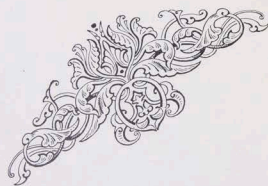




iv  
 Preface. The *Froissart* pages were found there and most of the Kelmscott publications from which I have quoted.  
 The bibliography is that prepared by Mr. S. C. Cockerell for the last volume of Mr. Morris issued by the Kelmscott Press, under the title of *A Note by William Morris on His Aims in Founding the Kelmscott Press*. To the Cockerell bibliography have been added a few notes of my own.

E. L. C.

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Equilibrium

by the turbulent method, which  
to the artist however much it may  
furnish, which Morris the artist  
as work as with Browning in the  
minds rather than to give the  
following more about of being  
early years and maturity. In the  
his youth and maturity. In the  
ways to be sure, an obvious  
psychological effects. In the  
miniature dramas with a  
event in the lives of the  
the dramatic of his characters  
identity of his love and  
latter die of their prince's  
rescued by their on the part of  
personal note on the part of  
two instances, *Sir Peter Marston*  
*Marston in the Floods*, there is  
in the tortured beings whose  
reader with a genuine emotion.  
though the hand is still unmistakable  
though. In the main, however, the  
made is to the imagination coloured  
delicious stream of overwrought  
reception of the volume on the  
public, Morris shared with Browning

*Portrait of Jane Burden (Mrs. Morris)*  
By Rossetti





### William Morris.

In accordance with these opinions, but with a fullness and richness of ornament not suggested by the simplicity of their expression, the pleasant building at Upton gradually took on great beauty and individuality. The walls were hung with embroidered fabrics worked by Mrs. Morris and her friends, or painted by Burne-Jones, who, undeterred by the Oxford episode, started an elaborate series of mural decorations in illustration of the wonderful romance of Sir Degrevant, the hero of an ancient romance. Another series of scenes from the War of Troy was started for the walls of the staircase, and although both schemes were abandoned, enough was done to give an effect of splendour to the old room in the large drawing-room had cost so many expletives in the settle of its adjustment to the old room in the Red Lion Square, and which a stairway led up. All minor accessories were designed by Morris or by friends pressed into service at his eager demand. He found little to content him in the articles of commerce on sale at the orthodox shops in the early sixties. "In looking at an old house," he says in one of his books, "we please ourselves by thinking of all the generations of men that have passed through it, remembering how it has received their joy and borne their sorrow and not even their folly has left sourness on it; and in looking at a new



"THE STRAWBERRY THIEF" DESIGN FOR COTTON PRINT



### William Morris

and in the struggle that comes  
between her sons. This modern  
marriage is made of Signy's desire  
for freedom, being slurred over  
the details allusion to marriage.  
and general dwells in the  
Sigmund dwells to him in two  
Sigmund sends to him in two  
Signy, that he may rest  
the fire of her family.  
the stern temper of Signy  
In the saga when Signy  
stout enough of heart to once  
bids Sigmund kill them at once.  
as they live longer?" In the  
Signy sends her son to Sigmund  
the diplomatic message that if he  
may "wend the ways of his  
found that his mother, Sigmund  
in safety to his mother, Sigmund  
coming of the birth  
The story of the legend  
given a certain dignity not  
familiar version of the legend  
Morris's most devoted critic  
true to the account in the  
is followed, also, in the burning

*William Morris*  
*From painting by Watts*





### William Morris.

three different sizes. Morris designed three water-marks, an apple, a daisy, and a perch upon this latter its mouth. To print his strong type upon the latter made paper it was necessary to dampen the paper and use a hand-press, the ink being applied by pelt balls, insuring an equable covering of the surface of the type and a rich black impression. The quality of the ink was naturally of great importance and Morris yearned to manufacture his own, but for the time contented himself with some that he procured from Hanover and with which he produced excellent results. One of his happiest convictions in regard to his materials was that heavy paper was entirely

Concerning spacing and the placing of the matter on the page he had pronounced theories derived from his study of ancient books, but directed by his own sound taste. He held that there should be no more white space between the words than just clearly cuts them off from one another, and that "leads" (strips of metal used to increase the space between the lines of type) should be sparingly employed. The two pages of a book, facing each other as it is opened, should be considered a unit, the edge of the margin that is bound in should be the smallest of the four edges, the top should be somewhat wider, and the front edge measurements of the most important of the Kelmscott books are, one inch for the inner margin, one and three-



PAGE FROM KELMSCOTT "CHAUCER." ILLUSTRATION BY BURNE-JONES. BORDER AND INITIAL LETTER BY MORRIS.



