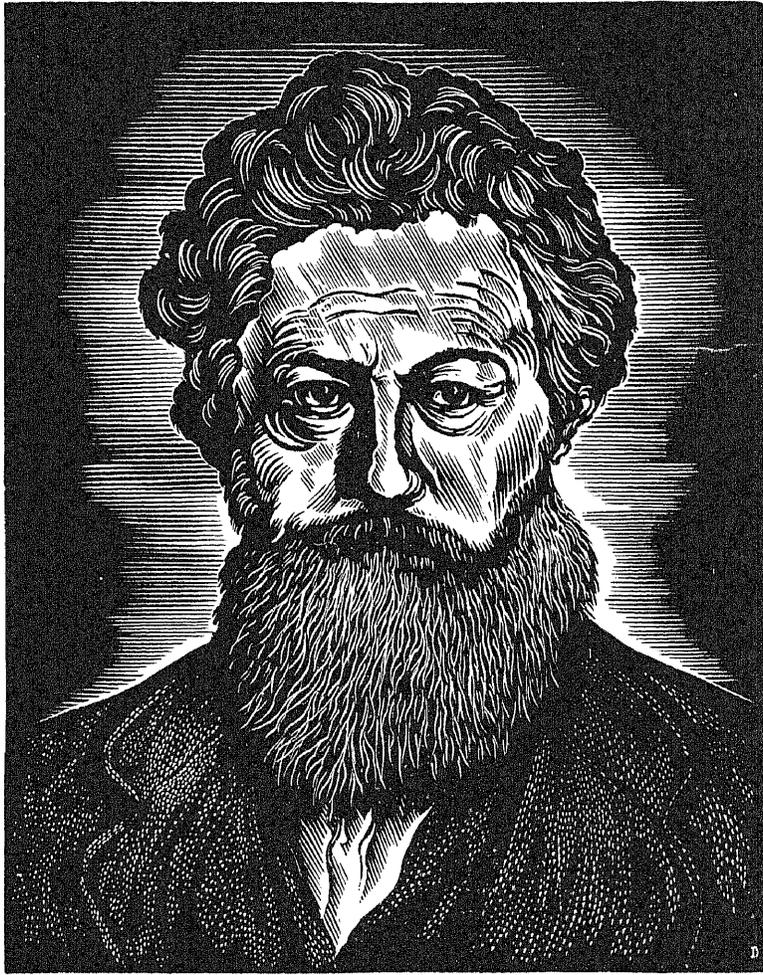


THE KELMSCOTT PRESS
GOLDEN LEGEND

A LEAF



THE KELMSCOTT PRESS
GOLDEN LEGEND

A DOCUMENTARY HISTORY OF ITS
PRODUCTION TOGETHER WITH A
LEAF FROM THE KELMSCOTT
EDITION

EDITED WITH AN INTRODUCTION
BY WILLIAM S. PETERSON

WOOD ENGRAVED PORTRAIT
BY JOHN DE POL

UNIVERSITY OF MARYLAND
AT COLLEGE PARK LIBRARIES
AND THE YELLOW BARN PRESS

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FOREWORD

When the Special Collections Division of the University of Maryland at College Park Libraries received its William Morris Collection in 1985, it was fortunate to receive with this remarkable collection a set of leaves from a disbound copy of the Kelmscott Press *Golden Legend*.

John J. Walsdorf, who had put together the Morris Collection now at College Park, in the Afterword explains how he obtained the leaves, with the idea of a leaf book in mind. William S. Peterson, author of *A Bibliography of the Kelmscott Press* (Oxford: Clarendon Press, 1984) and *The Kelmscott Press: A History of William Morris's Typographical Adventure* (Oxford: Clarendon Press; Berkeley: University of California Press, 1990), compiled the accompanying history of the printing of this work by the press.

The Golden Legend was originally intended to be the first production of the press, the first step in "the little typographical adventure" Morris mentions in his letter of 3 January 1891, to William Bowden, his master printer (one of the documents included by Dr. Peterson in his compilation).

The leaves from the disbound Walsdorf copy of *The Golden Legend* show some interesting features, suggesting that they may be very late proofs, assembled in the press room, possibly as a first copy of the book. A number of the pages have small, penciled check marks, usually in the lower left hand corner. Dr. Peterson believes that these may have been made by Morris himself, to indicate a flaw of some kind on the printed page.

A comparison of the leaves with a copy of *The Golden Legend* recently acquired by the Libraries and with the copy at the Library of Congress, revealed that on one page a woodcut initial A had been changed. Morris had experienced difficulties with initials in the early years of the press and had on other occasions changed initials if he found the design unsuitable. Although there seemed no imperfection in this instance, to Morris's critical eye there must have been something amiss to make him choose a capital A with a different design.

Clearly the difficulties of producing such a work as *The Golden Legend*, consisting of three volumes and almost thirteen hundred pages, and set in the language of Caxton's fifteenth-century England, were enormous. The documents presented here illustrate with what skill and perseverance Morris handled these problems, making of his "little adventure" one of the most successful and influential private presses of these last one hundred years.

It is my belief that Dr. Peterson's history, together with a sample of the work done by the press, forms a valuable addition to our knowledge and appreciation of William Morris as the complex, gifted, and hard working artist he was. For this, we wish to thank Mr. Walsdorf for his gift of the leaves and Dr. Peterson for his extensive work on all aspects of the press, making possible his scholarly contribution.

Neil Shaver, one of the private press proprietors in this country who acknowledges his debt to Morris, was willing to undertake this publishing venture. We are grateful to him for his help in carrying out the project.

BLANCHE T. EBELING-KONING
UNIVERSITY OF MARYLAND
AT COLLEGE PARK LIBRARIES

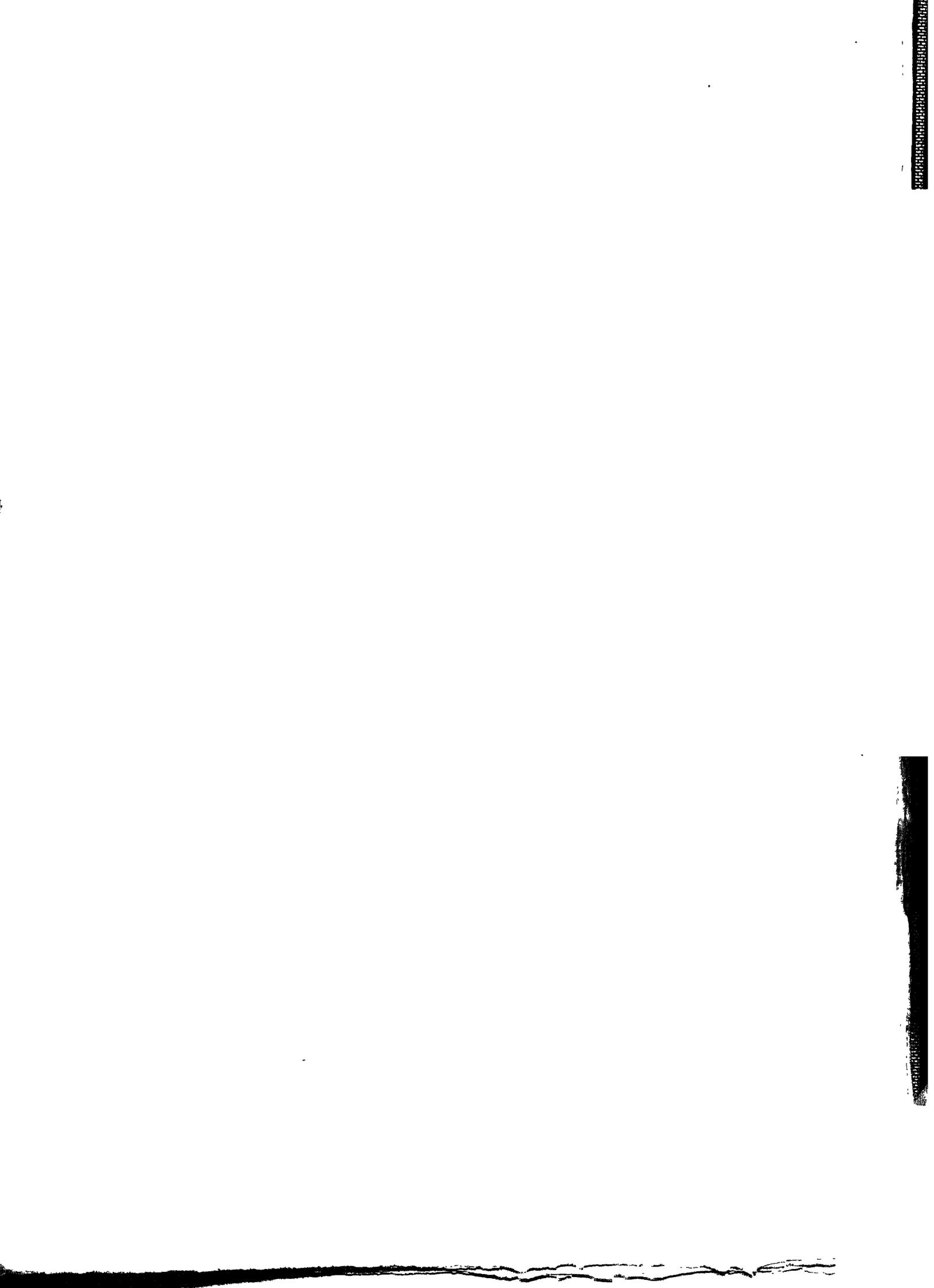
The Kelmscott Press
GOLDEN LEGEND

especyalle she was determyned that fro the houre of mydday vnto euensong tyme she wold dispende al that tyme in thynkyng and bywepynge the passion of Jhesu Cryst, and saye prayers and orysons acordynge therto, after vnto the fyue woundes of the precious body of Jhesu Cryste as smeton and persed to the herte with the darte of the loue diuynne. It is redde that fro the tyme on a sherthursdaye, the houre of the maundy, vnto ester euen the satyrday, she was remembryng & thynkyng on the suffraunce of oure lord Jhesus so brennyngly, that she was rauysshed as all dronken in the loue of god that she knewe not what was sayd ne done aboute her, but as vnmeuable or as all insensible, in stondynge she held her eyen fixed in one place. ¶ Twelftly, how in her dysease and payne she was of god comforted. It is sayd that she was by the space of eyght and twenty dayes in contynuelle langoure & sekenes, neuertheles was neuer sene in her signe of vnpaycyence but alwey swete wordes and amyable in preysyng & thankyng god of all. And in especiall hit is redde that in the sekenes in whiche she passyd toward thende of her lyf she was seuenten dayes without mete or drynke. And neuertheles she was so swetely vysited of god that it semed vnto alle them that sawe her that she hadde no payne dysease, but yet more, euery creature that come to her was comforted in god. And in especial it is redde that whanne the houre of deth approached, she whiche long tyme had lost her speche beganne to speke & saye ¶ Goooute surely, thow hast a good sauconduyte. And whanne one of her sustres beyng there presente herde that she demaunded her to whome she spack? and she answerd, To my sowe whome I see abasshid to departe fro my body, for he oughte not for to doubt, for I see the holy vyrgyne Marye whiche abydeth for me. And this sayd our blessyd lady entrid into the chambre where saynt Clare laye. And she was crowned with a crowne ryght clere shynyng, that thobscurite of the nyght was chaunged in to clerenes of mydday. And she brought with her a ryght grete multitude of other vyrgyns alle nobly crowned, amonge whome there was one that bare a ryche mantelle, to whome she sayd, Gyue hyder the mantell. And whanne she hadde swetely embracyd her, she cladde her with the mantell. And at that same tyme was wepyng aboute her the college of susters, and in especiall Agnes the suster of saynt Clare, makynge grete mone and sorowe. Thenne saynte Clare sayd swetely ¶ My susters discomforte yow not, for ye shalle haue vnto god of me a good and a trewe Aduocate. And thou Agnes shalle soone after folowe me in to glorie.

Of the Lyf of
Saint Clare



NOW is it well reason and ryght that we saye & shewe of the grete meruaylles that god shewed for saynt Clare by hyr holy prayers, for she was verytable, trewe, and worthy of alle honoure. ¶ That grete tempest that was in the tyme of Frederyck themperour, wherof hooly Chirche had soo moche to suffre, that in dyuerse partyes of the world was moche warre, so that by the commaundement of themperour were bataylles establysshed of knyghtes. And with that soo many archers of Sarasyns as they hadde be hylles of flyes for to destroye the peple, Chastellis and Cytees. The Sarasyns ranne as wood men tyll they cam to the yates of Assyse. And the felon sarasyns that ben full of alle cruelte and falshede, and seke nothyng but for to slee and destroye Crysten mennes blood, and they cam vnto the Cloystre of the poure ladyes of saynt Damyen and the holy ladyes had so grete fere that theyr hertes malte in theyr bodyes, and ronne wepyng to their moder saint Clare. And she that was seke, withoute fere of herte made her to be ladde to fore her enemyes vnto the dore, and dyde doo bere to fore the body of our lord, the whiche was in a pixe moche rychely garnysshed & deuoutely. And this holy lady was on her knees sayeng with wepyng teeres vnto oure lord ¶ Ha fayr lord god, plesse hit yow thenne that they that serue you & ben disarmed, whome I nourisse for youre loue, be broughte in to the handes and power of the paynyms? Fayre swet lord I byseche the that thow kepe thy handmaydens and seruauntes, for I may not kepe them in this poynt. ¶ And our lord anone sente of his special grace a vois as it had ben a child, which sayd to her, I shalle kepe yow alweye. ¶ O swete fayr lord, kepe this cyte yf it please yow, whiche hath gyuen to vs suche thynges as hath ben nedefulle to vs, for the loue of yow. And he answerd, The cyte shalle haue somme greuaunce, but neuertheles I shalle kepe and defende hit. Thenne this holy vyrgyne saynt Clare aroos fro her prayer whiche hadde yet her vysage al bewept, & comforted moche swetely her susters that wepte, and sayde to them, ¶ I commaunde yow fair doughters that ye comforte yow in good faythe and truste ye only in our lord, for the sarasyns shalle neuer do yow harme. ¶ Anone thenne the Sarasyns hadde soo grete drede and fere, that ouer the wallys and by tho places that they hadde entryd they fledde hastely, and were in this wyse by the oryson and prayer of saynt Clare destroubled & put fro their empyrse. Thenne commaunded she to alle them that herde the vois that in no maner they shold discouere ne telle it to any that lyued.





I. INTRODUCTION TO THE DOCUMENTS

The following notice appeared in the "Literary Gossip" column of the *Athenaeum* on 13 September 1890:

Students of English mediæval literature will be gratified to learn that an exact reprint of 'The Golden Legend' as originally set forth by William Caxton is in preparation, under the joint editorship of Mr. William Morris and Mr. F. S. Ellis. If it is found practicable to obtain the use of a copy of the first edition it is proposed to reproduce that text with scrupulous accuracy, supplementing it with a glossary and index. In place of the black letter, to the use of which there are manifold objections, a fount of types newly designed by Mr. Morris after the fashion of those employed by Nicholas Jenson will be substituted. . . . Some time must necessarily elapse . . . before the work can go to press, though it will be proceeded with immediately. The editors have agreed to give their labours gratuitously in consideration of Mr. Quaritch bearing all expenses of production. As the impression will be a limited one, subscribers would do well to send their names to the publisher forthwith.

This was the first public announcement of what was intended to be the initial publication of the Kelmscott Press, though William Morris himself did not realize at this point that he was in fact about to establish the most famous of all private presses. As the contract with Quaritch (printed below) indicates, Morris in September 1890 was merely concerned about retaining "absolute and sole control over choice of paper, choice of type, size of the reprint and selection of the printer."

But the signing of that contract proved to be an important event in Morris's life, for it signaled publicly his decision to revive yet another craft, that of printing. The extraordinary energy of his career still astonishes us: he managed to be poet, artist, designer, socialist agitator, businessman, and protector of ancient buildings, often adopting all these roles

simultaneously. Yet what unified his remarkably diverse activities was a conviction, learned in part from Ruskin, that great art could again be produced only when the moral and social basis of modern civilization had been renewed. It is this passionate belief which lends resonance to all of Morris's work. His motive in restoring printing to its rightful position—as one of the most beautiful and useful of the traditional crafts—grew, therefore, out of more than merely aesthetic concerns, important though these might be. Morris was convinced that the revival of a craft was an act of protest against a corrupt, machine-obsessed civilization; he adopted the older methods of printing (handpresses, hand-made paper, and the like) not because he was an escapist but because he believed that only a return to simpler technologies could reintroduce beauty and humane values into modern life.

Morris had been preoccupied with the problems of printing handsome books long before the founding of the Kelmscott Press in 1891. In the late 1860s Morris and Edward Burne-Jones attempted, without success, to produce a heavily illustrated edition of *The Earthly Paradise*, with many of the wood-engravings cut by Morris himself; in 1871 the two friends again collaborated on some borders and initials for *Love Is Enough* which were in the end not used; and for a number of years Morris created calligraphic manuscripts which were illuminated by others. However, the specific event which brought about the establishment of the Press was a lecture by Emery Walker on printing delivered at the Arts and Crafts Exhibition in November 1888. Between then and early 1891 Morris was designing type, buying the best paper he could find, and setting up an Albion press in a cottage near his home in Hammersmith.

The person to whom he chiefly turned for editorial advice was a retired bookseller and publisher, Frederick S. Ellis (1830-1901), then living in Torquay. A man of antiquarian and scholarly interests, Ellis naturally encouraged Morris to reprint important early English books, especially those published by Caxton. Ellis was genial, witty, and charming, and he enjoyed editing and proofreading the Kelmscott Press books for Morris. The pattern established in printing *The Golden Legend* was adopted for most of the other Kelmscott volumes, including the *Chaucer*: Ellis took complete control of the editorial side of the operation, referring only a

few difficult textual questions to Morris; Morris marked up the text to indicate the positions of initials, borders, and illustrations; and Ellis and one of Morris's assistants (later, usually Sydney Cockerell) did the proof-reading. For a few of the early Kelmscott books Morris tried his hand at reading proofs, but he was not notably successful at it and was pleased to delegate the responsibility to others.

Morris's interest in *The Golden Legend* had been stimulated by his purchase from Sotheran (for £ 50), in July 1890, of a copy of one of Wynkyn de Worde's reprints (London, 1527) of the Caxton translation.¹ *The Golden Legend* clearly held a special appeal for Morris: not only was it associated with England's first printer (and five of the early Kelmscott Press titles were reprints of Caxton translations), but it was also one of the most important medieval books. The *Legenda aurea*, compiled by Jacobus a Voragine or de Varagine (1230?-98), Archbishop of Milan, is an enormous repository of the miracles and lives of the saints and martyrs. As F. S. Ellis explained in the Kelmscott edition (III, 1282):

Among the books which serve to illustrate the religious life and mode of thought that prevailed in the middle ages, none holds a more important place than the "Legenda Aurea." Compiled and put into form in the latter half of the 13th century, the welcome with which it was received by the clergy and the lettered world is attested by the great number of manuscripts of it which are still extant, while its ready reception by the people generally is evidenced by the fact that within a short time of its first appearance it was translated into the vulgar tongue of most of the nations of Europe, frequently with alterations and additions in accordance with the hagiological preferences of the people of the country for which it was designed.

Because *The Golden Legend* was such an ambitious undertaking (1286 pages in three volumes) and because of unexpected problems with Batchelor's paper, it was, in the end, the seventh rather than the first Kelmscott title to be published. But the roman type which Morris designed for it was always thereafter known as the Golden type, and the book was embellished with initials and borders designed by Morris and two illustra-

tions by Burne-Jones.² The text was set from a transcription by Ellis's daughter Phyllis of the first Caxton edition (Westminster, 1483?) lent to Ellis by the Cambridge University Library. (As the correspondence below indicates, Ellis read the proofs of the new edition against the Caxton book itself rather than the transcription.) Despite pressure from Ellis for more extensive editorial apparatus, the Kelmscott edition contained only "A List of Some Obsolete or Little Used Words" (III, 1277-81) and "Memoranda, Biographical and Explanatory, Concerning the *Legenda Aurea* of Jacobus de Voragine and Some of the Translations of It" (III, 1282-86), both supplied by Ellis. The colophon of the book reads:

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, and some few other amendments thought necessary for the understanding of the text. It is 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 12th day of September of the year 1892.

Sold by Bernard Quaritch, 15, Piccadilly, London.³

The official date of publication was 3 November 1892, and Quaritch issued advertisements of the book in early 1893 (see illustration).

Despite the tone of good will in the correspondence between Morris and Quaritch, the latter's handling of *The Golden Legend* produced resentment which was to lead eventually to a quarrel between them in 1894, when Morris concluded that he would not allow Quaritch to publish the Kelmscott *Chaucer*. Quaritch, according to Sydney Cockerell, "raised the price on the day of publication [of *The Golden Legend*] from 5 guineas to 6 or 7 guineas & shortly afterwards to 10 guineas. The result was that some copies were left on his hands, which he has recently [1894] offered at the original price, namely 5 guineas."⁴ Quaritch's sharp dealing on this and other occasions was the chief factor in Morris's decision to publish the later Kelmscott Press books himself.

In the following pages I have assembled passages from contemporary letters and diaries, mainly unpublished, which provide a chronological

account of the genesis and production of the Kelmscott *Golden Legend*.⁵ The correspondents and diarists are here briefly identified. *Sydney Cockerell* (1867-1962) was the second Secretary of the Kelmscott Press (1894-98). *Bernard Quaritch* (1819-99) was the leading bookseller in London; his son *B. Alfred Quaritch* was at this time in the United States. *William Bowden*, a retired master-printer, became Morris's first printer, and his son was later appointed overseer of the Kelmscott printers. *Jane Morris* (1839?-1914) was Morris's wife and Rossetti's favorite model. *Wilfrid Scawen Blunt* (1840-1922), traveler, politician, and poet, persuaded Morris to print his *Love-Lyrics and Songs of Proteus* at the Kelmscott Press in 1892. *Emery Walker* (1851-1933), printer and process-engraver, was Morris's chief typographical adviser. *Francis J. H. Jenkinson* (1853-1923), Librarian of the Cambridge University Library, was a specialist in incunabula. *Edward Gordon Duff* (1863-1924) was an authority on early printed books. Messrs. *J. & J. Leighton*, London, bound the Kelmscott books. *Jenny Morris* (1861-1935) was Morris's elder daughter. *A. C. Swinburne* (1837-1909), the poet, was an enthusiastic collector of the Kelmscott books.



II. THE DOCUMENTS

WILLIAM MORRIS TO F. S. ELLIS, 21 September 1889

[J. W. Mackail, *The Life of William Morris*

(London, 1950), II, 239-40]

I really am thinking of turning printer myself in a small way; the first step to that would be getting a new fount cut. Walker and I both think Jenson's the best model, taking all things into consideration. What do you think again? Did you ever have his Pliny?⁶ I have a vivid recollection of the vellum copy at the Bodleian.

DIARY OF SYDNEY COCKERELL, 10 December 1889

[British Library]

Emery Walker called in afternoon: Morris has invited him to go into partnership with him as a printer, but his engagements compel him to decline the tempting offer.

BERNARD QUARITCH TO B. ALFRED QUARITCH, 5 June 1890

[Bodleian Library]

You are no doubt aware of the high standing, as a poet, of William Morris, I have sold to him lately several early printed books. I also told him I should like to publish some future book of his. I am in a fair way of getting such a new book from him;—and this may lead much further afterwards. I shall introduce you to Mr. Morris on your return.

DIARY OF SYDNEY COCKERELL, 14 August 1890

[British Library]

[Cockerell spent the evening at Kelmscott House with Morris and Walker.] 11 letters already cast of the new fount which Morris is designing, and very beautiful they are. . . . After Walker had left sat talking with Morris until 11.30 and looked at his splendid black letter 'Golden Legend' (in English) with 'A Knight's Faith' of which he read passages concerning St Hugh & St Edmund and which he thinks of reprinting when his new type is all cast.

WILLIAM MORRIS TO F. S. ELLIS, 29 August 1890

[Mackail, II, 261-62]

Please pardon me for not answering your letter sooner; you know my little ways. Also I did want to weigh between the Golden Legend and the Troy book⁷ for reprinting: now I have borrowed a Recueil of the Histories of Troy (the Wynkyn de Worde of course) from Quaritch, and have no doubt that the G.L. is by far the most important book of the two: so I accept your kind offer with many thanks indeed, and will begin printing as soon as the type is free from the Glittering Plain, which I take it will be the first book printed in the regenerate type or Jenson-Morris.

BERNARD QUARITCH TO F. S. ELLIS, 6 September 1890

[Sanford Berger]

Our friend Mr. William Morris brought me this morning your letter of the 4th inst. on the subject of a reprint of

Caxton's Golden Legend

In your letter you say:

- 1) We (you & Mr Morris) are both willing to give our services gratis.
- 2) You two Editors stipulate, each for 12 gratis copies.
- 3) Mr. Morris stipulates for absolute control of the choice of paper & print.

To these three proposals I agree, and add

- 4) the edition to consist of 250 copies, which will be printed at my sole expense.

By thus accepting your first proposal, there is no occasion to enter into any details about making the venture a partnership affair.

A fortnight ago I saw Toone⁸ in Brighton, and he expressed to me his astonishment that no reprint had been made of Caxton's Golden Legend; —Toone wanted from me the Holbein Society's reprint, which however is only a selection from Caxton's great work.⁹

Whilst you are engaged upon this work I would impress upon you the advantage of giving in the book a good account of the Saints especially the English ones, referred to in the book. A good English Hagiography would be welcomed by the public.

&—if you want to *dedicate* the book to a lovely Roman Catholic woman, I recommend my friend Miss R. Willmott[,] Warley Place, Grt. Warley, Essex.

WILLIAM MORRIS TO F. S. ELLIS, 7 September 1890

[Mackail, II, 263]

I gave Quaritch your letter in person, and we had a talk about the matter: by this time you have had a letter from him. It seemed to me a matter of course to agree, as far as I am concerned, with his proposition to take the whole expense on himself and do what he can with the 250 copies, since it will then cost us nothing but our work: only it seems to me that your share of the work will be so much the heaviest that I feel rather uncomfortable about it, and think it somehow ought to be made up to you. What I have now chiefly to do is to push on the typefounding side of matters: I will do all I possibly can on this side, so that we may begin as soon as possible. I should think that we might get some type about Christmas time; but of course I cannot be sure.

BERNARD QUARITCH TO F. S. ELLIS, 8 September 1890

[Sanford Berger]

I was not aware Nutt had sold so many copies of his reprint¹⁰ of Caxton's King Arthur,—so you may be right that I should print 500 copies, instead of 250.

By printing 500 copies I can make it a much cheaper book.

Mr. Morris stipulates to have absolute control over paper & print. I ask from curiosity, will he make our G.L. uniform with Nutt's K.A.?

Nutt printed a few copies of his book on Large Paper. . . .

I wish you health and strength to go through such a heavy task, which I fear will cost you three years of your life.

To make a Glossary to the Golden Legend will be a heavier job than you anticipate, even if you leave the Saints alone.

My interest in the book is double, *first* I think every man of culture should be acquainted with the alleged Lives of Saints, and *second* I am aware of the philological value of all books printed by Caxton.

Some of the naughty Saints stories will be relished by the numerous readers of Burton's Arabian Nights.¹¹

BERNARD QUARITCH TO F. S. ELLIS, 11 September 1890

[Sanford Berger]

Mr. Morris agrees to affix his signature to the rough draft of an agreement drawn up by me, respecting our projected reprint of

Caxton's

Golden Legend

he leaves to you & me the detail of number of copies to be printed. What do you say to 500 ordinary paper &

50 large paper

keeping as near to the size of Nutt's reprint of the King Arthur as YOU think fit.

Be quite assured I shall not interfere in the getting up of the book: you two Editors can fight it out.

My business will be to supply the paper,—& if need be—have it specially made for you.

Nor shall I interfere with the printer & the printing.

I have enough to do to attend to the commercial part of the business. . . .

As to the Paper for the book you & Mr Morris may settle that whenever you like. My motto is always "Forward".

CONTRACT, 11 September 1890

Agreement
between
Mr. Fred S. Ellis
of the Red House
Chelston
Torquay
and *Mr. William Morris*
of Kelmscott House
Hammersmith
on the one side, and
Mr. Bernard Quaritch
of 15 Piccadilly
London.

[Quaritch Archives]

London September 11th 1890

respecting a reprint
of
Caxton's
Golden Legend.

1. Messrs. Ellis & Morris agree to re-edit the original edition of Caxton's Golden Legend free of charge.
2. Each of the two Editors to receive on the completion of the reprint, twelve copies,—and if a Large Paper issue¹² should be decided upon each editor three of them. [*Added in margin*: "gratis."]
3. Mr. Morris to have absolute and sole control over choice of paper, choice of type, size of the reprint and selection of the printer.
4. Mr. Quaritch agrees in his name and that of his successors, executors, heirs or assigns to pay for the paper, printing and binding of the reprint.

[*signed*] Bernard Quaritch

F. S. Ellis

William Morris

[*Additional memorandum at bottom of the contract*: "15 Dec 1891. 500 copies to cost B.Q. £125.00. / 28 Mch 1892. I agree to pay £100.— further towards corrections. B. Quaritch."]

WILLIAM MORRIS TO F. S. ELLIS, 14 September 1890

[Mackail, II, 263-64]

I have sent on Q.'s copy [of the contract] and now send back yours. Of course I should like the reprint to be of the same *form* as the original if the Roman type can do it, which I doubt, as black letter takes up less room: in any case some kind of folio it will have to be. As to paper I have heard of two people who may help us, one whom Walker knows and whose mill I propose to visit with Walker almost at once; and one employed by Allen, Ruskin's publisher. We can do nothing with Whatman but take what he has on the shelves.¹³ In one thing I think I differ from you a little *i.e.*, about the joined letters or queer signs: since our book is to be a *reprint*, not a fac-simile, I do not think that we need reproduce these: indeed I should extend the abbreviations in order to make the book more readable. However I am open to correction on this point. Don't rest too much on my date of Christmas for the type: we seem to be getting on very slowly with it at present, and I have only eleven letters cut yet. I can only hope for the best.

WILLIAM MORRIS TO F. S. ELLIS, 17 October [1890]

[Fitzwilliam Museum]

The type is getting on: I have all the lower-case letters (26). Also I have been designing ornamental letters,—rather good I think.

WILLIAM MORRIS TO F. S. ELLIS, 31 December 1890

[Mackail, II, 265-66]

I am very glad that you are getting on so well and like the work. As for me I expect to have my type in a month, and shall take a room and see about comps. at once. The paper also will not be later, though this matters less as to our date of beginning. One thing may disappoint you—to wit, that we cannot make a double-column page of it, the page will not be wide enough. For my part, I don't regret it: double column seems to me chiefly fit for black letter, which prints up so close. Jensen did not print even his Pliny in double column. But it is a case of *a fortiori* in modern printing: because we have no contractions, few tied letters, and we cannot break a word with the same frankness as they could: I mean we can't put *whi* on one side and *ch* on the other. This makes the spacing difficult, and a wide page desirable.

Would you kindly give me the Initial letters of the first few sheets of our copy; I mean state whether they are A's B's and what not; I want this for our 'blooming-letters,' so that I may get ready those which are most wanted.

WILLIAM MORRIS TO WILLIAM BOWDEN, 3 January 1891

[Morgan Library]

Mr. Reeves¹⁴ tells me that you would perhaps engage yourself to me as compositor & press-printer in the little typographical adventure I am planning. I should be glad to see you about the matter: could you call on me here? I shall be [here at Kelmscott House] all Monday morning and should have an hour to spare, if you could reach me by eleven o'clock. If not Thursday morning about the same time would suit me as well.

JANE MORRIS TO WILFRID SCAWEN BLUNT, 30 January 1891

[Fitzwilliam Museum]

The printing is not yet started, some of the letters had to be re-cut, and there were various other little delays. the press is in its place at last, and the type has arrived and been pronounced satisfactory so the printing will really begin. the paper is quite lovely, I shall write you next on a sheet of it, when yr poems arrive. We shall call the press the "Kelmscott Press." . . .

WILLIAM MORRIS TO F. S. ELLIS, 11 February 1891

[Mackail, II, 268]

This is the state of things. The punches all cut, and matrices all struck: I had a little lot of type cast to see if any alterations were required, and set up a page of the 4to as there was not enough for the folio; I had the g recut because it seemed to me too black. I then ordered five cwt. of the type, which I am told is enough, and am expecting to have it towards the end of this week or beginning of next. As soon as I get it I will set up a trial page of the G.L.

Then paper—the trial lot turned out not quite right, not sized quite hard enough, though I think better than any modern paper I have come across. He is going to size it harder. But it is only a little lot (9 reams), therefore I intend printing a little edition of the Glittering Plain on it. Moreover we had better not be too cock-sure about the paper, we *might* find it desirable to make a bigger sheet. In any case however we might set up a section or so of the G.L. and let the type be till we have got the paper right. I was not going to send you a specimen of the type till we could set up a page of the G.L. But I can sympathize with my pardner's anxiety; and accordingly send him a page of the G.P.,¹⁵ of course full of defects, but on the paper and with the types. I don't know what you will think of it; but I think it precious good. Crane¹⁶ when he saw it beside Jenson thought it more Gothic-looking: this is a fact, and a cheerful one to me.

WILLIAM MORRIS TO F. S. ELLIS, [March 1891]

[Mackail, II, 269]

And now as to the joint enterprise: I have got my type and am hard at work on the Glittering Plain, which I hope to get out in about six weeks time; about the same time I expect the first instalment of my due stock of paper; and I don't see why we then should not be ready to go ahead with G.L., only I certainly must see you before we settle matters. Meantime, as soon as I can stand up, or before, I will get a mere trial page or two of the G.L. set up,¹⁷ and then you can get some idea of the number of pages.

DIARY OF SYDNEY COCKERELL, 30 March 1891

[British Library]

In ev[enin]g went to see Emery Walker. . . . Saw trial pages of the new Golden Legend. The Glittering Plain nearly finished printing—Morris out today for the first time since his gouty illness.

DIARY OF SYDNEY COCKERELL, 4 April 1891

[British Library]

Emery Walker took me to see the Kelmscott Press, in which the Glittering Plain, the first book to be issued from it, is now being printed from Morris's new type. Saw the colophon being set up, with the date April 4th 1891. Exceedingly interesting. The house a little old fashioned one and the single hand press at the top of a winding corner stair, the compositor being in a little room leading out of that in which the press is. Printed sheets, one on vellum, lying about—all most beautiful, especially the first page with its elaborately designed border.

WILLIAM MORRIS

TO AN UNKNOWN CORRESPONDENT, 20 May 1891

[Mackail, II 270]

The new printed sheets of the G.L. look very well indeed. Pleased as I am with my printing, when I saw my two men at work on the press yesterday with their sticky printers' ink, I couldn't help lamenting the simplicity of the scribe and his desk, and his black ink and blue and red ink, and I almost felt ashamed of my press after all.

DIARY OF SYDNEY COCKERELL, 11 June 1891

[British Library]

Anti Scrape Committee.¹⁸ . . . Supper afterwards at Gatti's with Morris Webb¹⁹ & Walker. Nice talk as usual about old books and buildings. Home as far as Hammersmith with Morris & Walker. Suggested that Morris should print decent editions of Omar Khayyam and of 'On the Nature of Gothic' from the Stones of Venice.²⁰ Morris seemed to think that he would do so, as The Golden Legend is such a big book that he will have to do some little ones after it is finished. He thinks of printing a Chaucer from a blackletter fount which he hopes to design.²¹

DIARY OF SYDNEY COCKERELL, 24 June 1891

[British Library]

Called on Emery Walker in the evening. Saw proofs of some more big letters just designed by Morris for The Golden Legend.

DIARY OF SYDNEY COCKERELL, 2 July 1881

[British Library]

Anti Scrape Com[mittee]. . . . [Morris] hopes to get the Golden Legend printed by March, and the new Poems²² in two months' time. Is going to France with his unmarried daughter, the doctor having recommended him to go abroad with her.

DIARY OF WILFRID SCAWEN BLUNT, 6 July 1891

[Fitzwilliam Museum]

The evening being fine, I went to Hammersmith and had supper with Morris and his wife and her sister Miss Burden and a Mr. Walker who helps in the printing works. Morris was busy drawing a frontispiece for his Golden Legend,²³ and there were some sheets of his new volume of poems which is to be printed uniform with the volume he is printing for me.

WILLIAM MORRIS TO BERNARD QUARITCH, 25 July [1891]

[Quaritch Archives]

I am glad you think the G.L. satisfactory so far; I quite honestly think it is

so. As to your questions I find no difficulty in answering them under the conditions you give me.

1st as the extent of the book—1500 p.p. about (this is pretty certain) 2nd as to time of completion. *probably* next June (1892) 3rd the cost: from £1200 to £1400 including doing up in boards covered with grey hand-made paper, which I think a satisfactory temporary binding. Of course if you please you might have some copies done up in a more costly way, at an increase in cost, which would mean an increase in selling price. I should add that I propose to *give* my work on designing the ornament, just as Ellis does his transcribing.

Mr. Burne Jones has promised to design me a frontispiece for the book, and for my part I feel sure there will be a moderate public who will like it very much.

WILLIAM MORRIS TO EMERY WALKER, 16 August 1891²⁴

[Humanities Research Center, University of Texas]

I heard from Bowden that he had sent on another sheet & some G.L. but has not yet come; will tomorrow I suppose. Jacoby [*sic*] has sent me two sheets of the Cheap By the Way; it looks well.²⁵ I have not done one letter since I started[,] my work being mostly staring & walking & eating.

DIARY OF SYDNEY COCKERELL, 10 September 1891

[British Library]

Antiscrape Committee. . . . Supper afterwards with Morris, Webb & Walker, and home as far as Shaftesbury Rd with Morris & Walker. Morris ready to print the Nature of Gothic if Allen will give him a free hand. He has thought of printing Scott's novels as well as Chaucer and the Bible, after he has completed printing the Golden Legend and all his own books!!²⁶ He said that he liked Sigurd the Volsung and the Roots of the Mountains best of the things he had done.

DIARY OF SYDNEY COCKERELL, 22 October 1891

[British Library]

Anti Scrape Com[mittee]. . . . Tea afterwards . . . and home as far as Hammersmith with Morris & Walker. Morris talked of getting another

press. One volume of *The Golden Legend* is printed. The black letter fount is almost ready and he thinks of making a beginning with John Ball.²⁷ Chaucer to follow—also perhaps ‘*Gesta Romanorum*’.²⁸

DIARY OF SYDNEY COCKERELL, 25 October 1891

[British Library]

. . . afterwards adjourned to Morris’s. W.M. very pleasant—took us up into the drawing room and showed us several of his book treasures. . . . Also saw the big border for the *Golden Legend*—and talked about *Poems by the Way* and plans for printing.

DIARY OF SYDNEY COCKERELL, 5 November 1891

[British Library]

Anti Scrape Committee. . . . Supper afterwards . . . and walked to Kelmscott House with Morris & Walker. Stayed there talking till 11.30. Saw some newly designed letters with vine pattern which I liked as well as any that W.M. has done. Several copies of *Poems by the Way* on the dining room table with covers stained red, yellow, blue & green.²⁹ Saw some of the early sheets of Blunt’s book with the ‘bloomers’ painted in red—also a trial page of *Sigurd* and the sheets of the *Golden Legend*, which will show the development of Morris’s designs for capitals, as he keeps using the new ones as soon as they are cut.

F. S. ELLIS TO F. J. H. JENKINSON, 26 November 1891

[Cambridge University Library]

Nearly one half of the *Golden Legend* is in type.

JANE MORRIS TO WILFRID SCAWEN BLUNT, 7 February 1892

[Fitzwilliam Museum]

The II vol: of the “*Golden Legend*” is just finished, leaving one vol: yet to be done.

DIARY OF SYDNEY COCKERELL, 7 February 1892

[British Library]

Spent the afternoon with William Morris at Kelmscott House[.] Saw a

number of old books, including a magnificent copy of the first volume printed at Abbeville. Also proof sheets of the Nature of Gothic and the Golden Legend[,] both now nearing completion. Had tea with Mrs Morris & Miss Morris.

F. S. ELLIS TO F. J. H. JENKINSON, 14 March 1892

[Cambridge University Library]

Very many thanks for your letter which makes it quite certain that the Cambridge French Voragine is the same *version* as that in the [British] Museum & probably the same edition.³⁰ . . .

When next in town I shall try and run down to Cambridge for a few hours to take particulars of your edition to see if it is the same with the Museum or if one is a reprint of the other. . . .

Would you be so good as [to] put on a card the address of Mr. Duff? I want to write and ask him if he will give a list of the editions of the Golden Legend in English. I should much like to give it (as his) at the beginning of the new edition. . . .

I shall write as you kindly suggest in a month's time about the G.L. I should certainly have done with it in less than three months—I hope by the end of May.

F. S. ELLIS TO EDWARD GORDON DUFF, 20 March 1892

[Huntington Library]

I am indeed indebted to you for so readily agreeing to my request—almost before it is made. The most I could get Morris to print would be a list of English editions as concise as is consistent with accuracy & precision. The author-printer kicks much against introductions and there is some practical difficulty as to bibliographical description in that there are but two sets of type[,] caps. for headings & that used for the text. If you could furnish this list by the end of May I should thank you very much indeed. A bibliography of the *Legenda Aurea* in all languages would be a Herculean task. Surely there was no book so often reprinted between 1470 & 1530 as the G.L. and by far the larger part of the editions vary in contents—at least so I think from what I have seen of it. It should make a book of itself & alack! who would accept it as a gift? It would be as “in-

teresting" & almost as useless to the world at large as my Shelley concordance.³¹

F. S. ELLIS TO F. J. H. JENKINSON, 6 April 1892

[Cambridge University Library]

It was on the 17th of March that you wrote me to remind me in three weeks time as to a new grace for the Golden Legend. This is therefore about the time specified.

I have only 50 folios more to read with the reprint.

F. S. ELLIS TO F. J. H. JENKINSON, 17 April 1892

[Cambridge University Library]

I propose to bring the books down on Wednesday & shall be glad of the opportunity to see the French version again to make sure that it is identified with that in the Mus. Brit.

I shall also take the opportunity of calling on Mr. Skeat if he is in Cambridge to hear what he says as to the text of the projected Kelmscott press folio Chaucer.³²

F. S. ELLIS TO F. J. H. JENKINSON, 21 April 1892

[Cambridge University Library]

I am indeed greatly obliged to you for enabling me to bring back the book & even sending it after me. A very few weeks now will suffice to complete the work.

When I return it to you, I shall venture to ask whether I shall wear out your patience if I ask you to procure me the loan of the old French translation as I should very much like to trace out in *how* great a degree Caxton used this book & how far it is itself a compilation rather than a mere translation.

I am sorry I missed the pleasure of seeing you as I should have liked very much to have pointed out a further proof in support of the notion that the so called 2nd ed. of Caxton's G.L. is really nothing more than sheets reprinted by W. de W. with his master's types to make up imperfect copies.³³ I hope to have another opportunity one day.

DIARY OF SYDNEY COCKERELL, 21 April 1892

[British Library]

Antiscrape Committee. . . . Went on with [Morris] and Walker to Kelm-scott House, and spent a couple of hours in pleasant talk about English, Irish & Scandinavian poetry, mythology etc. . . . Saw most beautiful design by Burne Jones for 'The Golden Legend' (The Ramparts of Heaven) and some proofs of the Well at the World's End.³⁴

WILLIAM MORRIS TO EMERY WALKER, 2 May 1892

[Humanities Research Center, University of Texas]

I have finished the border for the G.L. this morning; but there is a difficulty which we must discuss together.

SYDNEY COCKERELL TO EDWARD GORDON DUFF, 5 May 1892

[Huntington Library]

The end of the month will do very well for the bibliography. . . .

I hope to be in town again in June & perhaps I may then have the pleasure of seeing you. We have only about eight sheets more of the reprint to do but it does not go on very rapidly.

DIARY OF SYDNEY COCKERELL, 5 May 1892

[British Library]

Antiscrape Com[mittee]. . . . Supper afterwards at Gatti's . . . and home-wards as far as Shaftesbury Rd with Morris & Walker. Morris had Burne Jones' finished drawing of the heavenly ramparts for the Golden Legend and the design for the border which is to go round it—both most beautiful.

DIARY OF WILFRID SCAWEN BLUNT, 10 May 1892

[Fitzwilliam Museum]

Luncheon at Hammersmith, and found Morris in a high state of delight at the success of his printing press. He gave me a copy of his new volume "The Defence of Guenevere" and showed me proof sheets of the "Golden Legend". He is next going to reprint "The Earthly Paradise",³⁵ then the Chaucer, and then the Bible.

DIARY OF SYDNEY COCKERELL, 2 June 1892

[British Library]

In aft[er]n[oon]. to Antiscrape Committee. . . . Supper afterwards with Webb, Morris & Walker. Morris had several new side borders for the Recuyell etc. and a design for the title page of the Golden Legend.

DIARY OF WILFRID SCAWEN BLUNT, 4 June 1892

[Fitzwilliam Museum]

With Judith³⁶ to Hammersmith to lunch with the Morrises. . . . He showed us round the Kelmscott printing press where his "Golden Legend" sheets were hanging on strings to dry, the printers being all away for their Whit Saturday afternoon.

WILLIAM MORRIS TO J. & J. LEIGHTON, 9 June [1892]

[Bodleian Library]

I have been looking at the dummy Golden Legend, and I do not quite like its *appearance*: we must try again. I think I can give you a pattern which would help: but I am going out of town on Monday & shall be away a full week.

F. S. ELLIS TO F. J. H. JENKINSON, 14 June 1892

[Cambridge University Library]

The Caxton is all done but the Preface & Tables which I am expecting daily. I expect they are delayed for the cuts by Burne Jones but those are nearly ready.

WILLIAM MORRIS TO JENNY MORRIS, 25 June 1892

[British Library]

I am at work at my title-page for the Golden Legend again & hope to finish it these days.

WILLIAM MORRIS TO JENNY MORRIS, 10 July 1892

[British Library]

All is well at the Press & I have some more ornaments come from the wood-cutter & am expecting the 2nd picture of G.L. tomorrow.

F. S. ELLIS TO F. J. H. JENKINSON, 17 July 1892

[Cambridge University Library]

I shall tomorrow send, very carefully packed, the valuable volume, which you have entrusted to me for the best part of two years. I trust it will reach you, as it leaves me, safe and unblemished. How heartily I thank you & through you the Syndics of the U.L. [Cambridge University Library] I can hardly express. Except for this liberal kindness it would have been impossible to have carried through the new edition satisfactorily.

It is now all printed off except the preliminary matter which awaits the completion of the two large woodcuts after Burne-Jones's designs, which are very beautiful and worthy of the book. I do not suppose it will be ready for delivery before the end of September; there are always so many little hindrances at the last.

The next *great* book is to be the Chaucer, upon the preparation of the text for which, I am now hard at work. It is to be a folio in semi gothic type, printed in two columns and with a number of large woodcuts by Burne-Jones. It will be the first really grand Chaucer that has been printed.

The editing of the Golden Legend has been the greatest pleasure to me. It was with a heavy sigh of regret that I returned the last proof for press. . . .

We have thought it better to present your text entire and not to insert the St. Erasmus—for the brutality of torture said to have been inflicted upon him is already told of another martyr—so that in case those “good old times” come round again the story would afford nothing novel in the way of valuable hints as to exemplary punishment for agnostics or other heretics.

That old French book is a most interesting study in connection with Caxton. I am strongly inclined to think Colard Mansion & Caxton had to do with its printing.³⁷ It is very wonderful that the only two copies known of it are in England and the type known in no other book.

DIARY OF SYDNEY COCKERELL, 11 August 1892

[British Library]

. . . Antiscrape Com[mittee]. . . Tea afterwards at Gattis. W.M. had proofs of the title page of *The Golden Legend* and of the two B-Jones illustrations—altogether lovely. . .

WILLIAM MORRIS TO JENNY MORRIS, 29 August 1892

[British Library]

I have done a good deal to the interminable, but nothing else except watch the printing of the cuts; they are now after some difficulties getting on with Adam & Eve & will finish it tomorrow, and on Wednesday before I go I shall see a proof of the Paradise.

F.S. ELLIS TO EDWARD GORDON DUFF, 4 September 1892

[Huntington Library]

I am grieved and ashamed to say that after all the trouble I gave you & the pains you were so good as [to] take about the editions of the *Golden Legend* I cannot get Morris to print that very valuable bit of bibliography. The difficulty is that he has not the necessary types of the small fount which it would be desirable to use. He said he would get it printed by Whittingham as a separate paper to be given with the *Golden Legend* but whether he will think of it again or not I cannot say—but seeing the many irons he has in the fire I am fearful of its getting forgotten & do not like to bother him further on the subject.

BERNARD QUARITCH TO B. ALFRED QUARITCH, 4 October 1892

[Bodleian Library]

The *Golden Legend* 3 vols 4to has come from the binders and is being sent out.

WILLIAM MORRIS TO BERNARD QUARITCH, 7 October 1892

[Quaritch Archives]

Thanks for your letter & remittance. I am glad you like the boarding of the G.L. I must needs say that, looking at the finished book, I am proud

of it, and of having pushed it through so promptly. It is just 2 years ago that Ellis & I began *talking* about doing it in this very house where I am writing [Kelmscott Manor].

Hoping that the other works that you are likely to publish for me will be as successful, I am [etc.] . . .

RECEIPT, 7 October 1892

[Bodleian Library]

KELMSCOTT HOUSE,
UPPER MALL,
HAMMERSMITH.

Oct 7th 1892

Mr. Bernard Quaritch
Debtor to the Kelmscott Press.
to printing and doing up an Edition
of the Golden Legend (500 copies)
—as per agreement £1350
by books bought on various occasions as
per invoices — 1237.7.5
by cheque — — — 112.12.7
Received with thanks

[*signed*] William Morris

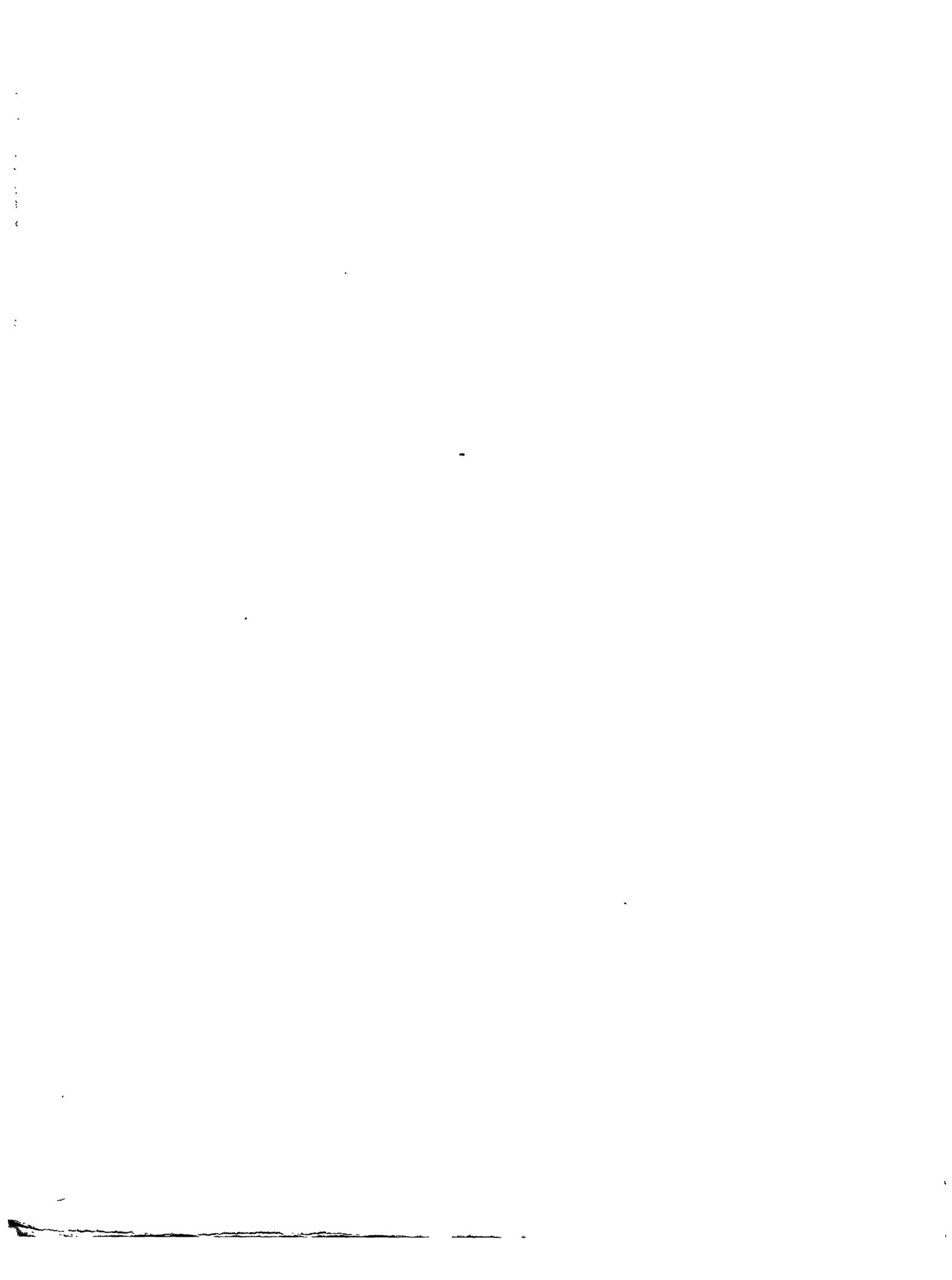
A. C. SWINBURNE TO F. S. ELLIS, 18 October 1892

[Fitzwilliam Museum]

If it were true that speech is of silver & silence of gold, I ought only to acknowledge your magnificent presents by silence: but you must accept instead the leaden coin of my most cordial thanks, both for your magnificent concordance to Shelley & for the most superbly beautiful book that ever, I should think, came from any press. What wonderful labour you must have undergone as editor! As for your printer, my former idol Bodoni is eclipsed by him, and Parma—as Dr. Johnson might have expressed himself—is not in it with Kelmscott.

I have all my life—from quite early childhood—taken interest in the

legends of the saints: so you may imagine how I shall enjoy the study of the most famous hagiology in the world under a form which would make Euclid or Adam Smith readable & Aristotle or Hallam attractive.



OF LEAVES, A LETTER, AND THE BOOK AN AFTERWORD

Serendipity is a marvelous word, long loved and understood by book collectors. We know, more than any other group of people, the pull of books. Whichever book circumstance puts in our path, and however hard we work at convincing or cajoling ourselves that we can't afford, don't need or really didn't even notice an item, we still keep coming back until we give in.

Such was the fate of the leaves from the Kelmscott Press edition of *The Golden Legend* which beguiled me on a warm, Indian summer day in the fall of 1978. I was in Boston on a business trip and, as chance would have it, my visit coincided with an antiquarian bookfair being held that week.

Normally, my book buying coincides directly or nearly directly with a single magical date, the 15th—payday. Then, for about a week, flush with some strange and undeserving feeling of wealth, I buy books as if I were a junior Morgan, Folger, or Huntington. Then the crash, three weeks of near poverty, with me bemoaning the fact that I spent all that money on those few books. So it was, that November week in Boston. The single week of feast was behind me; famine had already set in, and I knew that I had no business being one of the first in line, waiting for the opening of the show. But I also knew of my own great self-control, fortified by things like loans, savings accounts, credit cards and checks! Fortunately, my first hurried rush around the fifty or so booths resulted in little damage to my pocket book—with one single exception. Bleiweiss, a California dealer, was offering some sheets of *The Golden Legend* from a damaged, disbound copy of this three-volume work. The price, now forgotten, seemed reasonable, but the one hundred or so sheets offered such a variety that I could not single out a few sheets as likely additions to my collection and so I chose to pass. On a return visit to the fair, on the closing day, I found some ninety sheets still remaining, and my offer for the whole of the remaining lot was accepted. Nearly three years passed, with my stockpile of Kelmscott leaves going down ever so slowly as leaf after leaf was given to friends, fellow admirers of Morris and other young

collectors. Still, a good many remained, and the idea of a leaf book about *The Golden Legend* grew. I knew from my own collecting of all limited editions and private press editions relating to Morris that there had been only three Kelmscott leaf books, the first published in 1934 by the Central School of Arts & Crafts, London, under the title *A Note by William Morris on His Aims in Founding the Kelmscott Press*. The large-paper edition carried a leaf from *The Golden Legend*. Next, in 1941, came the publication by Duschnes, the New York bookseller, of Carl Purington Rollins's work on the Kelmscott *Chaucer*, together with a leaf from that book. The last leaf book to be published, again with a leaf from *The Golden Legend*, was the 1966 Zamorano Club and Roxburghe Club publication *A Typographical Divertissement* printed by Grabhorn-Hoyem Press. Yet, of these three works, the first and last gave virtually no information at all relating to the leaves found within their publication, and my hope was for a leaf book with more background and history. That hope was to be fulfilled by my chance meeting with William S. Peterson, Professor of English, University of Maryland, at the Art of the Printed Book Conference held at the University of Nebraska at Omaha in the spring of 1981. Dr. Peterson gave a talk on "The Making of the Kelmscott *Chaucer*" and later, when we had dinner together, I knew I had found the man to write the essay to go with my leaves.

Still to come was a letter relating to *The Golden Legend*. I had long bought Morris letters, but the number found over the past few years had gone down drastically—in direct proportion to the increase in prices. But fate, or serendipity, played its hand in July 1981. An airmail letter came from a dealer in England offering a Morris letter and a Kelmscott Press prospectus for "275 sterling, inclusive of post." The price was steep, but the letter, described by the dealer as one in which Morris "talks about *The Golden Legend* and *The History of Troy*" was too good to pass up. (See illustrations.)

The letter, dated 3 March 1892 and written from Kelmscott House Upper Mall, Hammersmith, was from Morris to an unnamed correspondent, and reads in part: "*The Golden Legend* in 3 quarto vols. will be published by Mr. B. Quaritch, 15 Piccadily about June. . . . I should add that it is necessary to order a copy . . . *from the publisher* some time before

LONDON, 15 Piccadilly, February, 1893.

MR. WILLIAM MORRIS'S
Productions of the
KELMSCOTT PRESS:
The Golden Legend,

Translated by WILLIAM CAXTON. 3 vols. large 4to., printed with the type specially cut from Mr. Morris's patterns, with ornamental letters and borders designed by William Morris, and 2 full-page Woodcuts from designs by E. Burne-Jones, Esq., A.R.A., bds., £10. 10s 1893

Nearly out of print, only a few copies remain for sale.

A New Edition of the book as originally printed by Caxton about 1484, with a Glossary of such words as are unknown to general readers, and some Bibliographical Memoranda, Edited by FRED. S. ELLIS and WILLIAM MORRIS.

"Students of English mediæval literature will be gratified to learn, says the *Athenæum*, that an exact reprint of 'The Golden Legend,' as originally set forth by William Caxton, is in preparation, under the joint editorship of Mr. William Morris and Mr. F. S. Ellis. The editors have agreed to give their labours gratuitously in consideration of Mr. Quaritch bearing all expenses of production. As the impression will be a limited one, subscribers would do well to send their names to the publisher forthwith."

Times, September 12th, 1890.

"Mr. Bernard Quaritch has issued this week the magnificent reprint of Caxton's translation of the Golden Legend, in three quarto volumes. The type has been specially cut from patterns by Mr. William Morris, who has also designed the ornamental letters and borders. There are also two full-page woodcut illustrations designed by Mr. Burne-Jones. A glossary and bibliographical memoranda are contributed by Mr. F. S. Ellis and Mr. Morris. Only five hundred copies have been printed, and the price is ten guineas."

St. James's Gazette, October 8th, 1892.

"Pre-eminent among reprints and new editions is Mr. Bernard Quaritch's truly magnificent reproduction of 'The Golden Legend,' as translated by William Caxton from the *Legenda Aurea* of Jacobus de Voragine. Ocular evidence alone can convey a just idea of the elegance of these three large quarto volumes, which, we are afraid, would have excited the envy of Master Caxton himself. We can but testify to the judgment and taste of the joint editors, Mr. William Morris and Mr. F. S. Ellis, who, we understand, gave their services to Mr. Quaritch gratuitously; to the beauty of the ornamental letters and borders and the general typography, both decoration and type being after Mr. Morris's designs and patterns; and to the excellence of the two full-page woodcuts contributed by Mr. Burne-Jones. The price is ten guineas, which, considering the quality of the work and the fact that only five hundred copies are printed, the judicious bibliophile will probably not deem excessive."

Times, October 6th, 1892.

KELMSCOTT HOUSE,
UPPER MALL,
HAMMERSMITH.

March 3rd 92

Dear Sir

Thanks for your
note. The books I have already
printed are 1. The Glittering Plain:
2 Poems by the Way. 3 Wilfred
Blunt's Poems: these are all published
by Mess^{rs} Reeves & Turner 19 G
Strand; but the copies are all sold
& are only to be had at an enhanced
price of the booksellers. I have
just finished also The Nature of Gothic

Overleaf, Bernard Quaritch catalogue, c. 1893. *The Golden Legend*, having just been published in November 1892, is already listed as "nearly out of print, only a few copies remain for sale." The price of £10. 10s. would have been approximately \$60.

The ~~the~~ celebrated Chapter from
Rustico's Stones of Venice. This is
published by W. C. Allen & Bell
Yard Temple Bar. & will be
ready in a month.

The Golden Legend in 3 quarto
vols. will be published by Mr. B.

Quaritch, ^{15 Piccadilly} about June:

As to the Recueils of the Histories
of Troy; that is begun, but will be
some time about: it will be in 2
quarto vols (about 700 pp.) But I
cannot tell you price or publisher
at present.

I should add that it is necessary
to order a copy of these books

On the opposite and following pages, William Morris's letter sent to an unnamed correspondent, dated 3 March 1892. He writes, "The Golden Legend in 3 quarto vols: will be published by Mr. B. Quaritch 15 Piccadilly about June. . . . I should add that it is necessary to order a copy . . . from the publisher some time before they are published; as they are likely to be sold before they are ready for delivery."

from the publisher some time
before they are published; as they
are all likely to be sold before
they are ready for delivery

There is generally some announce-
ment of my books in the Athen-
æum: but in any case if you
write to me I shall have much
pleasure in answering you

I am, Dear Sir

Yours truly

William Morris

they are published, as they are all likely to be sold before they are ready for delivery.”

The journey for these leaves has been long, traveling as they have from Hammersmith to Los Angeles, from Boston to Portland, and finally from Maryland to Council Bluffs, Iowa. The end, which you now hold in your hands, will be for some readers just the beginning—the first handling, the first reading, the first view of what Morris described as his “little typographical adventure.” For others, those who have been lucky enough to handle the vast variety of Kelmscott Press books, it is hoped that this work will also add enjoyment and understanding to the history of the Kelmscott Press. And that, after all, is why we have leaves, letters, and books.

JOHN J. WALSDORF
PORTLAND, OREGON



NOTES

1. Deirdre C. Stam, "Burne-Jones and the Kelmscott *Golden Legend*," *Newberry Library Bulletin* 6 (August 1978), 340; the book is now in the Newberry Library, as is a Latin version (Strasbourg, 1502) also owned by Morris. At the time of his death Morris owned at least ten editions of the *Legenda aurea*, all printed in the fifteenth and sixteenth centuries.
2. Burne-Jones's design for the first illustration, owned by the Newberry Library, is reproduced in Stam's article, following p. 320; an early sketch for the second illustration, differing considerably from the published version, is in the Huntington Library.
3. A draft of his colophon in Morris's hand is in the Huntington Library.
4. Letter to A. Boden, 25 July 1894 (William Morris Gallery).
5. For permission to quote previously unpublished documents, I am indebted to the Department of Manuscripts, the British Library; Mr. Sanford Berger of Carmel, Calif.; Nicholas Poole-Wilson, Esq., of Bernard Quaritch Ltd.; the Fitzwilliam Museum, Cambridge; the Pierpont Morgan Library, New York; the Humanities Research Center, University of Texas; the Cambridge University Library; the Henry E. Huntington Library, San Marino, Calif.; the Bodleian Library, Oxford University; and the William Morris Gallery, Walthamstow, England. Authorization to quote Morris's letters has also been granted by the Society of Antiquaries, London.
6. The type used by Nicholas Jenson in his edition of Pliny's *Historia naturalis* (Venice, 1476) was one of the chief models for Morris's Golden type. Morris's copy of the book—with a photographic enlargement of the type made for him by Emery Walker—is in the Huntington Library.
7. *The Recuyell of the Historyes of Troye*, written by Raoul Lefevre and translated by William Caxton; printed by the Kelmscott Press and published by Quaritch in December 1892.
8. I cannot identify this person; probably one of Quaritch's customers.
9. In 1878 Alfred Aspland edited a reprint of specimen pages from Caxton's first edition (in the Manchester Free Library) for the Holbein Society.
10. *Le Morte Darthur*, the original edition of William Caxton reprinted and edited, with an introduction and glossary, by H. Oskar Sommer, 3 vols. (London: David Nutt, 1889-91).
11. Sir Richard Burton's translation of the *Arabian Nights* was published 1885-88.
12. By this time Morris disapproved strongly of large-paper editions because they required changes in the proportions of margins.
13. George Allen (1832-1907) became Ruskin's publisher in 1871. The paper used for all the Kelmscott books was manufactured by Joseph Batchelor, at Little Chart, near Ashford, Kent, whose mill Morris visited with Walker. The large-paper copies of *The Roots of the Mountains* (1890) were printed on Whatman paper.
14. Of Reeves & Turner, publishers of many of the early Kelmscott Press books.
15. The first trial page of *The Story of the Glittering Plain* was printed on 31 January 1891.
16. Walter Crane (1845-1915) designed the illustrations for the second Kelmscott edition of *The Story of the Glittering Plain* (1894).
17. In one of the collections of proofs and trial pages preserved by Cockerell (British Library, shelfmark C.102.h.18) there are several trial pages of *The Golden Legend* which record Morris's extensive experiments to achieve margins of correct proportions.
18. The Society for the Protection of Ancient Buildings (known jocularly as "Anti-Scrape" among Morris's friends) was founded, mainly at Morris's instigation, in 1877. Its Committee met

on Thursday evenings and often retired afterwards to Gatti's restaurant on the Strand for dinner.

19. Philip Webb (1831-1915), architect and friend of Morris.

20. Morris printed *The Nature of Gothic*, a chapter from Ruskin's *Stones of Venice*, at the Kelmscott Press in 1892, but he never produced an edition of FitzGerald's *Rubáiyát of Omar Khayyám*.

21. The Kelmscott *Chaucer* was not published until 1896, shortly before Morris's death.

22. Morris's *Poems by the Way*, printed at the Kelmscott Press in September 1891.

23. Not a frontispiece but the engraved title-page. Morris's design is in the William Morris Gallery.

24. Written from Reims, France, where Morris was traveling with his daughter Jenny.

25. Charles T. Jacobi (1853-1933) was manager of the Chiswick Press, which printed the trade edition of *Poems by the Way*.

26. Morris did not of course live long enough to print the Bible, Scott's novels, or even all of his own works.

27. Morris's *A Dream of John Ball* was printed (in the Golden rather than the Troy type) at the Kelmscott Press in 1892.

28. The *Gesta Romanorum*, a fourteenth-century English collection of tales in Latin, was published in an English translation by Wynkyn de Worde. Morris never printed it.

29. "A few of the vellum covers were stained at Merton red, yellow, indigo, and dark green, but the experiment was not successful" (Cockerell in *A Note by William Morris on His Aims in Founding the Kelmscott Press* [Hammersmith: Kelmscott Press, 1898], p. 23).

30. Ellis, in his "Memoranda" (p. 1283), discusses this French version at length. The British Museum and Cambridge University Library copies were in fact identical, and Ellis was convinced that the book was the main source of Caxton's translation. For a detailed description of the book, see *Catalogue of Books Printed in the XVth Century Now in the British Museum* (London, 1962), IX, 208-09, which assigns it to Belgium.

31. *A Lexical Concordance to the Poetical Works of P. B. Shelley*, compiled and arranged by F. S. Ellis, 2 vols. (London: Quaritch, 1892).

32. Walter W. Skeat (1835-1912), Professor of Anglo-Saxon at Cambridge University, was the editor of the Clarendon Press edition of Chaucer that was used as the text of the Kelmscott *Chaucer*.

33. Ellis does not repeat this assertion in his "Memoranda." Caxton's first and second editions of *The Golden Legend* were issued c. 1483 and c. 1487 respectively. Wynkyn de Worde (d. 1534?) was Caxton's successor.

34. *The Well at the World's End* was delayed for various reasons and was not issued at the Kelmscott Press until 1896.

35. Printed at the Kelmscott Press 1896-97.

36. Blunt's daughter.

37. "It has been suggested that the remarkable and rare French version is an undescribed production of the press of Colard Mansion of Bruges, and there are certainly not wanting peculiarities of type, more or less in accordance with known works of Caxton's master in the typographical art, that lend colour to the suggestion. Compare also Caxton's large M in the Golden Legend with that in the French book. I am very much of opinion that Caxton knew all about the genesis of his 'legende in frensshc,' even if he had not a hand in its production" (Ellis, "Memoranda," p. 1284).

✻ This book was printed at the Yellow Barn Press, Council Bluffs, Iowa in the spring of 1990. It has been set in 16 point Monotype Bembo at the Berliner Typefoundry with refinements by hand at the press. The paper was made by the Batchelor & Son Mill at Little Chart, Kent c. 1940. The press work was done by Neil Shaver using a Vandercook III.

The binder was Campbell-Logan.

Of 170 copies, this is number 107

Erratum : page 15, line 15, the year should read 1891.
