

*Waters* (1894), became a great success despite Mudie's ban.

Moore returned to Ireland in 1901 as a participant in the Gaelic revival. His reacquaintance resulted in a volume of short fiction, *The Untilled Field* (1903)—a major influence upon Joyce's *Dubliners*—and *The Lake* (1905, 1921), a significant innovation in depicting the unconscious. His disenchantment produced one of the greatest modern autobiographies, *Hail and Farewell* (1911). In his later years, Moore refined his oral narrative style in retelling tales from biblical, Greek, and Gaelic traditions.

Because Moore was deliberately controversial and contradictory, evaluations of his life and work, especially by his contemporaries, must be taken cautiously. As a Victorian, Moore was too modern to be fully comprehended, and to the postwar generation, he was a peculiar, if intriguing, relic from a distant age. Although his life and works were widely read and vigorously debated during his lifetime, modern scholarship has only recently begun to appreciate his achievement.

ELIZABETH GRUBGELD

### Bibliography

- Cave, Richard. *A Study of the Novels of George Moore*. 1978.
- Gilcher, Edwin. *A Bibliography of George Moore*. 1970.
- Hone, Joseph. *The Life of George Moore*. 1936.

See also *IRISH LITERATURE*

.....

### MORLEY, JOHN (1838-1923)

John Morley, statesman and man of letters, edited several important periodicals, wrote books on literature, history, and politics, and achieved prominence in public life. An elected member of Parliament (1883), he also served as chief secretary for Ireland (1886, 1892-1895) and for India (1905). As Viscount Morley of Blackburn (1908) he entered the House of Lords where he served as lord president of the council from 1910 until his resignation in 1914.

As an editor who opened the pages of the *Fortnightly Review*, the *Pall Mall Gazette*, and *Macmillan's Magazine* to such young and controversial writers as Algernon Charles Swinburne (1837-1909), Thomas H. Huxley (1825-1895), and Walter Pater (1839-1894), Morley helped spark a real change in late Victorian literary consciousness. His own works, including *Voltaire* (1871), and *Rousseau* (1873), expounded French rationalism and progress to a new generation already on the road to radical politics. The *Life of John Cobden* (1881), *Burke* (1889), and *Gladstone* (1903) continued to champion liberal views.

In addition to his active political life from 1883 until 1914, Morley formed the National Education League to oppose the Education Act (1870) and argued against the Irish Coercion Bill in 1882. His work for Ireland and India was characterized by sympathy and reform. An advocate of peace, he spoke out against the Boer War (1899-1902) and resigned from the Asquith cabinet in 1914 when the neutrality faction lost favor.

JOHN J. CONLON

### Bibliography

- Alexander, Edward. *John Morley*. 1972.
- Das, M. N. *India Under Morley and Minto: Politics Behind Revolution, Repression, and Reforms*. 1964.
- Gross, John. *The Rise and Fall of the Man of Letters*. 1969.
- Hirst, F. W. *The Early Life and Letters of John Morley*. 1927.
- Horner, D. A. *John Morley: Liberal Intellectual in Politics*. 1968.
- Morley, John. *Recollections*. 1917.
- . *The Works of John Morley*. 1921.

.....

### MORRIS, WILLIAM (1834-1896)

William Morris was a major Victorian poet, author of prose romances, pioneering designer, and leader of the early British socialist movement. He was also a cofounder of Morris

and Co., founder of the Kelmscott Press and the Society for the Protection of Ancient Buildings, and writer of many essays on social issues, book design, and the decorative arts. His literary gifts, social compassion, and love of organic forms informed this immense range of accomplishments and activities.

Morris was the eldest son of Emma Shelton Morris and William Morris, a wealthy London broker who died when Morris was fourteen. He attended Marlborough College (1848-1851) and Exeter College, Oxford (1853-1856). At Exeter, he made several close friends, among them Edward Burne-Jones, and began the *Oxford and Cambridge Magazine* (1856), the first of many cooperative projects in which Morris took an active role. In 1856 he was apprenticed briefly to the Gothic revival architect G. B. Street.

In 1858 he published *The Defence of Guenevere*, a brilliantly innovative volume of lyric and dramatic verse. The following year he married Jane Burden, the daughter of an Oxford stableman, and commissioned his friend Philip Webb to design the neo-medieval Red House in Upton, Kent; Morris and his friends designed the furniture and decorations. In 1861 he and several friends founded "The Firm" (Morris, Marshall, Faulkner and Co.; after 1874 Morris and Co.). With his collaborators, Morris designed and produced furniture, wallpapers, textiles, glassware, stained glass, tapestries, and carpets, and made Morris and Co. the leading English decorating firm and supplier of stained-glass church windows.

In 1865 Morris moved to London with his wife and two daughters, Jane Alice ("Jenny," born 1861) and Mary ("May," born 1862). The success of *The Life and Death of Jason* (1867), a long narrative poem, encouraged him to complete *The Earthly Paradise* (1868-1870), a tapestry of twenty-four poetic narratives derived from classical and medieval tales. These swift-moving, lucid, and highly pictorial tales made Morris one of the most popular poets of his age.

In the early 1870s Morris wrote the intensely introspective poetic "masque" *Love Is Enough* (1873) and other poems later included in *Poems by the Way* (1891). He also translated the *Volsunga Saga* with the Icelandic Eirikur Magnússon, and published his *Story of Sigurd the Volsung* (1876),

based on the saga. In 1877 he founded the Society for the Protection of Ancient Buildings, which preserved hundreds of English churches and other buildings from mutilation disguised as "restoration."

In 1883 Morris joined England's first socialist organization, H. M. Hyndeman's Democratic Federation, later renamed the Socialist Democratic Federation, and in 1884 he led a large faction which seceded to form the Socialist League. For the rest of the decade, Morris was a tireless activist for the cause; he met several times each week with his comrades and delivered hundreds of lectures. He suffered arrest in 1885, edited the *Commonweal* and wrote prolifically for its columns, and added to his canon a long series of socialist literary works, including the song collection *Chants for Socialists* (1884); a narrative poem, *The Pilgrims of Hope* (1885); the historical meditations *A Dream of John Ball* (1887); and his most influential work, *News from Nowhere* (1890), a pastoral utopian-communist vision of England in the twenty-first century as a truly "green and pleasant land."

Morris's health failed in 1890, and divisions between anarchists and socialists brought an end to his leadership of the Socialist League. He cofounded with Emery Walker in 1891 the Kelmscott Press, the first English fine art press. The press's great masterpiece was *The Canterbury Tales*, with inset drawings by Burne-Jones and ornamental designs by Morris.

Different aspects of Morris's extensive life-work have found favor in various literary and political climates since his death. In the early twentieth century, he was perhaps most widely known as the designer whose work inspired what came to be known as the **arts and crafts movement**. Smaller groups have always admired him as the foster-father of British **socialism**, foster-grandfather of the ecological movement, and perhaps the most significant English book designer since Caxton. His poetic reputation suffered for a time from the critical disparagement of romantic narrative poetry. In the end, perhaps, what is most impressive about Morris's lifework is the energy and skill with which he held in creative suspension tendencies that might seem dialectically opposed: literary romanticism and a Marxist view of history; tireless social activism

and introspective art; zealous preservation of the environment and ancient buildings and influential innovation of modern design; the creation of complex forms of decorative art and simple evocation of natural emotion; blunt anger at human greed or inequity and faith in the redemptive value of communal effort; and a dreamlike talent at poetic fantasy and passionate belief in the pleasure and dignity of work.

FLORENCE BOOS

### Bibliography

- Aho, Gary L. *William Morris: A Reference Guide*. 1985.
- Burne-Jones, Georgina. *Memorials of Burne-Jones*. 1904. 2 vols.
- Calhoun, Blue. *The Pastoral Vision of William Morris*. 1975.
- Faulkner, Peter, ed. *William Morris: The Critical Heritage*. 1973.
- Goode, John. "William Morris and the Dream of Revolution." In John Lucas, ed., *Literature and Politics in the Nineteenth Century*. 1971.
- Kelvin, Norman. *The Collected Letters of William Morris*. Vol. 1: 1848-1880. 1984.
- Lindsay, Jack. *William Morris: His Life and Work*. 1975.
- Mackail, J. W. *The Life of William Morris*. 1899; rpt. 1968.
- Morris, May. *William Morris: Artist, Writer, Socialist*. 1936. 2 vols.
- Silver, Carole. *The Romance of William Morris*. 1982.
- Thompson, E. P. *William Morris: Romantic to Revolutionary*. 2d ed., 1976.
- Thompson, Paul. *The Work of William Morris*. 1967.
- . . . . .

## MORRISON, ARTHUR (1863-1945)

Arthur Morrison, journalist, author, and authority on Japanese art, was born of working-class parents near the East End of London,

whose slums and people he vividly depicted in his fiction.

Little is known about Morrison's life. After working as a clerk in the People's Palace and publishing the supernatural stories of *The Shadows Around Us* (1891), he gained recognition with *Tales of Mean Streets* (1894), frank, discerning stories about the working classes. His best novel, *A Child of the Jago* (1896), starkly describes the imprisoning effects of crime and poverty on a young boy and his family, and demonstrates Morrison's intimate knowledge of the violent, brutalizing conditions of one of London's worst slums. Other working-class novels include *To London Town* (1899) and the more highly regarded *The Hole in the Wall* (1902), which is written, like Dickens's *Bleak House*, from both a first-person and an omniscient point of view. Morrison also wrote detective fiction in the 1890s, was one of the earliest and best imitators of Arthur Conan Doyle, and narrated the exploits of his serial detective, Martin Hewitt, with considerable skill and ingenuity of plot.

Once widely known and now unjustly neglected, Morrison at his best was an accurate, objective, and compassionate observer of the poor and working classes. His uncompromising vision and clear, uncluttered prose make *A Child of the Jago* one of the most noteworthy naturalistic novels written in England. By 1910, Morrison had virtually ceased writing fiction to devote himself to his collection of Japanese art.

RICHARD BENVENUTO

### Bibliography

- Bell, Jocelyn. "A Study of Arthur Morrison." In *Essays and Studies for the English Association*. 1952.
- Calder, Robert. "Arthur Morrison: A Commentary with an Annotated Bibliography of Writings About Him." *English Literature in Transition*, vol. 28, pp. 276-297.
- Frierson, William C. *The English Novel in Transition, 1885-1940*. 1942.
- Keating, P. J. Biographical Study in *A Child of the Jago*, by Arthur Morrison. 1969.
- Keating, P. J. *The Working Classes in Victorian Fiction*. 1971.