AN ANNOTATED LIST OF ALL THE BOOKS PRINTED AT THE KELMSCOTT PRESS IN THE ORDER IN WHICH THEY WERE ISSUED.

Note: The borders are numbered as far as possible in the order of their first appearance, those which appear on a verso or left-hand page being distinguished by the addition of the letter ‘a’ to the numbers of the recto borders of similar design.


This book was set up from Nos. 83-4 of The English Illustrated Magazine, in which it first appeared; some of the chapter headings were rearranged, and a few small corrections were made in the text. A trial page, the first printed at the Press, was struck off on January 31, 1891, but the first sheet was not printed until about a month later. The border was designed in January of the same year, and engraved by W.H. Hooper. Mr. Morris had four of the vellum copies bound in green vellum, three of which he gave to friends. Only two
copies on vellum were sold, at twelve and fifteen guineas. This was the only book with washleather ties. All the other vellum-bound books have silk ties, except Shelley’s Poems and Hand and Soul, which have no ties.


* This was the first book printed at the Kelmscott Press in two colours, & the first book in which the smaller printer's mark appeared. After The Glittering Plain was finished, at the beginning of April, no printing was done until May 11. In the meanwhile the compositors were busy setting up the early sheets of The Golden Legend. The printing of Poems by the Way, which its author first thought of calling Flores Atramenti, was not begun until July. The poems in it were written at various times. In the manuscript, Hafbur & Signy is dated February 4, 1870; Hildebrand & Hillilel, March 1, 1871; and Love’s Reward, Kelmscott, April 21, 1871. Meeting in Winter is a song from The Story of Orpheus, an unpublished poem intended for The Earthly Paradise. The last poem in the book, Goldilocks & Goldilocks, was written on May 20, 1891, for the purpose of adding to the bulk of the volume, which was then being
prepared. A few of the vellum covers were stained at Merton red, yellow, indigo, and dark green, but the experiment was not successful.


This is the only book in which the initials are printed in red. This was done by the author's wish.


This chapter of the Stones of Venice, which Ruskin always considered the most important in the book, was first printed separately in 1854 as a sixpenny pamphlet. Mr. Morris paid more than
one tribute to it in Hopes and Fears for Art. Of
him Ruskin said in 1887, ‘Morris is beaten gold.’

5. THE DEFENCE OF GUENEVERE,
AND OTHER POEMS. BY WILLIAM
MORRIS. Small 4to. Golden type. In black &
red. Borders 2 & 1. 300 paper copies at two guineas,
ten on vellum at about twelve guineas. Dated
April 2, issued May 19, 1892. Sold by Reeves &
Turner. Bound in limp vellum.

This book was set up from a copy of the edi-
tion published by Reeves & Turner in 1889, the
only alteration, except a few corrections, being in
the 11th line of Summer Dawn. It is divided into
three parts, the poems suggested by Malory’s
Morte d’Arthur, the poems inspired by Frois-
sart’s Chronicles, and poems on various subjects.
The two first sections have borders, and the last
has a half-border. The first sheet was printed on
February 17, 1892. It was the first book bound in
limp vellum, and the only one of which the title
was inscribed by hand on the back.

6. A DREAM OF JOHN BALL AND A
KING’S LESSON. BY WILLIAM MOR-
RIS. Small 4to. Golden type. In black and red.
Borders 3a, 4, and 2. With a woodcut designed
by Sir E. Burne-Jones. 300 paper copies at thirty
shillings, eleven on vellum at ten guineas. Dated
May 13, issued Sept. 24, 1892. Sold by Reeves &
Turner. Bound in limp vellum.

This was set up with a few alterations from a
copy of Reeves & Turner's third edition, and the printing was begun on April 4, 1892. The frontispiece was redrawn from that to the first edition, and engraved on wood by W. H. Hooper, who engraved all Sir E. Burne-Jones' designs for the Kelmscott Press, except those for *The Wood beyond the World* and *The Life and Death of Jason*. The inscription below the figures, and the narrow border, were designed by Mr. Morris, & engraved with the picture on one block, which was afterwards used on a leaflet printed for the Ancoats Brotherhood in February, 1894.


In July, 1890, when only a few letters of the Golden type had been cut, Mr. Morris bought a copy of this book, printed by Wynkyn de Worde in 1527. He soon afterwards determined to print it, and on Sept. 11 entered into a formal agreement with Mr. Quaritch for its publication. It was only an unforeseen difficulty about the size of the first stock of paper that led to *The Golden Legend* not being the first book put in hand. It was set up
from a transcript of Caxton's first edition, lent by the Syndics of the Cambridge University Library for the purpose. A trial page was got out in March, 1891, & 50 pages were in type by May 11, the day on which the first sheet was printed. The first volume was finished, with the exception of the illustrations and the preliminary matter, in Oct., 1891. The two illustrations and the title (which was the first woodcut title designed by Mr. Morris) were not engraved until June and August, 1892, when the third volume was approaching completion. About half a dozen impressions of the illustrations were pulled on vellum. A slip asking owners of the book not to have it bound with pressure, nor to have the edges cut instead of merely trimmed, was inserted in each copy.


This book, begun in February, 1892, is the first book printed in Troy type, and the first in which Chaucer type appears. It is a reprint of the first book printed in English. It had long been a fa
yourite with William Morris, who designed a great quantity of initials and ornaments for it, and wrote the following note for Mr. Quaritch's catalogue: 'As to the matter of the book, it makes a thoroughly amusing story, instinct with mediæval thought and manners. For though written at the end of the Middle Ages & dealing with classical mythology, it has in it no token of the coming Renaissance, but is purely mediæval. It is the last issue of that story of Troy which through the whole of the Middle Ages had such a hold on men's imaginations; the story built up from a rumour of the Cyclic Poets, of the heroic City of Troy, defended by Priam and his gallant sons, led by Hector the Preux Chevalier, and beset by the violent & brutal Greeks, who were looked on as the necessary machinery for bringing about the undeniable tragedy of the fall of the city. Surely this is well worth reading, if only as a piece of undiluted mediævalism.' 2000 copies of a 4to announcement, with specimen pages, were printed at the Kelmscott Press in December, 1892, for distribution by the publisher.

9. BIBLIA INNOCENTIUM: BEING THE STORY OF GOD'S CHOSEN PEOPLE BEFORE THE COMING OF OUR LORD JESUS CHRIST UPON EARTH, WRITTEN ANEW FOR CHILDREN BY J.W. MACKAIL, SOMETIME FELLOW OF BALLIOL COLLEGE, OXFORD.

This was the last book issued in stiff vellum except Hand & Soul, and the last with untrimmed edges. It was the first book printed in 8vo.


About this book, which was first announced as in the press in the list dated July, 1892, William Morris wrote the following note for Mr. Quaritch's catalogue: 'This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous ancient Beast Epic.' The edges of this book, & of all subsequent books, were trimmed in accordance with the invariable practice of the early printers. Mr. Morris much preferred the trimmed edges.

11. THE POEMS OF WILLIAM SHAKESPEARE, PRINTED AFTER THE ORI-
GINAL COPIES OF VENUS AND ADONIS, 1593. THE RAPE OF LUCRECE, 1594. SONNETS, 1609. THE LOVER'S COMPLAINT. Edited by F. S. Ellis. 8vo. Golden type. In black and red. Borders 1 and 2. 500 paper copies at 25 shillings, 10 on vellum at ten guineas. Dated Jan. 17, issued Feb. 13, 1893. Sold by Reeves & Turner. Bound in limp vellum. A trial page of this book was set up on Nov. 1, 1892. Though the number was large, this has become one of the rarest books issued from the Press.


The text of this book was printed before Shakespeare’s Poems & Sonnets, but it was kept back for the frontispiece, which is a picture of the old manor-house in the village of Kelmscott by the upper Thames, from which the Press took its name. It was set up from a copy of one of Reeves & Turner’s editions, and in reading it for the press the author made a few slight corrections. It was the last book except the Savonarola (No. 31) in
which he used the old paragraph mark ɿ, which was discarded in favour of the leaves, which had already been used in the two large 4to books printed in the Troy type.


This was the last book printed in small 4to. The last section is in 8vo. It was the first book printed in Chaucer type. The reprint from Caxton was finished while News from Nowhere was in the press, and before Shakespeare’s Poems and Sonnets was begun. The French poem and its translation were added as an after-thought, and have a separate colophon. Some of the three-line initials, which were designed for The Well at the World’s End, are used in the French poem, and this is their first appearance. The translation was begun on Dec. 3, 1892, and the border round the frontispiece was designed on Feb. 13, 1893.
14. **THE LIFE OF THOMAS WOLSEY, CARDINAL ARCHBISHOP OF YORK**


This was the fifth and last of the Caxton reprints, with many new ornaments and initials, & a new printer's mark. It was first announced as in the press in the list dated Dec., 1892. It was the first book published and sold at the Kelmscott Press. An announcement and order form, with two different specimen pages, was printed at the Press, besides a special invoice. A few copies were bound in half holland, not for sale.

16. **UTOPIA**
   Written by Sir Thomas More. A reprint of the 2nd edition of

This book was first announced as in the press in the list dated May 20, 1893.


The borders were specially designed for this book. They were both used again in the Keats, and one of them appears in The Sundering Flood. It is the first of the 8vo books with a woodcut title.

18. GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY BY WILLIAM MORRIS. 16mo. Golden type. In black and red. 1500 on paper at two shillings and sixpence, 45 on vellum at ten and fifteen shillings. Bound in half holland.

This lecture was set up at Hammersmith and printed at the New Gallery during the Arts and Crafts Exhibition in October & November, 1893.
The first copies were ready on October 21, & the book was twice reprinted before the Exhibition closed. It was the first book printed in 16mo. The four-line initials used in it appear here for the first time. The vellum copies were sold during the Exhibition at ten shillings, and the price was subsequently raised to fifteen shillings.


Before the publication of this book a large 4to announcement and order form was issued, with a specimen page and an interesting description of the book and its author, written & signed by William Morris. Some copies were bound in half holland, not for sale.


This book was announced as in preparation in the list of August 1, 1893.

This story, like the three other translations with which it is uniform, was taken from a little volume called *Nouvelles Françaises en prose du XIe siècle.* Paris, Jannet, 1856. They were first announced as in preparation under the heading ‘French Tales’ in the list dated May 20, 1893. Eighty-five copies of King Florus were bought by J. and M. L. Tregaskis, who had them bound in all parts of the world. These are now in the Rylands Library at Manchester.

Neither the borders in this book nor six out of the seven frames round the illustrations appear in any other book. The seventh is used round the second picture in *Love is Enough*. A few copies were bound in half Holland.


A poem entitled Amys & Amillion, founded on this story, was originally to have appeared in the second volume of the Earthly Paradise, but, like some other poems announced at the same time, it was not included in the book.

20a. **SONNETS AND LYRICAL POEMS BY DANTE GABRIEL ROSSETTI.** 8vo. Golden type. In black and red. Borders 1a and 1, and woodcut title. 310 on paper at two guineas, 6 on vellum at ten guineas. Dated Feb. 20, issued April 21, 1894. Published by Ellis & Elvey. Bound in limp vellum.

This book is uniform with No. 20, to which it forms a sequel. Both volumes were read for the press by Mr. W. M. Rossetti.

24. **THE POEMS OF JOHN KEATS.**
Edited by F. S. Ellis. 8vo. Golden type. In black
and red. Borders 10a and 10, and woodcut title. 300 on paper at thirty shillings, 7 on vellum at nine guineas. Dated March 7, issued May 8, 1894. Published by William Morris. Bound in limp vellum.

This is now (Jan., 1898) the most sought after of all the smaller Kelmscott Press books. It was announced as in preparation in the lists of May 27 and August 1, 1893, and as in the press in that of March 31, 1894, when the woodcut title still remained to be printed.

25. ATALANTA IN CALYDON: A TRAGEDY. BY ALGERNON CHARLES SWINBURNE. Large 4to. Troy type, with argument & dramatis personæ in Chaucer type; the dedication and quotation from Euripides in Greek type designed by Selwyn Image. In black & red. Borders 5a and 5, and woodcut title. 250 on paper at two guineas, 8 on vellum at twelve guineas. Dated May 4, issued July 24, 1894. Published by William Morris. Bound in limp vellum.

In the vellum copies of this book the colophon is not on the 82nd page as in the paper copies, but on the following page.

26. THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA. Done out of ancient French by William Morris. 16mo. Chaucer type. In black and red. Borders 11a & 11, both twice, & two woodcut titles. 525 on paper at seven shillings & sixpence, 20 on vellum at
two guineas. Dated August 30, issued Sept. 26, 1894. Published by William Morris. Bound in half holland.

The first of these stories, which was the source of The Man born to be King, in The Earthly Paradise, was announced as in preparation in the list of March 31, 1894.


The borders in this book, as well as the ten half-borders, are here used for the first time. It was first announced as in the press in the list of March 31, 1894. Another edition was published by Lawrence and Bullen in 1895.


The arms of Georgia, consisting of the Holy Coat, appear in the woodcut title of this book.
29. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. VOLUME I.

Red ink is not used in this volume, though it is used in the second volume, and more sparingly in the third. Some of the half-borders designed for The Wood beyond the World reappear before the longer poems. The Shelley was first announced as in the press in the list of March 31, 1894.

30. PSALMI PENITENTIALIAES. An English rhymed version of the Seven Penitential Psalms. Edited by F. S. Ellis. 8vo. Chaucer type. In black and red. 300 on paper at seven shillings & sixpence, 12 on vellum at three guineas. Dated Nov. 15, issued Dec. 10, 1894. Published by William Morris. Bound in half holland.

These verses were taken from a manuscript Book of Hours written at Gloucester in the first half of the fifteenth century, but the Rev. Professor Skeat has pointed out that the scribe must have copied them from an older manuscript, as they are in the Kentish dialect of about a century earlier. The half-border on p. 34 appears for the first time in this book.

31. EPISTOLA DE CONTEMPTUM MUN.- DI DI FRATE HIERONYMO DA FER...

This little book was printed for Mr. C. Fairfax Murray, the owner of the manuscript, & was not for sale in the ordinary way. The colophon is in Italian, and the printer's mark is in red.


The borders in this book were only used once again, in the Jason. A Note to the Reader printed on a slip in the Golden type was inserted in each copy. Beowulf was first announced as in preparation in the list of May 20, 1893. The verse translation was begun by Mr. Morris, with the aid of
Mr. Wyatt’s careful paraphrase of the text, on Feb. 21, 1893, and finished on April 10, 1894, but the argument was not written by Mr. Morris until Dec. 10, 1894.

33. **SYR PERECYVELLE OF GALES**.

This is the first of the series to which Sire Degrevaunt & Syr Isumbrace belong. They were all reprinted from the Camden Society’s volume of 1844, which was a favourite with Mr. Morris from his Oxford days. Syr Perecyvelle was first announced in the list of Dec. 1, 1894. The shoulder-notes were added by Mr. Morris.


This book, announced as in the press in the
list of April 21, 1894, proceeded slowly, as several other books, notably the Chaucer, were being printed at the same time. The text, which had been corrected for the second edition of 1868, and for the edition of 1882, was again revised by the author. The line-fillings on the last page were cut on metal for this book, and cast like type.


The borders designed for this book were only used once again, in Hand and Soul. The plot of the story was suggested by that of Havelok the Dane, printed by the Early English Text Society.

29b. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY Volume III. Edited by F. S. Ellis. 8vo. Golden type. In black & red. 250 on paper at twenty-five shillings,
6 on vellum at eight guineas. Dated August 21, issued October 28, 1895. Published by William Morris. Bound in limp vellum without ties.


This was the only 16mo book bound in vellum. The English and American copies have a slightly different colophon. The shoulder-notes were added by Mr. Morris.


This book was first announced as in preparation in the list of Dec. 1, 1894, and as in the press in that of July 1, 1895.

at a guinea, 8 on vellum at five guineas. Dated Feb. 5, issued April 12, 1896. Published by William Morris. Bound in limp vellum.

This book contains thirteen poems. It was first announced as in preparation in the list of Dec. 1, 1894, & as in the press in that of Nov. 26, 1895. It is the last of the series to which Tennyson’s Maud, and the poems of Rossetti, Keats, Shelley, and Herrick belong.


This book, delayed for various reasons, was longer on hand than any other. It appears in no less than twelve lists, from that of Dec., 1892, to that of Nov. 26, 1895, as ‘in the press.’ Trial pages, including one in a single column, were ready as early as September, 1892, & the printing began on Dec. 16 of that year. The edition of The Well at the World’s End published by Longmans was then being printed from the author’s manuscript at the Chiswick Press, and the Kelmscott Press edition was set up from the sheets of that edition, which, though not issued until October, 1896, was finished in 1894. The eight borders and the six different
ornaments between the columns, appear here for the first time, but are used again in The Water of the Wondrous Isles, with the exception of two borders.


The history of this book, which is by far the most important achievement of the Kelmscott Press, is as follows. As far back as June 11, 1891, Mr. Morris spoke of printing a Chaucer with a black-letter fount which he hoped to design. Four months later, when most of the Troy type was designed and cut, he expressed his intention to use it first on John Ball, and then on a Chaucer and perhaps a Gesta Romanorum. By January 1, 1892, the Troy type was delivered, & early in that month two trial pages, one from The Cook’s Tale & one from Sir Thopas, the latter in double columns, were got out. It then became evident that the type was too large for a Chaucer, and Mr. Morris decided to have it re-cut in the size known as pica. By the end of June he was thus in possession of the type which in the list issued in December, 1892,
he named the Chaucer type. In July, 1892, another trial page, a passage from The Knight's Tale in double columns of 58 lines, was got out, & found to be satisfactory. The idea of the Chaucer as it now exists, with illustrations by Sir Edward Burne-Jones, then took definite shape. In a proof of the first list, dated April, 1892, there is an announcement of the book as in preparation, in black-letter, large quarto, but this was struck out, and does not appear in the list as printed in May, nor yet in the July list. In that for Dec., 1892, it is announced for the first time as to be in Chaucer type 'with about sixty designs by E. Burne-Jones.' The next list, dated March 9, 1893, states that it will be a folio and that it is in the press, by which was meant that a few pages were in type. In the list dated Aug. 1, 1893, the probable price is given as twenty pounds. The next four lists contain no fresh information, but on Aug. 17, 1894, nine days after the first sheet was printed, a notice was sent to the trade that there would be 325 copies at twenty pounds & about sixty woodcuts designed by Sir Edward Burne-Jones. Three months later it was decided to increase the number of illustrations to upwards of seventy, & to print another 100 copies of the book. A circular letter was sent to subscribers on Nov. 14, stating this & giving them an opportunity of cancelling their orders. Orders were not withdrawn, the extra copies were immediately taken up, and the list for Dec. 1, 1894, which is the
first containing full particulars, announces that all paper copies are sold.

Mr. Morris began designing his first folio border on Feb. 1, 1893, but was dissatisfied with the design and did not finish it. Three days later he began the vine border for the first page, & finished it in about a week, together with the initial word ‘Whan,’ the two lines of heading, & the frame for the first picture, and Mr. Hooper engraved the whole of these on one block. The first picture was engraved at about the same time. A specimen of the first page (differing slightly from the same page as it appears in the book) was shown at the Arts and Crafts Exhibition in October and November, 1893, and was issued to a few leading booksellers, but it was not until August 8, 1894, that the first sheet was printed at 14, Upper Mall. On Jan. 8, 1895, another press was started at 21, Upper Mall, & from that time two presses were almost exclusively at work on the Chaucer. By Sept. 10 the last page of The Romaunt of the Rose was printed. In the middle of Feb. 1896, Mr. Morris began designing the title. It was finished on the 27th of the same month and engraved by Mr. Hooper in March. On May 8, a year and nine months after the printing of the first sheet, the book was completed. On June 2 the first two copies were delivered to Sir Edward Burne-Jones and Mr. Morris. Mr. Morris’s copy is now at Exeter College, Oxford, with other books printed at the Kelmscott Press.
Besides the eighty-seven illustrations designed by Sir Edward Burne-Jones, and engraved by W. H. Hooper, the Chaucer contains a woodcut title, fourteen large borders, eighteen different frames round the illustrations, & twenty-six large initial words designed for the book by William Morris. Many of these were engraved by C. E. Keates, & others by W. H. Hooper and W. Spielmeyer.

In Feb., 1896, a notice was issued respecting special bindings, of which Mr. Morris intended to design four. Two of these were to have been executed under Mr. Cobden-Sanderson's direction at the Doves Bindery, & two by Messrs. J. & J. Leighton. But the only design that he was able to complete was for a full white pigskin binding, which has now been carried out at the Doves Bindery on forty-eight copies, including two on vellum.

41. THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME I.
   PROLOGUE: THE WANDERERS.
   MARCH: ATALANTA’S RACE.
   THE MAN BORN TO BE KING.


This was the first book printed on the paper with the apple water-mark. The seven other volumes followed it at intervals of a few months.
None of the ten borders used in the Earthly Paradise appear in any other book. The four different half-borders round the poems to the months are also not used elsewhere. The first border was designed in June, 1895.


This was the first book printed at the Kelmscott Press in three colours. The manuscript from which the poems were taken was one of the most beautiful of the English books in Mr. Morris's possession, both as regards writing and ornament. No author's name is given to the poems, but after this book was issued the Rev. E. S. Dewick pointed out that they had already been printed at Tegernsee in 1579, in a 16mo volume in which they are ascribed to Stephen Langton. A note to this effect was printed in the Chaucer type in Dec. 28, 1896, and distributed to the subscribers.


Two of the initial words from the Chaucer are used in this book, one at the beginning of each poem. These poems were formerly attributed to Chaucer, but recent scholarship has proved that The Floure & the Leafe is much later than Chaucer, and that The Cuckow & the Nightingale was written by Sir Thomas Clanvowe about A.D. 1405-10.

The illustrations in this book were printed from process blocks by Walker & Boutall. By an oversight the names of author, editor, and artist were omitted from the colophon.

41b. **THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME III.**

**MAY:** THE STORY OF CUPID AND PSYCHE. THE WRITING ON THE IMAGE. **JUNE:** THE LOVE OF ALCESTIS. THE LADY OF THE LAND.


41c. **THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME IV.**


41d. **THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME V.**

**SEPTEMBER:** THE DEATH OF PARIS. THE LAND EAST OF THE SUN AND
WEST OF THE MOON. OCTOBER:

THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME VI.

THE EARTHLY PARADISE. BY WILLIAM MORRIS. VOLUME VII.

THE WATER OF THE WONDROUS ISLES BY WILLIAM MORRIS. Large 4to. Chaucer type, in double columns, with a few lines in Troy type at the end of each of the seven parts.
In black & red. Borders 16a, 17a, 18a, 19, & 19a. 250 on paper at three guineas, 6 on vellum at twelve guineas. Dated April 1, issued July 29, 1897. Published at the Kelmscott Press. Bound in limp vellum.

Unlike The Well at the World's End, with which it is mainly uniform, this book has red shoulder notes and no illustrations. Mr. Morris began the story in verse on Feb. 4, 1895. A few days later he began it afresh in alternate prose and verse; but he was again dissatisfied, and finally began it a third time in prose alone, as it now stands. It was first announced as in the press in the list of June 1, 1896, at which date the early chapters were in type, although they were not printed until about a month later. The designs for the initial words 'Whilom' and 'Empty' were begun by William Morris shortly before his death, and were finished by R. Catterson-Smith. Another edition was published by Longmans on Oct. 1, 1897.


The colophon of this final volume of The Earthly Paradise contains the following note:
The borders in this edition of The Earthly Paradise were designed by William Morris, except those on page 4 of volumes ii., iii., and iv., afterwards repeated, which were designed to match the opposite borders, under William Morris's direction, by R. Catterson-Smith; who also finished the initial words 'Whilom' and 'Empty' for The Water of the Wondrous Isles. All the other letters, borders, title-pages and ornaments used at the Kelmscott Press, except the Greek type in Atalanta in Calydon, were designed by William Morris.


It was the intention of Mr. Morris to make this edition of what was since his college days almost his favourite book, a worthy companion to the Chaucer. It was to have been in two volumes folio, with new cusped initials and heraldic ornament throughout. Each volume was to have had a
The subject of the first was to have been St. George, that of the second, Fame. A trial page was set up in the Troy type soon after it came from the foundry, in Jan., 1892. Early in 1893 trial pages were set up in the Chaucer type, and in the list for March 9 of that year the book is erroneously stated to be in the press. In the three following lists it is announced as in preparation. In the list dated Dec. 1, 1893, & in the three next lists, it is again announced as in the press, & the number to be printed is given as 150. Meanwhile the printing of the Chaucer had been begun, & as it was not feasible to carry on two folios at the same time, the Froissart again comes under the heading ‘in preparation’ in the lists from Dec. 1, 1894, to June 1, 1896. In the prospectus of the Shepheardes Calender, dated Nov. 12, 1896, it is announced as abandoned. At that time about thirty-four pages were in type, but no sheet had been printed. Before the type was broken up, on Dec. 24, 1896, 32 copies of sixteen of these pages were printed & given as a memento to personal friends of the poet and printer whose death now made the completion of the book impossible. This suggested the idea of printing two pages for wider distribution. The half-border had been engraved in April, 1894, by W. Spielmeyer, but the large border only existed as a drawing. It was engraved with great skill and spirit by C. E. Keates, and the two pages were printed by Stephen Mowlem.
with the help of an apprentice, in a manner worthy of the designs.

47. **SIRE DEGREVAUNT.** Edited by F. S. Ellis after the edition printed by J. O. Halliwell. 8vo. Chaucer type. In black and red. Borders 1a & 1, and a woodcut designed by Sir Edward Burne-Jones. 350 on paper at fifteen shillings, 8 on vellum at four guineas. Dated Mar. 14, 1896, issued Nov. 12, 1897. Published at the Kelmscott Press. Bound in half holland.

This book, subjects from which were painted by Sir Edward Burne-Jones on the walls of The Red House, Upton, Bexley Heath, many years ago, was always a favourite with Mr. Morris. The frontispiece was not printed until October, 1897, eighteen months after the text was finished.

48. **SYRYSAMBRACE.** Edited by F. S. Ellis after the edition printed by J. O. Halliwell from the MS. in the Library of Lincoln Cathedral, with some corrections. 8vo. Chaucer type. In black and red. Borders 4a and 4, and a woodcut designed by Sir Edward Burne-Jones. 350 on paper at twelve shillings, 8 on vellum at four guineas. Dated July 14, issued Nov. 11, 1897. Published at the Kelmscott Press. Bound in half holland.

This is the third and last of the reprints from the Camden Society’s volume of Thornton Romances. The text was all set up and partly printed by June, 1896, at which time it was intended to include ‘Sir Eglamour’ in the same volume.
49. **SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY.** Being thirty-five reproductions from books that were in the library of the late William Morris. Edited, with a list of the principal woodcut books in that library, by S.C. Cockerell. Large 4to. Golden type. In red and black. 225 on paper at thirty shillings, 8 on vellum at five guineas. Dated Dec. 15, 1897, issued January 6, 1898. Published at the Kelmscott Press. Bound in half holland.

Of these thirty-five reproductions twenty-nine were all that were done of a series chosen by Mr. Morris to illustrate a catalogue of his library, and the other six were prepared by him for an article in the 4th number of Bibliographica, part of which is reprinted as an introduction to the book. The process blocks (with one exception) were made by Walker & Boutall, and are of the same size as the original cuts.


The two borders used in this book were al-
most the last that Mr. Morris designed. They were intended for an edition of The Hill of Venus, which was to have been written in prose by him and illustrated by Sir E. Burne-Jones. The foliage was suggested by the ornament in two Psalters of the last half of the thirteenth century in the library at Kelmscott House. The initial A at the beginning of the 3rd book was designed in March, 1893, for the Froissart, and does not appear elsewhere. An edition of Sigurd the Volsung, which Mr. Morris justly considered his masterpiece, was contemplated early in the history of the Kelmscott Press. An announcement appears in a proof of the first list, dated April, 1892, but it was excluded from the list as issued in May. It did not reappear until the list of November 26, 1895, in which, the Chaucer being near its completion, Sigurd comes under the heading ‘in preparation,’ as a folio in Troy type, ‘with about twenty-five illustrations by Sir E. Burne-Jones.’ In the list of June 1, 1896, it is finally announced as ‘in the press,’ the number of illustrations is increased to forty, and other particulars are given. Four borders had then been designed for it, two of which were used on pages 470 & 471 of the Chaucer. The other two have not been used, though one of them has been engraved. Two pages only were in type, thirty-two copies of which were struck off on Jan. 11, 1897, & given to friends, with the sixteen pages of Froissart mentioned above.

This was the last romance by William Morris. He began to write it on Dec. 21, 1895, and dictated the final words on Sept. 8, 1896. The map pasted into the cover was drawn by H. Cribb for Walker & Boutall, who prepared the block. In the edition that Longmans are about to issue the bands of robbers called in the Kelmscott edition Red and Black Skinners appear correctly as Red and Black Skimmers. The name was probably suggested by that of the pirates called ‘escumours of the sea’ on page 154 of Godefrey of Boloyne.

52. **LOVE IS ENOUGH, OR THE FREEING OF PHARAMOND: AMORALITY. WRITTEN BY WILLIAM MORRIS.** Large 4to. Troy type, with stage directions in Chaucer type. In black, red, and blue. Borders 6a and 7, and two illustrations designed by Sir Edward Burne-Jones. 300 on paper at two guineas, 8 on vellum at ten guineas. Dated Dec. 11, 1897, issued Mar. 24, 1898. Published at the Kelmscott Press. Bound in limp vellum.

This was the second book printed in three colours at the Kelmscott Press. As explained in
the colophon, the final picture was not designed for this edition of Love is Enough, but for the projected edition referred to above, on page 8.


The frontispiece to this book was engraved by William Morris for the projected edition of The Earthly Paradise described on page 7. This block and the blocks for the three ornaments on page 9 are not included among those mentioned on page 17 as having been sent to the British Museum.

VARIOUS LISTS, LEAFLETS AND ANNOUNCEMENTS PRINTED AT THE KELMSCOTT PRESS.
Eighteen lists of the books printed or in preparation at the Kelmscott Press were issued to booksellers & subscribers. The dates of these are May,
July, & Dec., 1892; March 9, May 20, May 27, Aug. 1, and Dec. 1, 1893; March 31, April 21, July 2, Oct. 1 (a leaflet), & Dec. 1, 1894; July 1, & Nov. 26, 1895; June 1, 1896; Feb. 16, and July 28, 1897. The three lists for 1892, & some copies of that for Mar. 9, 1893, were printed on Whatman paper, the last of the stock bought for the first edition of The Roots of the Mountains (see p. 10). Besides these, twenty-nine announcements, relating mainly to individual books, were issued; & eight leaflets, containing extracts from the lists, were printed for distribution by Messrs. Morris & Co.

The following items, as having a more permanent interest than most of these announcements, merit a full description:


3. An address to Sir Lowthian Bell, Bart., from his employés, dated 30th June, 1894. 8 pages. Golden type. 250 on paper and 2 on vellum.

4. A leaflet, with fly-leaf, headed An American Memorial to Keats, together with a form of invitation to the unveiling of his bust in Hampstead Parish Church on July 16, 1894. Golden type. 750 copies.
5. A slip giving the text of a memorial tablet to Dr. Thomas Sadler, for distribution at the unveiling of it in Rosslyn Hill Chapel, Hampstead. Nov., 1894. Golden type. 450 copies.
6. Scholarship certificates for the Technical Education Board of the London County Council, printed in the oblong borders designed for the pictures in Chaucer's Works. One of these borders was not used in the book, and this is its only appearance. The first certificate was printed in Nov., 1894, and was followed in Jan., 1896, by eleven certificates; in Jan., 1897, by six certificates; and in Feb., 1898, by eleven certificates, all differently worded. Golden type. The numbers varied from 12 to 2500 copies.
7. Programmes of the Kelmscott Press annual wayzgoose for the years 1892-5. These were printed without supervision from Mr. Morris.
8. Specimen showing the three types used at the Press for insertion in the first edition of Strange's Alphabets. March, 1895. 2000 ordinary copies & 60 on large paper.
9. Card for Associates of the Deaconess Institution for the Diocese of Rochester. One side of this card is printed in Chaucer type; on the other there is a prayer in the Troy type enclosed in a small border which was not used elsewhere. It was designed for the illustrations of a projected edition of The House of the Wolfings. April, 1897. 250 copies.
<table>
<thead>
<tr>
<th>A LIST OF THE BOOKS DESCRIBED ABOVE.</th>
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<td>1 The Glittering Plain (without illustrations)</td>
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<td>2 Poems by the Way</td>
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<td>3 Blunt’s Love Lyrics and Songs of Proteus</td>
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<td>4 Ruskin’s Nature of Gothic</td>
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<td>5 The Defence of Guenevere</td>
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<td>6 A Dream of John Ball</td>
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<td>7 The Golden Legend</td>
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<td>8 The Recuyell of the Historyes of Troye</td>
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<td>9 Mackail’s Biblia Innocentium</td>
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<td>10 Reynard the Foxe</td>
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<td>11 Shakespeare’s Poems and Sonnets</td>
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<td>12 News from Nowhere</td>
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<td>20 Rossetti’s Ballads and Narrative Poems</td>
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<td>20a Sonnets and Lyrical Poems</td>
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<td>25 Swinburne’s Atalanta in Calydon</td>
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<td>26 The Emperor Coustans</td>
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<td>27 The Wood beyond the World</td>
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<td>Psalmsi Penitentiales</td>
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<td>Savonarola, De contemptu Mundi</td>
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<td>Chaucer's Works</td>
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<td>Laudes Beatae Mariæ Virginis</td>
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<td>Sire Degrevaunt</td>
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(page 63)
LEAFLETS, &c.
Various lists and announcements relating to the Kelmscott Press
1. Hammersmith Socialist Society, invitations
2. Ancoats Brotherhood leaflet
3. Address to Sir Lowthian Bell
4. An American Memorial to Keats
5. Memorial to Dr. Thomas Sadler
6. L. C. C. Scholarship Certificates
7. Wayzgoose Programmes
8. Specimen in Strange’s Alphabets

Other works announced in the lists as in preparation, but afterwards abandoned, were The Tragedies, Histories, & Comedies of William Shakespeare; Caxton’s Vitas Patrum; The Poems of Theodore Watts-Dunton; and A Catalogue of the Collection of Woodcut Books, Early Printed Books, & Manuscripts at Kelmscott House. The text of the Shakespeare was to have been prepared.
by Dr. Furnivall. The original intention, as first set out in the list of May 20, 1893, was to print it in three vols. folio. A trial page from Macbeth, printed at this time, is in existence. The same information is repeated until the list of July 2, 1895, in which the book is announced as to be a ‘small 4to (special size),’ i.e., the size afterwards adopted for The Earthly Paradise. It was not, however, begun, nor was the volume of Watts-Dunton’s poems. Of the Vitas Patrum, which was to have been uniform with The Golden Legend, a prospectus & specimen page were issued in March, 1894, but the number of subscribers did not justify its going beyond this stage. Two trial pages of the Catalogue were set up; some of the material prepared for it has now appeared in Some German Woodcuts of the Fifteenth Century. In addition to these books, The Hill of Venus, as stated on p. 57, was in preparation. Among works that Mr. Morris had some thought of printing may also be mentioned The Bible, Gesta Romanorum, Malory’s Morte Darthur, The High History of the San Graal (translated by Dr. Sebastian Evans), Piers Ploughman, Huon of Bordeaux, Caxton’s Jason, a Latin Psalter, The Prymer or Lay Folk’s Prayer-Book, Some Mediæval English Songs & Music, The Pilgrim’s Progress, and a Book of Romantic Ballads. He was engaged on the selection of the Ballads, which he spoke of as the finest poems in our language, during his last illness.