

ABSTRACT

The thesis presents William Morris as a utopian thinker with focus on the centrality of *vision* in his thought. The main focus is put on the analysis of his only utopian novel, *News from Nowhere*, together with his other speeches and treatises. It is believed that the focus on *vision* is so significant not only for his life philosophy but also for his views on art and society that it can give answers to many questions that have arisen in relation to his political views, medievalism or handcraft. The structure of the thesis respects the central argument of the widely held “from romantic to revolutionary” hypothesis and presents Morris as a “revolutionary” Victorian who has never fell out with the ideas of Romanticism. Together with this, it should be understood that Morris strongly reflects and comments upon wider socio-cultural Victorian discourse as well as the ideas of his “teachers” – Thomas Carlyle and John Ruskin. Reflecting this, the text is divided into two main parts – the first and second chapter deals with the notion of vision (in Romanticism and Victorian Age) and the work of Morris’s “teachers”, and the third chapter focuses on the interpretation of *News from Nowhere* and Morris’s utopianism. The interrelated areas of “Nowherian” space (3.2), beauty (3.3), art, work and history (3.4) help establish the nature of Morris’s visual utopianism on the background of Ernst Bloch’s theory of utopia and alongside the *democratic vision* argument.