
William Morris’s edition of Chaucer’s works, printed at his Kelmscott Press, features illustrations by artist Edward Burne-Jones and typefaces designed by Morris himself. “An A.B.C. of Geoffrey Chaucer” is a translation, attributed to Chaucer, of a French poem addressed to the Virgin Mary.


The frontispiece to the 1634 English translation of Malory’s text shows King Arthur and his knights around a doughnut-shaped Round Table.
Liber Chronicarum, by Hartmann Schedel (Nuremberg: Anton Koberger, 1493).

This illustration, one of many woodcuts from the famous Nuremberg Chronicle, represents medieval Paris.

A Curious Herbal, by Elizabeth Blackwell (London: Printed for John Nourse, 1739)

From Blackwell's description: “Hollyhocks, Malva hortensis. This plant grows over six or seven Foot high; the Leaves are a light green and the Flowers a pale Red.”

This woodcut frontispiece from deWorde’s collection of English saints’ lives depicts the holy trinity with angels and a variety of saints.

La Venetia Edificata, by Giulio Strozzi. Illustrations by Francesco Cortesi (Venice: Antonio Pinelli, 1624).

In this frontispiece to Canto 14 of Strozzi’s epic poem on the origins of Venice, a helpful Merlin provides assistance to the Venetians.

Plate 6 depicts dancer Serge Lifar in the ballet "La Pastorale," which was choreographed by the young George Balanchine for Serge Diaghilev's Ballets Russes.