will provide ample guidance for those wishing to explore further. A foreword by R.A. Foakes, himself a notable editor of Shakespeare, provides additional context. The book is illustrated and indexed.

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I suppose every member of the William Morris Society believes that there can’t be too many books about the heroic nineteenth-century polymath. Here is another one, compiled by a life member to add to a very extensive corpus of secondary material.

What should be made clear from the outset is that this is not “a descriptive bibliography,” at least not in the sense that the phrase is normally understood by anyone engaged in bibliographical research. It is, rather, an annotated list of the works of Morris published in English (i.e., in Britain and the United States) that are illustrated. The only bibliographical information given in a typical entry is author (surely redundant), title, imprint, pagination, size, a brief description of the binding, and a note on the illustrator and illustrations, sometimes lengthy.

There is nothing inherently wrong with annotated lists, but the annotations must be useful and accurate. As an example, consider The Life and Death of Jason. The first illustrated edition was published by the Kelmscott Press in 1895. It contained two wood engravings (not woodcuts, as Coupe refers to them) and is fully described in detail by William Peterson in his standard bibliography of the Kelmscott Press. There is no reference to Peterson, the pagination is given incorrectly (compared with Peterson) and even the size is given differently. The binding and contents (surely an odd conjunction) are described in some detail, but admiring comments concerning Kelmscott Press books are made as well. We then get the note on the illustrator, a single paragraph of potted information on Sir Edward Burne-Jones, one of the most famous English artists of the nineteenth century, about whom numerous books have been written. The only reference is to Penelope Fitzgerald’s 1975 biography
and thus there is none to Stephen Wildman and John Christian’s 1998 *Edward Burne-Jones: Victorian Artist-Dreamer*, now another standard source. The illustrations are described subjectively in relation to the text, but are not reproduced.

We then move on to a Collins Clear-Type Press edition, illustrated by P.B. Hickling. It has no date but the compiler suggests “before 1914.” The description continues as usual, with a differentiation between two binding styles, one of them “embossed to give the impression of the hide of a reptile.” For the illustrator we are referred back to an earlier entry where we are told that he was “active” from 1885 to 1950 and further that the name Hickling is “found particularly in the Nottingham area.” In fact P.B. Hickling appears in both Houfe (fl. 1895-1914) and Horne (fl. 1895-1960), but he is certainly obscure. The illustrations are then described. The next three editions were “decorated” by Maxwell Armfield, two of them undated, but one with a “1915” British Museum stamp (the colour of the stamp should be indicated). They were issued by two different publishers, Headley Brothers and The Swathmore Press and the relationship between the two cannot be established by Dr Coupe. This is an example of a problem posed, but not solved. The third edition in this sequence was published by Dodd, Mead and is dated 1917. Some information is provided about Maxwell Armfield (1881-1972) who apparently spent several years in the United States, but no references are given. In fact a detailed entry for him is provided by Horne and he appears in Houfe as well. The final entry for *The Life and Death of Jason* is an edition abridged and edited for schools and published by Macmillan in 1923. It contains a frontispiece which depicts a scene from a sixth century BC Greek vase. Under his heading for “Illustrator” the compiler says “unknown.”

Morris fanatics will buy this book: bibliographers will grind their teeth.

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