

Shmanners 254: William Morris

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[theme music plays]

Travis: Hello, internet! I'm your husband host, Travis McElroy.

Teresa: And I'm your wife host, Teresa McElroy.

Travis: And you're listening to *Shmanners*.

Teresa: It's extraordinary etiquette...

Travis: ... for ordinary occasions. Hello, my dove.

Teresa: Hello, dear.

Travis: How are you?

Teresa: I'm doing okay. Um, I've been outside maybe four or five times in the last couple weeks, so...

Travis: Yeah, that's pretty good.

Teresa: Getting that vitamin dizzle.

Travis: Um, hi everybody. Sorry, we— Uh, this episode is late. It should have been up last week, but we had some allergy issues here in the house.

Teresa: Oh, man.

Travis: Could not stop sneezing, had so many sneeze attacks, and we just couldn't do it. So here we are now.

Teresa: Yes.

Travis: Hello.

Teresa: Hello.

Travis: [slowly] Hello. Hi.

Teresa: Hi. Uh, do you know what we're talking about this week?

Travis: I know the name we're talking about this week.

Teresa: Yes. William—

Travis: Past that, no.

Teresa: William Morris.

Travis: Okay. [pauses]

Teresa: Okay, alright. Let me give you a clue.

Travis: [laughs]

Teresa: What do you think about when I say "arts and crafts movement?"

Travis: [pauses] Oh, Teresa. [hesitates] The 60s? Is it the 60s?

Teresa: No, no.

Travis: No? [laughing] I don't think of anything! I don't think of anything!

Teresa: Here is what— Here's what I associate in my brain with the arts and crafts movement. There is a hotel in the California Adventure area of Disneyland that's that highly decoratively carved wood and the stained glass—

Travis: Are you talking about the Hollywood Tower of Terror?

Teresa: No! The real hotel.

Travis: Oh, right, right, right. Yes, yes, yes.

Teresa: The actual, like, Disney hotel there.

Travis: Uh-huh.

Teresa: And the entire thing is based on the Californian edition of the arts and crafts movement. So everything is, like, turned wood and carved by hand and, like, leaded stained glass and hand-made furniture and whatever, right?

Travis: Okay, yes.

Teresa: So the beginning of the arts and crafts movement started in Victorian Britain. Um, and one of the people who is like the head of that movement is William Morris.

Travis: Okay. Can I tell you... ?

Teresa: Yeah.

Travis: Until we went into this, I thought he was a cigarette person.

Teresa: No.

Travis: What's that? Is that just a different thing?

Teresa: Is that Marlboro?

Travis: I know what Marlboro is. I said— I thought that William Morris was a company that made— Isn't there a movie with Jim Carrey called *I Love You, William Morris* or is that a different thing?

Teresa: I don't know.

Travis: Oh, boy. I don't know what I'm talking about.

Teresa: I do not live in your brain. Okay...

Travis: No, clearly you don't. Do I? Do I live in my brain? What's happening here?

Teresa: Maybe not! This was suggested by Summer W. So thank you, Summer. William Morris was an activist and artist, a poet and a novelist, besides, you know, a designer, right? And, uh—

Travis: Philip Morris makes cigarettes!

Teresa: Ah, see, that's different.

Travis: *Philip* Morris.

Teresa: [patiently] That's a different person, Travis.

Travis: Yeah, I mean— Yes. And the movie was *I Love You, Philip Morris*. Okay. Great. Cool, cool. Hey, I'm back at the beginning of the page that you're halfway down. Keep going.

Teresa: [laughs] Okay. He was a champion of dignified work and educated consumerism, right?

Travis: Okay. That sounds cool, I like that. Educated consumerism, know where you're getting your product from, like, what are you buying?

Teresa: Certainly. Yeah, what are you buying? Who have you made it from? Were they paid a decent wage? Things like that. I mean, lots of stuff that's certainly applicable to today's world.

Travis: Oh, very much so.

Teresa: Um, so it was about the role of pleasure in work, so a craftsman putting dedication and effort into work instead of something being mass produced by factories, right?

Travis: Okay, see, now you're speaking my language because this is *Antiques Roadshow* stuff.

Teresa: Absolutely, it is!

Travis: Okay, yeah, yeah, yeah. You could have just said that, I would have been on the page. Like, *Antiques Roadshow* stuff! I'd be like, "Well, yeah, yeah, yeah."

Teresa: Um, and then, educated consumers to make a better world for themselves and for the workers, right? So this is the whole fair trade idea.

Travis: Yeah.

Teresa: Sure. Uh, a living wage being paid and the actual price of the goods factoring in not just the CEO's pockets, right?

Travis: Right.

Teresa: But the wages of workers.

Travis: Right. Yes. This is a thing, um... That makes complete sense to me, right? Because we're thinking about this in terms of, when you are buying a product, where's the money that you are spending going, right? And a \$50 product versus a \$51 product, is that \$1 helping somebody, like, afford to live more, right?

And also like, are you paying for better craftsmanship because the person who was making it very much cared about the thing that they were making and wanted it to reflect their work that they put into it, so it's higher quality and it lasts longer and all of that stuff. Yes? Right. I've got it.

Teresa: Yes.

Travis: Okay!

Teresa: Um, so he was born March 24th, 1834.

Travis: So long ago.

Teresa: So long ago.

Travis: How can we even remember that long ago?

Teresa: [giggling]

Travis: Did we even have books then?

Teresa: Yes. Of course we did. And by all accounts, he had a pretty awesome childhood. They were pretty well-off and he grew up in the countryside playing with his siblings and reading a ton. He loved, particularly, *Arabian Nights*. Also, he was very deeply interested in all things [pauses, struggling] herbal.

Travis: Excuse me?

Teresa: Herberal. *Herbal*.

Travis: [teasing] One more time?

Teresa: This is hard because... [laughs]

Travis: Do you mean herbal?

Teresa: Yes. In the United States we say, "Erbal." But in Britain, they would say, "*Herbal*."

Travis: Yes, but the first time you said it, sounded like it rhymed with purple?

Teresa: [laughs]

Travis: And that's why I was confused.

Teresa: Oh, okay. Uh, so it's a—

Travis: Erbal or herbal?

Teresa: [emphasizing the 'h'] Herbal.

Travis: [through laughter] Why are you doing it like that?

Teresa: The amount of letters in that feels weird!

Travis: Yeah, but you're saying it like you've never said the word "herb" before.

Teresa: Herbal!

Travis: Why is it so painful for you?

Teresa: It's just weird! It feels weird in my mouth!

Travis: Herbal! But you're saying it like you're clearing your throat!
[laughs]

Teresa: [giggling]

Travis: Herbal!

Teresa: Anyway! It's a collection of the history of plants written by English botanist John Gerard and it was one of the most prevalent books on botany in the 17th century. Um, and by the time William Morris was reading it as a young boy, it was hailed as a classic, right?

Travis: Okay.

Teresa: Um, and so, you know, one would think that in the 1840s, 1850s, this was pretty much the ideal thing, right? He's surrounded in nature with, you know, stories that help him develop imagination and an interest in wildlife and flowers.

Travis: I feel like whenever we do biographies of people, right? There's one of two childhoods.

Teresa: Yeah.

Travis: And this is the one that everybody wants to have had.

Teresa: Exactly.

Travis: This is the one that people will later pretend that they did, you know? Even when they didn't. But it feels like there's a 'but' coming?

Teresa: Well, this was certainly out of the ordinary for the time. We're talking about the industrial revolution and we're talking about the height of Victorian London, England, places. So, like, you know, factories, densely populated cities, children filthy in the street. You know what I mean.

Travis: Yeah, Kinseyan! Kinseyan with the— "Are there no workhouses?"

Teresa: [laughs] So, he was able to go to university and he tried to be an architect for a while, but it just, you know— A regular life didn't interest him. And he was rich enough, or his family was well enough off that he could afford to do that, right?

Travis: Yes.

Teresa: Um, so, again. He wanted his work and therefore his life to be an exercise of expression of beauty and joy.

Travis: He wanted it to mean something!

Teresa: Exactly!

Travis: I don't relate.

Teresa: [laughs] So let me continue to paint this picture, right?

Travis: Just make sure you get paid for your work.

Teresa: Uh-huh. What we're talking about specifically in this time period is the consumer goods, right?

Travis: Right.

Teresa: We've talked about a lot of Victorian England and we have mentioned curio cabinets, I believe.

Travis: Yeah, yeah, yeah. This is a thing. A curio cabinet, if I'm not mistaken, is a cabinet that contains curios.

Teresa: Ah, yes.

Travis: That's a joke, but also, it's— Curios are, like, little collectables or little art pieces.

Teresa: Right and they are kind of, like, the microcosm of the Victorian home. Now, if you were the nouveau riche in the Victorian era, you wanted so much stuff because the amount of stuff really indicated your intelligence, your status...

Travis: Your affluence, your wealth. Yeah.

Teresa: Your affluence, all of that stuff, right?

Travis: If you see, like, I don't know. I guess, drawings or whatever of the time, or even photographs, you know, of the late Victorian period, you'll see like, their rooms were filled.

Teresa: Stuffed. Simply stuffed and highly decorated with wallpapers and—

Travis: Like, bird cages and plants and, like, statues...

Teresa: And pictures and, like, very elaborate looking furniture. But the stuff was pretty cheap, actually. These goods had, beforehand, been reserved for, you know, higher class and now they're much wider available because the quality has gone way down.

Travis: And this is what year? 'Cause this is about the industrial revolution, right? That's what we're kind of looking at?

Teresa: Right.

Travis: Yeah.

Teresa: So 1860s, 1870s.

Travis: I'm— Man, my history teacher's gonna be so disappointed in me that I had to look up industrial revolution.

Teresa: Well, we've talked about this before. I mean, it feels like when things are on a timeline...

Travis: 1760-1840. So in 1840— He was born, what, 1830s?

Teresa: Yeah.

Travis: So, this is like, post-industrial revolution, so we have seen a boom in things being able to be manufactured much faster.

Teresa: Right. And so, what I was saying is, as far as like, timeline goes? It's kind of hard. You really need to kind of like, stack the areas, the corners of the world on top of each other because at the same time as, say, George in England, right?

That was the industrial— Sorry, that was the American Revolution. And then you had Victorian, which kind of like, circled the world because so did their ships.

Travis: There's a lot going on.

Teresa: Anyway...

Travis: That's what we're saying. History? A little too stuffed with stuff.

Teresa: So, by the mid-19th century people were deeply troubled by the effects of the industrial revolution. Not only on the Earth but also in society, right? And one of the things that happened is these factories, man, they were not for the worker.

Travis: No.

Teresa: They really weren't. They were to line the pockets of the big guys and the little guys suffered a lot.

Travis: Well, yeah. We didn't have unions, we didn't have protections for workers. We didn't have— There wasn't, like, a limit on the hours people could work or there were no safety measures. There was no OSHA. There was none of that. So, like, when people got hurt, it was kind of, like, at their own risk, right? There was no workman's comp, there was no breaks, there was none of that.

Teresa: There was lots of child labor, there was lots of people being taken advantage of as far as their work hours, um, and even, like, the state of the factories was all about, "Where can we cut corners to make the money?"

Travis: And when you think about, like, wages? We had gone from needing the workers who were doing it, right, because they had some experience where they could make the products, and now we're in a period where it's just like, "Hey, listen. We could replace you."

Teresa: Yeah.

Travis: "Easily. And so, you're going to accept the amount of money you're being given or we'll just get somebody else."

Teresa: Not only their jobs were hazardous, also where they were living. I mentioned overcrowded cities, um, and unstable and unsafe tenement homes were erected. Uh, I think we've mentioned at this time in history there was no limit to how tall a building could be.

Travis: Right. And you also have to think about crime rates, because as we're thinking about all these people out of work, right, as things are being industrialized, people are turning more and more to crime to try to make ends meet, right? So now it's even less safe to live in your neighborhood because there are desperate people there, you know?

Teresa: Yes. And the factories, specifically, the worst parts of town, um, just pumped out soot and ash and so every place was so dirty and unhygienic and gross and, in fact, William Morris was born just after a cholera outbreak that left 57 thousand low-income people dead, all throughout Britain.

Travis: Whew.

Teresa: Yeah.

Travis: This is normally where I say we're gonna give a thank you note to our sponsor, but not on that note!

Teresa: [laughs]

Travis: Not now! We'll give it a couple minutes before we come back to that.

Teresa: Okay. Um, certainly people grew concerned that the expletive— Explode— Exploitative...

Travis: Uh-huh.

Teresa: [laughs] ... nature of the employment and completely taking away people's pride in their work, pride in their homes, all that thing.

Travis: Pride in themselves!

Teresa: Pride in themselves, yeah.

Travis: I think that, I mean, psychology wasn't the thing it is now, but I'm willing to bet you could psychoanalyze this time and people probably feeling a lot less human because of how much they were cogs in the machine and being treated as such.

Teresa: Right. Uh, there were a lot of writers of the time that believed this hyper-mechanization deprived workers of creativity and autonomy and

satisfaction. Um, and they believed that this new soulless means of production was actually filling people's homes with, like—

I guess, I like to picture, like, little black holes that kind of just suck the joy and the life out of you. Like, the actual things, these philosophers argued, were harming people. When you bought it, it harmed the people who made it and when you kept it in your home, it was physically harming you.

Travis: It didn't spark joy! As Marie Kondo would say.

Teresa: Ah!

Travis: It sparked the opposite! It smothered joy. That's Marie Kondo's evil sister.

Teresa: Oh, is it?

Travis: Yeah. I'm trying to think of a name. Hold on. Scary Kondo.

Teresa: [laughs] Alright. So, all of these philosophies kind of mixed together in this era and his dedication to these things as well as his deep love of art, was reflected in his friend group and, later, business partners.

Travis: Got it. Okay. Now, is where we're going to do a thank you note for our sponsors and we'll be right back to talk about William Morris some more!

[theme music plays]

Travis: I want to talk about socks! Can I tell you about socks?

Teresa: [singing] Baby!

Travis: Yep! Thank you!

Teresa: [singing] Compression and... ?

Travis: [singing] I want to talk about socks, baby! I wanna talk about socks on me!

Teresa: [laughs]

Travis: I love Bombas Socks very, very much. I've started, as it happens, when I love—

Teresa: Oh! [sings] Compression and no toe-seam!

Travis: That's very good. Very good!

Teresa: Thanks!

Travis: When I love clothing, I will start to cycle so that it becomes the only option.

Teresa: [laughs]

Travis: I own many, many, many pairs at this point because they've rethought every detail of the socks we wear to make them way more comfortable. As Teresa said, you've got that hexagonal honeycomb thing that wraps around the middle of the foot.

Teresa: Mm-hmm.

Travis: Get a little bit of compression there, a little bit of arch support. There's no toe seams, the no-slip design for the shorter socks, which is my fave. I love them. And they're like, interesting looking. They have cool patterns, they have cool looks, and they're very, very comfortable to wear.

And for every pair of socks you purchase, Bombas donates a pair to someone in need. The generosity of Bombas customers has allowed them to donate over 40 million pairs of socks and counting through their nationwide network of 3000+ giving partners.

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[music plays]

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[music stops]

Travis: Tell me more about Billy Morris!

Teresa: Okay! So in 1859, he married a model and I think actress? Yes. Named Jane Burden. And gosh, he was so in love with her. He painted her as Queen Guinevere and wrote on the back of it, this is a legend, wrote, "I cannot paint you, but I love you." Isn't that beautiful?

Travis: But he had just painted her?

Teresa: I know, but I think that he could not capture how beautiful...

Travis: So he was saying, like, "Sorry this is bad. Sorry this is bad! I love you."

Teresa: But it's not bad! He did— He could not do the model justice, although the painting was lovely.

Travis: Okay. Sounds like he was kind of fishing for compliments. I'm just saying, it might be romantic, but I don't know. It's fine. Hey, William? It's fine. Don't be like that.

Teresa: Anyway! He decided to build a beautiful family home for them called the Red House and it was located in south east London. It was a red brick home that had gothic and tudor styles and, like, you know, steep roofs and an exposed beam ceiling and, like, a big ole chimney and everything.

It was like he employed every single part of, like, his psyche into it. So, like everything was handmade and he selected and designed everything and, like, it was—

Travis: He cared about the details.

Teresa: Absolutely. Nothing in the home was mass-produced if he could help it, right? And it was his first big lesson in economics.

Travis: Because it was super expensive.

Teresa: I mean, absolutely it was. Um, so like I said at the beginning, he had a belief that the artisan would develop a highly specific skill and then enjoy their labor, right? So hone their craft.

Um, and so, he said— He wanted this, uh— [pauses] I don't want this to be a downer, right? Because I want this to be good.

Travis: Okay. Uh-huh.

Teresa: But it's really kind of a very classist thing at this point, right? He's well off, so he can afford to pay people. But then if I want, I don't know, a pair of shoes and I have a low income, I'm gonna buy the shoes that I can afford and that doesn't make me less because that's my circumstance.

Travis: It feels, uh, two different ways to me equally. One, as you said, very classist, right?

Teresa: Right.

Travis: Because it has this feeling of, "Well, people should be buying nicer things to make people happy!" And it's like, yeah, dude. Yeah. Ideally! And also everyone should have a job that makes them happy. Like, yeah, dude. But I think that, perhaps a, I don't know, a more optimistic way of looking at it is that it also feels like a very utopian kind of idea to me.

Teresa: Right.

Travis: Like, yes. Yes, in a perfect world, everybody would— Like, the nice, you know, well-made thing made by somebody who was happy to make it, would cost as much or less as the mass-produced thing. In a perfect world, everybody would get paid to do what they love to pay the bills and to do all that.

Teresa: Exactly.

Travis: Like, yeah. I think that that would be the way it should be, but it also isn't? Yeah, I see what you're saying.

Teresa: Okay, so in order to put these business ideals into practice, he started his own business with a bunch of his friends.

Travis: Paintball.

Teresa: [laughs] No.

Travis: No?

Teresa: A high-end Home Goods.

Travis: I was close.

Teresa: So, himself—

Travis: Man, I bet a paintball course in like 1875 would have made a killing. Are you kidding? [as a Victorian English gentleman] "Oh, what is this? Painted balls you say? I shoot them with this air pistol? At my friend Gregory?"

I'm just saying. If I could go back in time. Paintball. [pause] And you're looking at— She's nodding. She's nodding so hard!

Teresa: I am not.

Travis: She's nodding so hard one of her teeth fell out!

Teresa: No. Mm-mm [disagreement].

Travis: Okay.

Teresa: No.

Travis: Okay.

Teresa: Um, so they started Morris, Marshall, Faulkner, and Co. which was a creative art business that was fondly referred to as The Firm.

Travis: It didn't become Marshall's did it?

Teresa: No.

Travis: Okay. 'Cause it had Marshall in there and you were talking about, like, crafting stuff.

Teresa: Oh!

Travis: So I put two and— Okay.

Teresa: No, but they made things like wallpaper and curtains and chairs and tables and stained glass windows and, you know, anything you would furnish your home with, they made for your home, you know?

Um, so, by rights and the economists of the time felt that, how is this even possible, right? Because if you could get a chair from The Firm for \$100, which would be the fair price to pay the workers and the material and all of that stuff. But then, you could get, like, ten times as many chairs for like, \$15 each when they were mass-produced. It really shouldn't have worked!

Travis: Did it work?

Teresa: It did!

Travis: It did?

Teresa: So, Morris assumed that customers would pay a higher price for something of quality that was built to last because you wouldn't have to replace it as often, right? And he called this, the quote, "just price." Like, justice. The just price.

Travis: Yeah, yeah, yeah.

Teresa: Um, and the elegant designs as well as the quality of the work made The Firm furniture and such extremely fashionable. And in demand! And it profoundly influenced interior decorating all throughout the Victorian era.

Travis: So he was right?

Teresa: He was right!

Travis: Huh. I mean, listen, it makes sense, right? But I think that it's still a gamble, right? This idea of will people be willing to pay more for quality that lasts longer.

Teresa: Sure.

Travis: Right? And I think that that is not a gamble that would necessarily always pay off depending on, like, the moods of the people.

Teresa: Sure.

Travis: It sounds like if we're post-industrial revolution here, that there was probably a desire after the 80 years of industrial revolution of, I don't know, "I would like my chair to be kind of different from that chair."

Teresa: Sure, sure.

Travis: And like, I could see this being a good time for that. And also, I'll say, it was quality stuff.

Teresa: Yeah. And you can still find a lot of the Morris prints today. Um, they're on post cards and paintings and classic wallpapers. Um, it's gorgeous and romantic and, you know—

Travis: Just like me!

Teresa: Yes, just like you, dear. With designs of flowers and leaves and birds, which several of your tattoos...

Travis: [gasps] I have flowers and birds!

Teresa: You sure do!

Travis: Wait. Do I—

Teresa: No, there's no birds. Just the flowers. Lots of flowers. Um, and so there's this style, the arts and crafts movement. I mean, nature is totally all over all that stuff.

Travis: Mm-hmm.

Teresa: But it's really about the dignity of work, right? Um, so with this idea of the just price, he found that it was proof to him that the consumer and worker satisfaction were not mutually exclusive.

Travis: Right. I also assume, man, if you pay people for their work, then people who are good at their work want to work with you.

Teresa: Mm-hmm.

Travis: Right? So then, the quality of the product improves even more. Like, I don't know. I'm no economist, I'm not a business person, but it feels like paying people what they're worth gets you people who are worth more.

Teresa: Yeah.

Travis: Yeah, you heard it here first. Put that on a t-shirt.

Teresa: [laughs] Hey, put this on a t-shirt.

Travis: Okay.

Teresa: "Have nothing in your house that you do not know to be useful or believe to be beautiful."

Travis: Wait a minute, so that *is* like Marie Kondo's stuff!

Teresa: I mean, a little bit.

Travis: Marie Kondo is just stealing from William Morris, is that what you're saying. Wow, folks. You heard it here first from the mouth of Teresa herself.

Teresa: Wait, no, no, no. He wasn't saying that you should have less in your life and Marie Kondo is kind of saying that, you know, less clutter. He still believed in clutter, right?

Travis: Oh, yeah.

Teresa: But it should be beautiful or useful, not—

Travis: And it should make you happy.

Teresa: It should make you happy, yes. Indeed.

Travis: It should spark joy in you.

Teresa: Right. In 1875, Morris assumed total control of the Firm, renaming it Morris and Co. and the company continued to operate in one capacity or another until 1940, which is definitely a testament to his designs, right? That's—

Travis: That's a very long time.

Teresa: That's a very long time.

Travis: It's over a hundred— Well, not 100 years as a company, but he would have been over 100 years old at that point.

Teresa: Right.

Travis: But I assume he didn't live to 100 years old.

Teresa: No, he didn't.

Travis: Oh, okay. That was optimistic. We've done a lot of biographies on this... It's an optimistic pull that he would have lived to be 106.

Teresa: Yeah.

Travis: I didn't think it would happen, but you could hope.

Teresa: He never really quite seemed to break into the bigger markets, right? It was mostly people who were, you know, well off and coming from a place of privilege who could afford his designs and things.

But, so... it's good stuff. It's definitely good stuff. But was he a little out of touch about the time? Yeah.

Travis: Definitely sounds like it. Yeah, yeah, yeah.

Teresa: Yeah.

Travis: I mean, it sounds like— But on the other hand, it sounds like he wanted to pay the workers for their work, right?

Teresa: Yes, totally.

Travis: That he, you know, thought the people who were making it were as important as the people who were buying it or, at least that's how it sounds. So I think it is, obviously, a little classist when you think about the, like, probably the pricing of it and everything, but maybe that's more of a reflection of how everyone else was getting paid at the time.

Teresa: Yeah, that's— That does make sense.

Travis: If there was more income equality, then everybody would have been able to afford to buy these better-made things by people who were being paid for their time and it would have, like, cycled through that way.

Teresa: Yeah.

Travis: You know? So, I don't know. I don't know enough to say that it's classist versus optimistic. I don't know.

Teresa: Uh, let's take a little side-jant here. It wasn't the only thing he was working on.

Travis: He also was doing animatronics.

Teresa: He produced a series of Icelandic sagas.

Travis: I wasn't far off, go on.

Teresa: Uh, he translated these sagas into English with his friend Eirikr Magnusson.

Travis: Sure. Magnusson?

Teresa: Magnusson. Maybe.

Travis: Yeah.

Teresa: Because he was incredibly inspired by his visits to Iceland and their culture. Um, so he wrote some epic poems and novels. Uh, let's see. *The Earthly Paradise*, *A Dream of John Ball*, and *News From Nowhere*. And the fantasy-romance, *The Well at the World's End*.

Travis: These are all very good titles.

Teresa: They sure are. Um, he was also active in his community. In 1877, he founded the Society for the Protection of Ancient Buildings. Because a lot of the, quote, "restoration" of the Victorian era was...

Travis: Destroying history.

Teresa: Destroy it. Smash it and we'll build something cool.

Travis: Make room.

Teresa: Um, and so by this time— Sorry, by the 1880s, Morris was a committed revolutionary and a dedicated socialist activist.

Travis: Cool.

Teresa: His house would become a meeting place for socialist leagues of all kinds along with, you know, George Bernard Shaw and other pioneers of the time, right? Alright, we got to it.

Travis: He dies.

Teresa: 1896, he dies of tuberculosis.

Travis: 1896, so he would have been, what, 62?

Teresa: You say that with a question at the end, but you're the one who does good math.

Travis: Yeah, I believe if he was born in 1834...

Teresa: Yes.

Travis: ... and he died in 1896, he would have been 62.

Teresa: Um, so, I think that the most far-reaching kind of ideal is really what we spoke about, right? This idea that laborers should be paid well for the work that they do and that work doesn't need to be mindless. It should have some kind of joy in craft.

Travis: Well, I mean it feels like, to look at it— I don't know, phrase it slightly differently, of like, if you treat people like people, right, and you allow them to take pride in their work because they are being treated like people who should take pride in their work, that their work will be better, right?

Teresa: Right.

Travis: And they'll be happier...

Teresa: And last longer and have less environmental impact, right? Because if you have to buy a new chair every year...

Travis: That's a lot of waste.

Teresa: ... that's a lot of waste. Not only in the landfill but also in the energy of production, right?

Travis: Yep.

Teresa: So if things last longer, they work better, they're better for the environment as well.

Travis: Okay. I'm on board with this dude. I like him. I'm glad we talked about this fellow. Thank you for teaching me and the listeners about William Morris.

Teresa: And the arts and crafts movement.

Travis: And the arts and crafts movement! Alright, everybody thank you so much, once again sorry we're late. So there will be another episode this week. That's right: a two-fer. A two for one.

Um, we want to say thank you to MaximumFun.org, our podcast home. Thank you to you for listening and supporting us. Don't forget to check out McElroyMerch.com for all your McElroy merch needs. You can also go to McElroy.family for all the other McElroy projects. We're going to be coming up on MaxFun Drive pretty soon!

Teresa: Woot woot!

Travis: So we're excited about that. Let's see, who else do we thank Teresa?

Teresa: We always thank Brent "brentalfloss" Black for writing our theme music which is available as a ringtone where those are found. Also thank you to Kayla M. Wasil for our Twitter thumbnail art. You can get— You can, um, ask us questions I think for our next show, right?

Travis: Yeah, we're doing pranks!

Teresa: Yes! Please submit questions!

Travis: Because of April Fool's Day.

Teresa: April Fool's Day.

Travis: Yeah. So if you have questions about pranks, uh, before this episode goes up the team will put a tweet up on the *Shmanners* account saying that the next topic is going to be pranks. So if you have questions about the etiquette of pranks, I guess, you can ask them there.

Teresa: @ShmannersCast!

Travis: @ShmannersCast, that's right.

Teresa: Uh, thank you to Bruja Betty Pinup Photography for the cover picture of our fan-run Facebook group. Lots of great discussions going on there, so if you love to give and get excellent advice from other fans, go ahead and join that group as well. And keep submitting your topics! ShmannersCast@gmail.com.

Like I said, this one was submitted by Summer and Alex, our wonderful research assistant, reads every single one! So thank you Alex.

Travis: Couldn't do it without you, Alex! Thank you so much. I hope you take pride in your work!

Teresa: I believe she does.

Travis: I believe she does, too. Okay! That's gonna do it for us. Thank you for joining us. You've been listening to *Shmanners*—

Teresa: No, no! Join us again—

Travis: [groans] Join us again next week!

Teresa: No RSVP required!

Travis: You've been listening to *Shmanners*!

Teresa: Manners, *Shmanners*. Get it?

[theme music plays]

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