Annotated Bibliography:

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.

Attention! This is only the first half of the annotated bibliography. Please check back for books related to Morris’s influence in private press.

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. 1899”.

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. 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.

The paper is handmade, and Morris’s watermark is visible in parts on various pages. *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. MDCCCCV, 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).

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 dying 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.

Morris, William. Ed. *The Tale of King Coustans, the Emperor, Done out of the Ancient French into English by William Morris*. Portland, ME: T. B. Mosher, 1912. [ARB RB PN6013 .B7 no. 3](#)

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.
William Morris, another French romance translated into English.


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.


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 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 illuminated 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” (I). 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."


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.

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 Bologne, 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 Cuipe, God of Love, or the Cuckoo and the Nightingale* “an hour or two before [his] death.” (Salmon, Morris Chronology).


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.

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 or 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.