall not see the New Art, the expression of the general pleasure of life, we are even now seeing the seed of it beginning to germinate.....The first step, therefore, towards the new truth must be a definite rise in the condition of the workers....."By us, and not for us" must be their motto.

"Men fight and lose the battle," says John Ball, "and the thing they fought for comes about in spite of their defeat, and when it comes turns out not to be what they meant, and other men have to fight for what they meant under another name."

Six years were left to him after his active Socialist days, and these were filled to overflowing with the characteristic manifold activities of the man. But his health had been given to the cause for which he fought. Month after month of exposure to all sorts of weather standing on street corners, preaching from the back of a cart amidst the conditions and the filth he loathed, undermined his constitution. His disease, a doctor said, "was simply being William Morris, and

having done more work than most ten men."

He never ceased to be a pilgrim of hope, and what he hoped for is voiced in his Socialist song "The Day is Coming".

"And what wealth then shall be left us
when none shall gather gold
To buy his friend in the market,
and pinch and pine the sold ?

Nay, what save the lovely city
and the little house on the hill,
And the wasted and the woodland beauty,
and the happy fields we till;

And the homes of ancient stories,
The tombs of the mighty dead,
And the wise men seeking out marvels,
and the poets' teeming head,

And the painters' hand of wonder;
and the marvellous fiddle-bow,
And the banded choirs of music;
all those that do and know.

For all these shall be ours and all men's
now shall any lack a share,
Of the toil and gain of living
in the days when the world grows fair."

Conclusion.

It was indeed no empty life that was ended October 3rd, 1896, when William Morris ceased from his manifold labours.

"Poet, artist, Manufacturer and socialist, author of "The Earthly Paradise":- this terse unimpassioned entry in the "Fasti Britannici" sums up, in a form of words which he would himself have accepted as substantially accurate, the life and work of a remarkable man." (1)

The personality of William Morris makes an unique figure in the history of the nineteenth century. In three widely sundered fields of human interest he has a position of foremost prominence - in Poetry, in Art and in Social Reform.

By some strange generosity of nature he was not only allowed to give great poetry to the world but also to readjust for us the significance of life in phases a little lower than the highest.....In this man a supreme creative faculty was allied to another faculty that enabled him to interpret his imaginative art to the world in terms of immediate practice.....But that manifestation of genius which covers a range wider than its own finest creation, and takes on something of universality in pervading itself not only with its own life but with the life of the world would seem to be reserved for days that work the culmination of some

(1) Mackail, J. W., "William Morris" - p. 1.

memorable epoch of imaginative activity, and in itself to be the crowning expression of such days.....

"Morris, however, whose genius was distinguished clearly by this universality, not only was not the essential figure of a great movement that had grown before and about him, but he came at a time that, far from demanding him, as its natural fulfilment, was not even waiting to receive any new impression that might be struck upon it." (1)

He restored to English poetry the art of narrative which had been almost forgotten since the fourteenth century. "In all the noble roll of our poets there has been since Chaucer no second teller of tales,....till the advent of this one." He is of the race of those who sing to the people, chanting long forgotten things in a vivid half dream. Singer and listener and the land are at one - (2)

He introduced into English the Great Northern Sagas, hitherto so little known and Sigurd the Volsung his great Northern epic is his high water mark in verse.

His prose romances attain an excellence that had not been known in England for several centuries.

Translations of the Odyssey, the Aeneids and Beowulf we also owe to him.

In "The Dream of John Ball" and "News from Nowhere".

(1) Drinkwater, John, - "William Morris" - p. 191

(2) Morris, May - in Volume 21, "Introduction".

he did more for his cause than by his four years' propoganda in streets and lecture rooms. "I declare that in the emotions these two books awaken more impulse is given to the cause of a great fellowship of men banded together to establish a righteous, just, free and happy state, than will be given by all the scientific economists of Socialism." (1)

"For the second time he made the Middle Ages popular. To him they meant, not the age of faith or of chivalry, or of bold and free adventure but of popular art - It was the democratic and not the aristocratic elements of medieval life that he praised."

Withal "Mr. Morris is a supremely healthy writer", says Henry James in his review of "The Earthly Paradise" in 1868 and later G. K. Chesterton in his own way makes the same statement. "He was the first of the aesthetes to smell medievalism as a smell of the morning and not as a mere scent of decay." (2)

Morriss's share in the Pre-Raphaelites movement was in the special field of decorative art.

In Walter Crane's lecture on "The Art of the Nineteenth Century" he says -

"And what of its last fifty years ? They have seen the rise, formation and decline of the Pre-Raphaelite School.

(1) Brooke, Stepford, "Four Victorian Poets", p. 289.

(2) Chesterton, G. K., "Literature of the Victorian Age",

That strong and earnest movement emanating from a small group of enthusiastic young painters seeking sincerity of expression with thoroughness of workmanship and profound study of nature. The names of Holman Hunt, J. E. Millais, D. G. Rossetti and Ford Madox Brown and Frederick Sandys will always be associated with this important epoch in English painting. Their works have exercised a potent influence far beyond their own immediate circle and have affected many different developments, forming the root and stem of many different branches.....To this source we may trace back the important movement concerned with the revival of design and the artistic handicrafts known as the Arts and Crafts Movement. With this the names of William Morris and Edward Burne-Jones will always be associated, and they both link hands with the original group of the Pre-Raphaelites.

"L. March Phillips in the 'Contemporary Review' says - 'There is besides painting and architecture another aspect of that movement in which Pre-Raphaelitism manifested its activity-craftsmanship. In this is passed under the guidance of the man of all others best capable of appreciating its possibilities. Morris's teaching and example have inaugurated a movement which endures. His interpretation of the Pre-Raphaelite impulse is marked as the true one by its fruitfulness and continuity. The main tenet of Morris that work is the self-expression of the workman is remembered for this is in truth

that 'living power' in art which the little band of brothers set out in 1848 in such high spirits to discover but which Morris alone found."

"William Morris was unique among eminent Victorians because he strove to practice what he preached. He was a "dreamer of dreams," as he knew, but he was also striving to "put the crooked straight". The dream was not enough. "My work, he said, is the embodiment of dreams in one form or another." (1)

Ruskin and Morris travelled to Socialism by the pathway of art. "The famous chapter 'On the Nature of the Gothic' in Modern Painters' was the foundation stone of Morris's theories and practices. How applicable to himself is Ruskin's description of the love of change - "but the work of the Gothic heart is free work still, and it can neither rest in, nor from, its labour, but must pass on, sleeplessly until its love of change shall be pacified for ever in the change that must come alike on them that wake and them that sleep."

Art for Life's sake, was his battle cry, and he went into the arena to defend his cause. But the value of Morris as a social force is in the whole effect of his work.

"We have all lost the Victorian complacency which was so like despair. We do not believe in the mechanical

(1) Mackail, J. W., "William Morris", pp 107.

action of progress or that our civilization has been freed forever from the peril and the beauty of the past; we know that it can only be preserved from peril and restored to beauty by the constant exercise of our own wills. We have both a conviction of sin and a hope of salvation, and we owe both to William Morris more than to any other single man." (1)

In this he voiced his hope for the days to come.

"Once more I heard the voice of John Ball, " now brother I say farewell; now for verily hath the day of the Earth come, and thou and I are lonely of each other again; thou has been a dream to me as I to thee, and sorry and glad have we made each other, as tales of old time and the longing of times to come shall ever make men to be. I go to life and to death, and leave thee; and scarce do I know whether to wish thee some dream of the days beyond thine to tell what shall be, as thou hast told me, for I know not if that shall help or hinder thee; but since we have been kind and very friends I will not leave thee without a wish of good will, so at least I wish thee what thou thyself wishest for thyself, and that is hopeful strife and blameless peace, which is to say in one word, life. Farewell friend." (2)

We join with Swinburne in his memorial tribute:

"No braver, no trustier, no purer,
No stronger and clearer a soul
Bore witness more splendid and surer
For mankind found perfect and whole
Since man was a warrior and dreamer
Than he who in hatred or wrong
Would fain have arisen a redeemer by word or by song."

(1) Brock, A. Clutton, "William Morris, p. 176-7.

(2) Swinburne. A.C.

WORKS OF WILLIAM MORRIS.

Collected Works

Author	Title	Publisher	Date
Edited by his daughter May Morris	Collected Works of William Morris 24 Volumes	Longmans Green Co.,	1910-14
Edited by Robert Steele	The Defence of Guinevere and other poems	Alexander Moring, Ltd. De La More Press	1904
William Morris	Prose and Poetry 1856-1870	Oxford University Press	1913

Poetry

Morris, William	Winter Weather Riding Together Hands The Chapel of Lyonesse Pray but one prayer For me	The Oxford and Cambridge Magazine	1856
"	"	The Defence of Guinevere and other poems	Bell & Daldy Kelmscott Edition 1868 1892
"	"	The Life and Death of Jason	Bell & Daldy Kelmscott Edition 1867 1895
"	"	The Earthly Paradise	Ellis & White Kelmscott Edition 1868-70 1896-7
"	"	Love is Enough (A Morality)	Ellis & White Kelmscott Edition 1872 1897
"	"	The Aeneids of Virgil - done into English Verse	Ellis & White 1875

WORKS OF WILLIAM MORRIS.

Author	Title	Publisher	Date
Morris, William	The Two Sides of the River, Hapless Love, The First Foray, of Aristomenes (A fragment)	Ellis & White	1875
"	"	"	1876
"	The Story of Sigurd The Volsung and the Fall of the Niblungs	Kelmscott Edition	1898
"	The Pilgrims of Hope and Chants for Social- ists	Reprinted from the Commonweal	1885 1886
"	The Odyssey of Homer done into English Verse	Reeves and Turner	1887
"	Poems by the Way	Kelmscott Press	1891
"	The Order of Chival- ry with Translations into English Verse	"	1892

PROSE WORKS

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	The Story of the Glittering Plain	Kelmscott Press (1st Book)	1891
	Under an Elm Tree	Reeves & Sumner	1891
Wm. Morris and Eirikr Magnusson	The Saga Library	Bernard Quaritch	1891-5
	Gothic Architecture (lectures)	Kelmscott Press	1893
William Morris and Mr. Belfort Bax	Socialism, its Growth and Outcome		1893
William Morris	Letters on Socialism	"	1894

WORKS OF WILLIAM MORRIS.

Author	Title	Publisher	Date
William Morris	The Wood beyond the World	Kelmscott Press	1894
"	Of the Friendship of Amis and Amile (done into English)	" "	1894
"	The Tale of the Emperor Constance Translation	" "	1894
"	Child Christopher Fairy Goldalind	" " (2 Vols)	1895
William Morris and A.J. Wyatt	The Tale of Beowulf, translation	Kelmscott Press	1895
William Morris	The Well at the World's End	" "	1896
"	The Sundering Flood	" "	1896
"	Old French Romances	" "	1896
"	The Water of the Wondrous Isles	" "	1897
"	Lectures	" "	1898
"	A Note on his Aims in founding the Kelmscott Press	" "	1898
"	Architecture Industry and Wealth. Collected papers.	Longmans, Green Co.	1902

BOOKS ON WILLIAM MORRIS.

Author	Title	Publisher	Date
Brock, A. Clutton	William Morris His Work and Influence	Home University Library	1914
Cary, E.L.	William Morris; Poet, Craftsman, Socialist	G.P. Putnam's Sons	1902
Crane, Walter	William Morris to Whistler	G. Bell & Sons London	1911
Drinkwater, John	William Morris	Martin Lecker, No. 5 John St. London	1912
Evans, B. Ifor	William Morris and His Poetry	Harrap	1925
Forman, E. Duxton	The Books of William Morris		1897
Gillington, M.C.	A Day with William Morris	Hodder & Stoughton	
Glasier, J. Bruce	William Morris and the Early Days of the Socialist Movement	Longmans, Green	1921
Jackson, Holbrook	William Morris	Jonathan Cope, Ltd. London	1926
" "	William Morris Craftsman and Socialist	Jonathan Cope, Ltd. London	1908
Lethaly, W.R.	Morris as Work- master	Cornish	1901
Mackail, J.W.	The Life of William Morris	Longmans, Green	April 1899 edition 1912 read
Noyes, Alfred	William Morris	Men of Letters Series, Macmillan & Co. Ltd.	1908

BOOKS ON WILLIAM MORRIS.

Author	Title	Publisher	Date
Compton, Rickett A.	William Morris	Herbert Jenkins, Ltd. Haymarket, London S.W.	1913
Scott, Dixon	The First Morris	Hodder & Stoughton	1912
Scott, Temple	A Bibliography of the Works of William Morris		1897
Sparling, H. Halliday	The Kelmscott Press and William Morris	Macmillan Company	1924
Symons, A.	Studies in two Literatures		1897
Townsend, Mrs.	William Morris and the Communist Ideal	Fabian Tract 167	1912
Vallance, Aymer	The Art of William Morris	G. Bell	1897

BOOKS CONTAINING CHAPTERS ON WILLIAM MORRIS.

Beers, H.A.	English Roman- ticism Ch. VII, 282.....	Henry Holt & Co.	1901
Blunt, Wildred S.	My Diaries	Knopf, 2 Vols.	1921
Bonsanquett, Bernard	History of Aesthetics. 447-455	The Macmillan Co.,	1892 1910
Brooke, Stopford A.	Four Victorian Poets, Clough, Arnold, Rossetti, Morris. 205-299	G.P. Putnam's Sons	1908
Cambridge History of English Literature	William Morris Ch. V, 118-128	Cambridge University Press, Vol. XIII	1916
Chesterton, G.K.	The Victorian Age in Literature. 196-200.	William Norgate	

BOOKS CONTAINING CHAPTERS ON WILLIAM MORRIS.

Author	Title	Chap or Page	Publisher	Date
Crane, Walter	An Artist's Reminiscences		Macmillan Co.	1907
Dawson, W. J.	Makers of English Poetry	Chap. 34	Fleming Revell Co	1906
Watts-Dunton Theodore	Old Familiar Faces		Jenkins	1916
Elton, Oliver	A Survey of English Literature, 1830-1880	Vol. 2, Ch. 16	Edward Arnold, 2 Vols.	1920
Hake, Thomas & Compton-Rickett, Arthur	Letters of Algon Charles Swinburne, with some personal recollections.	pp. 25, 26, 28, 32, 95, 118, 127, 188	Murray	1918
Morris, William & Magnusson Eikki	Harvard Classics,	Vol. 42 - 49. pp 385-457, pp 265-272.	Songs from Elder Edda, Story of the Volsungs & Niblungs	
Hearn, Lafcadio edited John Erskine	Appreciation of Poetry.	Ch. V.	Dodd Mead Co.	1924
Edited George B. Hill	Letters of Dante G. Rossetti to Wm. Allingham 1854-1870	Letters 29-30	T. Fisher Unwin	1897
Jackson, Holbrook	The Eighteen-Nineties		Jonathan Cope, Ltd.	1923
James, Henry	Views & Reviews	pp. 63-80	The Ball Publishing Co.	1908
Lee, Sidney	Dictionary of National Biography (Supplement)	Vol. 22	Smith, Elder Co.	1909
Magnus, L.	English Literature in the 19th Century	pp 301-315	G. P. Putnam's Sons	1909
More, Paul Elmer	Shellburne Essays	pp 95-118	G. P. Putnam's Sons	1910

BOOKS CONTAINING CHAPTERS ON WILLIAM MORRIS.

Author	Title	Chap.orPage	Publisher	Date
Payne, W.M.	The Greater English Poets of the 19th, Century	pp 316-343	Henry Holt & Co. New York.	1909
Reinach,	History of Art	pp 47-332	Scribners	
Soudder, Vida	Social Ideals in English Letters	Conclusion 11	Houghton,Mifflin Company	1898
Stedman, E.C.	Victorian Poets	Chap. X.	Chatto & Windus	1887
Swinburne,A.C.	Essays & Studies			1875
Thorndyke,A.H.	Literature in a Changing Age	Chap.V.Pt.iii	McMillan Co.	1920
Walker, Hugh	The Age of Tennyson,	Chap.lx	G.Bell & Sons	1897
Walker,Hugh & Mrs.Walker	Outlines of Victorian Literature	pp 85-88	Cambridge University Press	1919
Walker,Hugh	The Literature of the Victorian Era	Chap.VI & VII pp 528-544	Cambridge University Press	1910

WORKS ON PRE-RAPHAELITISM - SOURCES, ETC.

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Atkins, W.H.	The Owl and the Nightingale		Cambridge University Press	1922
Carlyle, Thomas	Past and Present		Oxford Clarendon Press	1858 & 1921
Cary, E.L.	The Rossetti's		G.Putnam's Sons	1900
Cheyney,Ed.P.	Industrial & Social History of England		Macmillan Co.	1920

WORKS ON PRE-RAPHAELITISM - SOURCES ETC.

Author	Title	Publisher	Date
Cokerell, S.C.	The History of the Kelmscott Press		
Collingwood, W.J.	The Life of John Ruskin	Riverside Press Cambridge	
Cook, E.T.	The Life of John Ruskin	The Macmillan Co.	1911
Crane, Lucy	Art and the Formation of Taste	Educational Pub. Co.	1885
Emerson, Ralph Waldo	(Society and Solitude) (Essay on Art)	Houghton Mifflin	
Hubbard, Elbert	English Authors		
Hunt, Holman	Pre-Raphaelitism and the Pre-Raphaelite Bro- therhood.	Macmillan	1905
Burne-Jones, Lady	Memorials of Edward Burne-Jones	The Macmillan Co.	1904
Kenyon, J.B.	Loiterings in Old Fields	Eaton	1901
Knight, Joseph	Dante Gabriel Rossetti	The Walter Scott Publishing Co. New York & Mel- bourne	1887
Lecky, Wm. E.H.	The Rise and Influence of Rationalism in Europe	Longmans, Green & Co.	1900
Mabie, Hamilton W.	Essays in Literary Interpretation	Morang & Co. Ltd.	1905
"	Short Studies in Literature	Dodd, Mead & Co.	1891-1893
Macdonald, J.R.	Prophets of the Century	Ward Lock Co.	

WORKS ON PRE-RAPHAELITISM - SOURCES ETC.

Author	Title	Publisher	Date
Marilliar, C.H.	Dante Gabriel Rossetti	G. Bell & Sons	1904
Millais	Life of Sir John, Everett Millais	Metheun & Co.	
Moulton, R.G.	Poetry and Fiction of William Morris - Syllabus	University of Chicago Press	1904
Dante Gabriel Rossetti	Poems and Translations	Oxford University Press	1913
Rossetti, Wm. M.	Dante Gabriel Rossetti	Ellis and Elvey 2 Vols.	1895
" "	Ruskin, Rossetti Pre-Raphaelitism (Letters)	Dodd, Mead Co.	1899
Ruskin, John	Modern Painters 3 Vols.	John Vorley & Sons	1880
" "	Lectures on Architecture and Painting	Maynard, Merrill & Co. New York.	1892
" "	Stones of Venice	" "	1893
" "	Lectures on Art	" "	1893
Saintsbury, G.E.B.	Later 19th Century	Macmillan & Co.	1907
Sharp, Avery	Victorian Poets	Metheun & Co.	1891
Encyclopedia Britannica -	Articles (Rossetti)Pre-Raphaelitism (Wm. Morris		
Cambridge History of English Literature	Vol. XIII.		

MAGAZINE ARTICLES.

Author	Title	Magazine	Vol.	Page	Date
Bryan	William Morris	Dictionary of Painters and Engravers, G. Bell & Sons	3	372-3	
Dickinson, T.	William Morris and Aesthetic Socialism	Arena	36	612-17	Dec. 1906
Fuller, Edward	The Work of William Morris	The Bookman	37	577-81	1912-13
Gallienne, Richard Le		New York Times			June 13 1915
Lubbock, Percy	Poetry of William Morris	Quarterly Review	215	482-504	1911
Moorhouse, E.H.	Aspects of William Morris	Fortnightly	98	464-76	Sept. 1912.
Northup, Clark L.	William Morris and his Works	Dial	55	256-8	Oct. 1913
Phillips, L. March	Pre-Raphaelitism and the present	Contemporary	89	709-13	May 1906
Ralli, Augusta	The Earthly Paradise	North American Review	222	299-310	1925
Scott, William D.	The Influence of William Morris	Westminster Review	169	542-49	Jan-June 1908
Sinclair, William	Socialism according to William Morris		94	723-35	Oct. 1910
	William Morris and his provincial greatness	Current Opinion	66	120	Feb. 1919
Editorial	Morris and Anti-Scape	The Times			March 10 1927

MAGAZINE ARTICLES.

Author	Title	Magazine	Vol.	Page	Date
	New Reminiscences of Oscar Wilde and William Morris	Current Opinion	71	226-29	1921
Review	William Morris by Holbrook Jackson	Times			June 3 1926
Yeats, William Butler	Happiest of the Poets	Fortnightly Literary Supplement	79	535-41	March 1903
	Morris in the Present				Aug. 1912
A Reader's Note	Was Morris Wrong?	Free Press			Feb. 1926

MAGAZINE ARTICLES LISTED

BUT NOT AVAILABLE.

Author	Title	Magazine	Vol.	Page	Date
Ashbee, C.R.	Business of Morris and Company	House Beautiful	27	101-2	Mar. 1910
Benson, A.C.	Kelmscott and William Morris	Putnam's	3	439-46	Jan. 1908
Cary, E.L.	Real decorator, etc.	Craftsman	30	207-8	May 1916
Cary, E.L.	Morris and some of his books	Book Buyer	22	309-13	May 1901
Clayton, W.	Alfred Noyes on Morris	Forum	41	175-7	Feb. 1909.
Cockerell, T.D.A.	William Morris and the World today	Dial	59	545-8	Dec. 1915
Day, L.F.	Morris and his decorative art	Contemporary	83	787-96	June 1903
James, G.W.	William Morris the man	Craftsman	7	412-20	Jan. 1905
More, P.E.	Literary Work of Morris	Nation	88	243-6	Mar. 1909
Prinsep, V.C.	Oxford Circle Rossetti, Burne-Jones and Wm. Morris	Magazine Articles	28	167-72	Feb. 1904
Review	Hints on Pattern making	Athenaeum	1	230	Mar. 1901
	An Ideal Book	Current Literature	31	656-61	Dec. 1901
Review	Architecture, Industry and wealth	Athenaeum	1	182	Feb. 1904
	Visions of Morris	Current Literature	46	515-8	May 1909

MAGAZINE ARTICLES LISTED

BUT NO AVAILABLE.

Author	Title	Magazine	Vol.	Page	Date
Review	William Morris	Living Age	260	368-72	Feb 1909
	William Morris's Collected writings	Literary Digest	44	217	Feb. 5 1912
Review	William Morris by John Drinkwater	Nation	96	155-6	Feb. 1913
	Pilgrims of Hope	Living Age	284	812-16	March 1918
	Modernity of William Morris	Arts and Decoration	12	61	Nov. 1919
	William Morris and his wall paper designs	Arts and Decor- ation		57	Sept. 1923
Robertson, L.	Reviving the Spirit of William Morris	House and Garden		41-43	April 1922