The William Morris Collection at the Archives and Rare Books Library, University of Cincinnati

By Lilia Walsh

Author’s note: This bibliography has been divided into sections by subject. All volumes written by Morris appear in the ‘Translated/written by William Morris’ section, even if they were also printed at Kelmscott.

Translated/Written by William Morris


Arguably the most popular of Morris’s written works; this novel made Morris’s name as a poet. It tells the story of twelve Norwegian sailors who flee the black plague and set off to look for the ‘earthly paradise’. They end up on an isolated island, which houses the last vestiges of an ancient Greek civilization. The book is made up of several poems, which are tied to the twelve months of the year, paralleling the 12 sailors.


See attached (or web linked) transcription and annotation.
A three and a half page folded letter on one piece of paper with some repairs to original folds.


Bound in red leather and red linen, with gold embossed title. Appears to be an inexpensive ‘propaganda’ pamphlet which has been but in a quality binding. Literally a collection of verse chants, designed to spread the message and dreams of the socialists; “For then – laugh not, but listen, to this strange tale of mine- all folk of England shall be better lodged than swine. Then a man shall work and bethink him, and rejoice in the deeds of his hand, nor yet come home in the even too faint and weary to stand”. It bears many similarities to Morris’s News From Nowhere.

A richly bound copy of Morris’s book of poetry, this volume was published by the Chiswick press. Bound in green leather, with ridged spine and gold embossed title. The interior covers are covered with pink and gold fabric, with an embossed gold border. Page edges are gilded on head, tail, and fore-edge. First leaves are heavier paper with William Morris watermark, but main body is lighter weight paper.

Chiswick press shared many of its designers with the Doves Press, and this volume’s interior cover design is almost identical to that of Mathew Arnold’s *Poems*, as published by Doves.


Inscribed on the first free endpaper: “To Rennell Rodd. From his friend Jane Patterson, Oct. 27. 1894”.

Bound in vellum with green ties. *Guenevere* is printed on the spine in calligraphy inks. Printed on handmade paper with deckled edges. Printed in Morris’s golden typeface, with red subtitles, and illuminated letters. The inside cover bears a book plate which shows two women reading a book and the words *Ex Libris*, and *Rennell Rodd*. Morris presents the story of the illicit romance of Queen Guenevere and Sir Lancelot as a realistic drama. *Guenevere* received mixed reviews.

One of Morris’s miniature publications, bound in blue board, with printed, all-caps title on front. The paper is handmade, and Morris’s watermark is visible in parts on various pages. Morris had little interest in bindings, he assumed that the buyer would have the book rebound in their preferred style, even though his books didn’t always include enough margin to allow rebinding. Morris even suggested that a machine should be designed to bind books.

*Gothic Architecture* was first delivered by Morris as a lecture at the Arts & Crafts Exhibition Society in 1889. It exhibits Morris’s passion for the gothic style, originally awakened by John Ruskin’s work *The Stones of Venice*.


Bound in vellum with pink cloth ties and printed on handmade paper with trimmed edges. The wood-engraved frontispiece was designed by Edward Burne-Jones. This is a fantasy novel, which tells the story of Golden Walter, who leaves home when he finds his wife has betrayed him for another man. He is carried by a storm to a faraway land where he meets a maiden held captive by an enchantress. He eventually comes to a new land and Walter and the maiden become the king and queen. This novel made Morris one of the founders of the fantasy genre.


The title page of this volume is highly ornamented, a style which seems outsize to the small format of the book. The book is set in Morris’s Chaucer font, with ornamental letters starting the paragraphs and red subtitles in the margins by the top exterior corner of the box of text. Leaf characters were used to fill white spaces in the text.

This is one of the most elaborately bound books in the collection. The book itself has not been modified as it retains the simple blue covers of Morris’s press. However, a very elaborate case has been constructed to accompany the volume. There is a blue leather slipcover with patterned paper in the interior that fits over the book. This, in turn, fits into a blue leather case with a ridged spine and gold embossed title and decorative elements.

This is a two-volume book, in Morris's small format. Bound in blue boards with linen spines. This work is considered one of the important foundation stones of the fantasy genre. It is based on a medieval work, *Lay of Havelock the Dane*.


Bound in vellum with yellow cloth ties, with wood-engraved illustrations by Edward Burne-Jones. This is one of 200 copies on paper. Titled horizontally in gilt on spine. This book was one of Morris's most popular works, both with readers and his critical peers (Ruskin, Swinburne, Henry James, etc.). Morris revised the text several times and published three editions. This work made Morris one of the most popular Victorian poets. *Jason* was originally written to be part of 'The Earthly Paradise’, but due to its length, Morris decided to publish it as an independent work.


Inscribed by Morris's wife: “Fanny Emma Price with love from Jane Morris New Years Day 1899”.

Includes four illustrations by Sir Edward Burne-Jones. One of a limited edition of 350 copies on paper, eight on vellum. Bound in green linen with green leather spine and corners. Title in gold on ridged spine, with additional exterior gold ornamentation and gold edged head on pages. Chapter headings are printed in red, body of text in black. Set in Morris's Chaucer typeface. This work was an inspiration to future fantasy writers C.S. Lewis and J.R.R. Tolkien.

Inscribed on front endpaper: “Francis George Richmond from Jane Morris Aug.: 1904”.

Bound in vellum with green ties. One of 250 copies printed on paper. In this book Morris combined an imaginary world with a supernatural element, setting a precedent for the future genre of fantasy novels. Morris began this work in verse, eventually changing to the final prose format. Its design is mostly uniform with that of *The Well at World’s End*, with the exception of the red-shoulder notes and lack of illustrations. Morris was working on woodcut word designs for this book when he died. R. Catterson-Smith later completed them. Set in Chaucer type with two columns of text per page.


Bound in blue board, with linen spine. Printed at the Chiswick press, in the Golden typeface designed by Morris. No use of red ink. Inscribed on the front free endpaper: “Marianne Grove with love from Jane Morris, May 1898.” Morris discusses the nature and future of art (specifically in England), and the goals and potential future paths of the students of the Birmingham Municipal School of Art. Tucked into the back free endpapers is a printers ticket, stating that this lecture is hopefully one of a series to be published by Chiswick in the fonts and style of Kelmscott.


Inscribed: “T. C. Powell from H. L. Hemming, X-mas 1901”.

A very simply printed book, in Golden type with no colors or ornamentation. It was printed at Chiswick press and bound with blue-grey board and linen spine. Morris discusses pottery and the decorative arts in general.

Bound in blue board with linen spine. The colophon states: “This was the last book printed at Kelmscott Press… Sold by the trustees of the late William Morris at the Kelmscott press” (last free endpaper). This volume is one of 525 copies. Set mostly in Golden type with five pages in Troy and Chaucer type. In the “note” Morris explains his thoughts and preferences in typography, illustrates how he came to the choices he makes in the design of the Kelmscott books, and tells the history of the Kelmscott Press. The volume includes an annotated bibliography of all the books printed at Kelmscott and the titles are in red with annotations in black.


Bound in board covered with blue-grey paper, linen spine, with no red ink. Printed by the Chiswick press. This is a lecture delivered by Morris at the Working Men’s College in London on December 10, 1881. The leaves of this volume have not been opened (folded along the top edge).

Morris addresses the difference between ‘real art’ and ‘ornamental art’. Most of the essay is on the nature of art and labor in general. It is more of the exploration of art and ornament than a series of rules or guides used to design a pattern. Morris does state: “Ornamental pattern-work, to be raised above the contempt of reasonable men, must posses three qualities: beauty, imagination, and order” (7).


This volume of ballads by William Morris was designed and illustrated by H.M. O’Kane and published by A. Wessels Company in New York City, but is clear that the book has been designed to reflect Morris’s style. The book is bound with the characteristic Kelmscott blue boards and linen spine. The type is set in black and red, in a style similar to Morris’s fonts. O’Kane uses black ornamental borders, but much more extensively than Morris, and in a more art Nouveau style. The borders utilize floral designs, but they are looser, more simplified, and more abstracted than Morris’s work.

This volume was printed at Chiswick Press, and designed in the style of Morris's Kelmscott books. It employs Morris's simple blue-grey binding and Golden type. *Architecture and History* was written as a paper for SPAB, the Society for the Protection of Ancient Buildings. Morris addresses the interchange of history, restoration, and architecture: "Surely it is a curious thing that while we are ready to laugh at the idea of the possibility of the Greek workman turning out a Gothic building, or a Gothic workman turning out a Greek one, we see nothing preposterous in the Victorian workman producing a Gothic one" (28).

This volume includes some pen underlining and notes from page 38 – 50.


This is one of only a few books printed by Morris with two columns of text on a page. Includes a map of the parts of Iceland that appear in the story. Printed in Golden type, in red and black ink. Bound in dark blue linen and light blue paper.


Printed in Golden type, bound in board covered in blue-grey paper with linen spine. Made on handmade paper, with a standard layout, and no use of red ink. Printed at Chiswick Press, this is a lecture delivered on December 5, 1888 in Liverpool before the National Association for the Advancement of Art. Morris states: "The non-gentleman workmen are beyond our reach unless we look on the matter from the wider point of view, but we can try to get the artists to take an interest in those arts of life whose production at present is wholly in the hands of the irresponsible machines of the commercial system, and to understand that they, the artists, however great they may be, ought to be taking part in this production; while the workmen who are now machines ought to be artists, however humble" (19).

This volume is one of a large series of small books printed by Mosher, which are less than six inches tall. It is called the ‘Brocade Series’ due to the rococo patterns that the slipcases are covered in. The books in the series are largely all covered with this same pattern, but in different color schemes. There are a few exceptions, including *Frances Villon* by Robert Louis Stevenson. The books are bound in white paper with the title printed on the cover, aligned to the top left corner. The first character in the title is illuminated in this, and all other books in the Mosher Brocade Series. The illuminated character is red and the rest of the title is in black, all capitals, with small decorative elements. The title is repeated on the spine, with one character on each row, which in the longer titles becomes difficult to read. Decorative elements fill the rest of the spine when the title is shorter than the height of the book. In the top right hand corner of the back cover is a printer’s emblem; a flaming torch with entwined serpentine forms. The interior text is set in very small type, with some rococo decorative elements, which reflect the brocade design of the slipcover.

The colophon states: "Four hundred and twenty-five copies of this book (second edition) have been printed on Japan vellum, and type distributed, in the month of October, A.D. MDCCCCCV, at the press of George D. Loring, Portland, Maine".

*Gertha’s Lovers* is clearly inspired by Morris’s work translating Nordic legends; the main characters are Gertha, Olaf, and Sigurd. Like many of Morris’s stories, this one has a very ‘fairy-tale’ like tone. It opens with, "Long ago there was a land, never mind where or when, a fair country and good to live in“, close enough to "once upon a time, in a land far, far away" (11).


See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

The first essay, *Shadows of Amiens*, is by Morris. The other two, *Notre-Dame D’Amiens* and *Vezelay*, are by Walter Pater. Morris began working in architecture after his graduation from Oxford, but eventually decided it wasn’t what he wanted to pursue. Morris moved on to smaller scale design, such as furniture, tapestries, and books, but he maintained a life-long passion for old buildings and architecture.
Morris, William. *The Story of the Unknown Church, and Other Tales* (Second ed.). Portland, ME: T. B. Mosher, 1906. ARB RB PN6013 .B7 no.34

See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

This story was the first that Morris contributed to *The Oxford and Cambridge Magazine*, and the first story that he published. The narrator is the dead mason of a church who vanished two hundred years ago. The narration is very dream-like and memory-based. The dead narrator is a technique that Morris would return to later.


See the above annotation for *Gertha’s Lovers* for layout and design of this book.

*Golden Wings* is one of the poems, which makes up Morris’s *Defence of Guenevere*. Morris first wrote this poem when he was in his early twenties. The story is set in a walled garden of innocence, which contains a castle. This was the last of William Morris’s stories published in *The Oxford and Cambridge Magazine*. It is rather unusual in that its first person narrator is deceased.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

This story is another of those that were included in *The Oxford and Cambridge*. Like *Gertha’s Lovers* and *Svend and his Brethren* this story has a medieval setting and knightly heroic characters. However, Morris brings in an element of moral questioning. The narrator asks at one point, "Had our house been the devil’s servants all along? I thought we were God’s servants.” Like many of Morris’s medieval romances, *The Hollow Land* shows the influence of Malory’s *Morte d’Arthur*. 

See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

*The History of Over Sea* is one of four romances translated by William Morris from ancient French. Like many of Morris’s stories, it centers on a strong female character, Lady Pontheiu.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

Morris translated this story from ancient French into English. *Amis & Amile* tells the story of two devoted friends who are nearly twins. Amile discovers that the only way to cure Amis, who is dieing of leprosy, is to kill his children and wash Amis in their blood. He decides to do this and Amis recovers. Later they find the children alive and well, playing in the nursery, with only a line on their throat to show what has happened to them.


ARB has: 1, (2 in SW), 3, 8, 9, 14, 15, 16, 17, and 23

A 24-volume set which contains nearly everything Morris wrote in his lifetime. It includes his published works, as well as several unfinished romances, previously unpublished poems and writings, and his translations of classics and French, Icelandic, and early-English sagas. Each volume opens with a print of a portrait of Morris from a different time in his life and an introduction by his daughter May Morris.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books.

This volume is another French romance that was translated to English by William Morris.

See the annotation for Gertha’s Lovers for layout and design of this series of books.

This volume is yet another French romance that was translated to English by William Morris.


A miniature book, designed, printed, and bound by Maryline Poole Adams, this volume is 46 of 100 copies. A note at the end of the book, “About the Carol”, explains that Morris wrote the carol while still apprenticed to the architect G.E. Street. Another architect at the firm collected carols and asked Morris to write verse for an old French melody he had acquired. The carol was later included in a volume, “Ancient Christmas Carols”.

About William Morris – His World and Work


Subtitled Being Thoughts Toward Nature Conducted Principally by Artists, the volume contains From the Cliffs and Carillon by Dante Gabriel Rossetti. This publication was a periodical related to the Pre-Raphaelites. It contains an etching by Ford Madox Brown, in addition to several poems by D.G. Rossetti.

**ARB RB PR5083.C3**

Binding is dark blue and embossed with a gold image of an iron fence curling with ornate grape vines. Centered in a gap in the fence on the cover is "Morris". The spine bears the complete title: "William Morris: Poet, Craftsman, Socialist” and the author “E.L. Cary.” This volume is an extensive biographical examination of Morris’s life, career, and character. Includes numerous illustrations, including portraits of Morris, Rossetti, and Jane Morris, as well as designs by Morris.


Large-scale catalogue of Morris and Co products, bound in printed burlap (or linen). Largely printed on brown or blue-grey paper with pasted-in color prints. The pages show illustrations, details, specs, and options for a variety of products, including: stained glass windows, door handles, gates, fences, hinges, weathervanes and fireplaces.

R. R. Donnelley and Sons Company. *You are Invited to View an Exhibition of Finely-Printed Books Since William Morris, of Which this is the Catalogue, at the Lakeside Press Galleries, September, October, and November, 1932*. Chicago: R. R. Donnelley, 1932. **ARB RB Z121.D6**

R.R. Donnelley introduces the exhibit and book: "William Morris was the author of a revival of interest in fine printing in England in the 1890s. Because of his great influence on the arts of the book then and since, it is fitting that an exhibition of some of the better books of the past thirty-five years start with examples of the work of the Kelmscott Press” (5). Composed of short profiles of the many represented printing presses, followed by a bibliography of the displayed books.

Tinker’s essay, ”William Morris as Poet” focuses on Morris’s literary style, subject matter, and romanticism. Rollins’s essay; “The Ordeal of William Morris”, examines Morris’s life, temperament, passions, and struggles. The design of the book emulates Kelmscott in some ways, utilizing Morris’s dichromatic color system, but replacing the Kelmscott red with blue. The title page bears an ornamental border and the text includes several woodcut illumined letters.


May Morris was William Morris’s daughter and she followed in his footsteps in the arts and crafts movement. She grew up working with her mother to create embroideries for her father’s business. Eventually, she became an expert on the subject, and wrote a practical guide. May admired her father and was involved in several of his projects, working to tell his story and preserve his legacy after his death. In this book May Morris details several aspects of William Morris’s life: his inspiration, the arts and crafts movement in general, the establishment of his firm, and his circle.


Bound in blue paper with William Morris’s Kelmscott printers mark centered on the cover in red ink. The items in the catalogue range from tapestry samples, to wallpaper, to printed work. The last few pages contain images of Morris’s printed works and progress work from Morris type design work.

*Romantic to Revolutionary* is a biography of Morris and is divided into the phases of his life and the passions that accompanied them: *William Morris and the Romantic Revolt, The Years of Conflict, Practical Socialism, Necessity and Desire,* and Appendices. It looks into Morris’s influences and his theories on art and socialism, but steers away from any sort of strict chronology. The author states in a foreword: “This book is a study of William Morris rather than a biography. J.W. Mackail’s Life of William Morris, published over fifty years ago, is likely to remain the standard year-by-year narrative of the main events in Morris’s life” (7). He goes on to argue that new information has since come to light, and that Mackail’s proximity to Morris’s friends inhibited the honesty of his account. He also felt that Mackail’s disdain for Morris’s active socialism made him underplay the importance of this cause in Morris’s life. Thompson strives to create a more complete historical, political, and social context for Morris’s life and legacy.


This is one of a small number of biographies of William Morris. The author addresses his purpose in writing the biography: “I had two aims in writing this book. The first was that, while notable biographies of Morris exist by J. W. Mackail and (more recently) by E.P. Thompson, both are very long, and none of the shorter biographies is satisfactory. There is no brief introduction to his work and ideas which takes account of all the important revaluations of the last few years. This book is an attempt to meet that need” (1). Thompson is able to relate Morris’s socialist belief to his attempt to reform the ‘lesser arts’. Morris saw the transformation of both factory and home as necessary for the future fulfillment of humanity; “‘to him, the man lived in the house almost as the soul lived in the body’” (2). The chapters of the book are divided into Morris’s many pursuits; Architecture, Patterns in Textiles, Book Design, Poetry, Politics, etc. The Book Design chapter is a very good overview of the evolution and history of Morris’s interest in printing and book making. It chronicles how he evolved from illuminating manuscripts as a hobby to starting the Kelmscott press. Thompson is critical of Morris’s efforts, stating that they would have “been greatly helped by a more cautious assessment of the development of Victorian printing, and especially of the social value of good printing by cheap methods” (157).

An extensive annotated bibliography of works published or written by Morris or his associates, as well as information about collecting William Morris, a chronology of Morris’s career, and examples of his work. The author states in an introduction: “Just over fifteen years ago I started my quest for Morris, a sometimes ill-planned and often costly search for copies of all English language private press and limited edition books and pamphlets by and about William Morris. My starting point was always 1891, the starting date of Morris’s Kelmscott Press. Morris own works, other than Kelmscott Press editions, were often published in limited editions as well... Fortunately these early limited editions did not hold my interest” (xxi).


One of 50 copies on Barcham Green Canterbury handmade paper. Book is bound in a blue and grey print of Morris’s willow pattern with a blue leather binding. The title is embossed in gold type on the spine. The top edges of the pages are also covered in gold. The volume fits into a light blue-grey slipcase covered in handmade paper with the wire grid visible in the grain. The title is printed on a small white rectangle on the cover of the slipcase. This essay by Franklin examines the correlations between the “typographic decoration in the Kelmscott Press books, and literary elaboration of style he chose for his prose romances” (9).


Includes a new introduction by William S. Peterson and wood engravings by John DePol. Bound in linen with the Kelmscott printers emblem, printed in red, on the front cover. This lecture appeared in the November 1896 issue (‘Morris Memorial Number’) of ‘The printing times and lithographer’. Includes publication announcement leaflet printed with a woodcut of a printing press. It states; “The Colebrook lecture was delivered...to students of the Printing School connected with the St. Bride Foundation Institute in London”. This lecture was written less than two months after Morris’s death, but is fairly balanced in its portrayal of his career and accomplishments.

Printed on handmade paper with a deckled edge. The original woodcuts are interspersed in the text and illustrate the contents. This volume is a publication of three works: *A Return to Fundamental Principles* by William Morris, *High Standards in Typography* by Bernard Shaw and *Encouraging the Craft Movement* by Elizabeth Yeats. Edited by Mary Chenoweth Stratton, with wood engravings by Linda Holmes and introduction by Charles Mann. The book was designed, hand set, and printed by Barnard Taylor and Juanita Bishop, and hand-bound by Don Rash and Nicolyn Rosen in Liberty willow pattern cloth designed by William Morris. This edition consists of 150 copies, part of a series of limited editions published through Ellen Clarke Bertrand Library at Bucknell University.


One of several important biographies of Morris, this book includes two volumes printed as one. This is the most extensive of all the biographies, though it makes some notable omissions, including the complexity of Morris’s marriage and Jane’s affair. Mackail’s perspective is unique; he is the son of Edward and Georgina Burne-Jones, and thus had access to all the important individuals of Morris’s life while they were still alive. It seems that Mackail was consciously discreet in his depiction of Morris’s marriage. Mackail said, on writing the book; "how extraordinarily interesting one could make the story, if one were going to die the day before it was published" (Le Bourgeois, 127).
Published by Kelmscott Press


The first few pages of text of the lyrics and sonnets are contained within ornamental borders, with initials and captions in red. Bound in stiff vellum with green ties. Title is impressed in gilt on spine. Set in Golden type. This is the only Kelmscott book with the decorated initials printed in red, which was specially requested by Wilfrid Blunt. The layout of the sonnets is different from much of Morris’s work; one sonnet is printed, and centered on each page, beginning with large red illuminated initials. Each sonnet is lettered, and sometimes numbered, in red. Wilfrid Scawen Blunt was an English poet, writer, horse breeder, and womanizer. He shared many traits with Rossetti, including struggles with chemical dependence.


This book is in three volumes. It was one of the earliest books printed at the Kelmscott Press. The text includes a large number of illustrated characters, often several to a page. There are paragraph marks used in the text to divide paragraphs without interrupting the solid block of the text. In other books, Morris used the leaf character to fill this role.

The colophon states: “Here ends this new edition of William Caxton’s Golden Legend; in which there is no change from the original, except for correction of errors of the press & some few other amendments thought necessary for the understanding of the text. It is edited by Frederick S. Ellis, & printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 12th day of September of the year 1892.”

**ARB RB PQ1570. A7 E5 1892 (v.1 – 2)**


Inscribed: "To Frank N Smith from William Morris, January 2nd 1893."

Bound in vellum with blue cloth ties. Leaves have not been cut. Published in two volumes, titled horizontally in gilt: *Troye I* and *Troye II-III*. This book was one of Morris’s favorites; he designed a great deal of ornamental elements for the work and it was the first book Kelmscott Press printed in the Troy typeface, as well as the first in which the Chaucer type appeared (Chaucer is a smaller version of Troy). Set mostly in black type with occasional use of red. Illustrated letters and ornamental elements in the margins.

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**ARB RB DA334.W8 C35 1893**

Bound in vellum with yellow ties. Printed on handmade paper with a deckled edge. Wolsey was an English statesman and a cardinal of the Roman Catholic Church.

"One of 256 copies....The text was transcribed by F.S. Ellis from the autograph manuscript in the British Museum. According to Morris, this is the first separate biography in English; it is printed here with the original spellings. Morris inscribed this copy to Sydney Cockerell on a preliminary blank. The inscription is dated January 22nd, 1894. There is, in addition, a note in Cockerell’s miniscule hand on the front endpaper reporting that ‘(t)his copy consists of the sheets that were brought in from the Press for Morris to inspect as each one was printed’ " (Bromer Booksellers description, tucked inside front cover).

One of the large-scale books Kelmscott produced; folio format and 450 pages long. This copy is printed on handmade Kelmscott paper and bound in red leather with a ridged spine and a horizontal gilt title. Housed in a custom box, the spine of which reproduces the original binding. Set in Troy and Chaucer type.

Colophon states: “This new edition of William Caxton's Godeffroy of Boloyne, done after the first edition, was corrected for the press by H. Halliday Sparling, and printed by me, William Morris”.

Contains the bookplate of C.H. St. John Hornby, founder of the Ashendene Press, on the front paste down endpaper.


One of ten copies printed on vellum with full vellum cover and ribbon ties. This work by Llull was translated from the French by William Caxton and edited by F.S. Ellis, who also wrote the “Memoranda concerning the two pieces here reprinted” (148 – 151). The book is in two parts, each with a special title page and colophon; part two has a title and colophon: “L'Ordene de chevalerie and its translation, by William Morris”. *The Order* is the first book printed in Chaucer type and the last in a quarto. The woodcut title page by Edward Burne-Jones depicts a knight and damsel.


Inscribed: “To Walter Crane, with the editor’s kind regards. Sep. 17 1893”.

‘Editor’ refers to F.S. Ellis, who revised the text before publication. Set in Chaucer type with the reprinted title in Troy type; headings and marginal notes are in red. One of 300 copies. Bound in vellum with green cloth ties, titled on spine in gold: *Mores Utopia*. Printed on handmade paper with trimmed edges. Very large bottom margins, which Morris felt were necessary to allow room for the reader’s thumbs while reading.

Encased in green slipcase with gold printed title: “Tennyson’s Maud Kelmscott Edition”. This is a thin volume, bound in vellum with pink cloth ties and titled in gilt on spine in all caps: “Maud by Alfred Lord Tennyson”. Printed on handmade paper with the W.M. watermark. Stanzas or sections are numbered in red; the number is centered over the stanza (this is not prevalent in Morris’s other work).


Printed in Morris’s Golden typeface on the recto of the first leaf only, on handmade paper with Morris’s flower watermark visible. This was an announcement of an event, in which Bret Harte was set to represent the donors, and Dr. Alexander C. Mackenzie would perform on the organ. However, the event was cancelled as neither of the two men could make it. The event was revised and the program later reprinted.


Bound in vellum, with ties. Printed on handmade paper, with deckled edge and uncut leaves. Set in Golden type with illuminated letters at the start of each poem and red ink subtitles in the margins. Includes one of Herrick’s most famous poems: *To the Virgins to Make Much of Time*. Herrick’s work was characterized by romance, sensuality, and a desire to seize the day and make the most of youth.


This is one of 300 copies on paper, with only 10 on vellum. Bound in blue paper with a linen spine. Inscribed by Ellis: “To my dear wife, Oct. 31. 1896, F.S. Ellis.” A second dedication on following free endpaper by Ellis’ son, Herbert Ellis, dated July, 1918. “3 October 1896 (Saturday): Morris died peacefully at eleven-fifteen in the morning at Kelmscott House. Cockerell recorded that Morris was shown the first bound copy of the Kelmscott Press edition of *The Floure and the Leafe, and the Boke of Cupide, God of Love, or the Cuckoo and the Nightingale* `an hour or two before [his] death.” (Salmon, Morris Chronology).

**1896**

The Colophon states: “These poems are taken from a Psalter written by an English scribe, most likely in one of the Midland counties, early in the 13th century.”

This is one of only two books printed at the press in three colors (black, red, and blue). A note on a half page which was included in the front free endpapers after the initial printing states that: “The Reverend E.S. Dewick has pointed out that these poems were printed in 1579, in a 16mo volume with the title Psalterium Divae Virginis Mariae” and that they were written by Stephen Langton.

Laid in behind the front cover is an autographed letter from Morris and Company to the original purchaser of this volume; A. Anderson Esq. of Oxford Square London, on their headed stationary, dated May 12, 1896.


**1897**

Bound in padded silk cover with gold and silk thread embroidery: pink flowers, leaves, and geometric designs. Illustrated with wood-engraved frontispiece by Burne-Jones. Printed in Chaucer typeface, with red sub-headings/summaries in the margins and illuminated initials. The bookplate of Cornelius J. Hauck, Cincinnati Ohio, is mounted on the paste down endpaper. This is a relatively rare Middle English romance, the text survives in just two original manuscripts. It is less fantastical than many of the stories Morris preferred, and it stresses battle action and historical settings.

Colophon states: “Edited by F.S. Ellis after the edition printed by J.O. Halliwell from the Cambridge ms., with some additions and variations from that in the library of Lincoln Cathedral. Printed by William Morris.”
Longmanns Green and Co. Messrs Longmans, Green, and Co. have the Pleasure of Announcing that they have Arranged with the Trustees of the Late William Morris for the Publication of a Limited Edition of the Following Eight Volumes in the Golden Type of the Kelmscott Press. London: Longmans Green and Co., 1901. **ARB RB Z232.M87 L66 1901**

This is an announcement, not a book or pamphlet. It is a prospectus for the publication of eight titles of Morris’s in the large quarto format. The text is printed on one side of the inside of a printed folio, the original paper measuring 11 X17. The paper has been folded in half twice. William Morris’s watermark is visible in the paper. The text is set in Morris’s Golden typeface. This is not listed in Walsdorf’s bibliography.

**Other Works Related to Morris**


A straightforward guide by May Morris, the daughter of Jane and William Morris, on needlework. Includes a history of needlework, and descriptions of styles, materials, techniques, and illustrating diagrams. May worked with her mother to embroider the orders of Morris and Co., carrying out her father’s designs. Bound in pink cloth printed with a small floral pattern. Interior endpapers are printed with a ‘Morris-esque’ floral. The paste down endpaper is inscribed, but illegible. The pages employ ample white space, with a small centered block of type. There are diagrams of designs, stitching patterns and techniques interspersed throughout the text.

**About Type, Book Design, and Printing**


This book is a compilation of essays on type and printing by various professionals and experts. The title design is different for each essay, often reflecting the work of the author, or employing one of their typefaces. Included is the essay *The Typography of William Morris* by Edwin Grabhorn, as well a works by Eric Gill, D.B. Updike, and W.A. Dwiggins. The book contains many printed examples of typography and ornamentation.

Similar in format to that of *Books and Printing*, this volume is a compilation of essays on type by printers and type designers. Included are William Morris’ *Aims in the Founding the Kelmscott Press, 1895*, as well as Thomas James Cobden-Sanderson’s essay *I Do Not believe in the Doctrine of William Morris, 1917*, and *My Interest in Typography Before the Kelmscott Press, 1949*, by George Bernard Shaw. Though opinion is divided over the actual aesthetic merit of Morris’ book design, his place in the history of book-making is undisputable: “This anthology starts with William Morris because he, more than anyone else, inspired the changes, especially in book design, which introduced the twentieth century” (3).


First published in 1961, this book was reprinted with corrections in 1963. Mores himself printed eighty copies of this book just before his death. This book covers the typographic history of the seventeenth and eighteenth centuries. Though some corrections, introductions, and footnotes, have been added to update the text to changes in historical knowledge, this book has been an important source of typographic information since its publication. The included *Catalogue* was edited by Mores and reproduced through photolithography. This is a rare document, and its contents are miscellaneous, but it provides good typographic examples, many from famous printed works.


The colophon states: “Designed by Bruce Rogers and printed from monotype Caslon type by William Edwin Rudge at Mount Vernon, New York, in December 1921.” This volume details the history of printing, and the extent to which printing and the renaissance defined and shaped each other. Slater provides summaries of the work of several prominent printers, including William Caxton. Interspersed in the text are several examples of their printer’s marks.
This item contains two volumes: a compilation of obituaries of eight famous printers, and a folio of wood engraving portraits of the men by Barry Moser. The obituaries of William Morris, T.J. Coben-Sanderson, Eric Gill, and Frederic Gaudy are reprinted from The Times, London, and the New York Times. The obituary of William Morris stresses the duality of his influence, the "unusual combination of manufacture and literature that he seemed to have a sort of dual existence in the eyes of the public. His poems were 'by Morris, the wallpaper maker,' his wallpapers, 'by Morris, the poet'.” The author plays down Morris's contributions to the socialist movement, and emphasizes his artistic endeavors, describing him as a "singularly sincere artist, who worked hard to make the world a little more beautiful and a little more honest."

Copy two is inscribed; “For my dear friend, Vance” signature, 25.XI. 95 in the back Colophon.

Charles Jenson

This is one of the very early printed books, known as Incunabula, meaning ‘in the cradle’. Nicolas Jenson’s type has strong verticals, and the thick and thins of the letters mirror those created by broad-nibbed pen calligraphy. He was an inspiration to William Morris, who tried to emulate the solemn density of Jenson’s type with his ‘Golden’ typeface in 1890. The body of this volume is printed, but Jenson left white spaces, which were later filled in by a calligrapher with illuminated initials and pointing hands.

There are inscriptions in pen on pages 20, 58, 49 (perhaps dated 1679), and 64 (dated 1471).
Max Beerbohm was a British essayist and parodist during the early 1900s, best known for his caricature work. Beerbohm was a friend of Oscar Wilde and Aubrey Beardsley and his social connections enabled him to get close to his subjects. This volume is a collection of caricatures of Dante Gabriel Rossetti and the Pre-Raphaelites. Though Rossetti’s life only overlapped that of Beerbohm for 10 years at the end of his life, and it is unlikely they ever met, Beerbohm clearly found Rossetti and his companions fascinating. Speaking about the Victorian Era, Beerbohm says: “Rossetti belonged to that - though he was indeed borne nine years before it began, and died of it nineteen years before it was over. For him the eighteen-fifties-and-sixties had no romance at all. For me, I confess, they are very romantic—partly because I wasn’t alive in them, and partly because Rossetti was” (vi). He goes on to say: “in London, in the great days of a deep, smug, thick, rich, drab, industrial complacency, Rossetti shone, for the men and women who knew him, with the ambiguous light of a red torch somewhere in a dense fog. And so he still shines for me” (vi). It is clear that Beerbohm intends to stave off those who would find his work offensive, but his respect for Rossetti seems to be genuine.

This work contains caricatures of Rossetti and his sister Christina, John Ruskin, Algernon Swinburne, William Holland Hunt, John Millais, George Meredith, Oscar Wilde, and Elizabeth Siddal. One plate depicts Rossetti working on the murals at the Oxford Union. This project was one of the first commissions Morris, Rossetti, and Burne-Jones secured, a precursor to Morris, Marshall, Faulkner and Co.

Another image prominently features William Morris, entitled *Topsy and Ned Jones, settled in the Settle in Red Lion Square*. The nickname Topsy was used by Morris’s friends and supposedly came from a young slave girl character in *Uncle Tom’s Cabin* who had unruly, curly hair. Morris is depicted as squat, fat, and stubborn, his large girth pushing the skinny Jones into the corner of a square, stiff, chair designed by Morris and Co.

Several scenes depict Rossetti at work, with one of his models arranged in front of him. These models seem to be an amalgamation of Elizabeth Siddal and Jane Morris, and are always depicted in hunched positions, with the exaggerated necks that Rossetti so admired.
One scene is entitled *William Bell Scott Wondering What It Is Those Fellows Seem to See in Gabriel*, and depicts all of the ‘circle’ gathered around Rossetti. Morris holds the ‘hand’ of a lamb and gestures to Rossetti while a bizarre creature scowls at Scott in the foreground. This illustrates the power of charisma Rossetti had over his often more talented fellows, and the completeness of the fantasy world he wove around himself. Morris’ relationship with Rossetti especially had been described as hero-worship. The addition of the animals is a reference to the medieval, fantastical, symbolic style of the Pre-Raphaelites and the reality of Rossetti’s exotic pet collection.


Six hundred and fifty copies were printed in France for sale in England and America. Edited by Geoffrey Keynes, this volume is called the ‘Rossetti manuscript’ because it was at one time owned by Dante Gabriel Rossetti. It reproduces Blake’s notebook, which includes drawings, poems, fragments, and memoranda. This volume includes a transcription of his poems and writings, which are reprinted from the Nonesuch edition of Blake’s writings.


This volume contains studies of Rossetti and Swinburne. It was printed on Abbey Mill antique paper. Printed in black with minimal red accents (only appearing at the beginning of a section). Pages are sparsely laid, with only a small block of text nearly centered on the page.

This volume shows the discrepancy between where we place Rossetti in the lineup of notable painters, and where his contemporaries saw him. Symons starts off his profile of Rossetti by stating: “Since Leonardo de Vinci and Blake, was there any painter except Rossetti who was so immensely gifted, and in such various ways?” (7). He also hints at the instability inherent in Rossetti’s personality, which would so distress Morris in his middle age: “in the words of Pater: ‘To him life is a crisis at every moment’ ” (10). Symons sums up Rossetti’s work at the end of the profile: “Part of what hypnotizes us in this work is, no doubt, that sense of personal tragedy which comes to us out of its elaborate beauty: the eternal tragedy of those who have loved the absolute in beauty too well, and with too mortal a thirst” (49).
By Dante Gabriel Rossetti


Rossetti’s written words were illustrated by Monro S. Orr. This volume includes an introduction by Mackenzie Bell, who begins by stating: "It would be impossible, in the space at my disposal here, to deal fully with the reasons which induced that a group of great poets, Dante Rossetti, William Morris, and Algernon Charles Swinburne, to hold firmly the theory that humor was not admissible in serious poetry" (7). *Jan van Hunks* is a humorous work, which Rossetti wrote mostly when he was 18 and finished shortly before his death. It is not part of his most well known or respected works, and was even left out of his collected works. It is clear that while humor was not the focus of Rossetti’s main career, it was not outside of his capabilities. Much of Rossetti’s adult life was defined by depression, dependency and mental illness, perhaps making it more difficult for him to find humor in the world.


Rossetti’s written words are illustrated with drawings by Kenyon Cox. Printed on handmade paper, with a deckled edge. Binding is leather with a painted embossed scene. The leather has been aged to appear more worn. The endpapers are marbled. Cox’s sixteen illustrations have been printed out and mounted on the page, for the most part. Though these illustrations are not by Rossetti, they seem to imitate his style. One full-page plate especially bears strong resemblance to one of Rossetti’s favorite muses: Morris’ wife, Jane Morris. Another plate sets a maiden against a background of willow branches, which are reminiscent of Morris’s willow pattern. The poetry is flowery and romantic, and the book design is decorative and medieval. The poem begins with this stanza: "The blessed damozel leaned out from the gold bar of heaven; her eyes were deeper that the depth of water stilled at even; and the stars in her hair were seven". Many have speculated that this poem is about Rossetti’s dead wife and ex-model, Elizabeth Siddal, especially because of Rossetti’s description of the blond heroine looking down on her beloved from heaven. This work as a whole reflects Rossetti’s love for the medieval period.
La Vita Nuova is an autobiography of Dante’s youth. It includes the fifth canto of Dante’s Inferno, translated, and illustrated by photogravures, after paintings by Dante Gabriel Rossetti. This volume contains eight plates by Rossetti, which include some works that were created for other projects, but were inspired by or applied to Dante’s story. Rossetti wanted to create a strong association with the revered Dante, with whom he shared a name. This volume was clearly a labor of love for Rossetti, who both translated the text and illustrated it. Bound in blue, with navy and gold cover details. The front bears a reproduction of one of Rossetti’s illustrations in gold.


This volume is a 1st edition compilation of the most famous of Rossetti’s works, including The Blessed Damozel. Bound in the original blue publisher’s cloth with exterior gold designs and blue floral endpapers. Inscribed with what seems to be a lending history of the volume.

The book is dedicated to Dante’s brother William Micheal Rossetti: “these poems, to so many of which, so many years back, he gave me the first brotherly hearing, are now at last dedicated.” W.M. Rossetti was also a member of the art world in England, he wrote for Art and Poetry, a periodical related to the Pre-Raphaelites.

The contents are divided into: Poems, Sonnets, Songs, and Sonnets for Pictures and Other Sonnets. The works in the Pictures for Sonnets section are matched to, and written for, famous paintings by Da Vinci, Giorgione, and Ingres. These works seem to be a perfect representation of Rossetti’s interests and talents. He was an artist, but evaded any strict definitions by media. He approached all his ‘arts’ with the same imaginative, dreamy romanticism.
For more holdings on Dante Rossetti:

http://uclid.uc.edu/search~S18/?searchtype=X&searcharg=dante+rossetti&searchscope=18&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=Xdante+rossetti

John Ruskin

Leo Tolstoy said of Ruskin: "One of those rare men who think with their hearts, and so he thought and said not only what he himself had seen and felt, but what everyone will think and say in future" (Ruskinland, Utopia-Britannica).


A small pamphlet, marked with "Price Sixpence, Post Free." The last few pages are perforated, allowing the reader to send in their Form of Application for Membership, or a form for non-members to contribute funds to the guild. Ruskin used his charitable trust to distribute his ideas about how society should be re-organized. The guild never achieved Ruskin's utopia, but it still exists today.


A small pamphlet, this is the master's report for Ruskin's guild. Ruskin rambles extensively, discussing the organization of idealic country life and his willingness to give advice to the young people of the world.
In this volume, Ruskin takes a similar approach to that of Eric Gill in his series of 'Art and -----' essays. He includes: 'The Relation of Art to Religion', 'The Relation of Art to Morals', 'The Relation of Art to Use', and 'Line', 'Light', and 'Colour'. He addresses many of the same questions as Gill in the 'Art' lecture: what does art do for religion? What does religion do for art? Ruskin argues that good art is the product of good moral standing, and that “You cannot paint or sing yourselves into being good men; you must be good men before you can either paint or sing, and then the colour and sound will complete in you all that is best” (66).

Ruskin shares Morris’ passion for the ‘beautiful and useful’, stating that “I can in the time, convince you, that the entire vitality of art depends upon its being either full or truth, or full of use; and that, however pleasant, wonderful, or impressive it may be in itself, it must yet be of inferior kind, and tend to deeper inferiority, unless it has clearly one of these main objects -- either to state a true thing, or to adorn a serviceable one” (94).

This volume includes the following essays: Of King’s Treasuries, Of Queen’s Gardens, and Of the Mystery of Life. Ruskin was an art critic, lecturer, intellectual, and patron of the Pre-Raphaelite period. He was a personal friend of William Morris throughout his career. This volume contains three essays with very broad subjects, touching on education, structure of society, the duties of men and women, and the meaning of life. This volume was widely popular in its time, and was entered into the debate on the complex nature of Victorian gender roles.
This volume is listed because of the chapter "The Nature of Gothic", included in the second volume, which was highly praised by Morris. He called it “one of the very few necessary and inevitable utterances of the century.” This work had a great deal of influence over Morris’ career, spurring his life-long love for architecture and craft. It inspired him to work for the architect Phillip Webb after leaving university. Though he eventually decided architecture was not where his talents lay, Morris continued to have a keen interest in buildings, later starting *Anti-Scrap* to protect old buildings from damaging ‘restorations’. This volume has an embossed brown cover with an Islamic design, and gold emblem. It includes many illustrations, drawn by the author himself.

For more holdings on John Ruskin:

http://uclid.uc.edu/search~S18/?searchtype=X&searcharg=John+Ruskin&searchscope=18&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=Xdante+rossetti

About Thomas Mosher


An extensive tome detailing Mosher’s printing career and his place in the history of the craft. The volume starts with a chapter by William E. Fredeman: “Thomas Bird Mosher and the Literature of Rapture: A Chapter in the History of American Publishing.” This chapter delves deeply into the place Mosher holds in the history of private press, with special focus on his relative position to William Morris in the arts and crafts movement. This chapter is balanced and well supported, and presents careful criticism of Morris’s work and legacy. The majority of this volume is an extensive annotated bibliography of all the works Mosher printed during his career. Includes many examples, photos, and illustrations of Mosher’s books.

A bibliography of sorts, which lists all of the works printed by Mosher. Some titles have included reproductions of their title pages mounted in the book. The text is printed on hand-laid paper, which is meant to mimic the type of paper used by Mosher.


**Published by Thomas Mosher**

Arnold, Matthew. _Empedocles on Etna; a Dramatic Poem_. Portland, ME: Thomas B. Mosher, 1900. ARB RB PR4022 .E25 1900

Reprinted by Mosher on Kelmscott-made paper, with borders and initials 'borrowed' from Morris. Initials are in red and black with a red colophon. This is characteristic of Mosher’s ‘pirate’ tendencies. Though much is taken from Morris’ style, even the Golden typeface, a closer look shows the discrepancies. Mosher’s red ink is a different hue, and he does not share Morris’s care in handling and eliminating white spaces in the body of the text.


This volume is one of a series of small books printed by Mosher. Mosher was tied to Meredith because the first book he published was Meredith’s _Modern Love_. The text of this volume is revised from the original article by Barrie in the _Westminster Gazette_. A poem by Thomas Hardy is included as a prelude. Morris’ influence is evident in the black and red printing, illuminated letters, and Golden font.

This is a reprint of a copy of the original, which was printed by the private press of Rev. H. Daniel, Oxford, in 1890. This is a good example of the approach to printing that earned Mosher the title “The Pirate Prince of Publishers”. Printed on handmade paper with deckled edges, this volume has a white paper cover with red and black type title, housed in a blue slipcase.


Printed on Van Gelder paper, in Roman typeface and red and black ink, with some decorative elements. A small, slim volume bound only in heavyweight cream paper. William Morris believed that the bottom margin should be much larger than the top or side margins, in order to accommodate the reader’s thumbs. Mosher has taken this aesthetic to an extreme; the book is much taller than it is wide, and many of the sonnets included are very short, and placed one to a page. Most occupy less than half of the page, leaving an expanse of space, with the page numbers awkwardly placed halfway down the page, floating in the sea of white.


This volume is from the “Old War series”. The binding is similar to the inexpensive Morris bindings, bound in blue paper with a linen spine. Printed with small type, large bottom margins, and deckled edge pages.


Originally published as a chapter in Hewlett’s *Earthwork out of Tuscany* (1895). A small format book, bound in grey paper with a green frame on the cover with the title in red inside: “QUATTRO CENTISTERIA MAURICE HEWLETT”. This volume includes rococo decorative elements, with a centered block of text on each page. Each block of text is bounded by thin lines in the top and bottom margins. Red ink was used only on the title page.

**ARB RB  PS3515. O44 U6 1910**

Inscribed: “Loring Andrews. 1914”.

Mosher wrote the forward for this volume. Bound in purple paper, with purple endpapers. A small placket on the cover bears the title, surrounded with a decorative frame. There is extensive use of thin lines to bound text and define space. Several different fonts were used: a small medieval font (usually to print text that was not written by Holmes, such as nursery rhymes and sayings), all caps for the titles, upper and lowercase italics, and a unique type on the title page.


Similar to the other titles of the Brocade Series, except that the title is in green and black instead of black and red. This book was printed at the press of George D. Loring, a collaborator of Mosher.


This volume also includes *Queen Mary’s Child Garden*, by Dr. John Brown. It is another miniature paperback book, similar to *A Lodging for the Night* (see ‘Stevenson’ below), with a title in red and black and head and tailpieces. It even shares many decorative elements with *Lodging* and is arranged in a similar way.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books: the Brocade Series.

This is the last of three ‘polite stories’, originally issued under the title of *Vanitas*, London 1892.

Printed on “Kelmscott” hand-made paper. This volume shows the influence of William Morris’ book design on Mosher. He uses a typeface that is very similar to Morris’ Golden typeface, which is appropriate to the medieval subject matter. Mosher aligns the titles in the top left-hand corners of the title pages, as in the Kelmscott works. Mosher employs an interesting convention with the last lines of a story; they taper in width as you move down the page, forming a triangular shape.


This is one of a series of miniature books published by Mosher. This volume is very similar in design and layout to Saint Guido by Richard Jefferies, above. The title is printed in black and red with a head and tailpiece. The interior illuminations are more rococo in design that the Arts and Crafts or Art Nouveau look of much of Mosher’s other works, perhaps due to the French content.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books: the Brocade Series.

This book was printed at the press of George D. Loring, a collaborator of Mosher.

Francis Villon was a poet and thief in the 1400s. Dante Gabriel Rossetti translated his poem *Ballade des dames du temps jadis*, which became famous.


See the annotation for *Gertha’s Lovers* for layout and design of this series of books; the Brocade Series.

This book was printed at the press of George D. Loring, a collaborator of Mosher. The title is in red and black with head and tailpieces.

A small format book which mimics the simple Kelmscott bindings with blue board and a linen spine. Contains a small collection of poems by Arthur Symons, divided into "Love Poems" and "Miscellaneous". Printed on handmade paper with visible grid, large bottom margins, centered page numbers, black and red type, and some decorative elements and illuminated characters.


This text is a facsimile of the 1855 text. The colophon states: "This facsimile edition consists of 400 copies as follows and the type distributed: 250 copies medium 8vo printed on old Stratford white wove paper, in dark green cloth, stamped to match the original edition."

Bound in dark green textured leather, with plants embossed on it. The front and back covers are identical, with a gold frame around the edge and the title centered in the page. The title is in gold with a variety of plants and growth sprouting from the letters.

Wilde, Oscar. *Intentions.* Portland, ME: Thomas B. Mosher, 1904. ARB RB PR5818 .I7 1904

Includes: *The Decay of Lying, Pen, Pencil and Poison, The Critic as Artist,* and *The Truth of Masks.* A compilation of dialogues and essays by Wilde, who was influenced by Morris’ poetry and attitude towards craft, but was not a fan of Morris’ wallpaper designs, saying “they seem to me often deficient in real beauty of colour”, adding “I have seen more rooms spoiled by wall papers than anything else”. The pages of this book retain their deckled edges, showing off their handmade nature. Text is simply set in a Roman typeface, with centered chapter headings and bracketed, centered page numbers.

For more holdings on Thomas B. Mosher

http://uclid.uc.edu/search~S18/?searchtype=X&searcharg=Mosher&searchscope=18&sordropdown=-&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=cPR5527+.L7+1907
Elbert Hubbard

Fra Elbertus (Elbert Hubbard). *So Here Then are the Preachments Entitled The City of Tagaste, and A Dream and a Prophecy*. East Aurora, New York: The Roycroft Shop, 1900. ARB RB PS2042 .C5 1900

Bound in red leather and marbled paper, which is repeated as the free endpaper, “Printed on imperial Japan vellum, there are only fifty copies of this book, which are hand illuminates.” This copy is number twenty-seven, and it is signed by Elbert Hubbard and the illuminator Adella Plae. The first page has an illuminated border, which makes references to Morris’ wallpaper patterns, but lacks the complexity. It also includes a rectangular publishers mark on one of the end-pages, which is much more art nouveau than others modeled on Morris’ Kelmscott mark.

The text is aligned to the center top corner of a spread, leaving larger margins on the edges and bottom. This is in alignment with early printing, seen especially in the works of Morris.

Hubbard, Elbert. *So Here then are the preachments entitled ‘The City of Tagaste’ and ‘A Dream And a Prophecy’*. East Aurora, New York: The Roycroft Shop, 1900. RB PS2042 .C5 1900

This volume states: “Of this edition on imperial Japan vellum there were printed and specially hand illuminated but fifty copies, and this book is number 27 [signed] Elbert Hubbard. Illuminated by Adella Place.” Place’s signature is a hand drawn combination of Roycrofter logo and signature.

Bound with red leather on spine and corners, with hand-marbled paper on covers and interior leaves. Cover bears gold embossed title and ornamentation. The page facing the title shows an image of Hubbard, and his signature, printed on a sheet of tissue paper and mounted in the book. The first page of text is heavily illuminated; the text is set into a frame with brightly colored pattern of flowers and leaves. This has a much more modern look than the medieval-inspired work of his predecessors. The colors and geometry of the repetition give it an art-deco feel. The book has large bottom borders and the title is repeated in italics, aligned to the top exterior corner of the text on every page. On the last printed page is the Roycroft printer’s mark, which is reminiscent stylistically of Morris’s Kelmscott press.

ARB RB PN6014 .H8 (copy 3 of 4)

The introduction describes the book as: “Elbert Hubbard’s scrap book, containing the inspired and inspiring selections, gathered during a life time of discriminating reading for his own use.” This volume is organized very similarly to *Elbert Hubbard’s Notebook*, but instead of snippets by Hubbard, this volume collects short pieces from the work of a wide range of authors, whom Hubbard found significant. It is a collection of his influences and heroes. The endpapers of this book are photographs of the Roycroft Inn.


This volume includes a decorated title page spread, with two art nouveau leaves facing each other. It is bound in red leather with gold embossed details. The paper is handmade and roughly trimmed. Two plates are included, depicting the authors Elbert and Alice Hubbard. Each page spread is titled with *Justinian & Theodora* at the top in a large font and art nouveau style. The book design makes references to Morris, but the illuminations are much more modern and art nouveau. However, Hubbard’s love for Morris is clear in the play, Hubbard sets the first scene in the grand court room of emperor Justin; “The apartment seemingly designed and fitted out by William Morris and Alma-Tameda” (19). Lawrence Alma-Tameda was a painter known for his paintings of scenes of the opulence of the Roman Empire.


This is a collection of ten stories by Hubbard on a variety of subjects. A beautifully designed book with illuminated title page and illuminated letters which relate to the abstracted florals of Morris’ design, but with an more modern look. Unlike some of Hubbard’s more brightly colored works, this volume uses only black ink, and allows the graphic, repetitive motifs stand on their own.

The introduction states: “The note book of Elbert Hubbard; mottoes, epigrams, short essays, passages, orphic sayings and preachments, coined from a life of love, laughter and work, by a man who achieved greatly in literature, art, philosophy and business, gathered together by Elbert Hubbard II. Done into a book by the Roycrofter, at their shops which are located in East Aurora, Erie County, New York.”

Copy one is printed inexpensively, with cardboard binding. It includes interspersed pages, which are grey and thicker that the other paper used, each showing one of Hubbard’s sayings for life. Copy two is bound in leather with embossed ornamentation. It lacks the grey plates present in copy one. The type on the pages is arranged in a concentric pattern, the rectangle of the page contains the rectangle of type, and centered within this is another square of type, usually some words of wisdom from Elbert Hubbard. The content of this work is eclectic; it contains musings, parables, advice, and reflection. Though Hubbard is very different from Morris, it is clear that he shared his sensibilities about work: “The menial is a man who is disloyal to his work. All useful service is raised to the plane of art - When love for the task – Loyalty – is fused with the effort” (129).


This copy of *Little Journeys* was not printed by the Roycrofters, but by Putman’s Sons. William Morris is the first author featured in this volume. It includes a photograph or illustration plate of each of the featured authors. This book uses the unusual convention of printed boxes around the text on every page. This is used in conjunction with rococo decorative devices and titles in gothic typefaces, to a distracting effect.

Bound in blue linen with a cream book-cloth spine. Cover is embossed with a gold logo: an open book and an arrow. This emblem is repeated on the spine, alternating with an oil lamp.
Hubbard, Elbert. *Little Journeys to the Homes of English Authors.* East Aurora, New York: 1900. **ARB RB PS2042.J6 1900a (v.1 – v.2)**

William Morris is included in volume one. This volume was illuminated by Frances Carmody. The first few free endpapers of volume one have been sketched on, there are portraits of two men, rendered in a childish style. The second volume includes this note: “of this edition but nine hundred and forty-seven copies were printed and specially illuminated by hand. This book is number 412,[signed] Elbert Hubbard, Illuminated by Nellie Bowen.”

These volumes contain essays by Hubbard on each of the English authors Hubbard found influential or eminent. Hubbard sums up Morris’ attitude towards craft and labor with the statement “Work is for the worker” and repeats this in order to emphasize his point. The title pages include illuminations that mimic the style of Morris, but include bright colors, like yellow and blue, which Morris would have avoided in book design. The text pages are hand-made paper, but the plates showing reproduced photographs of the authors are smooth and manufactured. Many of the pages bear the Roycrofters watermark along the bottom edge. Hubbard employs a trick with his final paragraph structure; they taper at the ends to a centered point. Sometimes this is exaggerated with a triangle shaped decorative element. One of the last end-pages includes a publisher’s mark, which mimics the style of the Kelmscott press logo.


This is an individual publication of the 'little journey’ to the home of John Milton. This volume is designed in the style of the complete volumes of *Little Journeys* published by The Roycrofters. A photo plate depicting Milton’s cottage in S. Giles is included in the text.

This miniature book is the Redcroft edition. It is bound in leather with a green and red patina. It contains several of Hubbard’s more famous essays: *A Message to Garcia, Get Out or Get in Line, A Hundred Point Man, The Divine in Man, Chicago Tongue, and Pasteboard Proclivities.*

*A Message to Garcia* tells the story of a soldier who, without questioning, completed his mission, despite the odds against him, simply because it was his duty. It has been made into two films and sold over 40 million copies.


Introduction states: "Selected writings of Elbert Hubbard; his mintage of wisdom, coined from a life of love, laughter and work, lovingly gathered by Elbert Hubbard II and made into goodly volumes by the Roycrofters at their shops, which are at East Aurora, New York, and issued as a memorial edition."

This volume is a memorial edition. It includes several plates: a photograph of Elbert Hubbard, colored photographs of the Roycroft buildings, two illuminated title pages, and a photograph of Elbert Hubbard II. The cover is bound with embossed and painted leather. The writings include discussion of the press, Indian reservations, the divinity of motherhood, vaccination, education, and music at meals.


Includes:

*A Hundred Point Man*

*The Divine in Man*

*The Boy from Missouri Valley*

*Get Out or Get in Line*

*A Message to Garcia: Being a Preachment*

Each essay is preceded with two title pages: one in a more Art Nouveau style, the other in a style more akin to Morris. There is no title page for the *Works of Hubbard*, it is literally a compilation of works.
For more holdings by Elbert Hubbard, see:

http://uclid.uc.edu/search~S39/?searchtype=X&searcharg=Elbert+Hubbard&searchscope=18&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XElbert+Hubbard

Published by Elbert Hubbard and The Roycrofters


Inscribed: “Love to dearest ‘Addio’ From ‘ae’”, on the first leaf.

Printed in a very small brochure format, with use of a small leaf character to designate paragraph breaks. The text is set in very small type. The front and back covers are in dark brown paper printed in blue and black ink. Back cover bears the Roycrofter’s printer’s mark. Interior use of decorative borders, letters, and characters.


This volume combines an essay on Walt Whitman by Robert Louis Stevenson and Hubbard’s entry on Whitman from his Little Journeys to the Homes of English Authors. The first plate is a reproduction of a portrait of Whitman done in bas-relief by Saint Jerome Roycroft. This faces an illuminated title page, only one side of the spread, but clearly influenced by Morris’ style and Burne-Jones’ illustration. The body of text also borrows heavily from Morris: Hubbard uses illuminated letters and red for titles, aligns subheadings in the margin to the top outer corner or text, uses paragraph symbols instead of breaks, lays out the pages as a spread instead of individual pages, and nestled page numbers closely to the bottom of the block of text. The type is also rather large. Hubbard included a closing page that is set in all caps and red ink, very similar to Morris’ title pages. He sets this opposite a Roycroft printers mark, similar in size to the Kelmscott mark.
For more holdings on The Roycrofters and Elbert Hubbard, see:

http://uclid.uc.edu/search~S18/?searchtype=X&searcharg=the+roycrofters&searchscope=18&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XDard+Hunter

T. J. Cobden-Sanderson


A catalogue of an exhibition at the Morgan Library on the 57th anniversary of the founding of the Doves press, which brought together two-thirds of the bindings executed by T.J. Cobden-Sanderson. Cobden-Sanderson considered William Morris influential, but he not share Morris’ disdain for bindings. While Cobden-Sanderson used just one roman typeface for all of the Doves Press publications, his bindings were expressive, colorful, and varied.

It was a conversation with Mrs. Jane Morris that brought Cobden-Sanderson into this work. He told her after a dinner party that he wanted to do work with his hands, she replied “Then why don’t you learn bookbinding? That would add an art to our little community, and we would work together.” Within a year he was working independently.

In order to place Cobden-Sanderson’s work in a context, the catalogue opens with a few examples of the work of his contemporaries. In comparison, Cobden-Sanderson’s work was much more creative and original, as he did not seek to imitate earlier forms of bindings.

He bound several books by Morris, including Art and Socialism, Hope, Fears for Art and Love is Enough.

This volume is described as: “A chronological catalogue of books bound and tooled by T.J. Cobden-Sanderson” in the years 1884-1893 (volume 1) and 1900-1916 (volume 2). Included in the text are reproduced pages of Doves press publications.


Printed on hand-made paper with an elaborate watermark, visible grid pattern, and deckled edge. The introduction was written by T.S. Eliot. The printing style is much more simple than that of Morris, with no use of red ink or illumination. Headings are centered and italics and capitals are used for emphasis and division of categories.


This is a collection of poems by Harold Monro, a British poet and printer and publisher. Monro started the Poetry Bookshop as platform for poets to read and publish their work. He also started a publication called *The Poetry Review*. 
Doves Press


Subtitle: *Being a consecutive story of the book from a century before the invention of printing through the era of the doves press.*

This book is a history of the notable people, movements, and evolutions of printing. It includes a chapter on William Morris, arguing that Morris began a movement back to old-style traditional printing after the proliferation and mis-use of the ‘modern types’ (Didot, Bodoni, and Ibarra). Orcutt goes on to explain Morris’ significance as a printer, but also as an artist and craftsperson in general; “Morris developed no particular interest in designing English mansions or public buildings, stately though they might be. What he really wanted to do was to reform English taste, and to force people to furnish and decorate their homes with things that were beautiful instead of ugly” (211).

Orcutt explains Morris’s development as a designer: the influence of Emery Walker and fifteenth century printing, his first typeface – Golden (which he intended to initiate with Caxton’s translation of *The Golden Legend*), and the design of the ‘Troy’ typeface, (which was reduced in size to become ‘Chaucer’ for the printing of *The Works of Chaucer*, the Kelmscott press masterpiece). He quotes Morris on his vision: “to bring before people’s eyes the image of the thing my heart is filled with” (228).


For more holdings on T.J. Cobden-Sanderson:

http://uclid.uc.edu/search~S18/?searchtype=X&searcharg=Cobden-Sanderson&searchscope=18&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XJohn+Ruskin
**W.A. Dwiggins**


This book is a collection of the travel writings of German artist Albrecht Durer, as written to Roger Fry and translated by Rudolph Tombo, PhD. It employs many of Morris’ printing styles. It uses only black and red ink (a common convention due to the fact that these were the cheapest colors). Printed on handmade paper with a deckled edge and a M-shaped watermark with a six-pointed star. The title page was designed by W.A. Dwiggins.

As in Morris’ books, the heading of the chapter appears in the margin, abutted to the top right and left corners of the body of text. The type has small script references, including curved c-t ligatures.


This volume is a compilation of essays by Dwiggins on a wide variety of subjects, including: *Comments on the System of Design*, *The Shapes of Roman Letters*, *A Technique for Dealing with Artists*, and *Bees, Ants, Men* and *The Crew of the Ship “Earth”*. Dwiggins is considered the first person to use the term ‘Graphic Design’, which he first did in 1922. Morris proved that there was a market for well-designed books, and new typography. His work proved as a starting point for Dwiggins, who propelled book and type design into the 20th century.

This volume is bound in blue cloth with embossed gold emblems; on the front ‘MSS BY WAD’ is printed in a square, which is repeated on the spine, with geometric designs. Embedded in the text are many illustrations showing principals of typography and decorative elements.
Daniel Berkley Updike


Printed for the members of the Limited Editions Club, in an edition of 1500 copies. Bound in red linen book cloth with a gold embossed title. In slipcase covered in green paper with a paper title-placket, with the edition number handwritten - 924. Illustrated with twelve etchings by Samuel Chamberlain and with an introduction by Henry Seidel Canby. Title page is printed in black and red ink. Body of text is printed in black and aligned to both margins, creating a solid block of text.


Printed for the Members of the Limited Editions Club, in a limited edition of 1500 copies. Illustrations by Ray J. Holden. Book bound in green cloth with an all-over embossed print of oak leaves and acorns. Issued in a slipcase with a checkered pattern. Signed by Brooks on the half-title page. The extensive introduction is set entirely in italics.


Subtitle: “With a bibliographical list of books printed at the press, 1893 – 1933, by Julian Pearce Smith; with views of the press at various periods, specimen of types alluded to & etc.”

An annotated bibliography, with several plates of photographs of the Merrymount press offices and printing rooms, and a semi-autobiographical introduction by Daniel Berkley Updike. This introduction begins: "Printing became the occupation of my life by pure accident” (3).

A two-volume overview of the history of printing: the typefaces, regional styles, and decorative elements. Contains many plates of typographic specimens and examples. Volume two contains a section on William Morris, with examples from the Kelmscott press (this section begins on page 202).

Updike's description of Morris' character and numerous pursuits is a good one; he is critical and fair, and he serves to illuminate some of Morris' successes and failings. It is probably one of the best critiques of Morris's success in his vision as a printer, from the perspective of a fellow printer.


Bound in grey linen book cloth with an all caps, gold-embossed title, centered at the top of the front cover. This volume collects several essays by Updike on a variety of printing related subjects. In the first essay, *Gutenburg and His Relation to Printers Today,* Berkley respectfully dismantles the cult of Gutenburg. He acknowledges the importance of Gutenburg's innovations, but asserts that he was not necessarily the first to use movable type, and that he was hardly the noble distributor of knowledge he is painted as. The relationship between the craft of printing and the pursuit of knowledge is a theme throughout the essays.


A very well made book in itself: the spine is bound in blue-grey cloth, with a gold printed title on the spine and top of the front cover. Cover is bound in light grey paper, with a matching slipcover. There are pages of mounted printed examples of Berkeley's work. The sleeve on the back cover contains a folded folio-size example.

Updike is a well know printer of the post-Morris, 20th century printing revival, but he was also well known for his rejection of Morris' philosophy.
Dard Hunter


This volume is a first edition, in the original binding: red book-cloth with blue printed squares and gold type and detail. The front features a reproduction of Dard Hunter’s watermark.

This volume is an autobiography of Hunter, it accounts his travels throughout the world as he researched the history and production methods of paper. This volume contains numerous illustrations, largely photographs of papermaking facilities around the world, and also several samples of handmade paper.


A truly comprehensive, international history of printing. Unlike Morris, who focused on an euro-centric craft history, Hunter is truly global in his pursuit of knowledge and inspiration.

Hunter also shows his awareness of the importance of profitability in making an affordable product, factors which Morris had little regard for. In the introduction, Hunter explains that he has written several previous volumes on papermaking: “For the most part these books were expensively printed upon handmade paper in limited editions and they were sold at extravagant prices. All of these volumes, from both my own and other presses, are now out of print and at least one of the books commands a price that quadruples the high figure at which it was published” (Foreword). This volume is an attempt to produce a more accessible, affordable, and longer lasting book on papermaking. Bound in original printed turquoise book cloth with blue spine.

A history of papermaking in the early pioneer settlements of America. The chapters are divided by states: Pennsylvania, Ohio, Tennessee, Kentucky, Delaware, etc. This book is basically Dard’s *Papermaking by Hand in America* with additional content and corrections. In the forward, Dard gives a brief autobiography, detailing his family history, and thus how he came to work in printing. He grew up in Ohio, and references many individuals and organizations from Ohio. This volume includes a number of illustrations, including reproductions of a number of watermarks belonging to the papermakers of pioneer America.


This volume is another exhaustive history of papermaking by Dard Hunter. It focuses on the 18th century and Europe in particular. Includes numerous illustrations and diagrams, including several foldout panels. There is a special focus on watermarks.

**Eric Gill**


This volume is a poem, or “Chorus from an Unfinished Play”, illustrated by two religiously themed wood engravings by Eric Gill. It is characterized by its bright yellow paper title page and colophon.

Though Gill had no tangible ties to William Morris, he shared with him a passion for, and pursuit of, many aspects of design, fine art, and decorative arts. Gill was a skilled type designer, wood engraver, and sculptor. Gill and Morris are tied not by their face-to-face interaction or collaboration, but by the shared sense of design, and belief in the social value of honest craft.

This volume features illuminated letters by Eric Gill. These letters beautifully illustrate the overlap of art and typography in the life and mind of Gill. The scene that illustrates each letter comes from the content of the poem. Printed on handmade paper with deckled tail and foredge, trimmed head.


From the same series as *Art and Prudence*, this essay by Gill initially appeared in *Blackfriars*. Gill touches on many subjects, including a philosophy towards work that is very reminiscent of that of Morris; “Food and shelter are not the ends for which a man works. On the contrary, man’s work is the end to which food and shelter are the means”, continuing; “All food and shelter are things to help a man in his work; all work is to help man to his god” (I). Gill attaches a divinity to good work: “Love God and make what you will” (11). He addresses the issue of the depiction of sex in art (particularly religious art), and the relationship between sex/love and religion/faith. He states: “In all cases, however unconsciously and with whatever accompaniment of philosophical error and uncouth theology, God has been worshipped as the lover, the fount of love, Love itself” (15). Gill is largely unique in his perception of the overlap between sex and religion, and this perspective is perhaps what facilitated his bizarre life and the sexual relationships and abuse he had with members of his immediate family.

Inscribed: Last printed page – Eric Gill T.S.D.


Inscribed: “For Leonard Woolf from Eric Gill.”

This is an essay by Gill, and it is illustrated with two of his woodcuts, in addition to illuminated letters. Originally given as a lecture at Manchester University on the 7th of February, 1928, then printed in the *University Catholic Record*. Printed on handmade paper, in the Roman typeface, with large bottom margins, bound in red/orange cloth with the title in gold on the spine. Gill describes the relationship of prudence to art; “Skill in doing good to oneself is called prudence. Skill in doing good to things is called art” (2). This work illustrates belief in the overlap of Church and art, and his conception of faith as a sexual union of male and female.

This edition was printed at The Shakespeare Head press at Stratford-upon-Avon. It was limited to 200 copies. This is number 192, signed by Eric Gill and David Jones. Printed on handmade paper with frontispiece engraving by David Jones. Set in small Roman typeface, with large bottom margins. Bound in blue cloth with the title printed on the spine in gold.

In this volume Gill examines the relationship that art has to the Christian church; "What had the church done for art? The question is naturally divisible under three heads: (1) What has she done as a teacher? (2) What has she done as artist?... and (3) What has she done in the persons of her ministers as buyers and users of buildings and goods (that is, as 'consumer')? (a) when her teaching was accepted, (b) to-day, when it is not” (2).


A long, rectangular book, printed on handmade paper with some edges left rough. This is another of a series of essays written and illustrated by Gill. A printer’s note on a preliminary leaf states; “This book is the first in which the press has made use of Eric Gill’s Perpetua Roman and Felicity italic types”. The entire body of text is actually set in italics, creating a distracting reading experience. Similar to Morris, Gill does not indent to start a new paragraph, but instead uses the paragraph symbol, maintaining a solid body of text. There is one large woodcut illustration in the text: it depicts a man working at a gear, a woman reclining on gears, a serpent, and a lanky skeleton in a top hat labeled “gov”. The skeleton holds up a book that reads “Shakespeare is culture – BBC”. The skeleton’s head is framed by a sun-like ‘halo’. Gill is implying that the government and the capitalist system have taken the place of God in society, and that this is repressing and imprisoning man.
Gill, Eric. The Necessity of Belief; an Enquiry into the Nature of Human Certainty, the Causes of Scepticism and the Grounds of Morality and a Justification of the Doctrine that the End is the Beginning. London: Faber and Faber limited, 1936. ARB RB BD215 .G5 1936


The publishers, Faber and Faber Limited, have laid out the text in a style reminiscent of Morris’ pages; the body of text is pushed to the inner top corners, forming a continuous page spread with larger outside and bottom margins. There are titles, subtitles and subjects in different fonts in the margins, (Morris used red for these), and the page numbers fall directly under the bottom line of text on the outside corner.

Other Related Sources


Printed by the Chiswick Press. Begins with a note from Georgiana Burne-Jones: “The Designs in this book were made for an illustrated edition of Mr. Mackail’s ‘Biblia Innocentium,’ which was to have been produced by the Kelmscott Press and to have contained upwards of two hundred pictures. Many of these were begun, but none quite finished.” Mr. Catterson Smith, who worked with Burne-Jones on engravings, was able to finish the twenty-five engravings for publication. This book is large format with very wide margins. Illustrations are simple engravings, with many repetitive, curving lines. They are very similar to Burne-Jones’ illustrations for Morris’ ‘The Earthly Paradise’.

Colophon states: “Here end The treatises of Benvenuto Cellini on metal work and sculpture, made into English from the Italian of the Marcian codex by C.R. Ashbee, and printed by him at the Guild's Press at Essex House, with the assistance of Lawrence Hodson who sought to keep living the traditions of good printing refounded by William Morris, the master craftsman, and likewise of T. Binning & J. Tippett, compositors, and S. Mowlem, pressman, who came to Essex House from the Kelmscott Press to that end. Begun April, 1898; finished October, 1898.”

Ashbee was a prominent businessman and mover and shaker of the arts and crafts movement. His *Guild of Handicraft* began producing books after Morris’ Kelmscott Press closed in 1897. Many of the Kelmscott craftsmen moved to the newly founded Essex House Press, producing more than 70 titles between 1898 – 1910. Morris’ influence is clear in the hand-made paper and all-caps titles, aligned in the top right corner. This volume opens with a mounted plate of a portrait of Cellini. The pages of text, which are printed on hand-laid paper, alternate with a smoother paper printed with illustrations of Cellini’s work. Hodson and Ashbee occasionally use a rather unique page layout – a small (1 inch by 2 inches) square of text centered on the page: dramatic and clean.


William Morris was widely criticized for joining the Socialist League. The development of his interest in socialism paralleled the founding of Anti-Scrape, an organization that sought to protect old buildings from damaging ‘restorations’. He developed a new understanding of the artist’s relationship to society, and thus, to the market. There was a division between his words of admiration for the workingman and proposed socialists ideals and his actual, acute separation from the lives and realities of these workers. He was a man of privilege and inherited wealth. He was frustrated by the fact that he spent so much of his time catering to the wealthy: “‘Am I doing nothing but make-believe then, something like Louis XVI’s lock-making?’” (Le Bourgeois, 110). Morris is believed to have been influenced in his socialist beliefs by his reading of Marx’s *Capital*. 
A three-volume record of the Crystal Palace exhibition of 1851. This includes a written account of the events and displays, and numerous illustrations of the building, interior and exterior and the many items on display at the exhibition. These items range from fire engines, to sculpture, soup tureens, and printing presses.

This exhibition was very significant to William Morris’ life and career. It was here that Morris was outraged by what he considered the ugly, corrupted, poorly made products of the industrial revolution. He felt that ornamentation was replacing both quality and beauty. This outrage inspired Morris to start his own company in the next year.