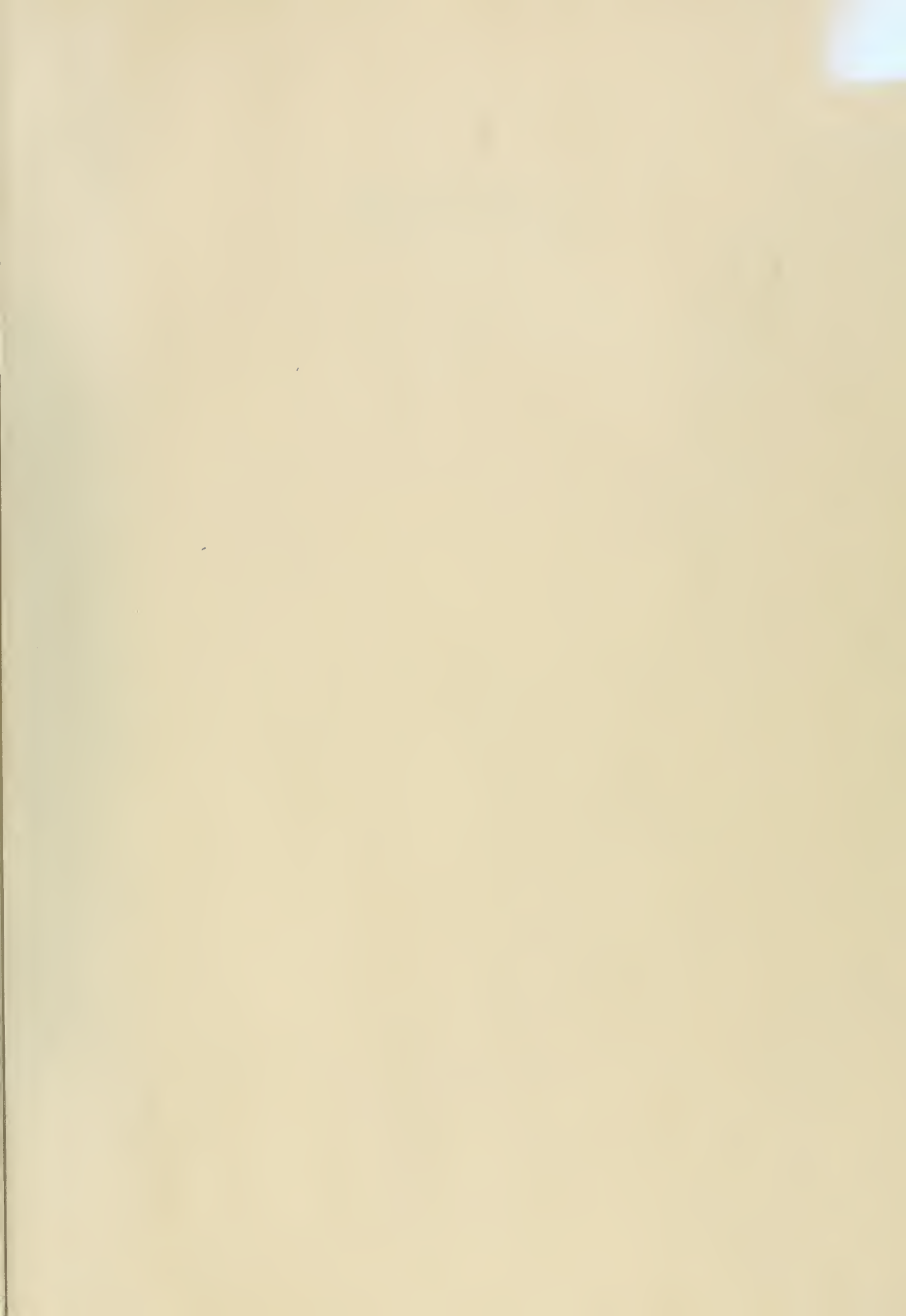


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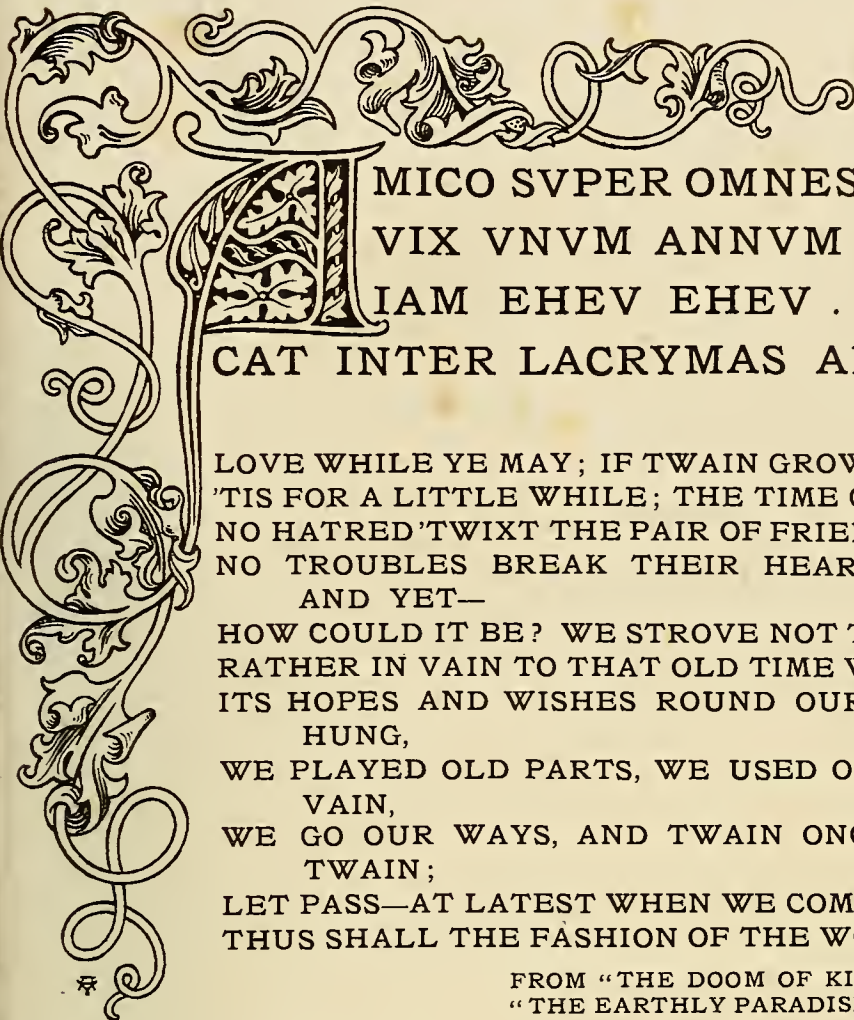
THE ART OF
WILLIAM MORRIS

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William Morris

THE ART OF WILLIAM
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L MICO SVPER OMNES DILECTO
VIX VNVM ANNVM COGNITO
IAM EHEV EHEV DEDI-
CAT INTER LACRYMAS ADOMARVS

LOVE WHILE YE MAY ; IF TWAIN GROW INTO ONE
'TIS FOR A LITTLE WHILE ; THE TIME GOES BY,
NO HATRED 'TWINXT THE PAIR OF FRIENDS DOTHLIE,
NO TROUBLES BREAK THEIR HEARTS—AND YET,
AND YET—

HOW COULD IT BE ? WE STROVE NOT TO FORGET ;
RATHER IN VAIN TO THAT OLD TIME WE CLUNG,
ITS HOPES AND WISHES ROUND OUR HEARTS WE
HUNG,
WE PLAYED OLD PARTS, WE USED OLD NAMES—IN
VAIN,
WE GO OUR WAYS, AND TWAIN ONCE MORE ARE
TWIN ;

LET PASS—AT LATEST WHEN WE COME TO DIE
THUS SHALL THE FASHION OF THE WORLD GO BY.

FROM "THE DOOM OF KING ACRIUS," IN
"THE EARTHLY PARADISE," BY W. MORRIS.

PREFACE.



HOUGH it was not my intention to write a preface, circumstances have made it necessary that I should do so. In the first place I wish it to be noticed that I chose purposely to call my book "The Art of William Morris" so as to show that it makes no claim to be a biography nor a record of any of his private and family affairs. Such a work I was neither asked nor authorized to write. It is true, of course, that I had the privilege of knowing the late Mr. Morris personally—from the year 1883 onwards until his death. At the same time I submit that, with two or three very trifling exceptions, I have not introduced into the book any details of his life which were not already common property—which could not just as well have been strung together by any one who knew where to find the scattered references in Mr. Morris's own writings, and in various other publications, without ever having met Mr. Morris face to face; nor more than such as were necessary to link together the contents of the book in some sort of consecutive order.

I must state that when I first approached Mr. Morris, in the autumn of 1894, on the question of the proposed book, he told me then frankly that he did not want it to be done either by myself or by anybody else so long as he was alive, but that if I would only wait until his death I might do it. Thus I have now Mr. Morris's express sanction for bringing out a work upon himself; nor need I point out that he could have stopped its preparation at the outset, had he chosen to withhold his permission to reproduce his designs. Whereas, on the contrary, he insisted that if the work came out at all, it must be illustrated; he gave me a general permission to reproduce a selection from the property of the firm of Morris and Co., provided I obtained the consent of his partners (which was accorded, I am bound to say, with a courtesy coupled with the kindest assistance, for which I do not know how to express all the thanks that are due); he gave me specific authority to reproduce a number of ornaments of the Kelmscott Press, some of which he suggested and chose for me himself, only stipulating that the blocks for this purpose should be prepared by Mr. Emery Walker; he referred me to Mr. Fairfax Murray, who is the owner of a few early cartoons of great value from the artist's hand; and lastly, when he lay on his

death-bed, Lady Burne-Jones having asked him, on my application to be shown the illuminated books in her possession, whether he approved of her doing so, he replied that it was quite right, and himself told her about my forthcoming book. Accordingly, Lady Burne-Jones was kind enough to let me see all the books I desired, and moreover, she entrusted me, complete stranger as I was, alone in the room with them for more than an hour, to allow me the opportunity of making what notes of them I pleased for publication. For the rest, neither the members of Mr. Morris's family nor his friends have made themselves responsible for what I have written.

I should state that my original purpose was to have included an account of Mr. Morris's literary and political work as well—indeed he himself remarked to me, when he and I were discussing the plan of this book, that it would not be fair to slur over nor to suppress the subject of Socialism. But, the limits of time and space allowed me by my publishers having been reached by the middle of the fifth chapter, I was compelled to confine myself thereafter to an account of Kelmscott Manor (for the section whereon the blocks had been already prepared at no small cost from photographs kindly lent me by Mr. Frederick H. Evans), and to the two chapters that follow, which deal with indispensable phases of Mr. Morris's art work. The omissions will not, it is hoped, impair the unity of the book as a study of William Morris's artistic side. It seemed to me better, on the whole, to leave the material I had in hand relating to the other subjects in abeyance (to be published, I trust, at some future date), rather than, by summarizing, to render it disproportionate to the rest.

The fifth chapter treats connectedly of what, I believe, is so far new ground; nothing beyond incidental notices having been made by previous writers to this, the most important movement in the history of modern art. This, then, I venture to name as perhaps the distinctive feature of the present work—of *my* share of it—I mean.

In conclusion I have to acknowledge my indebtedness to my friend, Mr. Temple Scott, for supplying, at infinite pains, the bibliography which I, no expert, could not myself have undertaken, and to all others, more especially to Mr. C. Fairfax Murray, who by their advice and information, or by furnishing the requisite leave to reproduce objects in their possession, have contributed to lighten the responsibilities of my task.

February, 1897.

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The drawings of Kelmscott Manor were made from photographs taken by Mr. Frederick H. Evans, by whose kind permission they are here included. Those of the exterior of The Red House, from photographs, and of the interior, on the spot, by the courtesy of its present owner, Mr. Charles Holme.

The coloured plates have all been prepared by Messrs. W. Griggs and Sons, from original drawings (or the actual fabrics), kindly lent by Messrs. Morris and Co. and Mr. C. Fairfax Murray.

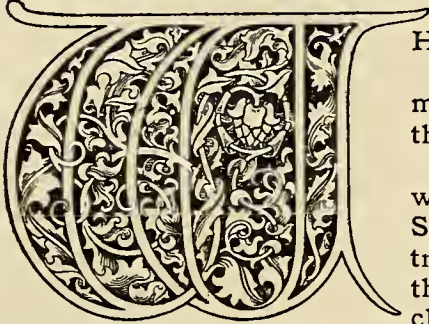
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The Initials of the Dedication, the Preface, and Chapters One and Eight were designed by the author specially for this work. The rest of the initials are from a volume entitled, "Preservation of Body, Soul, Honour, and Goods," printed at Nuremberg in 1489.

THE ART OF WILLIAM MORRIS: CHAPTER ONE: THE BEGINNING OF DAYS



HAT are you?"

"I am an artist and a literary man, pretty well known, I think, throughout Europe."

It was on 21st September, 1885, when some few members of the Socialist League and others, having tried on the previous day to test the right of public speaking, were charged at the Thames Police

Court with resisting the police whilst in the execution of their duty, and also with obstructing the highway. Mr. William Morris was present during the hearing of the case and subsequently was placed at the bar for alleged disorderly behaviour in court. The prosecution failing to make out a case against him, beyond the fact, which he himself confessed, that he was carried away by his feelings so far as to exclaim "shame" on the passing of the sentence upon the prisoners, he was dismissed accordingly. The above is the description Mr. Morris gave of himself in the course of his examination by the magistrate on this same occasion. In the daily press at the time there were not wanting some sneering remarks about the artist's "European reputation." Nevertheless Mr. Morris's was no empty boast. Rather his own estimate was considerably below the mark. For there needed not the past ten years to spread his fame so much more widely but that, even in 1885, he might justly have claimed, had he so chosen, to be known in the four continents. No quarter of the globe but contains either stained glass, carpets, tapestries, or other works of art from the firm of Morris and Co., and as for Mr. Morris's numerous writings in prose and verse, the extent of their circulation is certainly not confined to the limits of the English-speaking peoples.

How widely his works are studied and esteemed in the United States of America, the numerous articles that have appeared in different periodicals and reviews in New York and in Boston, in Baltimore, in Cambridge, Mass., and in New Haven bear witness. And as to France, which has so long assumed itself, and has by too many among ourselves been accepted as being the most artistic nation in the world, there is a growing dissatisfaction with its own performances, and a

corresponding recognition of the superiority of the English school of decoration with Mr. Morris at its head.

In this regard a significant fact may be noted. A well-known French critic, in a notice of the new postage stamp and its designer, suggests that now, in the person of Eugène Grasset, a fitting object of artistic homage may be found nearer home than William Morris. So completely does the writer treat it as beyond question that, but for the genius discovered thus tardily in their midst, his countrymen must yield the highest place of honour to the English master before any of their own people.

Of Welsh extraction, William Morris, the eldest son of his parents, was born in Clay Street, in the village of Walthamstow, Essex, in the year 1834. As many a one beside must with gratitude own to having done, he imbibed his first impressions, acquired his first taste for art and romance, from Sir Walter Scott. For this writer he always cherished an enthusiastic admiration, wherein he would not submit to be outdone even by John Ruskin. Mr. Morris could not recall a time when he was unable to read, and, by the early age of seven, had read the greater part, if not indeed every word of Scott's works. From Scott it was, in the first place, that he learned to love Gothic architecture, though not, be it remarked, to apologize for loving it. But since it is best to convey Mr. Morris's association of ideas in his own words, let him speak for himself. "How well I remember as a boy," he says, "my first acquaintance with a room hung with faded greenery at Queen Elizabeth's Lodge, by Chingford Hatch, in Epping Forest, and the impression of romance that it made upon me! a feeling that always comes back on me when I read, as I often do, Sir Walter Scott's 'Antiquary,' and come to the description of the green room at Monkbarns, amongst which the novelist has with such exquisite cunning of art imbedded the fresh and glittering verses of the summer poet Chaucer."

Elsewhere Mr. Morris speaks of other pleasant reminiscences, when, referring to the late Dr. Neale's carol of "Good King Wenceslas," he says, "The legend itself is pleasing and a genuine one, and the Christmas-like quality of it, recalling the times of my boyhood, appeals to me at least as a happy memory of past days." On the other hand the influences surrounding him in his public school career, previously to which he had been sent to Forest School in his native place, left a less agreeable if not less enduring impression. "I was educated at Marlborough under clerical masters, and I naturally rebelled against them."

William Morris was not above fourteen years old when, about the year 1845, according to his own reckoning, was witnessed "the first general appearance of the Pre-Raphaelites before the public." But the time for him to come under their influence was not yet. On the contrary he considered his early training to have been that of a layman in the matter of painting and the other arts. "I remember distinctly myself, as a boy, that when I had pictures offered to my notice I could not understand what they were about at all. I said 'Oh, well, that is all right. It has got the sort of thing in it which there ought to be in a picture. There is nothing to be said against it, no doubt. I cannot say I would have it other than that, because it is clearly the proper thing to do.' But really I took very little interest in it, and I should think that would be the case with nine hundred and ninety-nine out of every thousand of those people who had not received definite technical instruction in the art, who were not formally artists."

However, with Mr. Morris's undergraduate days he was destined to undergo a great development. The 2nd June, 1852, the date of his matriculation at Exeter College, Oxford, must be regarded as marking one of the most momentous events in his life. True, neither in his own time at the University, nor yet for a considerable number of years later, was there any sort of æsthetic tradition with regard to decoration of the rooms or the surroundings of the men. But for all that the genius of the place was more powerful then in the pre-æsthetic period of the early fifties to leave a lasting impress on the sympathetic and receptive than, as Mr. Morris never ceased to regret, it is now or probably ever will be again. The early zeal of the Tractarian movement had scarcely had time to cool, or to become diverted into side issues; the University Commission, the Gaul within the gates, had not begun to carry out their reforming work. And as for the old city itself, it was still, comparatively speaking, untouched by modern "improvements" in the shape of new college buildings and new schools. His own college did not present a new front to the Broad, neither had its homely old chapel been replaced by a brand-new travesty of St. Louis's thirteenth century "Sainte Chapelle." Magdalen bridge had not yet been widened; neither did tramcars, only less obnoxious in such a place than steamers on the Grand Canal at Venice, desecrate the High. Mr. Morris has on more than one occasion expressed his opinion quite candidly on the subject: "It is a grievous thing to have to say, but say it I must, that the one most beautiful city of England, the city of Oxford, has been ravaged for many years

past, not only by ignorant tradesmen, but by the University and College authorities. Those whose special business it is to direct the culture of the nation have treated the beauty of Oxford as if it were a matter of no moment, as if their commercial interests might thrust it aside without any consideration. . . . There are many places in England where a young man may get as good book-learning as in Oxford; not one where he can receive the education which the loveliness of the gray city used to give us. Call this sentiment if you please, but you *know* that it is true." In another lecture he records how, while an undergraduate at Oxford, he "first saw the city of Rouen, then still in its outward aspect a piece of the Middle Ages: no words can tell you how its mingled beauty, history and romance took hold on me; I can only say that, looking back on my past life,"—after a lapse, that is, of between thirty and forty years—"I find it was the greatest pleasure I have ever had: and now it is a pleasure which no one can ever have again: it is lost to the world for ever. . . . Though not so astounding, so romantic, or at first sight so mediæval as the Norman city, Oxford in those days still kept a good deal of its earlier loveliness; and the memory of its grey streets as they were has been an abiding influence and pleasure in my life, and would be greater still if I could only forget what they are now—a matter of far more importance than the so-called learning of the place could have been to me in any case, but which, as it was, no one tried to teach me, and I did not try to learn." In another place Mr. Morris supplies further autobiographical details relating to the same period. "Not long ago,"—it was in February, 1856, that these words appeared—"Not long ago I saw for the first time some of the churches of North France; still more recently I saw them for the second time; and, remembering the love I have for them and the longing that was in me to see them, during the time that came between the first and second visit, I thought I should like to tell people of some of those things I felt when I was there." However, as a matter of fact, he does not describe in detail any church beside that named in the sub-title of his article, viz., "Shadows of Amiens," wherein he strikingly anticipates by many years Mr. Ruskin's "Bible of Amiens." It was by the northernmost door of the great triple porch of the west front that Mr. Morris made his first entrance. "I think I felt inclined to shout when I first entered Amiens Cathedral; it is so free and vast and noble, I did not feel in the least awestruck or humbled by its size and grandeur. I have not often felt thus when looking on architecture, but have felt, at all events at first, intense exultation at the beauty of it; that, and a

certain kind of satisfaction in looking on the geometrical tracery of the windows, on the sweeping of the huge arches, were, I think, my first feelings in Amiens Cathedral." Proceeding to describe the magnificent choir-stalls and the figure-subjects sculptured upon them, he says that those he remembers best are the scenes of the history of Joseph, and in particular that which represents the dream of Pharaoh. "I think the lean kine about the best bit of carving I have seen yet, . . . the most wonderful symbol of famine ever conceived. I never fairly understood Pharaoh's dream till I saw the stalls at Amiens."

But to return to Oxford. It was surely something more than mere chance that there should have matriculated on the very same day at the same college with William Morris the man whose name must ever be associated with his, viz., Edward Burne-Jones, "of whom indeed," said Mr. Morris, in 1891, at Birmingham, the native place of the former, "I feel some difficulty in speaking as the truth demands, because he is such a close friend of mine." The two freshmen quickly became acquainted, and, discovering how many tastes and aspirations they had in common, were drawn together in intimate comradeship, a bond which has continued fast and unbroken to this day. They shared one another's profound enthusiasm, it is scarcely necessary to say, for the art and literature of the middle ages. But that was not all. The Pre-Raphaelite movement, which was by this time steadily making its way, was not wholly unrepresented in the city of Oxford, where Mr. Combe, the director of the Clarendon Press and a liberal art patron, had already gathered together the nucleus of a Pre-Raphaelite collection. Amongst other works of which he acquired possession were Holman Hunt's famous "Light of the World," and his less known picture, "A family of Converted Britons succouring Christian priests," and also Dante Gabriel Rossetti's beautiful water colour, "Dante celebrating the anniversary of Beatrice's death." The work of the latter artist only needed to become known to Morris and Burne-Jones to find at once a responsive chord in the breasts of the two friends; for them to recognize in him the truest exponent living of their own high ideals. It is difficult to say which of the two conceived the more passionate admiration for the great Pre-Raphaelite master. In the mind of either no doubt remained as to his proper vocation, and both decided to devote themselves to an artistic calling; and that notwithstanding the prevailing bias of University opinion was decidedly adverse to such a course, if we may accept what one of their friends wrote in the "Oxford and Cambridge Magazine" in an Essay entitled

“Oxford.” “The fine Arts,” the writer remarks, “wherein Truth appears in its most lovable aspect, where are they? Mr. Ruskin says, bitterly, that only they who have had the blessing of a bad education can be expected to know anything of painting. Certainly Oxford must bear a large share of the shame that in England the fine Arts are considered only as ‘accomplishments’ for ladies, and Artists are held to follow only a superior trade.” It was some time after Christmas, 1855, that Burne-Jones first sought out Rossetti in London, with the intention of becoming his pupil. Nor did long time elapse before he introduced his friend Morris to his new-found master. Following the latter’s advice, Burne-Jones went down from Oxford without waiting to take his degree, in order to begin his artistic studies without loss of time. William Morris on the contrary, in no hurry to leave Oxford, preferred to complete his University course, and took his B.A. degree in 1856.

CHAPTER TWO: OXFORD TO LONDON.



MORRIS was, as has been stated, only a boy at Marlborough College at the date of the original formation of the Pre-Raphaelite Brotherhood, nor was he at any time later on enrolled formally in their ranks. Yet he did not hold himself so far aloof but that he became associated, like Ford Madox Brown, who neither belonged to the Brotherhood, with the most prominent members of the school in more than one early enterprise.

In fact, to so large an extent was he influenced by them, that, if not in absolute accord with their aims and theories in every detail, it cannot be said that the standpoint from which he started differed in any material degree from theirs. Now their principles, as understood by Mr. Morris, and as set forth by him in the already referred to address at Birmingham, are briefly as follows:—Firstly, “the root doctrine, Naturalism,” by no means to be confounded with Realism in the modern sense, for “pictures painted with that end in view will be scarcely works of Art.” The Naturalism of the Pre-Raphaelites meant the deriving inspiration direct from Nature, instead of allowing themselves to be fettered by the lifeless conventions of Academical tradition. In the second place, their work must have an epical quality; in other words, they “aimed, some of them no doubt much more than others, at the conscientious presentment of incident.” The third necessity is the ornamental quality. “No picture, it seems to me,” says Mr. Morris, “is complete unless it is something more than a representation of nature and the teller of a tale. It ought also to have a definite, harmonious, conscious beauty. It ought to be ornamental. It ought to be possible for it to be part of a beautiful whole in a room, or church, or hall. Now, of the original Pre-Raphaelites, Rossetti was the man who mostly felt that side of the art of painting; all his pictures have a decorative quality as an essential, and not as a mere accident of them.” But to add, for the fuller development of the school, what was lacking of “the element of *perfect* ornamentation,” to vindicate its position as representing “a branch of the great Gothic art which once pervaded all Europe,” one other distinguishing feature was necessary, viz.: Romance; “and this quality is eminently characteristic of both Rossetti and Burne-Jones, but especially of the latter.”

Is it permissible to go a step further and to affirm that all

these excellent qualities were yet inadequate, so long as the consummating quality, too apt to be overlooked just because of its very humbleness, was lacking? that one which, in default of a better name, may be called the domestic element? Perhaps the difference it made was not so much one of kind as of degree, of the extent to which Pre-Raphaelite principles were capable of application, or ought properly to be applied, to other arts beside painting. It is due to William Morris that all arts were brought within the comprehension of one and the same organic scheme; and herein he proved himself in advance of the Pre-Raphaelites, that he succeeded in making the revival of art comprise a wider and a profounder scope than they. True, one of them was a sculptor, others men of letters; but excepting the production of the short-lived magazine "The Germ," until Mr. Morris joined the movement the function of art in their hands had been confined practically to the making of pictures; and thus the best of their works, in the nature of the case, could affect the public taste but indirectly and to a limited degree. For a number of years such pictures as were exhibited by the painters of the Pre-Raphaelite school were to be found, as a rule, only in obscure galleries; many were not shown to the public at all, but passed direct from the artists' studios into the hands of private purchasers. In any event, not the many but the few could possibly become the fortunate possessors of original paintings. It is, therefore, a supreme achievement of William Morris's to have brought Art, through the medium of the handicrafts, within reach of thousands who could never hope to obtain but a transitory view of Pre-Raphaelite pictures; his distinction, by decorating the less pretending but no less necessary, articles of household furnishing, to have done more than any man in the present century to beautify the plain, every-day, home-life of the people.

That was a fitting tribute, paid in his official capacity of Vice-President of the Society of Arts, when, taking the chair at the reading of Mr. Morris's paper on the wood-cuts of Gothic Books, Sir George Birdwood thus introduced the lecturer:—"It is not only as a poet and an art critic that he is one of the first Englishmen of the Victorian age. When the decorative arts of this country had, about the middle of the present century, become denationalised, it was Mr. William Morris 'who stemmed the torrent of a downward age,' and, by the vigour of his characteristic English genius, upraised those household arts again from the degradation of nearly two generations, and carried them to a perfection never before reached by them. . . . A born decorator, he knew that it is decoration that animates architecture, and all

form, with life and beauty. But being also a trained architect, he from the first recognized that ornament was but an accessory to construction of every kind, from the vessels turned on a potter's wheel to the grandest creations of the builder's master art. Thus, and by his commanding intellectual and moral personal influence with his contemporaries, the future of English decorative design, in all its applications, was redeemed by Mr. Morris."

But, not to anticipate, one must trace, step by step, the various stages by which this came about. Referring to the time when Mr. Morris found himself at the outset of his artistic career, the late Mr. William Bell Scott wrote: "Morris's first step in this direction was to article himself to George Edmund Street, then located in the University town as architect to the diocese" of Oxford. The very fact of his electing an architect's training proves how thoroughly William Morris, as compared with the others of the movement, had grasped the fundamental idea of the nature and essence of Art. If not the first of them to recognize in theory, he was at any rate the first to act logically upon what is involved by the principle that all true ornament must be derived from and allied to some archetypal form of architecture, not necessarily in so pronounced a manner as to be obvious at first sight, yet always in such a way as may be disclosed on analysis. To William Morris architecture is at once the basis and crowning-point of every other art, the standard by which all the rest must be dominated and appraised: again and again has he insisted that no sound art can exist as the common practice and possession of a nation which has lost its architectural traditions. Thus he himself puts the case;—"A true architectural work is a building duly provided with all the necessary furniture, decorated with all due ornament, according to the use, quality and dignity of the building, from mere mouldings or abstract lines, to the great epical works of sculpture and painting, which, except as decorations of the nobler form of such buildings, cannot be produced at all. So looked on, a work of architecture is a harmonious, co-operative work of art, inclusive of all the serious arts, all those which are not engaged in the production of mere toys, or of ephemeral prettinesses."

This, then, is the keynote of Morris's art doctrine, the secret of his own masterful power of constructive ornament. Whether or not he intend to devote his life to an architect's profession, no better education for an artist can be desired than that he should be strengthened at the beginning with an architectural back-bone. Consider for instance the one continental decorator who, beside the honourable exception of M. Serrurier of Liège, may be said

to share in any notable degree the æsthetic qualities of the English school, that is, of the school of Morris. Although it is true that neither does Eugène Grasset any longer practise as an architect, still when one contrasts his work with that which generally passes for decoration in the modern French school, the remarkable breadth and versatility of his designs must be attributed to the early discipline of his architectural training.

Judged by the standard of the present day, Mr. Morris's choice of a master may be indeed not a little surprising. Nay, in view of Mr. Street's neo-thirteenth century platitudes, more particularly in view of his largest and most conspicuous performance, the Courts of Justice in Fleet Street, it is hard to imagine how, save by way of warning what at all hazards to avoid, there could have been anything to be learnt from such a teacher by the pupil so gifted. Mr. Morris, with generous loyalty, has indeed written: "As to public buildings, Mr. Street's law-courts are the last attempt we are likely to see of producing anything reasonable or beautiful for that use." And in addition it is only fair to recall the fact that time was when in cases of proposed "restorations" of ancient churches, etc., cautious and discriminating judges of these matters used to consider Street, among the contemporary architects, the most capable and the safest man to be entrusted with the responsibility of dealing with these precious handiworks that our fathers have bequeathed to us. Moreover, for upwards of five years, from May 1852, the date when, by the advice of Mr. J. H. Parker, he migrated from Wantage, Mr. Street had been quartered in Oxford. Thence he eventually moved to Montague Place, Bloomsbury; but his residence in the University city coincided exactly with the space of Morris's undergraduate period. During that time and onwards Mr. Street continued to maintain the kindest attitude towards the leaders of the æsthetic revival. "The Pre-Raphaelite movement," to quote the memoir written by his son Arthur Edmund Street, "found in him a hearty and earnest adherent, and one who on many occasions, by writing and speaking, impressed on his brethren the importance and propriety of their giving it all the moral support in their power. He felt truly that the aim of the young enthusiasts, who were striving for truth before everything, was, in their particular field, identical with the aim of the leaders of the Gothic revival in the field of architecture. His known views speedily brought him into relations of friendship with many of those who belonged to the Pre-Raphaelite group, or were in sympathy with it." So after all it is not difficult to account for the fact of Mr. Morris having been drawn to look for the realization of his hopes under Mr.

Street's tuition. For a time, at least, he entered with enthusiasm into his master's projects. For instance, there happened an open competition of designs for a Cathedral to be erected at Lille. The announcement had been made in the previous year, 1855. The chief condition stipulated on was that the building must be in the French Gothic style. Morris's principal was one of the English architects who prepared and sent in designs. Contrary to usual custom, the several drawings were shown to the public before being submitted to the jury for selection. Mr. Street, accompanied by William Morris, took the occasion to run over to Lille for a few days' visit, and wrote home thence with reference to the designs. "We have had about three hours at the Exhibition. We are agreed naturally that I ought to have place No. 1. . . . I really think I shall have one of the prizes. Morris says the first." The pupil's over sanguine, yet pardonable, expectations were not destined to be fulfilled; for as a matter of fact Street's design, though not passed over altogether, was awarded only the second prize.

It was a comparatively short time that Morris continued under Street's tuition. Not the least of Morris's characteristics was his remarkable gift of concentration; and this, together with the astounding rapidity with which he used to go straight to the root of a matter and mastered in the space of a few months, or even weeks, that of which it would take an ordinary mortal as many years of laborious application to learn may be the bare rudiments, fortunately made it unnecessary for him to submit to be hampered overlong by the irksome routine of office-work. He preferred to sacrifice the premium he had paid, if by so doing he might strike out an independent line of action for himself. He never qualified nor entered the formal profession of architect.

One circumstance, of no little importance in his subsequent career, Mr. Morris owed to the period of his brief discipleship, namely his becoming acquainted with his friend Philip Webb, at that time employed in Mr. Street's office, at the present day well known as an architect in practice in Raymond Buildings, Gray's Inn.

On going down from Oxford in 1856, Mr. Morris settled in lodgings with his friend Burne-Jones at 17, Red Lion Square, where they shared a studio in common. There was, indeed, at the beginning of the next year, some idea of extending the ménage so as to form a sort of college of artists working together with kindred tastes and aims, but for some reason or other, the plan was not found to be practicable, and so nothing came of it.

Another event of 1856 was the appearance of "The Oxford

and Cambridge Magazine," in the preparation of which, under the direction of Rev. Canon R. W. Dixon and Mr. William Fulford, Mr. Morris took a prominent part. Conducted by members of the two Universities, the magazine was issued in London from the house of Messrs. Bell and Daldy. This serial lasted exactly a year, being published in monthly numbers from January to December inclusive. Originally sold at one shilling per part, it has now become both scarce and valuable. Mr. Morris's own copy is kept secure under lock and key; while that in the British Museum is to be seen only by the reader who, passing through a barrier into an inner room, remains under the immediate observation of one of the library officials. The contents of the magazine consist of essays, tales, poems, and notices of books, all the matter except the verse being printed in double columns. One or two contributions are initialled, but not one appears with the full signature of its author. Dante Gabriel Rossetti, who, however, was not connected with the "Oxford and Cambridge Magazine" for the first half year of its existence, contributed "The Burden of Nineveh" to the August part, "The Blessed Damozel," a version of which already had appeared in "The Germ," to the November part, and "The Staff and Scrip" in December. Among other writers were Vernon Lushington, Jex-Blake and Burne-Jones. But the largest contributor was William Morris, who furnished a series of short prose romances, and a certain number of poems, which immediately signaled their author as a man of extraordinary talents, on the strength of which it was not rash for his friends and others to whom his identity was known to augur that a brilliant future in the world of letters awaited him. It was evident that Ruskin had influenced him to no small extent, and also that he was imbued very deeply with the spirit of mediæval romance. "Perhaps the best of Morris's tales in the 'Oxford and Cambridge Magazine,'" says the late William Bell Scott, "were 'Gertha's Lovers' and the 'Hollow Land,' but all of his contributions were unmistakable in imaginative beauty, and will some day be republished." The poems which first saw the light in the magazine, with the exception of that entitled "Winter Weather," did in fact appear in the volume which Mr. Morris published two years later. But as regards the prose writings, unhappily the day for the fulfilment of Bell Scott's prediction has not yet arrived. Nor, seeing how severe a critic Mr. Morris was of his own work, and how sensitive he was on the subject of whatever he deemed immature experiments of his, was it probable that he ever would have consented to reprint any of his early writings in prose that were included in the "Oxford and Cambridge Magazine."

And so they still lie buried, these "wonderful prose fantasies" of Mr. Morris's, "these strangely coloured and magical dreams," as Mr. Andrew Lang not inaptly calls them. If "Lindenberg Pool" may not be accounted among the best or the most original of Morris's tales, nevertheless there attaches to it a peculiar interest, because of its opening passage, "I read once in lazy humour Thorpe's 'Northern Mythology' on a cold May night when the north wind was blowing; in lazy humour, but when I came to the tale that is here amplified, there was something in the tale that fixed my attention and made me think of it; and whether I would or no, my thoughts ran in this way, as here follows. So I felt obliged to write, and wrote accordingly, and by the time I had done the grey light filled all my room; so I put out my candles, and went to bed, not without fear and trembling, for the morning twilight is so strange and lonely." The above should not fail to be noted as the earliest published reference to its author's being attracted to a branch of study—Norse folk-lore and language, to wit—the knowledge of which he has done so much to extend amongst us that he may be said to have imparted additional distinction to the olden literature, and to have given it a fresh lease of life that shall endure, coupled henceforward with his own illustrious name, as long as the English tongue is spoken.

CHAPTER THREE: ART AND POETRY.



NOT more than nine months had expired when Morris, having thrown up his articles with Mr. Street, came to Town. Established there with his friend Edward Burne-Jones, at an age when, on looking back after ten or eleven years, he deemed himself as having been "pretty much a boy," it was only natural that Morris should begin to enlarge his circle of literary and artistic acquaintances. In a letter to William Bell Scott in 1875, acknowledging the gift of a book of verse by that writer, Morris refers to these early days and thanks him for "the poems that I first found so sympathetic when I came up to London years ago." Rossetti, "the greatest man in Europe," as Burne-Jones then regarded him, writes thus to Bell Scott in the spring of the year 1857, "Two young men, projectors of 'The Oxford and Cambridge Magazine,' have recently come to town from Oxford, and are now very intimate friends of mine. Their names are Morris and Jones." (How commonplace a sound has this introductory mention, and how little suggestive of the celebrity they were ultimately to attain!) "They have turned artists instead of taking up any other career to which the University generally leads, and both are men of real genius. Jones's designs are marvels of finish and imaginative detail, unequalled by anything unless perhaps Albert Durer's finest works; and Morris, though without practice as yet, has no less power, I fancy. He has written some really wonderful poetry too." That "the powers of the two men were very distinct" is the judgment which, when Bell Scott came to know them, himself formed and left on record in his "Autobiographical Notes."

Morris now set to work in real earnest, the preparation of his first volume of poems occupying no small portion of his time and attention. Nevertheless, he did not devote his energies exclusively to literature. In June, 1857, Rossetti writes again to Bell Scott, "Morris has as yet done nothing in art, but is now busily painting his first picture, 'Sir Tristram after his illness, in the garden of King Mark's Palace, recognized by the dog he had given to Iseult,' from the 'Morte d'Arthur.' It is being done all from nature of course, and I believe will turn out capitally."

Rossetti was mainly instrumental, with others of Morris's

friends, in founding the Club known as the "Hogarth," a name of evil promise—so one might have supposed—to any who seriously entertained hopes of the regeneration of English art. Mr. William Michael Rossetti is the authority for saying that "the original Hogarth Club was so named on the ground that Hogarth was the first great figure in British art, and still remains one of the greatest. Madox Brown (not to speak of other projectors of the Club) entertained this view very strongly, and I think it probable that *he* was the proposer of the name." But for this statement one would have believed that the choice of style could only have been one of those audacious whims wheretoward youthfulness, prone to paradox, will sometimes be drawn. Be that as it may, from its foundation and first meeting in July, 1858, down to April, 1861, when it was dissolved, the Hogarth Club proved a select resort of many distinguished men of the advanced artists and litterateurs of the time. It counted among its members, beside William Morris and the two brothers Rossetti, Mr. F. G. Stephens, who was Honorary Secretary, Lord Houghton, Sir Frederick Leighton, Sir Edward Burne-Jones, Col. Gillum, and Messrs. J. Ruskin, Ford Madox Brown, Spencer Stanhope, G. F. Watts, Arthur Hughes, Thomas Woolner, Hungerford Pollen, A. C. Swinburne, the Lushingtons, R. B. Martineau, Henry Wallis, P. A. Daniell, G. F. Bodley, John Brett, Eyre Crowe, Jun., Michael F. Halliday, W. Holman Hunt, Edward Lear, Val. Prinsep, W. Bell Scott, George Edmund Street, Philip Webb, Benjamin Woodward, and various other men of mark. At the picture exhibitions held under its auspices from time to time, works of the Pre-Raphaelite school were sure of finding a welcome. Moving, after no long while, from its original premises at 178, Piccadilly, the Hogarth then continued for the remainder of its existence at 6, Waterloo Place. It had no connection of any sort—it may be observed—with the Club which at present bears the same name, in Dover Street.

The year 1858 was one "which seems," says Mr. George Saintsbury in "Corrected Impressions," "to have exercised a very remarkable influence on the books and persons born in it," since "the books (as biographers and bibliographers have before noticed) were unusually epoch-making." It was in this year that Morris published his first book. To be quite accurate one must not omit to record that the earliest work to bear the name of William Morris for author was a short poem, "Sir Galahad: a Christmas mystery" (Messrs. Bell and Daldy); but seeing that it only preceded "The Defence of Guenevere and other Poems" by a few months, and was incorporated in that volume, there is no need here to treat of it as a separate work. The significance of

"The Defence of Guenevere," all things considered, has never perhaps been appreciated as was due. A young man, but twenty-four years old, Morris must be regarded for all intents and purposes as a pioneer in his kind. Tennyson's "Idylls of the King" had not as yet appeared; nor ought it to be forgotten that at this date the published poems of Rossetti, who is generally accredited as standing to Morris in the relationship of master to disciple, did not consist of, above a few occasional pieces contributed to periodicals. One has no desire, of course, to deny that the older poet had already written a number of poems that Morris must have heard or read privately. Indeed, he himself was only too ready to acknowledge his indebtedness to Rossetti; whereof the dedication of "The Defence of Guenevere," "to my friend, Dante Gabriel Rossetti, painter," is evidence enough and to spare, if such were wanted. But at the same time it must be borne in mind that Morris was before him in making the venture of publishing a collection of poems that should court success or failure openly before the world. "This book was and is," says William Bell Scott, "the most notable first volume of any poet; many of the poems represent the mediæval spirit in a new way, not by a sentimental-nineteenth-century-revival-mediævalism, but they give a poetical sense of a barbaric age strongly and sharply real. Woolner wrote to me at the time of publication, 'I believe they are exciting a good deal of attention among the intelligent on the outlook for something new.'" So recently, however, as 1895, Mr. Saintsbury could write on the subject of Mr. Morris, "It has always seemed to me that not merely the general, but even the critical public, ranks him far below his proper station as a poet." An appreciative writer, the late Mr. Walter Pater, in an essay on "Æsthetic Poetry" (1868), while as yet only the first part of "The Earthly Paradise" had appeared, accounts Morris as the type and personification of the poetry of the revived romantic school. This new poetry, according to him, takes possession of a transfigured world, "and sublimes beyond it another still fainter and more spectral, which is literally an artificial or 'Earthly Paradise.' It is a finer ideal, extracted from what, in relation to any actual world, is already an ideal. Like some strange, second flowering after date, it renews on a more delicate type the poetry of a past age, but must not be confounded with it." The earliest of the modern romanticists, as represented by Scott and Goethe, had dealt with but one, and that the most superficial, aspect of mediæval poetry, viz., its purely adventurous side. Later the elements of mediæval passion and mysticism were embodied in the works of Victor Hugo in France and of Heine in Germany.

But in "The Defence of Guenevere" Mr. Pater discerns "a refinement upon this later, profounder mediævalism" and "the first typical specimen of æsthetic poetry." The book was in truth phenomenal. Its like had not before been known in England; where hitherto, as Mr. George Saintsbury rightly remarks, "only one or two snatches of Coleridge and Keats had caught the peculiar mediæval tone which the pre-Raphaelites in poetry, following the pre-Raphaelites in art, were now about to sound. Even 'La Belle Dame sans Merci,' that wonderful divination, in which Keats hit upon the true and very mediæval, . . . is an exception, a casual inspiration rather than a full reflection." The strange gift of insight displayed in the just named poem of Keats, and less fully in Coleridge's "Christabel," has perhaps no parallel in history, nor one in fiction, save in Rudyard Kipling's "Finest Story in the World." Even in the case of the two poets in whom it was manifested it was, as it were, an inspiration vouchsafed for the occasion only, to be immediately afterwards withdrawn. Neither of them was able to follow it up consistently: and Coleridge wittingly left "Christabel" a fragment. But with Morris the exact opposite was the case. His "Defence of Guenevere" and the three poems next in order in the volume were saturated through and through with the true and vital essence of Arthurian romance; while the remaining poems savoured not less thoroughly of the very atmosphere of the middle ages. There was nothing that had found its way into these pages by haphazard, nothing sporadic; but the whole book from end to end was alive with the antique spirit of the days of chivalry, recreated and quickened by the hand of genius. Withal there was some indefinable quality superadded of the poet's very own. And so, possessing as they did "the bizarrerie of a new thing in beauty," the "imperishable fantasies" of "The Defence of Guenevere" "did fill a fresh page in English poetry." Nor was he yet, it has been observed, under the influence of Chaucer, whose narrative manner was to inspire the poems Morris published later.

Of the poems contained in "The Defence of Guenevere," &c., the following had appeared previously in "The Oxford and Cambridge Magazine," viz., "The Chapel in Lyonesse;" the concluding part of "Rapunzel," under the title "Hands;" "Riding Together," and "Summer Dawn." This last, in its original form, lacked a title; while the first line of it, "Pray but one prayer for us 'twixt thy closed lips," was now altered to "Pray but one prayer for me," &c. The poem "Golden Wings" is not to be confounded with the prose tale which Morris contributed with the same title to the Magazine.

It is interesting, moreover, to note the interchange of ideas consequent on the intimacy of the group of artist friends; their common studies acting and reacting upon them, and supplying some with themes for poems, some for pictures. Often it is a problem to determine whether it was the verse of one that suggested the painting of the other or *vice versa*. Thus the Arthurian legend, rhymed by Morris in "The Defence of Guenevere," was with Rossetti and his friends at this time a favourite for illustration. Not only are the wall paintings in the Debating Hall, the present Library, of the Union Society at Oxford, a case in point; but a certain number also of sketches and water-colours of Rossetti's, belonging to this period, bear the identical titles borne by poems of Morris's, e.g., "King Arthur's Tomb," or the last meeting of Lancelot and Guenevere; "Sir Galahad;" "The Blue Closet," and "The Tune of Seven Towers;" while other drawings, such as that of "Lancelot in the Chamber of Guenevere," are obvious representations of incidents described in the poetry of Morris. Some of these works of Rossetti's were actual commissions executed by him for Morris, from whom afterwards they were purchased by Mr. George Rae. Again, "Burd Ellayne," the central figure in Morris's spirited ballad of "Welland River," was pictured by Rossetti and became the property of the late Mr. J. Leathart of Gateshead on Tyne. In the way of reading, Pastor William Meinhold's wonderful romance of "Sidonia the Sorceress" was, to use Morris's own words, "a great favourite with the more literary part of the pre-Raphaelite artists in the earlier days of that movement." Their common delight in it produced, for immediate result, "two beautiful water-colour pictures of Sidonia and Clara von Dewitz" by Sir Edward Burne-Jones; while on Morris's imagination it took powerful hold, as no one could fail to be assured who had once had the privilege of hearing him read aloud a passage such, for instance, as that which relates how Lord Otto von Bork received the homage of Vidante von Meseritz and his feudal vassals. Morris simply revelled in the description of the knights riding into the hall, each with his blazoned banner displayed; and one can imagine how he would have relished giving the order, "the kinsman in full armour shall ride into the hall upon his war-horse, bearing the banner of his house in his hand, and all my retainers shall follow on horses, each bearing his banner also, and shall range themselves by the great window of the hall; and let the windows be open, that the wind may play through the banners and make the spectacle yet grander." This final direction was one which Morris knew how to appreciate to the full. Nor did the deep

impression fade from his mind with the lapse of time, but was destined to take practical form years afterwards in a reprint of the book from the Kelmscott Press. Indeed, throughout the career of the two friends nothing is more striking than the close parallel presented in the subjects chosen by them for treatment in their several ways, by Morris for poetry, by Burne-Jones for pictorial illustration. But these are points which will have to be detailed later on.

Meanwhile, to resume the consideration of "The Defence of Guenevere and other Poems." Strong as is the temptation to quote largely, one must be content with a verse or two to demonstrate certain charming characteristics of the poet. "The Eve of Crecy" contains two magnificent examples of that mode of poetic expression, dubbed "echolalia" by Max Nordau, and as such condemned by him; a mode which, if few may attempt it with safety, is yet, in the hands of so consummate a master as Morris, unsurpassed for the peculiarly soothing and satisfying sense of beauty it produces.

"Gold on her head, and gold on her feet,
And gold where the hems of her kirtle meet,
And a golden girdle round my sweet;—
Ah! qu'elle est belle La Marguerite."

And again, a few stanzas lower down we read:—

"Yet even now it is good to think
* * * * *
Of Margaret sitting glorious there,
In glory of gold and glory of hair,
And glory of glorious face most fair;—
Ah! qu'elle est belle La Marguerite."

The refrains are always melodious and grateful, whether, as in the case of "Two red roses across the moon," they seem to have no necessary connection with the body of the poem, or whether, as in the case of "The Sailing of the Sword," on the other hand, they form, with slight variations from verse to verse, an integral part in the progress of the ballad-story. The same poem may illustrate Morris's gift of conveying, and that too from a point of view as fresh as it is convincing, the most graphic impression in the shortest number of words: e.g.,

"The hot sun bit the garden beds,"
and
"Grey gleamed the thirsty castle-leads;"

or this night-scene :—

“ The while the moon did watch the wood,”

from “ Riding Together ; ” or this :—

“ After these years the flowers forget their blood,”

from the poem “ Concerning Geffray Teste Noire.” Yet again take the refrain of the poem called “ The Wind ” :—

“ Wind, wind ! thou art sad, art thou kind ?
Wind, wind, unhappy ! thou art blind,
Yet still thou wanderest the lily-seed to find.”

What an exquisite thought is enshrined in the last line ! Here is a picture from “ King Arthur’s Tomb ” :—

“ I gazed upon the arras giddily,
Where the wind set the silken kings a-sway.”

And, once more, how perfect a description is the following, from “ Golden Wings ” :—

“ No answer through the moonlit night ;
No answer in the cold grey dawn ;
No answer when the shaven lawn
Grew green, and all the roses bright.”

Nothing is wanting here. No paraphrasing of words, no further detail could express the sense more vividly or more completely than the poet has done in these four short, simple lines.

It may not be amiss, before leaving the subject of “ The Defence of Guenevere,” to gather from the writings of some competent critics a few judgments concerning the work ; dismissing, before the rest, that estimate which is the least favourable. Mr. Henry G. Hewlett, in the “ Contemporary Review ” for December, 1874, is of opinion that “ Quaint archaisms of diction, forced and bald rhymes, wilful obscurity, harshness, not to say ugliness of metaphor, disfigure nearly every page.” Having said this much, however, the very worst that anyone with any show of fairness could possibly say, he continues : “ But a just and careful critic could not fail to discern that the singer was worthier than his song. He had so saturated his imagination with the glow of chivalric romance and Catholic mythology as to be incapable for the moment of anything beyond reproduction. But the receptive and assimilative power which enabled him to apprehend thus intimately the spirit of so remote an age, and imitate thus faithfully the relics of its living literature, required only time and

training to mature into one of the richest of poetic faculties. No sign of this power is more marked in the volume than the tone of naïf unconsciousness which the writer has caught from his models. His personality is never visible; he never preaches; dispenses praise and blame but rarely, and then in accordance with a standard not of his own raising. With calm impartiality he sets forth in successive pictures the double aspect in which the love of Guenevere for Lancelot seems to have presented itself to mediæval imagination,—the view adopted by Chivalry, and the view sanctioned by the Church. In 'The Defence of Guenevere' she is a Phryne, voluptuous, imperial, irresistible; in 'King Arthur's Tomb,' a Magdalen, tortured by remorse and tempted by passion, but sustained by penitence and faith unto the end. In 'Sir Galahad' the portrait of the saint-knight is painted with a truthfulness that atones for whatever clumsiness of handling may at first repel us. He is represented as setting out in his quest of the San-Greal with sharp misgivings of spirit as to the career of chastity to which he must vow himself. He witnesses the tender leave-taking of a lady and her knight, and thinks sorrowfully that for him no maiden will mourn if he falls. He recalls the loves of Lancelot and Guenevere, of Tristram and Iseult, and is tempted to envy their happiness and forget their sin. But in the chapel where he passes his first vigil, he has a vision of

“One sitting on the altar as a throne,
Whose face no man could say he did not know,
And though the bell still rang, He sat alone,
With raiment half blood-red, half white as snow.’

“Overpowered with shame, he sinks nerveless on the floor.” Then are heard the tender accents of the Divine Wisdom condescending to reason with His wavering servant. “The struggle in the youth's soul ceases ere the voice dies into silence, and the vision of the San-Greal is then revealed to eyes fitted to perceive it.

“The minor poems, of which the greater number are ballads, bear the same marks of the writer's thorough sympathy with a particular era of history and type of literature. . . . His attempts seem to us as successful as any that have since been made. 'The Sailing of the Sword,' which is the least imitative, and therefore the freest from affectations, approaches, perhaps, as nearly as a modern ballad can hope to do, the genuine simplicity of the antique.”

Of the latter portion of the work Mr. Andrew Lang writes, “Leaving the Arthurian cycle Mr. Morris entered on his specially sympathetic period—the gloom and sad sunset glory of the late

fourteenth century, the age of Froissart, and wicked wasteful wars. To Froissart it all seemed one magnificent pageant of knightly and kingly fortunes; he only murmurs 'a great pity' for the death of a knight or the massacre of a town. It is rather the pity of it that Mr. Morris sees hearts broken in a corner, as in 'Sir Peter Harpdon's End,' or beside 'The Haystack in the Floods.' . . . The astonishing vividness, again, of the tragedy told in 'Geffray Teste Noire' is like that of a vision in a magic mirror or crystal ball, rather than like a picture suggested by printed words. 'Shameful Death' has the same enchanted kind of presentment. We look through a 'magic casement opening on the foam' of the old waves of war. Poems of a pure fantasy, unequalled out of Coleridge and Poe, are 'The Wind' and 'The Blue Closet.' Each only lives in fantasy. Motives and facts and story are unimportant and out of view. The pictures arise distinct, unsummoned, spontaneous, like the faces and places which are flashed on our eyes between sleeping and waking. Fantastic too, but with more of recognizable human setting, is 'Golden Wings.'"

Another critic, Mr. Buxton Forman, in "Our Living Poets" (1871), says of "The Defence of Guenevere and other Poems," the "volume has very striking affinities with the poetry of more than one contemporary writer. Mr. Rossetti's influence is the easiest to discern; but there are also several attempts at psychological art, clearly indicating Browning's influence. . . . Connected mainly with the age of Chivalry in subject, every page is full of an exquisite tender feeling; and in many instances there is great splendour of imagination. . . . Several small poems are master-pieces in their way; and every poem in the book is full of beauties. But such pieces as 'Shameful Death,' 'The Judgment of God,' and 'Old Love,' monologues dealing subtly with the soul, have more real analogy with ballad poetry than with monologue poetry of the modern type, and would probably have been more perfect had they been executed in ballad form. In 'The Judgment of God' in particular, the actual point of time whereat the monologue is spoken is anything but clearly distinguished from points of past time referred to. It is interesting to compare this piece with 'The Haystack in the Floods,' which is admirably graphic in narration, and as complete and excellent in its degree as are some later higher flights of Mr. Morris. 'The Judgment of God' is spoken by an evil-hearted knight about to engage in single combat with a good knight, who, as he fears, is to overcome him; the mental material is the series of thoughts passing through the false knight's mind immediately before engaging in the combat; and so mistily are some of the verses framed,

that it is hard to know whether the facts referred to in them have just taken place or are from the storehouse of old memories. . . . With Mr. Morris this want of perspicuity finds its preventive in direct narration, as in 'The Haystack in the Floods.' The subject of the poem is not in itself so simple as the other; but, instead of either of the principal actors being commissioned with the narrative, the whole is given to us in Mr. Morris's own clear objective style. . . . The physiology and psychology in the sketch of Jehane are alike excellent. . . . It is probable that, were Mr. Morris treating a similar subject to this now, we should miss a certain fierceness that exists in it as matters stand. . . . 'Sir Peter Harpdon's End' is an excessively clever little play in five scenes; but it falls as far short of dramatic excellence as the monologues fall short of technical excellence in their kind."

"Over the first fortunes of a newly-born work of art," writes Algernon Charles Swinburne, who, as an undergraduate at Balliol, had made Morris's acquaintance at Oxford in 1857, "accident must usually preside for good or for evil. Over the earliest work of the artist . . . that purblind leader of the blind, accident, presided on the whole for evil. Here and there it met with eager recognition and earnest applause; nowhere, if I err not, with just praise or blame worth heeding. It seems to have been now lauded and now decried as the result and expression of a school rather than a man, of a theory or tradition rather than a poet or student. . . . Such things as were in the book are taught and learnt in no school but that of instinct. Upon no piece of work in the world was the impress of native character ever more distinctly stamped, more deeply branded. . . . In form, in structure, in composition, few poems can be . . . faultier than those of Mr. Morris, which deal with the legend of Arthur and Guenevere. . . . I do not speak here of form in the abstract and absolute sense. . . . I speak of that secondary excellence always necessary to perfection but not always indispensable to the existence of art. These first poems of Mr. Morris are not malformed; . . . but they are not well-clad; . . . they have need sometimes of combing and trimming. Take that one for example called 'King Arthur's Tomb.' It has not been constructed at all; the parts hardly hold together. . . . There is scarcely any connection here, and scarcely composition. . . . But where among other and older poets of his time and country, is there one comparable for perception and expression of tragic truth, of subtle and noble, terrible and piteous things? Where a touch of passion at once so broad and so sure? The figures here given have the blood and breath, the shape and

step of life; they can move and suffer; their repentance is as real as their desire; their shame lies as deep as their love. They are at once remorseful for the sin and regretful of the pleasure that is past. The retrospective vision of Lancelot and of Guenevere is as passionate and profound as life. Riding towards her without hope, in the darkness and heat of the way, he can but divert and sustain his spirit by the recollection of her loveliness and her love, seen long since asleep and waking, in another place than this, on a distant night. . . . Retrospect and vision, natural memories and spiritual, here coalesce; and how exquisite is the retrospect, and how passionate the vision, of past light and colour in the sky, past emotion and conception in the soul! Not in the idyllic school is a chord ever struck, a note ever sounded, so tender and subtle as this. Again, when Guenevere has maddened herself and him with wild words of reproach and remorse, abhorrence and attraction, her sharp and sudden memory of old sights and sounds and splendid irrevocable days finds word and form not less noble and faithful to fact and life. . . . Such verses are not forgettable. They are not, indeed,—as are the ‘*Idylls of the King*,’—the work of a dexterous craftsman in full practice. Little beyond dexterity, a rare eloquence, and a laborious patience of hand, has been given to the one or denied to the other. These are good gifts and great; but it is better to want clothes than limbs.”

Mr. Pater, in the work already quoted, says: “The poem which gives its name to the volume is a thing tormented and awry with passion, like the body of Guenevere defending herself from the charge of adultery, and the accent falls in strange, unwonted places with the effect of a great cry. . . . Reverie, illusion, delirium: they are the three stages of a fatal descent both in the religion and the loves of the Middle Ages. . . . The English poet, too, has learned the secret. He has diffused through ‘*King Arthur’s Tomb*’ the maddening white glare of the sun, the tyranny of the moon, not tender and far-off, but close down—the sorcerer’s moon, large and feverish. The colouring is intricate and delirious, as of ‘*scarlet lilies*.’ The influence of summer is like a poison in one’s blood, with a sudden bewildered sickening of life and all things. In ‘*Galahad: a Mystery*,’ the frost of Christmas night on the chapel stones acts as a strong narcotic: a sudden shrill ringing pierces through the numbness: a voice proclaims that the Grail has gone forth through the great forest. It is in the ‘*Blue Closet*’ that this delirium reaches its height with a singular beauty, reserved perhaps for the enjoyment of the few. . . . Those in whom what Rousseau calls *les frayeurs nocturnes* are constitutional, know what splendour they

give to the things of the morning. . . . The crown of the English poet's book is one of these appreciations of the dawn: 'Pray but one prayer for me 'twixt thy closed lips,' &c. It is the very soul of the bridegroom which goes forth to the bride: inanimate things are longing with him: all the sweetness of the imaginative loves of the Middle Age, with a superadded spirituality of touch all its own, is in that!"

Lastly, in "The Academy," just a week after William Morris's death, Mr. Robert Steele wrote: "Living as we do in surroundings so modified by the efforts of its author, we cannot fully estimate the worth of this little volume. It is totally unlike any other of his works." This is perfectly true. "The Defence of Guenevere and other Poems" is but a small book, and were its bulk alone to be the measure of value, the amount of space devoted to it in these pages might well seem disproportionate. It is, on the contrary, altogether inadequate. For this remarkable collection of poems stands alone not only in the literature of our age and of our country, but, what is more to the present purpose, alone also among its author's own productions.

CHAPTER FOUR: BETWEENWHILES. THE RED HOUSE.



IS "Defence of Guenevere" finished and sent to press, William Morris did not rest idly. Before the work was yet issued he had applied himself, with his wonted industry, it must not be said to the composing—for the very idea of anything forced and artificial was foreign to the spontaneity of his nature—but to the inditing of more poetry; the greater part of which, however, was suffered to remain unpublished. Nor would it, maybe, have survived at all, but for the friendly intervention of Mr. Charles Fairfax Murray, who preserves the manuscript among the most valued of his treasures. Of the number of Morris's poems that belong to this early period, nothing has appeared beside "The God of the Poor," printed in "The Fortnightly," 1868, and the song, "In the white-flowered hawthorn brake," which was introduced into the story of "Ogier the Dane" in "The Earthly Paradise." According to the author's original plan, this lyric was to have formed part of a long poem entitled "Scenes from the Fall of Troy," of which, as projected, not more than about a third was ever written. Among the other unpublished MS. in the possession of Mr. Murray is an additional scene to "Sir Peter Harpdon's End." Morris's old friend, Mr. Theodore Watts-Dunton, in an obituary notice in "The Athenæum," says, "Morris could and did write humorous poetry, and then withheld it from publication. For the splendid poem of 'Sir Peter Harpdon's End,' printed in his first volume, Morris wrote a humorous scene of the highest order, in which the hero said to his faithful fellow-captive and follower, John Curzon, that, as their deaths were so near, he felt a sudden interest in what had never interested him before—the story of John's life before they had been brought so close to each other. The heroic but dull-witted soldier acceded to his master's request, and the incoherent, muddle-headed way in which he gave his autobiography was full of a dramatic and subtle humour. . . . This he refused to print, in deference, I suspect, to a theory of poetic art."

And, moreover, Mr. Edmund Gosse writes in the "St. James's Gazette," within a few days after Morris's death: "It is said that vast sections of 'The Earthly Paradise' remain unpublished; and I can vouch for it that more than twenty years ago I heard

the poet read, in his full, slightly monotonous voice, a long story of 'Amis and Amylion' (I think these were the names), which has never, to my knowledge, appeared in print. Rossetti used to declare that there was a room, a 'blue closet,' in the Queen's-square house, entirely crammed with Morris's poetry from floor to ceiling. This was a humorous exaggeration of that wonderful fluency which was a characteristic of Morris's genius."

But the fact of the existence of certain unpublished verse-writings of Morris's, if not indeed known widely, was by no means a secret confined to the circle of his personal friends. Thus Mr. George Saintsbury, while avowing himself an absolute stranger to William Morris, declares that he has "been told that all the defaulting poems exist;" and, in addition, a writer in "The Sunday Times," on the day following the poet's death, understands "that there is a large mass of unpublished material which may be found more or less available for future issue." This, no doubt, has reference to prose writings of Morris's as well as poetry; but Mr. Saintsbury is clearly alluding to those poems which were advertised shortly beforehand but did not eventually make their appearance in "The Earthly Paradise."

Further MS. poetry, owned by Mr. Fairfax Murray, comprises a prologue to "The Earthly Paradise" in four-line stanzas, and a set of verses for the months of the year. All these portions of the work were re-written and other passages substituted in their room when the poem assumed its final state. From the MS. it would appear that even the very name was changed, the author having at one period an idea of calling it "The Fools' Paradise."

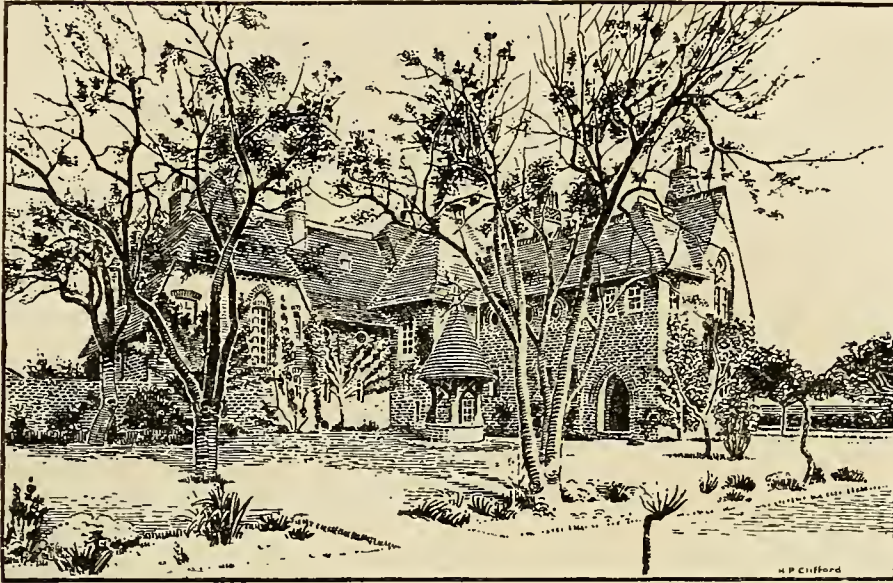
Another unpublished fragment is extant, being part of a poem "The Romance of the Wooers;" and yet another work, in this case completed, a version of one of the most beautiful legends of Christian martyrology, viz., "The Story of Dorothea," dating from the time when Mr. Morris began to write again after the space of seven silent years or more that ensued upon the appearance of "The Defence of Guenevere." For so discouraging to the young author was the reception accorded to his first work that he had little enough heart to keep up his writing continuously, but turned his hand to other and more grateful occupations. His poems had, it is true, "found a few staunch friends," but, for the rest, "were absolutely neglected by the 'reading public.'" It is on record that only some 250 copies of the first issue of the work were sold. Therefore in stating, as he does in his "Reminiscences," that the publication of "The Defence of Guenevere" was "what gave Morris his proper position,"

Bell Scott must be taken as referring to the judgment of their own limited set. For he has to admit that, in spite of everything, "the book was still-born. The considerable body of perfectly-informed but unsympathetic professional critics are, strange to say, so useless as directors of public taste that they have never yet lifted the right man into his right place at once. After repeated volumes had attracted public favour," but not till then, a demand arose for Morris's earliest volume, and it had to be reprinted, the stock of "the original impression having been returned to the paper-mill."

"At one time," says a writer who is described by Max Nordau as "an Anglo-German critic of repute," Dr. Francis Hueffer, the author of the memoir prefixed to the Tauchnitz selection from Morris's poems, "little was wanting to make Morris follow his friend Burne-Jones' example, and leave the pen for the brush. There is indeed still extant from his hand an unfinished picture evincing a remarkable sense of colour." The work referred to, which is a portrait study, depicts a lady in the act of unfastening her girdle. It is a wonder that this painting is yet intact, for its history, a somewhat curious one, is as follows. Left at Ford Madox Brown's, it was conveyed thence by his son, Oliver Madox Brown, and given to Rossetti, who kept it by him with the view of repainting it, because he was not satisfied that it did justice to the lady it portrayed. However, he never carried out his intention, and, after his death, the picture passed, with other property of the deceased painter, into the hands of his brother, William Michael. In this gentleman's possession it might possibly have still remained, but that he, being informed of its rightful ownership within a few months of the death of Dante Gabriel Rossetti, took steps to have the painting returned to Mr. Morris.

While staying temporarily in Oxford in the autumn of 1857 William Morris met the lady, who, two years later, became his wife; the marriage, appropriately enough in the case of so eminent a scholar of English as the bridegroom, taking place in the old Saxon-towered Church of St. Michael in the Corn. There is no need to attempt any description of Mrs. Morris, since her features have been immortalized in numerous drawings and paintings from the hand of Dante Gabriel Rossetti.

Morris's engagement necessitated the providing a suitable home, with the preparation of which he was now busily occupying himself. The house was not got ready in time for him to take up his residence there at his marriage, so he had to wait awhile, and moved in shortly after. In the meantime, a company



THE RED HOUSE.

FROM THE GARDEN.

of ladies, friends of Mr. Morris, used to meet at the studio in Red Lion Square, and, while he himself was doing decoration in oil colour, they, under his superintendence, embroidered hangings, &c., for the adornment of his future home. One of these pieces of needlework was taken eventually to Kelmscott Manor and hung there. It was powdered all over with a repeated pattern, a design of Morris's of the quaintest description,—birds, for all the world like those in a Noah's ark, trees as stiff-looking as the clipped trees in a Dutch garden or a child's toy-box, and scrolls inscribed with the motto "If I can." The whole of it was executed in Berlin wool (the only medium available, except silk, in those days before crewels and Tussock-silks had been introduced), not of course in the fashion which then prevailed and, it is to be feared, is not yet extinct, to wit, cross stitches on a canvas foundation; but with a very different manner of working, in long and coarse stitches, as bold as effective. Another strip of embroidery executed for the same purpose, of a floral pattern, drawn likewise by Mr. Morris, was given by him, after its removal from its original position, to Sir Edward Burne-Jones, and is now at his house at Rottingdean.

The site Morris chose for his new house was an orchard at Upton, near Bexley Heath, amid "the rose-hung lanes of woody Kent." The highways of the county were dear to the poet through their having been trodden by the feet of Chaucer's



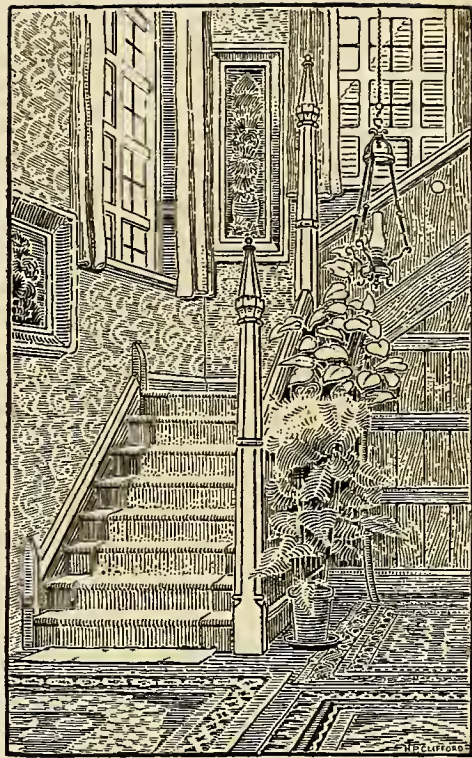
THE RED HOUSE.

THE WELL.

after that distinguished it among its contemporaries of the ugly, square-box order which at that date seemed to be accepted almost universally. It was, for its time, a bold innovation, which cannot be said to have been without extraordinary results for good. Nay, as an experiment on the part of a man who had both the hopefulness and the dauntless will necessary to enable him to make a stand against the tyranny of custom, to William Morris is owing the credit of having initiated, with his Red House, a new era in house-building.

Morris set forth his views on the subject of architecture in a paper he contributed to "The Fortnightly Review" in May, 1888. "The revival of the art of architecture in Great Britain," he says, "may be said to have been a natural consequence of the rise of the romantic school in literature, although it lagged some way behind it. . . . Up to a period long after the death of Shelley and Keats and Scott, architecture could do nothing but produce on the one hand pedantic imitations of classical architecture of the most revolting ugliness, and ridiculous travesties of Gothic buildings, not quite so ugly, but meaner and sillier; and on the other hand, the utilitarian brick-box with a slate lid which the Anglo-

Saxon generally in modern times considers as a good sensible house with no nonsense about it." But, he continues further on, "Were the rows of square brown brick boxes which Keats and Shelley had to look on, or the stuccoed villa which enshrined Tennyson's genius, to be the perpetual concomitants of such masters of verbal beauty; was no beauty but the beauty of words to be produced by man in our times; was the intelligence of the age to be for ever so preposterously lop-sided? We could see no reason for it and accordingly our hope was strong; for though we had learned something of the art and history of the Middle Ages we had not learned enough. . . . Anyhow, this period of fresh hope



THE RED HOUSE.

STAIRCASE.

and partial insight produced many interesting buildings and other works of art, and afforded a pleasant time indeed to the hopeful but very small minority engaged in it, in spite of all vexations and disappointments." How that hope was dissipated he goes on to show: "At last one man, who had done more than any one else to make this hopeful time possible, drew a line sternly through these hopes founded on imperfect knowledge. This man was John Ruskin. By a marvellous inspiration of genius (I can call it nothing else) he attained at one leap to a true conception of mediæval art, which years of minute study had not gained for others. In his chapter in 'The Stones of Venice,' entitled 'On the Nature of Gothic and the Function of the Workman therein,' he showed us the gulf which lay between us and the Middle Ages. From that time all was changed. . . . I do not say that the change in the Gothic revivalists produced by this discovery was sudden, but it was effective. It has gradually sunk deep into the intelligence of the art and literature of to-day."



THE RED HOUSE. SMALL PANEL OF EARLY MORRIS GLASS (12½ in. x 7½ in.) IN WINDOW OF HALL CORRIDOR.

The above passages were written, it is important to note, some thirty-five years after the appearance of "The Stones of Venice." In the interval Morris had had time to recover from the shock of disillusionment. It had become evident to him that the splendid monuments of architecture of the Middle Ages, as well as all the minor arts, had been produced under, and owed their very existence to, circumstances totally different from our own—to a set of traditions and a concurrence of forces, such that, if one or other of them could conceivably be resuscitated, would yet assuredly never again be found together in the same proportions and the same combinations as of old. However unwelcome the truth, the logic of facts and of history was not to be gainsaid save by "those who wilfully shut their eyes." To abandon oneself, nevertheless, to unprofitable bewailings for a vanished past that could not be recalled were sheer cowardice, as Morris perceived. So, once convinced that the causes of the dearth of sound art amongst us lay deeper than he had at first suspected, viz., in the very conditions of our modern social and industrial system, he determined to think the matter out and to devise, if it might be, a remedy for existing evils. Hence he learned to look for the fulfilment of his aspirations in the ideal of a future, wherein a reconstructed society should even surpass anything hitherto achieved in the most glorious of days bygone. "The hope of our ignorance has passed away," he wrote, "but it has given place to the hope born of fresh knowledge." Experts indeed were slow to grasp the full significance of the teaching of Ruskin, as Morris did not fail to record. And he himself, young and ardent as he was at the time, would naturally be as loth as any among them to accept conclusions so tremendous. Had the consequent lesson come home to him, and had his reluctance given way earlier than it did, it is scarcely too much to assert

that the Red House might not have existed at all. At any rate, Morris built that once only, but never afterwards.

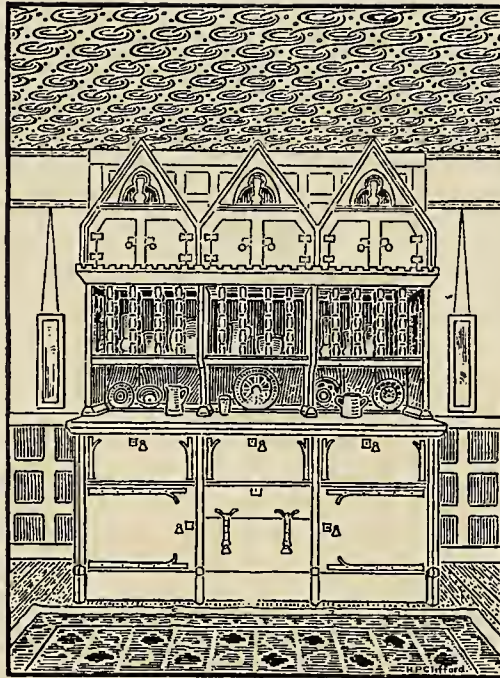
The date of the Red House is 1859, as the vane on the top of the roof shows. "The only thing you saw from a distance," says Bell Scott in his "Reminiscences," "was an immense red-tiled, steep and high roof; and the only room I remember was the dining-room or hall, which seemed to occupy the whole area of the mansion. It had a fixed settle all round the walls, a curious music-gallery entered by a stair outside the room, breaking out high upon the gable, and no furniture but a long table of oak reaching nearly from end to end. This vast, empty hall was painted coarsely in bands of wild foliage over both wall and ceiling, which was open-timber and lofty." (There are some obvious



THE RED HOUSE. SMALL PANEL OF EARLY MORRIS GLASS (12½ in. × 7½ in.) IN WINDOW OF HALL CORRIDOR.

mistakes here. Bell Scott, though right enough in his impression of the general effect of the furnishing and so on, is decidedly wrong in detail. In fact, he confounds the features of two separate rooms, and would lead one to suppose, from the way he speaks of them, that all were to be found together in one apartment.) "The adornment," he continues, "had a novel, not to say striking, character. . . . Morris did whatever seemed good to him unhesitatingly, and it has been very good."

The following account is based on notes supplied by one who used to know the house in the old days. "The first sight of the Red House in 1863," says this writer, "gave me an astonished pleasure. The deep red colour, the great sloping, tiled roofs; the small-paned windows; the low, wide porch and massive door; the surrounding garden divided into many squares, hedged by sweetbriar or wild rose, each enclosure with its own particular show of flowers; on this side a green alley with a bowling green, on that orchard walks amid gnarled old fruit-trees;—all struck me as vividly picturesque and uniquely original." In the

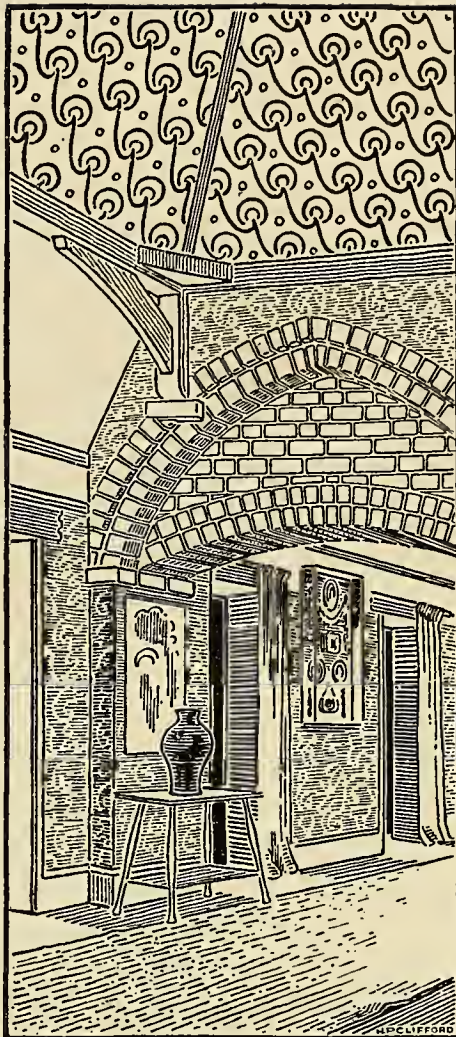


THE RED HOUSE.
BUFFET IN THE DINING-ROOM.

grass-plot at the back of the house is a covered well, with a quaint conical roof. "Upon entering the porch, the hall appeared to one accustomed to the narrow, straight ugliness of the usual middle-class dwelling of those days as being grand and severely simple. A solid oak table with trestle-like legs stood in the middle of the red-tiled floor, while a fireplace gave a hospitable look to the hall place." To the left, close to the foot of the stairs, is a wooden partition, panelled with leaded panes of plain glass of antique quality. This screen divides the main hall from a lesser hall or

corridor, which leads, at right angles, into the garden and is lighted by windows of glass quarries decorated with various kinds of birds and other devices. In the centre of two of these windows are single figure panels; the one representing Love, in a rich red tunic, flames of fire at his back, and a stream of water traversing the flowery sward at his feet; the other, Fate, robed to the feet in green, with a wheel of fortune in her hand. Immediately to the right as one enters the hall is a wooden structure, the lower part projecting to form a bench seat; the upper part being a press or cupboard, with unfinished colour decorations. On the outside of the two doors of it are figure compositions, sketched in, and begun in oils, but left incomplete: while inside are some interesting experiments in diapering in black on a gold ground, by Mr. Morris's hand. Beyond this press is "the door of the dining room, the living room in fact. This is a long room and lies parallel to the hall. The fireplace stands out in the middle of the wall facing the entrance." It is of brick and, like the rest of the fireplaces in the house, is not provided with a mantelshelf, the chimney-breast of brick going straight up to within a short distance of the ceiling,

where it finishes off with a coved top. Near the door, and occupying the greater part of the wall space to the left as one enters the room, a prominent feature "was a wide dresser which reached to the ceiling and was ornamented richly with painted decoration. By the fireplace stood a movable settle, with high back, the panels of it filled with leather, gilt and coloured. The chairs were plain black, with rush seats." Commonly accepted as is the use of this simple and picturesque form of chair at the present day, its revival is due to Mr. Morris's example. "The walls were tinted with pale distemper, and the ceiling ornamented by hand in yellow on white." The manner in which the ceiling decoration is carried out in this room and other parts of the house is most ingenious and effective. The pattern, a conventional repeat of the simplest form, was pricked upon the plaster, while yet moist and unhardened, the spaces between the pricked outlines being afterwards filled in with a flat tint of distemper colour, bright, but not so strongly pronounced as to be staring, or in any degree disagreeable.



THE RED HOUSE.
LANDING AT THE HEAD OF THE STAIRS.

Opposite to the front door, beneath an open pyramidal sort of lantern roof, rises the wide oaken staircase, with Gothic newel-posts at the angles; the underneath part of it not boxed in, as the ordinary custom is to conceal the construction, but left open and showing the form of the steps from below. "Upstairs—only one floor—above the dining room is the drawing room, with a decorated, open roof." The fireplace of brick with an open

hearth, was provided with a brick hood, which sloped narrowing to the roof. "To the left of the fireplace was a dais alcove with windows and window-seats. But the chief means of lighting was a large window at the end of the room furthest from the door. Facing the window was the most important feature of the room, viz., a great bookcase or cabinet—one scarcely knows how to describe it correctly. This painted cabinet, of which the effect was gorgeous, nearly filled the end of the room, while at one side was a wooden ladder stair-way by which one could mount to the upper part of it and find room to sit or move about on the top, as on a balcony. From this stage another short ladder led into a storage-loft in the roof beyond."

"The walls of the principal bedroom were hung with embroidered serge. Here also stood a splendid wardrobe," decorated all over with gilding and colour, a wedding present painted and given by Burne-Jones. Morris himself executed part of the decoration on the inner folds of the doors. The subject which covers the front of this wardrobe is "The Prioress's Tale" from Chaucer; perhaps to the modern reader the most familiar of all the "Canterbury Tales," through Wordsworth's popularized version of it. The legend is not to be confounded with that of Little St. Hugh of Lincoln, though there are certain points in common. The various scenes of the story are represented, as was customary with mediæval artists, all in the same picture, the principal subject being on a larger scale than the rest and occupying the foremost place in the composition. It depicts the Blessed Virgin stooping over the pit which contains the body of the murdered boy, and placing on his tongue a grain which should enable him in death to continue singing "Alma Redemptoris Mater" to her praise.

Towards the end of the year 1860 Burne-Jones, while on a visit at the Red House, commenced a series of paintings in tempera upon the end wall of the large drawing-room there; Morris also himself contributing somewhat to the decorative work, of which, however, the more important share was necessarily that undertaken by Burne-Jones. The subject was the mediæval story of Sir Degraunt, another of those romances which, like "Sidonia the Sorceress," had begun to exercise a powerful charm upon both the painter and his host. The charm, indeed, survived to the end, as was testified by the fact that a Kelmscott Press edition of "Sire Degraunt," with a wood-cut frontispiece designed by Burne-Jones, had for some time past been in preparation, although unhappily Mr. Morris did not live to see it issued, dying as he did before it was ready. Only three



THE RED
HOUSE, UPTON.
WALL-PAINTINGS
BY SIR E. BURNE-
JONES, BT. THE
ROMANCE OF SIR
DEGRAVAUNT.



panels, and these forming the last out of the set, were ever painted at the Red House. In one of them Burne-Jones introduced the portraits of Mr. and Mrs. Morris, seated side by side, in robes of state and crowned with coronets, in the characters of Sir Degra-vaunt and his bride in the scene of the wedding banquet. These paintings are not in a good position for light, but they are in good hands and well cared for, having been covered with glass to insure their preservation.

Near about the same time, *i.e.*, the latter part of 1860, in a letter to Bell Scott, Rossetti writes to say that his wife has "gone for a few days to stay with the Morrises at their Red House at Upton, and I am to join her there to-morrow, but shall probably return before her, as I am full of things to do, and could not go there at all, but that I have a panel to paint there." The work was in oils, and it is said that one week sufficed for its execution. The subject of one of Rossetti's compositions for the Red House was the Garden of Eden. He also painted the first meeting and the last meeting of Dante and Beatrice; in the middle, between the two scenes, being an allegorical figure of Love, holding a dial-plate in his hands. These panels were eventually removed when Morris parted with the Red House, and were framed in the form of a diptych. Morris did not occupy the Red House above six years. He gave it up at the end of that space and came back to live in London in 1865.

CHAPTER FIVE. OF THE FIRM OF MORRIS AND CO., DECORATORS.



It was remarked by Mr. William Michael Rossetti in the work containing his brother's life and letters that a "detailed history of the firm of Morris, Marshall and Faulkner, or Morris and Co., would by this time" (1895) "be an interesting thing," but that such a record had "not yet been written." Nor maybe among those that now survive, except to Sir Edward Burne-Jones and Mr. Philip Webb, who, if any, should be in possession of the necessary particulars, must it be looked to furnish a full account; especially of facts and incidents relating to the earlier days, when the firm was more of the nature of an informal association of friends working together than a business partnership in the ordinary sense of the term.

To whom belongs the credit of having been the first to conceive the idea of the artistic venture that has developed since into the business of Messrs. Morris and Co., may not now perhaps be determined with absolute certainty. The initiation of the project has been attributed at various times to various members of the original firm; but the balance seems rather to incline in favour of Ford Madox Brown as one of the patriarchs of the revival. However, one thing at any rate is beyond doubt, that the whole undertaking owes its success to the patience and energy, to the enthusiasm, the originality, in a word, to the genius of William Morris, whose name it bears.

It has been shown how the furnishing of his own house at Bexley Heath had been made by Morris the occasion for exercising his ingenuity in embroidery design, in ceiling and mural decoration, and in several other ways, and generally of acquiring practical experience in different branches of domestic art. But what he began then by doing on a small scale, was destined to engage him from that time forward for the remainder of his life.

There is but slight necessity to enumerate the horrors proper to the early Victorian period—the Berlin woolwork and the bead mats; the crochet antimacassars upon horsehair sofas; the wax flowers under glass shades; the monstrosities in stamped brass and gilded stucco; chairs, tables, and other furniture hideous with veneer and curly distortions; the would-be naturalistic vegetable-patterned carpets with false shadows and misplaced

perspective; and all the despicable legion of mean shams and vulgarities which have been exposed and held up to ridicule times without number. The memory of them, indissolubly associated with the geranium and the crinoline, is only too painfully vivid to the minds of many of us. It is sufficient to say that love nor money could procure beautiful objects of contemporary manufacture for any purpose of household furnishing or adornment when William Morris undertook the Herculean and seemingly hopeless task of decorative reform, and wrought and brought deliverance from the thralldom of the ugly, which oppressed all the so-called arts of this country.

Two years and more elapsed from the time the proposition was first mooted; and during that interval not a few preliminary meetings were held, not a few times merely was the scheme discussed, before anything like a definite working plan was determined on. At one time two or three of those who originally constituted themselves members of the firm would assemble to discuss their plans at Madox Brown's house at 13, Fortress Terrace, (now Junction Road,) Kentish Town; at another time at Burne-Jones's rooms in Charlotte Street, Fitzroy Square; at another time again at Morris's own studio in Red Lion Square. Morris is described by one, who met him first on one such occasion, as keenly alert and full of energy and movement,—altogether a most striking personality. There were other meetings, or, as they used to be called, "gatherings of the clans," at Madox Brown's house, for instance when himself took the chair and a larger number were present. Several ladies also who were interested as taking part in the work were present on certain occasions. At one of the general meetings, which took place about the middle of the year 1861, it was announced that rooms, for business premises, had been taken at No. 8, on the north side of Red Lion Square, W.C. "With a view," writes Mr. Ford Madox Hueffer, in his record of the life and works of Ford Madox Brown, "of starting a sort of co-operative agency for supplying artistic furniture and surroundings primarily to themselves, but also to the general public, each of those present," it was agreed, "should lay down a stipulated sum. . . . The rules of incorporation were briefly: that each member should contribute designs for the various articles of use and ornament for which demand arose, and should be paid for his work in the usual course of events, before the profits, if any, were shared." Moreover, at the same time it was mentioned that Mr. Bodley, the architect, had promised to commit the execution of certain orders for stained glass and other decorations to the firm,

provided they were organized so as to be able to undertake them. Proposals as to ways and means having thus already been formulated, the business, under the style of Messrs. Morris, Marshall, Faulkner and Co., was now definitely set on foot. A strangely assorted group were they who comprised the original members of the firm. Ford Madox Brown, Dante Gabriel Rossetti, Edward Burne-Jones and Arthur Hughes, painters, the last of whom shortly withdrew; Philip Webb, architect; Peter Paul Marshall, district surveyor at Tottenham and engineer; and Charles Joseph Faulkner, an Oxford don—these were Morris's partners in the firm. He himself was to undertake the business management and general direction of the affair. His father, before him, had been a man of business, and William Morris had inherited presumably some measure of his father's capacity. "Mr. Morris," says Mr. W. M. Rossetti, "came much the foremost, not only by being constantly on the spot, to work, direct and to transact, but also by his abnormal and varied aptitude at all kinds of practical processes." Beside the partners, of whom all, as it has been stated above, were to give active assistance according to their ability, the staff at the outset was of the smallest. There was Mr. George F. Campfield, subsequently appointed foreman, whom Madox Brown and Burne-Jones had met some two years previously among the students in Ruskin's class at the Working Men's College in Great Ormond Street; and there was also a man engaged to do the rough work of packing and so on. He, by the way, is the same who figures as one of the labourers in Madox Brown's "Work" at the Corporation Art Gallery at Manchester. As the business of the firm expanded, others were engaged, as required, through the means of advertisements in a Clerkenwell local paper, in "The Builder," &c. But the scheme indicated in the circular, as below, was so unusual from its utter disregard of established conventions, and had caused so much dismay among trade circles, that men on the look-out for employment were for a long time afraid to come forward in response, being wary of identifying themselves with an undertaking on the face of it so hazardous, and such that obviously was foredoomed to failure. The firm, on their part, were anxious to exclude the merely commercial element, and required of all who joined in their work fair evidence, at least, of artistic appreciation beyond the ordinary standard.

The first step the firm took to make their existence known to the public was to send forth a circular stating their aims. The purport of this document was that "a company of historical

artists had banded themselves together to execute work in a thoroughly artistic and inexpensive manner; and that they had determined to devote their spare time to designing for all kinds of manufactures of an artistic nature." In our days—so far have conditions been modified and views progressed—a notice of this sort would excite but little comment. Yet in the period when the decorative arts, as then practised, were understood to be a mere polite accomplishment for young ladies who had no better occupation to keep them amused; and when also the line of demarcation between the gentleman, the man, that is, who did nothing to earn his bread, and the business man was drawn with uncompromising sharpness, it was not to be wondered at if the announcement came with the provocation and force of a challenge, and dumbfounded those who read it at the audacity of the venture. The amount of prejudice it aroused would scarcely be believed at the present time. Professionals felt themselves aggrieved at the intrusion, as they regarded it, of a body of men whose training had not been strictly commercial into the close preserves of their own peculiar domain; and, had it been possible to form a ring and exclude Messrs. Morris, Marshall, Faulkner and Co. from the market, the thing would infallibly have been done. But if from without there was much bad blood to encounter and live down, the enthusiasm that reigned among themselves and inspired the courageous little band of pioneers—for they were indeed no less than that—was such that it is difficult to form any conception of it at this distance of time. Pioneers! Nay, Morris and his fellow-workers must have felt themselves to be something far exceeding that;—no mere Columbus was Morris, guiding the helm of his craft to the discovery and exploitation of some already existing land:—no, but since he and they that followed his leadership were actually constructing by their own efforts a new and unknown territory which before had had no being, theirs was rather the divine joy of creating, a joy that is given to none but to an artist, himself a creator, to appreciate. "Ah! but those were grand times," remarked one who has worked with the firm from the very commencement. Furthermore, a thing rarer than nowadays, there was an all but unlimited freedom of criticism admitted on both sides, between employers and employed, a freedom that virtually amounted to equality of condition between them.

The approaching International Exhibition in London, 1862, and the prospect of being represented worthily there, gave the newly-founded firm a definite motive for rallying together and, if it were possible, an extra incentive to strenuous exertion. To

meet the pressure of work thereby entailed, the staff of Messrs. Morris, Marshall, Faulkner and Co. was increased towards the end of 1861; the new-comers being Messrs. Albert and Harry Goodwin and Weigand. The latter assisted Rossetti in the decoration of Mr. Seddon's cabinet, and was taken on ultimately as a regular worker in the firm. Finding themselves also in need of additional help in preparing the glass in hand for exhibition, the firm advertised in "The Builder" of 9th November, 1861, for "a first-rate fret glazier wanted." This led to the engaging of Mr. Charles Holloway, who has since become a painter.

Practically no particulars of the exhibits of Messrs. Morris, Marshall, Faulkner and Co. are to be gathered from the Official Illustrated Catalogue of the Exhibition of 1862, printed for her Majesty's Commissioners. It contains but two meagre entries of objects shown by the firm, viz., "Exhibit No. 5783: Decorated furniture, tapestries, &c.," and "Exhibit No. 6734: Stained glass windows." The report of the juries and list of awards witnesses that a medal (United Kingdom) was bestowed on the firm for their work in either class. In the case of the stained glass the award was given "for artistic qualities of colour and design," and in the case of their contributions to the class for furniture and upholstery, paper-hangings, &c., the record runs: "Messrs. Morris and Co. have exhibited several pieces of furniture, tapestries, &c., in the style of the Middle Ages. The general forms of the furniture, the arrangement of the tapestry, and the character of the details are satisfactory to the archæologist from the exactness of the imitation, at the same time that the general effect is excellent."

This recognition, scanty and inadequate as it was, from the authorities was not allowed to pass unchallenged. The hostility displayed in certain quarters was of the most determined character. Opponents of the firm even went the length of starting a petition to get the work disqualified, on the ground that it was other than it professed to be. In particular they maintained, and that with a dogged obstinacy which did little credit to their own acquaintance with technique, that Morris, Marshall, Faulkner and Co.'s stained glass was not new work or new material at all, but in reality old glass touched up for the occasion—that it was, in plain language, a fraud. But misunderstandings on the part of brother-artists and more bitter jealousy on the part of the trade were of little avail. The awards of the official judges were upheld. And perhaps, after all, the animosity of rivals afforded really testimony the strongest, just because it was involuntary, to the very remarkable qualities of the work

which the firm, during so brief a period of existence, had succeeded in producing. At least one expert, Mr. Clayton, of the firm of Clayton and Bell, and formerly a fellow-student with Rossetti at the Royal Academy Schools, when he came to adjudicate, pronounced the work of Messrs. Morris and Co. to be the finest of its kind in the Exhibition.

Before the close of the Exhibition orders were received through Mr. Bodley, then a generous friend and supporter of the firm, for glass for St. Michael's, Brighton, and also for another new church, built in 1862, viz., All Saints', Selsley, a fresh district formed out of the parish of King Stanley in Gloucestershire. The design for the latter church comprised some square quarries with fine circular ornament and delicate yellow stain, in the execution of which quarries Morris personally bore a share. To help in this work an ordinary glazier was engaged to cut and glaze the glass. Another order that followed shortly after was for glass for Bradford, Yorkshire.

During their first year Mr. J. P. Seddon, the architect, had commissioned Messrs. Morris, Marshall, Faulkner and Co. to decorate a cabinet made from his own design. This was one of the earliest works undertaken by the firm, and was included among the furniture shown at the Exhibition of 1862. It is still in Mr. Seddon's possession. "The subjects proposed for the decoration of this cabinet," says a note by the editor of "The Century Guild Hobby Horse," October, 1888, "being Architecture, Painting, Sculpture and Music, Mr. Ford Madox Brown suggested a series of imaginary incidents in the 'Honeymoon' of King René by which to express them, that king having been skilled in all these arts; Mr. Madox Brown himself designing the 'Architecture,' while the other subjects were invented by Dante Gabriel Rossetti and Mr. Burne-Jones. . . . The cabinet . . . is Gothic in character, and made of oak, polished and inlaid with woods of various colours; the hinges being of metal, painted. The face of the lower portion, which rests immediately upon the ground and forms the greater bulk of the cabinet, contains four panelled doors, the central two of which project slightly beyond those which are at either end. On the panel of the door to the extreme left is painted in oils the design significant of Architecture. . . . Upon the gold background is a pattern of lines and dots, and above the figures is set the kind of canopy represented in mediæval manuscripts," a trefoiled arch, the spandrils of which contain, within circles, shields with the arms of King René, &c. "This background and canopy is repeated in the three other panels. The dress of the king is of a purplish red, lined with

blue, his shoes of scarlet; while the white dress of the queen is edged with dark fur, and embroidered with red and blue flowers done in outline. The two panels of the projecting central portion of the cabinet were painted by Mr. Burne-Jones. In the first of these, the king is shown drawing the figure of a woman, as his queen stands over him; in the third panel he is at work carving a statue, while the attitude of the queen would seem to express astonishment at his art. The remaining panel on the right, representing 'Music,' was designed by Rossetti. Here the queen is seated, playing at a kind of regal, or chamber organ, the bellows of which are blown by King René. She is in a dress of green; and, as she is playing, a cloak of fur, lined with orange, falls from her shoulders, as the king bends over the instrument to kiss her. In the upper portion of the cabinet are four little square panels, painted with the half-lengths of girls variously engaged: one of them is at a frame, embroidering; another, wearing a wimple, weaves a chequered cloth." Part of the decoration also was done by Mr. Val Prinsep. Yet another cabinet, produced later, should be mentioned; a high one, for the design and execution of which the firm was responsible; the subject of the panel decoration, "Green Summer," being the work of Burne-Jones.

But of Messrs. Morris, Marshall, Faulkner and Co.'s exhibits at the Exhibition of 1862 neither the least interesting nor the least beautiful was a piece of furniture, now in private ownership, a cabinet, raised on a stand and furnished with doors, both the designing and the painting of the four panels being the work of William Morris's own hand. His original pen-and-ink studies belong to Mr. Fairfax Murray. The subject is the legend of St. George, the series beginning with the royal proclamation and surrender of the victim to the dragon, and ending with the triumphal return of St. George with the rescued maiden; it does not, however, include the oft-repeated subject of the combat with the dragon. While Morris was engaged upon this work at Red Lion Square, he received a visit from the master of his old school at Walthamstow, Mr. Guy, who was not only delighted but astonished at the work offered for the inspection of himself and the friends who accompanied him; a fact which goes to prove what has already been stated, viz., that there was no tradition of the extraordinary artistic powers Morris developed when he grew up having been manifested or even suspected in him in boyhood.

If Morris's position at the head of affairs at Messrs. Morris, Marshall, Faulkner and Co.'s had hitherto not been appreciated, the mark that, owing to his guiding genius, the firm made at the Exhibition left no doubt as to his importance. At a social gather-

ing at the Red House, to which, after the close of the Exhibition, Morris invited all the members of the firm, partners and staff in a body, he seemed instinctively to be acknowledged with one accord as occupying the leading place. The entire direction thenceforward was virtually in his hands, and he applied himself unremittingly to the task. When, in 1865, the firm removed from their original quarters to No. 26, Queen Square, Bloomsbury, Mr. Morris left Upton and took up his residence under the same roof. The house being a large one, the accommodation was sufficient, and, by living thus on the spot, he was enabled to devote still more of his time to superintending the industries carried on by the firm. But although he was, for all intents and purposes, in command of the whole business, he did not become the formal and official head until 1874. In the summer of that year, the original partnership was dissolved, Mr. Theodore Watts taking an active part in the arrangement of the affair. Mr. Morris then bought out the other partners and himself remained as sole representative of the Company, styled thenceforward simply Morris and Co. A fresh notice was issued to announce the change in the firm and to explain that the character of its work would remain unchanged, Burne-Jones continuing as before to furnish cartoons for stained glass. But one must not anticipate. Towards the beginning of 1865 Mr. Warrington Taylor came into the business, in the capacity of acting manager under Mr. Morris, and was of great service to the firm, while he lived; for, unhappily, in a few years' time he was carried off by consumption. He was succeeded by Mr. George Wardle, who had formerly acted as his assistant, and who remained in conduct of affairs from the death of Mr. Taylor for a considerable time—in fact, until within about six or seven years ago, when he resigned and went abroad. The names of some others who have, in the past, been workers in or on behalf of the firm may be mentioned: Messrs. Fairfax Murray, Charles Napier Hemy, James Egan, Fletcher, and the Misses Faulkner.

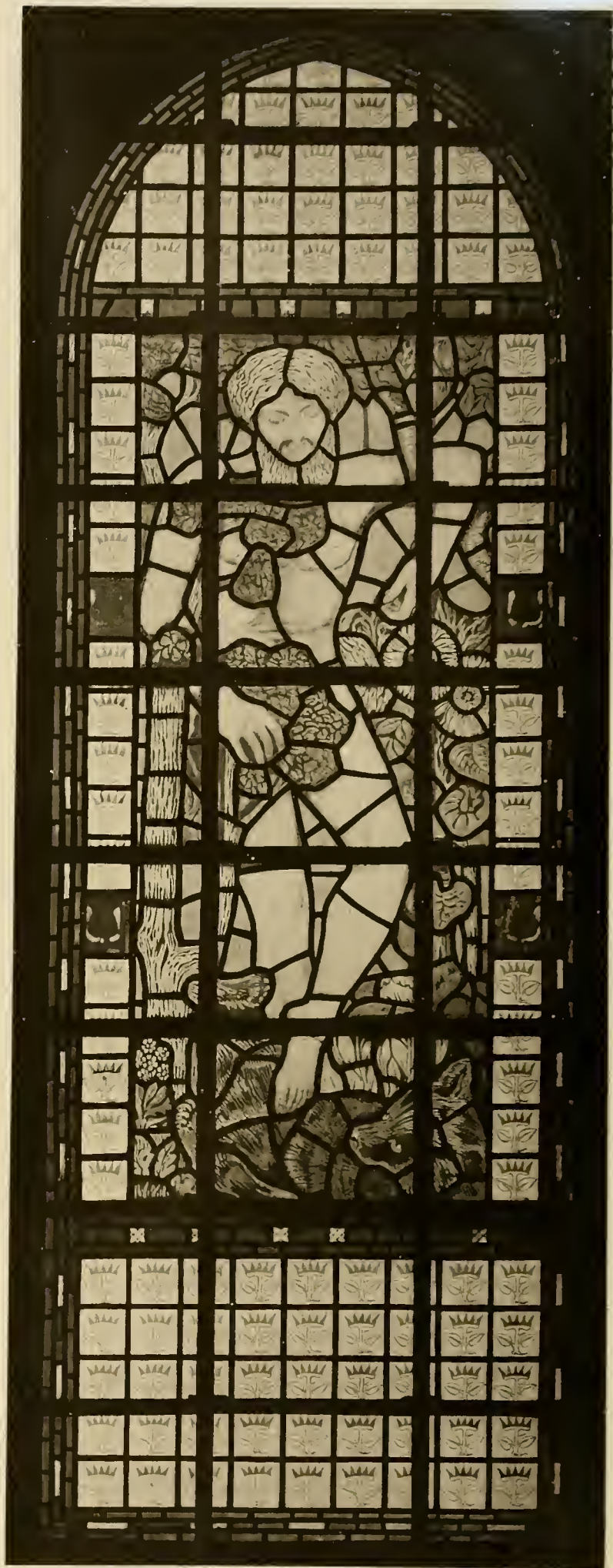
With reference to the remarks in the official report of the Exhibition of 1862, it should be observed that in the early days of Messrs. Morris, Marshall, Faulkner and Co., their productions, though far from being merely imitative, presented a greater degree of resemblance to mediæval work than they came to have in later times, when the distinctly characteristic style of Morris had matured. Thus, in the powderings and diaperings of draperies, backgrounds, &c., for stained glass, the firm, about the middle of the sixties, made some use of a collection of ancient examples of decorations copied from different churches in Norfolk

and Suffolk. These patterns and details of ornaments from paintings on walls and roofs, mouldings and carved woodwork, &c., including a series of figures of the angelic hierarchy from the rood-screen of St. Michael's Church, Barton Turf, Norfolk (date c. 1430), and some figures of saints, also of the fifteenth century, from Cawston Church in the same county, were selected and drawn by Mr. G. Wardle. Executed in pencil, and in many instances coloured, with a rare mastery of draughtsmanship, upon tracing paper, mounted on cards and enclosed in three portfolios, this valuable set of designs was acquired in the years 1866 and 1867 for the National Art Library at the South Kensington Museum.

When first the firm started to execute stained glass, Mr. Morris himself had no practical experience of the technicalities of the art. Madox Brown had previously made but one design for the purpose, viz., the Transfiguration, for Messrs. Powell and Sons; while Burne-Jones, it is true, had already projected a course of instructions on the subject at the Working Men's College in Great Ormond Street, and had even designed a small quantity of glass, *e.g.*, for Waltham Abbey Church, as well as the St. Frideswide window in the Latin Chapel at Christ Church. It fell, however, to the lot of neither of these, but to another member of the firm, Mr. Webb, to test the proficiency of their foreman, Mr. Campfield, who, having been employed for a short time by a firm of stained glass manufacturers, was entrusted with the getting together the necessary plant and with the arrangement of the working details at the commencement. A small kiln for firing the glass was constructed on the premises at Red Lion Square, and they set to work. Of course Mr. Morris was not content to stand by and watch other people engaged in a craft in which himself had no part. So he took up the work, and practised painting glass quarries, with the rest. It came to be the custom for the choice of the particular diapers and borders for draperies, &c., to be left to the artist who actually executed the glass-painting, but it was reserved for Morris to determine the scheme of colouring in each case. And when also it is remembered that Burne-Jones was not in the habit of inserting the lead-lines in his cartoons, and that Madox Brown did so only occasionally, one can understand how much remained over and above for Morris and his assistants to do to adapt the designers' drawings in monochrome for practical working purposes.

The stained glass shown by the firm at the Exhibition consisted of some few pieces for domestic purposes, ornamental quarries, and a set of seven panels, designed by Rossetti, to illus-

ADAM AND EVE IN PARADISE.
Painted Glass in St. Martin's, Scarborough;
designed by D. G. Rossetti.





trate the parable of the Wicked Husbandmen in the Vineyard. This series was erected eventually in the east window of St. Martin's on the Hill, Scarborough, through the recommendation of Mr. G. F. Bodley, who built the church, and entrusted a considerable part of the internal decoration to Messrs. Morris, Marshall, Faulkner and Co. The pulpit was decorated by the firm, two panels in it being painted by Rossetti himself. The mural painting above the altar was also, in its original state, the work of the firm, but having fallen into a ruinous condition, it has since been completely repainted by local painters. "The first impression," says M. Olivier Georges Destrée, a Belgian writer, in "The Savoy" of October, 1896, "given by the window of the Parable of the Vineyard, which lights the choir, is an impression of colour, dazzling and magnificent, velvety and harmonious, resembling the Flemish stained glass windows decorating the Gothic cathedrals. From the point of view of stained glass, this is the one I consider to be the most perfect. It has all the qualities which . . . were considered essential by Madox Brown, . . . and all these qualities are united in a high degree of perfection. In fact, when we approach this window and examine it in detail, we perceive that it is no less remarkable for its ingenious and original composition than for the sensation of opulent colour which it at first gave us. . . . Sumptuous in colour, ingenious in composition, the window of the Parable appears to be of a design more entirely and peculiarly Rossetti's than that of Adam and Eve, of which certain details seem to show the influence of Madox Brown." The subject of the "most beautiful and impressive" lancets, which are situated at the west end of the church, should be described more correctly as Adam and Eve in Paradise before the Fall. The date of them is 1862. "One is struck by the ingenious arrangement of the branches and leaves by which Rossetti veils the nudity of the bodies of Adam and Eve, for the rosy colours of the flesh look brighter in the violent contrast with the uniform blue of the sky seen behind them; and these ingenious contrasts give to these two nude bodies a vividness of life which is rendered by no other stained glass window which I have ever seen. These resplendent bodies of Adam and Eve illuminate the church, and seem to give it some of their own life. The composition is no less original and new in its details than in the beauty of its colouring. Adam is depicted standing, picturesquely leaning on a branch of a tree with large sombre leaves, a fig-tree I think; with the tip of his foot he amuses himself by tickling a small bear curled up at his feet; the blue sky is seen behind him, and sunflowers, flowering at the end of their

long stems, expand at his right hand; in the branches of the tree above him a curious and familiar squirrel watches him. Standing also, Eve has stopped in the middle of a field richly studded with small flowers and red poppies; of the same fairness as the hair and beard of Adam, her unbound hair falls in an opulent stream over her shoulders. In her arms she holds, tenderly pressed to her bosom, a white dove, and in the sombre tree above, his eyes fixed and shining, an owl surveys her. The predominant colours of this admirable window are flesh colour, dark green and light gold." Mr. William Sharp, describing the same windows, says, "A strict harmony of colour is maintained between the rich brown of the bear and squirrel, the varying green of the trees and foliage, the light golden hair and the flesh tints of Adam, the yellow sunflower, &c.; the same being observed in the Eve picture, where also one or two red flowers give a deeper contrast." On the ground, close behind Eve, crouch two tawny-brown rabbits. "Above the windows of Adam and Eve," says M. Destrée, "the Annunciation, by Burne-Jones, which decorates the large rose-window, and the 'Angels playing musical instruments' of the nine smaller roses which surround it, form with the windows of Rossetti a remarkable and charming contrast. . . . White, azure blue and ruby are the colours principally and almost exclusively used" in this group of ten openings which form the rose. There is altogether an abundance of Morris glass in St. Martin's, including, on the north side, figures of characters of the Old Testament, and, on the south, of saints of the Christian dispensation.

Rossetti's designs for stained glass, however, were not very numerous. He produced a specially fine cartoon, which was executed by the firm, the subject being Christ in majesty, surrounded by angels; but "his last composition of this class," writes Mr. William Sharp, was a memorial to his aunt, Miss M. M. Polidori, who died in 1867. It was erected in Christ Church, Albany Street, Regent's Park, and is the second window from the bottom of the nave on the right as one faces altarwards, "the colouring throughout being rich and harmonious." The subject is the Sermon on the Mount. It is divided into three compartments, each panel being surrounded by small square panes of white glass, ornamented uniformly with a many-petalled rose, painted with great delicacy in sepia, with yellow stain introduced here and there to heighten the effect of leaves and stalks.

In the north transept of St. Giles's Church, Camberwell, is a two-light window, erected in December, 1864. An early example it is of unusual interest, not only because of the introduction of

SS. PAUL AND JOHN BAPTIST.

Painted Glass in St. Giles's Church, Camberwell.
The figure of St. Paul designed by William Morris.

ST. PAULI AND JOH. BAPTIST.
The first of these is St. Pauli, which is a small
island in the bay of Copenhagen, and is now
a part of the city. It was formerly a separate
parish, and was the site of the first church
built in the city, the Church of St. Pauli.
The second is Joh. Baptist, which is a small
island in the bay of Copenhagen, and is now
a part of the city. It was formerly a separate
parish, and was the site of the first church
built in the city, the Church of St. Pauli.



For in him we have our life

God our Lord and Father

canopies, a feature not too common in the glass of the firm, but also because, what is more important, the figure on the left was designed by Mr. Morris himself. It represents St. Paul, clothed in a blue robe, with white cloak, lined with green; the diapered background being of rich red glass. The figure of St. John Baptist on the right, against a blue background, diapered in similar manner, has a red-lined white cloak over his camel-hair vest. The small groups below represent severally St. Paul preaching and St. John baptizing. Besides ornamental quarries, of which he produced a great variety, Mr. Morris's own designs for stained glass were but few. One of his larger cartoons for this purpose is in the collection of Mr. Fairfax Murray. The subject is St. Mary Magdalene, the pattern upon her robe being remarkably elaborate and beautiful. Far more prolific as a designer of glass than either Rossetti or Morris was Ford Madox Brown, who between 1862 and 1875 must have supplied, according to Mr. F. M. Hueffer's estimate, over 150 designs for the use of the firm. Among Madox Brown's cartoons for glass, beside two subjects from the Legend of St. Martin, for the church of that dedication at Scarborough, may be mentioned Christ blessing little Children (1862); Abraham and Isaac, Isaac blessing Esau, SS. Paul, Elizabeth, John, and Matthew (1863); a magnificent set of six scenes (designed in 1864 and 1865) from the life and death of St. Oswald, now occupying the west window of St. Oswald's Church, Durham; a series representing the Legend of St. Edith, for Tamworth Church (1873); and two more subjects, the Incredulity of St. Thomas (1874), and Christ appearing to St. Mary Magdalene in the Garden (1875).

The church of St. Michael at Brighton, the very first which Mr. Bodley ever built, contains, in his opinion, some of the finest specimens of early Morris glass, designed, with the exception named below, by Burne-Jones. By the font, at the west end of the south transept of the original church—that is, of the church as Mr. Bodley built it; for it has since been enlarged—is a two-light window, a memorial to Dr. Bodley, representing the Baptism of Christ. At the east end of the south transept is a small chapel containing two low windows of two lights each, the subject of the first being three Angels conducting Mary and Joseph and the Holy Child into Egypt; the subject of the other the Angel with the three Maries at the Sepulchre. Above is a small circle with the emblematic pelican. But the most interesting and important glass is that in the west wall of the nave. The upper part is a rose window, which comprises a seven-foiled circle, containing the Madonna and Child, surrounded by seven smaller circles,

each with an angel, robed in dark green, striking a bell, upon a background of white quarries with yellow stained ornament. The lower part consists of two double lancets, each pair surmounted by a six-foiled circle, containing respectively St. Michael and the Dragon on the left, and the Annunciation on the right. The lancets represent four Archangels in the following order, reckoned from left to right: St. Michael, with shield and lance, St. Raphael, St. Uriel, and St. Gabriel holding a lily. The figures of these four lights, which have, it has been observed, a "mysterious witch-like glamour" about them, were executed from designs by Ford Madox Brown in 1863. Other early Morris glass is at Coddington Church, Newark-on-Trent. The east window was erected in 1865, and one more at the same time; while others have been inserted at various subsequent dates. The figures are upon a quarried ground, without canopies.

Mr. Madox Brown, in the preface to a catalogue of his work entitled "Cartoons for Stained Glass" (1865), sets forth the general rules followed by the Pre-Raphaelite painters in the designing of stained glass and the customary method employed by Messrs. Morris, Marshall, Faulkner and Co. in the execution of the same. "With its heavy lead lines," he says, "surrounding every part, (and no stained glass can be rational and good without strong lead lines),"—a fundamental condition which, by the way, entails the condemnation of Sir Joshua Reynolds's glass pictures, howsoever admired by American visitors, in the west window of New College Chapel, Oxford,—"stained glass does not admit of refined drawing; or else it is thrown away upon it. What it does admit of, and what above all things it imperatively requires, is fine colour," (Sir Joshua Reynolds's glass, mentioned above, is mostly brown and drab:) "and what it can admit of, and does very much require also, is invention, expression and good dramatic action. For this reason work by the greatest historical artists is not thrown away upon stained glass windows, because, though high finish of execution is superfluous, and against the spirit of this beautiful decorative art, yet, as expression and action can be conveyed in a few strokes equally as in the most elaborate art, on this side therefore stained glass rises to the epic height. . . . The cartoons of this firm are never coloured, that task devolving on Mr. Morris, the manager, who makes his colour (by selecting the glass) out of the very manufacture of the article. The revival of the mediæval art of stained glass dates back now some twenty years in the earliest established firms; nevertheless with the public it is still little understood; a general impression prevails that bright colouring is the one thing desirable. . . . The

result of this is that the manufacturers, goaded on by their clients, and the fatal facility of the material, (for all coloured glass is bright,) produce too frequently kaleidoscopic effects of the most painful description."

In some interesting notes on "Stained Glass, Ancient and Modern," in the "Century Guild Hobby Horse" of October, 1887, Mr. John Aldam Heaton writes, "In Keble College the other day, a friend remarked, 'We shall soon want a fresh set of Church restorations—to get rid of modern stained glass;' and certainly the specimens before us justified the remark—a remark which brought to one's mind all the gross vulgarity of colour, feebleness of execution, poverty of design, and general inanity of scheme, all overshadowed by a strong tendency towards greenish-jaundice, which characterizes ninety per cent. of all the glass now being made for cathedrals, churches, and alas! also for houses."

"I am far indeed from wishing to include Mr. Morris's work in this condemnation, and as he doesn't make anything like a tenth of what is produced, I leave room for *some* respectable work by other makers: but this does not even veil the fact that the production of this splendid item of the decorator's art has fallen into *most* incompetent hands, and has become a prominent source of *de-decoration* to our buildings, and of annoyance and vexation to all men of cultivated taste. . . . The mere fact of modern glass being drawn on paper only, even by such accomplished designers as Mr. Burne-Jones, and then transferred to glass by copyists,—copyists whom one feels inclined to class as 'clerks,'—points at once to an inevitable and fatal element of inferiority. What would a man think, having given an order for a picture to an eminent artist, when he discovered that the eminent artist had only drawn it in chalk on paper, and then handed it over to his 'young man' to copy it in colours on canvas! Yet this is done universally in stained glass; whereby we at once lose 'touch,' sparkle, breadth and originality of handling, and get in exchange the mechanical monotony of the copyist; with this further mischief, that whereas the canvas or the panel may bear, and often with great advantage, the most minute detailing and stippling, as witness the work of Memling or Van Eyck, such work is fatal on glass, where translucency should be a prominent characteristic. . . . The copyist delights in a hard, wire-like, mechanical line, and is proud of it: the artist avoids it as he would a plague. The copyist, if he has projection to express, knows no way but stippling the whole surface—now light maybe, now dark, but everywhere stippled, suffering always from that most inartistic fault of not knowing where to stop: the mediæval artist, who

always appears to have known and felt the qualities and capabilities of the material he was working in, saw at once that sparkle, translucency—*life*—disappear under excess of stippling, and so stopped very far short indeed of the whole surface—often didn't stipple at all. Indeed, stained glass, theoretically, should be very much of the nature of a *sketch* by an able hand, vigorous in conception, strong in the handling of the principal forms, and slight as possible in mechanism of detail; practically, the glass should be variable in thickness, ribby, and full of air bubbles, so as to produce gradation of colour and enhance the jewel-like effect of its translucence: at least half of its surface should be left clean glass for the sun to shine through: no lines should be used and no 'matting' more than is absolutely necessary to express the intention; and the lead, broad and plentiful, should supply the place of darks."

Now, tested by these canons, the glass of the firm is pre-eminently satisfactory. It fulfils even that condition for which Mr. Heaton seems scarcely to recognize that credit is due to it. That Mr. Morris felt as keenly as anyone could feel the danger of glass executed by one man from the paper cartoon of another losing its spirit and finer qualities in the process of reproduction is a fact. And accordingly he made a special point of insisting on the literal preservation of every characteristic of the original design with the minutest fidelity possible. In every case for the faces and hands and the more important features, if not invariably for the remaining portions, he employed none but accomplished artists like Mr. Fairfax Murray, for example, or Mr. Campfield. It is not too much to assert that Mr. Murray's rendering of the Vyner memorial window at Christ Church, Oxford, from Sir Edward Burne-Jones's cartoons, could not have been surpassed had the execution of it been the actual work of the designer. If the system that prevailed at the time that Mr. Morris took the art in hand was that of mere dead copyism and obliteration of all character the originals might possess, he certainly was the leader to a more excellent way when he introduced the reform, now adopted, in theory at any rate, by all the best firms of stained glass manufacturers. The quality of the material employed was another important consideration with Morris, the pot metal being selected with the utmost care from the stock of Messrs. Powell and Sons, of Whitefriars. In the early days exception was taken frequently to the greenish hue of the white glass in the windows of the firm. Mr. Morris, however, was not to be persuaded to deviate from the course he had adopted. It was not his fault if the inartistic custom of modern glass-makers had used the public

to prefer a cold and harsh white to the subtler-toned and mellower effects of the tinted glass he employed of deliberate purpose. He trusted that they would, in course of time, understand and approve what he did; as indeed it would seem that they have.

Another point to note in Morris glass is that, at the beginning, flesh-tint glass was used for faces, hands, etc., a pale pot metal which would readily take yellow stain and could be modified with enamel colour when it was desired to depict hair, shading, and so on. The extreme delicacy of handling is indeed the reason why the finer details of some parts in early Morris glass have perished. A short period succeeded, in the early seventies, when white glass for flesh predominated; after which was resumed flesh-coloured metal again; stronger and darker, however, than formerly, and such that of late years, up to the present time, has continued deepening in intensity rather than the reverse. It is said that Morris was confirmed in his preference for this usage on seeing the effect of the large windows, when completed, of the Nativity and Crucifixion, executed by the firm in 1888, from Sir Edward Burne-Jones's cartoons, for St. Philip's, Birmingham: so struck was Morris with admiration for these splendid specimens of stained glass, held both by himself and by the designer for favourites among the many windows they had produced together. At St. Philip's the flesh tints are for the most part somewhat pronounced; those of the male figures in particular being of a dark brownish colour, strongly marked. It is not to be pretended that in the course of years there has been no change or development in the style of Morris glass. Nowhere perhaps is the contrast, both in scheme and colouring, illustrated more strikingly than in St. John's Church, Torquay, where the east and west windows are separated by an interval of many years. Nor to an unprejudiced mind can there be any question as to which of the two accords the better with the traditional character of stained glass, or which is the more appropriate for its ecclesiastical purpose: the east window, of early date, with its stately figures in rich-toned robes against a light background, or the recent west window (representing the nine choirs of Angels), crowded as it is with wings and draperies, of every gradation of colour from pink to lavender, a Burne-Jones picture every inch of it, albeit the material is glass. The same criticism applies, though perhaps in a lesser degree, to the glass at Morton Church, near Gainsborough, and particularly to a window on the north side of the church, the subject being the stoning of St. Stephen, and to the east window, in which the pictorial rendering of sky and landscape might almost suggest a parallel to Munich glass. Moreover these windows tend to

darken the church instead of admitting light. But happily this type is not the most general among the hundreds of windows produced by the firm from the designs of Sir Edward Burne-Jones, the artist who has supplied them with by far the largest proportion of cartoons for their stained glass.

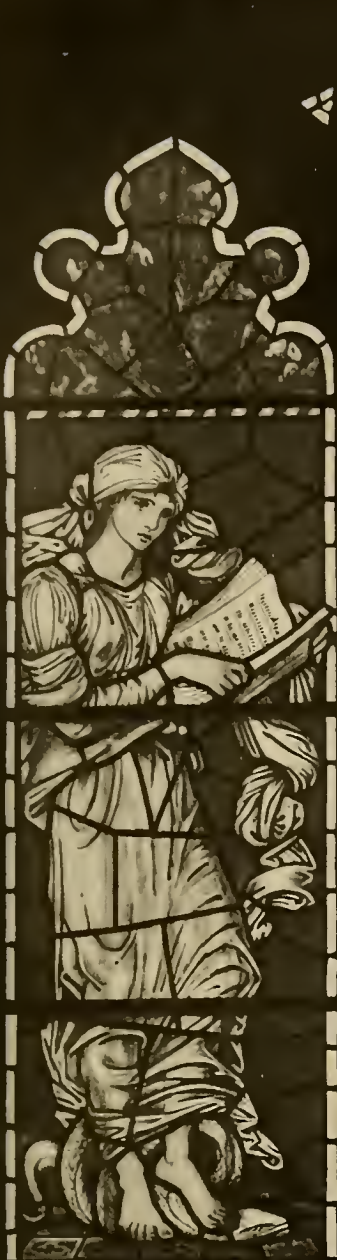
Among the superb windows designed by Burne-Jones it seems invidious to single out any one as the best, in derogation as it were of the others. In 1866 he designed some splendid glass for the east window of All Saints' Church, built by Mr. Bodley at Cambridge. Afterwards there followed, in the seventies, a whole series of windows in the neighbouring Chapel of Jesus College. Of these the finest is undoubtedly the large window in the south wall of the south transept. The subject is the celestial hierarchy, of every grade, and, next after them, man made in the image of God, occupying the batement lights and two tiers of the five large lights, above the transom. Below are five virgin saints, viz.: SS. Ursula, Dorothea, Radegund, Cecilia and Catherine; and below these again, Bishop Alcock, founder of the College, between the four Latin Fathers, SS. Jerome and Gregory on the left, and SS. Ambrose and Augustin on the right. No reproduction can convey the glorious effect of colour, more especially of the yellows, which range from palest amber to fiery orange in wings and other details of the composition. The south transept is lighted by two windows on either side, of three lights each; the scheme of subjects being the four Evangelists, one in the middle of each window, between two Sibyls, and smaller groups beneath from the life of our Lord. There are other fine windows by the firm in the nave—some half-hidden by the organ—and in the north transept: in all eleven Morris windows. It may be mentioned here that the firm was also employed under Mr. Bodley, to whose hands was committed the restoration of the Chapel, to decorate the roof of the nave. For this purpose Morris himself designed a series of Angels holding scrolls inscribed with the *Vexilla Regis*. These were executed in tempera on either side of the coved roof.

Covering about the same period as the windows at Jesus College are those, also from Burne-Jones's designs, at Christ Church, Oxford; and it would be difficult to find more magnificent examples of Morris glass than three out of the four. The earliest in date, a four-light window, contains large figures of Samuel, David, St. John and Timothy. All in white, relieved in parts with yellow diapering, they show up strikingly against a background of dark green foliage showing over the top of a blue tapestry curtain. The pavement on which they stand is pale

ST. MATTHEW.

Painted Glass in Jesus College Chapel, Cambridge; designed by Sir E. Burne-Jones, Bart.





Sibylla persica



et adven-
sus in



S mattheus



gloriam excelsis
deo et in terra pax



Sibylla cumana



et coram hic de omni-
bus reges existunt ad un-

ANGELS AND SAINTS.

Painted Glass in Jesus College Chapel, Cambridge; designed by Sir E. Burne-Jones, Bart.



St. Andrew



St. Rufus



Titus



Donatus



Marcellus



Praxedas



Rufus



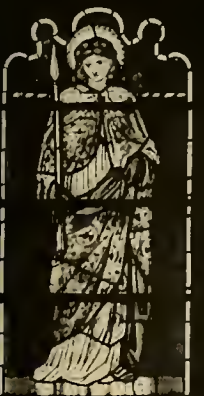
Archangel



Angel



Michael



Agatha



Cecilia



Francis



Benedict



Elizabeth



Nicholas



Ursula



Vincent



Agatha



Elizabeth

red, while their halos are of spoilt ruby glass, the effect of which, flecked with blood and flame colour, produced solely by the metal being coated without uniformity of surface, is remarkably rich and jewel-like. The flesh tints, perhaps by contrast to the white draperies, seem rather deep than otherwise. The colour scheme of the lower groups is mainly blue, bluish green, olive, amber and white. The next window, to the right of the last, is not less beautiful. It consists of three lights and represents St. Cecilia between two Angels. The red nimbuses the light flesh tints, the draperies all white except for the brownish purple lining of the robe of the right-hand figure, the Angels' wings of pale blue, splashed here and there with yellow stain, make an exquisite contrast to the rich green foliage and dark peacock-blue hangings draped in the background. The prevailing colours of the small groups below, from the life of the Saint, are blue, white and amber. To the south of the altar and, like the two foregoing, in the east wall also, is a window erected in 1877, representing St. Catherine between the Angel of Suffering and the Angel of Victory. Against a background of green foliage, of purple walls and dark blue curtains, the three figures stand all in white; the figure of the Saint peculiarly majestic, the Angels having spoilt ruby halos, the mutilated hands of the Angel on the left being veiled in a cloth of light cinnamon hue,—the same colour as the flames which the Angel on the opposite side is combating. Deeper tones prevail in the lower compartments, one of the floating Angels who carry the body of St. Catherine to her burial being of a ripe orange; while the glory of cherubim surrounding the Christ in the middle panel has an indescribable glow of ruby, purple and blue.

Among other windows of the firm may be named those in Peterhouse Combination Room at Cambridge, dating between 1869 and 1874. This room contains five windows of two lights each and a large bay window of six lights. The subject of the four windows on the north side is a series of poets from Homer to Milton, from designs by Madox Brown and Burne-Jones, upon a diamond quarried background. The two-light window on the south side represents King Edward I. and the founder, Hugh de Balsham, Bishop of Ely, designed by Madox Brown; while the bay window, on the same side of the room, illustrates Chaucer's "Legend of Good Women" from designs by Burne-Jones, the figures being portrayed in colours on a grisaille and yellow-stained background. In 1864 there were purchased for the South Kensington Museum four panels, by Messrs. Morris, Marshall, Faulkner and Co., three of them identical with the Peterhouse

glass, viz., those which represent the poet Chaucer asleep, Dido and Cleopatra and the God of Love with Alceste. The fourth panel is a very beautiful head of Penelope, in the form of a medallion, within a wreath, upon a quarried ground of conventional floral pattern.

The west window of the Parish Church at Bishopsbourne, near Canterbury, is filled with Morris glass, designed by Burne-Jones, and erected in 1874. The three large lights are occupied by symbolical representations of Faith, Hope, and Charity, similar in drawing to those in the west window of the south aisle at Christ Church, only that the figures at Oxford are strong in colour, whereas at Bishopsbourne they are clothed entirely in white, which gives them a totally different effect. A richer colour tone is concentrated in the lower part of the window, which contains crouching figures symbolical of the vices opposed to the three theological virtues; while in the two batement lights at the top are Angels playing on pipes.

Next may be mentioned the glass, designed by Burne-Jones, at Paisley Abbey: and also the window, designed by the same hand and executed by Morris and Co. in 1879, in the south choir aisle of Salisbury Cathedral;—the subject being two ministering and two praising Angels. In the early eighties Burne-Jones designed windows for the Savoy Chapel and for St. Peter's, Vere Street, and in 1885 for St. Giles's, Edinburgh. Thenceforward, nay, even before that date (for it is a fact that the late Dean Stanley was an admirer of the work of the firm and that Morris, had he chosen, might have obtained the order to execute stained glass for Westminster Abbey itself), it became a rare thing to find Morris glass inserted in any ancient building. There were of course special exceptions, as in places where glass of the firm existed already, and Mr. Morris was pressed to supply more *en suite* with the previous work; or where personal claims seemed to justify such a proceeding, as in the case of the village church of Rottingdean, the country home of Burne-Jones. It was indeed a matter of principle with Morris, who, in order to be in a position to protest against the terrible disfiguring of old buildings by the introduction of wretched modern glass, etc., by others, had to set a consistent example and refrain himself. The pity of it was that this policy of his could not be guaranteed to effect the object he desired. For, given a person who has formed the generous determination to present a stained glass window—a memorial as often as not—to any particular church: Suppose the capable firm has been offered and has refused the order, what is to hinder the intending donor from having recourse to some inferior

VYNER MEMORIAL WINDOW.
Painted Glass in Christ Church, Oxford ;
designed by Sir E. Burne-Jones, Bart.



Samuel propheta

David rex israel

Johnes evangelista

Amorbis episcopus



ST. CECILIA.
Part of Window in Christ Church, Oxford;
designed by Sir E. Burne-Jones, Bart.



ST. CECILIA.
Part of Window in Christ Church, Oxford;
designed by Sir R. Burne-Jones, Bart.



benedictus es in templo sancto gloria tua

sancta cecilia

et superlaudabilis et supergloriosus in oecula



cecilia hic sancta cecilia virum suum docet

hic angelus domini sanctam ceciliam docet

hic sancta cecilia coronam caelestem meretur

firm of glass-makers, and thereby swelling the roll of deplorable defacements to ancient buildings. It is to be feared that Morris's conscientious scruples in this regard have made our land the poorer by the loss of many examples of stained glass which might else have been in existence.

A Morris window of importance and of recent date also—since it was erected only in 1895—is the east window of Holy Trinity Church, Sloane Street. The glass was designed by Burne-Jones, but it must be confessed that, as a conception, it is far from deserving to rank among that great artist's most successful achievements. Here was a grand and, one may say, a unique opportunity; one of the largest window surfaces in London, and such that had the further advantage of Mr. Sedding's beautiful tracery to serve as a basis for the ornamental glass. But who is prepared to maintain that the glass bears any sort of relation to the tracery it fills? Does not it consist rather of a collection of figures, which, since they are designed by one and the same hand, have, it is true, a strong family likeness, but no homogeneity of plan beyond being all displayed similarly upon a background of tapestry-like foliage? What material difference would a dozen more or less of such figures have made to the work as an ordered and cohesive composition? Nay, a sampler, like this one, of sacred iconography, is capable of almost any number of additions or subtractions without increasing or impairing to an appreciable degree its completeness as an organic whole. It is scarcely necessary to observe that, regarded by itself, every single figure is beautiful, as whatever Burne-Jones draws is bound to be. But, taken into account the position they occupy, their scale is too small to be proportionate to the great size of the window, in which, surely, if anywhere, a large and broad treatment is what was required. These remarks are not intended to reflect in any sense upon the execution or quality of the glass, which is as perfect as one would wish and quite worthy of the renowned firm that produced it.

The ceramic art, or rather that branch of it represented by the ornamentation of tiles, is another industry which owes its rescue from degradation to William Morris. "All nations," said he, in his Lecture on "The Lesser Arts of Life" (published in 1882), "however barbarous, have made pottery; . . . but none have ever failed to make it on true principles, none have made shapes ugly or base till quite modern times. I should say that the making of ugly pottery was one of the most remarkable inventions of our civilization." A little further on Morris states the main principles that should regulate the ornamentation of

ficiles. "As to the surface decoration on pottery, it is clear it must never be printed; . . . one rule we have for a guide, and whatever we do if we abide by it, we are quite sure to go wrong if we neglect it: and it is common to all the lesser arts. Think of your material. Don't paint anything on pottery save what can be painted only on pottery; if you do it is clear that however good a draughtsman you may be, you do not care about that special art. You can't suppose that the Greek wall-painting was anything like their painting on pottery—there is plenty of evidence to show that it was not. Or, take another example from the Persian art; it is easy for those conversant with it to tell from an outline tracing of a design whether it was done for pottery painting or for other work."

It was at the beginning of 1862, and some tiles were required for use at the Red House. But at that time there simply were no hand-painted tiles produced in this country. So Morris had to begin from the very beginning. Plain white tiles were imported by the firm from Holland, and Morris, Faulkner and others set about experimenting with various glazes, enamels, &c., until the desired results were obtained. The same kiln that was used for firing the stained glass was made to serve for the tiles also. An iron muffle with iron shelves carried the glass in the middle part, while the tiles were so placed as to be exposed to the greatest heat, at the top and bottom. A small wind-furnace was employed for slips and for colour-testing experiments. Burne-Jones furnished the figure designs that were painted on the earliest tiles of the firm. These figures having first been outlined by others, Mr. Morris, with Mr. Faulkner's help, tinted in the flat surfaces with enamel colour. After the first firing a soft glaze of the firm's own composition was applied to the surface of the tiles.

A set of tiles, with figures of Adam and Eve, was painted in readiness for the Exhibition of 1862, and was in fact delivered and unpacked with a view to being exhibited. But when Mr. William Burges, the architect, saw them, he failed to appreciate the decorative value of some scrolls, with verses by Morris, that had been introduced into the composition. Whereupon, in order to avoid misunderstandings, Morris had the tiles removed from among the exhibits, without submitting them to the inspection of the hanging committee as a body. Morris, however, was far from being deterred in any way by this incident, and the production of hand-painted tiles continued to be from thenceforward one of the regular crafts of the firm. Among Burne-Jones's designs for tiles were a series to illustrate Chaucer's "Good

Women," the story of Cinderella, a favourite subject which was reproduced repeatedly, and the legend of the Sleeping Beauty. Rossetti and Madox Brown also designed tiles for the firm. There was one set of designs—a joint production—representing the several occupations of the months and seasons of the year. Of these Madox Brown designed the pictures of tree-felling, seed-sowing, and sheep-shearing, while Morris himself designed a mower whetting his scythe. Morris designed in addition a number of tiles of conventional floral and other diaper patterns to surround the figure subjects for fireplaces, &c. Of these one which was used frequently was known as the "Swan pattern." It has been said above that at first Morris and Faulkner used to paint tiles themselves; later Miss Lucy Faulkner undertook this branch of the work in place of her brother and Mr. Morris. Miss Kate Faulkner also painted tiles for the firm, and continued to do so until within a few years ago. After Miss Lucy Faulkner's marriage the firm produced but few figure-subject tiles; one of the last of these being a medallion tile presented by Mr. Morris to Baron Leys.

Effective use of tiles was made by Messrs. Morris, Marshall, Faulkner and Co. for internal decorations. The firm supplied tiles of figure panels surrounded by diaper ornament for the fireplace in the hall of Sandroyd House, Cobham, Surrey, a house Mr. Webb built for Mr. Stanhope shortly after Morris's Red House at Upton. It so happened that both owners gave up their respective houses within a short period of one another.

The two fireplaces in Peterhouse Combination Room were fitted in 1870 with Morris tiles, in the shape of figure panels on a floral diaper ground. The larger of the fireplaces has representations of the four seasons, with verses by Morris—the same which he published in "The Academy" of February 1st, 1871; while the panels in the smaller fireplace have figures of SS. Peter and George. The chimney-breast of the Hall at Queen's College, Cambridge, is decorated by the firm with hand-painted tiles, consisting of figure subjects upon a ground-work of blue diaper ornament, within a conventional border of the same colour. The figures represent the two royal foundresses, Margaret of Anjou and Elizabeth Woodville, designed by Madox Brown in 1873; the tutelary saints of the college, SS. Bernard and Margaret, and allegorical figures of the twelve months of the year.

It was owing in great measure to Mr. Morris's initiative that Mr. William de Morgan, now of Chelsea and Great Marlborough Street, took up the art. He worked for a time in connection with Morris and Co., though his business is and was quite distinct

from theirs. How he has revived and developed the exquisite Hispano-Moresque lustre for the painting of tiles and other fictile objects is well known to all artists and connoisseurs. Some early Morris tiles having suffered through the excess of borax in the ordinary enamels of commerce, the only colours available at the time that the industry was revived, the firm abandoned the use of them, and latterly the only colours used by Morris and Co. for the purpose have been those prepared and supplied by Mr. de Morgan.

The firm of Morris, Marshall, Faulkner and Co. had been in existence scarcely six years when they were commissioned to carry out the internal decorations of the Green Dining-Room at the South Kensington Museum. In this room are two windows, containing in all six panels, with figures, robed in white, designed by Burne-Jones in 1866 and 1867. These panels form a horizontal band across the windows, with roundels—another form of window decoration revived by Morris—above and below, of pale greenish white glass painted with a delicate pattern of conventional ornament. The walls of the dining-room are panelled with wood, painted green and rising to about half the height of the room from the floor. The upper panels are gilt, the majority of them being decorated with painted sprays of various trees and flowers, while at intervals, in place of these floral designs, are panels with decorative figures painted on them. It is characteristic of Mr. Morris's scrupulous thoroughness that, after the panels were finished, he came to the conclusion that the work, having been carried out by different painters, was not uniform enough in style to make a consecutive or harmonious scheme of decoration. Accordingly he was not satisfied until they had all been repainted almost afresh by the hand of Mr. Fairfax Murray. The wall-space above the panelling is covered with a conventional pattern of foliage in relief; and round the top runs a frieze with panels depicting a chase of animals.

From 1870 to 1873 Dr. Sandford, now Protestant titular Bishop of Gibraltar, held the living of Bishopsbourne (a country parish the associations of which possess an interest for some because Richard Hooker, called "the judicious," was a former rector; the yew-trees planted by him being shown in the garden to this day), and Mr. Morris, as a friend of Dr. Sandford's, visited him at Bishopsbourne Rectory and decorated the dining-room there (the same room in which Hooker died). The decoration is of simple character, consisting of a delicate conventional pattern stencilled on the plaster between the moulded rafters; a narrow scroll painted round the top of the wall immediately below the

roof-beams ; and a Gothic pattern, brighter in colour and more solid than the rest, stencilled upon the panels of the dado.

Of the many industries connected with the name of Morris, none has more universal celebrity than that of wall-paper hangings ; and rightly so. For it was Morris who made this a truly valuable branch of domestic ornamentation ; Morris, who elevated it from the level of a temporary expedient of no great account to be a craft of the first rank. If in some other instances he was rather the restorer and infuser of fresh life into arts fallen into degeneracy, he was nothing short of a creator in the case of wall-paper design, which, as a serious decorative art, owes its existence to him before anyone else. The youngest in point of date, it is yet, of all the art industries of the present time, not far from being the most satisfactory, regarded from the standpoint of taste. It commands the services of the very foremost of decorative artists amongst us, of Messrs. Voysey, Butterfield, Walter Crane, Lewis Day, Heywood Sumner, Mawson, Silver, and many more beside.

The importance of paying due regard to the artistic treatment of our wall spaces is a matter on which Morris has insisted in his lecture on "The Lesser Arts of Life," wherein he says, "Whatever you have in your rooms, think first of the walls ; for they are that which makes your house and home ; and if you don't make some sacrifice in their favour, you will find your chambers have a kind of makeshift, lodging-house look about them, however rich and handsome your movables may be." Thus much for the general principle. Coming to details, "I suppose I am bound," writes Morris, "to say something on the quite modern and very humble, but, as things go, useful art of printing patterns on paper for wall hangings. But really there is not much to be said about it, unless we were considering the arrangement and formation of its patterns ; because it is so very free from those difficulties the meeting and conquering of which give character to the more intricate crafts. I think the real way to deal successfully with designing for paper-hangings is to accept their mechanical nature frankly, to avoid falling into the trap of trying to make your paper look as if it were painted by hand. Here is the place, if anywhere, for dots and lines and hatchings : mechanical enrichment is of the first necessity in it. After that you may be as intricate and elaborate in your pattern as you please ; nay, the more and the more mysteriously you interweave your sprays and stems the better for your purpose, as the whole thing has to be pasted flat on a wall, and the cost of all this intricacy will but come out of your own brain and

hand. For the rest, the fact that in this art we are so little helped by beautiful and varying material imposes on us the necessity for being specially thoughtful in our designs; every one of them must have a distinct idea in it; some beautiful piece of nature must have pressed itself on our notice so forcibly that we are quite full of it, and can, by submitting ourselves to the rules of art, express our pleasure to others, and give them some of the keen delight that we ourselves have felt. If we cannot do this in some measure our paper design will not be worth much; it will be but a makeshift expedient for covering a wall with something or other; and if we really care about art we shall not put up with 'something or other,' but shall choose honest white-wash instead, on which sun and shadow play so pleasantly, if only our room be well planned and well shaped, and look kindly on us." In the lecture, "Making the Best of it," with reference to the structure of patterns, Morris makes some general observations, which, however, apply in a peculiar degree to wall-paper design: "Whereas it has been said that a recurring pattern should be constructed on a geometrical basis, it is clear that it cannot be constructed otherwise; only the structure may be more or less masked, and some designers take a great deal of pains to do so. I cannot say that I think this always necessary. It may be so when the pattern is on a very small scale, and meant to attract but little attention. But it is sometimes the reverse of desirable in large and important patterns, and, to my mind, all noble patterns should at least *look* large. Some of the finest and pleasantest of these show their geometrical structure clearly enough; and if the lines of them grow strongly and flow gracefully, I think they are decidedly helped by their structure not being elaborately concealed. At the same time, in all patterns which are meant to fill the eye and satisfy the mind, there should be a certain mystery. We should not be able to read the whole thing at once, nor desire to do so, nor be impelled by that desire to go on tracing line after line to find out how the pattern is made, and I think that the obvious presence of a geometrical order, if it be, as it should be, beautiful, tends towards this end, and prevents our feeling restless over a pattern. That every line in a pattern should have its due growth, and be traceable to its beginning . . . is undoubtedly essential to the finest pattern work; equally so is it that no stem should be so far from its parent stock as to look weak or wavering. . . . Everyone who has practised the designing of patterns knows the necessity for covering the ground equably and richly. This is really to a great extent the secret of obtaining the look of

satisfying mystery aforesaid, and it is the very test of capacity in a designer. Finally, no amount of delicacy is too great in drawing the curves of a pattern, no amount of care in getting the leading lines right from the first, can be thrown away, for beauty of detail cannot afterwards cure any shortcoming in this. Remember that a pattern is either right or wrong. It cannot be forgiven for blundering. . . . It is with a pattern as with a fortress, it is no stronger than its weakest point. A failure for ever recurring torments the eye too much to allow the mind to take any pleasure in suggestion and intention."

"As to the second moral quality of design, meaning, I include in that the invention and imagination which forms the soul of this art, as of all others, and which, when submitted to the bonds of order, has a body and a visible existence. Now . . . form may be taught, but the spirit that breathes through it cannot be. So I will content myself with saying this on these qualities, that though a designer may put all manner of strangeness and surprise into his patterns, he must not do so at the expense of beauty. You will never find a case in this kind of work where ugliness and violence are not the result of barrenness, and not of fertility of invention. The fertile man, he of resource, has not to worry himself about invention. He need but think of beauty and simplicity of expression; his work will grow on and on, one thing leading to another, as it fares with a beautiful tree. . . . No pattern should be without some sort of meaning. True it is that that meaning may have come down to us traditionally, and not be our own invention, yet we must at heart understand it, or we can neither receive it, nor hand it down to our successors. It is no longer tradition if it is servilely copied, without change, the token of life. You may be sure that the softest and loveliest of patterns will weary the steadiest admirers of their school as soon as they see that there is no hope of growth in them. For you know all art is compact of effort, of failure and of hope, and we cannot but think that somewhere perfection lies ahead, as we look anxiously for the better thing that is to come from the good. Furthermore, you must not only mean something in your patterns, but must also be able to make others understand that meaning. . . . Now the only way in our craft of design for compelling people to understand you is to follow hard on Nature; for what else can you refer people to, or what else is there which everybody can understand? everybody that it is worth addressing yourself to, which includes all people who can feel and think."

In the manufacture of hand-printed wall-papers it was Morris's original intention to use zinc plates prepared by a

method somewhat akin to process engraving at the present day, which however proved too slow and laborious to be practicable. Morris therefore had to have recourse to the ordinary mode of block-cutting; and the firm engaged the services of a block-cutter named Barrett of Bethnal Green, who undertook to execute the blocks under the personal supervision of Mr. Morris. Again, in the matter of the printing, Morris's plan was to obtain more varied and artistic effects with transparent pigments instead of the solid body colours then in general use for the purpose. The production of paper-hangings has now reached so advanced a stage of development that there is not the smallest difficulty in the employment of wash tints, but in those early days the scheme could not be carried out. Indeed, but a brief period of trials on their own account convinced the firm of the expediency of transferring the manufacture of wall-papers bodily—the block-cutting as well as the printing—from their own premises to the experienced hands of Mr. Metford Warner, the acting principal of Messrs. Jeffrey and Co., Essex Road, Islington. The result was so satisfactory that the arrangement has been allowed to continue to this day. Messrs. Jeffrey and Co. have a separate department which they reserve exclusively for the carrying out of the work entrusted to them by Morris and Co., the paper-hangings so produced remaining, as it is perhaps scarcely necessary to say, the sole property of the latter.

The designs, with comparatively few exceptions, have always been drawn by William Morris himself. The first wall-paper to be designed, though it came third in order of production, consists of a trellis, which gives its name to the pattern, intertwining roses, somewhat stiff in growth, and brown birds here and there among the branches. Morris diffidently refrained from designing the bird forms with his own hand, preferring to have them drawn by Mr. Philip Webb. The earliest Morris wall-paper issued was the "Daisy," a quaint pattern consisting of plant-groups of daisies, columbines, &c., dotted at regular intervals on the field, in a manner so formal as none but a master of design could have ventured to do, nor certainly anyone else have achieved success in doing. Here then, with a frankness which in a designer less gifted must have produced inevitably results both harsh and crude, Morris has accepted the mechanical limitations of his craft and has triumphed in that accepting. The dexterity involved in a design like this is such that few perhaps would suspect. Yet if that saying be true, *Ars est celare artem*, then this is a consummate work of art. Some of Morris's patterns may possibly lend themselves to adaptation or—not to mince matters—

to imitation, but this at least is out of reach, its virtues incommunicable. It has a delicacy of touch about it, a character all its own. The colours employed in it are neither few in number nor low in tone, and yet they are combined with such judgment that the harmony of the whole is perfect. There be Morris papers which, subordinate in scheme of colouring and undemonstrative of line, admit readily enough of accessory ornaments in the way of china, pictures, and so on. But the "Daisy" pattern is not of the number of these. It gives a room in which it may be hung an air of distinction and completeness that seems to deprecate any further embellishment. In a word, the "Daisy" is a marvel of supreme cleverness; and withal one of which the popularity declines no whit as time goes by. It is a startling evidence of the strength and original qualities of Morris's work that a design of his like this should have lost none of its charm and freshness after having been before the public for over thirty years. It is to this day among those most in demand, if not actually itself the most in demand of all his wall-papers. The second paper brought out by the firm was named the "Fruit," a design of stiff diagonal branches contrasting with the roundness of apples and pomegranates and the freer shapes of leaves and blossoms. After the "Trellis" Morris's next designs brought out were the "Diaper," the "Scroll," and the "Branch," of which none calls for any special remark. The "Larkspur" followed, in one print on a white ground, a very characteristic and beautiful pattern, with firmly-drawn leafage, the convolutions of which aptly illustrate Morris's remarks, quoted above, about the importance of getting one's curves true in a pattern. No more noble instance than this could be found of the value of careful draughtsmanship. The design contains also larkspur flowers and roses, not however very conspicuous. The name of the "Jasmine" indicates sufficiently the subject of the next design, which is in several colours. Then comes a peculiarly beautiful, if severe, design called the "Marigold," a single print, the pattern showing light upon a deeper toned ground. It has certain qualities of drawing in common with the "Larkspur," and yet, set side by side, the two designs are quite distinct. Both, however, possess in a marked degree that indefinable sense of immortality which is the property of the best work in every age. Produced years ago they seem nevertheless as new as if they had been designed only yesterday. Though other designs should wax old and perish with the transient phases and fashions whose reflection they are, there is no danger of these at any rate ever becoming antiquated, or failing to fulfil the desire of human beings that

crave for vital beauty; and that just because they bear no label of place or period, but have in themselves a life that is free and independent of every change of time and circumstance. There is hardly need to say that it is not intended to limit the application of these remarks to the particular designs of Morris's which occasioned them. Only it happens that his wall-paper patterns, being both numerous and varied, furnish more typical instances than are to be met with in any one other branch of his art. After the "Marigold" came his "Lily" pattern, recalling in some sort the "Daisy;" then the "Powdered," and after that the "Willow." The last is a handsome design of willow-sprays upon an under-printed background of hawthorn blossoms. Next in order is the "Vine," a fine design which later was reproduced with bronze colouring. The "Acanthus" is a magnificent design. The grand sweep of the foliage, the rich and varied gradations of its colouring combine to produce a sumptuous effect which indicates the highest attainable point in paper staining, and such that could scarcely be surpassed even in tapestry-weaving. The pattern is so elaborate that it requires a double set of blocks and cannot be produced with less than thirty-two printings. It was made first in red, afterwards in a similar combination of green tones, and still more recently in yellowish browns. The "Pimpernel," the "Wreath," and the "Rose" preceded the "Chrysanthemum," a large and handsome pattern in many colours, and next the "Apple." The last has a leaf which forms a prominent feature together with the fruit upon a background of willow leaves. There followed next a ceiling-paper in one print, consisting of floral forms, necessarily rigid in arrangement. Afterwards came the "Sunflower," the "Acorn," the "Poppy," and the "Carnation." Next an order for St. James's Palace evoked a very splendid wall-filling of conventional forms on a large scale and roses introduced in a less prominent manner, the whole printed in an elaborate scheme of colouring. The St. James's ceiling, designed to go with the last-named, is a large pattern, printed, however, in one colour only. The "Bird and Anemone" is a replica of a design for cretonne. The "Grafton" was succeeded by a ceiling-paper in which boldness of effect is in no way sacrificed, in spite of its being in several colours and altogether of a less simple character than the former ones. The "Wild Tulip" followed, a striking pattern with a large leaf, of which the form is emphasized by the ingenious use of dots; the background being also dotted. The composition includes a flower not unlike that in the above-mentioned "Poppy" pattern. Mr. Morris's next wall-paper was the "Fritillary," which has a very marked

leaf and some points of resemblance to the "Wild Tulip" design. Next is the "Garden Tulip" pattern, which consists of a tulip spray strongly accentuated by the slight and almost thin treatment of the background; next the "Lily and Pomegranate," a design which also includes marigolds—a stiff pattern in many colours with a dotted ground; next the "Willow Bough," a more naturalistic treatment than the earlier "Willow;" and next one named the "Merton," of no particular importance. The above were followed by the "Bruges," a superb design which it is impossible to praise in terms too high. Though entirely original in detail, its general aspect is more thoroughly Gothic and traditional than that of anything Morris ever produced in the way of repeated ornament. Conceived on broad mediæval lines, it forms a decoration which, upon the walls of a fifteenth century building, is in perfect accord with its surroundings. More in its favour could not well be said. Itself diagonal in plan, the "Bruges" was followed by a doubled pattern called "Autumn Flowers;" and then by the "Borage" ceiling-paper, a design in one print. The "Norwich" wall-paper is another instance of the effective use that may be made of dots in this class of design. Conventionalized peonies, roses, &c., are here rendered in an elaborate scheme of colouring. The "Wall-flower" again is an example of dotted ornament. The "Hammersmith" has a large conventional form repeated in smaller compass than the "Norwich," which, however, in many ways it resembles. The "Pink and Rose," in one print, is an example of flat and decorative treatment for wall-surfaces; while the "Double Bough" introduces some familiar Morris forms and methods once more. The "Triple Net" is a light pattern on a coloured ground; while the "Flora," on the other hand, in colours on a white ground, is somewhat thin in effect. The "Bachelor's Button" design is yet another instance in which boldly-treated foliage and other well-known Morris forms appear; and the "Lechlade" is a large pattern in very light and delicate colouring, great concentric leaf-sprays and purely conventional flower forms being employed with admirable effect. The "Spring Thicket" is a large, set pattern with lilies, executed in soft and harmonious colouring. The "Compton," another very fine pattern in many colours upon a dark ground, has been reproduced also in the form of a cretonne. The "Net" ceiling-paper, in several colours, completes the list of Mr. Morris's designs for paper-hangings. Of the remaining patterns produced by the firm, amounting in all to no more than twenty, four were adaptations from various sources, while the rest were original designs by Miss Faulkner, Miss May Morris,

and last, but not least, by Mr. H. Dearle, who has for some time past been resident manager of the works at Merton Abbey. It should be remarked that many of Messrs. Morris and Co.'s wall-papers have at different times been brought out by them in additional colourings, or with variations in their schemes of colouring subsequently to their original appearance; and also that by far the largest majority of the papers are printed from hand-blocks alone, but an insignificant proportion being machine-printed, *e.g.*, the "Loop Trail," "Merton," "Carnation," and the "Oak Tree." The latter, designed by Mr. Dearle, is the most recent of all Morris and Co.'s patterns in paper-hangings.

It was but two or three years after the firm of Morris, Marshall, Faulkner and Co. came into being that Mr. Morris formed the project of adding weaving to their other undertakings. What he has to say on the subject of this craft will be found in the address on "The Lesser Arts of Life," included in the volume of Lectures on Art by various authors, published in 1882; in the lecture entitled "Textile Fabrics" (in which the subject is treated mainly from the historical point of view), delivered in the Lecture Room of the International Health Exhibition in London on July 11th, 1884, and afterwards issued by authority as an official handbook; and lastly in the Essay prefixed to the Catalogue of the first Exhibition of the Arts and Crafts Society in the autumn of 1888, and republished in 1893 in the volume of collected Essays. In the first of these works, after referring briefly to the making of plain cloth which is "not susceptible of ornament," Morris says: "As the designing of woven stuffs fell into degradation in the latter days, the designers got fidgeting after trivial novelties; change for the sake of change; they must needs strive to make their woven flowers look as if they were painted with a brush, or even sometimes as if they were drawn by the engraver's burin. This gave them plenty of trouble and exercised their ingenuity in the tormenting of their web with spots and stripes and ribs and the rest of it, but quite destroyed the seriousness of the work and even its *raison d'être*. As of pottery-painting, so of figure-weaving: do nothing in it but that which only weaving can do: and to this end make your design as elaborate as you please in silhouette, but carry it out simply; you are not drawing lines freely with your shuttle, you are building up a pattern with a fine rectilinear mosaic. If this is kept well in mind by the designer, and he does not try to force his material into no-thoroughfares, he may have abundant pleasure in the making of woven stuffs, and he is perhaps less likely to go wrong (if he has a feeling for colour) in this art than in any other. I will say

further that he should be careful to get due proportions between his warp and weft: not to starve the first, which is the body of the web so to say, for the sake of the second, which is its clothes: this is done now-a-days over much by ingenious designers who are trying to make their web look like non-mechanical stuffs, or who want to get a delusive show of solidity in a poor cloth, which is much to be avoided: a similar fault we are too likely to fall into is of a piece with what is done in all the lesser arts to-day; and which doubtless is much fostered by the ease given to our managers of works by the over-development of machinery: I am thinking of the weaving up of rubbish into apparently delicate and dainty wares. No man, with the true instinct of a workman, should have anything to do with this: it may not mean commercial dishonesty, though I suspect it sometimes does, but it must mean artistic dishonesty: poor materials in this craft, as in all others, should only be used in coarse work, where they are used without pretence for what they are: this we must agree to at once, or sink all art in commerce (so-called) in these crafts." In the Arts and Crafts Essay Morris writes: "Mechanical weaving has to repeat the pattern on the cloth within comparatively narrow limits; the number of colours also is limited in most cases to four or five. In most cloths so woven, therefore, the best plan seems to be to choose a pleasant ground colour and to superimpose a pattern mainly composed of either a lighter shade of that colour, or a colour in no very strong contrast to the ground; and then, if you are using several colours, to light up this general arrangement either with a more forcible outline, or by spots of stronger colour carefully disposed. Often the lighter shade on the darker suffices, and hardly calls for anything else: some very beautiful cloths are merely damasks, in which the warp and weft are of the same colour, but a different tone is obtained by the figure and the ground being woven with a longer or shorter twill: the *tabby* being tied by the warp very often, the *satin* much more rarely. In any case, the patterned webs produced by mechanical weaving, if the ornament is to be effective and worth the doing, require that same Gothic crispness and clearness of detail which has been spoken of before: the geometrical structure of the pattern, which is a necessity in all recurring patterns, should be boldly insisted upon, so as to draw the eye from accidental figures, which the recurrence of the pattern is apt to produce. The meaningless stripes and spots and other tormentings of the simple twill of the web, which are so common in the woven ornament of the eighteenth century and our own times, should be carefully avoided: all these things are

the last resource of a jaded invention and a contempt of the simple and fresh beauty that comes of a sympathetic *suggestion* of natural forms: if the pattern be vigorously and firmly drawn with a true feeling for the beauty of line and *silhouette*, the play of light and shade on the material of the simple twill will give all the necessary variety."

Morris's attention is said to have been drawn to the industry of weaving in the first place by the mere accident of seeing a man in the street selling toy models of weaving machines, when it occurred to him to buy one and to practise upon it for himself. After some preliminary experiments more or less successful, he then began to endeavour to obtain a full-sized hand-loom. What he wanted was an old one of the old style, with hand-shuttle, &c., such as formerly had been in traditional use at Spitalfields, but had become by that time practically obsolete, save, it might be, among the very oldest weavers of the place. The matter was one in which, in default of an expert possessed of the necessary qualifications among his own colleagues or employés, Morris was obliged to turn to help from outside. It so happened he was most unfortunate in respect of the several agents whom he trusted, one after another, and employed to procure and set up a loom for him. A series of disappointments caused so much delay that it was not until towards the close of the seventies that, a Jacquard loom having been erected in Ormond Yard, Morris was enabled to organize weaving systematically as a branch of the firm's work. From that time the industry grew, and was carried on by the firm regularly without a break. At the present time the looms are situated at Merton Abbey, and have been ever since the works there came into the possession of Messrs. Morris and Co. Morris drew a number of designs for silk damasks and brocades and woven wool-tapestries, as well as a limited number for fabrics of silk and linen and of silk and wool. The latter combination, as in the case of the "Dove and Rose" material—quite apart from the beauty of the design—has an additional beauty of texture which is peculiarly delightful; the weightier substance of the wool drawing the slighter-bodied surface of the silk into delicate ripples upon which the light plays with charming effect. The "Bird and Vine" is a beautiful and characteristic design in woollen tapestry, while the "Peacock and Dragon," in the same material, is a large pattern for which the artist himself had a special liking. One more example may be selected, among productions of a later date, viz., the diagonal woollen tapestry named the "Trail." The unit of this pattern is as simple as can be—a conventional leaf and a single spray of flowers; yet the

richest effect is obtained by the simple but ingenious device of varying the colour of the woof threads, so that the flowers appear alternating horizontally in red, white, and pink. The general colour of the web is a warm green in several tones.

At one time Morris attempted to revive the art of weaving velvet with gold tissue, after the method of the superb and famous webs of Florence and Venice in the fifteenth century. It was an interesting experiment, and such that will in all probability prove to have been unique in England during the present century. A loom was constructed especially for the purpose, and an exquisite design by Morris was reproduced in blue, white, and orange velvet pile, with gold thread interwoven in parts, Morris assisting personally in the process of manufacture. But it was found far too costly to be practical. Only a small quantity of this most sumptuous material was ever woven, and the essay was not repeated.

It was about the middle of the seventies when Morris, who by that time had ceased to reside at Queen Square, happened to be in want of some special shades of silk for embroidery. But being unable to get what he needed by other means, he determined to start dyeing on his own account. Accordingly, the scullery at No. 26, Queen Square, being fitted with coppers, was chosen, rough and primitive as was the accommodation, for the dyeing; while the kitchen was turned into a drying ground, under the charge of the caretaker. From these small beginnings sprang what developed subsequently into one of the most indispensable of all the operations of the firm, to wit, that of dyeing, "since upon it," to use Mr. Morris's own words, "is founded all the ornamental character of textile fabrics." It was in fact the necessity of obtaining a sufficient supply of water for this purpose that induced Mr. Morris, when in treaty for some more commodious place of manufacture than the Queen Square house afforded, to decide upon the firm's present workshops on the Wandle. Among the several alternatives possible, yet such as would have involved the having to journey further afield, Merton Abbey, being at a distance not exceeding nine miles from London, presented the most convenient spot. Thither the process of dyeing was transferred, and there it has been carried on since the summer of 1881. The place had been used formerly for dyeing, and tradition says that, in the time of a previous occupier, Lord Nelson visited the works and was shown the various processes of the craft.

Morris began by dyeing skeins of embroidery silk, and then proceeded to dye wool for tapestry and carpets, in the manufacture

of which the firm use none other than their own dyed wool. Morris himself went to Leek in order to improve his acquaintance with the technicalities of the process under the guidance of Mr. Thomas Wardle, the well-known expert and eminent authority on the dyer's craft. And so, when Morris referred to the subject in his lecture at the Health Exhibition in 1884, he was entitled to remind his audience that he was "speaking as a dyer, and not a scientific person;" he spoke, that is, as one who had had practical experience of the matters whereof he treated; in contradistinction to a theorist whose knowledge must be confined within the limits of mere book-lore; or on the other hand to an experimenting chemist. Indeed, as an artist, Morris felt very strongly that the so-called improvements effected by chemical science had proved in the highest degree disastrous to the craft of dyeing. In his writings on the subject he enumerates the successive additions that have been made to the repertory of dye-stuffs in historical times, with a view to showing how that the practice of primitive ages was materially identical with that of later ages, and had in fact remained unspoilt during all the intervening centuries down to quite recent days. "No change at all," says Morris, "befell the art either in the East or the North till after the discovery of America; this gave the dyers one new material in itself good and one that was doubtful or bad. The good one was the new insect dye, cochineal, which at first was used only for dyeing crimson. . . . The bad new material was log-wood, so fugitive a dye as to be quite worthless as a colour by itself (as it was at first used) and to my mind of very little use otherwise. No other *new* dye-stuff of importance was found in America, although the discoverers came across such abundance of red-dyeing wood growing there that a huge country of South America has thence taken its name of Brazil." "About the year 1656, . . . a Dutch chemist discovered the secret of getting a scarlet from cochineal" on a tin basis, "and so produced a cheaper, brighter, and uglier scarlet, much to the satisfaction of the civilized world." "In the last years of the eighteenth century a worthless blue was invented. . . . About the same time a rather valuable yellow dye (quercitron bark) was introduced from America." Nothing else of moment occurred "up to the time of the discovery of the process of Prussian blue dyeing in about 1810, . . . which has cheapened and worsened black-dyeing in so far as it has taken the place of the indigo vat as a basis." "Now these novelties, the sum of which amounts to very little, are all that make any difference between the practice of dyeing under Rameses the Great and under Queen Victoria, till about

twenty years ago." (These words were published in 1882. A few sentences from another work may best describe what befell at the time indicated. The date, to be precise, was 1858.) "Then came," says Morris, "one of the most wonderful and most useless of the inventions of modern chemistry, that of the dyes made from coal-tar, producing a series of hideous colours, crude, livid—and cheap,—which every person of taste loathes, but which nevertheless we can by no means get rid of until we are able to struggle successfully against the doom of cheap and nasty which has overtaken us." These newly-discovered methods, "from a so-called commercial point of view, have been of the greatest importance; for they have, as the phrase goes, revolutionized the art of dyeing. The dye-stuffs discovered by the indefatigable genius of scientific chemists, which everyone has heard of under the name of aniline colours, . . . are brighter and stronger in colour than the old dyes . . . and, which is of course of the last importance to the dyer, infinitely easier to use. No wonder, therefore, that they have almost altogether supplanted the older dyes, except in a few cases: surely the invention seems a splendid one! Well, it is only marred by one fact, that being an invention for the benefit of an art whose very existence depends upon its producing beauty, it is on the road, and far advanced on it, towards destroying all beauty in the art. The fact is, that every one of these colours is hideous in itself, whereas all the old dyes are in themselves beautiful colours—only extreme perversity could make an ugly colour out of them. Under these circumstances it must, I suppose, be considered a negative virtue in the new dyes, that they are as fugitive as the older ones are stable; but even on that head I will ask you to note one thing that condemns them finally, that whereas the old dyes when fading, as all colours will do more or less, simply gradually changed into paler tints of the same colour, and were not unpleasant to look on, the fading of the new dyes is a change into all kinds of abominable and livid hues. I mention this because otherwise it might be thought that a man with an artistic eye for colour might so blend the hideous but bright aniline colours as to produce at least something tolerable; indeed, this is not unfrequently attempted to-day, but with small success, partly from the reason above mentioned, partly because the hues so produced by 'messing about,' as I should call it, have none of the *quality* or character which the simpler drug gives naturally: all artists will understand what I mean by this." Elsewhere, comparing the two classes of dyes, Morris refers to pre-aniline colours as follows: "As to the artistic value of these dye-stuffs, most of

which, together with the necessary mordant alumina, the world discovered in early times (I mean early *historical* times), I must tell you that they all make in their simplest forms beautiful colours; they need no muddling into artistic usefulness, when you need your colours bright (as I hope you usually do), and they can be modified and toned without dirtying, as the foul blotches of the capitalist dyer cannot be. Like all dyes, they are not eternal; the sun in lighting them and beautifying them consumes them; yet gradually and for the most part kindly. . . . These colours in fading still remain beautiful, and never, even after long wear, pass into nothingness, through that stage of livid ugliness which distinguishes the commercial dyes as nuisances, even more than their short and by no means merry life." In fine, "it is most true that the chemists of our day have made discoveries almost past belief for their wonder; they have given us a set of colours which has made a new thing of the dyer's craft; commercial enterprise has eagerly seized on the gift, and yet, unless all art is to disappear from our woven stuffs, we must turn round and utterly and simply reject it." The above passage is extracted from the lecture on "The Lesser Arts of Life." Morris refers, in very similar terms, in his essay "Of Dyeing as an Art," to aniline dyes, which are "deduced," as he says, "by a long process from the plants of the coal-measures. Of these dyes it must be enough to say that their discovery, while conferring the greatest honour on the abstract science of chemistry, and while doing great service to capitalists in their hunt for profits, has terribly injured the art of dyeing, and for the general public has nearly destroyed it as an art. Henceforward there is an absolute divorce between the *commercial process* and the *art* of dyeing. Anyone wanting to produce dyed textiles with any artistic quality in them must entirely forgo the modern and commercial methods in favour of those which are at least as old as Pliny, who speaks of them as being old in his time." After this it is scarcely necessary to add that no aniline dyes are admitted, on any pretext, into the vats of Messrs. Morris and Co.

"The art of dyeing, I am bound to say," writes Morris, who was well qualified to express an opinion on the subject, "is a difficult one, needing for its practice a good craftsman, with plenty of experience. Matching a colour by means of it is an agreeable but somewhat anxious game to play." In several places he has left on record his own personal experiences in the use of various dyes. Thus, in the lecture on "Textile Fabrics," already quoted, he says of indigo that "as long as it keeps its colour and nature," it "is insoluble and therefore unfit for dyeing;

it has therefore to be turned into white indigo by means of deoxidation, which is effected . . . chiefly by fermentation; the white indigo is then soluble by alkalies; this deoxidation is called by the dyers 'setting the vat;' and this setting by means of fermentation, the oldest and best way, is a very ticklish job, and the capacity of doing so indicates the past master in dyeing," though perhaps it "seems an easy process" enough. The ancient blue dye-stuff has at any rate one advantage, which, as Morris points out, is of no little account: "I may note also that no textiles dyed blue or green, otherwise than by indigo, keep an agreeable colour by candle-light: many quite bright greens turning into sheer drab." Elsewhere Morris writes: "I myself have dyed wool red," (which was to his mind "above all a dyer's colour,") "by the selfsame process that the Mosaical dyers used. . . . If I want for my own use some of the red dye above alluded to, I must send to Argolis or Acharnania for it." And although this "red insect dye, . . . called by the classical peoples coccus, and by the Arabs Al kermes," shares "somewhat in the ill qualities of madder for silk,"—it is apt, that is, to take off the gloss, and was for that reason never used for silk dyeing so largely as were some other dyes,—Morris says, again, that he has "dyed silk in kermes and got very beautiful and powerful results by means of it. . . . Yellow dyes," he continues a little further on, "are the commonest to be met with in nature, and our fields and hedgerows bear plenty of greening-weeds, as our forefathers called them, since they used them chiefly for greening blue woollen cloth. . . . Of these I have tried poplar and osier twigs, which both gave a strong yellow, but the former not a very permanent one." These quotations must suffice. The whole subject of dyeing will be found dealt with both fully and clearly in Morris's Arts and Crafts Essay.

From self-colour dyeing was but one step to pattern printing on textile fabrics of velveteen, of cotton or linen. "The art of dyeing," says Morris, "leads me naturally to the humble but useful art of printing on cloth. . . . As to the craft among ourselves, it has, as a matter of course, suffered grievously from the degradation of dyeing, and this not only from the worsening of the tints both in beauty and durability, but from a more intricate cause. I have said that the older dyes were much more difficult to use than the modern ones. The processes for getting a many-coloured pattern on to a piece of cotton, even so short a while back as when I was a boy, were many and difficult. As a rule, this is done in fewer hours now than it was in days then. . . . The natural and healthy difficulties of the old processes, all

connected as they were with the endeavour to make the colour stable, drove any designer who had anything in him to making his pattern peculiarly suitable to the whole art, and gave a character to it—that character which you so easily recognize in Indian palampores, or in the faded curtains of our grandmothers' time, which still, in spite of many a summer's sun and many and many a strenuous washing, retain at least their reds and blues. In spite of the rudeness or the extravagance of these things, we are always attracted towards them, and the chief reason is, that we feel at once that there is something about the designs natural to the craft, that they can be done only by the practice of it; a quality which, I must once more repeat, is a necessity for all the designs of the lesser arts. But in the comparatively easy way in which these cloths are printed to-day"—worst of all by means of the cylinder-machine—"there are no special difficulties to stimulate the designer to invention; he can get any design done on his cloth; the printer will make no objections, so long as the pattern is the right size for his roller, and has only the due number of colours. The result of all this is ornament on the cotton, which might just as well have been printed or drawn on paper, and in spite of any grace or cleverness in the design, it is found to look poor and tame and wiry. That you will see clearly enough when someone has had a fancy to imitate some of the generous and fertile patterns that were once specially designed for the older cloths: it all comes to nothing—it is dull, hard, unsympathetic. No; there is nothing for it but the trouble and the simplicity of the earlier craft, if you are to have any beauty in cloth-printing at all. And if not, why should we trouble to have a pattern of any sort on our cotton cloths? I for one am dead against it, unless the pattern is really beautiful; it is so very worthless if it is not."

Again, in the Arts and Crafts Essay on "Textiles," Morris says: "The remarks made on the designs for mechanically woven cloths apply pretty much to these printed stuffs: only, in the first place, more play of delicate and pretty colour is possible, and more variety of colour also; and in the second, much more use can be made of hatching and dotting, which are obviously suitable to the method of block-printing. In the many-coloured printed cloths, frank red and blue are again the mainstays of the colour arrangement; these colours, softened by the paler shades of red, outlined with black and made more tender by the addition of yellow in small quantities, mostly forming part of brightish greens, make up the colouring of the old Persian prints, which carry the art as far as it can be carried."

The above conditions which he lays down as requisites for the craft Morris has indeed fulfilled abundantly in the number of beautiful chintzes, cretonnes, and printed velveteens of which he has been the author. He made designs for these materials long before he was personally in a position to effect the production of them. The firm's earliest blocks for the purpose of pattern-printing on textiles were cut by Mr. Clarkson, then of Coventry Street, who also cut a roller, to their order, for stamped velvet, when the firm had been in existence about ten years. By him also, at the beginning, was undertaken the printing of chintzes, &c., for the firm. Later on this department of their work was carried out on behalf of Messrs. Morris and Co. by Mr. Wardle of Leek. But eventually when Morris acquired possession of the works at Merton he was able to carry on all these processes on his own premises. Of Morris cretonnes and chintzes the "Bird and Anemone," in a single print, and one in many colours, the "Strawberry Thief," a favourite pattern of the artist's own, may well compare as illustrating the variant treatment of ornament in which bird forms are introduced. The first is a simple repeat, while the second is constructed on the basis of a doubled pattern. The "Honeysuckle" is an exquisite combination of somewhat naturalistic with thoroughly conventional forms; a task that is by no means easy of achievement. The "Wandle" design is composed entirely of conventional forms. With its large peony-like rosettes breaking, at regular intervals, the course of the pronounced diagonal band which forms the chief feature; its intervening spaces filled with a profusion of flowers relieved against a background of deep blue, which again is varied by a sort of delicate underprinting in white, this is one of the richest designs imaginable. It is a marvel that a fabric, so poor by comparison, should admit of a decorative effect so splendid as this.

It is about ten or twelve years since pattern-printing on white velveteen was first attempted by Morris and Co., a branch in which their productions have hitherto proved to be unrivalled—the designs, of course, being Morris's and such as no hand but his could produce. Of these the "Acanthus," though early in point of date, has hardly been surpassed for simple dignity by later designs; while the "Florence" and the "Cherwell" are both admirable and well adapted, as patterns, for the particular material. There is one, however, than which it is impossible to conceive anything more splendid of its kind. It is known as the "Severn," and is printed on white velveteen; yellowish brown dots, closely powdered upon the surface, forming a background

against which the main features of the design, large conventional flowers and acanthus foliage, outlined in brown, stand out white and clear. Together with these, light green leaves and rose-red tulips make up the most delicate harmony of colours. The same design is printed on a cotton cloth, but the difference of texture is such that the two fabrics cannot well be compared with one another.

To the art of embroidery, as has been pointed out in a previous chapter, Mr. Morris gave his attention right early. "Of the design for" this branch of work he writes, "it must be said that one of its aims should be the exhibition of beautiful material. Furthermore it is not worth doing unless it is either very copious and rich, or very delicate—or both. For such an art nothing patchy or scrappy, or half-starved, should be done: there is no excuse for doing anything which is not strikingly beautiful. . . . It may be well here to warn those occupied in embroidery against the feeble imitations of Japanese art which are so disastrously common amongst us. The Japanese are admirable naturalists, wonderfully skilful draughtsmen, deft beyond all others in mere execution of whatever they take in hand; and also great masters of style within certain narrow limitations. But with all this a Japanese design is absolutely worthless unless it is executed with Japanese skill. In truth, with all their brilliant qualities as handicraftsmen, which have so dazzled us, the Japanese have no architectural, and therefore no decorative, instinct. Their works of art are isolated and blankly individualistic, and in consequence, unless where they rise, as they sometimes do, to the dignity of a suggestion for a picture (always devoid of human interest), they remain mere wonderful toys, things quite outside the pale of the evolution of art, which, I repeat, cannot be carried on without the architectural sense that connects it with the history of mankind." It may be permitted to interpolate here some further remarks of Morris's, bearing as they do upon the same subject. "It is true," so he says in the lecture on "The Lesser Arts of Life," "that these non-architectural races (let the Chinese stand as a type of them) have no general mastery over the arts, and seem to play with them rather than to try to put their souls into them. Clumsy-handed as the European or Aryan workman is (of a good period, I mean) as compared with his Turanian fellow, there is a seriousness and depth of feeling which, when brought to bear upon the matter of our daily life, is in fact the soul of Architecture, whatever the body may be; so that I shall still say that among ourselves, the men of modern Europe, the existence

of the other arts is bound up with that of Architecture." And again, speaking of certain properties of Chinese work, Morris says, "They were indeed valuable qualities in the hands of a Chinaman, deft as he was of execution, fertile of design, fanciful though not imaginative; in short, a born maker of pretty toys; but such daintinesses were of little avail to a good workman of our race,—. . . he had other work to do . . . than the making of toys." The last features to be looked for, then, in Morris ornament for embroidery, or indeed any other craft, are those which characterize either Chinese or Japanese designs. Thus for instance the employment of gold thread is almost unknown in Morris's embroideries. Whereas the capabilities of needlework done while held in the hand, as distinct from that executed while stretched in a frame, have been developed to a high degree of perfection. In particular very beautiful effects have been obtained by means of darning stitch in twist silks upon special hand-woven cotton and linen cloths, the entire surface of the material being covered with solid embroidery. As to the colours used it is needless to say that they display to utmost advantage the rich and harmonious combinations which distinguish the style of Morris. It should be noted beside that the accidental irregularities of the dyeing, which rarely produces absolute uniformity of tint throughout, imparts to the Morris embroidery-silks additional charm and variety of effect.

William Morris allowed the use of some of his designs to the Royal School of Art Needlework in Exhibition Road, Kensington, with whose aims and objects, from the time of its foundation in 1872, he was naturally in sympathy. A bed-hanging from his design was worked in the school for the Honourable Mrs. Percy Wyndham. In the "Handbook of Embroidery," by L. Higgin, edited by Lady Marian Alford, and published by authority of the School of Art Needlework in 1880, were reproduced three Morris designs, viz., two diapers for embroidered wall-hangings (one of them, with honeysuckle and other flowers, being printed in colours), and thirdly a border, an adaptation of the same motif as the "Marigold" pattern in wall-paper. These instances however are exceptions. The majority of Morris's embroidery designs remain the property of the firm and are executed through the department of which his daughter, Miss May Morris (Mrs. Sparling), has for some years past been in charge. This lady is not only an excellent worker and teacher of embroidery, but also herself of unusual talents as a designer. The amount of embroidery undertaken by the firm for ecclesiastical purposes is insignificant: the greater portion consisting of domestic work in

the shape of curtains, table-cloths, squares for cushions, and some smaller articles. Although a catalogue of names is powerless to convey any idea of the description or beauty of Morris needlework, the "Tulip and Rose," "Olive and Rose," "Rose Wreath," "Vine and Pink" and "Flower-pot" patterns by William Morris for embroidered cushion-covers; as also his splendid curtain executed in coloured silks upon a background of yellowish green linen—all of them shown at one or other of the Arts and Crafts Exhibitions in London—may be mentioned as especially fine and characteristic examples of his designs for embroidery.

The record-roll of the domestic arts taken up by William Morris's firm would not have been complete without that of carpet-making. The earliest of Morris's designs for this craft was for Kidderminster carpet. It was a very simple one, called the "Grass pattern," and was followed by the "Lily," a small pattern again, comprised of lilies and fritillaries, arranged upon the scale principle, with a narrow border of chevrons when it was intended to serve as a stair-carpet. There being no means of executing these carpets upon the premises, they had to be woven elsewhere for Messrs. Morris and Co. It happened that the designs were not registered, and one of them, the "Lily," was appropriated by an unscrupulous manufacturer, who produced it on his own account, after having made some minute alteration in it by leaving out part of the ply. The manufacturer, when confronted with Mr. Morris, owned that he could not rebut the charge; and there the matter ended, to obtain redress being out of the question. Wilton and Axminster and, latterly, Brussels carpets have in turn been designed by Morris and executed on behalf of the firm. It goes without saying that these are all of the best quality—indeed Morris would not have been satisfied with anything less—as regards material; and as for design they are not a whit below Morris's high standard in other wares. They are both pleasant to look at and in every way suited to their purpose. But it was not any such kinds of carpets as these that Morris had in mind when writing or speaking of the art of carpet-weaving. By the latter he meant, to use his own words, "the real thing, such as the East has furnished us with from time immemorial, and not the makeshift imitation woven by means of the Jacquard loom, or otherwise mechanically." This is what, elsewhere, he says on the same subject: "Carpet-weaving is somewhat of the nature of tapestry: it also is wholly unmechanical. . . . Carpets form a mosaic of small squares of worsted, or hair, or silk threads, tied into a coarse canvas, which is made as the work progresses. Owing to the comparative coarseness of

the work, the designs should always be very elementary in form, and *suggestive* merely of forms of leafage, flowers, beasts and birds, &c. The soft gradations of tint to which tapestry lends itself are unfit for carpet-weaving; beauty and variety of colour must be attained by harmonious juxtaposition of tints, bounded by judiciously chosen outlines; and the pattern should lie absolutely flat upon the ground. On the whole, in designing carpets the method of *contrast* is the best one to employ, and blue and red, quite frankly used, with white or very light outlines on a dark ground, and black or some very dark colour on a light ground, are the main colours on which the designer should depend. In making the above remarks I have been thinking only of the genuine or hand-made carpets. The mechanically-made carpets of to-day must be looked upon as makeshifts for cheapness' sake. . . . The velvet carpets need the same kind of design as to colour and quality as the real carpets; only, as the colours are necessarily limited in number, and the pattern must repeat at certain distances, the design should be simpler and smaller than in a real carpet. A Kidderminster carpet calls for a small design in which the different planes, or plies, as they are called, are well interlocked." In another place, speaking of old Persian carpets, Morris describes one class of them as having been "designed on scientific principles which any good designer can apply to works of our own day without burdening his conscience with the charge of plagiarism." And as for the other class of ancient carpets, with Persian floral designs, he says, "These, beautiful as they are in colour, are as far as possible from lacking form in design; they are fertile of imagination and rich in drawing; and though imitation of them would carry with it its usual disastrous consequences, they show us the way to set about designing such like things, and that a carpet can be made which by no means depends for its success on the mere instinct of colour." Again, "To us pattern designers," says Morris, "Persia has become a holy land, for there in the process of time our art was perfected, and thence above all places it spread to cover for a while the world, east and west." He would commend "the designers of time past . . . and the usefulness of the lives of these men . . . whose names are long forgotten, but whose works we still wonder at. In their own way they meant to tell us how the flowers grew in the gardens of Damascus, or how the hunt was up on the plains of Kirman, or how the tulips shone among the grass in the Mid-Persian valley, and how their souls delighted in it all, and what joy they had in life; nor did they fail to make their meaning clear to some of us." So much for the past. But the future of

Eastern art had only gloomy prospects for him. He could not sufficiently deplore the action of the Government in "manufacturing cheap Indian carpets in the Indian gaols. . . . In this case, the Government . . . has determined that it will make its wares cheap, whether it make them nasty or not. Cheap and nasty they are, I assure you; but, though they are the worst of their kind, they would not be made thus, if everything did not tend the same way. And it is the same everywhere and with all Indian manufactures. . . . In short, their art is dead, and the commerce of modern civilization has slain it. What is going on in India is also going on, more or less, all over the East; but I have spoken of India chiefly because I cannot help thinking that we ourselves are responsible for what is happening there." "Withal," wrote Morris in another place, "one thing seems certain, that if we don't set to work making our own carpets it will not be long before we shall find the East fail us: for that last gift, the gift of the sense of harmonious colour, is speedily dying out in the East before the conquests of European rifles and money-bags."

Stirred, then, by some such apprehensions as are expressed by him in the foregoing passages, and at the same time conscious, no doubt, of his own personal fitness, before all others, for the task, William Morris formed the fixed determination to rescue, by his own effort, the perishing art of carpet-weaving. He began accordingly to make a systematic study of an antique Persian carpet, examining and analysing its every detail, until at length he had mastered the method of construction to the extent of being able to start weaving in the same manner with his own hands. Thus, from his own designs and with his own dyed wool, a certain quantity of pile-carpet squares were produced, under the immediate direction of his helping hand, in a loom set up in the back attic at Queen Square. But ere long the industry outgrew these narrow bounds, and was transferred to the coach-house adjoining Morris's house at Hammersmith, where looms were set up and a certain number of women were employed in the weaving. Thence it was that these splendid pile fabrics of Morris and Co.'s came by the name of "Hammersmith" carpets, by which they are now always known. In some instances the device of a hammer, in allusion to the place of manufacture, was woven into the borders of the carpets. In this connection it may be mentioned by the way that no other formal trademark was adopted by the firm; unless indeed one excepts the device of two doves, flying together somewhat in the attitude of the swallows on willow pattern china,—a badge which was designed by Madox Brown and was in use by the original company in the early

period of their career. From Hammersmith the carpet-weaving was moved to Merton Abbey, where it is now carried on, and constitutes not the least flourishing industry of the firm.

In the matter of carpets, no less than in that of every other craft taken in hand by Morris, his own words provide the best commentary that could be found; since his own productions do not fail to satisfy the most stringent canons which he formulated for the right conduct of the art. And his carpet-making furnishes a very excellent case in point. Here was a craft with definite limitations such as might on no account be ignored nor overstepped; a craft moreover which had already on its native soil been carried to what anyone might have assumed to be the goal of its highest attainable perfection. Its former glories had long since passed away, and yet Morris undertook to resuscitate it, nor was daunted by the magnitude of the task. Notwithstanding that to manufacture carpets for modern folk living in modern dwellings did not seem to afford much scope for the employment of the artistic faculty, Morris embarked upon the enterprise. By applying in present day carpet-making those principles that diligent research had discovered to him were they which governed the practice of the art at its zenith, he proved it to be capable of yet further development, and more beautiful, than it had undergone for centuries. Those who visited the Arts and Crafts Exhibition of 1893 will recall the magnificent pile carpet exhibited by Messrs. Morris and Co., which was the principal object in the West Gallery there. It was designed by Morris and manufactured specially for Mr. Sanderson at Buller's Wood—whence its name. This carpet does not come under the head of those more common and rudimentary patterns referred to in the lecture of Morris's above quoted. On the contrary, it belongs to the more elaborate and complex order. It is not copied, of course, from oriental work, but evolved rather out of the English artist's brilliant powers of invention. At the same time it is such that no Persian handicraftsman in the palmiest days of the carpet-weaving art need have been ashamed of, if but he had been entitled to claim it as his own.

Allied to carpet-craft is "the noblest of the weaving arts," to wit, that of tapestry, known under the specific name of Arras. The conditions of carpet and tapestry weaving are alike, and such that entail a very similar mode of execution, similar material and similar apparatus. The latter is simplicity itself. In fact, neither industry is one which demands "the help of anything that can fairly be called machine: little more is needed than a frame which will support heavy beams on which we may strain our

warp: our work is purely hand-work—we may do what we will according to the fineness of our warp.” Tapestry making “requires but a very small amount of technical, though often much artistic, skill.” The purpose of the craft is the production of “what may fairly be called woven pictures; webs whose elaboration and want of repetition of pattern would scarcely allow of any reasonable effect being produced by mere mechanical weaving.” In the Arts and Crafts Essay on “Textiles” is Morris’s description of the art as it should be: “It may be looked upon,” he says, “as a mosaic of pieces of colour made up of dyed threads, and is capable of producing wall ornament of any degree of elaboration within the proper limits of duly considered decorative work. As in all wall-decoration, the first thing to be considered in the designing of Tapestry is the force, purity and elegance of the *silhouette* of the objects represented, and nothing vague or indeterminate is admissible. But special excellences can be expected from it. Depth of tone, richness of colour, and exquisite gradations of tints are easily to be obtained in tapestry; and it also demands that crispness and abundance of beautiful detail which was the especial characteristic of fully developed Mediæval Art.”

The method of weaving which William Morris proposed to revive was the traditional one, the same which survives to this day at the Gobelins factory, viz., that of the vertical loom, or *haute lisse* as it is called to distinguish it from the *basse lisse*, or horizontal loom, where the weaver looks down upon the face of the web as he works; whereas in the case of the high warp loom the weaver is seated at the back and can only see the front of the web by looking through the warp threads at its reflection in a mirror. This system of weaving is demonstrated in the model of a *haute lisse* tapestry loom which Mr. Morris gave to the South Kensington Museum in 1893 (Catalogue number 156). At the time when it occurred to him to start hand-weaving according to the ancient plan, it was a thing extinct in this country. In fact the last work of the kind in England was the industry which had been carried on at Mortlake and which was stopped by the Protector Cromwell. Thus there was no working model at hand to which Morris could refer for practical illustration of the method of weaving. It is true that the other system had been inaugurated by the opening of the Royal Tapestry Works at Windsor, as Morris showed in his lecture on “The Lesser Arts of Life,” wherein he remarked: “I am sorry to have to say that an attempt to set the art going, which has been made, doubtless with the best intentions, under royal patronage at Windsor, within the last few years, has most unluckily gone on the lines

of the work at the Gobelins, and if it does not change its system utterly, is doomed to artistic failure, whatever its commercial success may be." The prediction was fulfilled only too surely. The Windsor tapestry factory did not manage to attract the custom of the public by means of the landscapes and other realistic representations which it produced, and a few years ago the establishment was definitely closed, the plant sold, and the staff of workers disbanded. Nor was there much to be learnt elsewhere. For, as to the craft in France at the present day, its "poor remains" lie "in that mud of degradation" into which they were dragged by "the establishment of that hatching nest of stupidity, the Gobelins," which changed tapestry weaving, from having been "a fine art" and a noble, into a mere "upholsterer's toy." "If you are curious on the subject of its technique you may see that going on as in its earlier, or let us say real, life at the Gobelins at Paris; but it is a melancholy sight: the workmen are as handy at it as only Frenchmen can be at such work, and their skill is traditional too, I have heard; for they are the sons, grandsons, and great-grandsons of tapestry-weavers. Well, their ingenuity is put to the greatest pains for the least results: it would be a mild word to say that what they make is worthless; it is more than that; it has a corrupting and deadening influence upon all the Lesser Arts of France, since it is always put forward as the very standard and crown of all that those arts can do at the best: a more idiotic waste of human labour and skill it is impossible to conceive. There is another branch of the same stupidity, differing slightly in technique, at Beauvais; and the little town of Aubusson in mid-France has a decaying commercial industry of the like rubbish." Thus Morris felt constrained to refer to the art of tapestry as something that "must be spoken of in the past tense." And moreover he deemed it necessary to apologize to his audience for addressing them at any length on so ineffectual a subject as an art which had "practically perished." At the same time, "There is nothing whatever," he urged, "to prevent us from reviving it if we please, since the technique of it is easy to the last degree." These words appeared in 1882. Already by that date Morris had achieved somewhat in the direction of the revival he advocated. In default of any existing instance available where the actual weaving process might be observed, Morris had had to pick up the details of the craft, as best he might, from an old French official handbook, published prior to the Revolution. He caused a handloom to be set up in his bedroom at Kelmscott House, Hammersmith, and, so as not to let this new undertaking of his interfere with his ordinary

occupations, he used to rise betimes and practise weaving in the early hours of the morning. By following out the instructions he gathered from his printed guide, Morris gradually overcame the difficulties of the craft and became a proficient weaver himself. With his own hand he wove a beautiful piece of tapestry, designed by himself with birds and foliage, for a private gift. In one or two respects he even improved upon the instructions given in the French book. For example, the plan therein recommended for marking on the warp threads the design to be woven was to use charcoal. But experience showed Morris that this method was inadequate, because the charcoal, in the process of working, quickly got rubbed off, before the outline of the pattern had stood long enough to be carried into execution. Accordingly, with the aid of Mr. Campfield, he devised a more permanent means of fixing the outline, by holding a brush, dipped in Indian ink, to the warp thread at the point required, and then twirling the thread round between the finger and thumb so as to mark it thoroughly and thus avoid the risk of obliteration. In his earliest experiments in weaving, conducted, on behalf of the firm, as far back as the year 1878, Mr. Morris had the assistance of Mr. H. Dearle, to whom he imparted what he himself had learned of the art. Their first efforts were confined to floral designs, with the occasional introduction of birds into the composition. The first time that figure-weaving was attempted was at Merton in 1881, the subject being the "Goose Girl," from a cartoon by Mr. Walter Crane. Thenceforward, with one exception, the figures were always designed by Sir Edward Burne-Jones. Among the earlier tapestries of the firm of Morris and Co. were two of the type known by the technical name of "Verdura;" both shown at the Exhibition of Arts and Crafts in 1883. One of them, an upright panel, designed by W. Morris, is an admirable instance of the adaptability of his bold, sweeping leaf-scrolls to this kind of work. It is called "The Woodpecker," after the main incident depicted in it, and is ornamented above and below with ribbon-scrolls bearing verses from the pen of Mr. Morris—verses included in the collection of "Poems by the Way." The other is a horizontal panel, woven for Mr. Alexander Ionides. It is named "The Forest." The foliage and flowers were designed by Mr. Morris and Mr. Dearle respectively, but the animals introduced into the composition—a lion and a fox—were from cartoons by Mr. Philip Webb. These however, being in the latter's wonted zoological style, do not seem quite in keeping with their severely conventional surroundings. Designs in which the contrary elements of realism and decoration are combined in

so marked a way as this seldom produce satisfactory effects. More commonly a loss of organic unity is the result. In the particular case in point one cannot help deploring the fact, and feeling that a far more harmonious effect would have been obtained had the whole of this tapestry been designed by William Morris alone, or at any rate by none other than those who, by training, have acquired his ornamental manner. In the two tapestry panels entitled "Flora" and "Pomona," each with an allegorical figure designed by Burne-Jones, very similar "verdura" backgrounds occur; rabbits and birds being introduced in the "Flora" panel with excellent effect amid the flowers and wreathing acanthus foliage. Either panel has scrolls with two quatrains, written by Morris and published in "Poems by the Way" in 1891.

Messrs. Morris and Co.'s first large figure-subject tapestry, and perhaps also their best known work of this kind, was "The Star of Bethlehem" panel, designed by Burne-Jones for Exeter College Chapel at Oxford, and completed in April, 1890. It was but fitting that the two friends should have the opportunity to unite together thus in the beautifying of their old college. Unfortunately this splendid piece of tapestry, the joint product of Morris and Burne-Jones, is ill-shown in the position in which it is fixed, against the south wall of the edifice: and yet it is a veritable treasure and deserves to be made more of than it is, since—alas, that it should have to be said!—it is the only artistic object in the chapel that enshrines it. The new building is indeed such that could not possibly commend itself to Mr. Morris, who always regretted the disappearance of the plain old building that stood in its place in his undergraduate days. How much beauty of decorative detail in "The Star of Bethlehem" tapestry was due to Morris and Co. may be perceived by comparison of their woven panel with Burne-Jones's drawing as brought to its final state in 1891. The discrepancies in the two versions represent the amount that the artist in his cartoon left blank for Morris and Co. to fill in before they executed it in arras; these very parts being supplied eventually by Burne-Jones with ornaments of an entirely different design. The lilies, irises, tulips, borage, heartsease, and other flowers in the foreground of the tapestry were indicated but slightly and sketchily in the original, and all of them had to be drawn afresh in definite shape by Morris and Co., as were also the patterns on the draperies, the jewellery, &c. The firm was called upon twice subsequently to produce replicas of "The Star of Bethlehem," one of them being a commission from Mr. Wilfrid Scawen Blunt.

In one single instance, and that a notable one for the very reason that he did so, Mr. Morris provided a set of four figures from drawings by his own hand, to be reproduced in Arras tapestry, which was shown at the Arts and Crafts Exhibition of 1893. These, by the way, were the same figures which he had designed in the first instance for the roof of Jesus College Chapel, Cambridge. Only, whereas the angels in the original decoration hold in their hands a scroll inscribed with the words of an ancient hymn, in the latter case the figures display, in place of the hymn, some verses from the pen of William Morris, beginning, "Midst bitten mead and acre shorn," &c., and published under the title-heading of "The Orchard" in "Poems by the Way." This specimen (apart from the figures, which, contrary to his wont, as has been shown, Morris designed himself,) may serve as a typical example of how, among the several persons participating in the execution of any given piece of tapestry at Merton Abbey works, each one's share was apportioned. The fruit-trees in the background were designed by Mr. Morris; the flowers in the foreground by Mr. Dearle; and the diapers and minor details of the ornament by those whose hands were engaged in the actual weaving.

The Morris window in Salisbury Cathedral, designed by Burne-Jones and representing groups of ministering and praising angels, has been mentioned already. The identical figures have since been adapted, in subdued blues and reds, with a dull but rich-coloured background of foliage and flowers, with borders, &c., and worked out in two panels of Arras tapestry by Messrs. Morris and Co.; and that with results so fine that the disquieting question perforce suggests itself whether these cartoons are not more appropriate to the latter medium. In that event it follows—does it not?—that they are scarcely in the best manner of design for stained glass too. Had the lead-glazing and the consequent subdivision of surface been, as they ought, an integral part of the original conception, it must have been a literal impossibility to convert the cartoons, by the omission of their lead lines or by any other means, into proper designs for tapestry treatment. Lest there should be any doubt about it, take an instance of stained glass as it is seen at its perfection of maturity in the fifteenth century, say in the ante-chapel of New College, Oxford, or of All Souls'; at Thornhill Church, Yorkshire, or at Fairford: imagine a window from any one of these places drawn out upon paper and then executed in arras in the loom. The thing is preposterous! The very character and conditions which go to make the excellence of a design for one branch of art work,

almost necessarily disqualify the same design from being carried out in any other form; the measure of its fitness for the one being in inverse ratio to its fitness for the other. And if this rule be such as holds good generally, even in respect of arts which are nearly akin to one another; how much more forcibly does it apply in the case of two so diverse as glass painting and tapestry weaving! The principle, after all, is one which Morris himself has laid down and emphasized again and again in his own writings and public utterances. However, since tapestry is of the nature of woven picture-work, paintings certainly lend themselves, of all branches of art, to more legitimate adaptations than any other for this material. Thus the figures painted at Jesus College, when, years afterwards, they were modified and introduced into a tapestry hanging, did not seem to have suffered in the process, nor to be in any way out of keeping with the composition. On the other hand, there can be little disputing that "The Star of Bethlehem," designed as it was *ab initio* for tapestry, is far more satisfactory in that medium even than when worked up from the cartoon into the form of the large water-colour picture commissioned by the directors of the Municipal Art Gallery at Birmingham. Another and a later work of the class of adaptations in tapestry, to wit, a copy of Sandro Botticelli's "Primavera," cannot claim to be particularly happy in effect. It was exhibited at the Arts and Crafts Exhibition in 1896. For the choice of subject it may not indeed be fair to hold Mr. Morris responsible, since the tapestry was woven specially to the order of Mr. Blunt. Of this panel Miss Mabel Cox, in "The Artist," remarks: "The colouring is especially good, the faded tones of the old colours being reproduced without any loss of the rich glow. To do this is to encounter no small difficulty, considering the material under command." The same writer, while pronouncing that the subject "is certainly a good design for tapestry," is obliged to admit that "it is by no means certain, however, that lovers of Botticelli's masterpiece will be pleased to see it in its new form."

Of Morris and Co.'s tapestry the most important work altogether, and one that may justly be described as monumental, is that executed from Sir Edward Burne-Jones's designs for the dining-room at Stanmore Hall. The scheme of this decoration is to illustrate the Arthurian romance, more particularly that part of the legend which deals with the quest of the San-Graal. The main division consists of a series of figure subject panels. Their height is uniformly eight feet, but they vary in width according to the dimensions of the several spaces they have to fill round

the room. Of these panels it will suffice to describe one, which, though neither the largest nor the most conspicuous, is yet, in point of beauty, second to none in the set. The subject is "The Failure of Sir Lancelot." It contains but two figures. In the foreground Sir Lancelot is represented lying asleep, his back leaning against the stone side of a water-cistern, his feet pointing to the door, shut against him and guarded by an angel-warder of the Temple of the Holy Grail. The angel's wings, blue as the depths of a sapphire, harmonize with the paler blue of his sleeves; while his white and yellow brocaded robe contrasts with the rich crimson surcoat of the mailed knight, whose limbs are encased partly in plate, partly in chain, armour. The execution of the latter must have needed almost as much technical skill as do human features. In this case the difficulty was greatly enhanced by the fact that the whole composition is in a subdued tone of colour, with beams of strong light streaming through the chinks of the door and glinting, where they fall, upon armour and blades of grass. A masterly reserve together with the utmost delicacy of treatment were required to save a scene treated in such a manner as this from degenerating into melodrama. But the feat has been accomplished nevertheless. Other panels depict "The arrival of Sir Galahad to take his place in the Siege Perilous," "The Knights departing on the Quest," "The Failure of Sir Gawaine," "The Vision of the Holy Grail," and, what is really a part of the last subject, a ship riding at anchor at a short distance from the shore which, strewn with shells and overgrown with tufts of coarse grass, occupies the foreground.

The panels which form the upper and principal division of the Stanmore Hall tapestries are woven separately from the lower part, which runs beneath in the form of a detached band nearly five feet deep. Along the top of this dado is a scroll, with a legend giving a brief explanation of the particular subject which is represented immediately above. Below the scroll is represented a deer-haunted thicket, upon the branches of which are hung the escutcheons of the Knights of the Round Table, all with their proper heraldic charges. The different pieces of tapestry which compose this magnificent set were placed *in situ* severally, as they were finished; the entire work from first to last occupying between three and four years to complete.

In the various specimens of tapestry woven by Messrs. Morris and Co. the same texture is not to be found in every case. Thus, for bold effects a thicker wool was used, which required fewer stitches in a given space, and entailed therefore less work proportionately than the finer specimens. At one time the firm

endeavoured to obtain in the coarser tapestries a better finish in the faces, and so on, by introducing in those parts a greater number of warp threads and using a finer wool, but, the result not proving satisfactory, the attempt was not renewed. For the Stanmore series, notwithstanding their large scale, a moderately fine web was decided upon, of a uniform texture, *i.e.*, the warp threads sixteen to the inch throughout. Questioned with regard to the latter work by a representative of "The Daily Chronicle," Mr. Morris explained that one of the larger panels, the same that was exhibited at the Arts and Crafts Exhibition in 1893, had taken two years to weave. It was the handiwork of three persons, as many that is as could sit comfortably side by side across the warp. "The people who made it—and this is by far the most interesting thing about it—are boys, at least they are grown up by this time—entirely trained in our own shop. It is really free-hand work, remember, not slavishly copying a pattern, like the '*basse lisse*' method; and they came to us with no knowledge of drawing whatever, and have learnt every single thing they know under our training. And most beautifully they have done it! I don't think you could want a better example than this of the value of apprenticeship. Our superintendent, Mr. Dearle, has of course been closely watching the work all the time, and perhaps he has put in a few bits, like the hands and the faces, with his own hands; but with this exception every bit has been done by these boys."

In the case of the tapestry designed by Sir Edward Burne-Jones, it was not that artist's usual custom to supply full-size working cartoons. His original drawings for the Stanmore series are not above fifteen inches high. He prepared these compositions from studies of figures and groups drawn with his wonted care; but, for the rest, there was little else beyond slight colour-tinting to serve as guide in the execution of the work. Such being the condition in which the designs came into Messrs. Morris and Co.'s hands, it was necessary for each of these drawings to be enlarged by photography, in squares varying in size and number according to the full dimensions required. These enlarged sections were then fitted together, and the whole, now of the proper size, submitted, together with a small coloured sketch showing the scheme of colouring proposed by the firm, to the designer for his approval or revision. On these enlargements Burne-Jones confined himself, for the most part, to working up the heads and hands; preferring to leave the ornamental accessories, the patterns of brocades on the draperies, the flowers, etc., to Messrs. Morris and Co., on whose behalf they were generally undertaken by Mr. Dearle, who

has been associated with Mr. Morris in the work for many years past. Over and above Mr. Dearle's share in the matter, considerable latitude in the choice and arrangement of tints in shading, &c., was, and is, invariably allowed to the executants themselves, who are, in fact, both by nature and training, artists and no mere animated machines. All three of the tapestry looms at Merton are constructed on the high warp system, that being the method of hand-weaving which Mr. Morris approved, and the only one, therefore, which he cared to revive.

One of the vicissitudes of the firm was a fire which occurred in October, 1877, caused, as it was believed, through the igniting of a beam in a chimney of the house at Queen Square, the result being that the back premises were gutted and much valuable property belonging to the firm destroyed, to say nothing of the dislocation of business or of the disorder and inconvenience unavoidable during the rebuilding. The loss included the stock of linoleum then ready for use and lying stored up in that part of the building which was burnt. No branch of decoration, however humble and commonplace, came amiss to William Morris. He designed and caused to be carried out two patterns for linoleum, that useful form of floor-covering which is commonly not to be obtained except of such fashion that a great many persons are deterred from using it. For is it not next to impossible for anyone of taste to put up with the vicious counterfeits of parquetry, encaustic tiles, mosaic, Chinese matting, Brussels carpet, Berlin wool-work, and such like, which comprise the more part of commercial patterns in oil-cloths, linoleums, &c. ? Morris was clearly of that opinion when he undertook to design for this material.

Messrs. Morris and Co.'s furniture was not of William Morris's own design, flat ornament being essentially his *métier*. Long before the business of Morris, Marshall, Faulkner and Co. was started, Madox Brown had been designing furniture, and in that capacity had had the mortification of being refused a place in the exhibitions of the old Hogarth Club, because, forsooth, his designs were not, in the eyes of the committee, to be regarded as "fine art proper." When, however, the firm, largely owing to his instrumentality, had come into existence, both Madox Brown and Rossetti, too, supplied a certain number of designs for furniture. A larger quantity were provided by Mr. Webb; and, still more recently, Mr. George Jack, a pupil of Mr. Webb's, designed furniture for the firm. Morris used to regret the decay of the art of carving at the present day, and the consequent difficulty of obtaining suitable carving for the ornamentation of furniture, &c. However, that of Mr. Jack supplies some admirable examples, while other furniture

of the firm is decorated with inlay or painted ornament of good design in a style to harmonize with Morris fabrics. In the early days the cabinet-making and carpentry were carried on in the workshop belonging to the firm in Ormond Yard. Quite lately they purchased the business of Messrs. Holland and Son, in whose former premises all the cabinet-work, &c., on the part of Messrs. Morris and Co. is now executed.

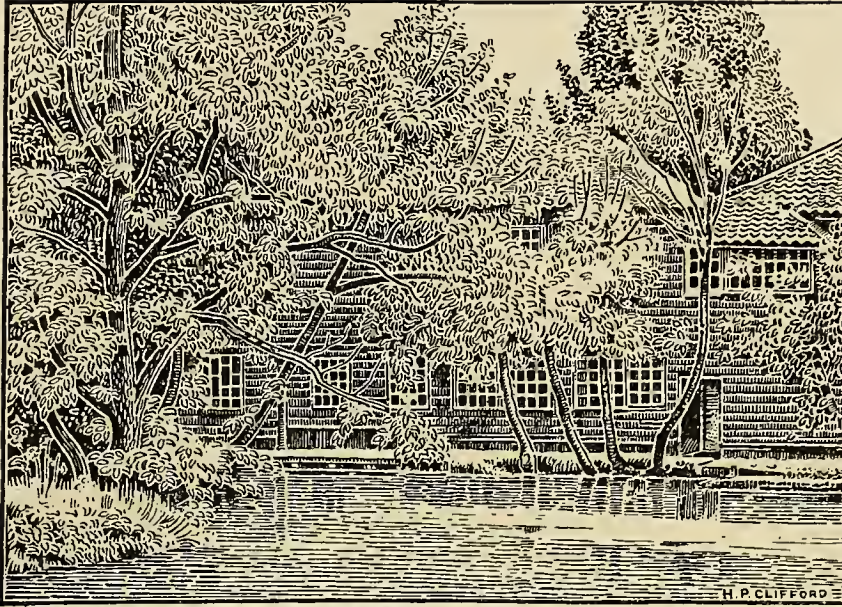
The firm since their foundation have undertaken in whole or in part the furnishing and decorating of a large number of private houses; as, for instance, the Old Swan House at Chelsea and Stanmore Hall, Stanmore, the country residence of Mr. W. K. D'Arcy. The interior of the latter, a very characteristic house, is thus described in "The Studio" of September, 1893: "The interest lies in the applied decoration added to a building seventy years old, which had been remodelled some time since by Mr. Brightwen Binyon. But it is only with the final re-decoration that we are concerned here. In this Messrs. William Morris and Co. have had a free hand, not merely in such matters as usually fall within the scope of decorators, but in the hangings, furniture, and carpets. Hence the work shows a curious instance of one very individual artist fettered by existing features not in themselves remarkable, in a building not ideally adapted to his particular style; but, on the other hand, with control of many matters that do not usually come within the limits of either architect or decorator—particularly the carpets, which, designed specially for the places they occupy, form an extremely important feature in Mr. Morris's scheme of colour. The dining-room, however, was built anew, and in it one feels the larger scope at the artist's disposal has resulted in more complete beauty. Its chimney-piece of solid white marble is . . . of the fashion Mr. Morris employed many years ago in his own house at Bexley Heath." A description has been given above of the series of tapestries designed to represent scenes from the romance of King Arthur, and manufactured by Morris and Co. for the dining-room at Stanmore. "The tables and chairs, the buffet . . . and the dining hatch, deserve special notice, while the carpet is perhaps the most noteworthy item in a splendid room, since it is one of Mr. Morris's most successful designs and large enough to extort admiration on that ground alone. The ceiling, in delicately moulded plaster, also commands attention, and yet keeps its right place. The painted ceilings, both in the entrance hall and staircase, deserve study, not because they are 'hand-painted,' but because of their beautiful forms and dainty colours. The delicate tones, like those of embroidery on old white silk, are in shades of pinks, purples, tender greens, and

spring yellows, on a pale creamy ground, the whole bright yet light and with an aërial effect. . . . This lightness of the ceilings and carpets, with the untouched oak of much of the panelling and furniture, gives an air of gaiety . . . most unusual in work of this school. On the walls of the vestibule a delicate pattern in . . . silk and linen, and in the drawing-room a rich warm silk tapestry, unite in preserving the same harmony of sumptuous decoration kept within proper proportion. One has but to compare Stanmore Hall with houses of equally elaborate adornment to feel that in this respect it has no rival. The large ornament and bold forms Mr. Morris delights in, prove their power to blend into a perfect whole, elaborate but in no way overwhelming. The modelled ceiling in the vestibule, and several others in the house, are left in pure low-toned white, so that their rich decoration keeps its place. The staircase, with its solid balustrade of oak inlaid with dark walnut, is an important feature in the central hall."

The firm have appeared before the public in yet another way, to wit, in the capacity of stage decorators, to whom two plays by Mr. Henry Arthur Jones owed their settings more or less. The first was "The Crusaders," which had a run of three months from the beginning of November, 1891, at the Avenue Theatre; the other, "The Case of Rebellious Susan," of which the first performance, under the management of Mr. Charles Wyndham, took place at the Criterion Theatre early in the year 1895, acts 1 and 3 being arranged by Messrs. Morris and Co.

The firm have been represented from time to time at exhibitions of industrial art in the provinces as well as in the metropolis. The several Arts and Crafts Exhibitions that have been held in London and in Manchester, for instance, were supplied with plentiful selections of Messrs. Morris and Co.'s products in the various branches of design and handicraft in which they are engaged. In such ways as this, so far from being close-handed or jealous of exposing his designs too openly, Mr. Morris was well known for his liberality. Quite careless of his own interests in the matter of copyrights, &c., he used freely to send specimens of his wall-papers and textiles to different local schools of art all over the country, until unhappily it was found that unfair advantage of his generosity was so often taken that of late years the supplies had to be stopped.

In 1877 Messrs. Morris and Co. took their present premises at 449, Oxford Street, comprising shop-front, show-rooms, offices, &c., but the business still continued to be carried on in part at the old place in Queen Square until the end of 1881, when everything that remained was definitely transferred thence to the



MESSRS. MORRIS AND CO.'S WORKS.

MERTON ABBEY.

Oxford Street house. Meanwhile the firm had acquired the property at Merton, Surrey, and set up their works on the former site of the abbey, in June, 1881. Morris kept the place in much the same condition in which he found it, with the exception of some slight renovations to the weaving-shed. Since it is not without interest to learn how others see us—how such things strike a foreigner, a short extract on the subject of Morris and Co.'s works from "Passé le Detroit," by M. Gabriel Mourey, may not be out of place. The French critic gives his impressions thus: "The art workshops of Merton Abbey stand in an immense field amid tall trees and charming scenery. Workshops did I say? It is an ugly word that conjures up visions of grimy smoke, creaking machinery, and bodily toil. No, there is nothing of all that. It is a sort of large farmhouse built on one floor, surrounded by foliage and greenery, close by the bank of a small stream, the Wandle, which winds in and out with happy, joyous murmurs. Such is the workshop of Merton Abbey. Nothing is manufactured there except by hand. No machine-power is used, either steam or electric, but implements of the simplest construction, the most primitive in kind, the old tools, the old handicrafts of four or five centuries ago. The predominant feature is that the artisan is allowed almost perfect liberty of talent and imagination in the development of his work. This is especially the

case in the tapestry and glass-work studios, where the most exquisite marvels of art are turned out. The workman takes part in the work, becomes artist, and imparts his own personality to the thing created, of which a rough plan has first been drawn up by the master. The hand-press is used, as at 'Kelmscott,' or the velvet and cretonne work is done directly with the hand. Thus is avoided that monotonous stiffness peculiar to the work of modern machinery, and further, it encourages the workman to take a more personal interest in his labour."

On the same subject Mr. Alan S. Cole writes in "The Art Journal" in 1893: "I may be mistaken, but I believe that in this country Mr. Morris stands alone in the variety of intricate hand-woven silks, &c., which he produces. Many are, no doubt, resuscitations of ingenious twelfth-century methods. But for an occasional distant whistle and rumble of trains, a twelfth-century Sicilian weaver might, without sense of anomaly, take his seat in the weaving-shed at Merton, and find himself almost as much at home with the handicrafts pursued there as he was seven hundred years ago with those which engaged him in the palace at Palermo. . . . In Mr. Morris's factory, apparently in contradiction of a modern spirit of specializing and separately pursuing branches of textile manufacture and treatment, are to be found in operation the three technically distinct forms of weaving—namely, tapestry, carpet, and ordinary shuttle weaving. . . . Besides these, there are rooms for dyeing wools and threads used in the looms and frames, a long upper story where cotton and other printing by hand-blocks is done, and store-rooms and offices. Adjoining the irregular group of workshops, and commanding a view of the garden, with its trees, and stream, is a last century house, in which is Mr. Morris's studio, and from which he has easy access to his workrooms. An extra ounce of indigo to strengthen the dye, an additional five minutes' immersion of threads in the vat, a weft of colour to be swept through the warp in a moment of inspiration, a dappling of bright points to lighten some over-sombre hue in the grounding of a carpet, are some of the details in technical and artistic administration constantly receiving the attention of the director of the establishment, who thus secures a standard of artistic production at which the systematized operations of a steam-driven factory have not arrived."

Again, a writer in "The Spectator" of November 24th, 1883, in an article "On the Wandle," describing the Abbey works at Merton, says that to anyone "passing through the gates from the high road, the mill and Wandle present themselves much mixed up together. The river as we saw it was shimmering in the

sunlight of a bright November afternoon; little eddies of the stream carried light and glimmer into dark corners, round the many angles of the scattered building. Near its edge the stream is shedded over, to protect some bright-brown wooden pegs, turning on a wheel, through the mysteries of which bright blue stuff is dripping and splashing. . . . Here is none of the ordinary neat pomposity of 'business premises.' . . . We turn through doors into a large, low room, where the hand-made carpets are being worked. It is not crowded. In the middle sits a woman finishing off some completed rugs; in a corner is a large pile of worsted of a magnificent red, heaped becomingly into a deep-coloured straw basket. The room is full of sunlight and colour. The upright frames face you at right angles, with a long row of windows looking close upon the bright-shining river. . . . The strong, level afternoon light shines round the figures of the young girls seated in rows on low benches along the frames, and brightens to gold some of the fair heads. Above and behind them rows of bobbins of many-coloured worsteds, stuck on pegs, shower down threads of beautiful colours, which are caught by the deft fingers, passed through strong threads (fixed uprightly in the frames, to serve as a foundation), tied in a knot, slipped down in their place, snipped even with the rest of the carpet, all in a second of time, by the little maidens. Twenty-five rows does each do in a day,—that means about two inches of carpet. One of the rugs being made is of silk, instead of worsted, very exquisite in quality of surface. . . . It is a delightful workroom. . . . Out again by the Wandle, and across a bridge . . . you pass through a garden; the paths and grass are covered with golden leaves, and the fallen chestnuts roll under your feet, a faded sunflower hangs its head pathetically over the stream. . . . You pass an open door and see men working over vats . . . where the dyeing is done; . . . but we turn into another room, where the hand-looms are working busily, the shuttles flying to and fro between the webs with a speed like lightning. . . . There are many looms, and beautiful-coloured threads are being woven into beautiful materials on every side. Men work the looms; the only women we saw employed at the mill were those working the hand-made carpets. We go on to the rooms where the printing and the stained glass is done. Both are reached by outside wooden staircases. In the glass room we see cartoons by Burne-Jones and by Morris himself in process of being copied. There are many other rooms, for stores, in the old mill. In no part of it does there seem any crowding, either of things or people; the work seems all going on cheerfully and steadily,

without hurry." The writer continues: "In the work we have been seeing what a strength there is of individuality, and what an entire absence of commonplace self-importance; what a natural way of doing things, and what a sense of distinction in all that is done! . . . The genius of inventiveness and the love of beauty are the ruling principles, not the making of money. The machinery used in the manufacture is accommodated, made subservient and elastic, to a standard of excellence which has no place at all in the ordinary manufacturer's horizon, but is quite outside and beyond it. If a piece of ordinary machinery can only in part carry out the conception, however easy and inexpensive the use of it would be, it is not used, but something else invented or adapted which shall carry out what is wanted as perfectly as it is possible to carry it out. If a dye is beautiful in colour, but does not give a fast colour, no time is spared in inventing a combination which will make it fast. The ordinary manufacturer, even were he to perceive the beauty of the colour, would see no advantage in overcoming difficulties and incurring expense in order to use it. He would ignore it as practically useless. He could not spare the time or money to try experiments." At Merton, on the other hand, "No time, trouble or money is spared in making the work as perfectly true to the conception as human means can make it. . . . The results are evolved out of individual choice, the means alone adjusting themselves as different requirements present themselves to the mind of the inventor, but the choice is peremptory. . . . Here, at last, we can see some practical outcome of the principles of which Mr. Ruskin is the prominent preacher. Here are examples of what the human machinery can do at its best, heart, head and hand all in their right places relatively to one another. . . . No wonder that the character of this work done on the Wandle has a high distinction in it." . . . It "is uncommon because it is so natural, so indicative of the pure, ungreedy side of human nature, so real as an outcome of individual choice. We may like it or dislike it, but very certain it is that the inventor himself liked it." It is what it is because of its independence of the "belief in any artificial standard of beauty" or correctness ordained by "momentous academies or individuals." It is the honest outcome of "genuine preference," and has unsophisticated nature "at the root of its creation."

It is gratifying to be assured that, if the closing of the Kelmscott Press became, to adopt the cant phrase of the newspapers, "an artistic necessity" on Mr. Morris's death, no such fate threatens or need threaten the business of art decoration. Mr. Morris took measures some years before he died to establish

the firm on a secure and independent footing, so that its work might be carried on without break or hindrance in the event of his decease. Moreover, he entrusted it into the hands of his two partners and friends, Messrs. F. and R. Smith, brothers, who have worked with him for close on twenty-five years past, and who, as they enjoyed his confidence during his lifetime, so, now that he is removed, are fully sensible of the responsibility of carrying on his work as he would have wished it to be. And not only have Mr. Dearle, the resident manager at Merton Abbey, and other artists learnt, under Morris's training, to assimilate his style and methods so closely as to be able to produce designs scarcely distinguishable from their master's; but also a considerable number of Morris's original sketches and cartoons that have never yet been carried out, remain in the hands of the firm for future use, as occasion may require. It is understood that Sir Edward Burne-Jones will still supply the firm with designs for their stained glass; a recent order of this kind, and one in fact which has been accepted since Mr. Morris's death, being the west window of St. Philip's, Birmingham.

It is not right to omit to mention here that the firm of Messrs. Morris, Marshall, Faulkner and Co. early took up the art of wood-engraving, although, for the sake of convenience, the treatment of this subject is reserved for another chapter.

It remains but to add a brief account of the constituent elements of Morris's ornamental design and of the leading features which characterize it. And first as to his employment of the primal form, the human figure. Morris's capabilities in this regard, though not known so generally as they deserve to be, were decidedly of a high order, as may be gathered from the beautiful decorations he made for the roof of Jesus College Chapel, and from the not less beautiful cartoons in the possession of Mr. Fairfax Murray. In these figures may be discerned a refined type of features of a character all his own, akin to and yet quite distinct from the type of either Rossetti or Burne-Jones. One cartoon, in colours, represents an angel holding a scroll; the other, in monochrome, six angels in adoration. It is twofold and was designed for wall-painting. One half of it was lent by the owner to the Arts and Crafts Exhibition in 1893. At the same exhibition was shown a small figure-panel of singular charm, drawn for embroidery and carried out in that medium by the designer's daughter, Mrs. Sparling. Next, as regards animal shapes, Morris would seem to have restricted himself principally to dragons, rabbits, and various kinds of birds, such as the peacock, the dove, the thrush, the woodpecker, and the partridge.

But it was chiefest in the adaptation of floral and vegetable forms that he excelled. In this sphere one of Morris's most characteristic types was that "glittering leafage" which, for want of a more accurate name, it is convenient to designate as the Acanthus. "No form of ornament," says Morris, "has gone so far or lasted so long as this; it has been infinitely varied, used by almost all following styles" (*i.e.* after the Greek) "in one shape or another, and performed many another office besides its original one." So trite and stereotyped indeed had this familiar variety of foliage become that it might have been supposed that its last word, as it were, had long since been said in ornament; its powers of further growth exhausted. On the contrary, however, to such magnificent developments was it brought by Morris's creative genius,—its grand coils of foliage turning and counter-turning this way and that, its serrated edges bent over and back again,—that it seems to have been redeemed and made fertile anew with a splendid vitality, before which open out possibilities wellnigh limitless.

Nor did the associations of his Oxford days fail to impress themselves upon Morris's art. Thus he made frequent use of the fritillary—or snake's-head, as it is popularly called—whose chequered, purplish head is one of the characteristic sights in the grass-fields by the river-side, particularly at Iffley, where it may be seen nodding in profusion in the late spring. Another favourite form of his was the long and slender spike of the wild tulip, which, as Morris must have been aware, although it is not proved that he ever saw it flowering there in his time, grew in the meadow bordering on the Cherwell, to the south of the Botanical Gardens at Oxford. Or was this rather one of those flowers which he borrowed from Persian ornament? Morris indeed loved best the familiar forms of our English flowers, and most "the queen of them all—the flower of flowers," the rose. This flower is one which "has been grown double," says he, "from I don't know when. The double rose was a gain to the world, a new beauty was given us by it, and nothing taken away, since the wild rose grows in every hedge. Yet even then one might be excused for thinking that the wild rose was scarce improved on, for nothing can be more beautiful in general growth or in detail than a way-side bush of it, nor can any scent be as sweet and pure as its scent. Nevertheless the garden rose had a new beauty of abundant form, while its leaves had not lost the wonderfully delicate texture of the wild one. The full colour it had gained, from the blush rose to the damask, was pure and true amidst all its added force, and though its scent had certainly lost some of the sweet-





ness of the eglantine, it was fresh still, as well as so abundantly rich." On the whole, however, Morris's counsel—which he followed himself—was: "Be very shy of double flowers; choose the old columbine where the clustering doves are unmistakable and distinct, not the double one, where they run into mere tatters. Choose . . . the old china-aster with the yellow centre, that goes so well with the purple-brown stems and curiously coloured florets, instead of the lumps that look like cut paper, of which we are now so proud. Don't be swindled out of that wonder of beauty, a single snowdrop; there is no gain and plenty of loss in the double one. More loss still in the double sunflower, which is a coarse-coloured and dull plant, whereas the single one, though a late comer to our gardens, is by no means to be despised, since it will grow anywhere, and is both interesting and beautiful, with its sharply chiselled yellow florets relieved by the quaintly patterned sad-coloured centre clogged with honey and beset with bees and butterflies." Though this advice of Morris's for avoiding "over-artificiality in flowers" is given, as a matter of fact, with a view to the selecting of plants for a garden, it nevertheless applies to the choice of flowers in ornament as well. "Many plants," there are, in his opinion, "which are curiosities only, which Nature meant to be grotesque, not beautiful, and which are generally the growth of hot countries, where things sprout over quick and rank. Take note that the strangest of these come from the jungle and the tropical waste, from places where man is not at home but is an intruder, an enemy. . . . But there are some flowers (inventions of men, *i.e.* florists) which are bad colour altogether, and not to be used at all. Scarlet geraniums, for instance, or the yellow calceolaria, which are indeed not uncommonly grown together profusely, in order, I suppose, to show that even flowers can be thoroughly ugly." Such forms then one need not look to find in Morris's designs. But the flowers one does recognize therein, besides those already enumerated, are the peony and poppy, the honeysuckle, carnation and iris, larkspur and anemone, the daisy and the marigold. These were the main-springs of Morris's inspiration. And it is this he intended to convey when he said that ornament should have a meaning, should express something, *viz.*, that it ought to give the impression of having been founded upon some object in actual existence, instead of being, like most of the "ornament" of the Louis XIV., XV., and XVI. periods, a mere shapeless and senseless elaboration of nothing at all. At the same time Morris's decorative work is as far as possible from being didactic. He never used it as the vehicle for the expression of a lesson or theory;

never set himself to preach or to expound through the medium of ornament, as some do. His is the very type of æsthetic design. "He was too true an artist to follow art into its byways of moral significance and thereby cripple its broader arms." This was Hall Caine's account of Rossetti; but the words might apply with even greater truth to William Morris. No bogey of the pulpit or of the platform lurks within the folds of his velvets; no homily is to be discovered in the colours of his chintzes; no allegory latent in the lines of his wall-papers. Their charm is just what it appears to the eye to be: there is nothing else concealed beneath their surface. One may enjoy the beauty of them, and one may revel in it to one's heart's content with the confident assurance that the designer is not the man to take a mean advantage of one's being absorbed in admiration for the purpose of cozening one, as a reluctant child is cozened, into swallowing a stealthy pill enfolded in a delicious wrapping of sweet-stuff. Artless as a child himself, Morris was in absolute sympathy with, and shared, the child's view of the case. And since few things are more distasteful to anybody than to be edified *malgré lui*, Morris does not attempt to do so surreptitiously. But when, on the other hand, he has a message to deliver, as for instance in his Socialistic writings, he states the matter plainly and straightforwardly, in terms, at times, outspoken even to bluntness. There is no fine writing then, nor any precious periods nor phrases to dazzle and captivate the senses.

With Morris, then, art and literature were kept quite distinct; their functions never confounded by him. He was too whole-hearted in his devotion to both to impair the integrity of either by making it subservient to the other or dependent upon that other for support. Indeed in his case neither had need to be supplemented by the other; nor to derive any powers of fascination from without, but held to its own perfection in either sphere untrammelled. Quotations from prose and poetry may have to be tacked on to the Academy picture so as to pander to the taste of a public incapable of feeling any appreciable joy in beauty for its own sake; of enthusiasm for anything but what embodies a sentiment or has a story belonging to it. But it was otherwise with Morris's work. Take, for example, the verses he wove into his tapestries. The lettering of the words, the folds of the ribands on which they were inscribed, both alike being carefully considered and integral parts of the design, are pure ornament—no less than that and no more. The only Morris pattern that can be said to have even a remote connection with literature is the "Brother Rabbits" cretonne; and that merely by way of a reminiscence of the amusement

afforded by the foibles of "Brer Rabbit" in Joel Chandler Harris's "Uncle Remus." The design does not attempt of course to illustrate the book. For practical convenience, to avoid confusion in the ordinary course of business, it was indispensable for Morris's numerous designs to be distinguished each by a different name. But as often as not the title was purely arbitrary and had little or no connection with the particular pattern in point. Thus a list of names was taken from the tributaries of the Thames, but these names, it is needless to say, made no pretence to be suggestive of the subject-matter of the designs by which they were borne respectively.

The correlation of the arts is a subject upon which, of late years, a great deal has been said and written. The principle is one which is supposed to dominate the æsthetic school above all others; but one hears little enough of its perilous tendencies, or of how conspicuously and how successfully Morris escaped them; how again and again he insisted that it was wrong for anything to be expressed in the terms of one art which would have been expressed better in the terms of another. The process leads invariably to a nondescript product, that, by whichever standard it be measured, fails to come up to the proper requirements. One has heard much talk of "painter-poets," "musician-painters," and recently even of "poet-upholsterers"—titles for which there is about as much warrant as for that of "Cardinal-Archbishop." One has heard tell also of "painted-poems," "painted allegories," "sculptured poems," and, even worse hybrids, of different "colour-symphonies," "nocturnes," "variations," "harmonies," "scherzos," and more nonsense and to spare of the like sort. Morris could not away with any of these eccentric methods of "making enemies"—which, being interpreted, is, of course, advertising oneself; nor indeed would his straightforward principles have allowed him to stoop to such artifices, to prostitute his art in such wise. In a word, his designs owe their attractiveness to no adventitious charm of association or issue outside themselves, but stand supreme, resting their claim to homage on nothing else but their own inherent merits, their æsthetic qualities of form and colour combined with their appropriateness for the purpose for which they are intended to be used. And so Morris called himself only "an ornamentalist, a maker of would-be pretty things"!

As in the realm of poetry William Morris made good his claim to be the representative of Chaucer and of Spenser; so, in the genealogy of art, none has so indisputable a title as he to be the lineal descendant of the Gothic artists. There is not the

slightest taint of the Renaissance or of Japanese influence in his work—in which respect, indeed, his position is remarkable and almost unique among the designers of modern times. Withal there may be traced in him a certain strain of Persian and of Byzantine origin. In the blending of these several elements, now one, now another being present in greater proportion than the rest, might give a certain complexion to any given design; but above all else the strong individuality of William Morris himself always prevailed, making all his decoration of one perfectly sustained and consistent style; and such that no one having the most superficial acquaintance with ornamental design could mistake Morris's for anybody else's work. However, it was not vouchsafed him to be spared the usual fate which a master of style must suffer at the hands of those less gifted than himself. "His power is proved,"—to quote once more from a writer in "The Spectator," whose views on this very point happen to be in direct antagonism to those of Mr. Robert Buchanan,— "by his many imitators. Nearly all the better kind of designs in the shops are, as far as they are good, cribs from Morris, just altered sufficiently 'to prevent unpleasantness.' His willow-pattern paper is taken very boldly, stamped upon a carpet, and a trellis of little squares added by the accommodator. Even Paris taste, that mixture of fantastic extravagance, persistence in mediocrity, and industrious finish of detail, took up the style of Morris colours some years ago, and flavoured it with the usual touch of French morbid cynicism by calling the colours '*teints dégradés*.'" What an inversion of the order of things! And how quickly must the memory of the beautiful old colours (the only colours known and used until the lurid discoveries of Perkins blinded men's eyes with the glare and vulgarity of coal-tar) have faded from the mental vision of French folk, how utterly become obliterated, if the same colours when presented once more to them, not a quarter of a century afterwards, could strike them only as being some novel form of corruption! It is quite a mistake to imagine that Morris either had himself introduced or approved of the introduction of the dull and gloomy colours in the popular estimate associated with the art movement. In one of the addresses included in "Hopes and Fears for Art" Morris, though not denying that crudeness of colouring is a possible danger, warned his audience in most emphatic terms against "getting . . . colour dingy and muddy, a worse fault than the other because less likely to be curable. All right-minded craftsmen who work in colour," he continues, "will strive to make their work as bright as possible, as full of colours as the nature of the

work will allow it to be." And again he says: "Do not fall into the trap of a dingy, bilious-looking yellow-green, a colour to which I have a special and personal hatred, because (if you will excuse my mentioning personal matters) I have been supposed to have somewhat brought it into vogue. I assure you I am not really responsible for it."

"I am an artist," wrote Morris, "or workman, with a strong inclination to exercise what capacities I may have, and a determination to do nothing shabby if I can help it." Now one of the worst forms of shabbiness, in Morris's eyes, was plagiarism, which he abhorred for artistic no less than for ethical reasons. "Everyone ought to do his own work," was the maxim by which he was guided himself and would have others guided, because he knew, only too well, the paralysing and destructive effects exercised on the faculty of invention by indolent and disingenuous copyism. This, then, is what he says on the duty of exerting one's own originality in decorative design: "Your convention must be your own, and not borrowed from other times and peoples; or at the least you must make it your own by thoroughly understanding both the nature and the art you are dealing with. If you do not heed this, I do not know but what you may not as well turn to and draw laborious portraits of natural forms of flower and bird and beast, and stick them on your walls anyhow. It is true you will not get ornament so, but you may learn something for your trouble; whereas, using an obviously true principle as a stalking-horse for laziness of purpose and lack of invention will but injure art all round, and blind people to the truth of that very principle."

In his evidence before the Royal Commission on Technical Education in 1882, after stating that the business he carried on comprised weaving, dyeing, cotton printing, carpet weaving, glass painting and cabinet making, Morris said: "I make mostly my own designs; I do not employ designers because, amongst other reasons, it is so very difficult to get a due amount of originality out of them; the designs which one gets are too hackneyed, and there is the same sort of idea harped upon for ever and ever. Mine is quite a peculiar trade." And, in reply to the question: "Your forte is originality?" he answered in the affirmative. "It is necessary for our business merely as a commercial affair. I need not say it is desirable in everything in which one applies design to the industrial arts." The vast amount of the original design produced by Morris is almost incredible. If "great genius means," as Mr. Marion Crawford says it does, "great and constant creative power before all things;" if "it means wealth of resource

and invention ; . . . quantity as well as quality," then William Morris was surely a genius of greatness pre-eminent. It would be difficult for anyone who had not been admitted, as it were, behind the scenes at Messrs. Morris and Co.'s, nor been shown the mass of sketch-designs and cartoons prepared by William Morris's own hand for execution in various mediums ; or for anyone who had not been in the habit of calling at his house and finding him, as was his wont, at work or, if resting for a few minutes, with the ink or the colour scarcely dried upon the paper before him ; it would be difficult for such an one to comprehend the prodigious industry of the man. It was simply astounding. Indeed he is not exaggerating when he says, in one of his lectures, that having once tried to think what would happen to him if he were forbidden his ordinary daily work, he knew that he should die of despair and weariness, unless he could straightway take to something else which he could make his daily work ; and that the reason clearly was because he loved the work itself ; nay, even mechanical work was pleasant to him, provided that it were not too mechanical. Thus he who, while insisting on the universal duty of work, yet would have had labour press unduly on no man, was unsparing of himself. The precepts Morris enjoined on others were in his own case no empty formulas. If any man ever practised to the letter what he preached, it was William Morris, who set an example of untiring activity and application that might well put other people to shame. Never was a more busy, a more conscientious worker than he. Thoroughness was one of his most prominent qualities. Nothing was allowed by him to be done hurriedly or carelessly ; nothing left in an unfinished state that could be finished ; nothing passed as satisfactory until it had been brought as near as human hands could avail to bring it, to that ideal standard he had conceived of it in his own mind. Formerly he used even to set out with his own hands and square up his designs for tapestry and carpet weaving. But, careful as he was in the preparation of his patterns beforehand, once they were executed, the originals in his eyes were of no further use. In short, he regarded them as so many tools, as means merely to an end, which end attained in the concrete form of the manufactured article, the *raison d'être* of the design had ceased for him. He used readily to part with, in exchange for books or anything else which he happened for the moment to want, original and unique drawings of his own which one would have supposed of almost priceless worth.

One may be permitted to borrow once more from M. Mourey on the subject of Morris's share in the revival of the industrial

arts of this country. Morris, says the French writer, "is especially keen on the art of the Middle Ages, the complex and fertile depths of which he has penetrated with wonderful acuteness, even to restoring it in all its beauty. And it is through those unknown workers who have by their labours and the fruits of their imagination profusely adorned not only cathedral stones but the most trifling objects, that William Morris has been able to bring about this Restoration of Decorative Art of which he himself is the originator and master. He is indeed an earnest worker who has sounded the older methods and early formulas, and has attempted and realized all with wonderful breadth and originality. . . . Now this imagination, this power to create, this rare gift of transforming one's subject into seductive harmony of form, happy combination of lines, enchanting rhythms of colour, or developing it by unexpected deductions, enriching it with one's fancy until it blossoms forth in beauty, melancholy, or merely fresh and simple tones—what other worker in decorative art possesses to such a degree as he? But apart from his innate gift, the tools employed are well known: earnest, attentive and sincere study of nature; thorough and well-grounded knowledge of past epochs instead of that servile imitation with which we content ourselves; and above all—what so often proves a true stumbling-block in decorative art—scrupulous heed that the caprices of invention, colour and form shall be in perfect accord with the requirements of the material."

"And his influence? To give a fair answer to this question one must have lived an English life. It has indeed been deep, restorative, transforming the outward and decorative side of life, adorning the home with the pleasures of art—and we all know how full of significance that word *home* is. We meet with the fertile results of his mind on all sides. . . . It is a real style he has created, a style which owes its origin to that perfect, clear and expressive style of the Middle Ages, which alone is capable of providing the nineteenth century with material and ideas suitable to it, which passes by Japanese and Persian art to develop in the original, fruitful imagination and temperament of the northern."

A writer in "The Edinburgh Review" says: "Even in the ordinary work exposed for sale in furniture shops the effect of the change is manifest; tradesmen . . . have been compelled to do their best to follow the change in public demand. And this improvement in household taste is the direct work of Morris more than of anyone else. He set the example of designing furniture in accordance with the requirements and expression of structure

(in which respect furniture properly follows much the same principles as architecture); of considering harmony of colour in the carpets, papering, and other decorations of a room; of treating designs based on natural foliage on true decorative principles, conventionalizing the forms employed, and teaching the public the importance of beauty of line and of preserving the balance and spacing of decorative detail. . . . Morris's perceptions in this class of work were not based on any mere dilettante preferences. They were the result of a close and unremitting study of the subject. It is said by those who knew him well that no man had such a thorough and exhaustive knowledge of the technical processes of old work, so far as we now have the means of knowing them. Design in all the decorative arts is, or should be, based upon or largely influenced by technique; it was the perception of this, and the knowledge of the technical requirements and possibilities in connection with each class of material, which led him to the right path in the treatment of design."

Mr. Herbert Horne, in "The Saturday Review," rightly said of Morris that "in his genius for fine craftsmanship he was alone; a unique figure of our time." He then points out the beneficial influence of a cultured age like the fifteenth century, and how such an influence "is nowhere shown to more evident advantage than in the production of those goods and fabrics which are intended for the uses of daily life, but into which the element of beauty enters in some degree or another; the craft of cabinet making, for example," or "the weaving of figured textiles;" and he contrasts that desirable state of things with the present. "In an age like our own, when the sphere of the practical utilities of life is wholly divorced from the sphere of art, this element of beauty is apt to be mistaken, or lost sight of, by those who practise these crafts, and an indifference to produce beautifully is soon followed by an indifference to produce well. It is here precisely that the conditions of good craftsmanship assert themselves; reminding us that the craftsman is neither wholly concerned with mere utility on the one hand, nor with mere beauty on the other; but that his productions must be fitted to the uses for which they are intended; that they must be well made; and that they must be made with a due sense of beauty. For us, the tradition of such craftsmanship has long been broken; and, to recover it, the craftsman is forced to revert to methods which have been lost or forgotten, to the productions of some other age than our own. In this attempt Morris went beyond anyone of his time. The success, for example, with which he revived the older and simpler methods of the dyer's art, and the

use of vegetable dyes, has contributed not a little to the beauty of his tapestries, his silks, and his other textile and printed fabrics. His painted glass, his decorative paintings and furniture . . . all show the fine instinct with which he returned to sound principles of good craftsmanship, employing only the simplest and best of materials." "He has done much," says another writer, "to rehabilitate the pride in workmanship that was at one time a characteristic of English workmen, but which of late years, under the influence of commercialism," and other causes, "we are said to have lost."

Enough has now been said to show that William Morris was no mere dabbler but a specialist in the arts; how that he grappled with the technical difficulties—aye, and the commercial difficulties, too—of one handicraft after another; how that, once having taken up any particular branch of industry, he never let it go until he had made himself an expert in all the intricacies of it; and how, while handling it as any practical man of business might do, over and above all that, he dignified it through the riches of his own transcendent imagination, bringing it into accord with his own refined sense of beauty. It is thus impossible to over-estimate the influence of William Morris in the improvement of household taste. When he "began his crusade against ugliness and bad work, the art of house decoration," says a writer in "The Standard," "was at the lowest ebb," and "there was little produced which was not positively repulsive both in execution and design." But, thanks to Morris, the remedy for so deplorable a state of things is with us. In the establishment of the decorative firm which bears his name he provided the public with both an illustration of his teaching and also a practical means of putting it into effect in their own surroundings. How great a multitude of houses he has thus directly or indirectly beautified none can tell—it is indeed incalculable. In short, as Mr. Harry Quilter says, the decorative reform achieved by William Morris is such that "has changed the look of half the houses in London, and substituted art for ugliness all over the kingdom."

CHAPTER SIX: KELMSCOTT MANOR.



SINCE he left the Red House at Upton, William Morris was for five years without a home in the country. His friend Rossetti, being desirous "of establishing some country quarters for work, where," so he wrote, "I can leave my belongings, and return to them as opportunity offers;" and such an arrangement as that proposed being agreeable to Morris as well, they began to look out for a suitable place to take together. They had been searching already some little time, "when this one," writes Rossetti from Kelmscott Manor, "was discovered in a house-agent's catalogue—the last place one would have expected to furnish such an out-of-the-world commodity." Out-of-the-world indeed! for in those days there was no railway station nearer than at Faringdon, a drive of seven miles. However, in 1873, a station on the Oxford and Fairford line was opened at Lechlade, a distance of between three and four miles from Kelmscott. Before the end of May, 1871, Morris had decided with Rossetti to rent Kelmscott Manor, and in less than two months' time their joint occupation was begun. Morris held the house from that time to the day of his death, a space of five-and-twenty years. He used to stay there longest in the autumn months, but at other times whenever he was overworn with too much work, or otherwise in need of change, he only had to go down there and find the rest and refreshment that he needed. How devoted he was to the place he signaled in more ways than one. Undoubtedly he had it in his mind when he said to his audience in one of his lectures: "There may be some here who have the good luck to dwell in those noble buildings which our forefathers built, out of their very souls, one may say; such good luck I call about the greatest that can befall a man in these days."

In "News From Nowhere" Morris describes a journey up the river to Kelmscott—not his "first visit by many a time. I know these reaches well; indeed, I may say that I know every yard of the Thames from Hammersmith to Cricklade." The teller of the tale, fancying himself in the neighbourhood of Hampton Court, says, "And as we slipped between the lovely summer greenery, I almost felt my youth come back to me, and as if I were on one of those water excursions which I used to enjoy so much in days when I was too happy to think that there

could be much amiss anywhere." The visit in the romance is represented as taking place at just the year's season at which Morris first took up his abode at Kelmscott, and it may well be that he is recording here his exact impressions at the time. He dwells with tender sympathy on the description of the various



KELMSCOTT MANOR.

ENTRANCE FRONT.

river-side scenes he loved, from the "beginning of the country Thames" with its "bough-hung banks," until his arrival at the very threshold of his home—"the mowing-field; whence came waves of fragrance from the flowering clover amidst of the ripe grass. In a few minutes we had passed through a deep eddying pool into the sharp stream that ran from the ford, and beached our craft on a tiny strand of limestone gravel, and stepped ashore . . . our journey done. . . . The river came down through a wide meadow on my left, which was grey now with the ripened seeding grasses; the gleaming water was lost presently by a turn of the bank, but over the meadow I could see the mingled gables of a building where I knew the locks must be. . . . I turned a little to my right, and through the hawthorn sprays and long shoots of the wild roses could see the flat country spreading out far away under the sun of the calm evening. . . . Before me the elm boughs still hid most of what houses there might be in this river-side dwelling of men; but to the right of the cart-road a few grey buildings of the simplest kind



KELMSCOTT MANOR.

FROM THE GARTH.

showed here and there." It may be remarked at this point, by way of explanation, that the soil in the neighbourhood being light, the trees that flourish thereabouts are chiefly elm-trees. "Almost without my will my feet moved on along the road they knew. The raised way led us into a little field bounded by a backwater of the river on one side; on the right hand we could see a cluster of small houses and barns, new and old, and before us a grey stone barn and a wall partly overgrown with ivy, over which a few grey gables showed. The village road ended in the shallow of the aforesaid backwater. We crossed the road, and again, almost without my will, my hand raised the latch of a door in the wall, and we stood presently on a stone path which led up to the old house. . . . The garden between the wall and the house was redolent of the June flowers, and the roses were rolling over one another with that delicious superabundance of small well-tended gardens which at first sight takes away all thought from the beholder save that of beauty. The blackbirds were singing their loudest, the doves were cooing on the roof-ridge, the rooks in the high elm-trees beyond were garrulous among the young leaves, and the swifts wheeled whirring about the gables. And the house itself was a fit guardian for all the beauty of this heart of summer. . . . 'This many-gabled old house, built by the simple country-folk of the long-past times, regardless of



KELMSCOTT MANOR.

BACK OF THE HOUSE.

all the turmoil that was going on in cities and courts, is lovely still." His companion in the story then led him "close up to the house, and laid her shapely, sun-browned hand and arm on the lichened wall as if to embrace it, and cried out, 'O me! O me! How I love the earth, and the seasons, and weather, and all things that deal with it, and all that grows out of it—as this has done!' . . . We stood there a while by the corner of the big gable of the house. . . . We drew back a little, and looked up at the house: the door and the windows were open to the fragrant sun-cured air. . . . We went in. . . . We wandered from room to room,—from the rose-covered porch to the strange and quaint garrets amongst the great timbers of the roof, where of old time the tillers and herdsmen of the manor slept. Everywhere there was but little furniture, and that only the most necessary, and of the simplest forms. The extravagant love of ornament which I had noted . . . elsewhere seemed here to have given place to the feeling that the house itself and its associations was the ornament of the country life amidst which it had been left stranded from old times, and that to re-ornament it would but take away its use as a piece of natural beauty.



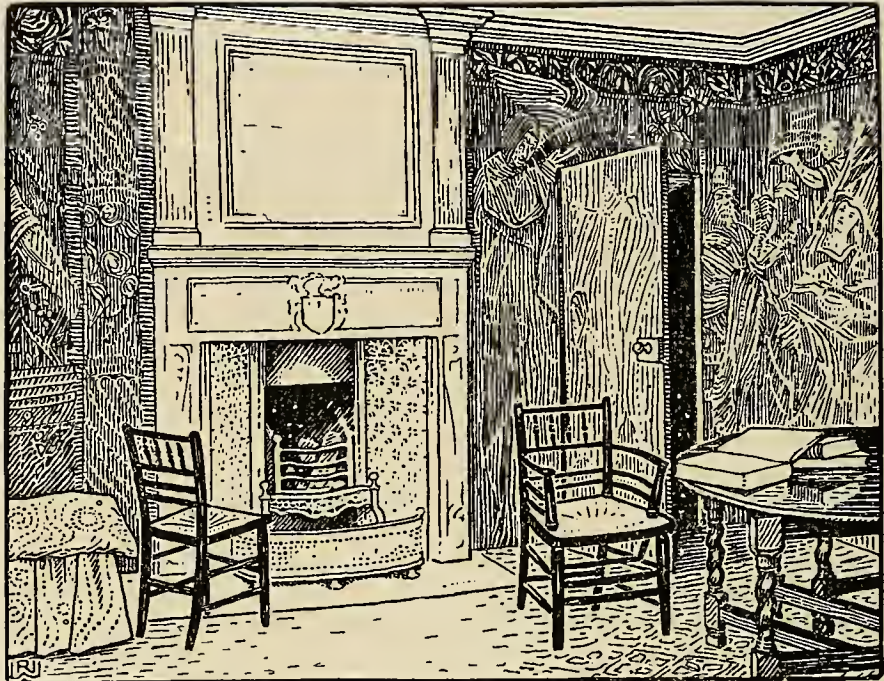
KELMSCOTT MANOR. FROM THE MEADOW AT THE BACK.

“We sat down at last in a room . . . which was still hung with old tapestry, originally of no artistic value, but now faded into pleasant grey tones which harmonized thoroughly well with the quiet of

the place, and which would have been ill-supplanted by brighter and more striking decoration. I . . . became . . . scarce conscious of anything, but that I was there in that old room, the doves crooning from the roofs of the barn and dovecot beyond the window opposite to me.” He then noted the contrast between his living companion and “the grey faded tapestry with its futile design, which was now only bearable because it had grown so faint and feeble.” Presently he goes “downstairs and out of the house into the garden by a little side door which opened out of a curious lobby.” He is still in the “lovely garden,” “when a little gate in the fence, which led into a small elm-shaded field, was opened” and a friend “came up the garden path, who exclaimed, ‘I thought you . . . would like to see the old house. . . . Isn’t it a jewel of a house after its kind?’” Such is the picture he drew of Kelmscott, and one not so much idealized but that to recognize the original of it is easy enough.

Again in an article, dated at “Kelmscott, October 25,” and published in “The Quest” (Birmingham), of November, 1895, William Morris, under the title “Gossip about an old House on the Upper Thames,” furnishes another account of his country home. “The village of Kelmscott,” he begins, “lies close to” the river, “some five miles (by water) from the present end of the navigation at Inglesham.” After a short survey of the neighbourhood, he then proceeds to describe the “mass of grey walls and pearly-grey roofs which makes the House, called by courtesy the Manor House, though it seems to have no manorial rights

attached to it. . . . It lies at the very end of the village on a road which, brought up shortly by a backwater of the Thames, becomes a mere cart track leading into the meadows along the river. . . . Entering the door in . . . the high impointed stone wall, . . . you go up a flagged path through the front garden to the porch which is a modern but harmless addition in wood. The house from this side is a lowish three-storied one with mullioned windows (in the third these are in the gables), and at right angles to this another block whose bigger lower windows and pedimented gable lights indicate a later date. The house is built of well-laid rubble-stone of the district, the wall "in part plastered over with thin plaster. "The roofs are covered with the beautiful stone slates of the district, the most lovely covering which a roof can have, especially when, as here and in all the traditional old houses of the country-side, they are 'sized down'; the smaller ones to the top and the bigger towards the eaves, which gives one the same sort of pleasure in their orderly beauty as a fish's scales or a bird's feathers. Turning round the house by the bigger block, one sees where the gable of the older and simpler part of the house once came out, and notes with pleasure the simple expression of the difference of levels in the first floor and the third floor, as by the diversity of windows and roofs: the back of the house shows nothing but the work of the earlier builders, and is in plan of the shape of an E with the tongue cut out. . . . Standing a little aloof from the north-east angle of the building, one can get the best idea of a fact which it is essential to note, and which is found in all these old houses hereabouts, to wit, all the walls 'batter,' *i.e.* lean a little back. . . . We must suppose that it is an example of traditional design from which the builders could not escape. To my mind it is a beauty, taking from the building a rigidity which would otherwise mar it; giving it (I can think of no other word) a flexibility which is never found in our modern imitations of the houses of this age." After a few words on the adjoining farm buildings, the dovecot, and garden, Morris continues: "Going under an arched opening in the yew hedge which makes a little garth about a low door in the middle of the north wall, one comes into a curious passage or lobby" which "leads into what was once the great parlour. . . . I have many a memory of hot summer mornings passed in its coolness amidst the green reflections of the garden. Turning back and following a little passage leading from the lobby aforesaid to the earlier part of the house" one comes, at the end of the passage, upon "a delightful little room quite low ceilinged, in the place where the house is 'thin in the wind,' so that there is a window east and a



KELMSCOTT MANOR.

THE TAPESTRY ROOM.

window west. . . . This room is really the heart of the Kelmscott house, having been the parlour of the old house. . . . Outside this little parlour is the entrance passage from the flagged path aforesaid, made by two stout studded partitions, the carpentry of which is very agreeable to anyone who does not want cabinet work to supplant carpentry." He then describes the upstairs part, of which the feature is the tapestry room "over the big panelled parlour. The walls of it are hung with tapestry of about 1600, representing the story of Samson: they were never great works of art, and now, when all the bright colours are faded out, and nothing is left but the indigo blues, the greys and the warm yellowy browns, they look better, I think, than they were meant to look . . . and, in spite of the designer, they give an air of romance to the room which nothing else would quite do. Another charm this room has, that through its south window you not only catch a glimpse of the Thames clover meadows, and the pretty little elm-crowned hill over in Berkshire, . . . you can see not only the barn . . . with its beautiful sharp gable, the grey stone sheds and the dovecot, but also the flank of the earlier house and its little gables and grey-scaled roofs, and this is a beautiful outlook indeed." Morris

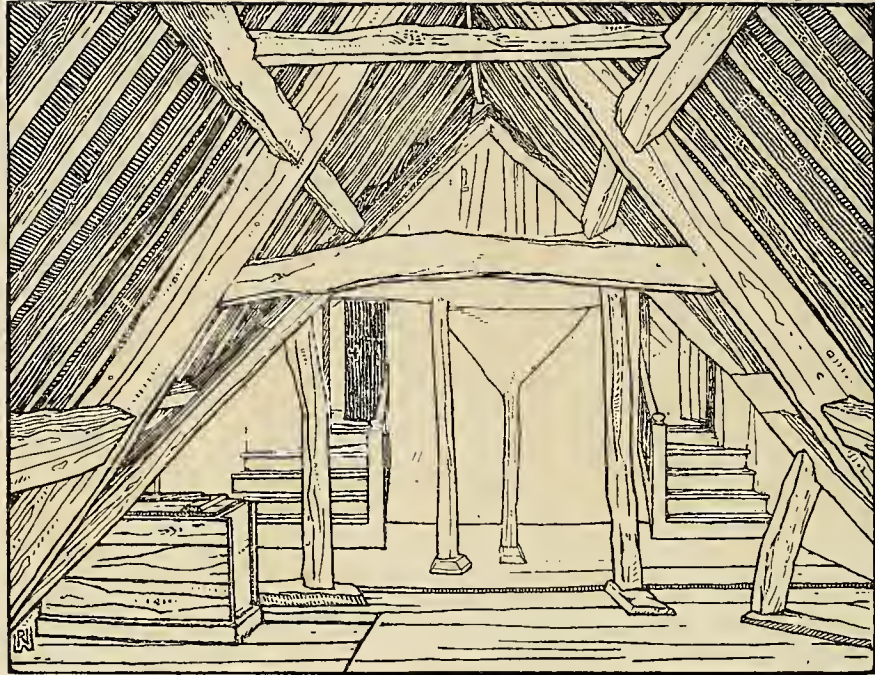
does not even omit to speak of "the attics, *i.e.* the open roof under the slates, a very sturdy beam roof of elm often un-squared; it is most curiously divided under most of the smaller gables into little chambers where, no doubt, people, perhaps the hired field labourers, slept in old time: the bigger space is open, and is a fine place for children to play in, and has charming views east, west and north: but much of it is too curious for description. . . . The



KELMSCOTT MANOR. BED WITH HANGINGS
DESIGNED BY MR. SPARLING.

older part of the house *looks* about 1573, and the later (in this country-side) *looks* 1630 to 1640. . . . Here then," the writer concludes, "are a few words about a house that I love; with a reasonable love I think: for though my words may give you no idea of any special charm about it, yet I assure you that the charm is there; so much has the old house grown up out of the soil and the lives of those that lived in it; needing no grand office-architect, . . . but some thin thread of tradition, a half-anxious sense of the delight of meadow and acre and wood and river; a certain amount (not too much let us hope) of common-sense, a liking for making materials serve one's turn, and perhaps, at bottom, some little grain of sentiment—this I think was what went to the making of the old house. Might we not manage to find some sympathy for all that from henceforward!"

It was on a "memorable day," shortly after Morris and Rossetti had entered upon their joint occupancy of Kelmscott Manor, that Mr. Theodore Watts, being there at the time on a visit to Rossetti, first met Morris "and was blessed," so he writes

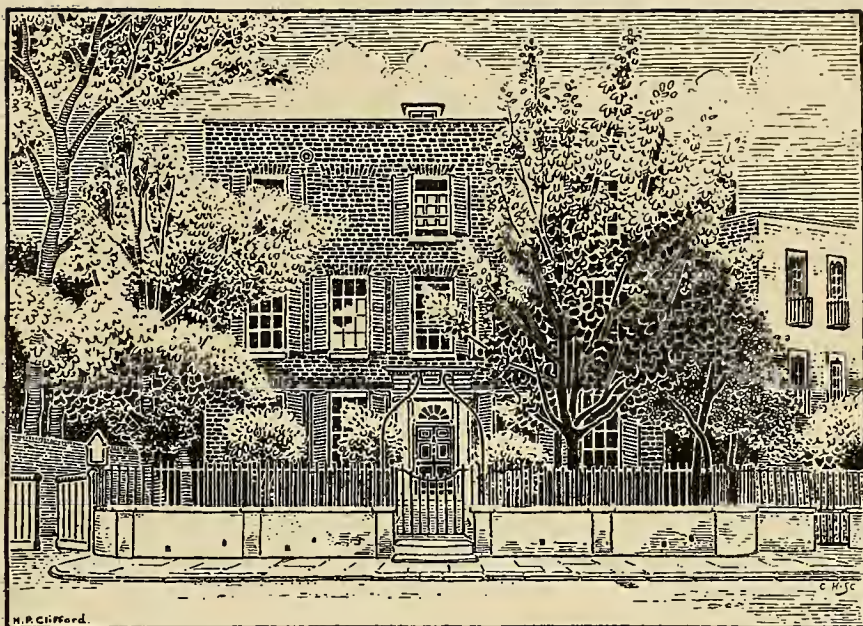


KELMSCOTT MANOR.

THE ATTICS.

in "The Athenæum," "with a friendship that lasted without interruption for nearly a quarter of a century." In the same paper Mr. Watts-Dunton mentions another occasion on which himself was staying, together with the late Dr. Middleton, as guests of Morris's at Kelmscott. "The beautiful old house and the quaint, romantic chamber that served for studio, became," says Mrs. Esther Wood, "the resort of poets and artists, critics and connoisseurs, disciples and aspirants, in companies small indeed, but brilliant and memorable as any that gathered round the young Pre-Raphaelites in Newman Street, or the maturer masters of art and song that assembled in Cheyne Walk, Chelsea. Mr. William Morris and his family were there frequently."

In a letter addressed to his mother from Kelmscott, a few days after his arrival there in 1871, Rossetti writes: "This house and its surroundings are the loveliest 'haunt of ancient peace' that can well be imagined—the house purely Elizabethan in character, though it may probably not be so old as that. . . . It has a quantity of farm buildings of the thatched squatted order, which look settled down into a purring state of comfort. . . . My studio here is a delightful room, all hung round with old tapestry. . . . It gives in grim sequence the history of Samson. . . . I hope



KELMSCOTT HOUSE.

UPPER MALL, HAMMERSMITH.

you will see this lovely old place some time when it is got quite into order, and I am sure it will fill you with admiration. The garden is a perfect paradise, and the whole is built on the very banks of the Thames, along which there are beautiful walks for miles." Rossetti found the quiet of this peaceful spot particularly restful and soothing to him. He used constantly to be going there for periods of longer or shorter duration at intervals during three years. Indeed he resided there almost entirely between 1872 and 1874. He wrote much poetry and painted a certain number of pictures there. Ford Madox Brown painted a great part of his picture "Cromwell on his Farm" in the open air at Kelmscott in 1872. In the winter of that year, Rossetti moved his studio to the large drawing-room on the ground floor, on account of the cold in the tapestry room. For he had returned with Mr. George Hake to Kelmscott Manor from Scotland, whither he had gone for some time in the autumn of 1872 for the benefit of his health. Dr. Thomas Gordon Hake visited Rossetti at Kelmscott and described the scenery of the place in his poem "Reminiscence." Rossetti left Kelmscott altogether in July, 1874; after whose withdrawal, for a period of about ten years, Mr. F. S. Ellis had a share in the place with Morris and had the right, as part occupier, to go there when it was convenient to himself to do so.

It was about the time of the dissolution of the original partnership of Morris, Marshall, Faulkner and Co., in 1874, that William Morris changed his town residence from Queen Square, Bloomsbury, to Horrington House, Chiswick, which he held until he moved, only a few years later, to No. 26 on the Upper Mall, Hammersmith. This house, which faces the river, he named, after his country home on the Upper Thames, Kelmscott House. It is said to have been occupied formerly by Dr. George Macdonald, and, earlier still, by Francis Ronalds, the electrician, who came to live there in 1816. By him were conducted some of the very first experiments in telegraphy, in the garden at the back of the house and in the sheds adjoining—the same buildings which Morris made use of for his carpet weaving, and turned subsequently into Socialist club and lecture-rooms.

CHAPTER SEVEN: SOCIETIES.



NAD Mr. Morris been asked which one in preference to any other of his undertakings he considered his greatest and best, he would have had no hesitation in naming the Society for the Protection of Ancient Buildings, which owes to him more than anyone else both its origin and its success. Should all else he ever did be reprobated or forgotten, he could yet confidently rest his claim to be held in grateful remembrance of posterity for this signal service alone. It is hardly possible to lay too much stress on this department of Mr. Morris's work, or to overrate the importance he himself attached to it. Indeed it is not too much to say, that to be able to appreciate the motives that guided him in the course he maintained in this regard is to possess the key to William Morris's method and conduct in general throughout his life. No cause was nearer to his heart than this. This it is which everyone who would desire to interpret aright his life's work must place first in any memorial of him. There is not a doubt that Morris's attention was awakened to the urgency of the subject by his study of John Ruskin. Indeed, so entirely do the opinions of the two writers agree on these points, that in many a passage Ruskin expresses himself in terms that, removed from the context, might well be mistaken by anyone not previously acquainted with it for an utterance of Morris's, and *vice versa*.

It was in the year 1877 that the Society for the Protection of Ancient Buildings, familiarly known as the "Anti-Scrape," was founded, Mr. Morris being the leading spirit of the movement, and himself drawing up a formal statement of its principles. The "new interest, almost like another sense," he said, and the enthusiasm that had arisen for the study of ancient monuments of art, constituted in itself their most serious detriment. The "last fifty years of knowledge and attention have done more for their destruction than all the foregoing centuries of revolution, violence and contempt. For Architecture, long decaying, died out, as a popular art at least, just as the knowledge of mediæval art was born. So that the civilised world of the nineteenth century has no style of its own amidst its wide knowledge of the styles of other centuries. From this lack and this gain arose in men's minds the strange idea of the Restoration of ancient buildings; and a strange and most fatal idea, which by its very name

implies that it is possible to strip from a building, this, that, and the other part of its history—of its life that is, and then to stay the hand at some arbitrary point, and leave it still historical, living, and even as it once was.”

“In earlier times this kind of forgery was impossible, because knowledge failed the builders, or perhaps because instinct held them back.” Any change that took place in the way of repairs or otherwise “was of necessity wrought in the unmistakable fashion of the time . . . and was alive with the spirit of the deeds done amidst its fashioning. The result of all this was often a building in which the many changes, though harsh and visible enough, were by their very contrast interesting and instructive, and could by no possibility mislead. But those who make the changes wrought in our day under the name of Restoration, while professing to bring back a building to the best time of its history, have no guide but each his own individual whim; . . . the very nature of their task compels them to destroy something, and to supply the gap by imagining what the earlier builders should or might have done. . . . The whole surface of the building is necessarily tampered with” in the process; “the appearance of antiquity is taken away from such old parts of the fabric as are left, . . . and, in short, a feeble and lifeless forgery is the final result of all the wasted labour. It is sad to say that in this manner most of the bigger Minsters, and a vast number of more humble buildings, both in England and on the Continent, have been dealt with. . . . For what is left we plead” and, since it is impossible to restore the living spirit which was an inseparable part of the religion, thought and manners that produced the buildings of the past, we “call upon those who have to deal with them, to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine, to treat our ancient buildings as monuments of a bygone art, created by bygone manners that modern art cannot meddle with without destroying. Thus, and thus only, shall we escape the reproach of our learning being turned into a snare to us; thus, and thus only, can we protect our ancient buildings, and hand them down instructive and venerable to those that come after us.” Again, Morris concluded a lecture he gave on behalf of the Society for the Protection of Ancient Buildings with the words: “Come

now, I invite you to support the most prudent Society in all England.”

Mr. Morris filled at the beginning the post of Honorary Secretary singlehanded; afterwards several other members were associated with him in that office, and he served on the committee thenceforward to the end of his life. He was, from first to last, one of the most active members of the Society. He never spared himself, being always ready with voice and pen to forward the objects of the Society. And, valuable as his time was, he devoted much of it to this cause; he used constantly to be going about the country on behalf of the Society to inspect and report upon the condition of ancient buildings, when the fact that they were in danger of demolition, or of what was hardly less disastrous, material injury in the name of restoration, had come to the knowledge of the committee.

The Society had not been in existence two years before it was found that its business was too onerous for one General Committee that had been formed, and it became necessary to nominate sub-committees to carry on its work. A special Restoration Committee was appointed, which had before it and sifted the cases submitted to the Society throughout a great portion of the preceding year. A Foreign Committee was also formed to take notice of the state of ancient buildings abroad, and placed itself in communication with various archæological societies in different countries of Europe; as well as instituting particular inquiries from time to time with reference to ancient monuments in India, Egypt, &c. The prospectus of the Society was translated into French, German, Italian and Dutch, and steps were taken to circulate it and to obtain corresponding members in each of those countries. In order to facilitate and systematize the operations of the Society at home, local honorary correspondents in various districts were appointed, who might help to obtain quick and accurate information of proposed damage to ancient buildings. Certain members of the Society meet from week to week to carry on its affairs and make themselves responsible for the labour of the correspondence its operations entail.

The Society holds annually a general meeting at which the report of the past year is read, as well as a paper on some special subject of interest bearing on the work of the Society. Mr. Morris delivered an interesting speech at the general meeting on June 28th, 1879. But by far the most important event of this year for the Society—and possibly, indeed, the most important in their annals—was the controversy with regard to the “restoration” of St. Mark’s at Venice.

As far back as March, 1872, a paragraph in "The Academy" drew attention to the virtual destruction that had already befallen Torcello and warned those of the public who had taste enough to care about such things that a similar fate was threatening St. Mark's itself. But at that time there was, unfortunately, in this country no organization through which the voice of remonstrance might hope to make itself heard, or claim respect and compliance from the authorities abroad. Meanwhile the destructive "restoration" proceeded, until, both the north side and the south of the venerable Byzantine basilica having been renovated, it became only too evident that there was no time to lose if any of the parts remaining of the fabric were to be saved. It was actually a question, not only of replacing the old mosaics of the west front with modern monstrosities by Salviati—though that, in sooth, were bad enough—but of taking down and rebuilding the entire façade, the supremest glory of the architecture of St. Mark's, if indeed one may befittingly distinguish this from that where everything is supreme, everything glorious. At a meeting of the Society for the Protection of Ancient Buildings, held at Buckingham Street, Strand, in the first week of November, 1879, Mr. Morris, the honorary secretary, called attention to the urgent necessity for decisive measures to check the proposed total demolition of the west front of St. Mark's. It was resolved to prepare a memorial and invite the signatures of all who sympathized with the views of the Society, for presentation to the Minister of Public Works in Italy, in view of the fact that that official had called, or had declared his intention of calling, a commission to decide whether the work should be begun at once or after the lapse of a year. Hence the need for prompt action, if the most beautiful feature of the basilica was to be saved. At the same time a meeting for the same objects was held at the Fitzwilliam Museum, at Cambridge, with Dr. Paget in the chair. Another meeting took place on November 13th, at the Midland Institute, at Birmingham, at which Morris was present and spoke.

On November 15th, 1879, a large meeting was held at the Sheldonian Theatre, in Oxford, the Dean of Christ Church in the chair, to discuss the expediency of appealing to the Italian Minister of Works on the subject of St. Mark's. Mr. G. E. Street, the architect, moved, and Burne-Jones seconded the first resolution, which was carried by acclamation. Other speakers in sympathy with the objects of the meeting were Professors Richmond and Holland, Dr. Acland, and Mr. W. Morris. The latter, in his speech, mentioned that the south side of the church was already spoilt, and concluded by reminding his audience that

“The buildings of a nation were essentially not only the property of that nation but also of the world. So above all were the golden walls that east and west had joined to build,—walls that were the symbol of a literature.” There followed certain correspondence and notices on the subject in “The Times;” Morris, on behalf of the Society for the Protection of Ancient Buildings, addressing to that paper two letters, dated November 22nd and 28th respectively. He appealed most earnestly to the Italian people to do their utmost “to induce the authorities to forbid for the future all meddling with the matchless mosaics and inlaid works which are the crown of the glories of St. Mark’s;” and observed that if only we could hear that the restoration of the pavement had been stopped, it would do more than anything else to allay our fears, “and would make many of us who at present dread that we shall never dare to see Venice again, look forward with redoubled pleasure to our next visit to the most romantic of cities.” In the course of the correspondence other letters, all with the same intention, were addressed to “The Times” by Messrs. Street, Henry Wallis, Stillman, and Edward Poynter, R.A. Meanwhile the agitation in this country was not without its effects in Italy, where the news of the movement, together with the strong public opinion in England against the “restoration” of St. Mark’s, caused considerable shame and annoyance to the authorities. In answer to the inquiries of the English correspondent there, the truth came out. In self-defence the Italians pleaded that it was the Austrians, during their occupation, who were the first to tamper with the basilica. Had the Venetians been wise they would have mistrusted the ways of the Austrian Danaai, for all their seeming lavish zeal in defraying the cost of rebuilding; but alas, the Laocoon had not yet arisen; other counsels prevailed, and the Venetians took up the work where the usurpers had left it off, and proceeded to carry out the “restoration” of the south side of the church. It was at the point when this job was completed that the perpetrators themselves became alarmed, and the news of their debatings and of the dissensions that ensued reached England. “It was not known,” said “The Times” leader of November 28th, “that the artistic conscience of Italy had already been roused, and that the mischief which was in full course had been stopped. The two previous completed acts of destruction were known only too well, and the conclusion was that the third, which had been taken in hand, would be completed too, after the same model and under the same guidance as the former ones.” The repudiation on the part of the authorities of any intention of carrying out this fatal plan may have been

genuine, but on the face of it there was only too much reason to fear the contrary. It seems probable enough that the work of destruction would have been carried through had not William Morris given utterance to the voice of indignant protest that this country sent forth almost unanimously. Seven years later the subject arose again in the newspapers, and the Society for the Protection of Ancient Buildings again came to the fore in defence of the integrity of the beautiful basilica. This at least may be asserted, that if St. Mark's was saved it had the narrowest escape; and everyone who visits the church and admires its peerless façade should remember that to William Morris is owing an immeasurable debt of gratitude for his timely intervention on behalf of the building, and for the prominent part he took in organizing the agitation against the threatened effacement of one of the most exquisite monuments in the world.

With the object of helping to provide the necessary funds to meet the increasing expenditure of the Society, as its work year by year was "carried on with greater vigour, and extended over a wider field," certain lectures were organized and given by Professor Richmond, Messrs. Reginald Stuart Poole, E. J. Poynter, R.A., J. T. Micklethwaite, and William Morris. These lectures, of which two had been delivered by Morris, were issued together in one volume in 1882.

Morris presided, and gave an address, at the annual meeting of the Society for the Protection of Ancient Buildings on June 4th, 1885. On this occasion he informed the Society that he had himself attended twice to give evidence before the Commission of the Select Committee that sat on the subject of Mr. Pearson's plan for altering and rebuilding parts of the exterior of Westminster Hall, but he feared that the Hall was doomed in spite of all that had been done to preserve it intact. Mr. Morris also took an active part at this time in opposing the mischievous scheme for demolishing, or suffering to fall into decay, certain of the ancient churches of York. He visited the city at the end of May, 1885, and addressed an enthusiastic meeting which was held there to protest against the proposed monstrosity, as he described it. "It was not our business to interfere," he said, "with ecclesiastical arrangements. All we wanted was that in carrying out the scheme the churches should not be destroyed. . . . Altogether it was a very successful meeting."

Morris contributed an article to "The Nineteenth Century" of March, 1889, on "Westminster Abbey and its Monuments," the occasion being Mr. Shaw Lefevre's plan for providing for further interments and the erection of fresh memorials in the Abbey

Church. Morris wrote another paper on the same subject, published officially by the Society in 1894, entitled "Concerning Westminster Abbey." Another paper he wrote for the Society at an earlier date was "On the External Coverings of Roofs." Morris gave an address at the Society's annual meeting on July 3rd, 1889. In the autumn of 1890, at Trinity College, Cambridge, thanks to the energy of Dr. Cunningham, who both proposed it and carried it to a successful conclusion, a meeting was held in support of the aims of the Society, the Master of Peterhouse in the chair. There was a numerous attendance, and the audience listened with sympathetic attention to the arguments which were put forward by Mr. Morris and the other speakers, including Mr. Cobden-Sanderson and Mr. Micklethwaite, on behalf of the religious as well as artistic value of the genuineness of ancient buildings, as opposed to the sham presentment of the modern restorer.

In his lecture on "The Prospects of Architecture in Civilization," Morris incidentally showed his sympathy for some other societies whose objects are to a great extent in harmony with the last-named. "Though I ask your earnest support for such associations as the Kyrle and the Commons Preservation Societies, and though I feel sure that they have begun at the right end; . . . though we are bound to wait for nobody's help than our own in dealing with the devouring hideousness and squalor of our great towns, and especially of London, for which the whole country is responsible; yet it would be idle not to acknowledge that the difficulties in our way are far too huge and wide-spreading to be grappled by private or semi-private efforts only. All we can do in this way we must look on not as palliatives of an unendurable state of things, but as tokens of what we desire; which is, in short, the giving back to our country of the natural beauty of the earth, which we are so ashamed of having taken away from it: and our chief duty herein will be to quicken this shame and the pain that comes from it in the hearts of our fellows: this, I say, is one of the chief duties of all those who have any right to the title of cultivated men."

On March 11th, 1884, in the board-room of the Charing Cross Hotel, was founded the Art Workers' Guild. This Society had grown out of the St. George's Art Society, founded in 1883, and composed in the main of pupils of Mr. Norman Shaw. The members were thus necessarily architects; but the idea of trying to bring together the sundered branches of Art being mooted, in the autumn of the Society's first year, led to certain meetings and discussions with other artists. The result was the formation of a society "to consist of Handicraftsmen and Designers in the Arts"

under the title of the Art Workers' Guild. This body absorbed into itself practically the St. George's Art Society and another society named "The Fifteen," a band of artists who used to meet monthly at one another's houses for the reading and discussing of papers on decorative art, their first gathering having taken place under the roof of Mr. Lewis F. Day. The Art Workers' Guild grew and increased rapidly; among its objects being the practical exposition of different art methods; social gatherings for conversation and discussion, with a paper occasionally read by a member, or some eminent authority, on any art topic; and the holding of small exhibitions of old and modern objects of beautiful workmanship, as well as of pictures and drawings. The Guild, whose present place of meeting is the hall of Clifford's Inn, "includes, besides the principal designers in decoration, painters, architects, sculptors, wood-carvers, metal-workers, engravers, and representatives of various other crafts." Mr. William Morris became a member in November, 1888. He read before the Guild a paper on "The Influence of Building Materials upon Architecture." He was elected Master for the year 1892, and afterwards ranked as Past-Master of the Guild.

Morris took a much more active part in the conduct of the Arts and Crafts Exhibition Society, although neither in this case was he the actual originator. However, he very soon became drawn into it, and readily lent it his influential support soon after the scheme of it had been formulated. Thus he may be accounted as a co-founder of the Society, whose existence he recognized as "one of the tokens" of the revival of decorative art in our day. It was "in the summer of 1886," according to Mr. Walter Crane, the first President of the Society, that "the smouldering discontent which always exists among artists in regard to the Royal Academy, threatened to burst into something like a flame." A letter signed by Messrs. George Clausen, W. Holman Hunt and Walter Crane, "appeared in the leading dailies proposing the establishment of a really national exhibition of the arts, which should include not only painting, sculpture, and architecture, but also the arts of design generally. . . . The idea of such a comprehensive exhibition was an exciting one, and large and enthusiastic meetings were held of artists." But the great stir that had promised so much began to dwindle into inanity. It was soon disclosed that the motive of the picture-painters was not the developing of the arts at all, but only the pressing of certain changes in the election of the hanging committee of the Academy. "The decorative artists, . . . perceiving their vision of a really representative exhibition of contemporary

work in the arts fading away and the whole force of the movement being wasted in the forlorn hope of forcing reforms upon the Academy, left the agitators in a body, and took counsel together, with the immediate result that the Arts and Crafts Exhibition Society came into being. Most of the members of the new Society already belonged to the Art Workers' Guild. They desired to illustrate and emphasize the importance of the industrial arts as distinguished from the art of picture-painting, or, to quote Mr. Crane once more, "to assert the claims of the decorative designer and craftsman to the position of artist, and give every one responsible in any way for the artistic character of a work full individual credit, by giving his name in the catalogue, whether the work was exhibited by a firm or not. They also desired to bring the worker and the public together." There being great risk of pecuniary loss attending an exhibition of this kind, a certain number of gentlemen came forward and made themselves answerable as guarantors in the event of a deficit. Among the number Mr. Morris, who was on the committee, generously guaranteed a considerable sum. His action in the matter was the more noteworthy on account of its perfect disinterestedness. Morris himself had, as it is scarcely necessary to point out, nothing to gain, either for himself personally or for his firm, by an exhibition. His own artistic reputation had been established long since; and the only possible consequence to him, apart from the satisfaction he would naturally feel in the general advancement and popularizing of the arts, would be that he might have helped to advertise other and younger workers in the same field, and thereby have equipped them to enter the more easily into competition with himself on his own ground. The first exhibition was held in the autumn of 1888 at the New Gallery, in Regent Street. It comprised not merely designs for work, but the actual work itself, executed in wood-carving and furniture; embroidery, tapestry, and other textiles; glass and pottery; wall-papers; leather and metal work and jewellery; as well as book decoration, printing and binding, all selected for their artistic and decorative quality alone; "and undoubtedly included some of the best contemporary work which had been produced in England up to that time." This sort of exhibition was quite a new departure and created a precedent which has since been followed in many places, not only in the United Kingdom, but also on the Continent and in America. Four subsequent exhibitions of the Arts and Crafts Society have been held in London, at the New Gallery, in the years 1889, 1890, 1893, and 1896 respectively. Mr. William Morris was elected President of the Society at their

annual general meeting in January, 1891, which office he continued to discharge until his death. He himself and his family, as well as the firm of Morris and Co., have contributed numerous objects of art work to the several exhibitions of the Society. Moreover, a series of lectures in connection with the exhibitions (saving the third one) having been organized for the purpose of setting out the aims of the Society, and, by demonstration and otherwise, of directing attention to the processes employed in the arts and crafts, and so laying a foundation for the just appreciation both of the processes themselves and of their importance as methods in design, Morris delivered three lectures: viz., on "Tapestry and Carpet Weaving" during the first exhibition; on "Gothic Architecture" during the second; and "On the Printing of Books" during the third. Prefixed to the catalogues of the first three exhibitions of the Society were various essays on special arts and crafts written by different members. Morris was one of the contributors, and when the essays were collected and published together in 1893, he wrote a preface to the volume. In fact, as the whole movement owed its being to him, so were his interest and guidance the inspiration and mainstay of the Society throughout. It may be added that the choice of the Society could not have fallen upon a worthier representative living to carry on the traditions of their late President than Morris's friend and colleague, Walter Crane.

Mr. Morris belonged also to the Bibliographical Society. A preliminary meeting of those interested in the formation of such a society was held on July 15th, 1892, at the offices of the Library Association. Mr. W. A. Copinger set forth the aims of the proposed Society, which are as follows: the acquisition of information upon subjects connected with bibliography; the promotion and encouragement of bibliographical studies and researches; the printing and publishing of works connected with bibliography; and the formation of a bibliographical library at the headquarters at 20, Hanover Square. Resolutions to the above effect were carried, and a provisional committee and honorary secretary appointed to draw up rules based on the resolutions. On November 21st, 1892, the Society was inaugurated formally with an address by its first President, Mr. Copinger, who concluded with these words: "The objects of the Society are broad, and the sphere of labour great—success depends mainly on united effort. The formation of the Society should mark an epoch in the literature of this country. It should raise the standard of excellence, and should labour with steady growth until bibliography is established as an exact science, and occupies that proper position in

the realm of literature from which it has been so long by ignorance excluded." The Society meets from time to time for the purpose of hearing some paper or papers upon matters connected with the objects of the Society, it being within the discretion of the Council to print such papers among the Society's transactions. W. Morris contributed a valuable paper, entitled "The Ideal Book."

On June 7th, 1894, Mr. Morris was elected a Fellow of the Society of Antiquaries of London, and admitted formally on November 22nd. To the Exhibition of English Mediæval Paintings and Illuminated MSS., organized by the Society at their apartments in Burlington House, in June, 1896, Mr. Morris contributed a valuable and important selection from his library, viz., A Bestiary on vellum, given to the church of SS. Mary and Cuthbert, at Radeford (*i.e.* Worksop Priory), in the year 1187; a Latin Psalter of the twelfth century, on vellum, with illuminated initials, with forty pages with pictures of Biblical subjects and martyrdoms of saints; four leaves from a Latin Psalter, date *circa* 1260; a Book of Hours, with two full-page miniatures and richly illuminated initials and ornamentation throughout, executed *circa* 1300; a Sarum Missal with historiated initials, and a great number of other ornaments; and another Sarum Missal, illuminated, of the fourteenth century. A loan collection of illuminated MSS. belonging to Mr. Morris was on view at the South Kensington Museum at the time of his death.

CHAPTER EIGHT: BOOK DECORATION AND THE KELMSCOTT PRESS.



BOOKS and the beautifying of books were no new fancy of Mr. Morris's. He began in the early sixties by taking up wood-engraving. The process he learnt in the first instance by copying for practice some of Albert Dürer's woodcuts. Mr. Faulkner also learnt the art; and it was he who engraved, after D. G. Rossetti's design, the frontispiece for Miss Christina Rossetti's "Goblin Market," which was published in 1862. The initials M. M.

F. and Co., in the corner of the picture, identified it as having been executed on the part of the firm of Messrs. Morris, Marshall, Faulkner and Co.

About 1865 Mr. Morris was full of the project of the great poem of "The Earthly Paradise," for which work he purposed an elaborate scheme of illustrations, to be engraved after Burne-Jones's drawings. The first of these were a set founded upon Apuleius's story of Cupid and Psyche. Mr. Fairfax Murray is the owner of the original studies, tracings of which by the artist's hand, to the number of forty-three, outlined partly in pencil and partly in ink upon tracing paper, for the purpose of transferring to the wood blocks, are now preserved in the Ruskin School, beneath the University galleries, in the building of the Taylorian Institution at Oxford. Among these drawings one at least, viz., that of Pan and Psyche, was developed into an oil painting (1874). Morris used to work on his own account upon the engraving of these designs in the evenings after business hours. Eight or nine were cut by others—the Misses Faulkner (one of whom had learnt the technique of the process at Messrs. Smith and Linton's), Miss Burden, Messrs. Wardle and Campfield. But the majority of the engravings were the work of Morris's own hand. A few impressions only were printed, of which a limited number of sets are yet extant in private possession. They are now very scarce and valuable, never having been published. Other designs for the same work were made by Burne-Jones to illustrate the stories of "Pygmalion and the Image," "The Ring given to Venus," and Tännhauser. The collaboration of the two artists has been mentioned already in these pages. So also Morris made verses for Burne-Jones's set of pictures of Pygmalion and Galatea, Day, Night, the Seasons,



FACSIMILE OF BLOCK ENGRAVED BY WILLIAM MORRIS FOR THE TITLE-PAGE OF "THE EARTHLY PARADISE."

and "The Briar Rose"—the last-named series being completed in 1890. Morris, moreover, engraved with his own hand the square block designed by Burne-Jones for the title-page of "The Earthly Paradise," which block, however, was used only in the first edition of that work, having been burnt in the fire at Queen Square, in 1877. The block for the second and subsequent editions was re-engraved for Mr. Morris by George Campfield. A larger wood-block, designed by Morris himself and representing St. Catherine, was likewise destroyed in the fire.

In 1871 Morris was preparing to issue as a decorative volume his poem, "Love is Enough." He himself designed and engraved blocks for initials, borders, and other ornaments for it, including a small amount of figure-work. The first page was set up in type and printed, but never published, for the undertaking was discontinued very shortly. Burne-Jones also made in 1872 a set of drawings to illustrate the poem, as well as a frontispiece. The latter was not finished until after the idea of the publication had been abandoned. By that time the drawing had passed into the hands of Fairfax Murray, and it was for him that Burne-Jones eventually completed the design.

About 1870 Morris had cut from his designs a set of punches for the hand-tooling of leather bindings. These punches were unfortunately lost—not, however, before they had been turned to practical account in the ornamentation, in floral diaper pattern, of at least two book covers, which belong respectively to Lady Burne-Jones and to Mr. Fairfax Murray.

If it cannot be claimed that Morris was actually the first to deal with the cloth cover as an object susceptible of artistic adornment, at any rate he was not far behindhand. The earliest design produced for this class of work that can make any pretension to artistic merit is perhaps the cloth binding of "Recollections of A. N. Welby Pugin, and his father, Augustus Pugin," by Benjamin Ferrey, published 1861. This is a semi-heraldic design with martlets, and the motto "En Avant" running across in diagonal bands. The next may be said to be Rossetti's design for the cover of his sister's poems in 1862. Although neither was

the next design from Morris's pencil, yet it was made at his instance for the cover of his and Magnússon's translation of "The Story of the Volsungs and Niblungs." The pattern on the side consists of flowers and flying birds on an arabesque ground; while that on the back, with conventional birds and rabbits, may be taken to mark the highest point of the designer, Mr. Philip Webb's, capacity in this line. There were twelve large paper copies of the book, the title-page in most instances being ornamented with colour-decorations by Morris's own hand. His first design for a cloth cover was the graceful pattern of foliage, made in 1872, to be printed in gold on the cover of his poem, "Love is Enough;" his second for the edition of "The Earthly Paradise," complete in one volume (1890)—a beautiful design with willow sprays for the back and a device of somewhat oriental outline on the side of the book.

Morris had always a strong feeling in favour of the art of illumination, as may be gathered from the words which he puts into the mouth of "A Good Knight in Prison" in "The Defence of Guenevere." The captive declares that the worst misfortunes that threaten fail to strike terror into him:

"Why, all these things I hold them just
Like dragons in a missal book,
Wherein, whenever we may look
We see no horror, yea, delight
We have, the colours are so bright;
Likewise we note the specks of white,
And the great plates of burnish'd gold."

At the time that he resided in Queen Square, Morris used to occupy himself on his own account, that is to say, independently of the firm, with transcribing and illuminating. The Odes of Horace, the heads in the angles of the first page from designs by Burne-Jones, but otherwise without pictures, and transcribed and ornamented entirely by his own hand, he retained in his own possession; but the greater part of the fruits of his immense industry in this branch of art he gave away. Lady Burne-Jones is the owner of four of these works, the particulars of which are as follows:

No. 1. A Book of Verse, by William Morris, written in London, 1870. Bound MS. on paper. 4to. 51 numbered pages. The title-page is illuminated and contains a medallion portrait head of the author to left, inscribed, William Morris MDCCCLXX. C. F. Murray pinx. The table of contents:

The Two Sides of the River.
 The Shows of May.
 The Fears of June.
 The Hopes of October.
 The Weariness of November.
 Love Fulfilled.
 Rest from Seeking.
 Missing.
 Prologue to the Volsung Tale.
 Love and Death.
 Guileful Love.
 Summer Night.
 Hope Dieth, Love Liveth.
 Love Alone.
 Meeting in Winter.
 A Garden by the Sea.
 The Ballad of Christine.
 To Grettir Asmundson.
 The Son's Sorrow.
 The Lapse of the Year.
 Sundering Summer.
 To the Muse of the North.
 Lonely Love and Loveless Death.
 Birth of June.
 Praise of Venus.

The second, third, fourth and fifth poems in this list were published among the poems of the months in "The Earthly Paradise" for May, July, October, and November respectively. The majority of the remaining poems appeared in "Poems by the Way." The headpiece above the commencement of the first poem was executed by the hand of Burne-Jones. An inscription at the end of the book details by whom the various parts of the work were carried out: "As to those who have had a hand in making this book, Edward Burne-Jones painted the picture on page 1. The other pictures were all painted by Charles F. Murray, but the minstrel figures on the title-page and the figures of Spring, Summer, and Autumn on page 40, he did from my drawings. As to the pattern work, George Wardle drew in all the ornaments in the first ten pages, and I coloured it; he also did all the coloured letters both big and little; the rest of the ornament I did, together with all the writing. Also I made all the verses; but two poems, 'The Ballad of Christine,' and 'The Son's Sorrow' I translated out of the Icelandic. (Signed) William Morris, 26 Queen Sq.; Bloomsbury. London. August 26th 1870."

No. 2. The Story of the Dwellers in Eyr. Bound MS. on Whatman's paper. Folio. 239 numbered pages, exclusive of the index. The work begins with a Prologue, in four-foot measure, consisting of two stanzas of fourteen lines each, and concludes with an Epilogue, in the same measure, of 19 and 9 lines in rhymed couplets. There are sixty-five chapters, and the whole is written in a set script, the headlines, Prologue and Epilogue in brown ink, the rest in black. The first page is elaborately illuminated in gold. "Here beginneth the story of the Dwellers at Eyr: And this first chapter telleth of Ketil Flatneb: and of how he won the South Isles;" and similarly, at the end of the text, is illuminated in gold: "And thus endeth the story of the men of Thorsness, the Dwellers of Eyr, and those who dwelt by Swan-firth." This is followed by an index of names of people, in double columns, 6 pages.

The floral ornament throughout the book is outlined in brown ink, delicately tinted in with pale greens and blue greens, and embellished more richly in parts with gold and silver. A note at the end of the book in Morris's ordinary handwriting says: "I translated this book out of the Icelandic with the help of my master in that tongue, Eiríkr Magnússon, sometime of Heydalr in the East Firths of Iceland; it was the first Icelandic book I read with him. I wrote it all out myself, and did all the ornament throughout the book myself, except the laying on of the gold leaf on pp. 1, 230, and 239, which was done by a man named Wilday, a workman of ours. (Signed), William Morris, 26 Queen Square, Bloomsbury, London. April 19th, 1871."

No. 3. The Story of Hen Thorir, The Story of the Banded Men, The Story of Haward the Halt. Translated and engrossed by William Morris. Bound MS. on paper. Small 4to. 244 numbered pages. There is an illuminated title and large capital at the beginning of each story. The work, which has no date nor note concludes with: A Gloss in Rhyme on the story of Haward by William Morris, consisting of 58 lines of heroic couplets. The transcript is in black, with headlines and also the gloss in brown ink. On the first page are illuminated the owner's initials, G. B. J.

No. 4. The Rubáiyât of Omar Khayyám. Bound in leather with gold stamped ornament. 23 pages of fine vellum, covered with text and ornament, with only the very narrowest margins left plain. At the back of the last page is written: "I finished my work on this book on the sixteenth of October, 1872. (Signed), William Morris."

This last surpasses the others in the minute elaboration and

richness of its gold and coloured ornament; in respect of which generally, as in the other books, should be noted the extraordinary power displayed in the treatment of natural forms—such naturalness that each kind of flower or fruit may be recognized clearly, at the same time that the effect is perfectly decorative: and so far from being in any sense a reproduction or copy of old work, it seems rather, by carrying on the art in accordance with old traditions, to bring it to a stage of evolution of style in advance of anything it ever attained before.

A larger and, on that account, more ambitious project than any of the foregoing was the "Aeneid" of Virgil, which Morris proposed to transcribe entirely with his own hand, and to adorn with storied initials and other ornaments. The pictures at the head of each book, and the figure subjects within the initials were designed by Burne-Jones, and executed partly by Morris, partly by Fairfax Murray. The Latin text is written in the style of the eleventh century upon folio sheets of the finest vellum, imported expressly from Italy. This work, undertaken in the early seventies, was never finished. The leaves which comprise the existing fragment of it belong to Mr. Fairfax Murray, who is the owner also of a folio book of the Story of Frithiof, transcribed by Morris in somewhat similar script to the last, and adorned with illuminations by the same hand. Few only of these ornaments were ever completed. They consist of floral sprays executed with exquisite delicacy of design and colouring; but for the most part the outline only of the ornament has been roughed in in pencil.

Thus from early times the germs of his printing press, itself the logical and necessary outcome of ornamenting books by hand, were present with Morris; although pressure of other work, more particularly his active propaganda of Socialism, intervening, postponed their fruition for a season.

In November 1890, on the eve of the establishing of the Kelm-scott Press, Morris caused to be printed for himself at the Chiswick Press, in octavo size, "The Story of Gunnlaug Worm-tongue," in Caxton type, blank spaces being left for the initials, that they might be rubricated. This task, however, was never accomplished; and consequently the edition, which consisted of three copies on vellum, intended for private circulation, and 75 on hand-made paper, for sale, was not issued at all; in fact, most of the sheets remained stored away, unbound.

Already the Chiswick Press had produced, under Mr. Morris's direction, in December, 1888, "The House of the Wolfings," with its striking title-page—striking, that is, at the time; for the thing

is done commonly enough now, once the way has been shown us of making a title-page "a thing of beauty, and not the mere artless statement of a fact." But in 1888 it could only be done by setting at nought all the received conventions of the printing trade. "In every other book," says Mr. Joseph Pennell, "the aim of the printer was, at that time, to get in as many opposing styles as possible" and to hurl them down upon "the page in the most absurd and inharmonious fashion." "In Morris's book," on the contrary, "there is a perfect unity in the type itself, there is perfect beauty in the way it is put on the page, and yet only one character is used." He repeated his experiment in "The Roots of the Mountains," in 1890.

Although, according to Mr. Herbert Horne, it was as far back as 1883 or 1884 that Morris had serious thoughts of setting up a printing press of his own, "it was not until the year 1890, when he bought a copy of Wynkyn de Worde's edition of the 'Golden Legend' that his intention took a practical form in the determination to reprint that famous work. From this time to the day of his death Morris concentrated his best energies on the craft of printing. With the help of his friend Mr. Emery Walker, he set about to design and cast a new fount of type; and to this end he bought whatever *incunabula* he was able to procure, causing a number of examples of the type, with which they were printed, to be enlarged by photography to five times their original size. In this way he studied not only their original forms, but the causes also of the effect to which those separate letters contributed in the composition of the page. . . . His invariable practice in reviving any craft was to go back to the time when it was last exercised in its highest perfection, to examine its processes in the best examples, and then to apply them to existing needs and circumstances, so far as that was compatible with good taste and good workmanship." Having then compared and analyzed and studied the various founts of type until he had mastered, with his usual thoroughness, the ideal form and the underlying principles that constitute the beauty of every letter of the alphabet, Morris began to fashion his own type. Each single letter he designed by his own hand; on a larger scale at first, lest any blemish of line or proportion might escape notice in little. He then had them reduced by photography to the required working size, and again submitted to him for final revision before being handed to the typesetter. It may be mentioned here that Morris caused the type to be cut under his immediate direction, and cast by Sir Charles Reed and Sons. Those only who themselves have tried to design letters, and who, in the process, have learnt

how slight a modification goes to the making or marring of the perfect form, will appreciate the labour and patience involved in designing two whole founts of type in upper and lower-case. Two, for although Morris had nominally three founts, the Golden, the Troy, and the Chaucer, the last two practically do not differ from one another except in scale, the Troy type being larger than the other one. They are both Gothic in style, as distinct from the Golden type, which is roman. Consider first, then, the latter; since it was designed first. In his paper on "The Ideal Book" Morris goes into details with regard to the correct formation of roman letters—details which may be quoted here, as they embody some of the principal points which he observed in the designing of his own type. For instance, "the full-sized lower-case letters 'a,' 'b,' 'd,' and 'c' should be designed on something like a square to get good results: otherwise one may fairly say that there is not room enough for the design; furthermore each letter should have its due characteristic drawing; the thickening out for a 'b,' 'e,' 'g' should not be of the same kind as that for a 'd'; a 'u' should not merely be an 'n' turned upside down; the dot of the 'i' should not be a circle drawn with compasses but a delicately drawn diamond, and so on. To be short, the letters should be designed by an artist, and not an engineer." The founts in general use at the present day are less the products of a deteriorated tradition than of sheer commercial economy, the object being to crowd as much lettering as may be into a given space. Thus the ordinary letters are of a narrow and pinched appearance, as compared with Morris's, which, as in the case of the "m" and "n" for instance, are remarkably broad and strong. In fact a general sense of breadth and squareness characterizes his letters. His "o" does not follow the commonly received oval outline, but is nearly a circle, with an oblique instead of the usual vertical opening. In the head of his letter "c" he has got rid of the usual ugly pear-shaped enlargement. The serifs, which in ordinary type are either all thin throughout, or sliced off to very near a point at the ends, are, it should be noted, in Morris's letters strong and broad. It is also to be noted, as significant of his unconscious bias towards Gothic forms, that the serifs of his roman type are set, many of them, diagonally, whereas they are horizontal in Jenson's letters, which Morris took for his model.

But to continue with his remarks on "The Ideal Book," he says that the hideous "Bodoni letter," with its "clumsy thickening and vulgar thinning of the lines," is "the most illegible type that was ever cut," and it "has been mostly relegated to works

that do not profess anything but the baldest utilitarianism. . . . It is rather unlucky . . . that a somewhat low standard of excellence has been accepted for the design of modern roman type at its best, the comparatively poor and wiry letter of Plantin, and the Elsevirs, having served for the model, rather than the generous and logical designs of the fifteenth century Venetian printers, at the head of whom stands Nicholas Jenson; when it is so obvious that this is the best and clearest roman type yet struck, it seems a pity that we should make our starting point for a possible new departure at any worse period than the best." Jenson was the first Frenchman who brought the roman letter to perfection. Morris then goes on to say that "except where books smaller than an ordinary octavo are wanted" he would oppose "anything smaller than pica." As to black letter, the kind introduced from Holland and used in this country since the days of Wynkyn de Worde, "though a handsome and stately letter, is not very easy reading. It is too much compressed, too spiky, and, so to say, too prepensely Gothic. But there are many types which are of a transitional character and of all degrees of transition, from those which do little more than take in just a little of the crisp floweriness of the Gothic, like some of the Mentelin, or quasi-Mentelin, ones (which, indeed, are models of beautiful simplicity), or, say, like the letter of the Ulm Ptolemy, . . . to the splendid Mainz type, of which, I suppose, the finest example is the Schœffer Bible of 1462." In another place Morris says: "The Middle Ages brought caligraphy to perfection, and it was natural therefore that the forms of printed letters should follow more or less closely those of the written character, and they followed them very closely." He was also of opinion that "the capitals are the strong side of roman, and the lower-case of Gothic letter." The difficulty of constructing upper-case Gothic letters is one which Morris seems scarcely to have been completely successful in overcoming. His M and N do not harmonize with the pronouncedly Gothic aspect of the F, the L, the S, and the V; while the other letters, for the most part, incline rather to the Lombardic style. His Arabic numerals, however, are altogether excellent, both for clearness and for beauty. This is the place to point out the fact of Morris's entire freedom from affectation of archaism when archaism, no matter howso overwhelmingly strong a precedent it might show, would have meant endangering the legibility of the work. For instance, he did not adopt the long form of the lower-case "s," because it is liable to be confounded with an "f": he employed tied letters but sparingly; and as to the abbreviations, which constitute the main difficulty of reading

mediæval books, he discarded them altogether. He did not even print the catchword at the foot of the page.

As regards the aspect of the book, the "matter" in every case will necessarily "limit us somewhat" says Morris. "A work on differential calculus, a medical work, a dictionary, a collection of a statesman's speeches, or a treatise on manures, such books, though they might be handsomely and well printed, would scarcely receive ornament with the same exuberance as a volume of lyrical poems, or a standard classic, or suchlike. A work *on Art*, I think, bears less of ornament than any other kind of book (*non bis in idem* is a good motto); again, a book that *must* have *illustrations*, more or less utilitarian, should, I think, have no actual *ornament* at all, because the ornament and the illustration must almost certainly fight. Still, whatever the subject matter of the book may be, and however bare it may be of decoration, it can still be a work of art, if the type be good, and attention be paid to its general arrangement. . . . Well, I lay it down that a book quite unornamented can look actually and positively beautiful . . . if it be, so to say, architecturally good. . . . Now, then, let us see what this architectural arrangement claims of us. *First*, the pages must be clear and easy to read; which they can hardly be unless, *Secondly*, the type is well designed; and *Thirdly*, whether the margins be small or big, they must be in due proportion to the page of letter." There should be small whites between letters: what tends to illegibility is not this sort of compression, but the lateral compression of the letters themselves. The next consideration, of great importance in the making of a beautiful page, is "the lateral spacing of the words. . . . No more white should be" left "between the words than just clearly cuts them off from one another; if the whites are bigger than this it both tends to illegibility and makes the page ugly. . . . If you want a legible book, the white should be clear and the black black. . . . You may depend upon it that a grey page is very trying to the eyes." As to the "position of the page of print on the paper . . . the hinder edge (that which is bound in) must be the smallest member of the margins, the head margin must be larger than this, the fore larger still, and the tail largest of all." These are the proper proportions, for the simple reason that the unit of the book is not one page by itself but the two corresponding pages of an open book, regarded together. Morris then goes on to say that he is against large paper copies, "though I have sinned a good deal in that way myself, but that was in the days of ignorance." "Making a large paper copy out of the small one" leads to a dilemma, that, "if the margins are right for the smaller book, they must be wrong for

the larger, and you have to offer the public the worse book at the bigger price: if they are right for the large paper they are wrong for the small, and thus *spoil* it, . . . and that seems scarcely fair to the general public." The logic of this reasoning is unanswerable. Morris would prefer, in any case where there are two prices, to make some material difference in the work itself, so that the two issues should not correspond so far as to rival one another, nor occasion any dissatisfaction in the mind of those who had purchased on the higher or the lower scale. Then, as to the ornament, it "must form as much a part of the page as the type itself, or it will miss its mark, and in order to succeed, and to be ornament, it must submit to certain limitations, and become *architectural*." Morris puts the matter thus in his Arts and Crafts essay: "The essential point to be remembered is that the ornament, whatever it is, whether picture or pattern-work, should form *part of the page*, should be a part of the whole scheme of the book. Simple as this proposition is, it is necessary to be stated, because the modern practice is to disregard the relation between the printing and the ornament altogether, so that if the two are helpful to one another it is a mere matter of accident." To resume, "The picture-book is not, perhaps, absolutely necessary to man's life, but it gives such endless pleasure, and is so intimately connected with the other absolutely necessary art of imaginative literature, that it must remain one of the very worthiest things towards the production of which reasonable men should strive."

With the exception of the figure-subject illustrations, Mr. Morris designed with his own hand every ornament for the Kelmscott publications, from the minute leaves and flowers, forming a sort of "glorified full-stop," to which exception has been taken by some, to the large borders and titles for folio-size pages. Although it is true that the same borders and initials do sometimes recur in one and the same work (recur indeed too often to please certain of the artist's critics) in many, perhaps in the majority of instances, the ornaments were designed, one by one, specially as required for any given page, and moreover with a view to each one's position on the page. The artist would be provided with a sheet of paper from the Press, ready set out with ruled lines, showing the exact place and space wanted to be occupied by initial, border or what not, and he would fill accordingly. Morris designed the ornaments, not with a pen, but with a brush. It was most usual during the last few years of his life, on calling, to find him thus engaged, with his Indian ink and Chinese white in little saucers before him upon the table, its boards bare of any cloth covering, but littered with books and

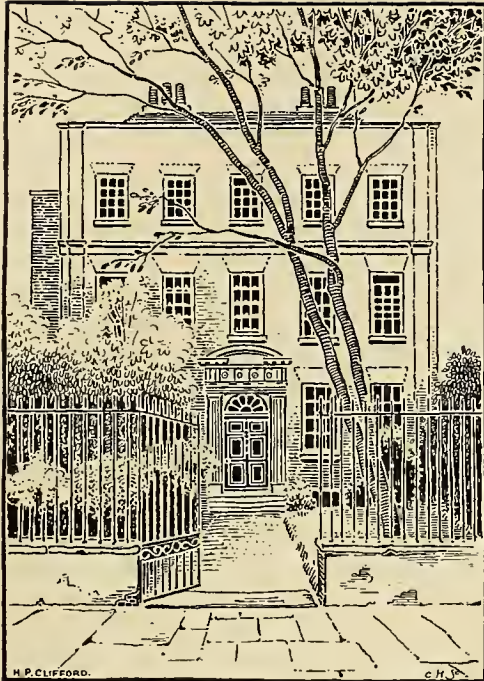
papers and sheets of MS. He did not place any value on the original designs, regarding them as just temporary instruments, only fit, as soon as engraved, to be thrown away. Many an exquisite design of this sort has been rescued from the waste-paper basket by Morris's friend, Emery Walker. Morris used to keep what he called a "log-book" of the Press, *i.e.* a book with a printed specimen, by way of reference and record, of every ornament he had ever designed for the Kelmscott Press. He included in the collection those designs which, though executed, were not eventually used; whether it was because an ornament in any given case had proved unsuitable for the page for which it was originally intended, or because the artist adjudged it, after all, to fall short of the high standard he demanded. For, as to the time and trouble and expense wasted, these considerations counted nothing with Morris; if the result itself was unsatisfactory in his eyes, he would not allow it to be used at all. The principal designs were engraved on wood, under Morris's own supervision, by W. H. Hooper; the less important ornaments by C. E. Keates, W. Spielmeyer, and a small number by G. Campfield.

Since no detail was overlooked that might contribute to make the books of the Kelmscott Press as perfect as possible, Morris paid particular heed to the kind of paper he used. He was no advocate of thick paper, least of all in small books, but that it should be of the first quality was an indispensable condition. He disapproved strongly of machine-made papers of every sort, from the frankly mechanical paper, with shiny, calendered surface, to that which is made in such wise as to imitate handwork. He was never tired of foretelling that the modern machine-made papers of wood pulp and clay will perish, and the books made of it may be expected ere long to be no more. It is essential, then, that paper should be genuine hand-made material. But "at the time Morris first set up the Press . . ." says Mr. Herbert Horne, "there was no paper in the market so well suited to the purposes of printing, of so fine a quality, and of so beautiful a colour and texture, as that employed by the early printers, as the paper, for example, which was ordinarily used by Aldus. To produce paper which should equal that was Morris's first care; but this was only to be done by reverting to the plain and honest methods of the old paper-makers; by using unbleached linen rags, and by employing a mould, in which the wires have not been woven with the mechanical accuracy that gives to modern hand-made paper its uninteresting character. The paper which Morris succeeded in getting was made expressly for him by Mr. Batchelor, at Little Chart, near Ashford, and "resembles the paper of the early printers

in all its best qualities : it is thin, very tough, and somewhat transparent ; pleasing not only to the eye, but to the hand also ; having something of the clean, crisp quality of a new banknote." Even so minute a detail as the pattern of the water-marks was the object of Morris's careful attention. He designed himself the three he used for paper of different sizes, viz., the apple, the daisy, and the perch with a spray in its mouth, each of these devices being accompanied by the initials W. M.

The quality of the ink was again a consideration that caused Morris much anxiety ; the greyness of ordinary inks being a serious defect in his eyes. The home-manufactured ink he used first not being found black enough, he had to procure ink from abroad for the later publications of the Press ; ink composed of pure linseed oil and lampblack, and such that has excellent drying properties. Morris purposed to mix his own inks, and there is no doubt that, had he lived, he would have added this undertaking to that of the printer's craft. The ink at the Kelmscott Press was applied by hand in the old way, with pelt-balls ; a process which insures a more perfect covering of the surface of the type, and consequently a richer and heavier black impression than inking the type by mechanical means. In this connection "it must be remembered . . . that most modern printing is done by machinery on soft paper, and not by the hand-press, and . . . somewhat wiry letters are suitable for the machine process, which would not do justice to letters of more generous design."

Mr. Colebrook remarks, in his lecture printed in "The Printing Times and Lithographer" (November, 1896), that "the proper damping of sheets is a most important feature of the Kelmscott printing. The paper used is extremely sensitive. Each sheet is placed between two damping papers." Morris used the hand-press alone at the Kelmscott Press, as it is hardly necessary to state, the old method being also in his opinion the best for insuring an equable pressure of the paper upon the inked type. The damping of the paper and the enormous pressure employed in the hand-press necessarily reproduced a feature of old books, to wit embossing, which gives sometimes pronounced evidence of the page having been printed on either side. The proper damping of the vellum sheets was a matter of special difficulty ; and, in spite of the increased cost and greater durability of the vellum copies, it may be questioned whether the paper copies, with their rougher texture, are not superior in æsthetic appearance. For it is impossible, on account of the somewhat greasy surface of the vellum, to insure the ink always adhering and giving a uniformly black impression throughout the printed page.



EXTERIOR OF THE KELMSCOTT PRESS.

As regards the binding of the Kelmscott books, Morris selected Leighton for this purpose. Some books are bound in half-holland, with grey paper-covered mill-board sides, while others are bound in white vellum with silk ties. It must be confessed that, picturesque as it may be in appearance, a book of any weight, on account of the limpness of its vellum cover, is difficult to hold in such a way that one may be able to read it, unless it is supported in both hands. For his own use, whereas the majority of copies are bound in white, Morris preferred vellum of a brownish tint.

The first book proposed to be issued from the Kelmscott Press was "The Golden

Legend," but by some accident the paper intended for that work proved unsuitable for the purpose, and Morris having to utilize it somehow, it occurred to him to print a small edition of two hundred copies of his "Story of the Glittering Plain." This book then was the first that Morris printed. The first page was set up, according to Mr. Herbert Horne, on January 31st, 1891, which marks practically the date of the foundation of the Kelmscott Press. This was at No. 16, Upper Mall, Hammersmith, in the immediate neighbourhood of Kelmscott House, and next door to the house No. 14, in which the Press was subsequently established. "The Story of the Glittering Plain" was finished on April 4th. It was a plain edition, without illustrations, but its successful reception showed Morris at once the opening there was for books of the kind. Nearly three years later Morris produced, in Troy type, another edition of the same work enriched with twenty-three pictures designed by Walter Crane, very beautiful in themselves, but perhaps not quite free enough from the suspicion of Renaissance influence to be altogether in keeping with the Gothic character of the surrounding borders and other ornaments in whose company they were set.

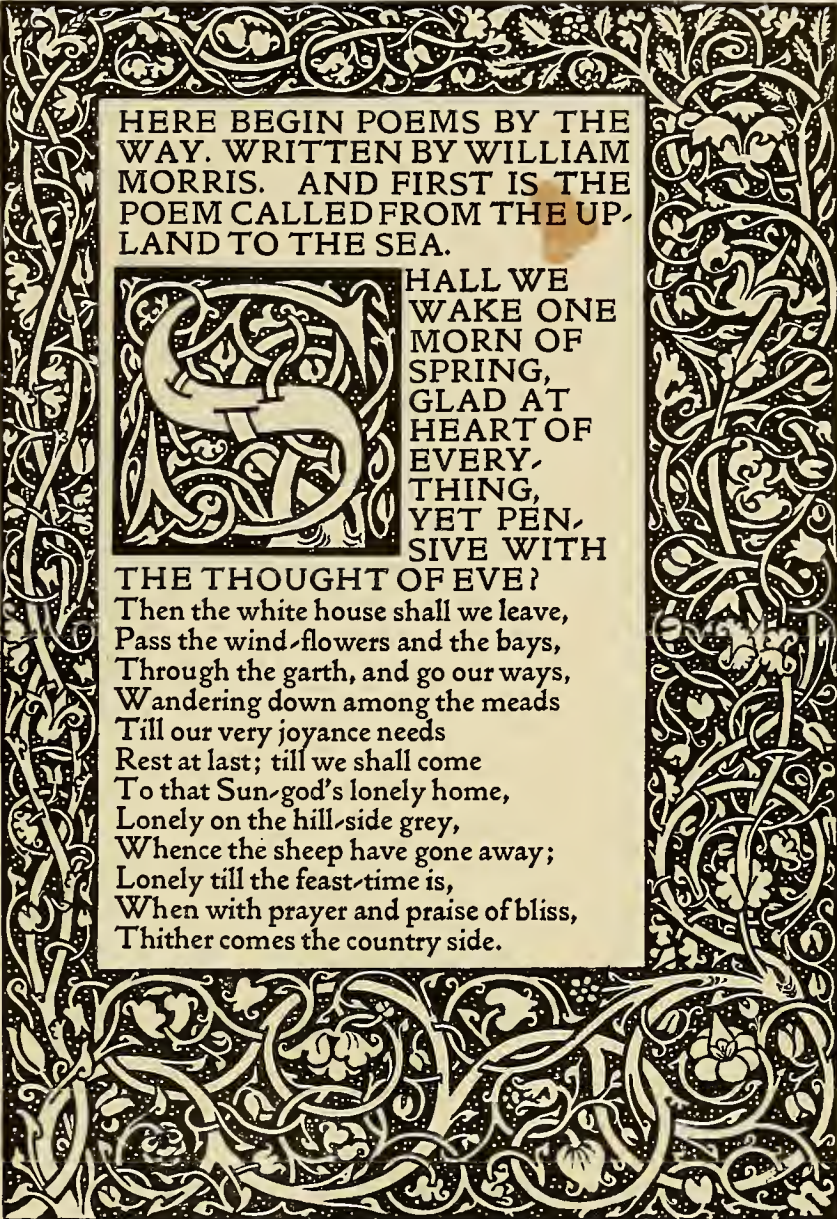
The second book that issued from the Kelmscott Press was another of Morris's own works, "Poems by the Way," finished in September, 1891. This book is printed in black and red. It contains the earliest of the ornamental borders designed by Morris, and betokens that he had not as yet developed his own peculiar Gothic style for this sort of work. It has the unmistakable character about it of Italian book ornaments of the fifteenth century, a remarkable style, because it seems to point to a recurrence—whether intentional or not it is impossible to say—to a kind of early Romanesque ornament, of which the main feature consists rather of convolutions and somewhat intricate inter-twinings of tendrils, as distinct from bold lines or masses of foliage.

There followed Mr. Wilfrid Blunt's "Love Lyrics and Songs of Proteus;" and next, "The Nature of Gothic, a Chapter of the Stones of Venice." Morris felt very strongly that Ruskin's magnificent prose English had never yet been presented in worthy garb; and the selection of this book therefore had a twofold aim, viz., to show what might be done in the way of beautiful printing of Ruskin's works; in addition to the emphasizing of Morris's deep sense, as he explained in the introduction he wrote and printed along with the book, of the immense importance he attached to this, which represents the very kernel of Ruskin's teaching on the subject of Architecture. Next, finished in April, 1892, was published the Kelmscott Press edition of Morris's "Defence of Guenevere;" and, in the following month, his "Dream of John Ball and a King's Lesson." The frontispiece is a woodcut design by Burne-Jones illustrating, appropriately enough, the couplet:

"When Adam delved and Eve span,
Who was then the gentleman?"

This fact is worth noticing, since it has been asserted, quite erroneously, that the conception was due to a panel, one of ten, by Jacopo della Quercia, that decorate the pilasters of the western portal of San Petronio, in Bologna. Burne-Jones afterwards redrew this composition and it appeared as a cartoon, entitled "Labour," in "The Daily Chronicle," February 11th, 1895.

At last appeared, seventh in order of publication, the work which had long been preparing, "The Golden Legend of Master William Caxton, done anew," completed on September 12th, 1892. This was the largest and most important work that had hitherto been undertaken at the Kelmscott Press. It is of quarto size, in three volumes, the pages numbered consecutively to 1286. The last thirty-nine pages, after the lives of the Saints, comprise, first,



HERE BEGIN POEMS BY THE
WAY. WRITTEN BY WILLIAM
MORRIS. AND FIRST IS THE
POEM CALLED FROM THE UP-
LAND TO THE SEA.



HALL WE
WAKE ONE
MORN OF
SPRING,
GLAD AT
HEART OF
EVERY-
THING,
YET PEN-
SIVE WITH

THE THOUGHT OF EVE?

Then the white house shall we leave,
Pass the wind-flowers and the bays,
Through the garth, and go our ways,
Wandering down among the meads
Till our very joyance needs
Rest at last; till we shall come
To that Sun-god's lonely home,
Lonely on the hill-side grey,
Whence the sheep have gone away;
Lonely till the feast-time is,
When with prayer and praise of bliss,
Thither comes the country side.

“The Noble Historye of the exposition of the Masse,” and “the Twelve articles of our feythe;” then a list of some obsolete or little used words, and, lastly, four pages of “Memoranda, Bibliographical and Explanatory, concerning the *Legenda Aurea* of Jacobus de Voragine, and some of the translations of it” from the pen of Mr. F. S. Ellis, the editor of the Kelmscott edition. A note at the end states that “no change from the original” has been made in this edition, “except for correction of errors of the press, and some few other amendments thought necessary for the understanding of the text.” It is printed in Mr. Morris’s Golden type, in black only. Beside the initial letters, borders, ornaments, and the title-page in handsome black letter, on a background of delicate arabesque outlines, all of which designs exhibit Mr. Morris’s matured Gothic style of book-decoration, there are two woodcuts after Burne-Jones. The first, facing the beginning of “The Storye of the Byble,” is Adam and Eve standing with an Angel within the enclosure of Eden; the second, facing the first of “The Legendes of Saynctes,” is the Redeemed (whom, by some strange caprice, the artist has chosen to represent as of the fair sex alone, save one ambiguous being in the right-hand corner) being welcomed by Angels into Paradise. It may be mentioned, perhaps, as a singular circumstance, that in no part of the book is there any intimation of the authorship of these two illustrations. True, the advertisements of the work announced the fact; and, moreover, Burne-Jones’s style is sufficiently familiar to all contemporary connoisseurs to be unmistakable. But is it certain that anyone who comes across a copy of this edition, say a hundred years hence, or later still, will know by intuition—and that more particularly when at the corners of both these illustrations is to be seen none other than the same signature W, with which Mr. Morris was wont to identify many of his own designs in the publications of the Kelmscott Press? For the purpose of achieving the utmost possible accuracy in the Kelmscott edition, Morris, on giving his bond for a large sum as security, obtained from the syndics of the University Library at Cambridge the loan of their valuable copy of the first edition printed by Caxton in 1483. The whole of this work was transcribed for the Press by the editor’s daughter, Mrs. Paine, an immense labour, and one that was performed with such care as to reduce the number of necessary proof-corrections to a minimum; while the copy for the other Caxton reprints was type-written by Mrs. Peddie, at the British Museum.

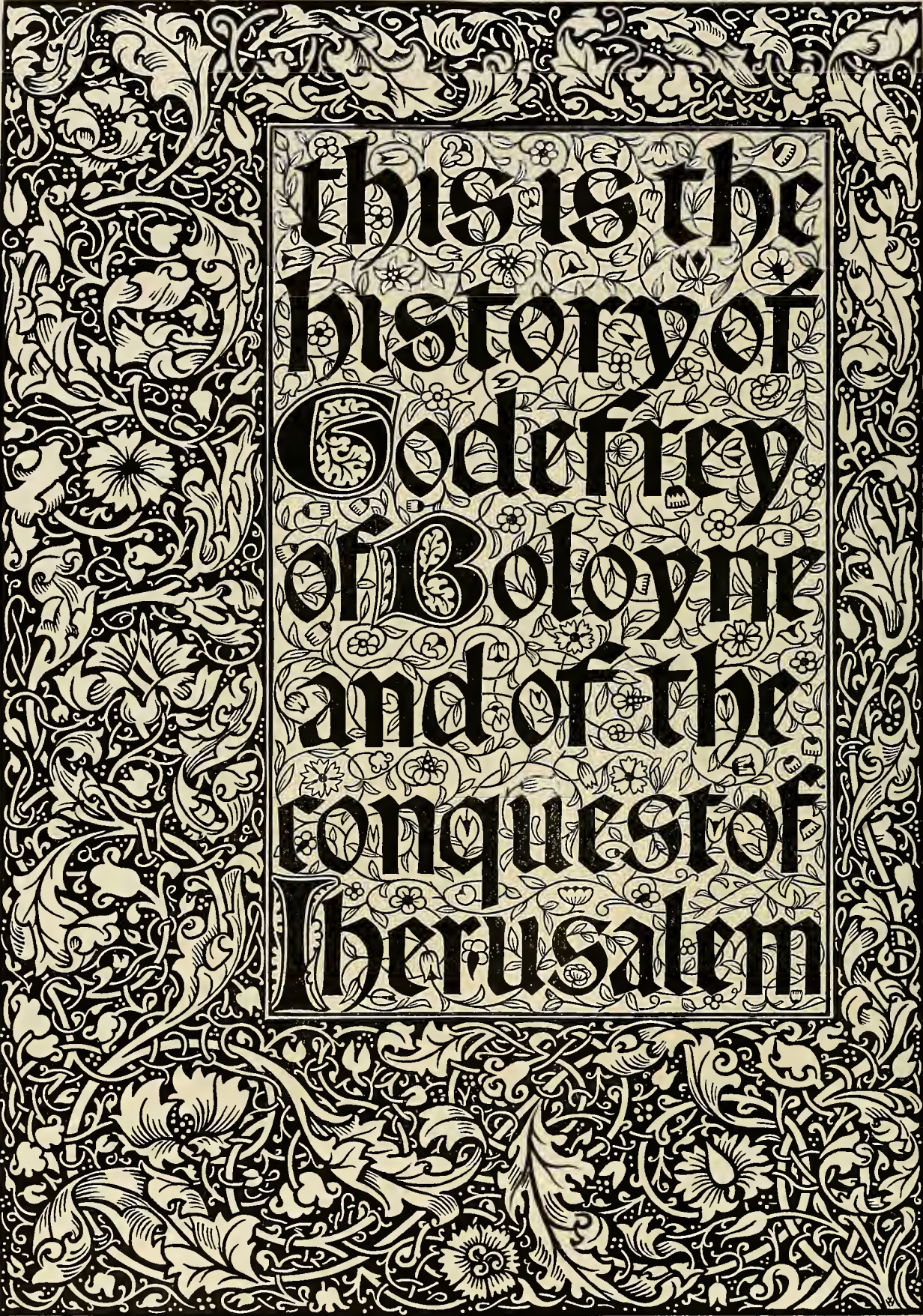
The next work, in two volumes quarto, was a reprint of the first book printed in English, viz., “The Recuyell of the Historyes

of Troy," done after the first edition of Caxton. A fairly large size of black letter was used for this work for the first time, and hence was named by Morris the Troy type. The work is dated October 14th, 1892. In the same month was finished Mr. Mackail's "Biblia Innocentium;" and on 22nd of the following month, William Morris's "News from Nowhere," printed in black and red, with a woodcut frontispiece, drawn by Mr. C. M. Gere, of the Birmingham School of Art, being a representation of the entrance-front of Kelmscott Manor House. A reprint of Caxton's edition (1481) of "The Historye of Reynard the Foxe," printed in Troy type, was finished in December, 1892. "The Poems of William Shakespeare, printed after the original copies of Venus and Adonis, 1593. The Rape of Lucrece, 1594. Sonnets, 1609. The Lover's Complaint," edited by Mr. F. S. Ellis, and finished on January 17th, 1893, preceded "The Order of Chivalry," translated by Caxton, together with "The Ordination of Knighthood," finished on February 24th, 1893. This volume, printed in the small Gothic called the Chaucer type, is enriched with a woodcut frontispiece designed by Burne-Jones.

Next in order was George Cavendish's "Life of Cardinal Wolsey," transcribed by Mr. Ellis from the autograph manuscript of the author, now in the British Museum. The Kelmscott edition was finished on March 30th, 1893. It was followed by "The history of Godefrey of Boloyne and of the conquest of Iherusalem," in folio size, done after Caxton's first edition; printed in Troy type in black and red, and having a decorative title designed by W. Morris in similar style to the title of "The Golden Legend."

On August 4th, 1893, was finished the reprint, in black and red, of Ralph Robinson's English translation from the Latin of Sir Thomas More's "Utopia." Of the 300 copies issued, 40 had been ordered in advance by an Eton master, with the intention of distributing them as prizes among the boys of the college, but when the work appeared with a compromisingly Socialistic introduction by Morris, the order, from motives of prudence, had to be cancelled. However, the copies were all disposed of before a year was out, so Morris did not suffer any loss.

In August, 1893, was finished Tennyson's "Maud;" and on September 15th "Sidonia the Sorceress," translated from the German of William Meinhold by Lady Wilde. The author was "a man so steeped in the history and social life of his country during the period" of which he wrote, said Morris, "that he might almost be said to have been living in it rather than in his own, the early part of the present century. The result of his life



THIS IS THE
HISTORY OF
GODEFREY
OF BOLOYNE
AND OF THE
CONQUEST OF
JERUSALEM

And whyle they were besy in fyghtyng, they that were embusshed shold sodenly breke and come by hynde on them and fyght, and so shold they been-closed bytwene them within and them withoute, in suche wyse that none shold escape.

THEY that herd this lettres & thyse messagers doubted them moche of our peple, wherfor they acorded gladly to this counseyl. They assembled them of Hallape, them of Cezayre, them of Haman, and of other cytees about, tyl they were a grete nombre of peple, and this dyde they the moost secretely they myght, as was to them commaunded, and began to departe and approuche Anthyoche. And cam to a castel named Harant, whiche is fro thens a xiiij myle, there they lodged; and thought on the morne, as sone as the scarmuche shold be bytwene the pylgryms and

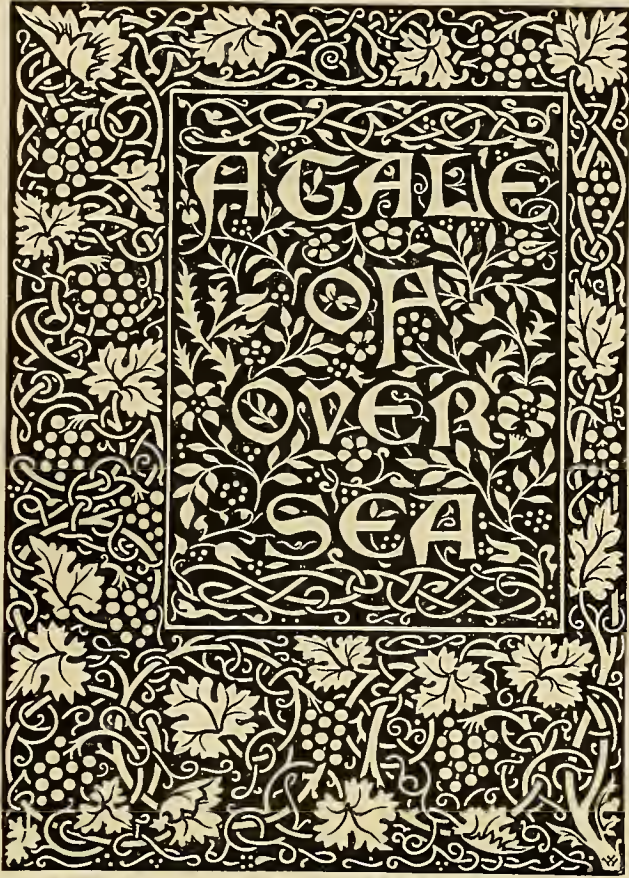
PART OF PAGE FROM "GODEFREY OF BOLOYNE" AND THE KELMSCOTT PRESS MARK.



and literary genius was the production of two books: 'The Amber Witch,' and 'Sidonia the Sorceress,' both of which, but, in my judgment, especially 'Sidonia,' are almost faultless reproductions of the life of the past; not mere antiquarian studies, but presentations of events, often tragic, the actors in which are really alive, though under conditions so different from those of the present day. In short, 'Sidonia' is a masterpiece of its kind, and without a rival of its kind. . . . The present edition of the book will answer satisfactorily" the "many questions" which the two drawings of Burne-Jones, shown at the exhibition of his works in the early part of 1893, caused to be asked. "Lady Wilde's translation, which was the one," continues Morris, "through which we made acquaintance with Meinhold's genius, is a good, simple, and sympathetic one." The Kelmscott edition is in folio, with beautiful borders at the beginning of the several books, with initials and other ornaments in the margins, but it lacks the attraction of an ornamental title-page. The work was certainly less of a success than any publication that had preceded it from the Kelmscott Press. But a generation that delights in introspective fiction, spiced with theological debate; whose popular authors are Mrs. Humphry Ward, Sarah Grand, and Marie Corelli, could scarcely be expected to find an old-world, objective romance of the type of "Sidonia the Sorceress" congenial to its taste. No wonder then that the sale was slow.

A small work, the first in 16mo, "Gothic Architecture," a lecture by W. Morris, spoken at the New Gallery for the Arts and Crafts Exhibition Society in 1889, was printed at the New Gallery in one of the Kelmscott presses, to demonstrate the practical method of hand-printing, during the Exhibition of the Society in the autumn of 1893.

"Ballads and Narrative Poems" by Dante Gabriel Rossetti, with a title in roman letters on an arabesque ground within a vine border, was finished in October, 1893; and on December 16th, the first of a series of translations of French tales of the thirteenth century, to wit, "Of King Florus and the Fair Jehane," in black letter with decorative title. It may be not uninteresting to record that this one was selected by Mr. and Mrs. Tregaskis, the well-known antiquarian booksellers, as a typical and appropriate volume for the exercise of the binder's craft. For the purpose one work only was taken, identity of subject and uniformity of size insuring obviously the readiest unit of comparison of different modes of binding. A century of copies, more or less, were bought up and sent to all parts of the globe, without conditions as to the kind of binding, save the general recommendation that each

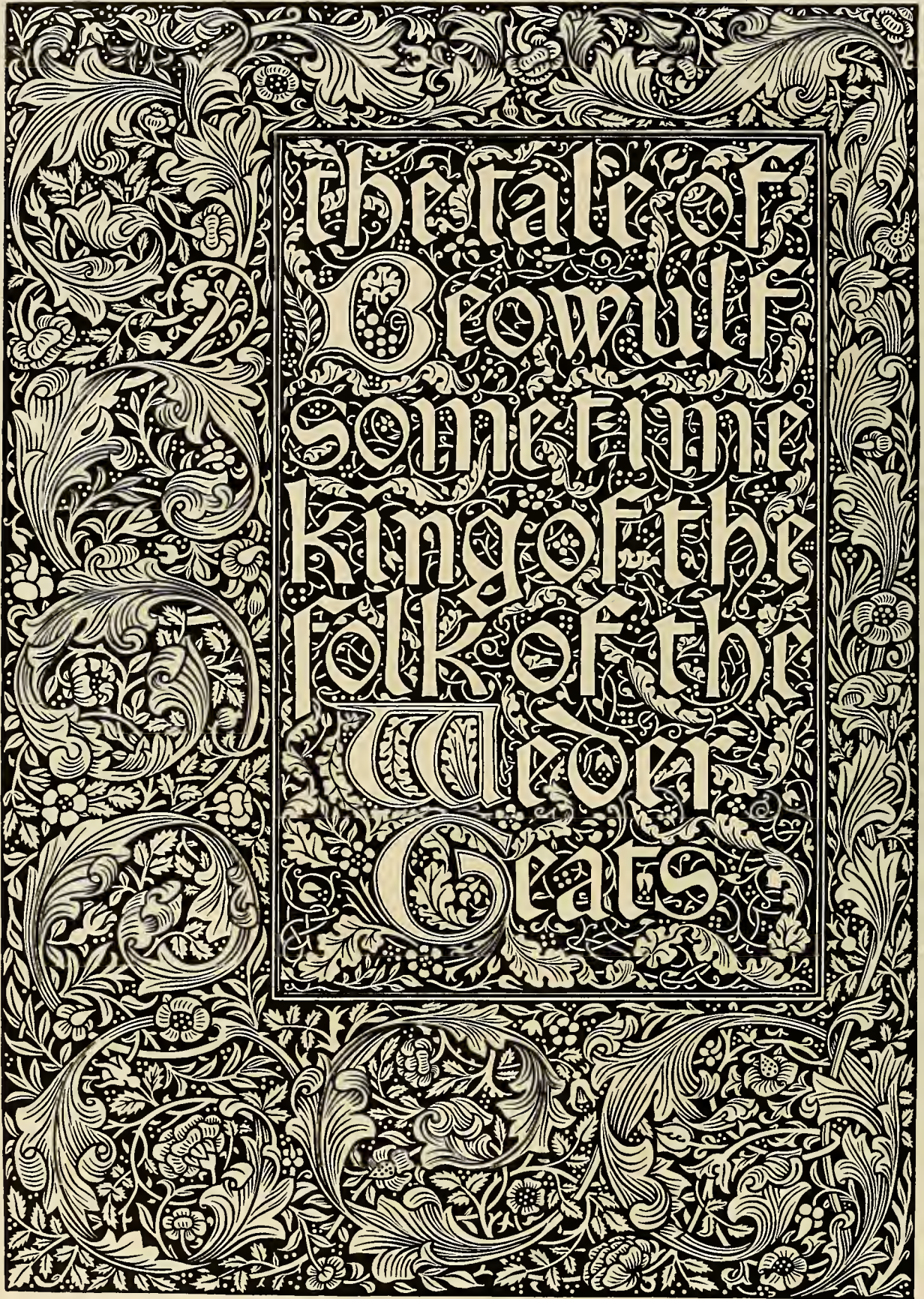


TITLE-PAGE OF "A TALE OF OVER SEA."
KELMSCOTT PRESS.

binder should adopt whatever style was most characteristic of his own locality and of the materials at his disposal. In due course the copies came back again, bound in the fashion peculiar to divers countries and peoples, and were shown at the International Bookbinding Exhibition held at the Caxton Head, Holborn, in 1894. The seventy-five specimens thus gathered together attracted no little attention. They were taken by Royal command to be inspected by

the Queen at Windsor; and eventually Mrs. Rylands purchased this unique collection en bloc, thus saving it from the fate of dispersion.

The companion volumes to "King Florus" appeared at intervals, one being entitled "Of the Friendship of Amis and Amile;" the other "The Tale of the Emperor Constans and of Over Sea"—two stories in one volume, with each its own title-page. The four completed Mr. Morris's repertory of this particular collection of stories. They were reprinted in 1896 by Mr. George Allen, in one volume, under the title "Old French Romances. Done into English by William Morris, with an introduction by Joseph Jacobs," who however has not put them in Mr. Morris's order, but has made the first and third tales change places. From the introduction it appeared that the source whence Morris derived the romances was "Nouvelles Françaises



the tale of
Beowulf
some time
king of the
folk of the
Wedon
Greats



en in war, and that the Companions who had conquered it were looking for chapmen to cheapen their booty, and that he was the first, or nearly the first, to come who had will and money to buy, and the Companions, who were eager to depart, had sold him thieves' penny-worths: wherefore his share of the Upmeads treasure had gone far; and thence he had gone to another good town where he had the best of markets for his newly cheapened wares, and had bought more there, such as he deemed handy to sell, and so had gone from town to town, and had ever thriven, and had got much wealth: and so at last having heard tell of Whitwall as better for chaffer than all he had yet seen, he and other chapmen had armed them, & waged men at arms to defend them, and so tried the adventure of the wild woods, and come safe through.

WHEN at last came the question to Ralph concerning his adventures, and he enforced himself to speak, and told all as truly as he might, without telling of the Lady and her woeful ending. Thus they gave & took in talk, and Ralph did what he might to seem like other folk, that he might nurse his grief

in his own heart as far asunder from other men as might be. So they rode on till it was even, and came to Whitwall before the shutting of the gates and rode into the street, and found it a fair and great town, well defensible, with high and new walls, and men at arms good store to garnish them. Ralph rode with his brother to the hostel of the chapmen, & there they were well lodged.

Chapter XIII. Richard talketh with Ralph concerning the Well at the World's End. Concerning Swevenham.

IN the morrow Blaise went to his chaffer and to visit the men of the Port at the Guildhall: he bade Ralph come with him, but he would not, but abode in the hall of the hostel and sat pondering sadly while men came and went; but he heard no word spoken of the Well at the World's End. In like wise passed the next day and the next, save that Richard was among those who came into the hall, and he talked long with Ralph at whiles; that is to say that he spake, & Ralph made semblance of listening.

NOW as is aforesaid Richard was old & wise, & he loved Ralph much



en prose du XIII^{ème} Siècle," by MM. L. Moland, and C. D'Hericault, published in Paris in 1856, and that they could be traced back to a remote origin in old Byzantium.

On February 20th, 1894, was finished a companion volume to the "Ballads and Narrative Poems" of Rossetti, viz., his "Sonnets and Lyrical Poems," with a similar title-page, only that in the latter case the border was darker and more solid than in the first. "The Poems of John Keats," with ornamental title, was finished in March, 1894; and in May a folio edition of "Atalanta in Calydon, a Tragedy made by Algernon Charles Swinburne," with an ornamental title. The Greek characters used in the opening verses are those designed for Messrs. Macmillan and Co. by Mr. Selwyn Image. They are uncials only. For Sigma the most antique form C is adopted. There are not any accents nor aspirates. Thus it is a little puzzling at first, when, for example, the word TE or ΔE is elided, to see the Tau or Delta standing by itself without the usual mark of elision. But the general effect of the page is wonderfully beautiful. It would have been of course in the highest degree incongruous in this sumptuous volume to have employed the ugly modern type of Greek used in school books and in Hellenic newspapers of the present day.

On May 30th, 1894, was finished the printing of a new romance of Morris's, called "The Wood beyond the World," in his Gothic type in black and red, with a woodcut frontispiece designed by Burne-Jones. This work having been pirated in America, Morris brought out a cheaper edition, published by Messrs. Lawrence and Bullen, in 1895.

On Michaelmas Day was finished "The Book of Wisdom and Lies," a collection, made in the eighteenth century, of Georgian traditional stories, translated into English, with notes by Oliver Wardrop. In the decorated title of this work, in roman characters in white upon a black ground, with a vine border, is introduced an escutcheon with the arms of Georgia, in Asia. This is noteworthy as being the sole instance of a heraldic device among the *published* designs of William Morris. Indeed, it is a very remarkable fact that, with the strong predilection he had for mediæval ornament, one of its most familiar elements should, nevertheless, be almost entirely absent from his decorative work. It is further to be observed that, having chosen to make use of a shield in his composition, he should have taken, not the immature spade-form, like an early English arch inverted, technically called Roman or Heater shape, maintained by heralds to be the most correct, but the fifteenth century elaborate, decorative, engrailed shape, *à bouche*, i.e. hollowed out in the dexter chief to make a lance-rest.

In November, 1894, was printed a rhymed version of the Penitential Psalms, found in a manuscript of the Hours of our Lady, written at Gloucester about the year 1440. This work, transcribed and edited by Mr. Ellis, with the title "Psalmi Penitentiales," had been advertised, in the previous April, as "A Fifteenth Century English Hymn Book, being a paraphrase in verse of the Seven Penitential Psalms, written in Gloucester about A.D. 1420." About the same time was finished a letter in Italian, by Savonarola, on the Contempt of the World, printed for Mr. Fairfax Murray, the owner of the autograph letter, and the designer of the frontispiece.

Next followed, at intervals, in three volumes, "The Poems of Percy Bysshe Shelley," with a title to the first volume.

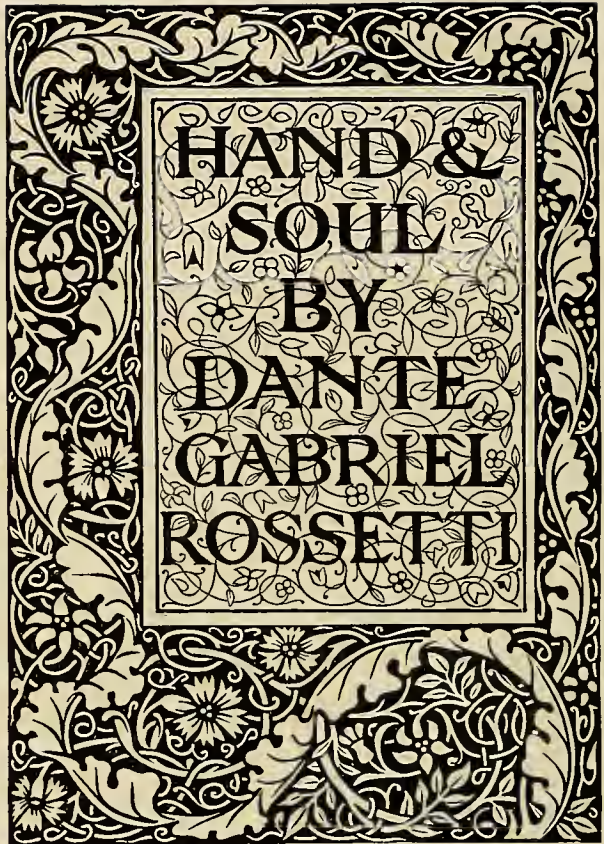
On January 10th, 1895, was finished "The Tale of Beowulf, sometime King of the folk of the Weder Geats," done out of the old English tongue by William Morris and A. J. Wyatt, in folio size, with an ornamental title-page of Gothic lettering, on arabesques, within a beautiful border. It may be mentioned, by the way, that Morris thought very highly of this work. Indeed, he considered it the finest poem surviving in the English language. Its lyrical qualities, in his opinion, are admirable, although the epical qualities of the poem in the present fragmentary state in which it has come down to us are impaired; and the whole would be less obscure if all the stories to which references are made in the course of the work were extant.

On February 16th, 1895, was finished the reprint of "Syr Percyvelle of Gales," after the edition printed by J. O. Halliwell, from the MS. in the Library of Lincoln Cathedral. The Kelmscott edition of this poem is printed in black and red, in the Chaucer type, with a woodcut frontispiece, designed by Burne-Jones. Morris's "Life and Death of Jason" was reprinted on May 25th, 1895, with two woodcuts after Burne-Jones, and in July another work by Morris—in prose this, and published now for the first time—a romance, in two 16mo volumes, with decorative title, named, "Of Child Christopher and Fair Goldilind."

On October 25th, 1895, was finished at the Kelmscott Press, for Messrs. Way and Williams, of Chicago, Rossetti's "Hand and Soul," a reprint, in small size, from "The Germ," with a roman-letter title on light arabesque ground with an ornamental border.

On November 21st, was finished "Poems Chosen out of the Works of Robert Herrick," with ornamental title, and edited from the text of the edition put forth by the author in 1648. A uniform edition of "Christabel and other Poems of Samuel Taylor Coleridge," was issued also from the Kelmscott Press.

On March 2nd, 1896, was finished a new romance of Morris's, entitled "The Well at the World's End," with four woodcuts designed by Sir Edward Burne-Jones. The work is printed in Chaucertype, and is the first to exhibit a new feature in Kelmscott books, viz., double columns with ornament between them. Moreover, the opening words, instead of the initials only, at the heading of the several divisions of the work are treated in an ornamental design. This latter feature appears again in the Kelmscott edition of Chaucer, which



TITLE-PAGE OF "HAND AND SOUL,"
KELMSCOTT PRESS.

work, in folio size, in black and red, with double columns, was begun in August, 1894, and finished in May, 1896, one press at first, and subsequently two, being employed to produce it. This large volume is altogether the most elaborate and most important that Morris issued from his Press. It contains eighty-six pictures (the number of which was estimated originally at about sixty), designed by Sir Edward Burne-Jones, and engraved on wood by Mr. W. H. Hooper. The title-page is from Mr. Morris's own design, the drawing of which occupied him a fortnight. It is worded: "the works of Geoffrey Chaucer now newly imprinted," in large Gothic lower-case letters, shown up strongly in white against a black background, broken by delicate white floral ornament. The initials G and C are, however, of a fantastic form, so out of harmony with the rest of the lettering that it is difficult to conceive how the designer himself was satisfied with the effect

of this page. The word "Kelmscott," in beautiful Gothic letters, is introduced in the ornament of the last page in a different manner from any previous work of the Press; being enclosed within the border, whereas in the other books the printer's mark forms, as it were, a detached colophon at the end of everything. The work is further enriched with magnificent borders of Morris's design. He also made fourteen designs forming a sort of inner framework to the picture illustrations. It has been declared by some critics that Mr. Morris went to great trouble to make each of his ornamental borders in perfect harmony with the subject matter of the page. At any rate, in the Chaucer this is conspicuously not the case. Thus, in the very first page of the Prologue to "The Canterbury Tales," which open with lines descriptive of April, we find a border of vines and ripe grapes. Another designer belike would have been solicitous to fashion a seasonable device out of catkins or primroses. But not so Morris; whatever occurred most spontaneously to the artist's hand to design at the moment, that he did. For in him the decorative instinct was so paramount that he could not be hampered with the restriction of observing times and seasons and symbolic significations; nor had he a mind for anything else save alone the æsthetic effect of the page. So entirely, indeed, did this one countervail—nay, override—every other consideration, that sometimes reasonable claims even were disregarded for the sake of it, *e.g.* in the opening page of "Poems by the Way," of "Jason," or of Tennyson's "Maud," in the Kelmscott editions. For it must be owned, as a critic in "The Edinburgh Review" has pointed out, that the practice "of printing poetry in continuous lines, as if it were prose, instead of in verses, in order to fill up the page in a more decorative manner . . . is putting the make-up of the page before the matter," and is undeniably confusing to the reader. "Poetry is literary expression in verse," and one feels inclined to challenge the right of the printer to transform it into "the semblance of prose." This objection applies in a degree to Morris's masterpiece, the Kelmscott Chaucer. But "when criticism has done its best," says "The Printing Times and Lithographer," "the work is an admitted marvel. To have produced this book were, of itself, enough for fame." It is, indeed, a monument. It has been described by different writers as "the noblest book ever printed;" "the finest book ever issued;" and "the greatest triumph of English typography." In short, William Morris may be regarded as "the Caxton of our day, who, with a fine confidence unshaken by the grave pecuniary risks, carried the manufacture of books back to its original condition of one of the fine arts. Price was

not to signify—the book was to be made . . . as beautiful in print, in paper, in binding, as it could be made.”

As a supplement to the Chaucer was finished on August 21st, 1896, “The Flowre and the Leafe and the Boke of Cupide, God of Love, or the Cuckow and the Nightingale,” it having been determined by competent scholars that these poems, generally attributed to Chaucer, are not really his work. Rev. Professor Skeat, indeed, has gone so far as to produce what looks like conclusive evidence that their real author is Sir Thomas Clanvowe.

On May 7th, 1896, was finished the first volume of a re-issue, to be completed in eight volumes, of “The Earthly Paradise,” with a title-page, new borders (occurring at the beginning of each story), and special marginal ornaments to the poems of the months. This work, advertised to appear one volume at a time, at intervals of about three months, was still in progress at the time of Morris’s death, the first volume having been published in July, 1896.

On July 7th, 1896, was finished “Laudes Beatæ Mariæ Virginis,” Latin poems taken from a Psalter written in England about A. D. 1220. This is remarkable as the first Kelmscott Press book printed in three colours, black, red and blue—the latter colour being a new experiment of Morris’s. Rev. E. S. Dewick has pointed out the interesting fact “that these poems were printed in 1579, in a 16mo volume, with the title *Psalterium Divæ Virginis Mariæ, &c.* . . . This Tergensee edition contains a *Conclusio* of four verses in the same metre as the *Aves*, but the text is otherwise inferior to that printed by William Morris. The ascription of the authorship to Stephen Langton is doubly interesting, as the manuscript transcribed for the Kelmscott Press was probably written before his death in 1228.”

On October 14th, 1896, was finished Spenser’s “The Shepheardes Calender: conteyning twelve Æglogues proportionable to the twelve monethes.” In Golden type, with ornamental initials but no borders, this edition is embellished with twelve full-page designs by Mr. A. J. Gaskin of the Birmingham School. Some, if not all, of these illustrations are zinco-process reproductions. The preliminary announcement of this work mentioned the names both of the author of the poem and also of the artist who drew the pictures, but—unaccountable omission—the book, as published, contains no intimation of either. Those who know will, without difficulty, recognize the initials A. J. G. in the corner of each illustration, but for posterity there is no record.

Within less than a week of the death of its illustrious founder, that the Kelmscott Press was about to close was bruited abroad.

TWO PAGES FROM THE
KELMSCOTT CHAUCER.

But atte laste of Tarquiny she hem tolde,
 This rewful cas, and al this thing horrible.
 The wo to tellen hit were impossible,
 That she and alle her frendes made atones.
 Al hadde folkes hertes been of stones,
 Hit mighte have maked hem upon her rewe,
 Her herte was so wyfly and so trewe.
 She seide, that, for her gilt ne for her blame,
 Her husband sholde nat have the foule name,
 That wolde she nat suffre, by no wey.
 And they answerden alle, upon hir fey,
 That they foryeve hit her, for hit was right;
 Hit was no gilt, hit lay nat in her might;
 And seiden her ensamples many oon.
 But al for nocht; for thus she seide anoon:
 Be as be may, quod she, of forgyving,
 I wol nat have no forgyft for nothing.
 But prively she caughte forth a knyf,
 And therwithal she rafte herself her lyf;
 And as she fel adoun, she caste her look,
 And of her clothes yit she hede took;
 for in her falling yit she hadde care
 Lest that her feet or swiche thing lay bare;
 So wel she loved clenness and eek trouthe.
 Of her had al the toun of Rome routh,

And Brutus by her chaste blode hath swore
 That Tarquin sholde ybanisht be therefore,
 And al his kin; and let the peple calle,
 And openly the tale he tolde hem alle,
 And openly let carie her on a bere
 Through al the toun, that men may see & here
 The horrible deed of her oppressioun.
 Ne never was ther king in Rome toun
 Sin thilke day; and she was holden there
 A seint, and ever her day yhalwed dere
 As in hir lawe: and thus endeth Lucesse,
 The noble wyf, as Titus bereth witnessse.

TELL hit, for she was of love so trewe,
 Ne in her willes she chaunged for no newe.
 And for the stable herte, sad and kinde,
 That in these women men may alday finde;
 Ther as they caste hir herte, ther hit dwelleth.
 for wel I wot, that Crist himselve telleth,
 That in Israel, as wyd as is the lond,
 That so gret feith in al the lond he ne fond
 As in a woman; and this is no lye.
 And as of men, loketh which tirannye
 They doon alday; assay hem who so liste,
 The trewest is ful brotel for to triste.
 Explicit Legenda Lucrecie Rome martiris.

INCIPIT LEGENDA ADRIANE DE ATHENES

LUGE INFERNAL, MINOS,
 OF CRETE KING,
 NOW COMETH THY LOT,
 NOW COMESTOW ON THE
 RING;
 NAT FOR THY SAKE ONLY
 WRYTE I THIS STORIE,
 BUT FOR TO CLEPE A-
 GEIN UNTO MEMORIE
 OF THESEUS THE GRETE
 UNTRUTH OF LOVE;
 FOR WHICH THE GODDES
 OF THE HEVEN ABOVE
 BEN WROTHE, AND
 WRECHE HAN TAKE FOR
 THY SINNE.
 BE REED FOR SHAME!
 NOW I THY LYF BE-
 GINNE.

MINOS, that was the mighty king of
 Crete,
 That hadde an hundred citees
 stronge and grete,
 To scole hath sent his sone Androgeus,
 To Athenes; of the whiche hit happed thus,
 That he was slayn, lerning philosophye,
 Right in that citee, nat but for envye.

THE grete Minos, of the whiche I speke,
 His sones deeth is comen for to wreke;
 Alcathoe he bisegeth harde and longe.
 But natheles the walles be so stronge,
 And Nisus, that was king of that citee,
 So chivalrous, that litel dredeth he;
 Of Minos or his ost took he no cure,

Til on a day befel an aventure,
 That Nisus doghter stood upon the wal,
 And of the sege saw the maner al.
 So happed hit, that, at a scarmishing,
 She caste her herte upon Minos the king,
 for his beautee and for his chivalrye,
 So sore, that she wende for to dye.
 And, shortly of this proces for to pace,
 She made Minos winnen thilke place,
 So that the citee was al at his wille,
 To saven whom him list, or elles spille;
 But wikkedly he quitte her kindnesse,
 And let her drenche in sorowe and distresse
 Nere that the goddes hadde of her pite;
 But that tale were to long as now for me.

ATHENES wan this king Minos also,
 And Alcathoe and other tounes mo;
 And this theffect, that Minos hath so
 driven

Hem of Athenes, that they mote him given
 fro yere to yere her owne children dere
 for to be slayn, as ye shul after here.

THIS Minos hath a monstre, a wikked
 beste,
 That was so cruel that, without areste,
 Whan that a man was brought in his presence,
 He wolde him ete, ther helpeth no defence.
 And every thridde yeer, withouten doute,
 They casten lot, and, as hit com aboute
 On riche, on pore, he moste his sone take,
 And of his child he moste present make
 Unto Minos, to save him or to spille,
 Or lete his beste devoure him at his wille.
 And this hath Minos don, right in despyt;
 To wreke his sone was set al his delyt,

HEERE BIGYNNETH THE NONNES PREESTES TALE OF
THE COK AND HEN, CHAUNTECLEER AND PERTELOTE.



ADOVRE wydwe, som-
del stape in age,
Was whilom dwellyng
in a narwe cotage,
Beside a greve, stond-
yng in a dale.
This wydwe, of which I
telle yow my tale,
Syn thilke day that she
was last a wyf,

In pacience ladde a ful symple tyf,
for litel was hir catel and hir rente.
By housbondrie, of swich as God hire sente,
She foond hirself, and eek hire doghtren two.
Thre large sowes hadde she, and namo;
Thre keen, and eek a sheep that highte Malle.
ful sooty was hir bour, and eek hire halle,
In which she eet ful many a sklendre meel;
Of poynaunt sauce hir neded never a deel.
No deyn tee morsel passed thurgh hir throte;
Hir diete was accordant to hir cote.
Repleccioun ne made hire nevere sik,
Attempree diete was al hir phisik,
And exercise, and hertes suffisaunce.
The goute lette hire nothyng for to daunce,
Napoplexie ne shente nat hir heed;
No wyn ne drank she, neither whit ne reed;
Hir bord was served moost with whit and
blak,
Milk & broun breed, in which she foond no lak,
Seynd bacoun, and somtyme an ey or tweye,
for she was, as it were, a maner deye.

AVEERD she hadde, enclosed al aboute
With stikkes, and a drye dych withoute,
In which she hadde a cok, heet Chaunte-
cleer.

In al the land of crowyng nas his peer.
His voys was murier than the murie orgon
On messe dayes that in the chirche gon;
Wel sikerer was his crowyng in his logge,
Than is a clokke, or an abbey orlogge.
By nature he knew eche ascencion
Of thequynoxial in thilke toun;
for whan degrees fiftene were ascended,
Thanne crewe he, that it myghte nat been
amended.
His coomb was redder than the fyn coral,
And batailled, as it were a castel wal;
His byle was blak, and as the jeet it shoon;
Lyk asure were his legges, and his toon;
His nayles whiter than the lylie flour,
And lyk the burned gold was his colour.

HIS gentil cok hadde in his governaunce
Sevene hennes, for to doon al his
plesaunce,
Which were his sustres and his paramours,
And wonder lyk to hym, as of colours;
Of whiche the faireste hewed on hir throte
Was cleped faire damoysele Pertelote.

Curteys she was, discreet, and debonaire,
And compaignable, and bar hyrself so faire,
Syn thilke day that she was seven nyght oold,
That trewely she hath the herte in hoold
Of Chauntecleer loken in every lith;
He loved hire so, that wel was hym therwith.
But swiche a joye was it to here hem synge,
Whan that the bryghte sonne gan to spryng,
In sweete accord, My lief is faren in londe,
for thilke tyme, as I have understonde,
Beestes and briddes koude speke and synge.

AND so bifel, that in the dawninge,
As Chauntecleer among his wyves alle
Sat on his perche, that was in the halle,
And next hym sat this faire Pertelote,
This Chauntecleer gan gromen in his throte,
As man that in his drem is drecched soore.
And whan that Pertelote thus herde hym
roore,
She was agast, and seyde, O herte deere!
What eyleth yow, to grone in this manere?
Ye been a verray sleper; fy, for shame!
And he answerde and seyde thus: Madame,
I pray yow that ye take it not agrief;
By God, me thoughte I was in swich meschief
Right now, that yet myn herte is soore a fright.
Now God, quod he, my swevene recche aright,
And kepe my body out of foul prisoun.
Me mette, how that I roomed up and down
Withinne our yeerd, wheeras I saugh a beest
Was lyk an hound, and wolde han maad areest
Upon my body, and wolde han had me deed.
His colour was bitwixe yelow and reed;
And tipped was his tayl, and bothe his eeris,
With blak, unlyk the remenant of his heeris;
His snowte smal, with glowyng eyeen tweye.
Yet of his look for feere almost I deye;
This caused me my gromyng, doutelees.
Avoy! quod she, fy on yow, hertelees!
Atlas! quod she, for by that God above!
Now han ye lost myn herte and al my love.
I kan nat love a coward, by my feith!
for certes, whatso any womman seith,
We alle desiren, if it myghte bee,
To han housbondes hardy, wise, and free,
And secree, and no nygard, ne no fool,
Ne hym that is agast of every tool,
Ne noon avauntour, by that God above!
How dorste ye seyn, for shame, unto your love
That any thyng myghte make yow aferd?
Have ye no mannes herte, and han a berd?
Atlas! and konne ye been agast of swevenys?
Nothyng, God woot, but vanitee, in swevene is.
Swevenes engendren of replecciouns,
And ofte of fume, and of complecciouns
Whan humours been to habundant in a wight.

CERTES this drem, which ye han met
tonyght,
Cometh of the grete superfluytee

The statement, once having found its way into print, was copied, with variations and added details more or less inaccurate, by one newspaper after another, and was for some weeks allowed to circulate unchallenged. Those of the public who were sympathetic awaited—some of them with almost breathless anxiety—an authoritative confirmation of the report, dreading, and yet unwilling to believe, that the days of the Kelmscott Press were inevitably numbered after all. But at last an official notification from headquarters, coupled with an order form for "The Shepheardes Calender," in which notice, dated November 12th, 1896, some few works already advertised were announced as shortly to be issued, others as abandoned, seemed to set aside all uncertainty as to the approaching end of the Press; and an article to that effect appeared in "The Academy" of December 12th. Then, and not till then, was it elicited, in the shape of a letter addressed to "The Academy" by the late Mr. Morris's secretary, that the future of the Kelmscott Press was still under consideration on the part of the trustees. However, the greatest loss, and one which book-lovers must never cease to regret is the definite abandonment of the folio editions of Froissart and of "Sigurd the Volsung." On the latter, as the one of which its author was most proud among all his poetical works, he had intended to lavish the choicest decoration. However, not much progress had been made with it. It was to have been embellished with forty woodcuts designed by Sir Edward Burne-Jones, in addition to new borders and other ornaments by Mr. Morris himself. The first announcement of this work had been made in November, 1895, when the number of woodcuts proposed was set down at about five-and-twenty. A later circular, dated February 16th, 1897, announced a small folio edition of this work, with two woodcuts only, designed by Burne-Jones. For "The Cronycles of Syr John Froissart" Mr. Morris had elected to reprint Lord Berners's translation from Pynson's edition of 1523 and 1525. This work had been advertised as in preparation in August, 1893, and as in the press in April, 1894—although, in subsequent notices, it is true, it was referred to only as in preparation. The fact of its having reached, by the time of Mr. Morris's death, a fairly advanced stage, makes its withdrawal all the more to be deplored. It was to have appeared in two volumes, with double columns and ornaments, the latter designed by Morris in a manner that recalls fourteenth century illuminations. The borders included shields with the armorial bearings of the various personages named in the course of the chronicle. The tinctures were to be in plain black and white, according to the most ancient system of representation. For it would have



KELMSCOTT PRESS MARK.

nearly ready the Kelmscott edition of "Sire Degrauaunt," an ancient English metrical romance from the Thornton MS. at Lincoln, with a woodcut designed by Burne-Jones. The preparation of this work, which is uniform with the "Syr Percyvelle," from first to last has spread over a considerable time. "Sire Isumbras," uniform with the above and from the same source, will follow. A romance of Mr. Morris's, "The Water of the Wondrous Isles," uniform with "The Well at the World's End," is in the press; and a still more recent one, in fact, the last he ever wrote, viz., "The Sundering Flood," is in preparation. This work, according to Mr. Theodore Watts-Dunton, "will be found to be finer than any hitherto published." It is of about the same length as "The Wood beyond the World," but unlike that work has lyrics interspersed.

Among the other works which have at various times been announced as in contemplation or in preparation at the Kelmscott Press, although they have not made their appearance, may be named a collection of Poems by Mr. Theodore Watts-Dunton; "The Tragedies, Histories and Comedies of William Shakespeare," in three folio volumes, a reprint, edited by F. J. Furnival, from the first complete edition in folio; and "Vitas Patrum," being St. Jerome's Lives of the Fathers of the Desert, translated into English by William Caxton during the last years of his life, and printed at Wynkyn de Worde's press in 1495. This work, which has never hitherto been reprinted, was to have formed two large 4to volumes, uniform with the "Golden Legend." It is impossible to say what other books Morris might have produced had not death interrupted his work; but it is believed that he had some intention of reprinting a collection of old English Ballads, "Gesta Romanorum" and Malory's "Morte d'Arthur." There was also in preparation "A Catalogue of the Collection of Woodcut Books, Early Printed Books and Manuscripts at Kelmscott House, with Notes by William

been an obvious anachronism to indicate them by dots and lines, hatchings, and so on, as our modern practice is to do, which cannot be traced back farther than the first quarter of the seventeenth century.

The latest circular announces as

Morris," and upwards of 50 illustrations, being reproductions selected from the typical works in Mr. Morris's library. This work should have been especially remarkable, for his expert knowledge and discrimination had enabled him, during the few years he had been practically interested with printing, to gather together a library in artistic, if not in pecuniary value, second to no private collection in the land. He did not seek for rare specimens but for beautiful; and, having obtained, he treated them with loving, and something near akin to reverential, care; and, as they had been the constant companions amongst which the later years of his life were spent, so, on October 3rd, 1896, he passed away, surrounded by books to the last.

I.

ANGEL WITH SCROLL.

Cartoon for decorative Painting, from the original
in the possession of Mr. C. Fairfax Murray.

1.
ANGEL WITH SCROOGE
Cartoon for decorative P. in the original
in the possession of Mr. C. Murray.



II.
HAND-PAINTED TILES.
Rose Pattern.



III.
HAND-PAINTED TILES.
Daisy Pattern.



IV.
WALL-PAPER.
The Daisy Design.





V.

WALL-PAPER.

The Trellis Design (the Birds designed by
Philip Webb).

VII.
WALL-PAPER.
The Vine Design.



VI.
WALL-PAPER.
The Marigold Design.



VIII.
WALL-PAPER.
The Acanthus Design.

VIII.
WALL-PAPER.
The Acanthus Design.



IX.
WALL-PAPER.
The Apple Design.



X.
CEILING PAPER.
Specially designed for St. James's Palace.



XI.
WALL-PAPER.
Specially designed for St. James's Palace.



XII.
WALL-PAPER.
The Wild Tulip Design.



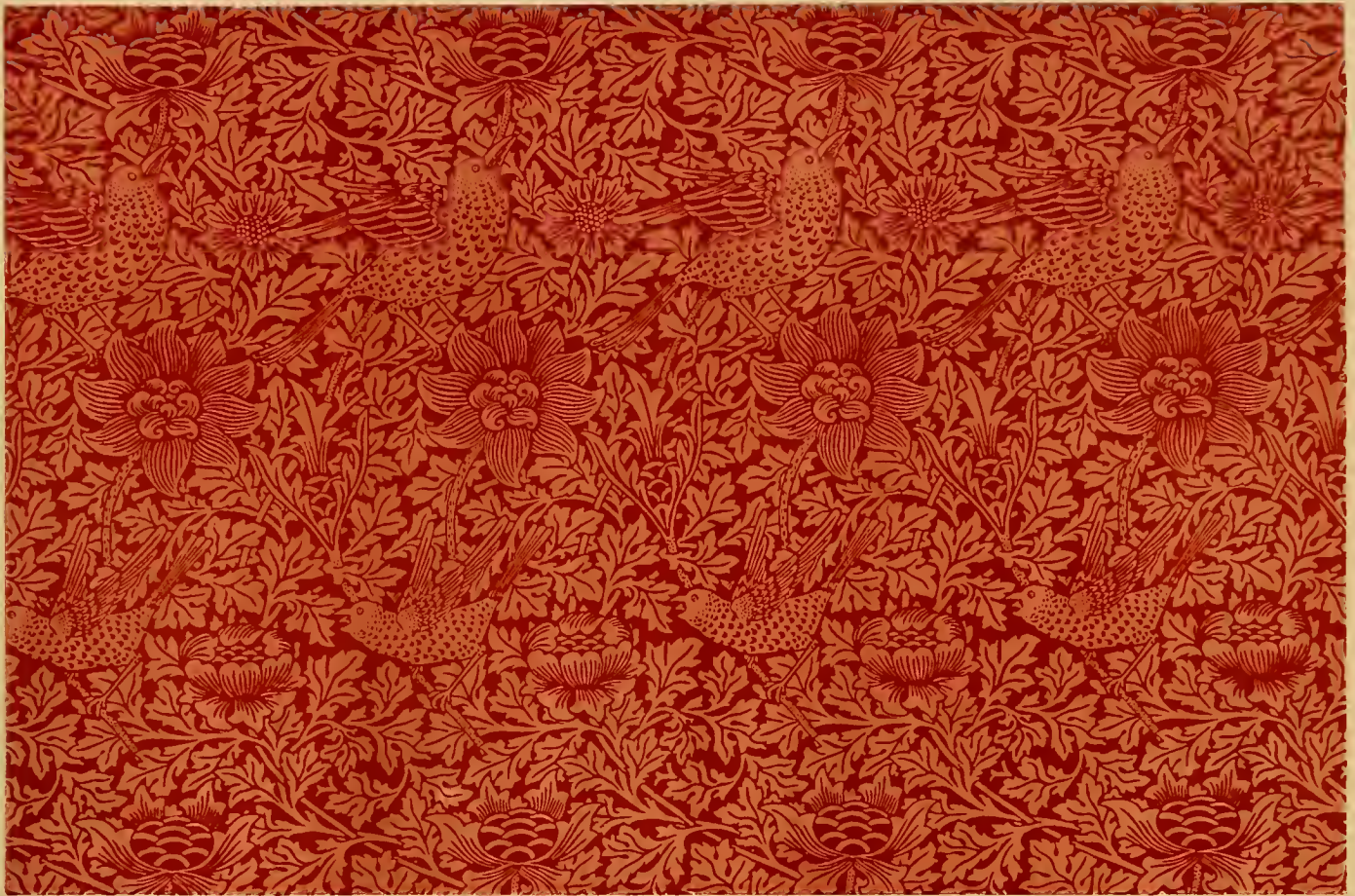
XIII.
WALL-PAPER.
The Bruges Design.



XIV.
WALL-PAPER.
The Pink and Rose Design.



XV.
CHINTZES.
The Bird and Anemone, and
The Strawberry Thief Designs.



XVI.
CHINTZ.
The Honeysuckle Design.



XVII.
CHINTZ.
The Wandle Design.



XVIII.
CHINTZ.
The Wey Design.



XIX.
PRINTED VELVETEEN.
The Acanthus Design.



XX.
PRINTED VELVETEEN.
The Cherwell Design.





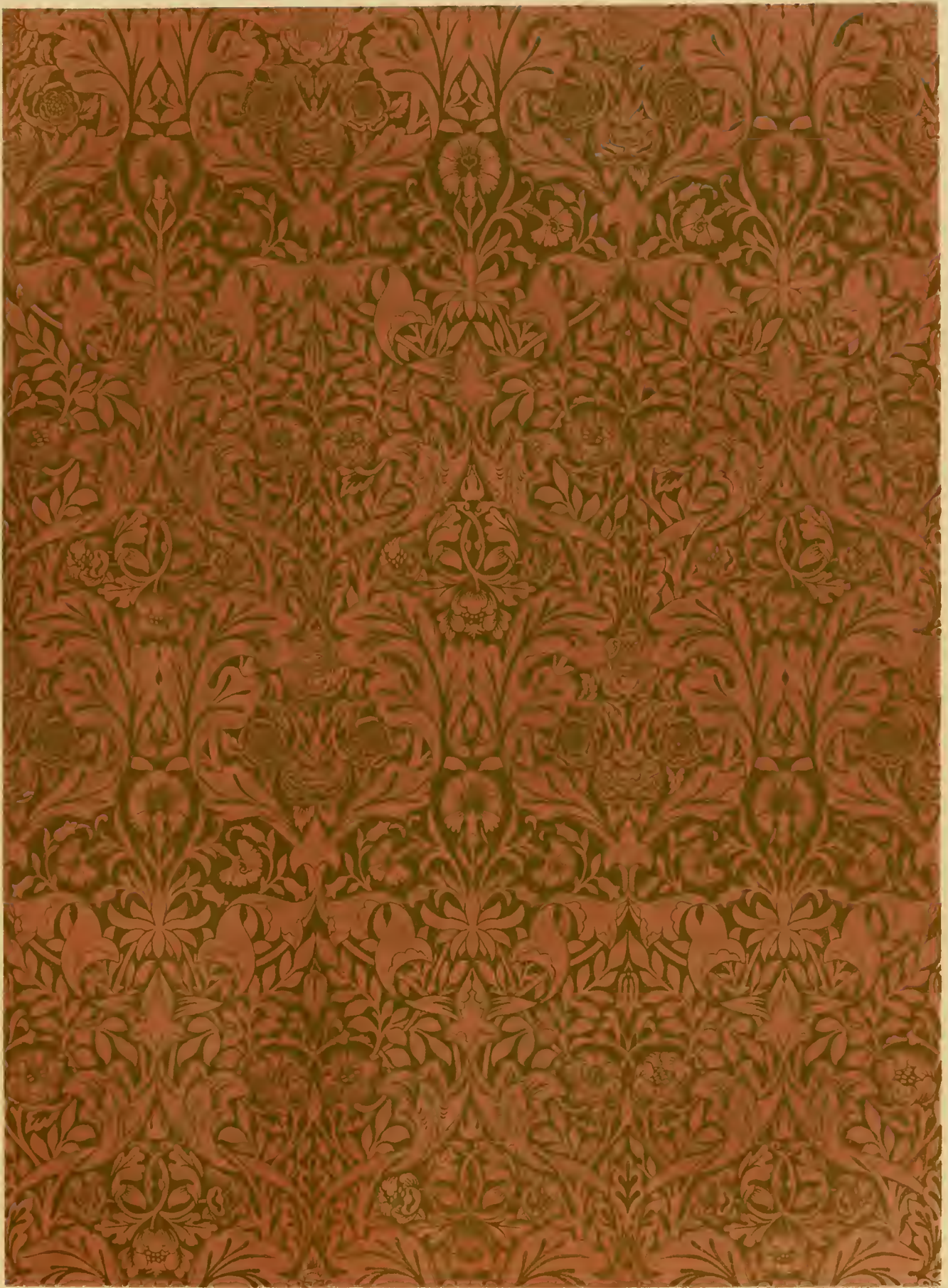
XXI.
VELVET BROCHÉ WITH GOLD TISSUE.

XXX
VELVET BROCHE WITH GOLD TISSUE.



XXII.
SILK.
The St. James' Design.

XXII.
SILK.
The St. James' Design.



XXIII.
SILK.
The Kennet Design.

XXIII.
SILK
The Kennet Design.



XXIV.
SILK.
The Cross-twigs Design.

XXIV.
SILK.
The Cross-twist Design.



XXV.
WOVEN WOOL TAPESTRY.
The Tulip and Rose Design.



XXVI.
WOVEN SILK AND WOOL TAPESTRY.
The Anemone Design.



XXVII.
WOVEN WOOL TAPESTRY.
The Bird and Vine Design.



XXVIII.
WOVEN WOOL TAPESTRY.
The Peacock and Dragon Design.



XXIX.
WOVEN SILK AND WOOL TAPESTRY.
The Dove and Rose Design.

XXIX.
WOVEN SILK AND WOOL TAPESTRY.
The Dove and Rose Design.



XXX.
KIDDERMINSTER CARPET.
The Lily Design.

XXX.
KIDDERMINSTER CARPET.
The Lion Design.



XXXI.
SKETCH DESIGN FOR HAMMERSMITH
CARPET.
Small Barr Pattern.





XXXII.
SKETCH DESIGN FOR HAMMERSMITH
CARPET.
The Little Flowers Pattern.





XXXIII.
SKETCH DESIGN FOR HAMMERSMITH
CARPET.
Buller's Wood Pattern.





XXXIV.
HAMMERSMITH CARPET.
The Black Tree Pattern.





XXXV.
HAMMERSMITH CARPET.
The Little Tree Pattern.



XXXV.
HAMMERSMITH CARPET.
The Little Tree Pattern.



XXXVI.
HAMMERSMITH CARPET.
The Redcar Pattern.





XXXVII.
ARRAS TAPESTRY.
The Orchard.

XXXXVII.
ARRAS TAPESTRY.
The Orchard.



amidst bitten mead and bare shorn
the world without is waste and worn

but here within our orchard close
the guerdon of our labour shows

O valiant earth O happy year
that works the threat of winter near

and hangs aloft from tree to tree
the banners of the spring to be

XXXVIII.
ARRAS TAPESTRY.
The Woodpecker.

once a king and chief. now am the tree-barks thief :



ever twist trunk and leaf. chasing the prey.

XXXIX.

EMBROIDERED HANGING.

Executed in coloured silks upon yellow linen.



XL.
BOOKBINDING IN GOLD STAMPED
LEATHER.
Mr. C. Fairfax Murray's Sketch Book.





BIBLIOGRAPHICAL APPENDIX.

NOTE.

IN the bibliography which follows, I have included not only all the writings of William Morris which were published separately in book and pamphlet forms, but broadsides, articles in magazines, and letters to the newspapers. In addition to these there will be found complete descriptions and collations of the books issued from the Kelmscott Press, as well as essays and articles about William Morris by other writers. Where I could, I have included the best reviews and obituary notices, giving in all cases the names and dates of the journals and magazines in which these appeared.

The task has not been an easy one, and would have been but imperfectly performed without the assistance of others. For such help I have especially to thank Mr. Alfred Forman, who in reading the proof-sheets has had the inestimable advantage of referring to Mr. H. Buxton Forman's unsurpassed collection of Morris-books and pamphlets. Mr. F. S. Ellis has supplied me with a few bibliographical details.

To Mr. Frederick H. Evans I am also indebted for suggestions and help. Finally, my thanks are due to Mr. Aymer Vallance and to Mr. Gleeson White.

TEMPLE SCOTT.

A BIBLIOGRAPHY OF THE ORIGINAL WRITINGS TRANSLATIONS AND PUBLICATIONS OF WILLIAM MORRIS.

I. ORIGINAL POEMS.

Sir Galahad a Christmas Mystery. By William Morris.

London: Bell and Daldy, 186, Fleet Street. 1858.

Sm. 8vo. sewed. Half-title, one leaf; title, one leaf; 7 leaves of text and one blank leaf.

The half-title and the blank leaf at the end form a wrapper to this booklet. The last two leaves are pasted on, forming what might be called an "out-set."

The pagination is through, to p. 18.

The only copy I have ever seen is that from which the above description and collation were obtained. There is also an unauthorized facsimile reprint, which differs from the genuine work in several very small printers' errors.

The Defence of Guenevere and other Poems. By William Morris.

London: Bell and Daldy, 186, Fleet Street. 1858.

Sm. 8vo. Half-title, title, dedication, and contents, 4 leaves (small slip of "Errata" pasted after contents on verso of its leaf); B—R 4 in eights.

In 1875 Ellis and White issued 25 copies on large paper.

The volume was reprinted by Mr. Morris at the Kelmscott Press in 1892. See Kelmscott Press Pubs. Bibl. In 1875 Roberts of Boston, U.S.A., issued an edition in cr. 8vo. at 2 dollars.

The Life and Death of Jason a Poem by William Morris

London: Bell and Daldy, York Street, Covent Garden. 1867.

Sm. 8vo. Half-title, title, 2 leaves. B—AA in eights (last two leaves consist of advts. and blanks). On back of title should be pasted a small list of "errata."

Of the 1869 edition (printed by Ellis and White from the stereotyped plates) there was a small issue on large or thick Whatman paper; and of the eighth (revised) edition (1882) there were 25 copies printed on large paper also. Roberts of Boston, U.S.A., published an edition in 1867 in 16mo.; but in 1885 Clarke and Maynard of New York issued one in wrappers for 12 cts.

Reprinted by Mr. Morris at the Kelmscott Press in 1895. See Bibliography of Kelmscott Press Publications.

Life and Death of Jason. By William Morris. Prepared, and Printed, solely for the Use of Pupils of Irvine Academy. Irvine: Times Office, John S. Begg, Printer. MDCCCLXXIX.

Sm. 8vo. pp. 58 (incl. title) and one blank leaf.

The Earthly Paradise A Poem [Woodcut.] By William Morris, Author of The Life and Death of Jason.

London: F. S. Ellis, 33 King Street, Covent Garden. MDCCCLXVIII. [All rights reserved.]

[This is the general title to the book. There is a second title, printed on toned paper, which has below the author's name the words "Parts I. and II." and the date is "MDCCCLXX." Vol. II. has "Part III.," and the date is also "MDCCCLXX." Vol. III. has "Part IV.," and the date is also "MDCCCLXX."]

Sm. 8vo. Vol. I.: one blank leaf; half-title, general title, and title to Parts I. and II., 3 leaves; dedication and contents, 2 leaves; B—XX 2 in eights, and one leaf containing a reproduction of the woodcut on the title-page, on recto. This block, designed by E. Burne-Jones, was engraved by W. Morris for the first edition. It was re-engraved by G. Campfield for the later editions.

Vol. II.: half-title, title, and contents, 3 leaves; B—LL in eights, last leaf containing a reproduction of woodcut on the title-page, on recto.

Vol. III.: half-title, title, and contents, 3 leaves; B—FF 6 in eights, last leaf containing on recto a reproduction of the woodcut on the title-page.

Vol. I. is printed on a thin white paper; Vols. II. and III. on a thickish toned antique laid paper.

There was also an edition on large paper of 25 copies.

Some copies (probably 500) of the first edition of the first part contain cancel leaves—notably pp. 75-6. On p. 75, l. 20, was a ludicrous misprint of "my" for "tby."

The poem is now being issued in eight vols. from the Kelmscott Press. See Kelmscott Press Pubs. Bibl.

Roberts of Boston, U.S.A., issued in 1868-71 an edition in 16mo., 3 vols., another in cr. 8vo., 3 vols., and a Popular Ed. (later) in 16mo. In 1877 he reissued the first two editions. In 1870 Roberts of Boston published separately as a 16mo. volume the "Lovers of Gudrun."

Messrs. Reeves and Turner, when they took over the publication of Mr. Morris's books, issued a "library edition" in 4 vols. 8vo., and later a "popular edition" in 10 parts sm. cr. 8vo.

The Earthly Paradise A Poem. by William Morris.

London: Reeves and Turner 196 Strand 1890.

8vo. One leaf advt.; half-title, title, dedication, contents, 4 leaves; A—2 E in eights (last leaf blank). Bound in cloth, with a design by W. Morris.

Love is Enough or The Freeing of Pharamond a Morality. By William Morris.

London: Ellis & White, 29 New Bond Street. 1873.

Sq. sm. 8vo. (floral design by W. Morris in gold on cloth cover.) One blank leaf; half-title and

title, 2 leaves; "Dramatis Personæ," one leaf; B—K 4 in eights (last leaf consists of advts.). Twenty-five copies were also published on large paper. Roberts of Boston, U.S.A., issued in 1872 two editions, one in 16mo., the other in cr. 8vo.

The Two Sides of the River Hapless Love and The First Foray of Aristomenes. By William Morris.
London 1876 [*Not for Sale.*]

Sm. 8vo. 24 pp. (including half-title, title, and one blank leaf at end); bound in green paper wrapper with half-title in printer's rules frame. Without printer's name. Of these three poems the first was reprinted in the volume, "Poems by the Way" in 1891.

The Story of Sigurd the Volsung and the Fall of the Niblungs. By William Morris, Author of 'The Earthly Paradise.'
London: Ellis and White, New Bond Street. MDCCCLXXVII.

Sq. cr. 8vo. Half-title, title, and contents, 4 leaves; B—CC 4 in eights. Of the original edition there was a large paper issue of 25 copies. Mr. Morris had arranged for an edition of this poem to be printed at the Kelmescott Press. See Kelmescott Press Puhs. Bihl. Of the fourth edition published by Reeves and Turner there was also a large paper issue of 50 copies. In 1876 Roberts of Boston, U.S.A., issued an edition uniform with the English edition—reprinted in 1879.

"Wake London Lads"
Air "The Hardy Norseman's Home of Yore"

Five stanzas of eight lines each, signed William Morris, printed on a broadside for distribution at an Exeter Hall meeting, January 16th, 1878.

Socialists at Play. By William Morris. Prologue spoken at the Entertainment of the Socialist League: South Place Institute, June 11, 1885.

Sm. 8vo. 8 pp. (half-title, title, and text), in red paper cover. Originally appeared in the "Commonweal."

Democratic Federation.
Chants for Socialists: No. 1. The Day is Coming. By William Morris, Author of "The Earthly Paradise," etc. Price One Penny.
London: Reeves, 185, Fleet Street, E.C.

Sm. 8vo. 8 pp. and 4 pp. huff wrapper.

The Voice of Toil: All for the Cause. Two Chants for Socialists. By William Morris.

London: Reprinted from "Justice," The Organ of the Social Democratic Federation. (Price One Penny, n.d.)

Sm. 8vo. 8 pp. in primrose wrapper (no proper title-page except that on wrapper).

The Socialist League. [With headpiece designed by Walter Crane.]
Chants for Socialists by William Morris.

Contents:
1. The Day is Coming. | 5. The March of the Workers.
2. The Voice of Toil. | 6. The Message of the March Wind.
3. All for the Cause.
4. No Master.
Price One Penny.

Published at The Socialist League Office, 27 Farringdon Street, London, E.C. 1885.

8vo. 16 pp. in pamphlet form, without wrappers. "The Voice of Toil" first appeared in "Justice," April 5, 1884; "All for the Cause" in "Justice," April 19, 1884; "No Master" in "Justice," June 7, 1884; "The March of the Workers" in "Commonweal," February, 1885. "The Message of the March Wind" also appeared in "Commonweal."

All the poems in this edition of "Chants for Socialists," except Nos. 4 and 5, were reprinted in "Poems by the Way."

The Socialist League. [With headpiece designed by Walter Crane.]
Chants for Socialists. By William Morris.

Contents:
The Day is Coming. | No Master.
The Voice of Toil. | All for the Cause.
The Message of the March Wind. | The March of the Workers.
Down Among the Dead Men.

London: Socialist League Office, 13 Farringdon Road, Holborn Viaduct, E.C. 1885.

Price One Penny.
Sm. 8vo. 16 pp. in pamphlet form, without wrappers. This is a later edition, with an additional poem. "Down among the Dead Men" was not reprinted in "Poems by the Way."

A Selection from the Poems of William Morris. Edited with a Memoir by Francis Hueffer.
Leipzig Bernhard Tauchnitz 1886

[Collection of British Authors, Tauchnitz Edition. Vol. 2378.]
16mo. pp. 320 and 16 pp. advts. Includes selections from "The Defence of Guenevere," "Life and Death of Jason," "The Earthly Paradise," "Love is Enough," and "The Story of Sigurd the Volsung."

The God of the Poor. By William Morris, author of "The Earthly Paradise." Originally published in the "Fortnightly Review," August 1, 1868.

[On wrapper is the following imprint:—] London: Printed at the Office of "Justice," The Organ of the Social Democratic Federation. (Price One Penny.)

Sm. 8vo. 8 pp. in red paper wrapper.

The Pilgrims of Hope A Poem In Thirteen Books By William Morris London: Brought together from "The Commonweal" For March, April, May, June, August, September, & November, 1885, And January, March, April, May 8, June 5, & July 3, MDCCCLXXXVI. [Privately Printed.]

Sq. cr. 8vo. Blank leaf, half-title, title, contents, prefatory note, and second half-title, 6 leaves; text, pp. 9—69; and 1 blank leaf. In grey paper wrapper.

Sold for the Benefit of Linnell's Orphans.

Alfred Linnell Killed in Trafalgar Square, November 20, 1887. A Death Song, By Mr. W. Morris. Memorial Design by Mr. Walter Crane. Price One Penny.

Impl. 8vo. (7 in. by 10 in.) pp. 8. Title; Alfred Linnell, pp. 2—4; first verse of song with music, followed by complete text of the song (4 verses), pp. 5—8.

This is the first edition of Morris's Death Song for Alfred Linnell.

Christmas Song. By William Morris. (Stream of Life Series.)

Lothrop, Boston, U.S.A. 1887.

16mo. bds. 25 cts.

Atalanta's Race and other Tales from the Earthly Paradise. By William Morris. Edited with Notes by Oscar Fay Adams with the co-operation of William J. Rolfe, A.M., Litt. D. With Illustrations.

Boston [U.S.A.] Ticknor and Company 1883

Sm. 8vo. pp. x and 11—242 and 2 blank pp. (the frontispiece and page illustrations are included in the pagination). The illustrations are from "process" blocks.

All for the Cause. A Song for Socialists. Words by William Morris. Music by E. Belfort Bax. London. 1887.

4to. pp. 4.

The words appeared originally in "Justice."

The Legend of "The Briar Rose." A Series of Pictures Painted by E. Burne-Jones, A.R.A. Exhibited at Thos. Agnew & Sons' Galleries, 39 Old Bond Street W. 1890.

12mo. pp. 12. (pp. 10—11 contain Morris's four quatrains on the four pictures). This is the first edition, but in the same year another edition was issued in sm. 8vo. (pp. 24) with the Morris quatrains on pp. 5—17, and bound in grey wrapper.

Poems by the Way Written by William Morris

London: Reeves and Turner MDCCCXCI.

Sm. 4to. Two blank leaves; half-title, title, and contents, 3 leaves; B—CC in fours (last two leaves blank).

The above is the collation of the large paper issue, of which 100 copies were printed on hand-made paper.

The ordinary edition was a small square octavo with the collation: one leaf with advt. on verso; half-title, title, and contents, 3 leaves, B—CC 2 in fours.

Mr. Morris printed the first edition at the Kelm-scott Press in 1891. See Kelm-scott Press Puhs. Bibl.

Poetical Works of William Morris. Cheaper Issue. Library Edition. Longmans & Co. London 1896.

Cr. 8vo. 10 vols.

Vols. I.—IV. The Earthly Paradise.

Vol. V. The Life and Death of Jason. 8th edit.

Vol. VI. Defence of Guenevere, and other poems. Reprinted without alteration from the edition of 1858.

Vol. VII. The Story of Sigurd the Volsung and the Fall of the Niflungs. 5th edit.

Vol. VIII. Poems by the Way. Love is Enough.

Vol. IX. The Odyssey of Homer done into English verse.

Vol. X. The Æneids of Virgil done into English verse. 2nd edit.

II. ROMANCES.

A Dream of John Ball and A King's Lesson. (Reprinted from the 'Commonweal.') By William Morris, Author of "The Earthly Paradise," etc. With an Illustration by Edward Burne-Jones.

London: Reeves & Turner, 196 Strand. MDCCCLXXXVIII.

Imp. 24mo. 1 blank leaf, half-title, 1 leaf; title-page and contents, 2 leaves; frontispiece by Burne-Jones on special plate paper. B—K in eights (pp. viii and 144, last page unpagged), 1 leaf advt. inserted at end. Published at 4s. 6d. The half-title to "A King's Lesson" is on sig. K 2 (pp. 130—131).

Mr. Morris reprinted this volume at the Kelm-scott Press in 1892. See Kelm-scott Press Puhs. Bibl.

The work ran as a serial through eleven numbers of "The Commonweal."

Reprinted in this form by the kind permission of Messrs. Reeves & Turner, Publishers of Mr. Morris's Works.

A King's Lesson By William Morris Author of "The Earthly Paradise," etc. Aberdeen: Printed and Published by James Leatham 15 St. Nicholas Street 1891.

16mo. 16 pp. (last leaf consists of advts.), bound in grey wrapper.

A Tale of the House of the Wolfings and all the Kindreds of the Mark written in Prose and in Verse by William Morris.

Whiles in the early winter eve
We pass amid the gathering night
Some homestead that we had to leave
Years past; and see its candles bright
Shine in the room beside the door
Where we were merry years agone,
But now must never enter more,
As still the dark road drives us on,
E'en so the world of men may turn
At even of some hurried day
And see the ancient glimmer burn
Across the waste that bath no way;
Then with that faint light in its eyes
Awhile I bid it linger near
And nurse in wavering memories
The bitter sweet of days that were.

London 1889; Reeves and Turner 196 Strand

Sm. 4to. One blank leaf; half-title, title, and contents, 3 leaves; B—O 4 in eights. Of the large paper edition there were one hundred copies printed, of which eighty-nine were for sale. Roberts of Boston, U.S.A., issued an edition in 1890.

The Roots of the Mountains wherein is told somewhat of the Lives of the Men of Burgdale their Friends their Neighbours their Foemen and their Fellows in Arms By William Morris

Whiles carried o'er the iron road,
We burry by some fair abode;
The garden bright amidst the bay,
The yellow wain upon the way,
The dining men, the wind that sweeps
Light locks from off the sun-sweet beaps—
The gable grey, the hoary roof,
Here now—and now so far aloof.
How sorely then we long to stay
And midst its sweetness wear the day,
And 'neath its changing shadows sit,
And feel ourselves a part of it.
Such rest, such stay, I strive to win
With these same leaves that lie berein.

London MDCCCXC: Reeves and Turner CXCVI Strand.

Sm. 4to. 1 prel. leaf with advt. on verso; half-title, 1 leaf; title and contents, 2 leaves; B—3 H in fours (pp. 424, prel. leaves unpagged). A 32 pp. catalogue of the publishers inserted at the end. Published at 8s. and bound in red-brown cloth. Of the large paper edition there were 250 copies printed, and bound in flowered cretonne.

The Story of the Glittering Plain which has been also called the Land of Living Men or the Acre of the Undying Written by William Morris.
London Reeves and Turner.
M DCCC XCI.

Sm. 4to. One leaf of advts.; half-title, title, and contents, 3 leaves; B—Z 2 in fours. The first edition of this work was issued by Mr.

Morris from the Kelmscott press. See Kelmscott Press Publications Bibl. Originally it appeared as a serial in the "English Illustrated Magazine," vol. vii., pp. 687, 754, 824, 884.

News from Nowhere or An Epoch of Rest, being some chapters from a Utopian Romance by William Morris Author of The Earthly Paradise.
London: Reeves & Turner. 1891.

Sm. 8vo. One blank leaf; half-title and title, 2 leaves; B—Q in eights (last leaf blank). A special edition on hand-made paper was also issued, limited to 250 copies.

Mr. Morris reprinted this story at the Kelmscott Press in 1892. See Kelmscott Press Pubs. Bibl. The story ran as a serial through thirty-nine numbers of "The Commonwealth." Messrs. Roberts Bros. of Boston, U.S.A., issued in 1890 a reprint of this romance from "The Commonwealth," uncorrected. Mr. Morris's own 1891 edition was largely revised. The collation of the American edition is: half-title, title, and contents, pp. i—vi; text, pp. 7—278; advts. pp. 279—280; reprint of a criticism from the "Athenæum," pp. 1—8. On verso of half-title is a reduced copy of Mr. Crane's cartoon, "Labour's May Day."

Of Child Christopher and Fair Goldilind. 1895.

See Kelmscott Press Pubs. Bibl.

The Wood Beyond the World. By William Morris.
London: Lawrence and Bullen, 16, Henrietta Street, Covent Garden. MDCCCXCV.

Sm. sq. 8vo. One blank leaf; half-title, title, and contents, 3 leaves; B—Q in eights; R, 4 leaves; S, 2 leaves (last leaf contains printers' name only). In addition to the ordinary edition there were 50 copies printed on Whatman paper, and bound in olive-green art linen with paper label.

The first edition of this romance was issued from the Kelmscott Press in 1894. See Kelmscott Press Pubs. Bibl.

The Well at the World's End a Tale by William Morris Volume I [Volume II] Longmans, Green, and Co. London, New York, and Bombay MDCCCXCVI

8vo. 2 vols. antique boards, linen back. Collation: Vol. I. Two blank leaves; half-title and title, 2 leaves; contents, 2 leaves; B—BB in eights (last three leaves blank except sig. BB 6, which has the imprint of the Chiswick Press). Vol. II. Three blank leaves; half-title and title, 2 leaves; contents, one leaf; B—T 6 in eights (last two leaves blank), sig. B 1 is the half-title to Book III., and to each of the four books of the story there is a separate half-title.

III. ART.

The Decorative Arts their relation to Modern Life and Progress An Address

Delivered before the Trades' Guild of Learning by William Morris.
London: Ellis and White 29 New Bond Street. [1878.]

Sm. 8vo. pp. 32 (incl. title), issued in grey wrapper.
Reprinted with the title "The Lesser Arts" in the volume "Hopes and Fears for Art."
Issued in America (Boston) by Roberts in the same year.

Birmingham Society of Arts and School of Design. Address delivered in the Town Hall, Birmingham, 19th February, 1879. Birmingham, n.d. [1879].

8vo. sd. pp. 24.
Reprinted with the title "The Art of the People," in the volume "Hopes and Fears for Art."

Birmingham Society of Arts and School of Design. Labour and Pleasure *versus* Labour and Sorrow. An Address by William Morris, President, in the Town Hall, Birmingham, 19th February, 1880. Birmingham, n.d. [1880].

8vo. sd.
Reprinted with the title "The Beauty of Life" in the volume "Hopes and Fears for Art."

Lectures on Art Delivered in support of the Society for the Protection of Ancient Buildings By Reginald Stuart Poole Prof. W. B. Richmond E. J. Poynter, R.A. J. T. Micklethwaite William Morris
London Macmillan and Co. 1882.

Sm. 8vo. One blank leaf; half-title, title, preface, and contents, 5 leaves; B—Q 4 in eights.
Mr. Morris's contributions to this volume consist of two lectures "The History of Pattern Designing," and "The Lesser Arts of Life." These occupy pp. 127—232 of the volume.

Hopes and Fears for Art. Five Lectures delivered in Birmingham, London, and Nottingham, 1878-1881. By William Morris, Author of 'The Life and Death of Jason,' 'The Earthly Paradise,' &c. London: Ellis & White, 29 New Bond Street. 1882.

Sm. 8vo. Half-title and title, 2 leaves; B—P 6 in eights (last leaf consists of advts.).
Of this work there was a large paper edition of 25 copies.
Roberts of Boston, U.S.A., issued an edition in 16mo.

Contents: The Lesser Arts (delivered before the Trades' Guild of Learning); The Art of the People (delivered before the Birmingham Society of Arts and School of Design); The Beauty of Life (delivered before the Birmingham Society of Arts and School of Design); Making the Best of It (delivered before the Trades' Guild of Learning and the Birmingham Society of Artists); The Prospects of Architecture in Civilization (delivered at the London Institution).
The lecture "The Lesser Arts" was first published in 1878 with the title "The Decorative Arts, their relation to Modern Life and Progress."

"The Art of the People" was first published in 1879 as a Birmingham address. "The Beauty of Life" was issued separately in 1880 under the title "Labour and Pleasure *versus* Labour and Sorrow."

International Health Exhibition. London, 1884. Textile Fabrics. A Lecture delivered in the Lecture Room of the Exhibition, July 11th, 1884. By William Morris. Printed and Published for the Executive of the International Health Exhibition, and for the Council of the Society of Arts, by William Clowes and Sons, Limited, International Health Exhibition, and 13, Charing Cross, S.W. 1884.

8vo. pp. 32 (last leaf contains imprint of printers only) bound in pale green wrapper, and published at 6d.

Art and Socialism: a Lecture delivered [January 23rd, 1884] before the Secular Society of Leicester, by William Morris, Author of "The Earthly Paradise," etc.

And Watchman: What of the Night? Cum Privilegio Auc̄toris.

Imprinted for E. E. M. and W. L. S. Anno 1884. Sold by W. Reeves, 185, Fleet Street, London, E.C.; and by Heywoods, London and Manchester.

[Leek Bijou Reprints. No. VII. Large Paper. Price 1s.] Sq. 16mo. pp. 72 and 16 pp. advts. Issued in yellow wrapper. The ordinary edition is in red wrapper.

The Aims of Art By William Morris Author of "The Earthly Paradise," etc. London Office of "The Commonweal" 13 Farringdon Road 1887.

16mo. pp. 40 (including title). Issued with wrapper. There was a special edition on hand-made paper with grey wrapper, from which the above description and collation have been taken. The article was republished in the volume entitled "Signs of Change."

On the External Coverings of Roofs.

A four-page leaflet issued by The Society for the Protection of Ancient Buildings. London. n.d. 8vo. Without Mr. Morris's name as author.

The Socialist Ideal of Art. By William Morris, Author of "The Earthly Paradise," "A Dream of John Ball," "News from Nowhere," &c. &c. London: Reprinted from "The New Review," January 1891.

Sm. 8vo. 12 pp. (without wrapper).

City of Birmingham Museum and Art Gallery. Address on the Collection of Paintings, of the English Pre-Raphaelite School, delivered by Mr. William Morris, in the Museum and Art Gallery, on Friday, October 2nd, 1891.

Birmingham: E. C. Osborne and Son, 84, New Street. Price One Penny.

8vo. 16 pp. pamphlet, including title. Without wrapper.

The Principles of the Society for the Protection of Ancient Buildings as set forth upon its Foundation in 1877, and which are here reprinted in 1891 without alteration.

Unsigned. A folio broadside of 2 pp., forming a prospectus and list of members of the Society.

Arts and Crafts Essays By Members of the Arts and Crafts Exhibition Society With a Preface by William Morris
London Rivington, Percival, & Co. 1893.

Sm. 8vo. One blank leaf; half-title and title, 2 leaves; preface, 5 leaves; contents, 2 leaves; B—2 E 2 in eights, and 24 pp. catalogue of the publishers. (pp. xvii and 420.) In addition to the preface the volume also contains the articles on "Textiles" and "Dyeing as an Art," which originally appeared in the First and Second Catalogues of the Arts and Crafts Exhibition Society (1888—1889). The essay on "Printing," which in the 1888 Arts and Crafts Exhibition Catalogue was written by Mr. Emery Walker alone, is here recast and issued in the joint names of William Morris and Emery Walker.

Gothic Architecture. A Lecture for the Arts and Crafts Exhibition Society.

See Kelmscott Press Pubs. Bihl.

Concerning Westminster Abbey.
The Society for the Protection of Ancient Buildings. London: 9 Buckingham Street, Adelphi, W.C. [1894.]

Unsigned. Cr. 8vo. 18 pp. including wrapper.

IV. SOCIALIST WRITINGS.

A Summary of the Principles of Socialism Written for the Democratic Federation, By H. M. Hyndman and William Morris.

London: The Modern Press, 13 and 14, Paternoster Row, E.C. 1884.

Sm. 8vo. with pink wrapper. B—E in eights (pp. 64, last leaf contains advts.). Front wrapper has a floriated design within which is printed the title. The wrapper was designed by Mr. W. Morris.

Price One Halfpenny.

For whom shall we vote? Addressed to the Working-Men Electors of Great Britain.

Sm. 8vo. 8 pp. (without title or wrapper. Written by Morris, although without his name).

No. 11.] What Socialists Want.

A single demy 8vo. leaf, printed on both sides.

The Socialist Platform. No. 2. The Socialist League. [With headpiece designed by Walter Crane.]

Useful Work v. Useless Toil. By William Morris.

London: Socialist League Office, 13 Farringdon Road, Holborn Viaduct, E.C. 1885. Price One Penny.

Sm. 8vo. 24 pp. (incl. title) without wrappers, paged continuously with No. 1 of "The Socialist Platform," p. 17—p. 40. The first five issues of "The Socialist Platform" are paginated continuously; the others separately.

Mr. Morris and Mr. Ernest Belfort Bax signed an Introductory Editorial Note which appears in each of the pamphlets issued under this title. The pamphlet is reprinted as part of the hook entitled "Signs of Change."

Price One Penny.]

The Manifesto of the Socialist League.

Sm. 8vo. 8 pp. (without title or wrapper). Written by W. Morris, hut unsigned.

The Manifesto of The Socialist League. Signed by the Provisional Council at the Foundation of the League on 30th Dec. 1884, and adopted at The General Conference Held at Farringdon Hall, London, on July 5th, 1885. A new edition, Annotated by William Morris and E. Belfort Bax.

London: Socialist League Office, 13 Farringdon Road, Holborn Viaduct, E.C. 1885. Price One Penny.

Sm. 8vo. 16 pp. in pamphlet form, last leaf unpagged. The "Prefatory Note" is signed and dated "October, 1885."

The Socialist Platform. No. 4. The Socialist League. [With headpiece designed by Walter Crane.]

A Short Account of the Commune of Paris. By E. Belfort Bax, Victor Dave, and William Morris. Price Twopence. London: Socialist League Office, 13, Farringdon Road, Holborn Viaduct, E.C. 1886.

Sm. 8vo. 24 pp. without wrapper; paged 57 to 80.

Socialism.

A Lecture delivered under the auspices of the Norwich Branch of the Socialist League, at the Victoria Hall, Norwich, on Monday evening, March 8th, 1886, by Mr. William Morris. Reprinted from "Daylight."

A broadsheet (17 x 10½ in.) with four columns of small print on each side.

Claims of Labour Lectures—No. 5. The Labour Question from the Socialist Standpoint. By William Morris. Edinburgh Co-operative Printing Com-

pany Limited, Bristo Place. 1886.
Price One Penny.

8vo. 32 pp. (pp. 30-31 blank; p. 32, advt.).
Without wrapper.

The Claims of Labour. A Course of Lectures delivered in Scotland in the Summer of 1886, on Various Aspects of the Labour Problem. By John Burnet, . . . Benjamin Jones, . . . Patrick Geddes, F.R.S.E.; Alfred Russell Wallace, LL.D., F.L.S., &c.; William Morris; and Herbert Somerton Foxwell . . . Edinburgh Co-Operative Printing Company Limited, 1886.

Sm. 8vo. A—S 2 in eights (including title), and a folding plan called "Curve of General Wholesale Prices," pasted on back cover.

Mr. Morris's contribution to this volume is the lecture entitled "The Labour Question from the Socialist Standpoint" (pp. 155—185), which was issued separately as a pamphlet in 1886. The volume was bound originally in pink linen limp, and published at one shilling.

The Tables Turned; or, Nupkins Awakened A Socialist Interlude by William Morris Author of 'The Earthly Paradise.' As for the first time played at the Hall of the Socialist League on Saturday October 15th, 1887. London: Office of "The Commonweal" 13 Farringdon Road, E.C. 1887. All Rights Reserved.

Sm. 8vo. 32 pp. without title-page, but with a blue wrapper, the four pages of which are not included in the pagination.

"The Socialist Platform." No. 6. The Socialist League [with headpiece designed by Walter Crane.]

True and False Society. By William Morris

London: Socialist League Office 13 Farringdon Road, E.C. 1888.

Price One Penny.

Sm. 8vo. 24 pp., last leaf blank on recto, and contains advts. on verso. Without wrapper.

Signs of Change. Seven Lectures delivered on Various Occasions By William Morris Author of "The Earthly Paradise."

London Reeves and Turner 196 Strand 1888.

Contents: How we Live and How we might Live—Whigs, Democrats, and Socialists—Feudal England—The Hopes of Civilization—The Aims of Art—Useful Work *versus* Useless Toil—Dawn of a New Epoch.

The first four lectures originally appeared in the "Commonweal;" "Aims of Art" was published as a pamphlet in 1887, and "Useful Work" as a pamphlet in 1885.

Sm. 8vo. One leaf of advt.; half-title, title, preface, and contents, 5 leaves; B—O 6 in eights; last leaf consists of advts.

There was also a Large Paper edition issued, bound in buff-coloured linen, and printed on hand-made paper.

"The Socialist Platform." No. 7. The Socialist League [with headpiece designed by Walter Crane.]

Monopoly: or, How Labour is Robbed. By William Morris, Author of "The Earthly Paradise." Price One Penny. London; Office of "The Commonweal" 24 Great Queen Street, Lincoln's Inn Fields, W.C. 1890.

Sm. 8vo. 16 pp. without wrapper. On the verso of title-page is a cartoon signed H. R.

Price One Penny.

Under an Elm-Tree; or, Thoughts in the Country Side. By Wm. Morris, Author of "The Earthly Paradise," &c., &c.

Aberdeen: Printed and Published by James Leatham, 15 St. Nicholas Street. 1891.

16mo. 16 pp. (in pamphlet form, without wrappers). Originally appeared in "The Commonweal."

William Morris Poet, Artist, Socialist. A Selection from his Writings together with a Sketch of the Man. Edited by Francis Watts Lee.

New York The Humboldt Publishing Co. Clinton Hall, Astor Place (1891).

Cr. 8vo. One blank leaf; half-title, title, contents, 3 leaves; introduction, 7 leaves; and pp. 300 and 1 blank leaf. (No sigs.) Bound in buff paper wrapper.

Contents: Introduction—William Morris. By William Clarke—A Dream of John Ball—A King's Lesson—Signs of Change—How the Change Came—Chants for Socialists (6).

Appeared as No. 5 of "The Social Science Library," edited by W. D. P. Bliss.

Socialism its Growth & Outcome by William Morris Author of 'The Earthly Paradise,' 'News from Nowhere,' etc. and E. Belfort Bax Author of 'History of Philosophy,' 'The Religion of Socialism,' etc.

London Swan Sonnenschein & Co. New York: Charles Scribner's Sons 1893.

Sm. 8vo. Four prel. leaves, consisting of half-title, title, preface, and contents; B—Y in eights. Last four leaves consist of "Index."

A special edition was also issued on large paper and bound in red buckram. The substance of the volume appeared serially in "The Commonweal," with the title "Socialism from the Root Up."

In 1896 it was included as one of the publishers' "Social Science Series."

The Reward of Labour: A Dialogue by William Morris, author of "The

Earthly Paradise." Being No. 1 of the Hammersmith Socialist Library.

One Penny.
n. d. 8vo. 12 pp., no regular title-page; in grey wrapper. Reprinted from "The Commonweal."
Printed by Hayman, Christy & Lilly, Ltd. 20 & 22 St. Bride St. E.C.

Letters on Socialism by William Morris
London: Privately Printed. 1894.

8vo. Two blank leaves; half-title; 4 pp. facsimile of a letter from Mr. Morris, on Japanese vellum; title, certificate as to impression of edition, note, 3 leaves; B-I in twos (last leaf has on recto copy of book-plate of the Asbley Library) and 2 blank leaves.

The letters were addressed to the Rev. George Bainton, of Coventry, and, as the "note" states, "are printed with Mr. Morris's permission, though not upon his initiative."

How I became a Socialist [Portrait.]
William Morris. [Price One Penny.]

8vo. 16 pp. Mr. Hyndman's Introduction occupies pp. 3-8.

V. TRANSLATIONS.

Grettis Saga. The Story of Grettir the Strong Translated from the Icelandic by Eiríkr Magnússon, Translator of 'Legends of Iceland;' and William Morris, Author of 'The Earthly Paradise.'

London: F. S. Ellis, King Street, Covent Garden. MDCCCLXIX.

[Pub. at 8s.]

Sm. 8vo. Half-title and title, 2 leaves; preface, 6 leaves; sig. *b*, 4 leaves; a double-page "map of the West parts of Iceland, with the chief steads named in the story;" B-X 2 in eights (last leaf consists of advts.). The verso of the half-title contains a sonnet by William Morris beginning:

"A life scarce worth the living, a poor fame
Scarce worth the winning, in a wretched land."

Völsunga Saga. The Story of the Volsungs & Niblungs with Certain Songs from the Elder Edda. Translated from the Icelandic by Eiríkr Magnússon, Translator of 'Legends of Iceland;' and William Morris, Author of 'The Earthly Paradise.'

London: F. S. Ellis, King Street, Covent Garden. MDCCCLXX.

Sm. 8vo. Half-title and title, 2 leaves; preface, 4 leaves; contents, 2 leaves; sig. *b*, 2 leaves; B-T 2 in eights and one blank leaf. The "Songs from the Elder Edda" has a special half-title (p. 165).

The ornamental cloth binding was designed by Philip Webb.

There was a large paper issue of 12 copies, the title-page in most of the copies being decorated by W. Morris himself.

Völsunga Saga: The Story of the Volsungs and Niblungs, with certain Songs from the Elder Edda. Edited, with Introduction and Notes, by H. Halliday Sparling. Translated from the Icelandic by Eiríkr Magnússon (Translator of "Legends of Iceland"); and William Morris (Author of "The Earthly Paradise.")

Walter Scott London: 24 Warwick Lane Paternoster Row 1888.

["The Camelot Series. Edited by Ernest Rhys" on half-title.]

Sigs. *a, b, c*, 8 leaves each (including half-title and title); sig. *d*, 2 leaves; sigs. 001-0018 6 in eights (last four leaves unpagged and consist of advts.). (pp. li and 276.) There are two special half-titles in the body of the book—"The Story of the Volsungs and Niblungs" (p. xlviii), and "Songs from the Elder Edda" (p. 161).

This is a reprint of the first edition issued in 1870.

Three Northern Love Stories, and other Tales. Translated from the Icelandic by Eiríkr Magnússon and William Morris.

London: Ellis & White, 29 New Bond Street. 1875.

Sm. 8vo. Half-title and title, 2 leaves; sig. *a*, 4 leaves; B-R in eights. To each of the six stories there is a special half-title.

A large paper edition of 25 copies was also issued.

The Æneids of Virgil Done into English Verse by William Morris, Author of 'The Earthly Paradise.'

London: Ellis and White, New Bond Street. MDCCCLXXVI.

[Pub. at 14s.]

Sq. 8vo. Half-title and title, 2 leaves; B-BB in eights (last leaf blank).

A large paper edition of 25 copies was also issued.

In 1875 an edition was issued by Roberts of Boston, U.S.A., in 8vo.

The Odyssey of Homer Done into English Verse by William Morris Author of The Earthly Paradise. In Two Volumes. Vol. I. [Vol. II.]

London: Reeves & Turner, 196 Strand. MDCCCLXXXVII.

4to. Vol. I.: half-title, title, and contents, 4 leaves; B-Q 4 in eights (last leaf blank).

Vol. II.: half-title, title, and contents, 4 leaves; R-GG 6 in eights. The pagination is also continuous through the two volumes.

Printed on hand-made paper, and bound in marble boards with half-vellum backs. This was the large paper issue of 50 copies. The small paper edition was also on hand-made paper, but was bound in antique boards, half parchment.

The Saga Library. Vol. I. [Vol. II.] [Vol. III.] [Vol. IV.] [Vol. V.]

The Story of Howard the Halt.
The Story of the Branded Men.
The Story of Hen Thorir.
Done into English out of the Icelandic.
By William Morris and Eiríkr Magnússon.

London: Bernard Quaritch, 15 Piccadilly. 1891.

Sm. 8vo. Vol. I.: half-title, and title, 2 leaves; preface, 22 leaves; half-title to "The Story of Howard the Halt," one leaf; "Corrigenda," one leaf; "Map of the Country of the Howard's Saga," one leaf; B—Q 2 in eights, with half-titles to each of the stories. The maps are not included in the signatures; there is a map to each story.

Vol. II. Eyrbyggja Saga—[Title:—]
The Story of the Ere-Dwellers (Eyrbyggja Saga) with The Story of the Heath-Slayings (Heiðarviga Saga) as Appendix. Done into English out of the Icelandic by William Morris and Eiríkr Magnússon.
London Bernard Quaritch, 15 Piccadilly 1892.

Half-title and title, 2 leaves; contents, 3 leaves; preface, 19 leaves; chronological list, 2 leaves; addenda and corrigenda, 1 leaf; B—DD 6 in eights (last leaf contains printer's name only). The map of "The Story of the Heath-Slayings" is not included in the signatures. The map for "The Story of the Ere-Dwellers" is on the verso of the half-title to that story.

Vol. III. Heimskringla. Vol. I.
[Title:—] The Stories of the Kings of Norway called the Round World (Heimskringla) By Snorri Sturluson Done into English out of the Icelandic by William Morris and Eiríkr Magnússon. Vol. I. With a Large Map of Norway.

London Bernard Quaritch, 15 Piccadilly 1893.

Half-title, title, contents, translator's note, 4 leaves; B—CC in eights; DD, 4 leaves; EE, one leaf. The map is in a pocket made in the inside of the hack cover.

Vol. IV. Heimskringla. Vol. II.

[Title as for Vol. I., with the exception that there is no mention made of the map of Norway, that Vol. II. is printed instead of Vol. I., and that the date is 1894.]
One blank leaf; half-title, title, and contents, 3 leaves; B—II 2 in eights.

Vol. V. Heimskringla. Vol. III.

[Title as for Vol. I. and Vol. II. Date, 1895.]
Half-title, title, note, and contents, 4 leaves; B—II in eights, KK, 4 leaves, LL, two leaves (last leaf blank).
In addition to the ordinary edition there was a large paper issue (roy. 8vo.) of 125 copies, all numbered. Both issues were bound in roxburgh binding, with gilt top.

The Ordination of Knighthood.

Translation in Verse by W. Morris of "L'Orderre de Chevalerie."
In "The Order of Chivalry," pp. 128—147.
Kelmscott Press. 1893.
See Bibliog. Kelmscott Press Pubs.

Of King Florus and the Fair Jehane.
Translated by William Morris. 1893.

See Kelmscott Press Pubs. Bibl.

Of the Friendship of Amis and Amite.
Translated by William Morris. 1894.

See Kelmscott Press Pubs. Bibl.

The Tale of the Emperor Constans and of Over Sea. Translated by William Morris. 1894.

See Kelmscott Press Pubs. Bibl.

Old French Romances done into English by William Morris with an Introduction by Joseph Jacobs.
London George Allen, Ruskin House 1896 *All rights reserved.*

Sm. 8vo. Half-title, title, 2 leaves; introduction, 11 leaves; contents, 3 leaves; A—M 2 in eights (last leaf blank).
This work is a reprint of the three items foregoing.

The Tale of Beowulf. Done out of the Old English tongue by William Morris and A. J. Wyatt. (1895).

See Kelmscott Press Pubs. Bibl.

VI. CONTRIBUTIONS TO PERIODICALS, MAGAZINES, &c.

The Oxford and Cambridge Magazine For 1856. Conducted by the Members of the Two Universities.
London: Bell and Daldy, Fleet Street. 1856.

8vo. title and contents, 2 leaves; B—3 F 6 in eights.

Issued originally in monthly parts, with green paper wrappers. It was edited by Mr. Fulford.

Contents:

I. Essays:—Sir Philip Sidney. Part I. Prelude—Part II. The Learner—Alfred Tennyson. Parts I., II., III.—The Newcomes—The Barrier Kingdoms—The Churches of North France—Shakespeare's Minor Poems—Mr. Macaulay—The Prospects of Peace—A Few Words concerning Plato and Bacon—Carlyle. Part I. His "I believe"—Part II. His Lamp for the Old Years—Part III. Another Look at his Lamp for the Old Years—Part IV. As a Writer—Part V. His Lamp for the New Years—Oxford—Prometheus—Unhealthy Employments—Shakespeare's Troilus and Cressida—On Popular Lectures—Thackeray and Currer Bell—Ruskin and the *Quarterly*—On the Life and Character

- of Marshal St. Arnaud—A Study in Shakespeare—Lancashire and Mary Barton—Woman, her Duties, Education, and Position—Death the Avenger, and Death the Friend—Two Pictures—Robert Herrick—Alexander Smith—The Work of Young Men in the Present Age—Twelfth Night, or What You Will, a Study in Shakespeare—Rogers' Table-Talk—The Sceptic and the Infidel. Parts I. and II.
- II. Tales:—The Cousin—The Story of the Unknown Church—The Rivals—A Story of the North—The Two Partings—A Dream—Found Yet Lost—Frank's Sealed Letter—The Sacrifice—A Night in a Cathedral—Gertha's Lovers—Svend and his Brethren—Cavalay, a Chapter of a Life—The Hollow Land—Lindenberg Pool—The Druid and the Maiden—Golden Wings.
- III. Poetry:—Winter Weather—In Youth I Died—Fear—Remembrance—Riding Together—The Suitor of Low Degree—The Singing of the Poet—To the English Army before Sebastopol—Hands—The Burden of Nineveh—The Chapel in Lyonesse—A Year Ago—Pray but One Prayer for Us—The Blessed Damozel—Childhood—The Staff and the Scrip—The Porch of Life.
- IV. Notices of Books:—Kingsley's Sermons for the Times—Men and Women, by Robert Browning—Mr. Ruskin's New Volume—Froude's History of England—The Song of Hiawatha, by H. W. Longfellow—Recent Poems and Plays—England in Time of War, by Sydney Dobell—Within and Without. A Dramatic Poem. By George MacDonald.

I have obtained the best information I could with regard to the contributions by Mr. Morris to this magazine, and the result is given below:—The Churches of North France (pp. 99-110)—Ruskin and the *Quarterly* (pp. 353-361)—Death the Avenger, and Death the Friend (pp. 477-479)—The Story of the Unknown Church (pp. 28-33)—A Dream (pp. 146-155)—Frank's Sealed Letter (pp. 225-234)—A Night in a Cathedral (pp. 310-316)—Gertha's Lovers. Part I. (pp. 403-417); Part II. (pp. 499-512)—Svend and his Brethren (pp. 488-499)—The Hollow Land. Part I. (pp. 565-577); Part II. (pp. 632-641)—Lindenberg Pool (pp. 530-534)—Golden Wings (pp. 733-742)—Winter Weather (pp. 62-64)—Riding Together (pp. 320-321)—Hands (p. 452)—The Chapel in Lyonesse (pp. 577-579)—Pray but One Prayer for Us (p. 644)—Men and Women, by Robert Browning (pp. 162-172).

With the exception of "Winter Weather," the poems were reprinted in "The Defence of Guenevere." The poem here entitled "Hands," when reprinted, formed the concluding stanzas of the poem "Rapunzel."

Among the other contributors were D. G. Rossetti, Sir E. Burne-Jones, Vernon Lushington, Godfrey Lushington, B. Cracroft, W. Heeley, the editor, and the present Mrs. Kipling, Mrs. Poynter, and Lady Burne-Jones.

(I) POEMS.

The God of the Poor: a Poem. "Fortnightly Review," August, 1868.

Afterwards republished in "Poems by the Way."

The Two Sides of the River: a Poem. "Fortnightly Review," October, 1868.

Afterwards republished in "Poems by the Way."

On the Edge of the Wilderness—a poem. "Fortnightly Review," April, 1869. (Pp. 391-394.)

Afterwards republished in "Poems by the Way."

The Seasons—Four stanzas published in "The Academy," February 1, 1871.

This poem was republished with a variant in the shape of a new stanza in place of the original on Winter, in "Poems by the Way."

The Dark Wood—poem. "Fortnightly Review," February 1, 1871.

Reprinted in "Poems by the Way" with the title "Error and Loss."

Grosvenor Notes. Edited by Henry Blackburn. London: Chatto & Windus, 1879.

Contains on p. 46 the following quatrain [by Mr. William Morris] for four paintings by E. Burne-Jones:

- No. 167. The heart desires
- No. 168. The hand refrains
- No. 169. The Godhead fires
- No. 170. The soul attains.

The Three Seekers. By William Morris. "To-Day," Vol. I., No. 1 (pp. 25-29), London, January, 1884.

A poem in fifty-two rhymed couplets. Reprinted in "Poems by the Way."

Meeting in Winter—a poem. "English Illustrated Magazine," March, 1884.

Republished in "Poems by the Way."

The Hall and the Wood—a poem. "English Illustrated Magazine," Vol. VII. (p. 351), February, 1890.

Republished in "Poems by the Way."

The Day of Days: a Poem. "Time." New Series. November, 1890.

Republished in "Poems by the Way."

The Briar Rose—Four Stanzas for Pictures.

First published in a pamphlet entitled "The Legend of the Briar Rose, a series of pictures painted by E. Burne-Jones, A.R.A. Exhibited at Thos. Agnew and Sons' Galleries, 39 Old Bond Street, 1890."

Afterwards republished in "Poems by the Way."

"The Wind's on the Wold," &c.

Verses for embroidery on bed-hanging for Kelm-scott Manor, Lechlade. Three stanzas. First of 8 lines, second and third of 10 lines each. Arts & Crafts Exhibition Society. Catalogue of the Fourth Exhibition. 1893. (Pp. 36, 37.) The New Gallery, Regent Street.

(2) PROSE.

Poems by Dante Gabriel Rossetti. [A Review.] "The Academy," May 14th, 1870.

On Canterbury Cathedral. Two letters to the "Times," June 4th and July 7th, 1877.

Destruction of City Churches. Letter to the "Times," April 17th, 1878.

On St. Alban's Abbey. Letter to the "Times," August 2nd, 1878.

Speech by Mr. William Morris at the Annual Meeting of the Society for the Protection of Ancient Buildings, 28th June, 1879. Report (pp. 30-36).

In this Report is also contained the Report of the Committee, which Mr. Morris read.

On the Restoration of St. Mark's at Venice. Two letters to the "Times," November 28th and 29th, 1879.

Vandalism in Italy. Letter to the "Times," April 12th, 1882.

Lectures at Oxford on Art and Democracy. Two contributions to the "Times," November 15th and 16th, 1883.

A Review of European Society, with an Exposition and Vindication of the Principles of Social Democracy. By J. Sketchley. With an Introduction by William Morris. London: W. Reeves [1884].

Art Under Plutocracy. By William Morris. "To-Day," Vol. I., No. 2 (pp. 79-90); Vol. I., No. 3 (pp. 159-176). London, February and March, 1884.

The Exhibition of the Royal Academy by a Rare Visitor. "To-Day" (pp. 75-91), July, 1884.

Mural Decoration. Illustrated article signed W. M. and J. H. M., *i.e.*, William Morris and Dr. J. H. Middleton. "Encyclopædia Britannica." Ninth edition. Edinburgh, 1884. Vol. XVII. (pp. 34-48).

Report of Royal Commission on Technical Education. Evidence by Mr. William Morris. Vol. III. (c. 3981-11.) XXXI. I. 1884.

Speech by Mr. William Morris (The Chairman) at the Annual Meeting of the Society for the Protection of Ancient Buildings, June, 1885. Report (pp. 45-55).

The Best Hundred Books. Letter to the Editor of the "Pall Mall Gazette." "Pall Mall Gazette" Extra, No. 24. London. [1886.]

The Revival of Architecture. "Fortnightly Review," May, 1888 (pp. 665-674).

Textiles—forming part of the Introductory Notes to the Catalogue of the First Exhibition of the Arts and Crafts Exhibition Society. New Gallery, Regent Street, 1888. (Pp. 17-29.)

Republished in "Arts and Crafts Essays" (Rivington, 1893.)

The Principles of Socialism made Plain. By Frank Fairman. With Preface by William Morris. London: William Reeves. 1888.

The Revival of Handicraft. "Fortnightly Review," November, 1888.

On Tapestry and Carpet-Weaving. Letter to the "Times," November 2nd, 1888.

Westminster Abbey and its Monuments. By William Morris, Hon. Sec. of the Society for the Protection of Ancient Buildings. "Nineteenth Century," March, 1889. (Pp. 409-414.)

Address by Mr. William Morris at the Annual Meeting of the Society for the Protection of Ancient Buildings, July, 1889. Report (pp. 62-76).

On Peterborough Cathedral. A Letter to the "Pall Mall Gazette," September 20th, 1889.

Of Dyeing as an Art—Catalogue of the Second Exhibition of the Arts and Crafts Exhibition Society, 1889. (Pp. 56-67.)

Republished in "Arts and Crafts Essays" (Rivington, 1893.)

Art and Industry in the Fourteenth Century. "Time," New Series, January, 1890. (Pp. 23-26.)

On Stratford-on-Avon Church. Letter to the "Times," August 15th, 1890.

On the Hanseatic Museum at Bergen. Letter to the "Times," September 10th, 1890.

The Story of the Glittering Plain which has been also called the Land of Living Men or the Acre of the Undying. By

William Morris. Illustrated by Walter Crane. "English Illustrated Magazine," Vol. VII. (pp. 687, 754, 824, 884), 1890.

The Socialist Ideal. I.—Art. By William Morris. "New Review," Vol. IV., No. 20 (pp. 1-8), January, 1891.

The reply to this by Mr. W. H. Mallock appeared in the "New Review," Vol. IV., p. 100, February, 1891.

On Westminster Abbey. Letter to the "Times," February 11th, 1891.

On the Woodcuts of Gothic Books. Two contributions to the "Times," January 25th and 28th, 1892.

The Woodcuts of Gothic Books. A paper read before the Society of Arts, January 26th, 1892. "Journal of the Society of Arts," February 12th, 1892. (Pp. 247-260. Illustrated.)

Ruskin's The Nature of Gothic (1892). Preface to, by W. Morris. See Kelmscott Press Pubs. Bibl.

The Influence of Building Materials upon Architecture: By kind permission of the Art Workers' Guild. By William Morris. "The Century Guild Hobby Horse," Vol. VII. (pp. 1-14). 1892.

Bell Scott (W.). Two Letters to, one dated May 6th, 1875, on the publication of Scott's Poems, the other dated April 27th, 1882, on the poet's "Harvest Home," printed in "Autobiographical Notes of the Life of W. Bell Scott." London: Osgood & Co. 1892. 2 vols.

The first letter is to be found on pp. 212-213, and the second on page 309.

Art Craft and Life. A Chat with Mr. William Morris. "Daily Chronicle," October 9th, 1893. London.

On the Printing of Books. Contribution to the "Times," November 6th, 1893.

Help for the Miners: the deeper meaning of the struggle. A letter addressed to the Editor of the "Daily Chronicle," November 10th, 1893.

Appeared afterwards as a leaflet.

Medieval Lore: Edited by Robert Steele. With a Preface by William Morris. London: Elliot Stock. 1893. 8vo.

More's "Utopia" (1893), Foreword to. By W. Morris. See Kelmscott Press Pubs. Bibl.

Prospectus for Kelmscott Press Edition of "Sidonia the Sorceress." 1893.

Early England. A Report of an Address by William Morris at the South London Art Gallery. "Daily Chronicle," January 15th, 1894.

The Proposed Addition to Westminster Abbey. A Letter to the Editor of the "Daily Chronicle," dated "Hammersmith Feb. 26.," appeared February 27th, 1894.

The letter refers to Mr. Yates Thompson's proposals for a new mortuary chapel.

Mr. Morris's "Chaucer." A Letter to the Editor of the "Daily Chronicle," dated "Hammersmith July 20," appeared July 24th, 1894.

Some Notes on the Illuminated Books of the Middle Ages. By W. Morris. Illustrated. "Magazine of Art," Vol. XVII. (pp. 83-88), January, 1894.

Peterborough Cathedral. A Letter to the Daily Papers. April 2nd, 1895.

The letter appeared in "The Times," "Standard," "Daily Chronicle," and "Morning Post."

Tree-Felling in Epping Forest. A Letter to the Editor of the "Daily Chronicle," April 23rd, 1895.

The letter is dated April 22nd, 1895.

Epping Forest. Mr. Morris's Report. "Daily Chronicle," May 9th, 1895.

Signed "William Morris May 8th, 1895."

On the Royal Tombs in Westminster Abbey. Letter to the "Times," June 1st, 1895.

"Wood beyond the World." A Letter to the Editor of the "Spectator," July 20th, 1895.

Trinity Almshouses. A Letter to the "Daily Chronicle," dated "Hammersmith Nov. 25, 1895."

Reprinted in "The Trinity Hospital in Mile End," edited by C. R. Ashbee, and published by the Guild and School of Handicraft.

Gossip about an Old House on the Upper Thames. Illustrated. "The Quest," No. 4 (pp. 5-14). Birmingham, November, 1895.

The article is dated "Kelmscott October 25."

Rouen Cathedral. A Letter to the "Daily Chronicle," October 12th, 1895.

Peterborough Cathedral. A Letter to the "Daily Chronicle," December 5th, 1895.

Chichester Cathedral. A Letter to the "Times," December 14th, 1895.

Good King Wenceslas, a Carol. Written by Dr. Neale and pictured by Arthur J. Gaskin. With an Introductory Note by William Morris. Birmingham, Cornish Bros. 1895.

On the Artistic Qualities of the Woodcut Books of Ulm and Augsburg in the Fifteenth Century. "Bibliographica," Vol. I. (pp. 437-455). London, 1895-6.

Contains nine reproductions of old wood-blocks.

(3) TRANSLATIONS.

The Saga of Gunnlaug the Worm-tongue and Rafn the Skald. Translated by Eiríkr Magnússon and William Morris. "Fortnightly Review," January, 1869 (pp. 27-56).

This story was included in the volume entitled "Three Northern Love Stories," 1875.

The Story of Frithiof the Bold. Translated from the Icelandic. "The Dark Blue." Vol. I. March to August, 1871. Chapters I.-X. (pp. 42-58). Chapters XI.-XV. (pp. 176-182). London: Sampson Low & Co. 1871.

This story was included in the volume entitled "Three Northern Love Stories," 1875.

(4) CONTRIBUTIONS TO "JUSTICE."

Mr. Morris's Contributions began in No. 1 (January 19th, 1884), and continued until No. 49 (December 20th, 1884).

An Old Fable Retold. Vol. I., No. 1 (p. 2). January 19th, 1884.

The Principles of Justice. A leader signed by H. M. Hyndman, William Morris, J. Taylor. Vol. I., No. 1 (p. 4). January 19th, 1884.

Report of a Lecture on "Useful Work versus Useless Toil," delivered at Hampstead. Vol. I., No. 1 (p. 6). January 19th, 1884.

Report of a Lecture on "Useful Work versus Useless Toil," delivered at Manchester. Vol. I., No. 2 (p. 7). January 26th, 1884.

Report of a Lecture on "Art and Socialism," delivered at Leicester. Vol. I., No. 3 (p. 7). February 2nd, 1884.

Order and Anarchy. An article. Vol. I., No. 4 (p. 2). February 9th, 1884.

The Bondholder's Battue. A leader signed by H. M. Hyndman and William Morris. Vol. I., No. 4 (p. 4). February 9th, 1884.

The Way Out. An Appeal to genuine Radicals. A signed leader. Vol. I., No. 7 (p. 4). March 1st, 1884.

Art or No Art? Who Shall Settle it? A signed article. Vol. I., No. 9 (p. 2). March 15th, 1884.

The Voice of Toil. Chants for Socialists. No. 2. Vol. I., No. 12 (p. 5). April 5th, 1884.

Why Not? A signed article on the Preservation of Commons. Vol. I., No. 13 (p. 2). April 12th, 1884.

All for the Cause. Chants for Socialists. No. III. Vol. I., No. 14 (p. 5). April 19th, 1884.

The Dull Level of Life. A signed leader. Vol. I., No. 15 (p. 4). April 26th, 1884.

A Factory as it Might be. A signed article. Vol. I., No. 18 (p. 2). May 17th, 1884.

Individualism at the Royal Academy. A signed leader. Vol. I., No. 19 (p. 4). May 24th, 1884.

Work in a Factory as it Might be. II. A signed article. Vol. I., No. 20 (p. 2). May 31st, 1884.

No Master. Chants for Socialists. No. IV. Vol. I., No. 21 (p. 5). June 7th, 1884.

Work in a Factory as it Might be. III. A signed article. Vol. I., No. 24 (p. 2). June 28th, 1884.

To Genuine Radicals. A signed leader. Vol. I., No. 26 (pp. 4, 5). July 12th, 1884.

The Housing of the Poor. A signed leader. Vol. I., No. 27 (pp. 4, 5). July 19th, 1884.

Socialism in England in 1884. A signed leader. Vol. I., No. 30 (p. 4). August 19th, 1884.

Uncrowned Kings. A signed leader. Vol. I., No. 34 (p. 4). September 6th, 1884.

The Hammersmith Costermongers. Vol. I., No. 36 (p. 3). September 20th, 1884.

An Appeal to the Just. A signed leader. Vol. I., No. 39 (p. 4). October 11th, 1884.

Literary Courtesy. A letter to the Editor. Vol. I., No. 39 (p. 6). October 11th, 1884.

The Lord Mayor's Show. A signed article. Vol. I., No. 44 (p. 2). November 15th, 1884.

The Hackney Election. A signed leader. Vol. I., No. 46 (p. 4). November 29th, 1884.

Philanthropists. A signed article. Vol. I., No. 49 (p. 2). December 20th, 1884.

(5) CONTRIBUTIONS TO THE "COMMONWEAL."

(The Official Journal of the Socialist League.)

From the first number, which is dated February, 1885, to the last with which he had anything to do (December, 1890, Nos. 1-253), Mr. Morris acted either as editor or co-editor in the management of this periodical. In almost every issue he contributed editorial notes, with the headings, "Notes," "Notes on News," "Political Notes," "Notes on Passing Events," &c. These were sometimes signed with his full name, but oftener with the initials "W. M." Scattered here and there throughout the issues are minor notes, all initialled "W. M." Occasionally, during or after a lecturing tour, he would send on notes or impressions. These appear under the following headings in the issues as given: "Socialism in the Provinces" (No. 15, p. 30); "Socialism in Dublin and Yorkshire" (No. 17, p. 43); "A Letter from Scotland" (No. 25, pp. 105, 106); "The Sequel of the Scotch Letter" (No. 26, p. 114); "Socialism Militant in Scotland" (No. 117, pp. 106, 107); "In and about Cottonopolis" (No. 153, p. 396); "Impressions of the Paris Congress" (Nos. 135, 186, pp. 234, 242).

With No. 16 "The Commonweal" commenced its weekly issue. With the issue for November 29th, 1890, the journal ceased to be a weekly, and the next issue was for the month of December. The last contribution of Mr. Morris's which I can trace is in the issue for November 15th, 1890 (No. 251). In this he has a leading article, entitled, "Where are we Now?" (pp. 361, 362), which contains the statement of his political and social opinions, and the reasons for the step he takes in separating himself from the more "advanced" members of the Socialist body. "The Commonweal," after Mr. Morris left it, became the organ of the "Anarchists." It lived by fits and starts as a monthly, and finally became extinct in 1894.

Mr. Morris's more important contributions to "The Commonweal" consist of political and social leaders, poems, stories, and articles on art. In conjunction with Dr. Aveling, E. Belfort Bax, and H. Halliday Sparling, he signed several editorials and special pronouncements of the Socialist League. Of them all I give herewith a complete list, arranged in chronological order:

The March of the Workers. [A poem.] No. 1, p. 4.
The Message of the March Wind. [A poem.] No. 2, p. 13.

This poem was made the first of a series, with the general title, "The Pilgrims of Hope." In the following issues appeared the poems with a separate title to each:

The Pilgrims of Hope. II. The Bridge and the Street. No. 3, p. 20.

- III. Sending to the War. No. 4, p. 32.
- IV. Mother and Son. No. 5, pp. 44, 45.
- V. The New Birth. No. 7, pp. 68, 69.
- VI. The New Proletarian. No. 8, pp. 80, 81.
- VII. In Prison—and at Home. No. 10, pp. 96, 97.
- VIII. The Half of Life Gone. No. 12, p. 4.
- IX. A New Friend. No. 14, pp. 21, 22.
- X. Ready to Depart. No. 15, pp. 28, 29.
- XI. A Glimpse of the Coming Day. No. 17, p. 45.
- XII. Meeting the War Machine. No. 21, p. 75.
- XIII. The Story's Ending. No. 25, p. 107.

The Worker's Share of Art. No. 3, pp. 18, 19.

Unattractive Labour—Attractive Labour. Supplements to Nos. 4 and 5, pp. 37, 49, 50.

Socialists at Play [a Poem]. No. 6, p. 56.
Prologue spoken at the Entertainment of the Socialist League at South Place Institute, June 11, 1885.

Socialism and Politics (An Answer to "Another View"). [Article.] Supplement to No. 6, p. 61.

A New Party. [Article.] Supplement to No. 8, p. 85.

Ireland and Italy. A Warning. [Article.] No. 9, pp. 86, 87.

A Letter from the Pacific Coast. [Article.] No. 13, p. 13.

Our Policy. [Editorial.] No. 14, pp. 17, 18.

Independent Ireland. [Leader.] No. 16, p. 36.

Socialism from the Root Up. By E. Belfort Bax and William Morris. Appeared serially in Nos. 18, 19, 20, 21, 22, 25, 28, 29, 31, 33, 35, 38, 42, 56, 59, 61, 63, 68, 80, 82, 113, 114, 121, 123.

Our Representatives. [Leader.] No. 19, p. 68.

Free Speech at Stratford. [Article.] No. 22, p. 87.

Misanthropy to the Rescue. [Leader.] No. 23, p. 172.

A Review of Mr. Wordsworth Donisthorpe's paper read by him at the Fabian Conference. No. 23, p. 172.

The paper was printed in the "Anarchist."

Whigs, Democrats, and Socialists. No. 24, pp. 97, 98. No. 25, pp. 106, 107.

Read at the Conference convened by the Fabian Society at South Place Institute, June 11, 1886.

Home Rule or Humbug. [Leader.] No. 24, pp. 100, 101.

Review of "Modern Socialism" by Annie Besant. No. 26, p. 117.

The Whig-Jingo Victory. [Editorial.] No. 27, p. 121.

"Cashel Byron's Profession," by G. Bernard Shaw. A Review. No. 27, p. 126.

What is to Happen Next? [Editorial.] No. 28, p. 129.

Free Speech in the Streets. [Editorial.] No. 29, p. 137.

Mr. Chamberlain's Leader. [Editorial.] No. 31, p. 153.

The Abolition of Freedom of Speech in the Streets. [Editorial.] No. 32, p. 160.

An Old Story Retold [A Tale]. No. 36, pp. 197, 198.

The Reward of "Genius." [Article.] No. 37, pp. 205, 206.

A Dream of John Ball. Appeared serially in Nos. 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55.

The Moral of Last Lord Mayor's Day. No. 45, p. 265.

Mr. Jarkins at the Mansion House. No. 45, pp. 268, 269.

Remarks on a speech by Lord Salisbury.

The Ten Commandments. No. 46, p. 276.

A review of an article in the "Pall Mall Gazette."

Is Trade Recovering? [Leader.] No. 50, p. 305.

The Law in Ireland. [Editorial.] No. 50, p. 307.

Words of Forecast for 1887. No. 52, p. 9. (Signed "E. Belfort Bax, William Morris.")

The Political Crisis. [Leader.] No. 53, p. 20.

Facing the Worst of It. [Editorial.] No. 58, p. 60.

Fighting for Peace. [Editorial.] No. 59, p. 68.

Why we Celebrate the Commune of Paris. [Article.] No. 62, pp. 88, 89.

Law and Order in Ireland. [Leader.] No. 65, p. 113.

Coercion for London. [Article.] No. 70, pp. 153, 154.

The Reward of Labour. A Dialogue. No. 71, p. 165. No. 72, pp. 170, 171.

How We Live and How we Might Live. Appeared in Nos. 73, 74, 75, 76, 77.

In a note Mr. Morris says, "This paper has been delivered as a lecture on several occasions, and I have been often asked to reprint it: hence its appearance in 'Commonweal.'"

Common-Sense Socialism. By H. Kempner. A Review. No. 75, p. 197.

An Old Superstition—A New Disgrace. [Leader.] No. 76, p. 204.

The Boy-Farms at Fault. No. 81, p. 241.

Bourgeois versus Socialist. [Leader.] No. 82, p. 252.

- Feudal England. Nos. 84, 85, 86, 87, pp. 266, 267, 274, 282, 290, 291.
- Is Lipski's Confession Genuine? No. 85, p. 276. (Signed "E. Belfort Bax, William Morris.")
- Artist and Artisan. As an Artist sees it. No. 87, p. 291.
- Free Speech in America. [Leader.] No. 91, p. 324.
- Practical Politics at Nottingham. [Article.] No. 94, p. 349.
- Honesty is the Best Policy; or, the Inconveniences of Stealing. [A Dialogue.] Nos. 95, 96, pp. 356, 357, 364, 365.
- London in a State of Siege. [Article.] No. 97, pp. 369, 370.
- Insurance against Magistrates. No. 98, p. 377.
- The Liberal Party Digging its own Grave. [Leader.] No. 98, p. 380.
- The Conscience of the Upper Classes. [Leader.] No. 101, p. 404.
- What 1887 has done. [Leader.] No. 104, pp. 4, 5.
- Radicals Look Round You! [Leader.] No. 105, pp. 12, 13.
- On Some "Practical" Socialists. [Leader.] No. 110, pp. 52, 53.
- A Triple Alliance. [Leader.] No. 112, p. 68.
- The Reaction and the Radicals. [Article.] No. 121, pp. 137, 138.
- The Skeleton at the Feast. [Leader.] No. 127, p. 188.
- Counting Noses. [Leader.] No. 128, p. 196.
- Thoughts on Education and Capitalism. [Leader.] No. 129, pp. 204, 205.
- The Revolt of Ghent. Nos. 130, 131, 132, 133, 134, 135, 136.
- Sweaters and Sweaters. No. 1. Matches by the Factory Drill. No. 132, pp. 225, 226.
- Socialistic Work at Norwich. [Leader.] No. 137, p. 268.
- A Modern Midas. [Leader.] No. 141, p. 300.
- Talk and Art. [Leader.] No. 154, p. 404.
- Whigs Astray. [A Dialogue.] Nos. 158, 159, pp. 18, 19, 26, 27.
- Mine and Thine. [Translation of a poem written in Flanders in the 14th century. Two verses of ten lines each.] No. 164, p. 67.
- Songs for the Celebration. "All for the Cause." No. 166, p. 85.
Thirty-two rhymed couplets written as a revolutionary song, "to be sung to the air composed for it by E. Belfort Bax," by the choir of the Socialist League, at South Place, on March 16th, 1889. The occasion was the celebration of the anniversary of the Paris Commune.
- A Letter from William Morris, dated "Hammer-smith March 16th, 1889. 3 p.m.," addressed to the Chairman of the Meeting, Commune Celebration. No. 167, p. 91.
- The Society of the Future. Nos. 168, 169, 170, pp. 98, 99, 108, 109, 114, 115.
- Ducks and Fools. [A Fable, signed "W. M."] No. 169, p. 107.
- Correspondence. No. 175, p. 157.
"A few thoughts suggested by reading the clauses of the Anarchist Congress at Valencia." In No. 177 appeared a reply to this, signed "J. Armsden," entitled, "Looking Forward."
"Looking Backward." No. 180, pp. 194, 195.
- Under an Elm-Tree; or, Thoughts in the Country Side. No. 182, pp. 212, 213.
- Communism and Anarchism. [A Letter.] No. 188, p. 261.
- A Death Song. No. 202, p. 371.
"Written to be sung at the funeral of Linnell, first victim of Bloody Sunday; reprinted by request." Four verses of eight lines each, with a refrain of a rhymed couplet.
- Monopoly. [Articles.] Nos. 204, 205, 206, pp. 388, 389, 394, 401, 402.
- News from Nowhere: or, an Epoch of Rest. Being some chapters from a Utopian Romance.
Appeared serially in Nos. 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, and 247.
- Fabian Essays in Socialism. [A Review by way of Editorial.] No. 211, pp. 28, 29.
- Coal in Kent. [Article.] No. 217, pp. 77.
- Christianity and Socialism. [A Letter.] No. 217, p. 77.
- Labour Day. [Article.] No. 225, p. 137.
- The "Eight Hours" and the Demonstration. [Leader.] No. 227, p. 153.
- Anti-Parliamentary. [Leader.] No. 230, pp. 180, 181.
- The Development of Modern Society. Nos. 236, 237, 238, 239, and 240.
- Workhouse Socialism. [Leader.] No. 251, pp. 345, 346.
- Where are we Now? [Leader.] No. 253, pp. 361, 362.
- Note.—"Hapless Love," a poem, appeared originally in "Good Words" (pp. 264-265), April, 1869. Since going to press I learn that two poems, "The Voice of Toil" and "The Day of Days," both in "Poems by the Way," were reprinted as a leaflet and distributed to those attending a meeting of the South Place Ethical Society on February 21st, 1897; on that occasion Dr. Stanton Coit lectured on William Morris. In 1871 Mr. Morris had set up the first page of his then forthcoming poem, "Love is Enough," with ornament engraved by himself from his own design. The work, however, was never completed, and only those copies struck off as specimens now remain in the possession of a few friends and collectors. In November, 1890, that is, just before the Kelmscott Press was established, Mr. Morris had printed for himself, at the Chiswick Press, "The Story of Gunnlaug Worm-tongue." The book was printed in the Press's special Caxton type, and consisted of eight sheets, pott 4to. in size. There were seventy-five copies printed on hand-made paper, and three on vellum. Blank spaces were left for rubricated initials; but the edition was never published.

VII. MR. WILLIAM MORRIS.

ARTICLES ON THE MAN AND HIS WORK.

Criticisms on Contemporaries. No. III. Mr. William Morris. "Tinsley's Magazine," Vol. III. (pp. 262-277). October, 1868.

William Morris. Portrait. "Once a Week," Vol. XXVII. (p. 148). 1873.

William Morris. [An Appreciation.] By R. H. Stoddard. With portrait. "Appleton's Journal," Vol. VII. (p. 673). 1876.

Our Modern Poets. No. XII. William Morris. By Thomas Bayne. "St. James's Magazine," Vol. XLII. [Vol. XXXIII.] (pp. 94-107). January, 1878.

William Morris, M.A. [Contemporary Portraits.] With photograph. "Dublin University Magazine," New Series. Vol. II. (pp. 552-568). November, 1878.

Hopes and Fears for Art. [A Review.] "Century Magazine," Vol. XXIV. (pp. 464, 465). July, 1882.

On the Wandle. [An Article on Mr. Morris's Factory.] "Spectator," Vol. LVI. (pp. 1507-1509). London. November 24th, 1883.

A Prophet among the Painters. [By W. J. Stillman.] "Nation," Vol. XXXIX. (pp. 240, 241) (September 18th, 1884), (pp. 261, 262) (September 25th, 1884).

William Morris at Work. "American Architect," Vol. XVII. (p. 296). 1884.

William Morris and Socialism. "The Critic" (U.S.A.), Vol. VII. (pp. 176, 213). 1885.

A Day in Surrey with William Morris. By Emma Lazarus. With portrait by Lisa Stillman, and illustrations by Joseph Pennell and W. J. Stillman. "Century Magazine," Vol. XXXII. (pp. 388-397). July, 1886.

As a footnote in one of the pages of this article is a letter from Mr. Morris to Miss Lazarus, dated April 21st, 1884, on profit-sharing. In the same issue is an editorial, headed, "Negation not a Remedy," by way of a criticism on Mr. Morris's views on the Labour Question.

William Morris as a Political Revolutionist. "Saturday Review," Vol. LXV. (p. 607). 1888.

The Art Socialists of London. By Mary Bacon Ford. Illustrated with portrait of Morris. "Cosmopolitan" (pp. 185-190). 1889.

Free Studies from Life. III. William Morris. By J. Morrison Davidson. "The Star," August 16th, 1890. With a portrait of W. Morris. One column.

William Morris. By R. M. Lovett. "Harvard Monthly," Vol. XII. (p. 149). 1891.

On William Morris: a Poem. By A. E. Cross. "New England Magazine," Vol. III. (p. 731). February, 1891.

William Morris. By W. Clarke. "New England Magazine" (Mass.) N. S., Vol. III. (p. 740). February, 1891.

William Morris. By M. Hewlett. "National Review," Vol. XVII. (p. 818). August, 1891.

Poet as Printer: Interview with William Morris. "Pall Mall Gazette," November 12th, 1891.

Three English Poets. By Louise C. Moulton. "Arena" (U.S.A.), Vol. VI. (p. 46). June, 1892.

William Morris. By F. Richardson. "Primitive Methodist Quarterly Review" (U.S.A.), Vol. XXXIV. (p. 414). July, 1892.

Some Thoughts upon Beauty in Typography suggested by the Work of Mr. William Morris at the Kelmscott Press. With initial, tailpiece, and illustrations in facsimile of the work of the Kelmscott Press. By G. Francis Watt Lee. "The Knight Errant" (Boston, U.S.A.), Vol. I., No. 2 (pp. 53-63). 1892.

Master Printer Morris. Interview with Mr. William Morris. "Daily Chronicle," February 22nd, 1893.

The Socialist Thread in the Life and Work of William Morris. By Professor O. L. Triggs. "Poet Lore" (U.S.A.), Vol. V. (p. 113). March, 1893—Vol. V. (p. 210). April, 1893.

Art, Craft, and Life. Interview with Mr. William Morris. "Daily Chronicle," October 9th, 1893.

An English Socialist [William Morris]. "London Quarterly," Vol. XXII. (p. 83). April, 1894.

On the Revival of Tapestry-Weaving. An Interview with William Morris. By Aymer Vallance. Illustrated. "Studio," Vol. III. (p. 99). July, 1894.

M. William Morris et l'Art décoratif en Angleterre—par Jean Lahor (Dr. Henri Cazalis). Illustrated. "Revue Encyclopédique," 15 Août, 1894. Vol. IV., No. 89 (pp. 349-359).

The Æsthetes. By Thomas F. Plowman. "Pall Mall Magazine," January, 1895 (pp. 27-44), with portrait of Morris, after a drawing by Miss C. M. Watts.

William Morris at the Kelmscott Press. Illustrated. "English Illustrated Magazine," Vol. XIII. (p. 47). April, 1895.

Gossip about an Old House on the Upper Thames. "The Quest," No. 4. November, 1895. Birmingham.

An illustrated article by William Morris, occupying the first fourteen pages of the issue. Reprinted with an illustration of a reduction of the first page of the Kelmscott "Chaucer" in "Bradley His Book." Vol. I., No. II. (pp. 27-32), Springfield, Mass., U.S.A. June, 1896.

William Morris in Unpublished Letters on Socialism; a Poet's Politics, by W. G. Kingsland. "Poet Lore," Vol. VII. (pp. 473, 543). October and November, 1895.

The Kelmscott Press of William Morris. With a Bibliography by Ernest Dressel North. "The Book Buyer" (New York, U.S.A.) November, 1895.

The Kelmscott Press. An Illustrated Interview with Mr. William Morris. Portrait and reproductions. By I. H. I. [Temple Scott.] "Bookselling," Christmas, 1895 (pp. 2-14).

Contains a Bibliography of the Kelmscott Press publications.

The Kelmscott Press. Being part of a paper read at the Philobiblon Club at Philadelphia, and including an unpublished account of the press written specially for the occasion by Mr. Morris himself. "Modern Art" (Boston, U.S.A.) (pp. 36-39). April 1st, 1896.

William Morris. [Obituary Notice.] "The Times," October 5th, 1896.

William Morris: an Appreciation. By Joseph Pennell, "The Daily Chronicle," October 5th, 1896.

Death of William Morris. "The Standard," October 5th, 1896.

William Morris. [Leader.] "Pall Mall Gazette," October 5th, 1896.

William Morris. By Edmund Gosse. "St. James's Gazette," October 5th, 1896.

William Morris. Personal Characteristics. "St. James's Gazette," October 5th, 1896.

William Morris—a Few Reminiscences. By "A Comrade." "Westminster Gazette," October 5th, 1896.

Recollections of William Morris. By One who Knew Him. "The Daily Chronicle," October 6th, 1896.

William Morris as a Socialist. By G. Bernard Shaw. "The Daily Chronicle," October 6th, 1896.

William Morris. By Richard Le Gallienne. "The Star," October 7th, 1896.

Mr. William Morris. By Theodore Watts-Dunton. "The Athenæum," No. 3598 (pp. 486-488). October 10th, 1896.

William Morris. I. Morris as Actor and Dramatist. By G. B. S. [George Bernard Shaw.] II. Morris as Poet. By Arthur Symons. III. With the North-West Wind. By R. B. Cunningham-Graham. "Saturday Review," No. 2137 (pp. 385-390). October 10th, 1896.

William Morris. "The Spectator," No. 3563 (pp. 478, 479). October 10th, 1896.

William Morris. By H. Buxton-Forman. "Illustrated London News," October 10th, 1896.

A Literary Causerie. Mr. William Morris. By A. T. Q. C. [A. T. Quiller-Couch.] "The Speaker," No. 354 (pp. 391, 392). October 10th, 1896.

In Memoriam: William Morris. [A Poem.] By S. E. W. "The Speaker," No. 354 (p. 391). October 10th, 1896.

The Late William Morris, Art Craftsman and Poet. By Aymer Vallance. "The Artist." (Arts and Crafts Special Number.) (Pp. 1-8.) October 12th, 1896.

Illustrated with two portraits and views of Kelmscott.

Mr. William Morris on the Platform. Some Reminiscences by One who Knew Him. "Daily News," October 14th, 1896.

English Interiors—William Morris and his Influence. A Chat with Mr. Walter Crane. "Daily News," October 20th, 1896.

William Morris as Printer. By Herbert P. Horne. "Saturday Review," Vol. LXXXII. (pp. 438, 439). October 24th, 1896.

In Memoriam. William Morris. "The Marlburian," Vol. XXXI., No. 490 (pp. 153, 154), Marlborough. October 28th, 1896.

William Morris: a Eulogy. By J. Mackenzie Bell. "Fortnightly Review" (pp. 693-702). November, 1896.

William Morris. By Walter Crane. "The Progressive Review," No. 2. November, 1896.

The End of the Kelmscott Press. "The Academy," No. 1284 (p. 530). December 12th, 1896.

William Morris. By Edward Carpenter. "The Labour Leader," with portrait supplement. December 19th, 1896.

Appeared in the Christmas number of "The Labour Leader."

William Morris: an Appreciation. By Rev. A. L. Lilley. "The Commonwealth," December, 1896.

William Morris. By Herbert P. Horne. "Saturday Review" (pp. 1-4. First Illustrated Supplement). Christmas, 1896.

The article is illustrated with a portrait of William Morris, reproduced in half-tone, from the painting by G. F. Watts, R.A.

William Morris. By Aymer Vallance. "The Artist," Special Arts and Crafts Number, 1896.

Illustrated with a portrait and picture of Kelmscott Manor, from photographs by Mr. Frederick Evans.

William Morris: The Man and his Work. By William Sharp. "Atlantic Monthly" (Boston, U.S.A.) (pp. 768-781). December, 1896.

William Morris—The Poet. By J. J. C.—The Printing of William Morris. By Theo. L. De Vinne.—Addendum of Bibliography of the Kelmscott Press Publications. By Ernest Dressel North.—Some Memories of William Morris. By Katherine Tynan. "The Book Buyer" (New York, U.S.A.), Vol. XIII., No. 12 (pp. 917-926). January, 1897.

Illustrated with portrait, view of Kelmscott Manor, and specimens of Kelmscott printing.

Originality in Printing. "The Inland Printer" (Chicago, U.S.A.), Vol. XVIII., No. 4 (pp. 413, 414). January, 1897.

A "leader" on Kelmscott Press work.

Recollections of William Morris. "The Artist," No. 206 (pp. 61-64). February, 1897.

With illustrations.

William Morris: a Memory, Personal and Otherwise. By J. C. Kenworth. "The New Century Review," No. 1, (pp. 77-82), January, 1897—No. 2 (pp. 124-132), February, 1897.

William Morris, Poet and Revolutionist. By D. F. Hannigan. "Westminster Review," Vol. CXLVII., No. 2 (pp. 117-119). February, 1897.

The Recent Revival in Printing and its Development in 1896. By L. B. "The Literary Year Book, 1897" (pp. 140-146). Edited by F. G. Afalo. George Allen, 1897.

Wm. Morris: Master Printer. Frank Colebrook.

[Colophon:] Tunbridge Wells: Lewis Hepworth and Company, Limited, Printers and Publishers.

Cr. 8vo, n.d. Green boards, portrait of William Morris (reproduced by permission of "The Daily Chronicle") as frontispiece, one leaf; title, one leaf; dedication, one leaf, + pp. 1-40 (last leaf containing imprint only) + 1 blank leaf. With three portraits in the text of Caxton, Wynkyn de Worde, and Caslon I.

VIII. MR. MORRIS'S WRITINGS.

REVIEWS AND CRITICISMS UPON.

The Defence of Guenevere, and other Poems. By William Morris. [A Review.] "Athenæum" (pp. 427, 428). April 3rd, 1858.

The Life and Death of Jason: a Poem. By William Morris. [A Review.] "Athenæum" (pp. 779, 780). June 15th, 1867.

Life and Death of Jason. [A Review.] By A. C. Swinburne. "Fortnightly Review," Vol. VIII. (pp. 19-28). July 1st, 1867.

The same article was reprinted in the American "Every Saturday," Vol. IV. (p. 115.)

Life and Death of Jason. [A Review by Prof. C. E. Norton.] "Nation," Vol. V. (pp. 146, 147). August 22nd, 1867.

Life and Death of Jason. [A Review.] By Henry James. North American Review. Vol. CV. (p. 688).

The Earthly Paradise: a Poem. By William Morris. [A Review.] "Athenæum" (pp. 753, 754). May 30th, 1868.

A letter concerning the announcement of the "Athenæum's" on this hook, by William Morris, is in the issue for April 25th, 1868 (p. 593). The above review was reprinted in "Littell's Living Age," Vol. XCVIII. (pp. 74-78). Boston. July 4th, 1868.

The Earthly Paradise. [A Review.] "Saturday Review," Vol. XXV. (pp. 730, 731). May 30th, 1868.

This review was reprinted in the "Eclectic Magazine," Vol. LXXIV. (pp. 437-440). New York, April, 1870.

The Earthly Paradise. [A Review.] By W. H. Browne. "Southern Review," N. S., Vol. IV. (p. 383). Charleston, U.S.A.

An article by the same writer on the same subject appeared in the "New Eclectic," Vol. VI. (p. 578). Baltimore.

The Earthly Paradise. "Edinburgh Review," Vol. CXXXIII. (pp. 243-266). Edinburgh, January, 1871.

The Earthly Paradise. A Review of. "Quarterly Review," Vol. CXXXII. (pp. 59-84). London, January, 1872.

The same article appeared in the "Eclectic Magazine" (N.Y.), Vol. LXXVIII. (p. 386). Also in "Every Saturday" (U.S.A.), Vol. XIII. (p. 429).

Love is Enough: or, the Freeing of Pharamond: a Morality. By William Morris. [A Review.] "Athenæum" (pp. 657, 658). November 23rd, 1872.

Love is Enough. [A Review.] "Dark Blue," Vol. IV. (p. 627). London.

An article in review of this poem appeared in the "Southern Magazine," Vol. XII. (p. 491). It was written by W. H. Browne.

The Aeneids of Virgil, done into English Verse. By William Morris. [A Review by H. Nettleship.] "Academy," Vol. VIII. (pp. 493, 494). November 13th, 1875.

The Story of Sigurd the Volsung. [A Review by Professor Henry Morley, in an article entitled "Recent Literature."] "Nineteenth Century," Vol. II. (pp. 704-712). London, November, 1877.

"Sigurd" and the "Nibelungenlied." By Henry G. Hewlett. "Fraser's Magazine," Vol. CVI. (pp. 96-112). July, 1877.

Hopes and Fears for Art. [A Review by E. Simcox.] "Fortnightly Review," Vol. XXXVII. (p. 771).

Hopes and Fears for Art: Five Lectures. By W. Morris. [A Review.] "Athenæum" (pp. 374, 375). September 16th, 1882.

Poems of William Morris. Selections from, in "Living English Poets." London: Kegan Paul and Co. 1883. (pp. 214-233).

The selections are from "Guenevere," "Jason," "The Earthly Paradise," and "Love is Enough."

The Odyssey of Homer. Done into English Verse by William Morris. [A Review by E. D. A. Morshead.] "Academy," Vol. XXXI. (p. 299). April 30th, 1887.

"Æsthetic Poetry," by W. H. Pater, in the volume "Appreciations" (pp. 213-227). London: Macmillan and Co. 1889. Sm. 8vo.

The article itself is dated 1868. It forms a review of Mr. Morris's "Defence of Guenevere," "Jason," and "The Earthly Paradise."

The House of the Wolfings. [A Review.] By Charles Elton. "Academy," Vol. XXXV. (pp. 85, 86). London, February 9th, 1889.

A Tale of the House of the Wolfings. A Review by Henry G. Hewlett. "Nineteenth Century," Vol. XXVI. (pp. 337-341). London, August, 1889.

The House of the Wolfings. [A Review.] "Athenæum," Vol. II. (1889) (pp. 347-350). London, September 14th, 1889.

The House of the Wolfings. [A Review.] "Atlantic Monthly," Vol. LXV. (p. 851).

The House of the Wolfings. [A Review.] "Saturday Review," Vol. LXVII. (p. 101). London.

William Morris and the Meaning of Life. By F. W. Myers. "Nineteenth Century," Vol. XXXIII. (p. 93). January, 1893.

A Priest of Gothic. A Review of Gothic Architecture, a Lecture by W. Morris. "Daily Chronicle," January 2nd, 1894.

Poetry of William Morris. By G. Saintsbury. "The Critic" (U.S.A.), Vol. XXV. (p. 101). August 18th, 1894.

- William Morris's Last Work. A Review of "The Well at the World's End." "Daily Chronicle," October 19th, 1896.
- Mr. William Morris's Story. [A Review of "The Roots of the Mountains."] "Spectator," Vol. LXIV. (pp. 208, 209). London, February 8th, 1890.
- News from Nowhere. By William Morris. [A Review by Lionel Johnson of Mr. Morris's Socialistic Views.] "Academy," Vol. XXXIX. (pp. 483, 484). May 23rd, 1891.
- News from Nowhere. A Review. "Review of Reviews," Vol. III. (p. 509). May, 1891.
- News from Nowhere. [A Review.] By M. Hewlett. "National Review," Vol. XVII. (p. 818).
- Poems by the Way. [A Review.] "Athenæum" (pp. 336-338). March 12th, 1892.
- Socialism, its Growth and Outcome by W. Morris and E. Belfort Bax. [A Review.] "Athenæum" (p. 695). November 18th, 1893.
- The Wood beyond the World. By William Morris. [A Review.] "Athenæum" (pp. 273, 274). March 2nd, 1895.
- The Tale of Beowulf, some time King of the Folk of the Weden Geats. Done out of the Old English tongue by William Morris and A. J. Wyatt. [A Review (by Theodore Watts-Dunton.)] "Athenæum" (pp. 181, 182). August 10th, 1895.
- Poems by William Morris. [A Review of "Guenevere," "Jason," and "The Earthly Paradise."] "Westminster Review," Vol. XC. (pp. 300-312). October, 1868.
- William Morris and Matthew Arnold. A Letter from a Hermitage. By Shirley [J. Skelton]. "Fraser's Magazine," Vol. LXXIX. (pp. 230-244). February, 1869.
- Morris's Poems. [A Review.] "Blackwood's Magazine," Vol. CVI. (pp. 56-73). Edinburgh, July, 1869.
- A Review of "The Life and Death of Jason," and "The Earthly Paradise." The same article appeared in Little's "Living Age," Vol. CII. (p. 399).
- The Poetry of the Period. Mr. Matthew Arnold. Mr. Morris. "Temple Bar," Vol. XXVII. (pp. 35-50). August, 1869.
- Morris's Poetry. [A Review of "The Defence of Guenevere," "The Life and Death of Jason," and "The Earthly Paradise."] "London Quarterly Review," Vol. XXXIII. (pp. 330-360). January, 1870.
- Morris's Poems. [A Review of "Jason" and "The Earthly Paradise."] "The Christian Observer," Vol. LXX. (pp. 196-208). London, March, 1870.
- The Poetry of William Morris. [A Review by D. Casserly.] "The Catholic World," Vol. XII. (pp. 89-98). New York, October, 1870.
- The Later Labours of William Morris. "Tinsley's Magazine," Vol. VII. (pp. 457-465). November, 1870.
- A Review of "Grettis Saga," "The Saga of Gunnlaug," "The Earthly Paradise" (Pt. III.), and "Völsunga Saga."
- Geoffrey Chaucer and William Morris. "New Monthly Magazine," Vol. CXLIX. (pp. 280-286). September, 1871.
- The Poems of Mr. Morris. By Henry G. Hewlett. "Contemporary Review," Vol. XXV. (pp. 100-124). London, December, 1874.
- A Review of "The Defence of Guenevere and other Poems," "The Life and Death of Jason," "The Earthly Paradise," and "Love is Enough."
- The Poems of William Morris. By R. K. Weekes. "New England Magazine," Vol. XXX. (p. 557). Boston (U.S.A.).
- The Poetry of William Morris. By Andrew Lang. "Contemporary Review," Vol. XLII. (pp. 200-217). London, August, 1882.
- Erlanger Beiträge zur Englischen Philologie. Herausgegeben von Hermann Varnhagen. IX. Heft. Die Quellen von William Morris' Dichtung The Earthly Paradise von Julius Riegel. Erlangen & Leipzig . . . 1890. 8vo.
- 4 prel. leaves of titles and contents, + 76 pp. bound in yellow wrapper.
- William Morris's Last Work. "Daily Chronicle," October 19th, 1896.
- A Review of "The Well at the World's End."
- Mr. Morris's Poems. By Andrew Lang. "Longman's Magazine," October, 1896.

William Morris, Poet and Craftsman. "Edinburgh Review" (pp. 63-83). January, 1897.

A Review of the "Poetical Works of W. Morris," "Gothic Architecture," and "Hopes and Fears for Art."

The Well at the World's End: a Tale [a Review]. "The Athenæum," No. 3617 (pp. 237-239). February 20th, 1897.

Two Papers on Mr. Morris's Poetry in "Corrected Impressions," by George Saintsbury.

Our Living Poets. By H. Buxton Forman. XIV. William Morris. (Pp. 375-426.) London: Tinsley Brothers. 1871. Sm. 8vo.

"Victorian Literature" in the volume, "Transcripts and Studies," by Professor E. Dowden (pp. 153-256). London: Kegan Paul and Co. 1880. Sm. 8vo.

A criticism on Mr. Morris's poetry.

William Morris. By H. Buxton Forman. An article of 14 pages, with a selection from the Works of Mr. Morris (pp. 15-80) in "The Poets and the Poetry of the Century." Edited by Alfred H. Miles. Vol. [William Morris to Robert Buchanan.] London, n.d. [1891.]

IX. PUBLICATIONS OF THE KELMSCOTT PRESS.

The Story of the Glittering Plain. Which has been also called the Land of Living men or the Acre of the undying, written by William Morris. [Colophon] Here endeth the Glittering Plain, printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex: and finished on the 4th day of April of the year 1891. Sold by Reeves & Turner, 196 Strand, London.

Small 4to., vellum. Four blank leaves; title and table of chapters, one leaf; b-hh in fours (last two leaves blank, and one blank leaf as end-paper). 200 printed on paper at £2 2s. each, and 6 on vellum.

Poems by the Way. Written by William Morris.

[Colophon] Here endeth Poems by the Way, written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the

County of Middlesex; and finished on the 24th day of September of the year 1891. Sold by Reeves & Turner, 196, Strand, London.

Small 4to., vellum. 3 blank leaves; title, one leaf; contents, one leaf; b-o in eights (last four leaves blank).

In all the publications of this Press it must be noted that the paste-downs on the covers form part of the signatures. I have not always included these leaves in my collations, in order to avoid repetition, but I give the fact to account for the odd number of blank leaves.

300 printed on paper at £2 2s. each, in black and red, and 13 on vellum.

The Love Lyrics & Songs of Proteus by Wilfrid Scawen Blunt with the Love Sonnets of Proteus by the same Author now reprinted in their full text with many sonnets omitted from the earlier editions. London MDCCCXCII. [Colophon] Here end the Love-Lyrics and Songs of Proteus, written by Wilfrid Scawen Blunt: with the Love-Sonnets of Proteus by the same author. Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 26th day of January of the year 1892. Sold by Reeves and Turner, 196, Strand, London.

Small 4to., vellum. Three blank leaves; title, one leaf; contents, 4 leaves; b-r in eights (last two leaves blank). There is a separate title to each of the four parts into which the poems are divided. 300 printed in black and red on paper at £2 2s. each.

The Nature of Gothic a chapter of the Stones of Venice by John Ruskin.

[Colophon] Here ends the Nature of Gothic, by John Ruskin, printed by William Morris at the Kelmscott Press, Hammersmith, and published by George Allen, 8, Bell Yard, Temple Bar, London, and Sunnyside, Orpington.

Small 4to., vellum. Four blank leaves; title, one leaf (with preface beginning on verso); pt. of preface, 2 leaves; b-i in eights + 3 blank leaves. 500 printed at 30s. each. Issued February 15th, 1892.

The Defence of Guenevere, and other Poems. By William Morris.

[Colophon] Here ends the Defence of Guenevere, and other Poems, written by William Morris; and printed by him at the Kelmscott Press, 14 Upper Mall, Hammersmith, in the County of Middlesex: & finished on the 2nd day of April,

of the year 1892. Sold by Reeves and Turner, 196, Strand, London.

Small 4to., vellum. Four blank leaves; title and contents, 1 leaf; b-m 6 in eights (last leaf blank) + 3 blank leaves.
300 printed in black and red on paper at £2 2s. each, and 10 on vellum.

A Dream of | John Ball | and a King's | Lesson. By William Morris. |
[Colophon] This book, A Dream of John Ball and a King's Lesson, was written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex; and finished on the 13th day of May, 1892. Sold by Reeves & Turner, 196, Strand, London.

Small 4to., vellum. Five blank leaves; title, one leaf; frontispiece by E. Burne-Jones, one leaf; b-i 6 in eights + 3 blank leaves.
300 printed in black and red on paper at 30s. each, and 11 on vellum.

The Golden | Legend | of Master | William | Caxton | done anew. |

[Colophon] 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. Sold by Bernard Quaritch, 15, Piccadilly, London.

3 vols. Large 4to.
Vol. I.—2 blank leaves; title on sig. a1; sig a, 7 leaves, incl. title (the eighth leaf is cut off by binders); b-g g in eights + 2 blank leaves.
Vol. II.—One blank leaf; title, one leaf; h h—i i i, in eights + 2 blank leaves.
Vol. III.—One blank leaf; title, one leaf; k k k—n n n n in eights (last leaf cut off to go under the paste-down) + 1 blank leaf.
500 printed on paper at £5 5s. each, with two woodcuts designed by E. Burne-Jones.

The | Recuyell | of the | Historyes | of Troye. |

[Colophon] Here ends this new edition of William Caxton's Recuyell of the Historyes of Troy, done after the first Edition: corrected for the press by H. Halliday Sparling, and printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, & finished on the fourteenth day of October, 1892. Sold by Bernard Quaritch, 15, Piccadilly.

2 vols. Large 4to., vellum. Vol. I.—Three blank leaves; title on sig. a1 (unsigned); a ii—u in eights (last three leaves blank).
Vols. II. and III. (in 1 book).—Three blank leaves; x—b b b in eights (one leaf cut off in the binding and 5 blank).
300 printed on paper at £9 9s. each, and 5 on vellum.

Biblia Innocentium: | being the story of God's cho | sen people before the com | ing of our Lord Jesus Christ | upon earth, written anew | for children by J. W. Mackail, | sometime fellow of Balliol | College, Oxford. |

[Colophon] Here ends this book called Biblia Innocentium, written by J. W. Mackail, and printed by William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex; finished on the 22nd day of October, of the year 1892.

8vo., vellum. Two preliminary blank leaves; title, one leaf; List of Chapters, 4 leaves; b-r in eights (last three leaves blank, including end-paper and paste-down).
200 printed at 21s. each.

News from Nowhere: or, | An Epoch of Rest, being some | Chapters from a Utopian Ro | mance, by William Morris.

[Colophon] This book, News from Nowhere or an Epoch of Rest, was written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 22nd day of November, 1892. Sold by Reeves and Turner, 196, Strand, London.

Small 4to., vellum. Four blank leaves; title, one leaf; contents, one leaf; frontispiece, by C. M. Gere, one leaf; b-x in eights (last six leaves blank, and the eighth used as paste-down).
300 printed in black and red on paper at £2 2s. each, and 10 on vellum.

The | History | of | Reynard | the Foxe |
[Colophon] Here ends the History of Reynard the Foxe, done into English out of Dutch by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. This book was corrected for the press by Henry Halliday Sparling, and finished on the 15th day of December, 1892. Sold by Bernard Quaritch, 15, Piccadilly, London.

Folio, vellum. Three blank leaves; printed title, one leaf; table and ornamental title, 2 leaves; b-m in eights (one leaf has been cut off short before the "table of some strange words," five leaves are blank, and two of these are used as end-paper and paste-down).
300 printed on paper at £3 3s. each, and 10 on vellum.

The Poems of William Shakespeare, | Printed after the original | copies of | Venus and Adonis, 1593. | The Rape of Lucrece, 1594. | Sonnets 1609. | The Lovers Complaint. |

[Colophon] Here ends the edition of Shakespeare's Poems, edited by Frederick S. Ellis and printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 17th day of January, 1893. Sold by Reeves and Turner, 196 Strand.

8vo., vellum. Three blank leaves; Foreword, one leaf; title, one leaf; title to "Venus and Adonis," one leaf; b-p in eights (sig. p 5 has printer's mark, sigs. p 6, p 7, p 8, are blank) + 2 blank leaves. This is an exact reprint of the first editions.
500 printed in black and red on paper at 25s. each, and 10 on vellum.

The | Order of | Chivalry |—[and]—The Ordination of Knighthood.

[Colophon] The Order of Chivalry, translated from the French by William Caxton, edited by F. S. Ellis, & printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, & finished on the 10th day of November, 1892. Sold by Reeves & Turner, 196, Strand, London.

[Colophon] This Ordination of Knighthood was printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex; finished on the 24th day of February, 1893.

Small 4to., vellum. Two blank leaves; title and part of table, one leaf; frontispiece by Burne-Jones, with remainder of table on recto, one leaf; b-1 in eights + 2 blank leaves.
225 printed on paper at £2 2s. each, and 10 on vellum.

The Life of Thomas Wolsey, | Cardinal Archbishop of York | written by George Cavendish |

[Colophon] Transcribed after the autograph manuscript of the author, now in the British Museum, by F. S. Ellis, and finished the 25th day of December, in the year 1892, in the Parish of Cockington in the County of Devon, and printed by me William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 30th day of March, 1893. Sold by Reeves and Turner, 196, Strand.

Small 4to., vellum. Four blank leaves; Foreword, one leaf; title, one leaf; part of Prologue, one leaf; b-t in eights + 3 blank leaves.
250 printed on paper at £2 2s. each, and 6 on vellum.

The History of Godfrey of Bo- | loyne and of the Conquest of | Iherusalem. |

[Colophon] This new edition of William Caxton's Godeffroy of Boloyn, done after the first edition, was corrected for the press by H. Halliday Sparling, and printed by me, William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 27th day of April, 1893. Sold by William Morris at the Kelmscott Press.

Folio, vellum. Two blank leaves; printed title, one leaf; Foreword and Contents, 10 leaves; ornamental title, one leaf; b-gg in eights (one leaf has been cut off short in binding, 5 leaves are blank, and two of these are used as end-paper and paste-down).
300 printed in black and red on paper at £6 6s. each, and 6 on vellum.

Utopia written by Sir | Thomas More |

[Colophon] Now revised by F. S. Ellis and printed again by William Morris at the Kelmscott Press, Hammersmith, in the County of Middlesex, finished the 4th day of August, 1893. Sold by Reeves and Turner, 196, Strand.

8vo., vellum. Two blank leaves; title, one leaf; "Foreword by William Morris," 3 leaves; advt. of the printer of the second edition, one leaf; "The Translator to the Gentle Reader," 2 leaves; b-t in eights (last two leaves blank); printer's imprint on sig. t 6.
300 printed in red and black on paper at 30s. each, and 10 on vellum.

Maud | A Mono- | Drama by | Alfred | Lord Tennyson |

[Colophon] Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 11th day of August, 1893. Published by Macmillan & Co., Bedford Street, Strand.

8vo., vellum. Five blank leaves; printed title, one leaf; ornamental title, one leaf; b-f in eights (last sheet unsigned, and last five leaves blank, including end-paper and paste-down).
500 printed in black and red on paper at £2 2s. each, and 5 on vellum, which were not for sale.

Sidonia the Sorceress by William | Meinhold translated by Francesca Speranza Lady Wilde. |

[Colophon] Here ends the Story of Sidonia the Sorceress translated from the German of William Meinhold, by Francesca Speranza, Lady Wilde, and now reprinted by me, William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 15th day of September, 1893.

Folio, vellum. Three blank leaves; printed title, one leaf; Preface, &c., 3 leaves; List of Chapters, 3 leaves; b—g in eights (last four leaves blank, two of which being used as end-paper and paste-down). 300 printed in black and red on paper at £4 4s. each, and 10 on vellum.

Gothic Architecture: | A lecture for the Arts | and Crafts Exhibition | Society by William | Morris. |

[Colophon] This paper, first spoken as a lecture at the New Gallery, for the Arts and Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1893. Sold by William Morris, Kelmscott Press, Upper Mall, Hammersmith.

16mo. One blank leaf; title, one leaf; a—e 4 in eights (2 blank leaves) + 2 blank leaves. Published at 2s. 6d.

Ballads | and | Narrative | Poems by | Dante Gabriel | Rossetti |

[Colophon] Here ends the book of Ballads and Narrative Poems, written by Dante Gabriel Rossetti, and printed by William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex, finished on the 14th day of October, of the year 1893. Published by Ellis & Elvey, 29, New Bond Street.

8vo., vellum. Four blank leaves; printed title, one leaf (table of contents on verso); ornamental title, one leaf; b—q in eights (sig. q2 has printer's mark, the other leaves of the sig. are blank, the last two being used as end-paper and paste-down). 310 printed in black and red on paper at £2 2s. each, and 6 on vellum.

Of | King Florus | and the | fair Jehane | [Colophon] Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex & finished on the 16th day of December, 1893. Sold by William Morris at the Kelmscott Press.

16mo. One blank leaf; printed title, one leaf; ornamental title, one leaf; b—g in eights; one leaf containing colophon on recto, and two final blank leaves. 350 printed in black and red on paper at 7s. 6d. each, and 12 on vellum.

The Story | of the | Glittering | Plain | or the | Land of | Living | Men | .

[Colophon] Here ends the tale of the Glittering Plain, written by William Morris & ornamented with 23 pictures by Walter Crane. Printed at the Kelmscott Press, Upper Mall, Hammersmith,

in the County of Middlesex, & finished on the 13th day of January, 1894.

Folio, vellum. Five blank leaves; printed title, one leaf (with "List of Chapters" on verso); ornamental title, one leaf; b—n in eights (including 6 blank leaves, the last of which is used as the paste-down). 250 printed in black and red on paper at £5 5s. each, and 7 on vellum.

Sonnets | and | Lyrical | Poems by | Dante Gabriel | Rossetti |

[Colophon] Here ends the book of Sonnets and Lyrical Poems, written by Dante Gabriel Rossetti, and printed by William Morris at the Kelmscott Press, 14 Upper Mall, Hammersmith, in the County of Middlesex; finished on the 20th day of February of the year 1894. Sold by Ellis & Elvey, 29, New Bond Street, W.

Small 4to., vellum. Four blank leaves; printed title, one leaf; Table of Contents, 4 leaves; ornamental title, one leaf; b—o in eights (sig. o3 has printer's mark, sigs. o4—o8 are blank, and the last two are used as end-paper and paste-down).

310 printed in black and red on paper at £2 2s. each, and 6 on vellum.

The | Poems | of | John | Keats |

[Colophon] Overseen after the text of foregoing editions by F. S. Ellis, and printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 7th day of March, 1894. Sold by William Morris at the Kelmscott Press.

8vo. Three blank leaves; printed title, one leaf; Table of Contents, one leaf; ornamental title, one leaf; b—b b in eights + one leaf with printer's mark + 5 blank leaves. 300 printed in black and red on paper at 30s. each, and 7 on vellum.

Of the | Friendship | of | Amis | and Amile | .

[Colophon] Here ends the story of Amis & Amile, done out of the ancient French into English by William Morris and printed by the said William Morris, at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex; finished on the 13th day of March, of the year 1894. Sold by William Morris, at the Kelmscott Press.

16mo. Three blank leaves; title, one leaf; b—f 4 in eights (last two leaves blank). 500 copies printed at 7s. 6d. each.

Atalanta | in Calydon | a Tragedy | made by | Algernon | Charles | Swinburne | .

[Colophon] Here ends Atalanta in Calydon, a Tragedy made by Algernon

Charles Swinburne, and printed by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith in the County of Middlesex: finished on the 4th day of May, 1894. Note that the Greek letters in this book were designed by Selwyn Image for Messrs. Macmillan & Co., who have kindly allowed them to be used here. Sold by William Morris, at the Kelmscott Press.

Folio, vellum. Two blank leaves; printed title, and Dedication to Landor, 2 leaves; "The Persons" and "The Argument," one leaf; ornamental title, one leaf; b—g in eights (seven leaves of sig. g are blank, and the last two are used as end-paper and paste-down). 250 printed in black and red on paper at £2 2s. each.

The Wood beyond the World. | By William Morris. |

[Colophon] Here ends the tale of the Wood beyond the World, made by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, finished the 30th day of May, 1894. Sold by William Morris, at the Kelmscott Press.

Small 4to., vellum. Five blank leaves; title, one leaf; frontispiece by Burne-Jones, one leaf; b—s in eights (last five leaves blank, including paste-down). 350 printed in black and red on paper at £2 2s. each, and 8 on vellum. With a woodcut designed by Sir E. Burne-Jones.

The Tale of the | Emperor Coustans | and of Over Sea.

[Colophon] This book, the Stories of the Emperor Coustans, and of Over Sea, was printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 30th day of August, 1894. Sold by William Morris at the Kelmscott Press.

16mo. Five blank leaves (including end-paper and paste-down); printed title, one leaf; ornamental title, one leaf; b—k in eights (including end-paper, paste-down, and a leaf cut off short to go below paste-down; last seven leaves blank. Published at 7s. 6d.

The Book | of | Wisdom | and Lies | Arma Georgiæ |

[Colophon] Here endeth the Book of Wisdom and Lies, a Georgian storybook of the eighteenth century, by Sulkhan-Saba Orbeliani: translated, with notes, by Oliver Wardrop. Printed by William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex: & finished on the 29th day of September, 1894. Sold by Bernard Quaritch, 15 Piccadilly, W.

8vo., vellum. Five blank leaves (including end-paper and paste-down); printed title, with first page of Contents on verso, one leaf; rest of Contents and Introduction, 7 leaves; ornamental title, one leaf; b—r in eights + 4 blank leaves (two of which form end-paper and paste-down). 250 printed in black and red on paper at £2 2s. each.

Psalmi Penitentiales |

[Colophon] Thus ends the rhymed version of the Penitential Psalms found in a Manuscript of Horae Beatae Mariæ-Virginis, written at Gloucester about the year 1440, and now transcribed and edited by F. S. Ellis. Printed by William Morris, at the Kelmscott Press, 14, Upper Mall, Hammersmith, finished on the 15th day of November, 1894.

8vo. 4 blank leaves (title on verso). Pp. 63. 300 printed in black and red, 12 on vellum.

Epistola de contemptu Mundi di Frate | Hieronymo da Ferrara dellordine de frati | predicatori la quale manda ad Elena Buon- | accorsi sua madre, per consolarla della | morte del fratello, suo Zio |

[Colophon] Impresse in Londra per Guglielmo Morris alla Stamperia Kelmscott, Adi ultimo di Novembre MDCCCLXXXIV.

8vo. One blank leaf + pp. 1—16 (including title) + 1 blank leaf.

The title-page has a reproduction of an early woodcut.

The Kelmscott "mark" is here printed in red ink.

The Poetical Works of Percy Bysshe Shelley. Volume I. [Volume II.] [Volume III.]

[Colophon to Vol. III. :—] Overseen by F. S. Ellis after the text of foregoing Editions, & printed by me, William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, and finished on the 21st day of August, 1895. Sold by William Morris, at the Kelmscott Press.

8vo., vellum.

Vol. I., published in 1894. Four blank leaves; title, one leaf; contents (with Dedicatory Poem to Harriet . . . on verso), one leaf; ornamental title, one leaf; b—c in eights + 4 blank leaves (last used as a paste-down) [pp. 14 including blanks, contents, and 2 titles + 399 numbered pages + 7 unnumbered blank pages, exclusive of paste-down].

Vol. II., published early in 1895 (February). Three blank leaves; sig. a, 4 leaves (2 blank); b—d in eights + 4 blank leaves (one of which is used as a paste-down) [10 unnumbered blank pages + pp. iv + 412 pp. + 10 unnumbered pages (9 of which are blank, exclusive of paste-down)].

Vol. III., published September, 1895. Three blank leaves; sig. a, 4 leaves; b—e in eights (last five leaves blank, and last leaf used as a paste-down) [6 unnumbered blank pages + pp. viii

+ pp. 421 + 9 unnumbered blank pages, exclusive of paste-down].
250 printed on paper at 25s. per volume, and 6 sets on vellum.

The Tale of | Beowulf | Sometime |
King of the | Folk of the | Weder |
Geats |

[Colophon] Here endeth the Story of Beowulf, done out of the Old English tongue by William Morris & A. J. Wyatt, and printed by the said William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 10th day of January, 1895. Sold by William Morris at the Kelmscott Press.

Folio, vellum. Three blank leaves; title, one leaf (on verso of which begins "Argument"); last of Argument, one leaf; ornamental title, one leaf; h-i in eights (last four leaves blank, and the last two of which are used as end-paper and paste-down).
300 printed in red and black at £2 2s. each, and 8 on vellum at £10 each, 4 of which were for sale.

Syr Percyvelle of Gales |

[Colophon] Overseen by F. S. Ellis, after the edition printed by J. O. Halliwell from the MS. in the Library of Lincoln Cathedral. Printed by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, finished on the 16th day of February, 1895.

8vo. Five blank leaves (including end-paper and paste-down); title, one leaf; frontispiece by Sir E. Burne-Jones, one leaf; h-h in eights. (Sig. h 6 has been cut off in the binding to go below paste-down, and six other leaves are blank.)
350 printed in black and red on paper at 15s. each, and 8 on vellum at £4 4s. each.

The Life and Death of Jason, | A Poem
by William Morris. |

[Colophon] Here endeth the Life and Death of Jason, Written by William Morris, and printed by the said William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 25th day of May, 1895. Sold by William Morris at the Kelmscott Press.

Folio, vellum. Five blank leaves; title and Argument, one leaf; woodcut by Sir E. Burne-Jones, one leaf; h-a in eights (last five blank, including end-paper and paste-down).
200 printed in black and red on paper at £5 5s. each, and 6 on vellum at £21 each, 4 of which were for sale, with two woodcuts by Sir E. Burne-Jones.

Of Child | Christo- | pher and | fair
Gold- | ilind. |

[Colophon] Here ends the Story of Child Christopher, & Goldilind the fair: made

by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished the 25th day of July, 1895. Sold by William Morris at the Kelmscott Press.

2 vols., 16mo.

Vol. I.—Four blank leaves; printed title, one leaf; ornamental title, one leaf; h-r in eights + 2 blank leaves.

Vol. II.—Five blank leaves; title, one leaf; B-Q in eights + 2 blank leaves.

600 printed in black and red on paper at 15s. each, and 12 on vellum at £4 4s. each.

Hand and Soul. By Dante Gabriel Rossetti.

[Colophon] ¶ Here ends Hand and Soul, written by Dante Gabriel Rossetti, and reprinted from *The Germ* for Messrs. Way and Williams of Chicago, by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith. Finished the 24th day of October, 1895. Sold by William Morris at the Kelmscott Press.

Very small 8vo. Five blank leaves; printed title, one leaf (with a five-line stanza in Italian by Bonaggiunta Urhiciani, 1250, on verso); ornamental title, one leaf; h-e in eights (last four leaves blank, and last leaf used as a paste-down) [14 unnumbered pages, including blanks + 50 numbered pages + 12 blank pages, excluding the paste-down].

525 copies printed on paper (225 for England at 10s. each), and 21 copies on vellum (10 for England at 30s. each).

Poems chosen out of the Works of Robert Herrick.

[Colophon] Edited by F. S. Ellis from the text of the edition put forth by the author in 1648. Printed by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, London, W., and finished on the 21st day of November, 1895. Sold by William Morris at the Kelmscott Press.

8vo., vellum. Three blank leaves; title, one leaf; Index of First Lines, 6 leaves (in addition to verso of title-leaf, on which the Index begins); ornamental title, one leaf; h-u in eights (last four leaves blank, and last leaf used as a paste-down) [6 unnumbered blank pages + pp. xiv + ornamental title + 296 pages + 6 unnumbered blank pages].

250 copies printed on paper at 30s. each, and 8 on vellum at £8 8s. each.

Poems | chosen | out of | The | Works
of | Samuel | Taylor | Coleridge

[Colophon] Edited by F. S. Ellis, and printed by me, William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, and finished on the 5th day of February, 1896. Sold by William Morris at the Kelmscott Press.

8vo., vellum. Five blank leaves (including end-paper); printed title (Contents on verso), one leaf; ornamental title, one leaf; b—h 2 in eights + three blank leaves (including end-paper). 300 copies printed in black and red on paper at £1 1s. each, and 8 copies on vellum at £5 5s. each.

The Well at the World's End By William Morris.

[Colophon] Here ends *The Well at the World's End*, written by William Morris, with four pictures designed by Sir Edward Burne-Jones. Printed by William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 2nd day of March, 1896. Sold by William Morris at the Kelmscott Press.

Large 4to., vellum. Five preliminary blank leaves (including end-paper); title, one leaf; frontispiece by Sir E. Burne-Jones, one leaf; b—ii in eights + 4 blank leaves (including end-paper and paste-down).

Printed in double columns in Chaucer type. 350 copies printed in black and red on paper at £5 5s. each, and 8 copies on vellum at £21 each.

The Works of Geoffrey Chaucer.

[Colophon] Here Ends the Book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 8th day of May, 1896.

The hearty thanks of the Editor and Printer are due to the Reverend Professor Skeat for kindly allowing the use of his emendations to the Ellesmere MS. of the *Canterbury Tales*, and also of his emended texts of Chaucer's other writings. The like thanks also the Editor and Printer give to the Delegates of the Oxford University Press for allowing them to avail themselves of Professor Skeat's permission.

Folio, grey boards with linen back.

Collation:—Three blank leaves unsigned (one of which is used as the paste-down); sigs. a 1, a 2, blank; printed title and contents, one leaf; ornamental title, one leaf (blank on recto); b—n n in eights (2 leaves of sig. n n are blank, and one is cut off and turned in on the back; the end-paper and paste-down are not in the signature).

The illustrations by Sir E. Burne-Jones are 86 in number, and are to be found on pages 1, 9, 15, 21, 22, 24, 30, 43, 58, 60, 112, 114, 115, 127, 129, 132, 134, 136, 139, 153, 156, 161, 163, 165, 167, 169, 170, 222, 223, 240, 241, 243, 244, 245, 248, 250, 252, 253, 256, 257, 259, 261, 264, 272, 273, 275, 312, 313, 315, 316, 317, 318, 322, 323, 325, 385, 397, 416, 422, 424, 426, 431, 434, 437, 438, 440, 441, 443, 446, 448, 452, 454, 459, 464, 466, 467, 470, 471, 482, 483, 500, 501, 518, 519, 536, 537, 553.

Although signed in eights the book is a folio, each signature being made up of 4 sheets of two leaves each.

425 copies printed on paper at £20 each, and 13 on vellum (of which 8 were for sale) at £126 each.

Laudes Beatae Mariae Virginis

[Colophon] 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. Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 7th day of July, 1896. Sold by William Morris at the Kelmscott Press.

Folio, grey boards and linen back. Five preliminary blank leaves; title, one leaf; b—d in eights (last seven leaves blank, including end-paper and paste-down, but one of the leaves has been cut off short in the binding to go below paste-down). The first book printed at the Kelmscott Press in three colours (black, red, and blue).

250 copies printed on paper at 10s. each, and 10 on vellum at £2 2s. each.

The Floure and the Leafe, & | The Boke of Cupide, God of | Love, or the Cuckow and the | Nightingale

[Colophon] Edited by F. S. Ellis, and printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 21st day of August, 1896. Sold by William Morris at the Kelmscott Press.

8vo., boards, holland back. Four blank leaves (including end-paper); title, one leaf; b—d in eights + 2 blank leaves (including end-paper). Chaucer type.

300 copies printed in black and red on paper at 10s. each, and 10 on vellum at £2 2s. each.

The Shepheardes Calendar: conteyning Twelve Æglogues, proportionable to the Twelve Monethes.

[Colophon] Printed at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 14th day of October, 1896. Sold by the Trustees of the late William Morris at the Kelmscott Press.

8vo., boards, holland back. Four blank leaves (including end-paper); title, one leaf; frontispiece, one leaf; b—h in eights (last seven leaves blank, including end-paper and paste-down; one leaf has been cut off short to go below paste-down).

With 12 full-page illustrations by A. J. Gaskin. 225 copies printed in black and red on paper at £1 1s. each, and 6 on vellum at £3 3s. each.

The Earthly Paradise. By William Morris. Volume I. Prologue: The Wanderers. March: Atalanta's Race. The Man born to be King.

[Colophon] Printed by William Morris at the Kelmscott Press, and finished on the 7th day of May, 1896.

8vo., vellum, with silk ties. Three prel. blank leaves; sig. a, 4 leaves (including one blank leaf, title, dedication, introductory poem, and ornamental title-page).

[Vol. II.] The Earthly Paradise. By William Morris. Volume II. April: The Doom of King Acrisius. The Proud King.

[Colophon] Printed by William Morris at the Kelmscott Press, and finished on the 24th day of June, 1896.

8vo., vellum. Seven blank leaves (including end-paper and paste-down); title, one leaf; b—i 5 in eights + 5 blank leaves (two of which form end-paper and paste-down).

[Vol. III.] The Earthly Paradise. By William Morris. Volume III. May: The Story of Cupid and Psyche. The Writing on the Image. June: The Love of Alcestis. The Lady of the Land.

[Colophon] Printed by William Morris at the Kelmscott Press, and finished on the 24th day of August, 1896.

8vo., vellum. Seven blank leaves (including end-paper and paste-down); title, one leaf; h—m 5 in eights + 5 blank leaves (two of which form end-paper and paste-down).

[Vol. IV.] The Earthly Paradise. By William Morris. Volume IV. July: The Son of Cræsus. The Watching of the Falcon. August: Pygmalion and the Image. Ogier the Dane.

[Colophon] Printed by the Trustees of the late William Morris at the Kelmscott Press, and finished on the 25th day of November, 1896.

Seven blank leaves (including end-paper and paste-down); b—k 5 in eights + 5 blank leaves (two of which form end-paper and paste-down). To be completed in eight volumes.

350 sets printed on paper at 30s. per volume, and 6 sets on vellum at £7 7s. a volume.

BOOKS IN THE PRESS.

Sire Degraunt. An ancient English metrical romance, reprinted from the

Thornton MS. in the library of Lincoln Cathedral. 8vo. Chaucer type, in black and red. With a woodcut designed by Sir Edward Burne-Jones.

350 copies on paper at 15s. each, and 8 on vellum at £4 4s. each.

Sire Isumbras. Uniform with Sire Degraunt, and from the same source. With a woodcut designed by Sir Edward Burne-Jones.

350 copies on paper at 12s. each, and 8 on vellum at £4 4s. each.

Sigurd the Volsung and the Fall of the Niblungs. By William Morris. Small folio. Chaucer type, in black and red. With two woodcuts designed by Sir E. Burne-Jones, and new borders by William Morris.

160 copies on paper at £6 6s. each, and 6 on vellum at £21 each.

The Water of the Wondrous Isles. A new romance by William Morris. 4to. In black and red. Chaucer type, in double columns, uniform with The Well at the World's End.

250 copies on paper at £3 3s. each, and 6 on vellum at £12 12s. each.

The Sundering Flood. The last romance written by William Morris.

Note.—(1.) *Vitas Patrum*. St. Jerome's Lives of the Fathers of the Desert. Special circulars were issued announcing that this work would be reprinted from the 1495 edition of W. de Worde. It was to have been published at £5 5s., in two quarto volumes, but the work was abandoned.

(2.) The original announcement of "Sigurd" stated that the new edition would have 40 woodcuts designed by Sir E. Burne-Jones. Mr. Morris had intended to make a sumptuous book of this poem, and was engaged in designing new borders for it. Its price was advertised at £12 12s. each for the 325 copies on paper, and £52 10s. each for the 6 on vellum.

(3.) The death of Mr. Morris caused the reprint of Berners' translation of The Cronycles of Syr John Froissart to be abandoned. It was announced to appear in two folio volumes, with armorial borders and ornaments specially designed by Mr. Morris.

ADDENDA.

(1) Hapless Love [a Poem.] By William Morris. "Good Words," April, 1869. pp. 264, 265.

(2) England and the Turks. A Letter to the Editor of the "Daily News," October 26th, 1876.

The letter is signed "William Morris, Author of 'The Earthly Paradise.' 26 Queen-square, Bloomsbury, Oct. 24." It occupies nearly the whole of a column.

(3) "The Earthly Paradise" has been issued by Mr. Stead in his series of Penny Poets. It is a prose rendering, interspersed with large quotations from the original.



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