

## A NEW BIBLIOGRAPHY OF WILLIAM MORRIS: A REPORT OF WORK IN PROGRESS\*

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THERE ARE MANY REASONS, sensible reasons, for not starting on a bibliography of William Morris, the first and foremost being that the job is simply too large and too complicated. Indeed, there is some reason to believe that this is the basic reason why no one has attempted it since Temple Scott (i.e. J.H. Isaacs) and Harry Buxton Forman did their bibliographies of Morris in 1897, nearly a century ago.<sup>1</sup> But, having decided to make the attempt, I prepared a proposal for the Oxford University Press, on the basis of which the bibliography has been contracted for inclusion in the Soho Bibliographies Series. A 40-page document of some considerable detail, this proposal includes both a rationale for the project and descriptions and a sample history of one Morris publication, *The Life and Death of Jason*. The present report begins with a resumé of the objectives described in the proposal, then describes some of the problems encountered, with particular emphasis on the changes in plan that research has required and some indication of what can with some confidence be accounted definite advance, and what tasks, and uncertainties, remain. The difficulties, so far, fall under four headings: problems of definition, of limitation, of method, and of organization.

As I said in my original 'Proposal', the difficulty of Morris's bibliography is partly, but only partly, his massive productive capacity and variety. A glance at the year 1888, one of his busier years as a writer, shows how all of his activities fed into the content and the forms of his publications. In that year he was still combining a very active socialist commitment to 'agitate, educate, organize'<sup>2</sup> with his normal heavy load of creative and administrative duties as head of Morris and Company. Besides his many managerial and editorial chores for the Socialist League organ, *The Commonweal*, he contributed to the paper most of its weekly editorials and the 'Notes on News.' He collected a volume of his lectures, *Signs of Change*, for publication and saw it through the press. He completed and published the prose romance *The Dream of John Ball* and its companion-piece, *A King's Lesson*; he wrote two articles for the *Fortnightly* on the revival of architecture and handicraft; he contributed a preface to Frank Fairman's *The Principles of Socialism Made Plain*; he prepared his annual report for the Society for the Protection of Ancient Buildings; and he began and finished *A Tale of the House of the Wolfings* and saw it through the press (which in this

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case involved a whole new interest in the book's type and general design as Morris began the serious preparations which led to the foundation of the Kelmscott Press in 1891). He prepared some fifteen new occasional addresses and lectures, three of which were later published as pamphlets or periodical articles.

All this writing was of course in addition to the enormous correspondence he maintained in 1888, most of which can now be seen in Norman Kelvin's second volume of the *Letters*. Taken all in all – as collector, calligrapher, writer, printer, designer of books and type, publisher, and initiator and spokesman for a new standard of book production – he was the greatest bookman of his day and perhaps the most important single figure in the history of nineteenth-century books, touching the 'book trade' at most points and with the most decisive impact. His own publications appeared in a continuous stream and in the greatest possible variety of forms: books, pamphlets, broadsides, articles in newspapers and magazines (the database lists over seven hundred of these), his popularity often justifying many impressions and the most expensive, hence carefully planned and produced, editions. Yet, conversely, in many instances his writing is also found in the most obscure, hastily-prepared, and ephemeral forms of print. Indeed, the history of the nineteenth-century publishing industry finds perhaps its fullest expression in the career of Morris.

### I. Resumé of the Project

While the emergence of the personal computer was, in my view, the essential pre-condition to doing a new bibliography of such a writer, the history and description of his publications involve problems not to be solved by any ready access to data-processors. The central question demands attention at the outset: what are the purposes to be served by a new Morris bibliography? The main developments that so brilliantly justified the scientific or forensic methods of modern descriptive bibliography, as described in the late Fredson Bowers's *Principles of Bibliographical Description*,<sup>3</sup> came after Scott and Forman. But they had their main impact on the texts of the hand-press period; and it is questionable whether they would be either practical or sufficiently productive if mechanically applied in full to a writer as prolific and varied as Morris, who – his commitment to the revival of handicraft notwithstanding – wrote in the machine-press period. No life is likely to be long enough to be 'complete and authoritative within the limits' set by Morris's production, or 'to examine every available copy of an edition of a book in order to describe in bibliographical terms the characteristics of an ideal copy of this edition.'<sup>4</sup> It is doubtful whether the exclusive pursuit of an 'ideal copy' would yield much. Morris, it seems, left few of the difficulties that the textual critic usually fixes on. As Professor Bowers's own work shows in the case of Hawthorne, the standards of accuracy in the printing house of the nineteenth century were very high,<sup>5</sup> reducing both the incidence and the importance of those frequent and erroneous variations in printed texts that, for the hand-press period, have so handsomely rewarded meticulous bibliographical

description and analysis. So, no simple and direct reference to the work of Greg or Bowers will reveal the means and purposes a new bibliography of William Morris should serve. What do we need to know about his publications and their history? To what users and readers<sup>6</sup> should the work be addressed?

Collectors, of course, are interested in the identification of rare and valuable books, but it is well to be aware of the larger constituency:

Collectors . . . form only a small minority, though a respected minority, among those for whom bibliography is a necessary tool. Students, scholars, critics, biographers, bibliographers, historians – any of these may for one purpose or another have need to rely on the accurate description and classification of the published editions of a piece of literature. They will not be concerned whether its first edition is worth a shilling or a pound.<sup>7</sup>

First, all students of Morris need what the collector requires: an account, in sufficient detail for identification, of what Morris published, where and when and in what forms, an account that incorporates the information in Scott and Forman and goes beyond them.<sup>8</sup> Part of this task is a review and assessment of all outstanding questions of authorship and dating, of which there are several, including the continuing debate over which pieces Morris contributed to *The Oxford and Cambridge Magazine*.

Second, the methods of descriptive bibliography should provide the facts necessary to define the relationships between the various printed texts wherever there are details that bear on the question of copy text and consequently on textual criticism. Such description necessarily involves the collection and formulaic presentation of bibliographical evidence. But the physical evidence must be adapted to the publication history of Morris's books, in all their variety, and their late stage in the nineteenth-century machine-press period.<sup>9</sup>

Third, a modern bibliography of Morris should extend what we know, wherever possible, of the historical circumstances surrounding publication: the number and prices of copies, the kind of informal agreement or formal contract that the author had with the publisher, production costs and profit from the venture, and anything else that bears on the transmission of the texts, in so far as such things can be known. This part of the bibliographer's brief includes all those collateral matters that fall outside the bibliographical description of the books' physical features. The relation of Morris to printers and publishers requires the sort of elucidation that evidence from letters, diaries, biographies, histories of Morris's publishers, etc. can provide. For example, Forman says that Morris's arrangement with Bell and Daldy when they published the first edition of *The Defence of Guenevere* in 1858 was 'on commission', a contractual arrangement whereby the publisher agrees to manage a publication for a percentage or 'commission' paid on all the expenses incurred; the publisher is thus indemnified against any loss but probably receives less if the book is a success than would be the case where the publisher's capital is at risk. The same arrangement applied to

the first publication of *The Life and Death of Jason* in 1867. Kelvin's new edition of the *Letters* (drawing on Macmillan correspondence in the Berg Collection at the New York Public Library) has disclosed another significant fact: Morris's first volume was previously turned down by Macmillan when offered on a 'commission' basis.<sup>10</sup>

Further collateral evidence can show not only what sorts of contracts but also more of what personal relations Morris had with his publishers. He is known to have had an early and continuing intense interest in books and the crafts associated with their production. There is some evidence (and there may be more) to show how much influence he had, or attempted to have, over the production process: over type, paper, format, binding, etc. It would be over-optimistic to expect answers to all such questions, but some facts of this sort have become available since Scott and Forman wrote, and my recent research in Britain has elicited a great deal more, from the original account books of the Chiswick Press printers and Longmans, Green & Company's archives, as well as from the accounts and correspondence between the executors of the Morris Estate and the printers, binders, and publishers of the authorized posthumous publications.

Fourth, the reception of Morris's works, especially during his own lifetime and the years between his death in 1896 and the publication of the *Collected Works* from 1910 to 1915, can be more closely observed, with more detail about the number of copies printed and the dates of successive re-issues, impressions, and editions. Something of significance of the book trade of the time can be shown as well, with information regarding production costs and prices charged, the rates of sales, and the expenses and profits on individual publications. All this requires research in collateral sources.

But this list of aims is not without priorities. The central part of this project has to do with the original editions. About them only direct bibliographical description and comparison of individual printed texts can establish their status as edition, issue, impression, or state. And by establishing the priority of various texts the bibliography can make available to the textual critic the materials for the resolution of such major textual issues as which versions have status as copy texts. For lack of a modern bibliography, there has been little analysis of Morris's revisions for what they reveal of his directions.<sup>11</sup> Neither Scott nor Forman saw it as part of their brief to provide the preliminaries to such work.

To give expression to these various purposes, decisions have been made as to the presentational structure of the work. In order to show something of the editorial history of each title, all subsequent editions, issues, and impressions will be treated (including variant states among them) in chronological order after each first edition. The amount of detail included will be in proportion to the bibliographical significance of each version of the title, with greater detail provided in those cases where questions of copy text or authorial revisions are

involved, reducing greatly for modern editions and reprints, which seldom require more detail than a checklist normally provides.

But, as someone once wrote, 'between the conception and the creation falls the shadow.' The 'new' project is nearly five years old, and in that time other difficulties have surfaced besides those anticipated at starting. It is to these – problems of definition, limitation, method, and organization – that the remainder of this brief report will turn.

## II. Difficulties of Definition

Definition is a perennial problem of the bibliographer, as it has been for the publishing industry from the beginning. What is an edition? an impression? (why not 'reprint'?) what is an issue? (and does it matter?) what is a state? The answers to such questions must – for the sake of clarity, precision, and consistency – depart from common or garden usage. Thus a series of decisions that carry the work away from the general reader becomes a necessity. And no sooner is the glossary of the terms established than individual cases begin to stretch the limits. A particular instance, the publication of Morris's *The Well at the World's End*, poses the questions of what a 'first edition' is and why such a concept as the *editio princeps* is important; and this it does by setting the collector's and the publisher's intents against the editor's and the textual critic's.

In one of the early prospectuses of the Kelmscott Press Morris announced to potential subscribers that this romance would appear first in its Kelmscott Press edition. The manuscript was ready for printing in 1892; but the illustrations for the Kelmscott Press version were not, Morris trying – ultimately without success – to suggest revisions that would get Arthur Gaskin's drawings to meet his own standards of consonance with the text. Consequently, while Morris and Gaskin laboured, the manuscript was used at the Chiswick Press to set the type for a less expensive edition. This was printed by mid-March, 1893, but it was not released (in order that Morris might keep faith with the Kelmscott Press subscribers), being held back until after the Kelmscott Press version was published, which was not until June 4, 1896.<sup>12</sup> The point of interest here is that, since compositors prefer to set from printed text whenever possible, and because Morris revised the Chiswick Press sheets extensively in 1893,<sup>13</sup> the Chiswick Press version served as copy text for the Kelmscott Press edition. Which is the first edition, the one first printed or the one first published, and how is such a difficulty to be resolved? Forman chose to say they are both *editiones principes*,<sup>14</sup> a self-contradictory position that T.J. Wise, in an anonymous review of Forman,<sup>15</sup> rejected on the grounds that the Chiswick Press version was not published until after the Kelmscott Press version. But something of weight is involved here, beyond the collector's desire for older and hence usually rarer things. The textual critic's interest in first editions arises from the principle that, in the absence of the original manuscript (not, by the way, the case in the present instance), 'the copy-text for a scholarly edition should normally be the text of the

earliest extant printed edition based on the missing manuscript',<sup>16</sup> the reason being that, as was the case here, the author is most likely to proof-read the first edition thoroughly for 'accidentals', i.e. spelling and punctuation, and because the first setting is closest to the manuscript. Hence, as a matter of principle, 'first edition' status has a textual significance that a date of sale does not have, since a date may be set, as it is in this case, for non-textual reasons. Considering these circumstances, my present inclination (and I emphasize that as an acknowledgement of possible revision) is to commit heresy against Bowers's principle that the official date, as established by the publisher, when a book is first offered for sale to the public equals publication. This would confer priority on the Kelmscott Press edition, though it was printed from an earlier setting. I console myself for adopting this heretical position, in which I find considerable discomfort, by saying that the word is less important than the thing, i.e. it is more important that the reader know what happened than that a universally consistent terminology be imposed on a reality that resists it. Since the copy text for the Kelmscott Press edition was a previously printed book, that book must have priority, an argument obviously leaning in the direction of the textual critic's concerns. Besides, on a more general level, the sale being officially declared for a specific day by the publisher is not always as unambiguous as it would seem: do all publishers in all cases 'officially' declare a publication date? Witness the case of *Gunnlaug the Worm-Tongue*, which Morris had printed but never sold because he never got round to providing more than a half-dozen copies with the illuminated initials that he apparently intended to do by hand. The publisher, in this case the Morris Estate, did not get around to selling its copies until years after Morris's death, when it was released as a rare book through Cockerell's short-lived bookselling venture with his brother Douglas, without any public announcement at all so far as I can tell.

When does an edition become an edition? And what, we wearily ask again, *is* publication? There are no terms commonly used in bibliography that are not subject to a similar subversion, as we have seen is possible with the 'first edition.' What is a publisher? The word, as any examination of the various kinds of contract between Morris and his publishers would show, covers everything from publishing 'on commission', as described above, through the publisher as the decision-maker, the risk-taker whose venture capital is the means by which the author's manuscript becomes a book and who, because he has the power of the purse strings, decides not only the date of publication but the design, type, paper, binding, advertising, etc. Yet the contracts Morris signed with Quaritch for publication of his Kelmscott Press books (in the end there were only four done through Quaritch once Morris realized that he could himself perform all the functions of the publisher as well as those of the printer) provided that all decisions having to do with design and production of the books would rest with Morris. Where the Kelmscott Press is concerned, Quaritch – as was also the case

with Reeves and Turner – though always referred to as the publisher, was really little other than a bookseller.

### III. Difficulties of Limitation

The sheer size of the Morris canon is such as to make it inevitable that much that can be done in other author bibliographies, e.g. in Gilson's *Bibliography of Jane Austen*, which lists all translations as well as the massive array of Jane Austen secondary materials, must perforce be disclaimed in Morris's case.<sup>17</sup>

But another difficult question remains: in a history and description of Morris's 'original editions' where do the 'original editions' stop? The first answer might well be: with the death of Morris. But a look at the history of his books suggests other limits as either more significant or more useful. When Morris died on October 3, 1896, only three of the eight volumes of the Kelmscott Press *Earthly Paradise* had been published, and the trustees of the Morris Estate – quite rightly, most would say – saw the remaining volumes through the press. Surely all of these eight volumes, along with the many posthumous first editions of Morris (new titles are still being found and published),<sup>18</sup> have a place in any listing of his original publications. But what of the many new editions, issues, and impressions of earlier publications since Morris's death? How far, as David Lodge puts it, can you go? Any decision must serve a definable purpose, and that purpose should itself be helpful in fixing a *terminus ad quem*.

The concept of Morris's writing as an *oeuvre* – the individual works of the author constituting a larger work, which is the fullest expression of his mind and personality – suggests the notion of intellectual property and its legal expression in the Morris copyright as a proper way to think of the 'original editions.' Such a conception can supply a forceful unity for the project, and it can also provide a definition of 'original editions' that accommodates the legal and economic as well as the artistic realities of literary production. Through its trustees, the Morris Estate arranged, and in some cases financed, the publication of a great many individual Morris works in the twenty years after his death, these being the effective years of copyright control. As to what and how to publish they were constantly guided in their enterprises by consideration of the principles of Morris himself. The estate with which they were entrusted was created by Morris's will, 'will' in the sense of his intention as well as in the sense of the legal document that was its foundation; and it was Morris's will, in the sense of his intention, that the trustees kept before them as the test which their decisions had to meet. And in the years of their greatest activity, from 1896 to the publication of the *Collected Works* from 1910 to 1915, they brought the Morris *oeuvre* to a larger public even than existed in Morris's own time, doing so with constant care to maintain intellectual, material, and artistic standards as close as possible to those of Morris himself. The largest publishing project of the Estate, *The Collected Works*, was conceived from the first as a way of making available, in books worthy of the author, the entire Morris canon so far as the executors and their

advisors from the Morris circle were able to define it. The project gained a certain urgency from the continual erosion of their control as individual works ended their legal period of copyright protection and became part of the public domain, a process that began in 1903, when Morris's first published work in *The Oxford and Cambridge Magazine* became available to any enterprising publisher to issue in any way, with or without reference to Morris's own sense of quality and appropriateness.

So, with its last great project – the issue of *The Collected Works* – the Morris Estate gave a fitting end to its effort to maintain a sense of Morris's literary works as constituting a larger whole, with a coherence originally found in Morris's own practice and principle. With that the 'original editions' can reasonably be seen to end – with the exception previously noted of the post-humous first editions.

#### IV: Difficulties of Method

What method will allow the collection, manipulation, and recovery at will of such a massive accumulation of data as is involved here? A task of this size could hardly be done to modern standards of comprehensiveness and accuracy without the use of computer technology, and that spawns its own series of problems: What practical methods of security can be employed? How does one cope with space limitations in database printing?

Though database programmes for the personal computer frequently allow extension of any field or record to the limit of whatever memory capacity is available, there are space limitations – not always spelled out clearly or prominently in the manuals – on what can be printed from any single record or field. In trying various programmes in preparation for the Morris project, I found that thirty-six inches square seemed the standard limit, with no larger capacities available. Since printers thirty-six inches wide are not generally available, the practical limit this comes to is three A4 sheets, not enough for the larger entries. Since there is no practical alternative to database programming for the necessary flexibility in the handling of records, the admittedly awkward solution I have been driven to is recourse to a word processing programme for printing purposes, exporting the data from database to word processor, which will print documents of any length for which there is sufficient memory. A new hard copy is printed whenever the existing one, which now runs to more than six hundred pages, becomes so covered with marginalia as to approach illegibility. Once the data is in the word processor, the greater range of editing options allows a more thorough and satisfactory revision, including the introduction of formulaic collations, for which a database does not provide the necessary formatting tools.

Security against hardware failure or accidental erasure is merely a matter of using two sets of back-up disks alternately after each session on the database. This ensures that no more than one session of work will disappear even with a



total hard-disk failure. To protect against loss by fire, etc., a third set can be kept in a separate place and up-dated at whatever intervals seem appropriate.

One of the earliest questions asked in relation to this project was how it could be done in Australia, so far away from the major collections. Part of the answer lies in the plurality of that word 'collections.' Morris was and remains a figure of international significance, whose work is best represented by the collection in the British Library, but even that would not suffice for a complete account even of the Kelmscott Press, as William S. Peterson's work demonstrates. But how does one make reliable comparisons of texts from different parts of the world, comparisons of, often, very rare books? The method developed here involves the use of an ordinary photocopier, now to be found in any research library, with transparency film. Transparencies are made of certain openings throughout each major edition. These – because of their weight not so much portable as 'luggable' – go with the researcher for comparison with any copies held elsewhere. Simply placing the transparencies over the printed pages of any other copy shows immediately and with no room for doubt whether the new copy is the same setting or a new edition, or a new impression of the previous setting with a cancel title. Even variations in the text through revision will show up in a text otherwise the same through variation in the placing of words and the position of line endings on the page.

#### **V: Problems of Organization**

Finally, something can be seen of the value of the computer in managing the organizational problems that develop in a study that is at once a history and a description of books. As the experience of research on American editions of Morris has shown, the flexibility of the computer allows the reclassification and shifting of masses of data in ways previously hardly possible.

At the beginning of the project, the American publications were to be included, as they were not by Scott or Forman, but in a sequence of their own, after the descriptions of the English versions of each title. This seemed appropriate to their smaller number, their lesser importance, and their separation from the English publications. But, once the archives of Morris's first American publisher were located at the Houghton Library at Harvard, the details of the American enterprise became clear, and myriad connections began to surface that tied the U.S. publications to the English ones. Not only were most of the Roberts Brothers editions set from advance English sheets, but from the beginning the trade between F.S. Ellis, Morris's English publisher from 1867 to 1885, and Roberts Brothers of Boston developed an interesting set of variations, with Roberts sometimes importing a single English copy from which a new American edition was set, sometimes importing printed sheets and giving them American bindings, and sometimes importing entire bound books and selling them in the U.S. as the 'deluxe' edition. And early in the piece, because of the relative cheapness of British book production, the traffic was entirely one way,

from England to America. But, well before Morris's death, the economics of book production had changed sufficiently to reverse occasionally the flow of imports; and this came well before Longmans, Green & Co., a truly international firm, became Morris's publisher late in 1895.

The initiative of the American publishers made their claim on attention greater: they produced two items unique to the Morris canon, and they produced the first edition of Morris's most popular book, *News from Nowhere*. But, more important, it became obvious that the history of the English and the American publications were so intertwined as to make it necessary to integrate the data into a single chronological series. This involved the reworking of the files of all the American titles, fifteen of them before Morris's death and all the rest subsequently, in order to interleave the English and American records. But such changes can be made, however tedious it is to make them, when the files are in a database. Previous experience with the Morris bibliography had led me to expect that the organization of the project would require structural alterations as a result of the information turned up by the archives and the books themselves, and from the beginning this appeared as a major advantage associated with the use of a computer.<sup>19</sup>

## VI: Assessment

Up to this point the project has assumed a form which allows the data and the conclusions that flow from it to be both coherently ordered and expressed, and so far it has been possible, though with some laborious effort, to adapt the form to the changes dictated by new data and conclusions. The search for archives has not always produced what was desired, but there have been some unexpected and important discoveries that have forced changes in the way the project has developed. The known archival resources, in the main, having been searched, further revelations of similar significance seem unlikely. From the present stage, two major tasks remain before final revision for publication: (1) the writing of the historical sections on Morris's relations with his publishing partners – publishers, like Reeves and Turner, and sponsoring organizations, like the Socialist League; and (2) the completion of the bibliographical descriptions of the books themselves, to be based on inspection of at least seven copies of each distinct version of each title. The natural sequence of these two tasks will be the order given here, but it is clear that the substance of one will impact on the other. The likely process will be one of fairly extensive revision of the draft history as the description and analysis of the books is done. The fact that the publishing history of Morris's books in America has been written<sup>20</sup> gives some reason to the hope that the *New Bibliography of William Morris* will be ready for publication during 1996, the centenary of Morris's death.

Adelaide

NOTES

1. Temple Scott, *A Bibliography of the Works of William Morris* (London: Geo. Bell & Sons, 1897, reprinted 1977); H. Buxton Forman, *The Books of William Morris* (London: Hollings, 1897, reprinted 1969).
2. A Socialist League motto, the phrase was used in Walter Crane's woodblock masthead of League pamphlets and manifestos (see Forman, 112-13).
3. Princeton: Princeton University Press, 1949.
4. Bowers, 20, 6.
5. See Bowers, 'Old Wine in New Bottles: Problems of Machine Printing', in *Editing Nineteenth-Century Texts*, edited by John M. Robson (Toronto: University of Toronto Press, 1967), 9-36.
6. 'A good bibliography can be read as well as consulted' (Bowers, *Principles of Bibliographical Description*, 20).
7. John Carter and Graham Pollard, *The Firm of Charles Ottley, Landon & Co.* (London: Rupert Hart-Davis, 1948): 14.
8. Buxton Forman is now known to have been a central figure, perhaps the central figure, in a fraudulent conspiracy with T.J. Wise to create spurious first editions. His *The Books of William Morris* is in part an original and important contribution to author bibliography, but it is also in part an extremely artful exercise in lying, designed to provide a spurious legitimacy to his own manufactured rarities. The evidence of the fraud is now sufficiently clear and detailed to make possible a review of the problem of forgery, piracy, and sophistication of Morris' first editions.
9. These matters are thoroughly covered in Philip Gaskell's *A New Introduction to Bibliography* (Oxford: The Clarendon Press, 1972). The definition of terms and the formularies used here are derived from Gaskell, and where greater detail than can be found in Gaskell is necessary recourse is to Bowers's *Principles* (see above). But there are some issues – as will appear later in this report – where it has been thought necessary to depart from those precedents.
10. Norman Kelvin, ed., *The Collected Letters of William Morris* (Princeton: Princeton University Press, 1984) 1: 30-31.
11. But there is some recent interest in Morris's revisions: see Alan Bacon, 'William Morris's Lectures and the Question of Audience: A Study of the Versions of "Art and Labour"', *Yale University Library Gazette*, 58(1984): 163-80.
12. See Forman, 187.
13. See William S. Peterson, *A Bibliography of the Kelmscott Press* (Oxford: Clarendon Press, 1985, first published 1984), 100.
14. Forman, 184.
15. Cockerell identifies the author in a letter to his fellow trustee of the Morris Estate, Robert Proctor, saying: 'the fool who wrote [it] is misnamed Wise' (from the Cockerell Papers in the B.L.)
16. G. Thomas Tanselle, 'The Editorial Problem of Final Authorial Intention', *Studies in Bibliography*, 29(1976): 168.
17. Morris scholarship is fortunate in having two excellent book-length surveys of the secondary sources: Gary Aho, *William Morris: A Reference Guide* (Boston: G.K.Hall & Co., 1985) and David and Sheila Latham, *An Annotated Critical Bibliography of William Morris* (London: Harvester Wheatsheaf, 1991).
18. Posthumous first editions include May Morris's two-volume *William Morris: Artist, Writer, Socialist*; Morris's Juvenilia and his socialist diaries, edited by Florence Boos; Henderson's and, later, Kelvin's editions of the letters, my edition of the unpublished lectures; Grace Calder's edition of *The Story of Kormak*; the two new titles – *Architecture, Industry, and Wealth* and *The Hollow Land* – edited and published by the trustees in the years immediately following Morris's

- death; and, from *The Collected Works*, volume 8, *Journals of Travels in Iceland*, and volume 24, *Scenes from the Fall of Troy and Other Poems*, edited by May Morris.
19. See Appendix II in my edition of *The Unpublished Lectures of William Morris* (Detroit: Wayne State University Press, 1969).
  20. It will appear as an article, 'William Morris in America: A Publishing History from Archives', in *The Book Collector*.

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