



∞ KELMSCOTT & DOVES THE PRIVATE
PRESSES OF HAMMERSMITH 1891-1914
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Designed in Adobe Jenson by Geoff Green Book Design, Cambridge

In 1891 William Morris based his Golden Type of the type cut by Nicholas Jenson in 1470. The italic is based upon the italic designed by Ludovico Vincentino degli Arrighi. Adobe Jenson is designed by Robert Slimbach .

Clarence B. Hanson Jr (1908–1983)

Clarence B. Hanson Jr, a Major in the US Army, served as President and Publisher of *The Birmingham News*, for over 35 years. In addition to heading Alabama's largest daily newspaper, Hanson held a number of leadership positions in the newspaper industry including Vice President of The Associated Press.



However, newspaper publisher is but one dimension of his life and interests. Hanson was a dedicated civic leader serving as the first head of the Birmingham Committee of 100. He served on a number of corporate boards, but especially enjoyed being a director of The Birmingham Museum of Art. He was an avid hunter and golfer. A member of numerous golf clubs, he especially enjoyed his membership of The Honourable Club of Edinburgh Golfers.

Hanson was also an important collector of English silver, and snuff bottles, but his real passion was collecting Private Press Books. Like many collectors of Kelmscott, Doves and Ashendene Presses, he began by putting together a large collection of Limited Edition Club books. From there, his appreciation for typography, paper, ornament and binding led him to the great presses. As a newspaperman, he experienced first hand, an appreciation for the typographical process, having in his own words, 'managed to burn my hands quite regularly' on the hot lead used for making printing plates.

Hanson did much of his collecting in the 1960's and 1970's on his annual trips to New York and London. His collection grew in importance and magnitude (at one point owning two Kelmscott Chaucers in pigskin bindings) leading him to become a member of the famous New York book collectors' society, The Grolier Club.

This collection of books from the Kelmscott and Doves Private Presses is the first catalogue of books from his collection. The next catalogue will be of Hanson's complete set of Ashendene Press books.

All books in the collection bear the booklabel of Clarence B. Hanson Jr.





PRIVATE PRESSES IN HAMMERSMITH

1891–1914

WILLIAM MORRIS & THE KELMSCOTT PRESS

William Morris established the Kelmscott Press in Hammersmith in January 1891 and over the following 7 years, the Press produced an astonishing 53. Since his university days, Morris had been interested in the printing of fine books, influenced by medieval illuminated manuscripts and the work of early printers, particularly Caxton. Towards the end of his extraordinary, relentlessly productive life, he turned to his early passion and set up printing presses in a cottage near Kelmscott House in Hammersmith. His main aim was to achieve a very high level of printing by copying and hopefully surpassing the work of the printers of the great incunabula of the fifteenth century. He chose for his texts his own work, that of his favourite medieval authors, particularly those printed by Caxton, and several great nineteenth century writers, such as Coleridge, Keats, Tennyson, Rossetti & Swinburne.

He started with carefully sourced handmade paper, eventually choosing the high quality paper made by Batchelor, then added his own designs for type faces derived from early books in his collection. To produce the best possible visual response, he then designed dramatic woodcut title-pages borders and initials as well as adding illustrations by the great artists of the time, the most successful perhaps being the books with wood engravings by Burne-Jones. Morris aimed for complete harmony of type, ornament and illustration to present the texts to their greatest effect, this aim reaching its triumphant apogee with the great Kelmscott Chaucer which was finished just before Morris died in 1896.

Morris had been a pioneer in so many things in his life – he was a truly innovative textile designer, artist, writer, philosopher, medievalist and pioneering socialist. The books from the Kelmscott Press form his final gift to the world and paved the way for other presses to produce books not just as texts but as beautiful, jewel-like, harmonious objects using every part of the book – text, paper, ink, type faces, ornament, illustration and binding – to add to its artistic and textual glory.

Opposite page: Item 26

T.J. COBDEN-SANDERSON & THE DOVES PRESS

'If the Book Beautiful may be beautiful by virtue of its writing or printing, or illustration, or binding, or by virtue only of the thing to be communicated to the mind, it may also be beautiful by the union of all to the production of one composite whole, the consummate Book Beautiful,' so said Thomas J. Cobden-Sanderson in his address to the Art Worker's Guild in 1892. The address itself was inspired by William Morris's work at the then newly opened Kelmscott Press.

Cobden-Sanderson and his wife Annie were very close to William Morris as friends and fellow socialists. They both worked in Hammersmith from 1893 when the Cobden-Sandersons opened the Doves Bindery just opposite the Kelmscott Press. Cobden-Sanderson himself was intrigued by what was going on in Morris's press and was an extremely regular visitor. He instigated the idea of the limp vellum binding used by Morris on his Kelmscott Press books and over the years bound individual copies of some of the titles. Much later on the Doves Bindery played a key role in the binding of the great Kelmscott Chaucer, executing the 48 special pigskin copies bound to Morris's design.

The connections between the two men were huge but, although Cobden-Sanderson had fully developed opinions on what comprised the Book Beautiful, he took a long time to start printing himself. In fact nothing happened until after Morris died. The influence of the Kelmscott Press was key to the Doves Press in the fact that watching the work evolve under Morris, Cobden-Sanderson could see what he wanted to follow and what he wanted to reject. He found the margins too small in Kelmscott books, the type too heavy and disliked the sacrifice of textual design for the sake of decoration. Cobden-Sanderson decided that nothing in the way of printing or illustration should come between the author's message and the reader. Morris begged to differ but their arguments over the perfect book were good-natured.

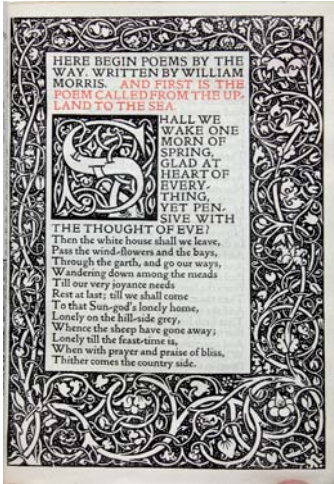
After Morris's death in 1897, Cobden-Sanderson moved his home to Hammersmith near the bindery. Emery Walker and Sydney Cockerell were just finishing off the work of the Kelmscott Press and over the next three years Cobden-Sanderson began to develop his type face which was to be used in his first Doves Press book in 1900. As the basis of this Doves type he used William Morris's copy of Pliny's *Historia Naturalis* of 1476 which was printed by Nicolas Jenson in roman type and which he developed with the help of the great Emery Walker. Interestingly, it was Walker's lecture on printing in 1888 which had inspired Morris to start the Kelmscott Press.

Unlike the Kelmscott Press, the focus of the Doves Press was mainly typographical as a means of getting across to the best effect the words of the chosen authors. Cobden-Sanderson had a clear vision and could justify each choice of book. Each, in his view, were 'literary creations of genius'. He always had one eye on the cosmos and eternity seeing the creation of the Book Beautiful 'a threefold symbol of the universe, of order and delight' No small aims then. What he did create were 40 books of consummate beauty which thrill the eye whilst giving the text a pure serenity. They are pure and unsullied with delicate, thoughtful placing of initials and minimal flourishes and exquisite use of different coloured inks only where appropriate.

Cobden-Sanderson always kept the high spiritual aims of the Press in his mind and by the time it reached its end, he couldn't bear to allow its elegant type face to be used by anyone who didn't truly understand that it, and the Doves Press, was at 'one with the purpose of the Universe'. To prevent any desecration of the type he determined to commit it, night after night, punch after punch, matrix after matrix, into the Thames from the Hammersmith Bridge with only the stars as witness. It caused great consternation, particularly to his former partner Emery Walker who believed that he had equal rights to the type and Sydney Cockerell who in true understated British style described the action as 'irrational' and neither 'worthy nor honourable'. In fact it was an enormous loss as the Doves type is among the most beautiful ever cast. Cobden-Sanderson, however, with his belief in a greater purpose, rejoiced that 'into the keeping of that recurrent splendour, and 'for glory & for beauty', I had forever given, consecrated, the Doves Press fount of type, to pass from change to change forever upon the Tides of Time, untouched of other use.'



THE KELMSCOTT PRESS



Slight fading to the spine, edges a little dusty and some offset from the silk ties on the endpapers, otherwise a good, clean and tight copy.

Peterson, Bibliography of the Kelmscott Press, A2

1. MORRIS, William. *Poems by the Way*.

One of 300 copies printed on Batchelor handmade paper, (13 copies were printed on vellum). Woodcut borders and initial letters by William Morris. Printed in red and black in Golden type. Sm. 4to., original stiff vellum with silk ties, title in gilt on the spine, uncut. Hammersmith, printed by William Morris at the Kelmscott Press, 1891. £2000

Poems by the Way included poems written by Morris over a long period but it was the first time many of them had appeared in print. The last poem *Goldilocks and Goldilocks* was written in 1891 to increase the length of the book.

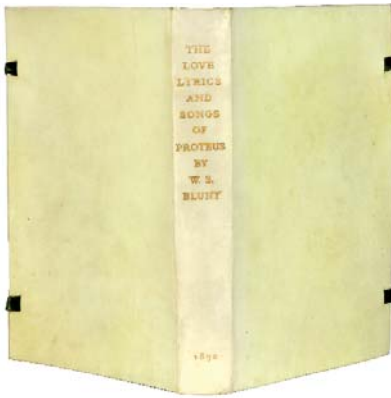
History relates that Morris was so excited by the design of his new Kelmscott printer's mark that he used it twice in this book, once on the colophon page and again at the end of the table of contents.

Love poetry by Mrs. Morris's lover

2. BLUNT, Wilfrid Scawen. *The Love-Lyrics and Songs of Proteus*.

With the Love Sonnets of Proteus by the same author now reprinted in their full text with many sonnets omitted from the earlier editions.

One of 300 copies printed on Batchelor handmade paper, (there were no vellum copies). Woodcut borders and initials by William Morris. Printed in red and black in Golden type. Sm. 4to., original stiff vellum with green silk ties, spine lettered in gilt, uncut. Hammersmith, printed by William Morris at the Kelmscott Press. January 1892. £2200



The decorated initials were printed in red at Blunt's request – it does look well but Morris commented 'it looks very gay & pretty with its red letters, but I think I prefer mine in style of printing' (letter to Jenny Morris).

It was an interesting choice of Morris's to print the promiscuous Blunt's love poetry especially as he had had a long and amorous affair with Jane Morris. Even more curiously Morris allowed his wife to proof the whole book.

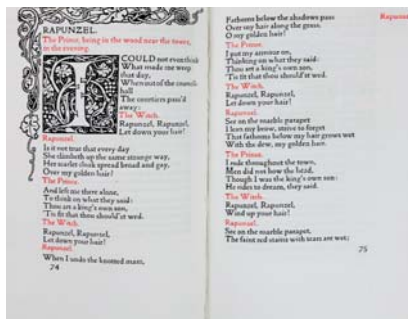
Remarkably good, fresh copy. Spine a little lightened, very mild offset from the silk ties on the free endpapers.

Petersen, Bibliography of the Kelmscott Press, A3

Morris's first volume of verse, later read by Yeats 'with great wonder'

3. MORRIS, William. *The Defence of Guenevere and Other Poems.*

One of 300 copies printed on Batchelor hand-made paper, (10 copies were printed on vellum). Woodcut borders and initial letters by William Morris. Printed in red and black in Golden type. Sm. 4to., bound by Sangorski & Sutcliffe in later full green morocco with gilt borders on each cover, spine lettered and decorated in gilt with two raised bands, double gilt rule on turn-ins. Hammersmith, printed by William Morris at the Kelmscott Press. 1892.



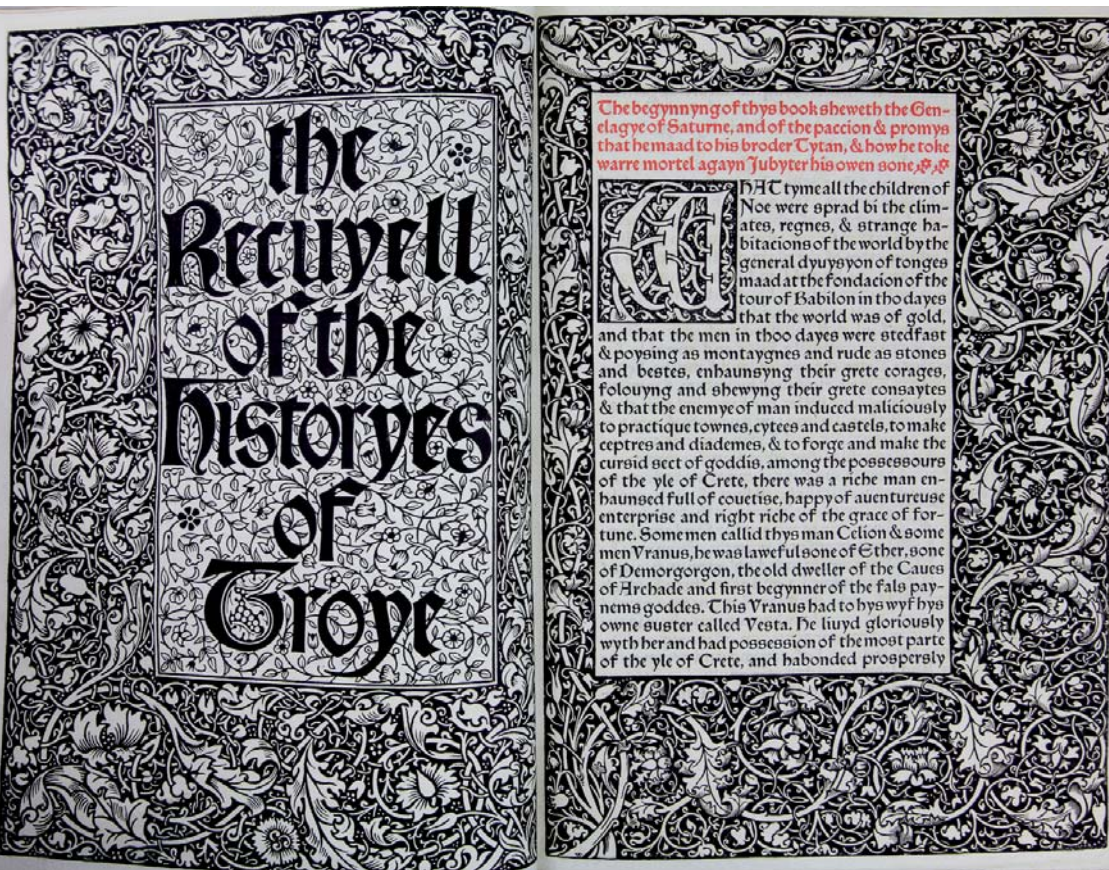
£1300

Morris had first published this work in 1858 only 3 years after he had left Oxford and, along with Burne-Jones and Rossetti had become obsessed with medievalism and Arthurian legends. The year before he published the poems in *The Defence of Guenevere*, he had joined Rossetti and Burne-Jones in painting mural scenes from the 'Morte d'Arthur' on the walls and ceiling of the Oxford Union. His poems are his take on Arthurian legend, focusing on love triangles, moral dilemmas, emotional crises, treachery, violence, and the defeat of love. He once said that he was influenced by Robert Browning since many of the poems are dramatic narratives.

The poems were not received well at the time but later were embraced with relish by Ezra Pound and W.B. Yeats who said that he read *The Defence of Guenevere* in 1929 'with great wonder'.

Very slight fading to spine and mild offset from turn-ins otherwise a very good, uncut copy.

Petersen, Bibliography of the Kelmscott Press, A5



Morris launches his new 'semi-gothic' Troy type

4. LEFEVRE, Raoul. *The Recuyell of the Histories of Troye*.

Two volumes. One of 300 paper copies printed on Batchelor hand-made paper (5 copies were printed on vellum). Richly ornamented with woodcut initials and borders by William Morris. Printed in black and occasional red ink in Troy type. Large 4to., original limp vellum with silk ties, lettering in gilt on the spine in Golden type. Hammersmith, printed by William Morris at the Kelmscott Press. 1892. £3500

Morris used Caxton's *Recueil of the Histories of Troy* as the basis for his re-printing of the story, his being the first edition to go back directly to Caxton's text. He declared that he would spare 'no labour or expense' on the woodcut ornaments. He was terribly excited by the story 'of the heroic City of Troy, defended by Priam, with his

gallant sons, led by Hector the 'preux Chevalier', beset by the violent & brutal Greeks, who were looked on as the necessary machinery for bringing about the undeniable tragedy of the fall of the city. Surely this is well worth reading, if only as a piece of undiluted Mediaevalism' (from a note supplied to Quaritch for their catalogue).

Very slight darkening to the sides and to the very edges of the paper, lacking three of the silk ties and with a crease on the spine on the second volume and with slight inward curling to the corners of the first, a very good, clean copy internally and very acceptable externally.

Peterson, Bibliography of the Kelmscott Press, A9

5. CAXTON, William (trans.) *The History of Reynard the Foxe.*

One of 300 copies printed on Batchelor handmade paper (10 copies were printed on vellum). Elaborate woodcut title page, borders and initials by William Morris. Printed in red and black in Troy type with a glossary in Chaucer type. Large 4to., original limp vellum with silk ties with gilt lettering on the spine. Hammersmith, printed by William Morris at the Kelmscott Press. 1892. £3800

Sold by Bernard Quaritch. Morris wrote the following in their catalogue: 'This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic.'

Reynard the Fox was medieval Europe's con-man figure. He appeared in several medieval cycles as a sly, amoral and cowardly but charismatic anthropomorphic fox who was always in trouble but always able to talk his way out of it.

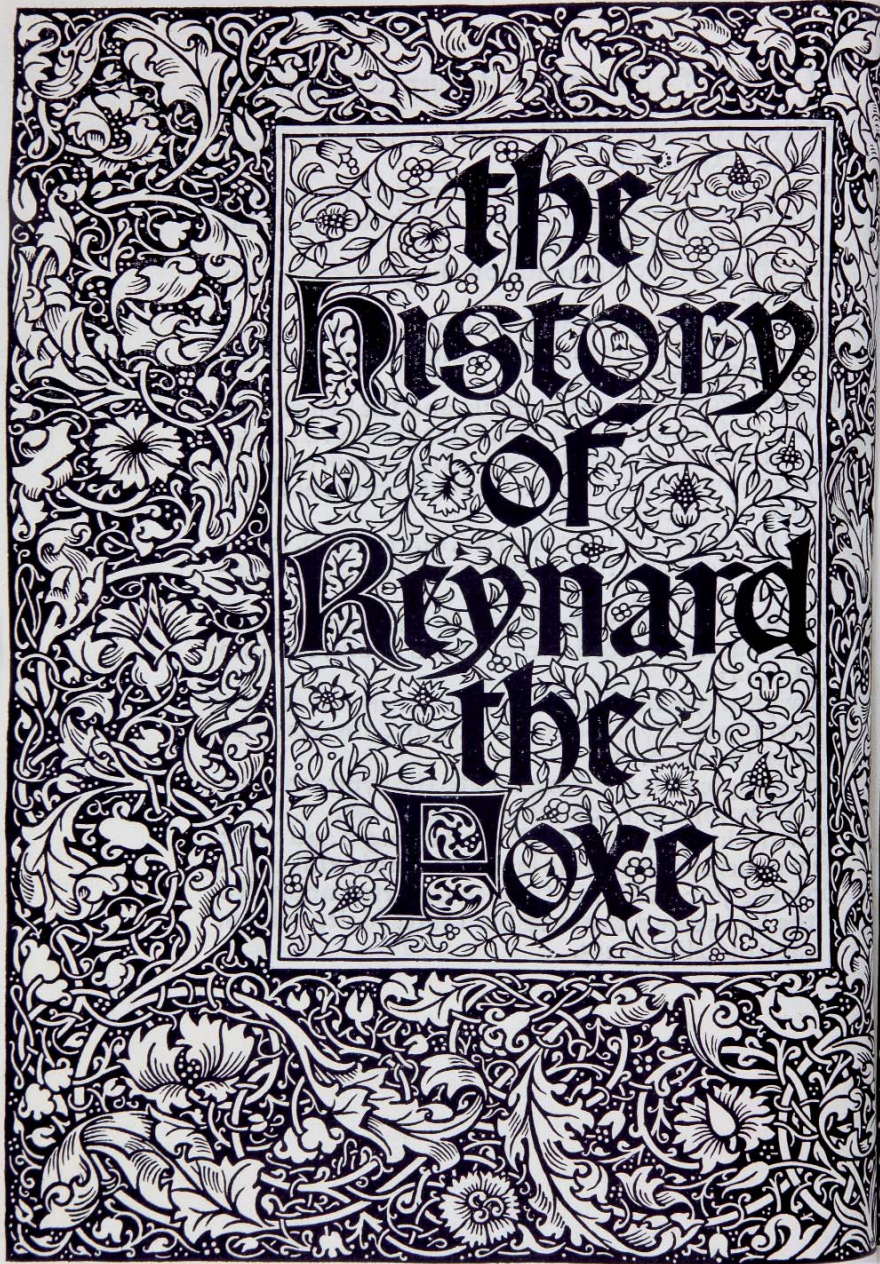
Very slight darkening and spotting to covers, offset from small booklabel on front free endpaper, some occasional browning, otherwise a very good, largely unopened copy.

Peterson, Bibliography of the Kelmscott Press, A10

Morris's Utopia

6. MORRIS, William. *News from Nowhere: or, an Epoch of Rest, being some chapters from a Utopian romance.*

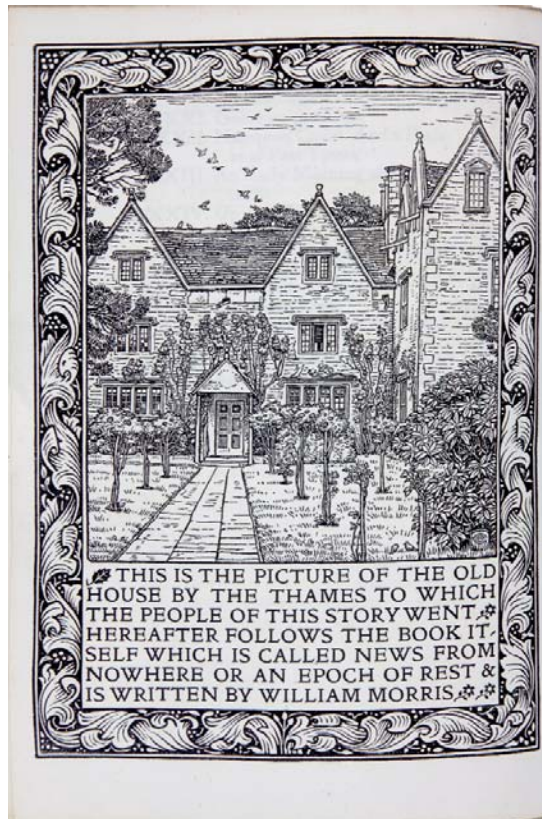
One of 300 copies printed on Batchelor handmade paper (10 copies were printed on vellum). Wood engraved frontispiece of Kelmscott Manor designed by C.M Gere: 'This is the Picture of the Old House by The Thames to which the People of this Story Went', woodcut borders and initials by



William Morris. Printed in red and black in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1892. £3250

Morris's important radical work *News from Nowhere* first appeared in the US in bookform in 1890 and was published in England by Reeves and Turner in 1891. This radical work of utopian socialism recounts the story of a man, William Guest, who falls asleep after a Socialist meeting and wakes to find himself in a world of common ownership and control of the means of production. Morris writes of a world with no private property, monetary systems, classes, divorce, courts or prisons. It is an agrarian society held together by an enjoyment of work which is creative and pleasurable. Thus Morris fused his Socialism and his intense romanticism and promotes an organic way of life where there is no division between art, work and life.

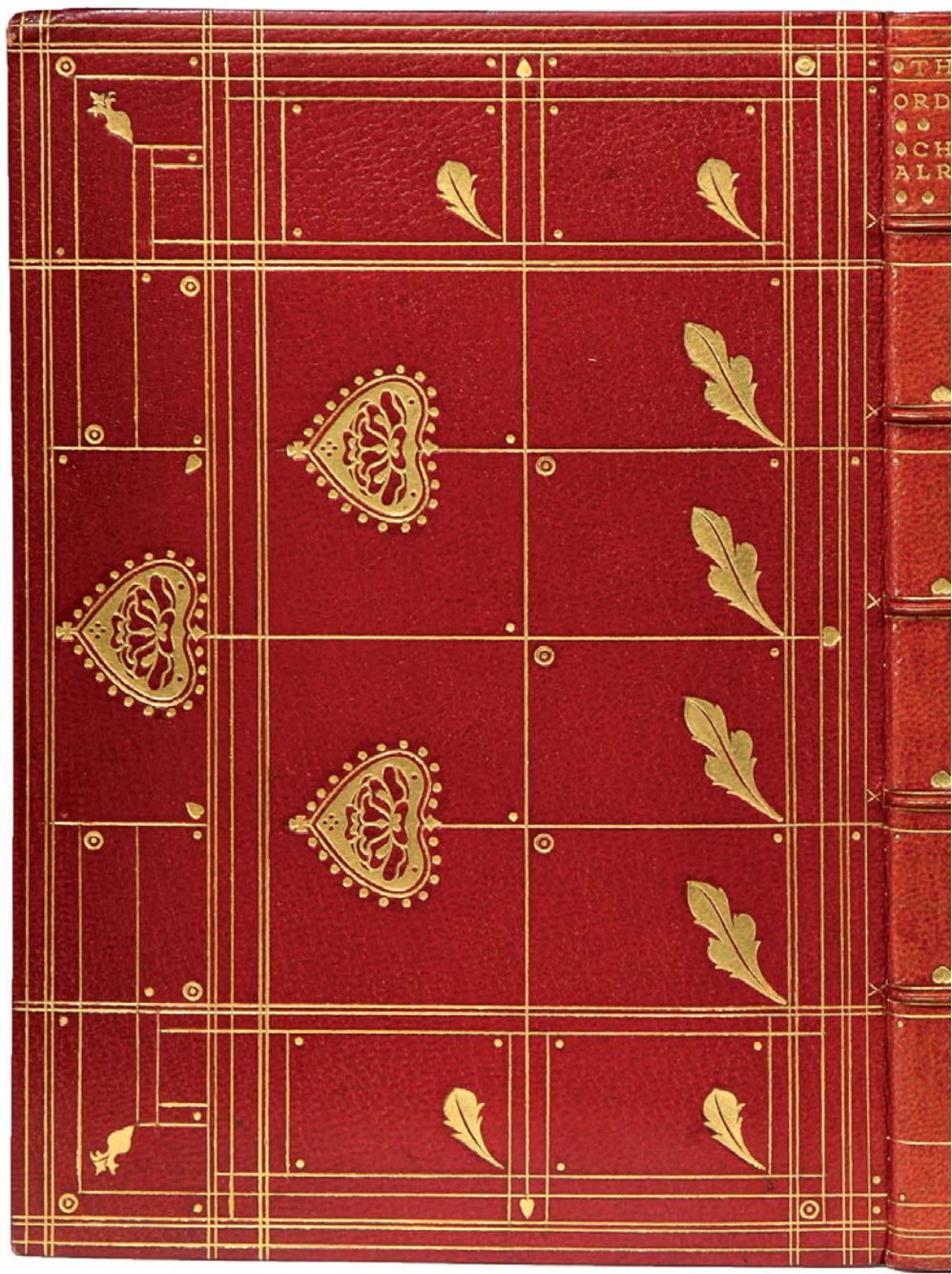
Couple of small spots on the upper cover, a few small creases in the vellum, and very occasional light spots on the paper, but generally a very good copy.
Peterson, Bibliography of the Kelmscott Press, A12



In a spectacular binding by Charles Ricketts

7. **LULL, Ramon. *The Order of Chivalry, and L'Ordene de Chevaleries, with a translation by William Morris.***

One of 225 copies printed on Batchelor handmade paper (10 copies were printed on vellum). Wood engraved frontispiece designed by Burne-Jones, with woodcut borders and initials by William Morris. Printed in red and black in Chaucer type. Sm. 4to., in a near contemporary binding by Charles



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Ricketts of full red morocco elaborately tooled with typically intricate fine lines and circles, leaf tools in two sizes and three fan tools as well as small heart tools on each cover and down the spine (signed HR for Hacon & Ricketts on inside lower cover). Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £7500

With the help of F.S. Ellis, Morris added to Caxton's 1494 text *The Order of Chivalry* a translation of the French poem 'L'Ordene de Chevaleries' as it was believed that Caxton had derived his idea for translating the French version of Lull's 14th century Catalan text from seeing the poem.

In the book itself, a hermit describes to a young squire the customs, obligations and honours appertaining to knighthood. A medievalists dream ...

Although Ricketts had no training in bookbinding he was a remarkable designer in many fields and designed several superb bindings, often using Riviere and sometimes Zaehnsdorff to execute them. It is not clear who he used to fulfil this design. Ricketts's great friend Thomas Sturge Moore wrote of his designs: 'More than any other designer he relied on an exquisite nicety of proportion between the divisions

of the surface and in the placing of ornament. The position of every line or dot was the result of careful experiment and had had to win the approval of his most exigent taste.'

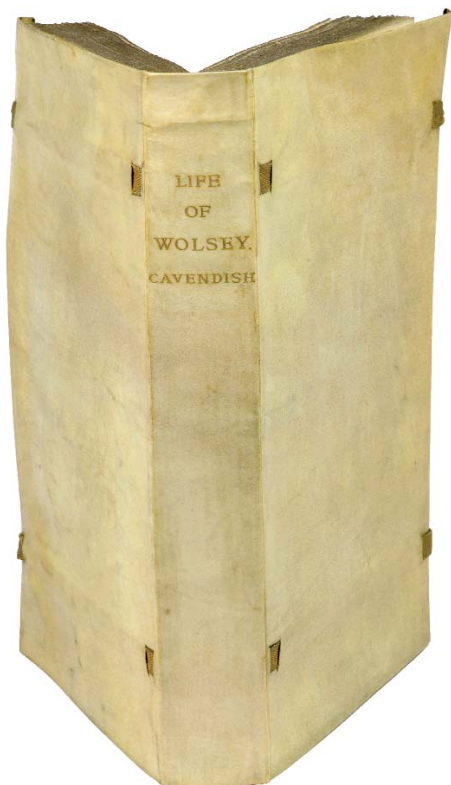
This binding is a particularly fine example of his work on a superb Kelmscott Press book.

A very good uncut and unopened copy with narrow offset from the turn-ins and faint offset from a previous booklabel (an old description says it was of William Malin Roscoe), the top corners of the binding are very gently bumped and the spine mildly faded. Overall a very handsome copy in a remarkable Ricketts binding.

Peterson, Bibliography of the Kelmscott Press, A13

8. CAVENDISH, George. *The Life of Cardinal Wolsey.*

One of 250 copies printed on Batchelor handmade paper (6 copies were printed on vellum). Woodcut borders and initials



by William Morris. Printed in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £1900

Cavendish was an usher in Wolsey's household between 1526 and 1530 and he wrote this book around 1557. It wasn't printed until a century later but many manuscript copies of it had been handed around so it was well-known. The first printed copy appeared in 1641 taken from one imperfect ms. Morris's aim was to put a more perfect text in print, taken from the author's autograph manuscript in the British Library and edited by F.S. Ellis. It makes fascinating reading with detailed insights into Wolsey's character and lowly beginnings.

An extremely good, fresh copy.

Peterson, Bibliography of the Kelmscott Press, A14

Morris goes wild with decorated borders and initials

9. [GUILLEMUS, Archbishop of Tyre]. **The History of Godefrey of Boloyne and of the Conquest of Iherusalem.**

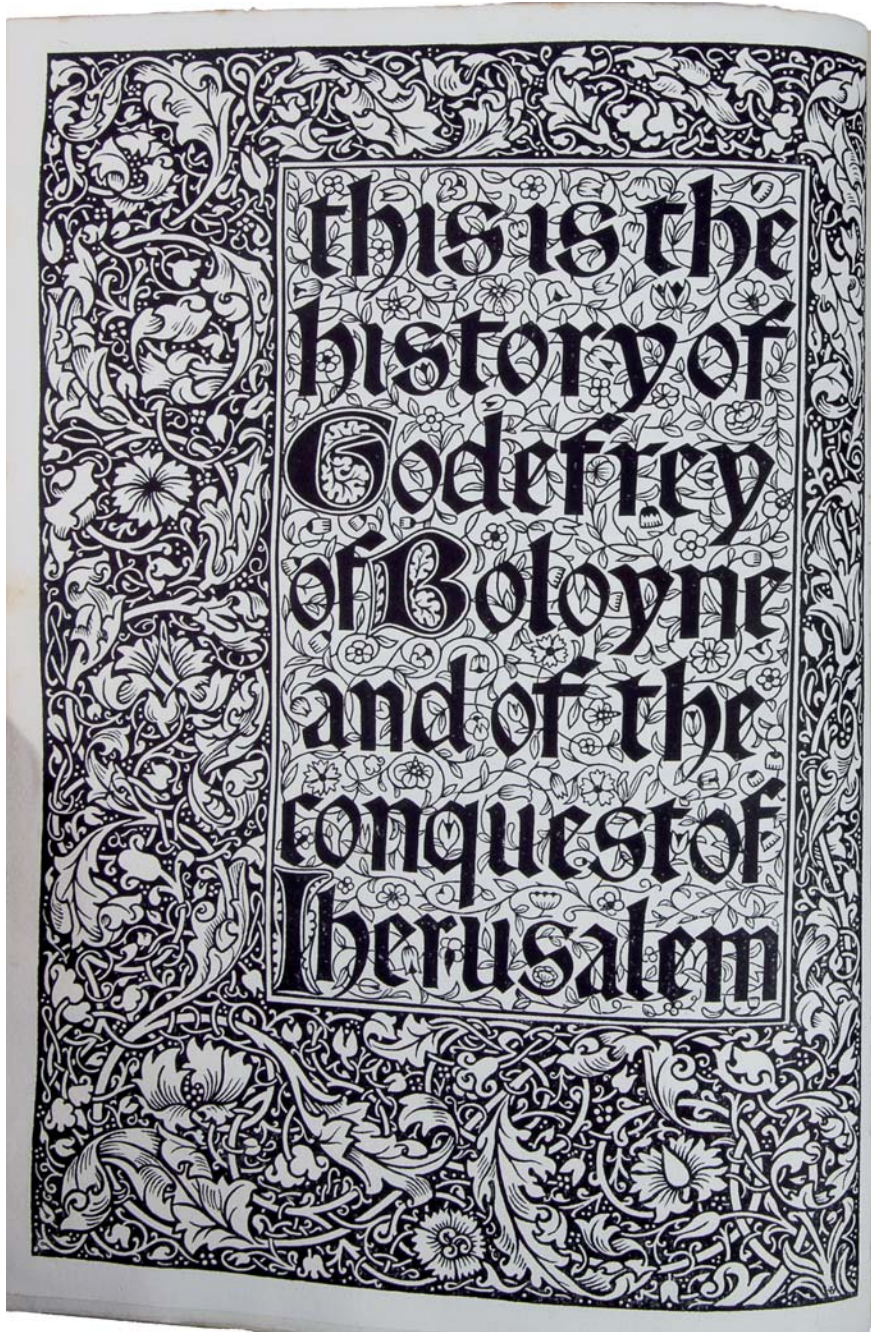
One of 300 copies on Batchelor handmade paper (6 copies were printed on vellum). Profusely illustrated with woodcut borders and initials by William Morris. Printed in red and black in Troy type. Large 4to., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £4500

The last of Morris's five reprints of Caxton texts, this one being published without Bernard Quaritch, much to their annoyance. Although it had been seen as a romance Morris declared in the announcement of the book: 'This book must from a literary point of view be considered one of Caxton's most important works. It is not a 'romance' ... but a very serious piece of history ... the style of Caxton's book is vigorous and agreeable ... and altogether it is a delightful book to read.'

Godefrey of Bolougne was a medieval Frankish knight (c.1060–1100) who was one of the leaders of the First Crusades from 1096 until he died. He became the first ruler of the Kingdom of Jerusalem after conquering it in 1099. William of Tyre was the 12th century chronicler of the Kingdom of Jerusalem who wrote about Godefrey and was mainly responsible for his legendary status, recounting stories of his immense physical strength and good looks.

Ties very slightly dulled, a couple of the gilt letters mildly rubbed, otherwise an extremely good, bright copy.

Peterson, Bibliography of the Kelmscott Press, A15



Here begynmeth the boke intituled Eracles, and also of Godefrey of Boloigne, the whiche speketh of the conquest of the holy londe of Iherusalem, conteynnyng diuerse warres and noble faytes of Armes made in the same royaume, and in the contrees adiacent, and also many meruayllous werkes happed and fallen, as wel on this syde, as in tho partyes this tyme duryng, and how the valyant duc Godefrey of Boloigne conquerd with the swerd the sayd royaume, and was kynge there.

The first chapitre treateth how Eracles conquerd Perse & slewe Cosdroe, & brought in to Iherusalem the very crosse, capitulo primo.

THIS Huncyent hystories saie that Eracles was a good crysten man, and gouernour of thempyre of Rome, but in his tyme Machomet had ben, whiche was messenger of the deuil, and made the peple to vnderstonde that he was a prophete sente from our lorde. In the tyme of Eracles was the fals lawe of Machomet sownen and sprad abroad in many partyes of thoryent, & namely in Arabye, in so moche that the prynces of the londes yet wold not gyue faith to his secte that he prechid and taught, whiche is cursed and euyl, but he constrayned them by force and by swerd to, and alle their subgetts to obeye to his commandemens, and

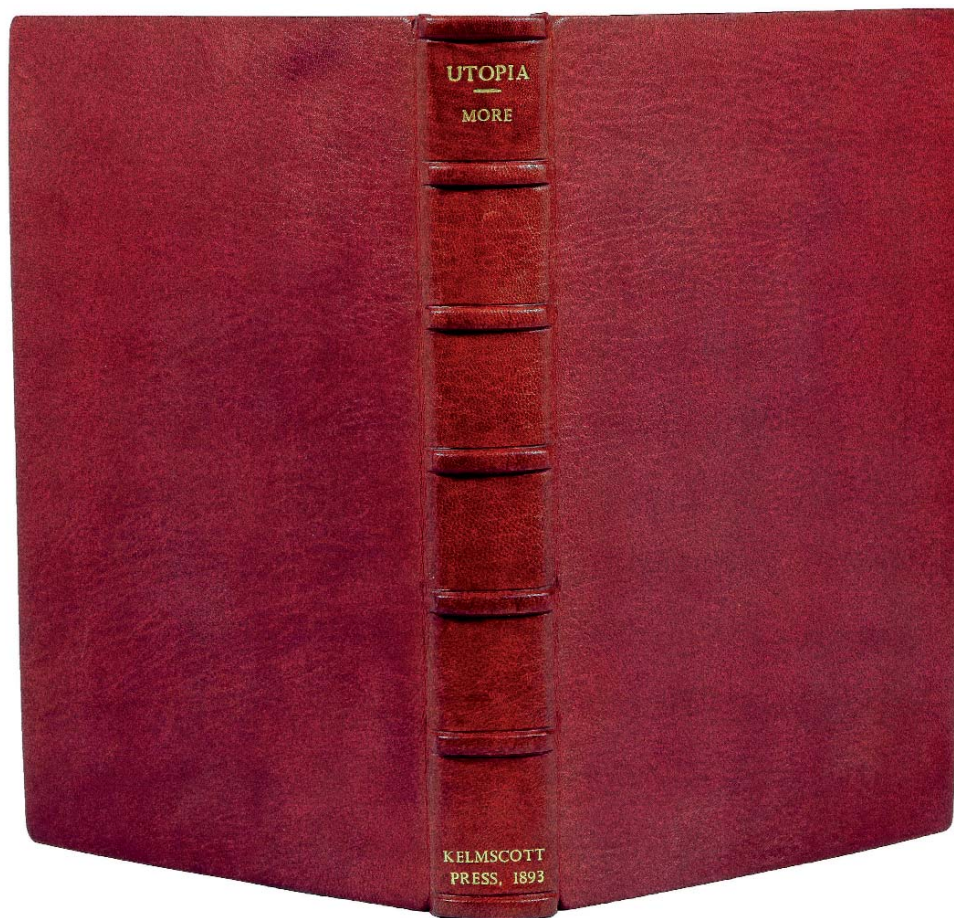
Blatant socialism leads Eton to cancel order

10. MORE, Sir Thomas. *Utopia*.

One of 300 copies printed on Batchelor handmade paper (8 copies were printed on vellum). Woodcut borders and initials by William Morris. Printed in red and black in Chaucer type. 8vo., bound by Sangorski & Sutcliffe in handsome full red morocco with gilt lettering and raised bands on spine. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £2400

The first English edition of Thomas More's great work, here revised by F.S. Ellis.

Near contemporary presentation inscription 'Hugh Laurence Feltcher Moulton left Eton Easter 1895 from his tutor HEL' With the booklabel of Clarence B. Hanson, Jr and a small gilt device on vellum (probably used in the original Eton prize binding). This must be one of the 40 copies ordered in advance by an Eton master to give out as prizes to the boys. When the work appeared with an uncompromisingly



Socialistic introduction by Morris, the order was cancelled. This copy must have got through, or was given by a somewhat subversive housemaster..

Very edges slightly darkened, slight offset from turn-ins, otherwise a very good, attractive copy.

Peterson, Bibliography of the Kelmscott Press, A16

Morris prints to order

II. TENNYSON, Lord Alfred. *Maud*, A Monodrama.

One of 500 copies printed on Batchelor hand-made paper (5 copies were printed on vellum). Decorative woodcut title page, woodcut borders and initials by William Morris. Printed in red and black in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt, in a later slipcase. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £1250

Maud was a great money-spinner for Morris as it was specially commissioned by Macmillan & Co. who bought all 500 copies.

A tragic dramatic poem, the narrator being the unnamed lover of Maud. He kills her brother in a duel and has to flee to France where he later learns that his love, Maud, has died, probably of a broken heart. The distressed poet loses his sanity and imagines he is dead. In the last part, his sanity is restored and he leaves to fight in the Crimean War. It includes the famous lines, which were so well-known they were actually used in a major Victorian parlour song:

COME into the garden, Maud,
For the black bat, Night, has flown,
Come into the garden, Maud,
I am here at the gate alone ...

Some rubbing and dryness to the top left hand side of the lower cover and spine slightly darkened, a little offset on front free endpaper, otherwise very fresh internally and overall a good copy.

Peterson, Bibliography of the Kelmscott Press, A17





Translated by Oscar Wilde's mother
– a superb copy

12. MEINHOLD, William.
Sidonia the Sorceress.

One of 300 copies on Batchelor handmade paper, (10 copies were printed on vellum). Woodcut decorative borders and initials by William Morris. Printed in red and black in Golden type. Large 4to., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £3250

The text is a translation from Meinhold's German by Francesca Speranza, Lady Wilde, the mother of Oscar Wilde.

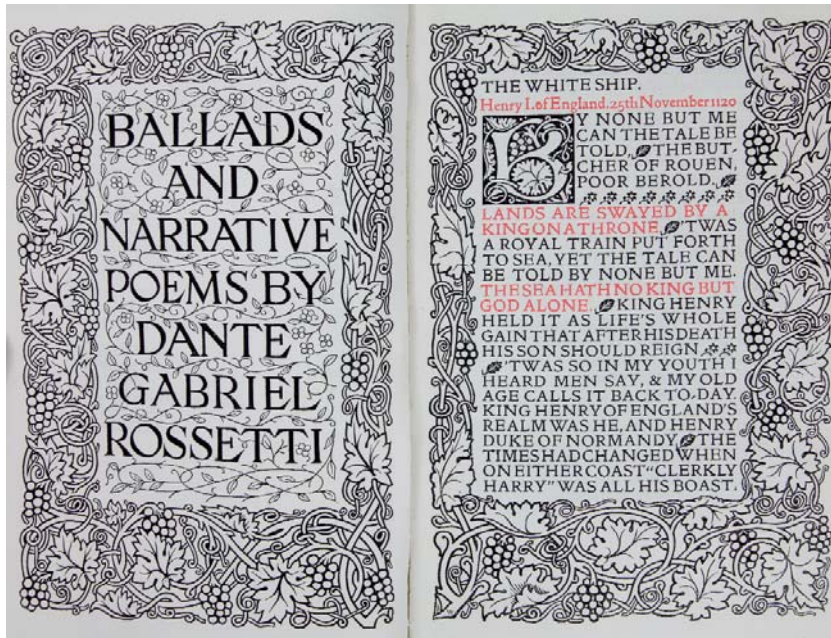
Morris described the book in the announcement of its publication: 'an Historical Romance, based more or less on fact, concerning the Witch Fever that afflicted Northern Europe during the latter half of the 15th & first half of the 16th centuries ... written by Meinhold, a Lutheran minister, dwelling in the island of Rugen, off the shore of Pomerania ... The result of his life and literary genius was the production of two books: 'The Amber Witch' & 'Sidonia', both of which...are not mere antiquarian studies, but presentations of events, often tragic ... *Sidonia* is a masterpiece ... it was a great favourite with the more literary part of the pre-Raphaelite artists in the earlier days of that movement.'

A superb copy being outstandingly fresh, clean and crisp.
Peterson, Bibliography of the Kelmscott Press, A19

Morris's tributes to his great friend and collaborator Rossetti

13. ROSSETTI, Dante Gabriel. *Ballads & Narrative Poems.*

One of 310 copies on Batchelor handmade paper, (6 copies were printed on vellum). Elaborate woodcut title page, borders and initials by William Morris. Printed in red and black in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1893. £2000



Morris printed this and Rossetti's *Sonnets and Lyrical Poems* for Ellis & Elvey and Dante Gabriel Rossetti's brother, William Michael, oversaw the text. Rossetti and Morris were collaborators, business partners and friends. Rossetti sustained a long affair with Morris's wife Jane but the Morrises remained married and the friendship between the two men survived. This edition of Rossetti's poems, together with the *Ballads*, was produced by the Kelmscott Press two years before Morris's death.

Spine and very top of lower cover a little dry and rubbed, edges a little darkened but otherwise a very good, clean copy. Peterson, *Bibliography of the Kelmscott Press*, A20

14. ROSSETTI, Dante Gabriel. *Sonnets & Lyrical Poems*.

One of 310 copies on Batchelor handmade paper (6 copies were printed on vellum). Printed in red and black in Golden type. 8vo., in original limp vellum with yapp edges with silk ties, spine lettered in gilt. Elaborate woodcut title-page, borders and initials by William Morris. Hammersmith, printed by William Morris at the Kelmscott Press. 1894.

£2250



A very good, bright and fresh copy with some glue marking on the front free endpaper from the booklabel.

Peterson, Bibliography of the Kelmscott Press, A20a

The second 'glittering plain' with Walter Crane's illustrations

15. **MORRIS, William. The Story of the Glittering Plain.** Which has been also called *The Land of Living Men* or *The Acre of the Undying*.

One of 250 copies printed on Batchelor handmade paper, (7 copies were printed on vellum). Wood engraved illustrations designed by Walter Crane, woodcut title page, borders and initials by William Morris. Printed in red and black in Troy type, and Chaucer type for the table of contents. Large 4to., original limp vellum with silk ties, title in gilt on spine, uncut. Hammersmith, printed by William Morris at the Kelmscott Press. 1894. £5000
Morris printed this title twice, it being the first book of the press as well as the twenty-second. The first lacked Crane's illustrations. In the end, Morris didn't really like Crane's illustrations but he compensated for this with his elaborate and dramatic title-page which Buxton Forman declared was 'one of the finest of his Kelmscott designs.'

Very clean and crisp copy, few very tiny spots on the binding and some very faint offset from the ties on the endpapers, otherwise in superb condition.

Peterson, Bibliography of the Kelmscott Press, A22; Buxton Foreman, 124

With Selwyn Image's beautiful Greek type

16. **SWINBURNE, Algernon C. Atalanta in Calydon: A Tragedy.**

One of 250 copies printed on Batchelor hand-made paper, (8 copies were printed on vellum). Woodcut borders, initials and ornaments by William Morris. Printed in red and black in Golden type and Greek type designed by Selwyn Image, with the help of Emery Walker. Large 4to., original limp vellum with silk ties and with the title in gilt on the spine. Hammersmith, printed by William Morris at the Kelmscott Press. 1894. £1800

TO THE MEMORY OF WALTER SWINBURNE LINDOR.

THOSE delicate, with equal affection, reverence, and regret, a poem inscribed to him while yet alive on words which are now retained because they were laid before him; & to which, rather than almost than I have added such others as were evoked by the news of his death: that though losing the pleasure I may not lose the honour of inscribing in front of my work the highest of contemporary names.

ΕΙΣ ΤΗΝ ΜΕΜΟΡΙΝ ΤΗΣ ΑΝΤΙΦΡΑΣΕΩΣ ΤΗΣ ΑΛΛΑ ΤΗΣ ΝΥΜΦΗΣ
ΗΡΑΤΟΝ ΑΓΓΕΛΟΝ ΗΛΤΙΝΟΟΝ ΚΑΘ ΑΛΑ,
ΕΠΙΠΟΙΟΝ ΜΕΛΙΤΟΣ ΣΙΩΒΗΝ ΤΥΟΝΑ, ΗΝ ΤΙ ΠΟΙΟΙΩΝ
ΒΑΡΥΝ, ΕΝ ΟΩΝ ΕΩΝ ΟΩΝ ΜΕΛΙΤΩΝ ΟΥΑ,
ΤΟΚΟ ΑΩΑΟΟ ΕΡΤΟ: ΗΜΕΟ Α ΕΤΙ ΚΑΑΟΙΜΕΝ, ΟΙ ΟΩΤ
ΑΥΤΩΕΝ ΟΩΟΩΟΩΝ: ΚΑΙ ΟΙ ΟΩΟΩΩΝ ΑΩ,
ΕΤΙ ΑΕ ΠΕΡΙΑΩΝ ΤΙΟ ΑΝΑΤΡΕΦΕΟΕΑ ΠΟΟ ΑΑΑΗΝ:
ΗΑΜΕΝ, ΙΑΟΤ, ΠΑΝΤΩΝ ΜΑΛΑΤΟΟ ΗΜΕ ΒΡΟΤΤΟΟ,
ΣΤΕΡΗΑΤΑ ΑΡΕΥΑΝΟΟΟ ΝΟΟΩΑΑ ΣΑΥΟ ΠΕΡΙΑΟΟ,
ΚΑΙ ΠΟΩΩΝ ΑΑΡΗΑΟ ΑΗΗΕΚΑΥΤΕ ΚΑΡΑ
ΗΑΥ ΤΙ ΟΕΚΕΑΚΟ ΕΤΙ ΠΕΡΙΑΩΝ, ΗΑΥ ΤΙ ΣΟΡΙΑΟΟ,
ΑΩΟΕΝΟΟ: ΠΟΩΩΝ ΠΑΡ ΗΕΤΕΒΑΕ ΑΥΡΑΝ,
ΠΟΩΑΚΑΙ Α ΕΝ ΗΕΚΑΟΟ ΚΑΒΟΗΩΟΝ ΕΤΕΝ ΑΥΩΑΩΝ,
ΑΗΩΟ Α ΕΤΕΥΕΝ, ΤΕΥΕΝΑ Α ΒΑΚΕ ΑΩΕΝ,
ΠΑΝΑ Τ ΑΕΜΗΗΩΟΝ ΤΕ ΕΠΤΗ ΚΟΠΩΟΝ ΤΕ ΑΥΟΑΩΩΝ,
ΗΝ Τ ΕΒΑΚΕ ΜΕΑΝ ΗΒΙΟΤΟ ΑΝΑΠΤΑΑΙ:
ΠΟΩΤΟΤ Α ΕΝ ΗΕΡΑΠΩΩΝ ΕΚΩΟΕΟ ΚΥΘΑΑΑΗΑΝ,
ΤΗΝ Τ ΑΥΑΝΩΩΩΩΩΝ ΠΑΑ ΑΠΕΑΚΕ ΠΑΤΥ,
ΠΟΟ Α ΒΕΥΟ ΑΕΑΩΟΟΟ ΒΕΠΩΑΩΩΩΝ ΕΠΕΥΕΝ ΟΡΕΩΤΗ
ΤΕΡΩΟΩΩΝ ΟΥΤΤΕΥΑΟ ΕΝΑ ΚΑΙ ΕΝΑ ΒΕΑΟ.





Chapter XVII. Hallblithe amongst the Mountains.

SO strode on Hallblithe; but when he had gone but a little way his head turned, and the earth and heavens wavered before him, so that he

Selwyn Image's beautiful Greek type was based on a tenth century ms. and an early Spanish printed book in the British Museum. It was the only time Morris used type designed by another.

Atalanta in Calydon was first published in 1865 and was Swinburne's first great literary success. In it he recreated in English the form and spirit of Greek tragedy telling the story of Meleager of Calydon whose mother dreamed before his birth that he should live no longer than when the brand then in the fire were consumed so she took it from the fire and kept it. Meleager became a great warrior sailing with Jason after the Golden Fleece and winning 'the great praise of all men living'. Eventually to gain the love of the beautiful virgin Atalanta he slew a terrifying wild boar sent by Artemis to Calydon to punish the King for not honouring her.

He gave the spoils of the boar to Atalanta but his uncles were furious and set upon him, so Meleager slew them. His mother was so outraged by the murder of her brothers she put the brand upon the fire and as it wasted away, so did Meleager. As Swinburne put it in his 'argument', 'and this was his end, and the end of that hunting'.

2 ties of 6 missing, few dark spots to the bottom of the endpapers, tiny creases to upper right hand corner, otherwise a very good, clean and crisp copy.

Peterson, Bibliography of the Kelmscott Press, A25

Georgian Fables

17. ORBELIANI, Sulkhan-Saba. *The Book of Wisdom & Lies, a Georgian Story-book of the eighteenth century.*

Translated by Oliver Wardrop. One of 250 copies on Batchelor handmade paper, (no vellum copies). Elaborate woodcut title page, borders and initials by William Morris. Printed in red and black in Golden type. 8vo., original limp vellum with silk ties, gilt lettering on spine. Hammersmith, printed by William Morris at the Kelmscott Press. 1894. £1200

Printed by William Morris for Bernard Quaritch from Wardrop's manuscript, *The Book of Wisdom & Lies* is fundamentally a book of instructive fables, which although it was written in the 18th century, remains popular in Georgia today. Morris's printing of it becomes it well and his title page is a classic with the arms of Georgia in the centre.

Spine with stain marks and a little rubbed, some marks to very edges of the covers, some spotting to endpapers and edges of paper, otherwise good.

Peterson, Bibliography of the Kelmscott Press, A28



18. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley.*

Three volumes. Each volume one of 250 copies on Batchelor handmade paper, (6 were printed on vellum). Woodcut borders and initials by William Morris. Printed in red and black in Golden type. 8vo., all in the original full limp vellum, spines lettered in gilt, silk ties were not used. Each volume housed in a green cloth chemise and slipcase. Hammersmith, printed by William Morris at the Kelmscott Press. 1894–1895. £6000

This was a huge undertaking for the Press and shows Morris's high esteem for Shelley's work. It is a very impressive and beautiful production.

Extremely good, crisp and fresh set, couple of tiny creases to spine of vol. II, otherwise superb.

Peterson, Bibliography of the Kelmscott Press, A29





‘The Penitential Psalms in mediaeval verse – with a great deal of red’ (Jane Morris)

19. Psalmi Penitentiales.

One of 300 copies printed on Batchelor hand-made paper, (12 copies were printed on vellum). Woodcut borders and initials by William Morris. Printed in red and black in Chaucer type. 8vo., linen backed holland boards with the title printed in black on the upper cover, untrimmed. Hammersmith, printed by William Morris at the Kelmscott Press. 1894.

£1000

A rhymed version of the Penitential Psalms transcribed and edited by F.S. Ellis from a manuscript of *Horae Beatae Mariae Virginis* written in Gloucester in 1440.

This charming small book was printed at the same time as the monumental Chaucer was begun and Mrs. Morris wrote of it in a letter to Wilfred Scawen Blunt, it ‘is quite lovely, the penitential psalms in mediaeval verse – with a great deal of red’.

A very good, clean copy with a few small spots to the boards and a little rubbing to the top edge of the boards and mild bumping to the top corners.

Peterson, Bibliography of the Kelmscott Press, A30

‘The first and the best poem of the English race, [with] no author but the people’ (Morris)

20. MORRIS, William & WYATT, A.J. (trans.) The Tale of Beowulf.

One of 300 paper copies on Batchelor handmade paper (8 copies were printed on vellum). Elaborate woodcut double page title, borders and initials engraved by William Morris. Printed in red and black in Troy and Chaucer type. 4to., original limp vellum with silk ties (one with a tiny stitched repair), title in gilt on the spine. Hammersmith, printed by William Morris at the Kelmscott Press. January 1895. £4500

Morris began a translation of what he considered to be ‘the first and the best poem of the English race’ based on a paraphrase by Alfred Wyatt, the Anglo-Saxon scholar. He wrote in his diary after only 4 days at work: ‘Finished the first lot of Beo: about 700 lines. Wrote Wyatt.’ The two then collaborated and this wonderful translation and printing of the first great work of English Literature appeared just 2 years later.

A remarkably bright, fresh and crisp copy, with only very mild spotting to the





very edges of the paper and a tiny mark on the lower cover. With the errata slip inserted loose: 'Note to Reader. In this translation of Beowulf, the final ed, where the e is not elided by the printer, is intended to be pronounced in every case.' Peterson, *Bibliography of the Kelmscott Press*, A32

21. **Syr Percyvelle of Gales.**

One of 350 copies printed on Batchelor hand-made paper, 8 copies were printed on vellum. Wood engraved frontispiece by Burne-Jones, woodcut borders and initials by William Morris. Printed in red and black in Chaucer type. 8vo., original linen backed holland boards with title printed in black on the upper cover, uncut. Hammersmith, printed by William Morris at the Kelmscott Press. 1895. £800

Like *Sire Degrevaunt* and *Syr Ysambrace*, *Syr Percyvelle* was edited by F.S. Ellis from the text of *The Thornton Romances: The Early English Romances of Perceval, Isumbras, Eglamour, and Degravant* by James Halliwell (1844) which according to Cockerell was 'a favourite with Mr. Morris from his Oxford Days'. Sir Perceval's story was a medieval Classic and appears in several medieval manuscripts as well as being referred to by Chaucer.

Spine rather darkened and rubbed with fading and a few tiny stains to the edges of the front board, very bright and fresh internally.

Peterson, *Bibliography of the Kelmscott Press*, A33.

Inscribed by the editor F.S. Ellis to his daughter

22. **COLERIDGE, Samuel Taylor. Poems Chosen out of the Works of Samuel Taylor Coleridge.**

One of 300 copies on Batchelor handmade paper, 8 copies were printed on vellum. Elaborate woodcut title page, borders and initials by William Morris. Printed in black and red in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt. Hammersmith, printed by William Morris at the Kelmscott Press. 1896. £2800

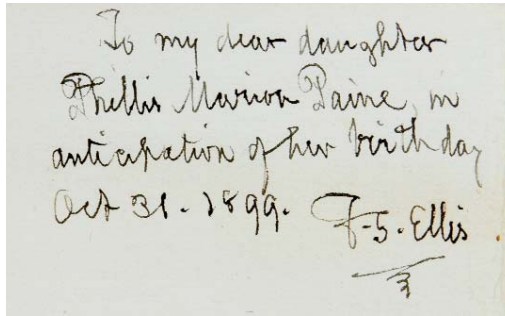
The poems in this slim Kelmscott are the obvious Coleridge masterpieces – Christabel, Kubla Khan, The Rime of the Ancient Mariner (which has numerous notes printed in red) and 10 other great works by Coleridge.

Inscribed by the editor Frederick S. Ellis to his daughter. Ellis was a distinguished bookseller, publisher and expert on early books who was a close collaborator with

Morris, editing the vast majority of his Kelmscott Press books. He did a great deal of textual editing beyond what he did for Morris and was a highly regarded literary figure of his time.

Extremely good, fresh and crisp copy with only very slight lightening to the spine.

Peterson, Bibliography of the Kelmscott Press, A38



THE KELMSCOTT CHAUCER – One of only 48 copies bound in pigskin by the Doves Bindery

23. CHAUCER, Geoffrey. *The Works of Geoffrey Chaucer.*

One of only 48 copies bound in white pigskin at the Doves Bindery under the supervision of T.J. Cobden-Sanderson to a design by William Morris, this is one of 45 of these printed on Batchelor handmade paper, the other 3 were vellum copies. (A further 380 paper copies were bound in linen backed holland boards). 87 wood engravings designed by Edward Burne-Jones and engraved by W.H. Hooper. Woodcut title page, 14 large woodcut border designs, 18 different woodcut frames and 26 different woodcut initials by William Morris used throughout. Printed in red and black in two columns per page in Chaucer type designed by Morris, with some titles in Troy type. Folio, original full white pigskin with elaborate blind tooling in gothic style after a design by William Morris (itself after a binding by Ulrich Schreier on a Koberger Bible of 1478), with the original clasps, stamped 'The Doves Bindery 1899' on the lower turn-in, housed in a morocco backed clamshell box lettered on the spine in Chaucer type. Hammersmith, printed by William Morris at the Kelmscott Press. 1896. P.O.A.

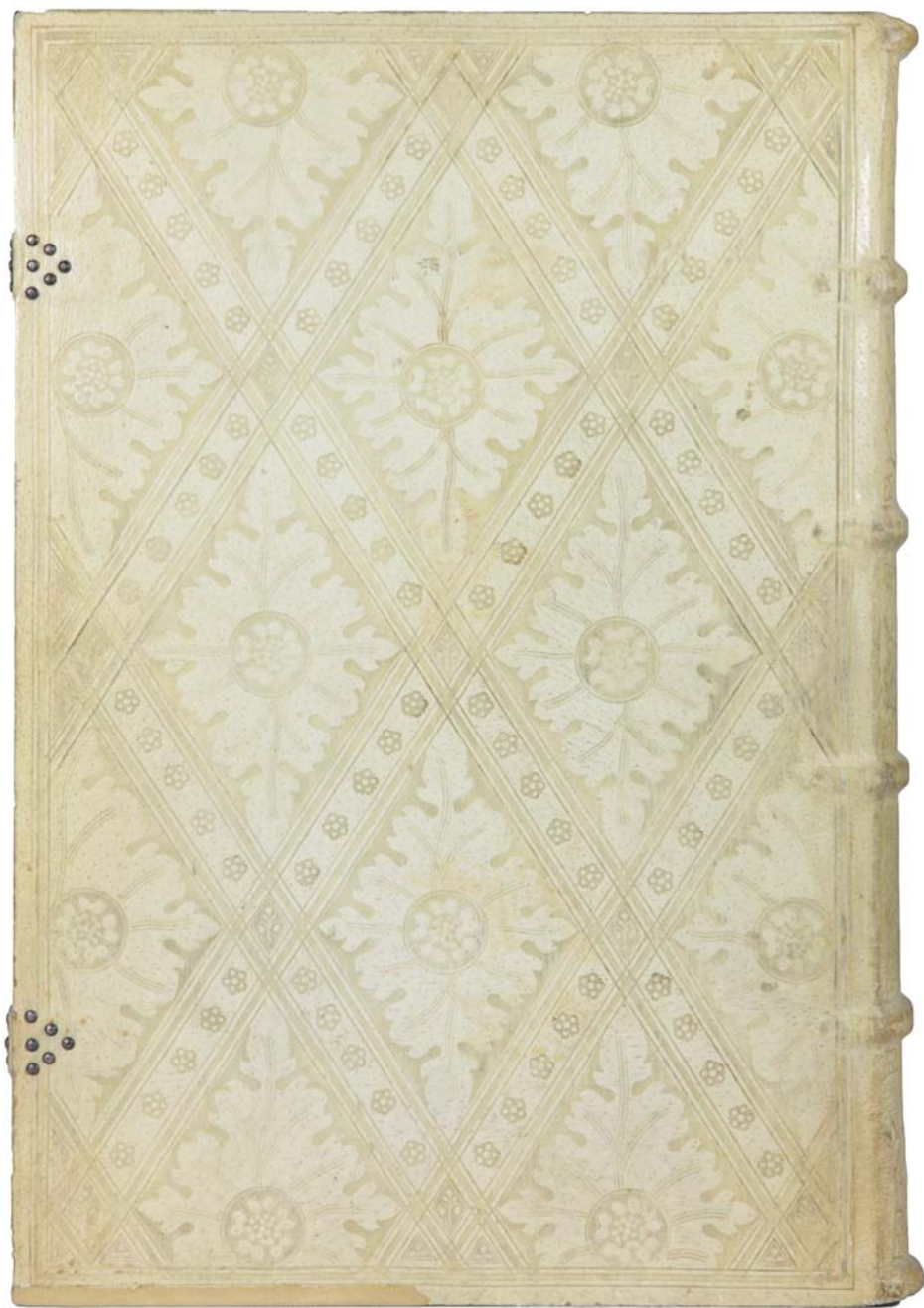
Morris's 'magnum opus' and, in scale at the very least, the greatest Private Press book ever to be published. Its ambition in bringing together all the known works of Geoffrey Chaucer, its beauty and the sheer work which went into its production is staggering. The typeface, illustrations, ornament, paper, printing and binding come together in a great tour de



Geoffrey Chaucer



Kelmscott



force and form a dramatic realisation of all of Morris's passion for medieval literature and 15th century skills, together with his form of socialist philosophy which looked back to a time before mechanisation and which expounded the necessity of the working man's personal and social fulfilment through meaningful work.

It was the culmination of everything Morris wanted to achieve with his press and he died very soon after the book was published. It is even more poignant that his lifetime friendship with Burne-Jones was reflected in the production of the book and that fellow socialist and friend Cobden-Sanderson should have overseen the binding of the remarkable pigskin bound copies.

Iconic is a terrible word, but a Kelmscott Chaucer bound in pigskin is a remarkable item and a great symbol of a more lavish age. Morris produced a book which gained a name as the finest book since Gutenberg and Franklin writes that 'book-sellers take its current price for an index of the state of the nation'. It is a great British book, bringing together an excellent edition of the work of arguably the greatest poet in English, one of Britain's greatest artists and the energy and creativity of Morris, one of Britain's truly great men who excelled in so many fields – as textile designer, artist, writer, philosopher, medievalist and pioneering socialist.

A superb, unsophisticated copy. The binding has some light soiling in places and there is a small early repair to the very bottom edge of the lower cover, very fresh and bright internally and a very desirable copy.

Peterson, Bibliography of the Kelmscott Press, A40; Franklin, The Private Presses p.43.

Morris's most successful literary work, in eight volumes

24. MORRIS, William. *The Earthly Paradise*.

8 volumes:

- I. Prologue: The Wanderers. March: Atalanta's Race. The Man Born to be King.
- II. April: The Doom of King Acrisius. The Proud King.
- III. May: The Story of Cupid and Psyche. The Writing on the Image. June: The Love of Alcestis. The Lady of the Land.
- IV. July: The Son of Croesus. The Watching of the Falcon. August: Pygmalion and the Image. Ogier the Dane.
- V. September: The Death of Paris. The Land East of the Sun and West of the Moon. October: The Story of Acountius and Cydippe. The Man who Never Laughed Again.
- VI. November: The Story of Rhodope. The Lovers of Gudrun.
- VII. December: The Golden Apples. The Fostering of of Aslaug. January: Bellerophon at Argos. The Ring Given to Venus.
- VIII. February: Bellerophon in Lucia. The Hill of Venus. Epologue. L'Envoi.



One of 225 sets printed on Batchelor handmade paper, 6 copies were printed on vellum. Woodcut borders, title-pages, initials and ornaments by William Morris, except one repeated border designed by R.Catterson-Smith under Morris's direction. Printed in red and black in Golden type. 4to., original limp vellum with silk ties with title in gilt on the spines, uncut. Hammersmith, printed by William Morris and the Trustees of William Morris at the Kelmscott Press. 1896. £5500

The Earthly Paradise, Morris's most successful work, is a huge cycle of poems telling of Norse medieval wanderers who find a surviving colony of Greeks living on a remote island. They meet every month for a year and tell each other stories based on Greek and Norse legends. The last stories in the collection are retellings of Icelandic sagas and these contributed to the immediate fame and popularity the first publication of *The Earthly Paradise* brought him in the late 1860s. He had initially wanted to produce a monumental version of his great work with Burne-Jones illustrations but this was the final publication which was produced after Morris's death in 1896 by the Trustees of the Kelmscott Press.

A very clean, fresh set. Occasional, barely perceptible, lightening to the spines of a couple of volumes, small crease on spine of volume I, otherwise extremely good.

Peterson, Bibliography of the Kelmscott Press, A41



25. *Laudes Beatae Mariae Virginis.*

One of 250 copies on Batchelor handmade paper, (10 copies were printed on vellum). Woodcut borders and initials by William Morris. Printed in black, red and blue in Troy type. Large 4to., original linen backed holland boards, title printed in black on upper cover. With errata slip tipped in at the front. Hammersmith, printed by William Morris at the Kelmscott Press. 1896. £1250

The text was taken from a 13th Century psalter belonging to Morris (the Nottingham Psalter). The *Laudes Beatae Mariae virginis* was attributed either to Stephen Langton or to John Peckham, Archbishop of Canterbury. The Psalter is now in the Morgan Library.

A very handsome book, being the first Kelmscott to be printed in three colours.

Slight bumping to corners, darkening to spine, with mild rubbing in tiny patches, and very edges, couple of small marks on lower cover, otherwise a good, clean copy.

Peterson, Bibliography of the Kelmscott Press, A42

In a contemporary, richly embroidered needlework binding
by Gladys Lloyd

26. *Sire Degrevaunt.*

Edited by F.S. Ellis after the edition printed by J.O. Halliwell from the Cambridge MS. with additions and variations from that in the Library of Lincoln Cathedral. One of 350 copies on Batchelor handmade paper, (8 copies were printed on vellum). Wood engraved frontispiece by Burne-Jones, woodcut borders and initials by William Morris. Printed in red and black in Chaucer type. 8vo., in a remarkable contemporary richly embroidered binding of various green, blue, pink, purple and orange silk threads and gilt wire thread with small circular black beads on a cream silk background by 'Miss Gladys Lloyd', with orange silk endpapers and housed in the original red box. Hammersmith, printed by William Morris at the Kelmscott Press. 1896. £7500



The key to the needlework is in an inserted description from a bookseller's catalogue which states 'the binder is identified only by a printed description, loosely inserted, stating that the book was 'specially bound for the late owner' by Miss Gladys Lloyd.' We no longer have that first description but, happily, the information is still recorded.

It is more than fitting that a Kelmscott book should be bound in a needlework binding of the time and there was more than probably a connection between Morris and Lloyd. Morris was at the centre of the growing Art Needlework movement in the last quarter of the nineteenth century. He was the major player in the founding of the Royal School of Needlework in 1872 and his sister in law was its chief technical instructor. He felt that secular needlework needed to be restored 'to the high place it once held among the decorative arts.' He did some himself, designed embroidered banners and friezes and encouraged it in others. May Morris, his daughter, made embroidered covers for books, most notably on *Love is Enough*, amongst others. We can't find out much about Gladys Lloyd, especially as the archive of the Royal School of Needlework is inaccessible at the moment, but one might assume that she

connected to it and probably May Morris and an embroiderer of some note as the standard of execution is superb.

The story of Sire Degreveaunt was a great favourite amongst Morris's circle. In 1860 Burne-Jones had painted a wall-painting from the story in the Red House drawing room where Morris lived. Halliwell wrote of the romance: 'the descriptive notices of early costume and architecture, are of peculiar interest; and it would perhaps be difficult to select a romance of the kind of more merit'. It is clear why it appealed to Morris's love of the medieval.

In exceptional condition, the only small defect being some offset from the booklabel on the verso of the front free endpaper. The book itself is clean and crisp, the binding is astonishingly clean and intact. Together with the tissue plate guard inserted by Leighton between the frontispiece and the text, the only time this was done in a Kelmscott Press book.

Peterson, Bibliography of the Kelmscott Press, A47



27. **Syr Ysambrace.**

One of 350 copies on Batchelor handmade paper, (8 copies were printed on vellum). Wood engraved frontispiece designed by Edward Burne-Jones, woodcuts and initials from designs by William Morris. Printed in red and black in Chaucer type. 8vo., original linen backed holland boards with title printed in black on upper board. Hammersmith, printed at the Kelmscott Press. Sold by the Trustees of the late William Morris. 1897. £1000

Like *Syr Percyvelle* and *Sire Degreveaunt* this book was taken from Halliwell's *Thornton Romances*.

A very good, bright copy with only very slight spotting to the bottom edge of the paper. Very clean internally.

Peterson, Bibliography of the Kelmscott Press, A48

Reproductions from books in Morris's library

28. **COCKERELL, Sydney. Some German Woodcuts of the Fifteenth Century.**

One of 225 copies printed on Batchelor hand-made paper, (8 copies were printed on vellum). 35 woodcuts for which the blocks were prepared by Walker



8. One of 136 full-page cuts in *Das Buch der Weisheit der alten Weisen*, printed at Ulm by Conrad Denschel in 1485; *Hain*, 4013.

& Boutall under William Morris's direction. Printed in red and black in Golden type. Large 4to, original linen backed holland boards with the title printed in black on the upper cover. Hammersmith, printed by the Trustees of the Late William Morris at the Kelmscott Press, 1897. £2000

A posthumous Kelmscott publication but the woodcut printing was overseen by Morris, the rest by Cockerell. This book came out of Morris's plan to produce a heavily illustrated catalogue of his extensive collection of incunabula and medieval manuscripts with descriptions by Cockerell. All the books with woodcuts reproduced in this publication were in Morris's library.

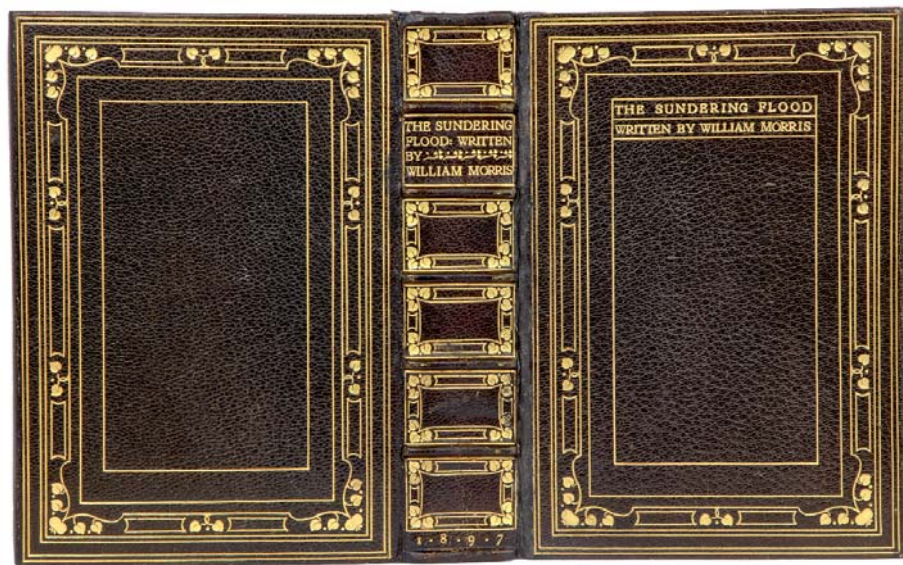
Slight bumping to corners, some tiny spots to covers and internally, a little darkening to the spine, otherwise very good.

Peterson, Bibliography of the Kelmscott Press. A49

Bound by Charles McLeish, the elder

29. MORRIS, William. *The Sundering Flood*.

First edition. One of 300 copies on Batchelor handmade paper, (10 copies were printed on vellum). Frontispiece map engraved by H. Cribb. Woodcut borders and initials designed by William Morris. Printed in red and black in Chaucer type. 8vo., in a superb binding by Charles McLeish of full dark brown morocco with yapp edges decorated in gilt with 6 gilt borders, and



gilt fruit and leaf tools on both covers and stars on both yapp edges, turn ins with gilt borders and fruit tool, lettered in gilt and signed on the lower turn-in 'C. McL 1919.' Top edge gilt, others uncut, with the original holland paper upper cover bound in at the end. Housed in brown cloth chemise and slipcase with morocco and gilt spine label. Hammersmith, overseen by May Morris and printed at the Kelmscott Press. Sold by the trustees of the late William Morris. 1897. £4500

The last romance written by Morris which he finished by dictation to Cockerell at the end of his life.

Charles McLeish, the Elder, was born in 1859 and, after working for Riviere, joined the Doves Bindery when it was first formed as finisher. He had a son, also Charles, who was apprentice to Roger de Coverly. In 1909 the two Charles's went into partnership after the Doves Bindery closed and any Doves Bindings after 1909 were bound in their workshop.

The upper joint and very top of the spine has been carefully repaired, otherwise the binding is very good. The usual offset from the turn-ins with small tear on the front free endpaper, some offset from the booklabel and some darkening to fore and lower edges. Generally a very handsome copy.

Peterson, Bibliography of the Kelmscott Press, A51

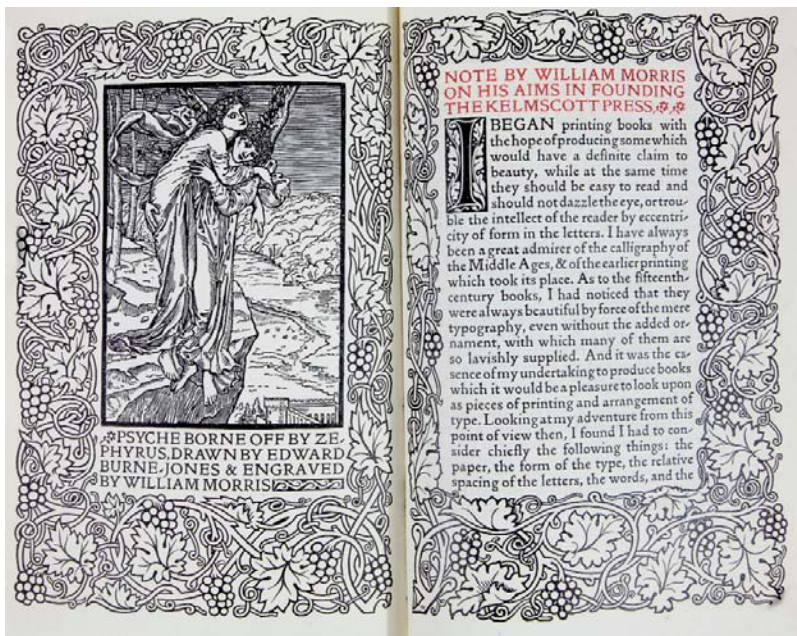
30. A Note by William Morris on His Aims in Founding the Kelmscott Press. Together with a short description of the Press by S.C. Cockerell, & an annotated list of the books printed thereat.

One of 525 copies printed on Batchelor hand-made paper. Wood engraved frontispiece by Burne-Jones, woodcut borders, initials and ornaments (originally rejected for *Love is Enough*) by Morris. Printed in red and black in Golden type. 8vo., original linen backed holland boards. Hammersmith, the Trustees of the Kelmscott Press. 1898. £800

The final posthumous publication from the Kelmscott Press. The bibliography is very interesting as the notes by Cockerell give details of the history of each book's publication and production.

With the rare erratum slip inserted loose referring to a misprint on p.44. Spine slightly worn with some darkening, corners a little bumped, otherwise a very good clean copy.

Peterson, Bibliography of the Kelmscott Press, A53



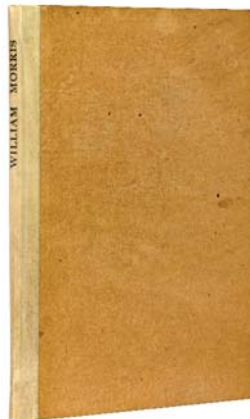
Item 30

An address by Morris's first biographer

31. MACKAIL, J.W. HAMMERSMITH PUBLISHING SOCIETY. William Morris. An Address Delivered the XIth November MDCCCL at Kelmscott House, Hammersmith before the Hammersmith Socialist Society by J.W. Mackail.

8vo., original vellum backed brown paper covered boards, spine lettered in black. Hammersmith, printed at the Chiswick Press for the Hammersmith Publishing Society. 1902 . £250

An address given by Mackail, Burne-Jones's son-in-law, after encouragement by Annie Cobden-Sanderson, the suffragette, wife of Thomas Cobden-Sanderson of the Doves Press and friend of Morris, which gives a superb overview of the life of William Morris. The address was given where Morris first started making carpets and which was later used for the meetings of the Hammersmith Socialist Society. This address was first published



by The Doves Press in 1901.

After Morris's death, Mackail wrote the first full biography of the great man. A remarkably good and fresh copy, front free endpapers browned as usual.

DOVES PRESS

DOVES PRESS. Full set of 40 Books and 9 Minor Pieces.

The Doves Press. Hammersmith, 1900–1916.

It should be noted that all of the books are the freshest and crispest copies available. There is none of the usual bowing and warping present in many copies and internally there is no foxing, apart from the usual gathering in the Bible. This is an astoundingly good set of Doves Press books. P.O.A.

1. **TACITUS. Cornelii Taciti De Vita et Moribus Julii Agricolae Liber. 1900**
 2. **COBDEN-SANDERSON. The Ideal Book or Book Beautiful. 1900**
 3. **MACKAIL. William Morris, An Address. 1901**
 4. **TENNYSON. Seven Poems & Two Translations. 1902**
- Inserted loose are two extra leaves (pps.3–6) printed on vellum as for the special copies. Booklabel of John Sticht.
5. **MILTON. Paradise Lost. 1902**
 6. **The English Bible. 5 vols. 1903**
 7. **MILTON. Paradise Regained. 1905**
 8. **EMERSON. Essays. 1906**
 9. **COBDEN-SANDERSON. London. 1906**
 10. **GOETHE. Faust. 1906.**
 11. **RUSKIN. Unto This Last. 1907**
 12. **MILTON. Areopagitica. 1907**
 13. **CARLYLE. Sartor Resartus. 1907**
 14. **Catalogue Raisonnee of Books Printed & Published at The Doves Press. May 1908**

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

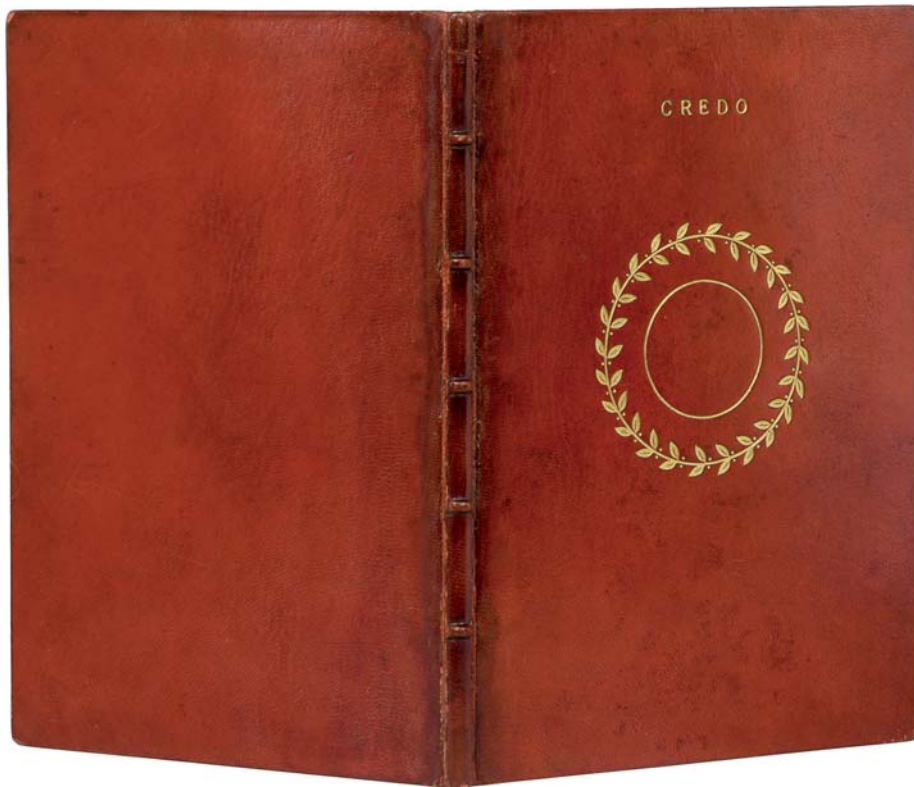
15. ROBERT BROWNING. *Men and Women*. 1908

Two volumes with flourishes in Edward Johnston's hand.

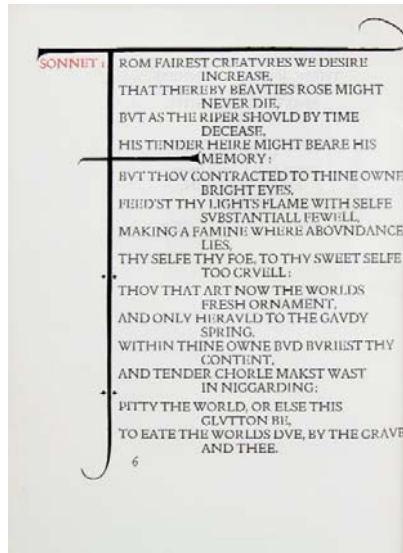
16. COBDEN-SANDERSON. *Credo*.

In a unique decorative Doves binding, with an inscription from Cobden Sanderson to his great friend Maisie Stanley of Alderley. Also with a 4pp. letter from him dated 1922 inserted loose to Sylvia, her daughter.

Maisie was the sister of Kate Stanley of Alderley, who married Cobden-Sanderson's great friend Viscount Amberley. He and Kate became so close that rumours abounded that he was the father of her son (Bertrand Russell). This is therefore a very personal inscription. The Amberleys died young and were the Two Friends in C-S's later work *Amanitum Irae* (see 33).



17. SHAKESPEARE. Hamlet. 1909
18. SHAKESPEARE. Sonnets. 1909
19. WINSHIP. William Caxton.
1909
20. GOETHE. Faust, Zweiter Theil.
1910
21. Pervigilium Veneris. 1910
22. ROBERT BROWNING.
Dramatis Personae. 1910
23. SAINT FRANCIS OF ASSISI.
Laudes Creaturarum. 1910
24. GOETHE. Werther. 1911
25. WORDSWORTH, A Decade of
Years. 1911
26. In Principio. 1911
27. Catalogue Raisonne. Second edition. 1911
28. GOETHE. Iphigenie auf Tauris. 1912
29. SHAKESPEARE. Anthony & Cleopatra. 1912
30. SHAKESPEARE. Venus and Adonis. 1912
31. GOETHE. Torquato Tasso, Ein Schauspiel. 1913
32. SHAKESPEARE. Julius Caesar. 1913
33. COBDEN-SANDERSON. Amantium Irae, Letters to Two
Friends. 1914



A rare variant Doves binding of vellum over boards with the Doves stamp on the rear turn-in.

Inscribed by Cobden-Sanderson on the front free endpaper 'To Mr. A.C. Bradley with the compliments of the Printer. C-S. 31 Oct. 1912'.

One leaf of Julius Caesar printed on vellum inserted loose (pp.7-8)

Inscribed to the important artist William Rothenstein 'from the writer, C-S 8 March 1916.

34. SHAKESPEARE. Coriolanus. 1914

Inscribed by Cobden-Sanderson to J.W. Mackail and his wife Margaret (Burne-Jones) 'To my dear Friends Margaret and J.W. Mackail, C-S. 23 April 1914

Mackail was a professor of Greek at Oxford and married to Edward Burne-Jones's daughter Margaret. He was a great friend of Cobden-Sanderson and Emery Walker and he helped Cobden-Sanderson in an editorial capacity on several books. Interestingly, it was Mackail who wrote the first full biography of Morris.

35. SHELLEY. [Selections]. 1914

36. KEATS. [Selections]. 1914

37. SHAKESPEARE. The Rape of Lucrece. 1915

Bound in full blue morocco by the Doves Bindery in 1915.

38. WORDSWORTH. The Prelude. 1915

39. GOETHE. Auserlesene Lieder Gedichte und Balladen. 1915

A very good, fresh copy with just one small crease at the bottom of the upper cover.

40. Catalogue Raisonne. Third edition. 1916

Variant binding of vellum backed holland boards.

EPHEMERA

Complete set of nine Letters housed in a clamshell box.

1. The City Planned. Reprinted from the Westminster Gazette. 1910

2. The City Metropolitan. A Letter Addressed to The Times. 1910

Presentation copy – 'With the compliments of the printer' in C-S's hand on the upper wrapper.

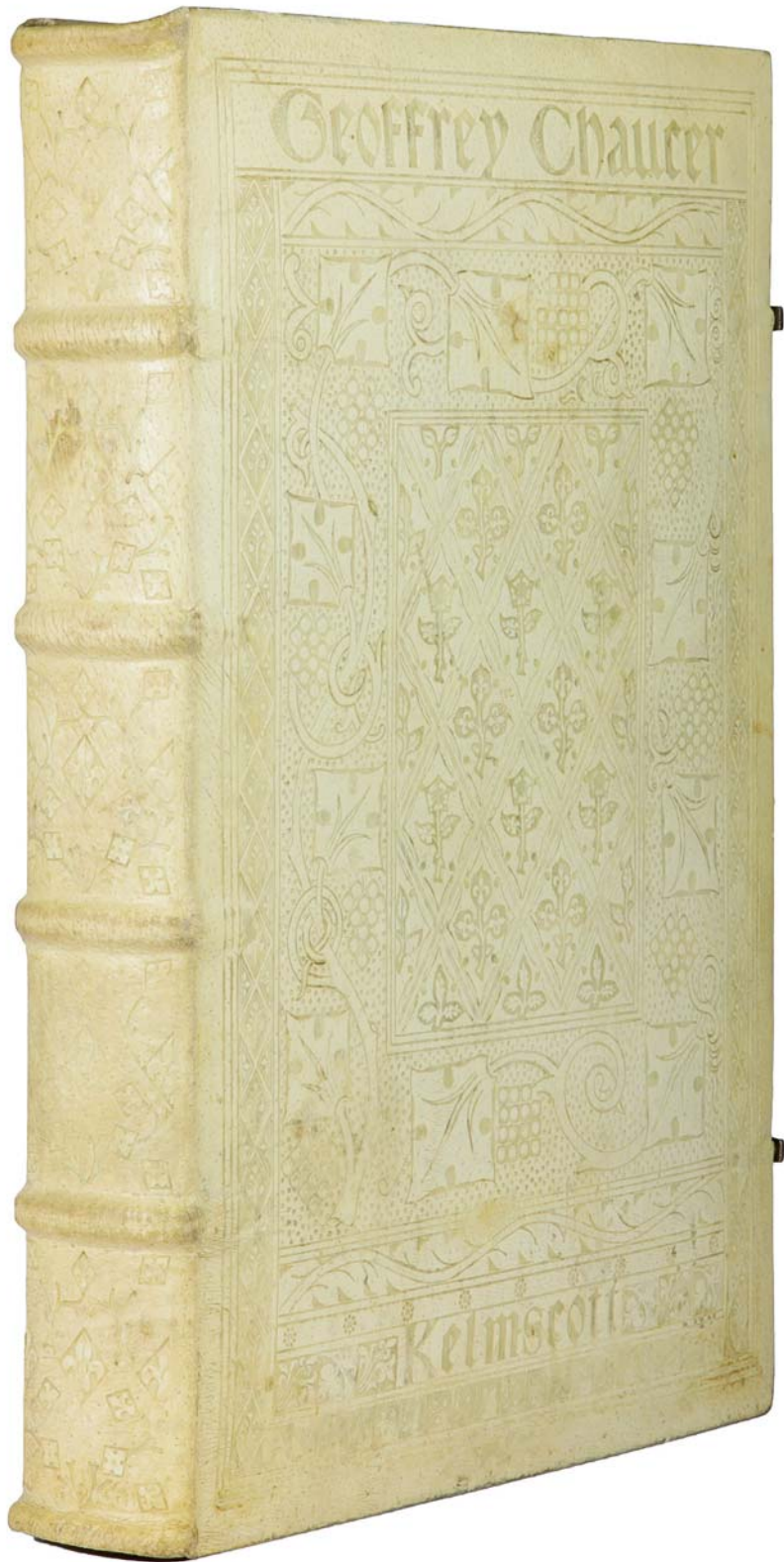
3. Shakespearean Punctuation. A letter Addressed to the Editor of The Times. 1911

4. On a Passage in Julius Caesar. A Letter Addressed to the Editor of The Times. 1913

5. Note on a Passage in Anthony and Cleopatra. 1913
6. The New Science Museum. A Letter, with additions,
Addressed to the Editor of The Times. 1914
7. Notes on a Passage in Shelley's Ode to Liberty. 1914
8. Wordsworth's Cosmic Poetry. 1914
9. Towards an Empire of Science. 1916

Together with:

Prospectus for Prospice. 1913



Item 23