

*A selection of
Kelmscott Press Books*



SIMS REED

SIMS REED

STAND D24
15–18th May 2025
Saatchi Gallery
London

*A selection of
Kelmscott Press Books*



FIRSTS 2025
*London's Rare
Book Fair*

01.

Blunt, Wilfrid Scawen.

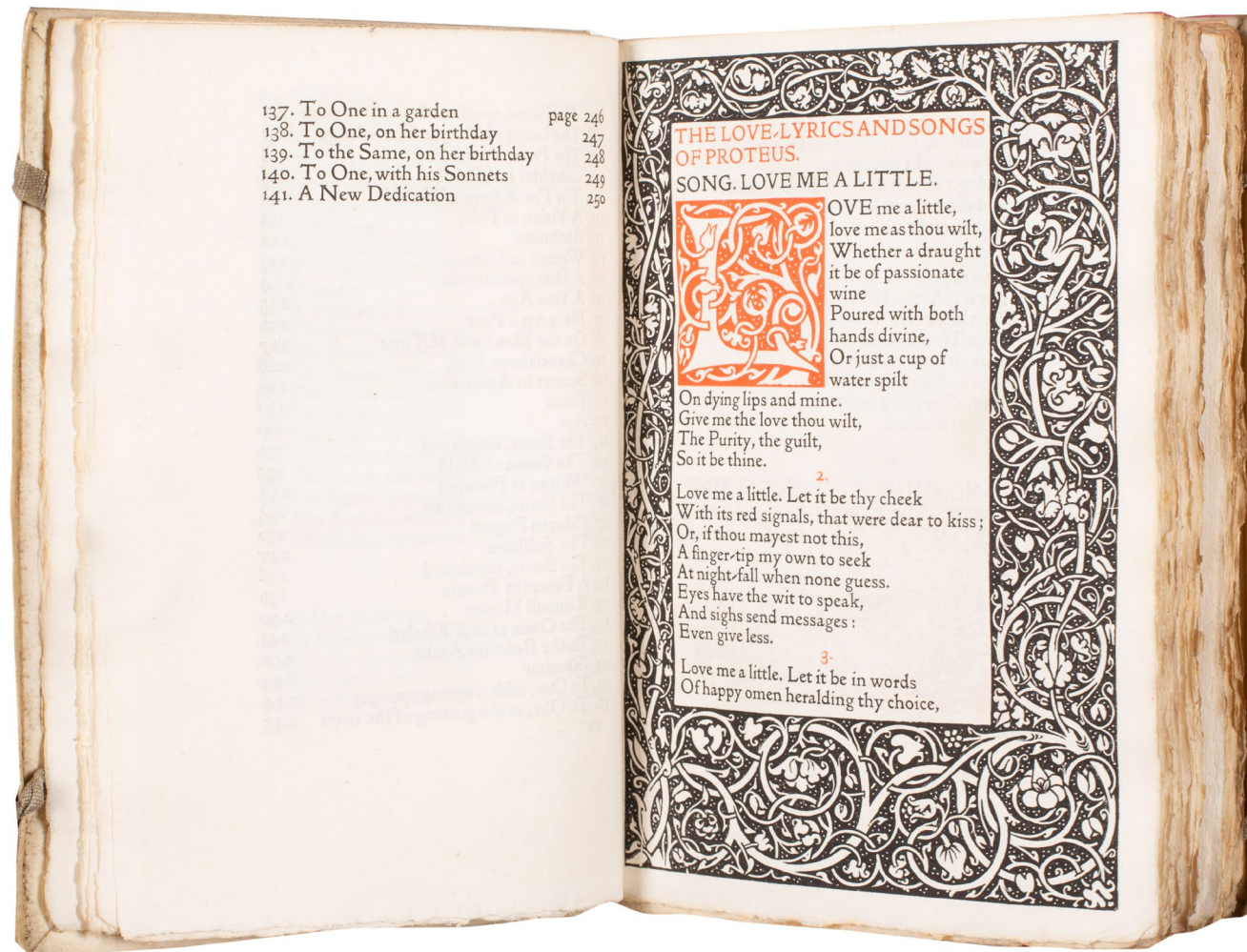
The Love Lyrics & Songs of Proteus by
William Scawen Blunt.

Hammersmith. Kelmscott Press. 1892.

A very good copy of the only Kelmscott book to feature initials printed in red; one of 300 copies.

8vo. (208 × 150 mm). Printed title in red and black, four leaves with contents, opening leaf of text with large decorative border and nine-line initial in red, decorative border and initial to the opening leaf of 'Love Sonnets', decorative initials, shoulder notes and stanza numbers in red throughout, final leaf with colophon and Kelmscott device. Original publisher's stiff vellum with Yapp edges, silk ties, title gilt to spine.

£5,500



02.

Ruskin, John.

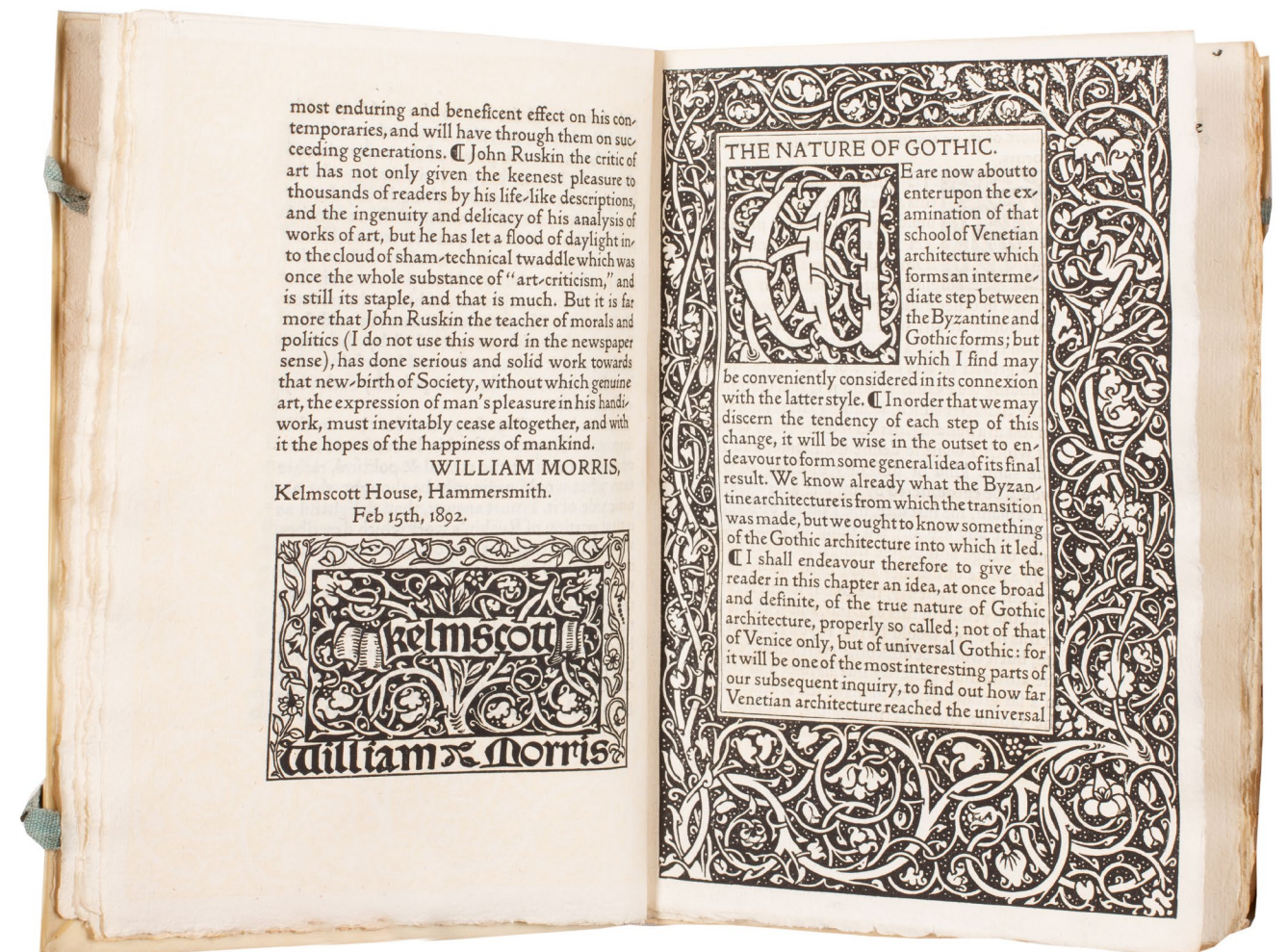
The Nature of Gothic: A Chapter of the
Stones of Venice. With a Preface by
William Morris.

Hammersmith. Kelmscott Press. 1892.

A superlative copy of the Kelmscott edition of Ruskin's 'The Nature of Gothic'; one of 500 copies on paper.

8vo. (208 × 148 mm). Half-title, 'Preface', leaf with elaborate decorative border and ten-line decorative initial to open Ruskin's text, decorative initials throughout, woodcut vignettes, 'Appendix' with notes, final leaf verso with colophon and Kelmscott device. Original publisher's stiff vellum with Yapp edges, four silk ties, title gilt to spine.

£3,750



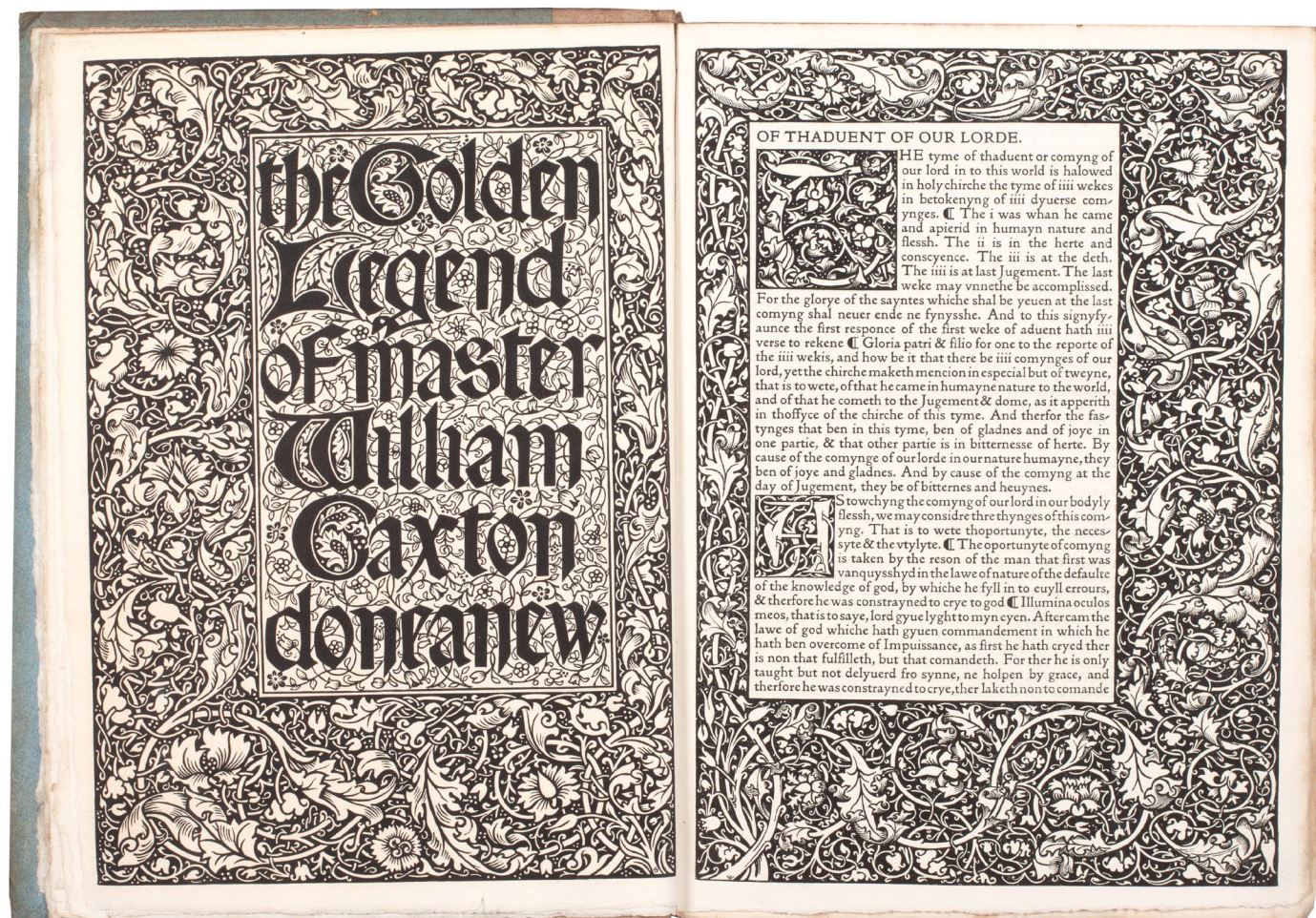
03.

Voragine, Jacobus de.
The Golden Legend of Master William Caxton.
Hammersmith. Kelmscott Press. 1892.

A very good copy of The Golden Legend; one of 500 copies on Flower paper.

3 vols. 4to. (304 × 216 mm). Woodcut title by Morris and two full-page woodcut plates by Burne-Jones, together with facing leaves of text with elaborate woodcut borders, several additional woodcut decorative flourishes, numerous decorative woodcut initials throughout, colophon with Kelmscott device. Original publisher's canvas-backed boards.

£9,500



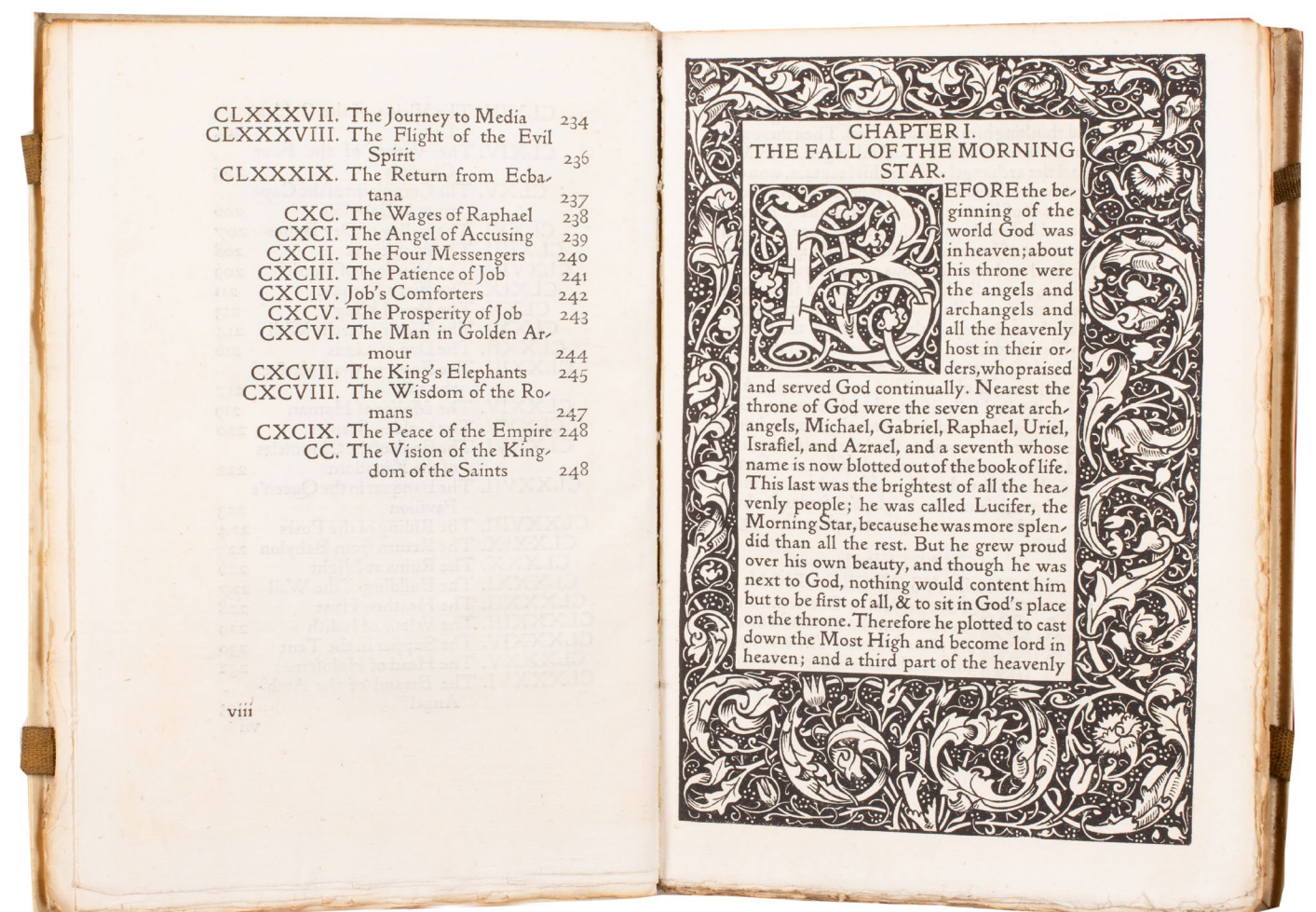
04.

Mackail, J[ohn]. W[illiam].
Biblia Innocentium: Being the Story of God's
Chosen People Before the Coming of Our
Lord Jesus Christ Upon Earth, Written Anew
for Children.
Hammersmith. Kelmscott Press. 1892.

The copy presented by Mackail to his Oxford colleague Gilbert Murray and his wife Mary; one of 200 copies on paper.

8vo. (214 × 150 mm). Title, contents, opening of Mackail's text with elaborate decorative border with decorative ten-line initial, decorative initials to each of the 200 chapters of Mackail's text, colophon and Kelmscott device verso. Original publisher's stiff vellum with Yapp edges, four silk ties, gilt title to spine.

£4,000



05.

Cavendish, George.

The Life of Thomas Wolsey, Cardinal
Archbishop of York.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of the Kelmscott edition of
the first major biography in English, a source
for Shakespeare; one of 250 copies on paper.

8vo. (210 × 148 mm). 'Foreword', title &c., first leaf
of text with elaborate decorative border and decorative
ten-line initial, printed text with decorative initials and
text ornaments throughout, final leaf with colophon and
Kelmscott device. Original publisher's full limp vellum
with Yapp edges, six silk ties, gilt title to spine.

£4,000

06.

(Guilelmus, Archbishop of Tyre).

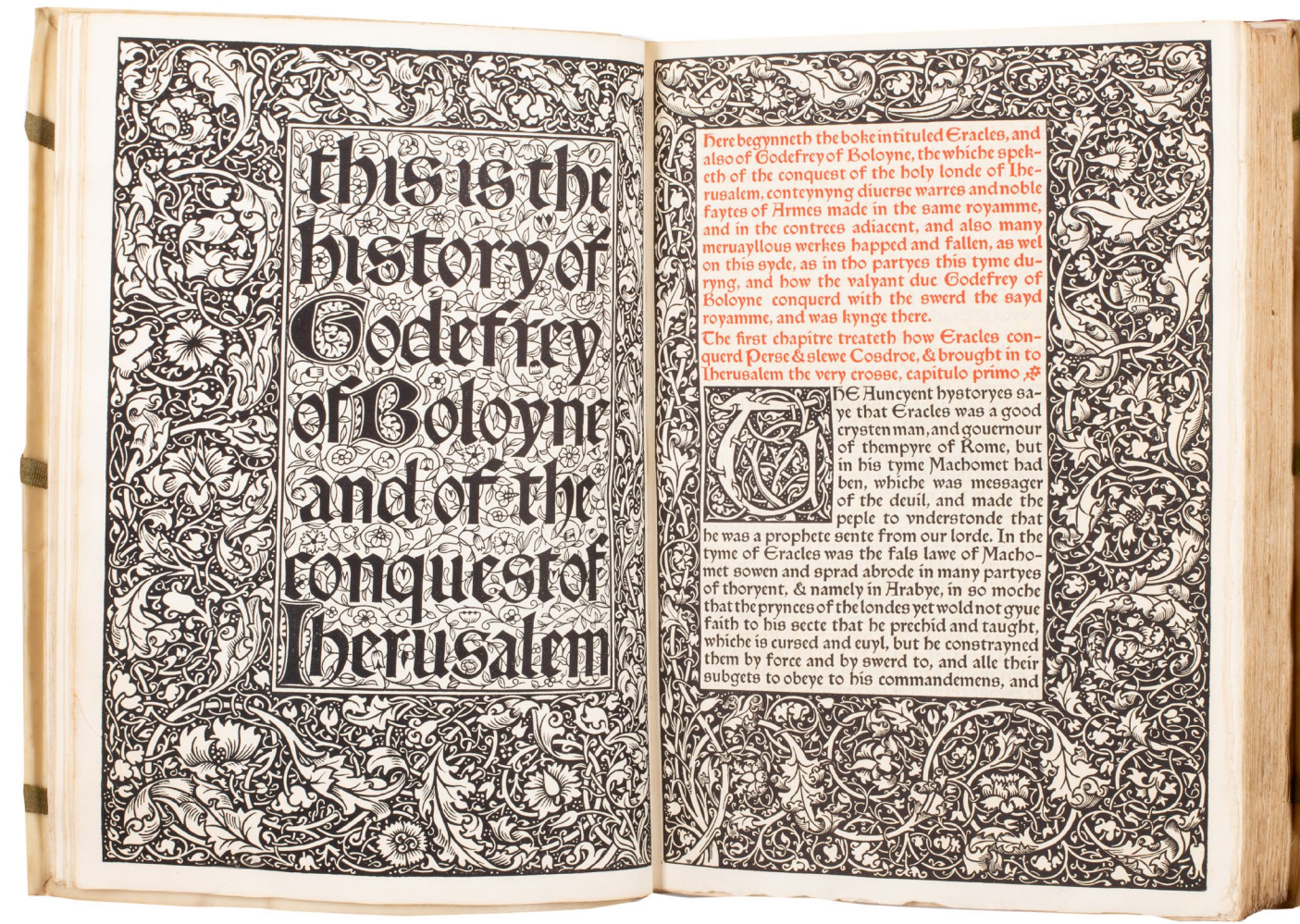
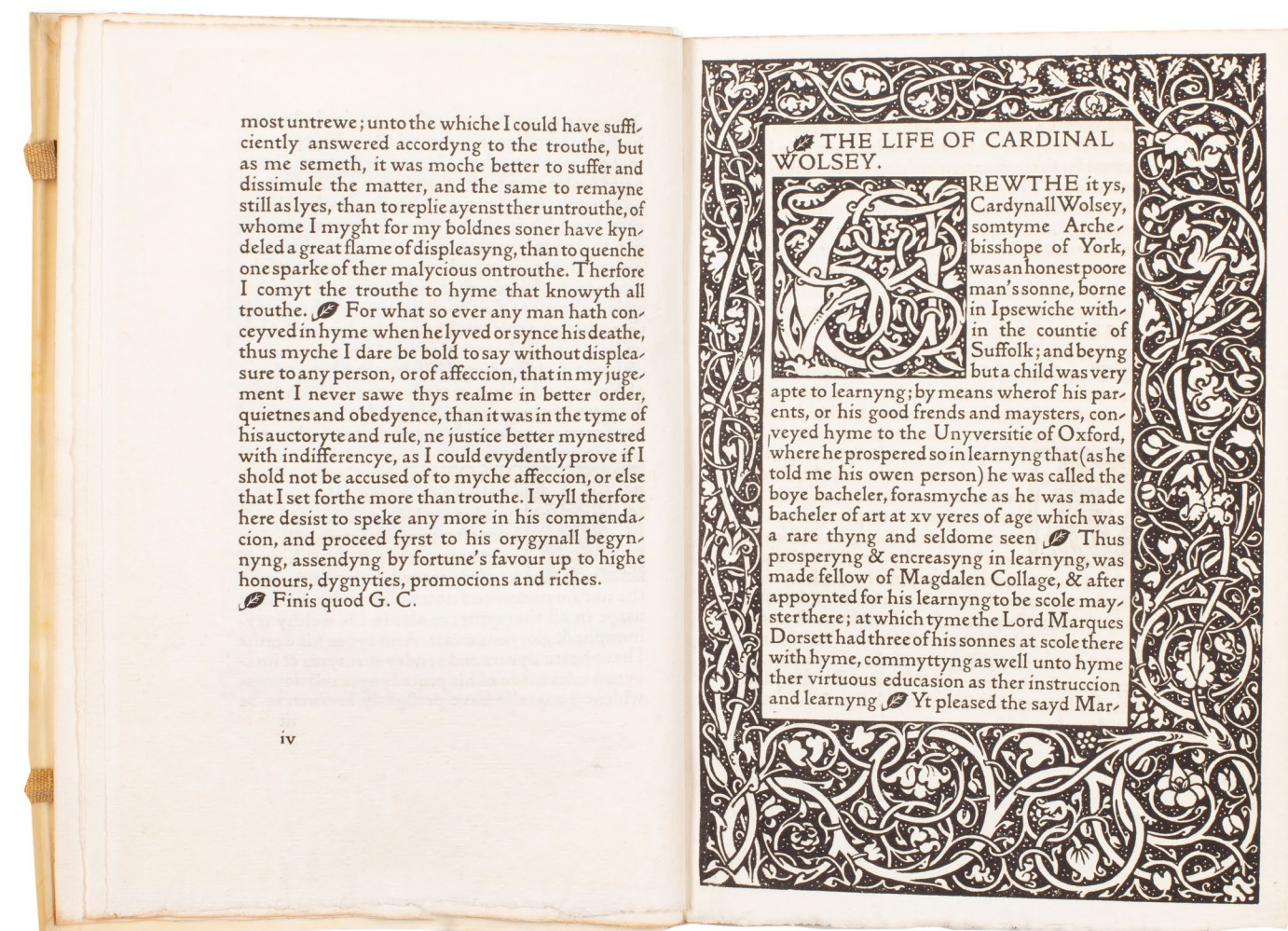
The History of Godefrey of Boloyne and of
the Conquest of Iherusalem.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of Morris' reprint of
Caxton; one of 300 copies on handmade
Batchelor paper.

Small folio. (294 × 212 mm). Title, Caxton's introduc-
tion and contents, leaf with elaborate decorative title
verso facing opening of text (conceived as a spread) with
elaborate decorative border and eight-line initial, print-
ed text in black with chapter titles in red throughout
with decorative initials and borders, leaf with 'A Table
of Some Strange Words' recto, colophon and Kelmscott
device. Original publisher's full limp vellum with Yapp
edges, six brown silk ties, gilt title to spine.

£8,000



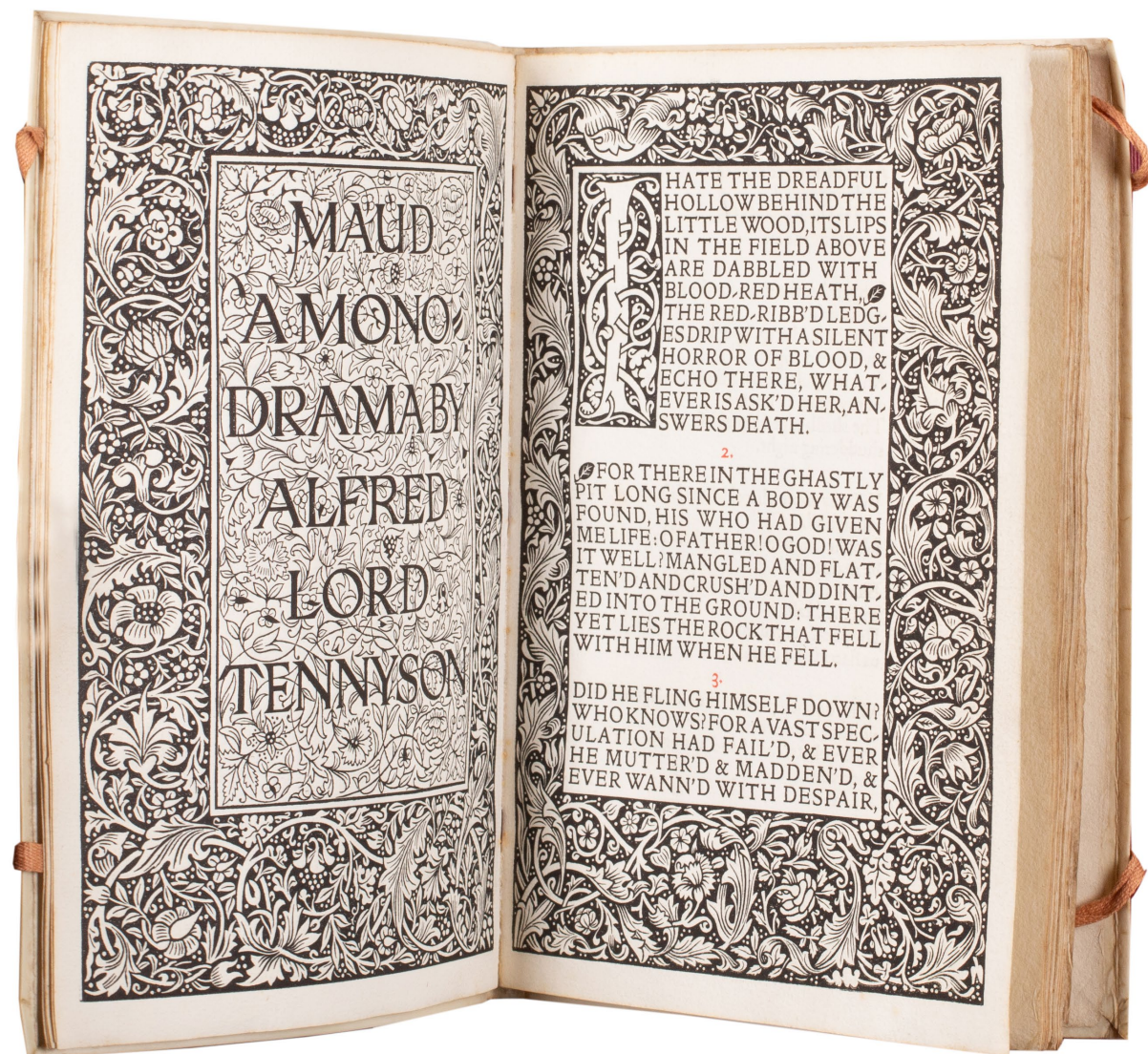
07.

Tennyson, Alfred (Lord).
Maud, A Monodrama, by
Alfred Lord Tennyson.
Hammersmith. Kelmscott Press. 1893.

**An excellent copy of the Kelmscott edition of
Lord Tennyson's 'Maud'; one of 500 copies on
handmade Batchelor paper.**

*8vo. (210 × 148 mm). Half-title, title with elaborate
decorative woodcut border verso to face opening leaf of
verse with 12-line decorative initial and Tennyson's with
stanza numbers in red and decorative initials through-
out, colophon with Kelmscott device. Original publisher's
full limp vellum with Yapp edges, title gilt to spine,
original silk ties.*

£4,000



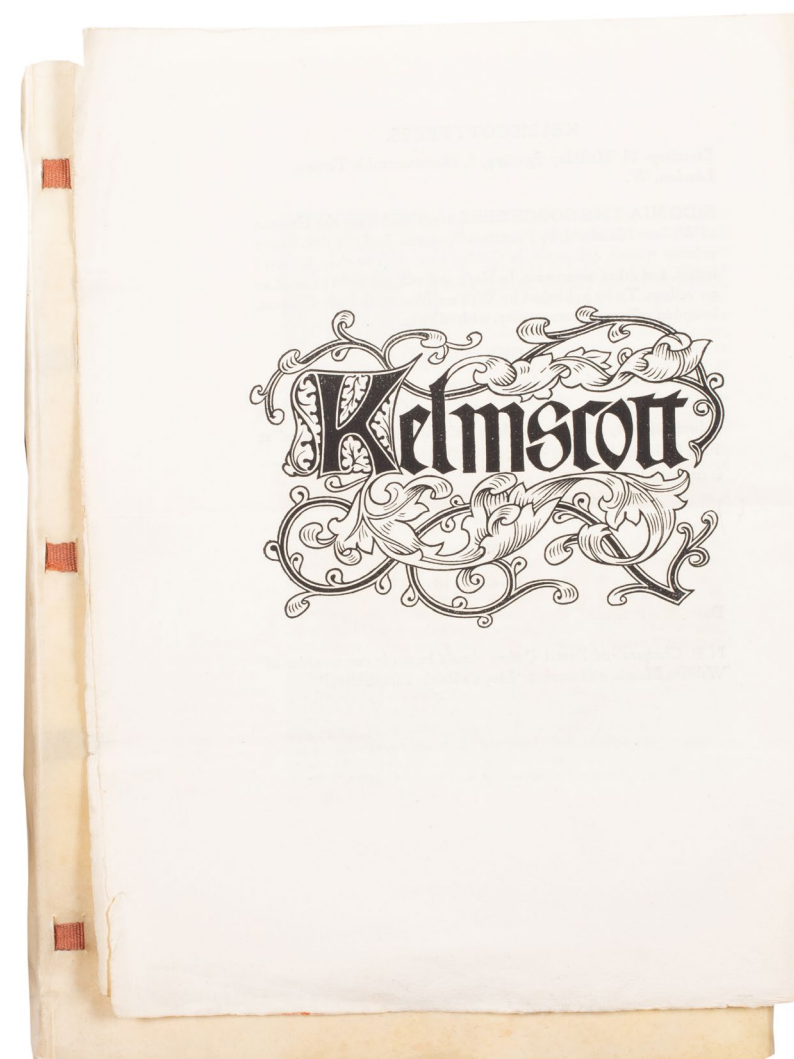
08.

Meinhold, William.
Sidonia the Sorceress.
Hammersmith. Kelmscott Press. 1893.

**An excellent copy of 'Sidonia the Sorceress'
with the original prospectus for the book; one
of 300 copies on paper.**

*Small folio. (289 × 212 mm). Half-title, Preface,
contents and text in red and black, decorative woodcut
border to first leaf of each Book, decorative initials
throughout, colophon with Kelmscott device. Original
publisher's full limp vellum with Yapp edges, six silk ties,
gilt title to spine.*

£9,500



PREFACE.



AMONGST all the trials for witchcraft with which we are acquainted, few have attained so great a celebrity as that of the Lady Canoness of Pomerania, Sidonia von Bork. She was accused of having by her sorceries caused sterility in many families, particularly in that of the ancient reigning house of Pomerania, and also of having destroyed the noblest scions of that house by an early and premature death.

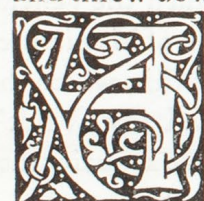
Notwithstanding the intercessions and entreaties of the prince of Brandenburg and Saxony, and of the resident Pomeranian nobility, she was publicly executed for these crimes on the 19th of August, 1620, on the public scaffold, at Stettin; the only favour granted being, that she was allowed to be beheaded first and then burned. This terrible example caused such a panic of horror, that contemporary authors scarcely dare to mention her name, and even then merely by giving the initials. This forbearance arose partly from respect towards the ancient family of the Von Borks, who then as now were amongst the most illustrious and wealthy in the land, and also from the fear of offending the reigning ducal family, as the Sorceress, in her youth, had stood in a very near and tender relation to the young Duke Ernest Louis von Pommern-Wolgast. These reasons will be sufficiently comprehensible to all who are familiar with the disgust and aversion in which the paramours of the evil one were held in that age, so that even upon the rack these subjects were scarcely touched upon. The first public judicial, yet disconnected account of Sidonia's trial, we find in the Pomeranian library of Dahnert, 4th volume, article 7, July number of the year 1755. Dahnert here acknowledges, page 241, that the numbers from 302 to 1080, containing the depositions of the witnesses, were not forthcoming up to his time, but that a Priest in Pansin, near Stargard, by name Justus Sagebaum, pretended to have them in his hands, and accordingly, in the 5th volume of the above-named journal (article 4, of April, 1756), some very important extracts appeared from them. The records, however, again disappeared for nearly a century, until Barthold announced, some short time since, that he had at length discovered them in the Berlin library; but he does not say which,

∴ History of Rugen and Pomerania, vol. iv. page 486.

CHAPTER III. HOW OTTO VON BORK RECEIVED THE HOMAGE OF HIS SON-IN-LAW, VIDANTE VON MESERITZ, & HOW THE BRIDE & BRIDE-GROOM PROCEEDED AFTERWARDS TO THE CHAPEL. ITEM: WHAT STRANGE THINGS HAPPENED AT THE WEDDING-FEAST.



EXT morning the stir began in the castle before break of day, and by ten o'clock all the nobles, with their wives and daughters had assembled in the great hall. Then the bride entered, wearing her myrtle wreath, and Sidonia followed, glittering with diamonds and other costly jewels. She wore a robe of crimson silk with a cape of ermine, falling from her shoulders, and looked so beautiful that I could have died for love, as she passed & greeted me with her graceful laugh. But Otto Bork, the lord of the castle, was sore displeased because his Serene Highness the Prince was late coming, and the company had been waiting an hour for his presence. A platform had been erected at the upper end of the hall covered with bearskin; on this was placed a throne; beneath a canopy of yellow velvet, and here Otto was seated dressed in a crimson doublet, & wearing a hat half red and half black, from which depended plumes of red and black feathers that hung down nearly to his beard, which was as venerable as a Jew's. Every instant he despatched messengers to the tower to see if the prince were at hand, and as the time hung heavy, he began to discourse his guests: "See how this turner's apprentice must have stopped on the road to carve a puppet. God keep us from such dukes!" For the prince passed all his leisure hours in turning & carving, particularly while travelling, and when the carriage came to bad ground, where the horses had to move slowly, he was delighted, and went on merrily with his work, but when the horses galloped, he grew ill-tempered and threw down his tools.



At length the warder announced from the tower that the duke's six carriages were in sight, and the knight spoke from his throne: "I shall remain here, as befits me, but Clara and Sidonia, go ye forth and receive his highness; & when he has entered, the kinsman in full armour shall ride into the hall upon his war-horse, bearing the banner of his house in his hand, and all my re-

∴ This was the feudal term for the next relation of a deceased vassal, upon whom it devolved to do homage for the lands to the feudal lord.

KELMSCOTT PRESS.

Secretary: H. Halliday Sparling, 8, Hammersmith Terrace, London, W.

SIDONIA THE SORCERESS, translated from the German of William Meinhold, by Francesca Speranza, Lady Wilde. In one volume, quarto, 456 pages, in Golden type, with borders, flowered letters, and other ornaments. In black and red. 300 to be printed. 10 on vellum. To be published by William Morris, at Four Guineas, bound in vellum of extra quality, with silk ties.

ORDER FORM.

To the Secretary of the Kelmscott Press:

Please to send me cop of the Kelmscott Press Edition of Lady Wilde's translation of "Sidonia the Sorceress," at Four Guineas, as soon as ready, for which cheque value is enclosed.

Name

Address

.....

Date

N.B. Cheques and Postal Orders should be made out to order of William Morris, and crossed "Lloyd's Bank, Fleet Street."

09.

Morris, William.

The story of the Glittering Plain which has been also called the land of living men or the acre of the undying.

Hammersmith. Kelmscott Press. 1894.

Robert Hoe's copy of the first illustrated edition with Walter Crane's vignettes, the only book issued twice by the press; one of 250 copies on paper.

Small folio. (294 × 220 mm). Half-title, contents, woodcut title designed by Morris and first leaf of text with elaborate decoration and woodcut vignette, 22 woodcut vignettes as chapter headings, tail-piece to first chapter, all by Walter Crane, decorative woodcut marginalia and initials throughout, text in red and black, colophon with Kelmscott device. Original publisher's limp vellum with Yapp edges, six silk ties, gilt title to spine.

£9,500



10.

Morris, William.

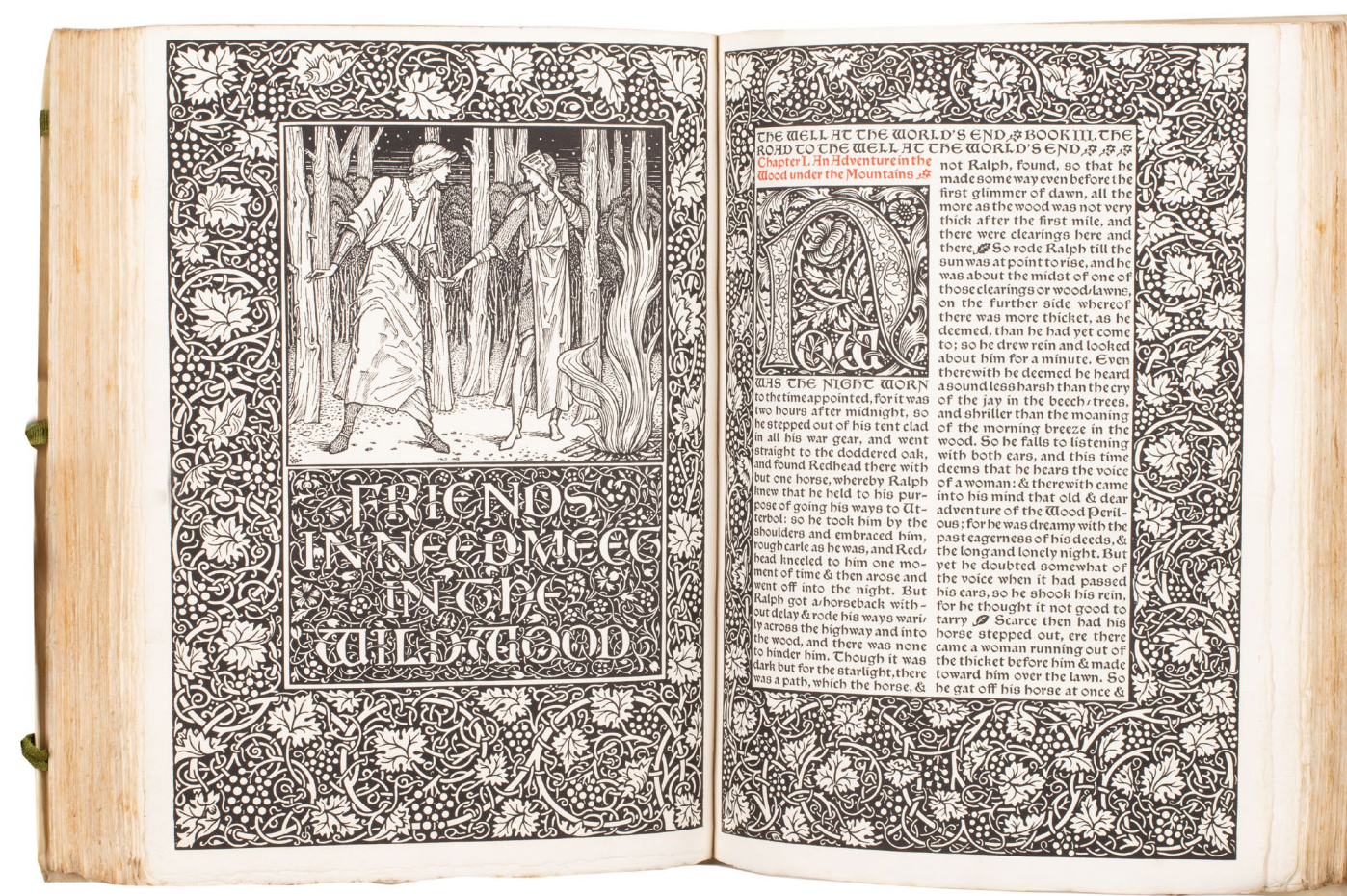
The Well at the World's End.

Hammersmith. Kelmscott Press. 1896.

William Morris' influential 'The Well at the World's End'; one of 350 copies on paper.

Small folio. (292 × 218 mm). Title, woodcut frontispiece by Burne-Jones, opening of text with decorative woodcut initial, all with decorative border and conceived as a spread, printed text in double column in red and black with decorative initials and page borders throughout, three further woodcuts by Burne-Jones, colophon recto and Kelmscott device verso. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£10,000





THE LAST
GIMMONE
LONCE
IN AMBITION

THE WELL AT THE WORLD'S END
BOOK IV. THE ROAD HOME.

Chapter I. Ralph and Ursula
come back again through the
Great Mountains.



THE MORROW MORNING
they armed them and took to
their horses & departed from
that pleasant place, and climb-
ed the mountain without wearis-
ness, & made provision of meat
and drink for the Dry Desert, &
so entered it, & journeyed hap-
pily with naught evil befalling
them till they came back to the
House of the Sorceress; and of
the Desert they made little, &
the wood was pleasant to them
after the drought of the Des-
ert. But at the said House they
saw those kind people, & they
saw in their eager eyes as in a
glass how they had been bet-
tered by their drinking of the
Well, & the Elder said to them:
"Dear friends, there is no need
to ask you whether ye have a-

chieved your quest; for ye, who
before were lovely, are now be-
come as the very Gods who rule
the world. And now methinks
we have to pray you but one
thing, to wit, that ye will not be
overmuch of Gods, but will be
kind and lowly with them that
needs must worship you." They
laughed on him for kind-
ness' sake, and kissed and em-
braced the old man, and they
thanked them all for their help-
ing, and they abode with them
for a whole day in good will &
love; and thereafter the carle,
who was the son of the Elder,
with his wife, bade farewell to
his kinsmen, & led Ralph and
Ursula back through the wood
and over the desert to the town
of the Innocent folk. The said
folk received them in all joy &
triumph, & would have them a-
bide there the winter over. But
they prayed leave to depart, be-
cause their hearts were sore for
their own land and their kin-
dred. So they abode there but
two days, and on the third day
were led away by a half score
of men gaily apparelled after
their manner, and having with
them many sumpter beasts
with provision for the road. With
this fellowship they came
safely and with little pain unto
Chestnut Vale, where they a-
bode but one night, though to



THE CHAMBER OF LOVE IN THE WILDERNESS

THE WELL AT THE WORLD'S END.
BOOK II. THE ROAD UNTO TROUBLE.

Chapter I. Ralph meets with
Love in the Wilderness.

for him to do on. "Now," she said, still softly, "hide thy curly hair with the helm, gird thy sword to thee, and come without a word."



RALPH WOKE up while it was yet night, & knew that he had been awakened by a touch; but, like a good hunter and warrior, he forbore to start up or cry out till sleep had so much run off him that he could tell somewhat of what was toward. So now he saw the Lady bending over him, & she said in a kind and very low voice: "Rise up, young man, rise up, Ralph, & say no word, but come with me a little way into the wood ere dawn come, for I have a word for thee." So he stood up and was ready to go with her, his heart beating hard for joy and wonder. "Nay," she whispered, "take thy sword and war-gear lest ill befall: do on thine hauberk; I will be thy squire." And she held his war-coat out

for him to do on. "Now," she said, still softly, "hide thy curly hair with the helm, gird thy sword to thee, and come without a word." **E**VEN so he did, & there withal felt her hand take his (for it was dark as they stepped amidst the trees), & she led him into the Seventh Heaven, for he heard her voice, though it were but a whisper, as it were a caress and a laugh of joy in each word. She led him along swiftly, fumbling nought with the paths betwixt the pine-tree boles, where it was as dark as dark might be. Every minute he looked to hear her say a word of why she had brought him thither, and that then she would depart from him; so he prayed that the silence and the holding of his hand might last a long while, for he might think of nought save her; and long it lasted forsooth, & still she spake no word, though whiles a little sweet chuckle, as of the garden warbler at his softest, came from her lips, & the ripple of her raiment as her swift feet drave it, sounded loud to his eager ears in the dark windless wood.

At last, and it was more than half an hour of their walking thus, it grew lighter, and

11.

Morris, William.

The Earthly Paradise.

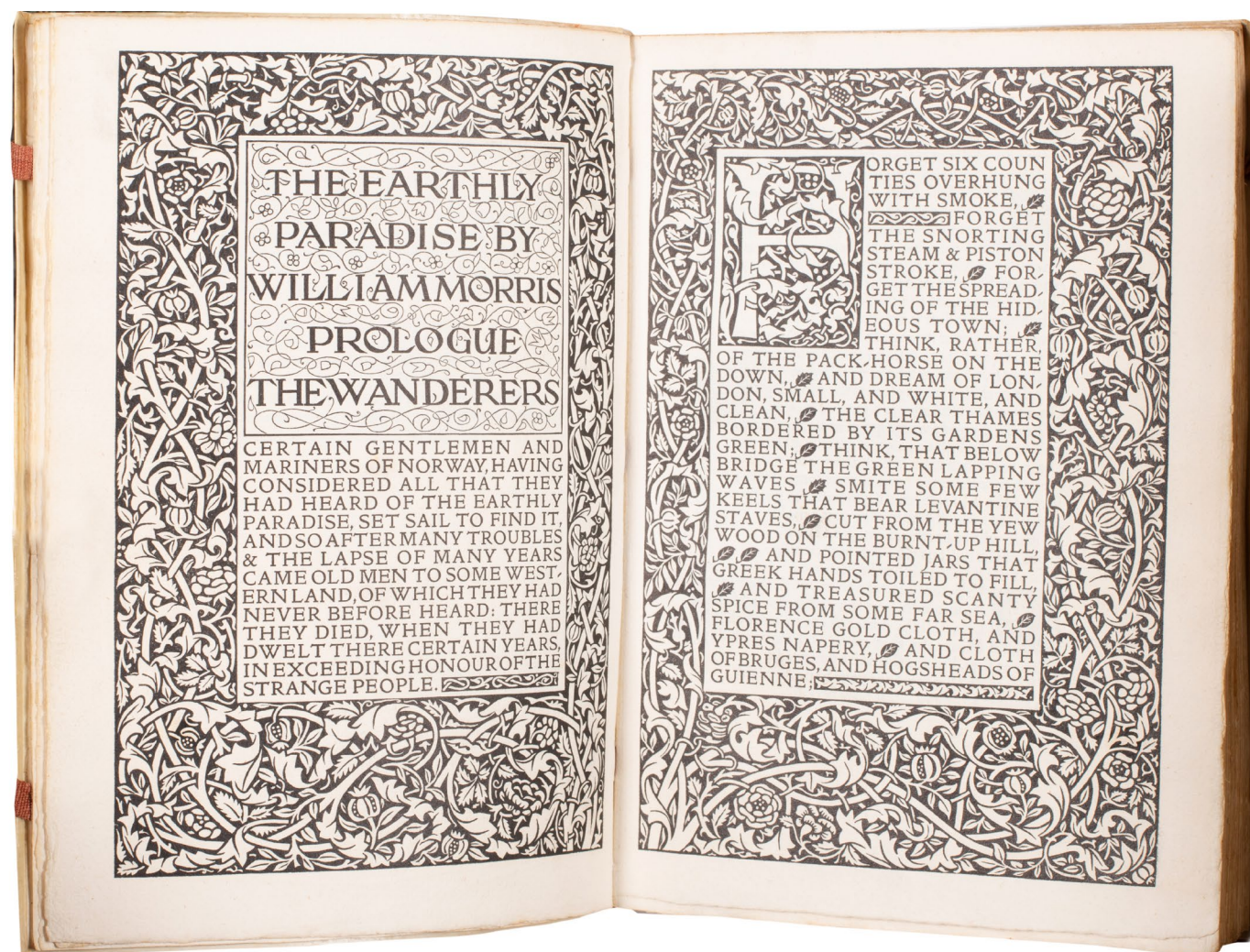
Hammersmith. Kelmscott Press. 1896,

7th May – 1897, June 10th.

A very good copy of the Kelmscott edition of William Morris' 'The Earthly Paradise'; one of 225 copies on paper.

8 vols. Small 4to. (240 × 172 mm). Title with dedication, printed title and introductory verse to each vol. and Morris' text in black with headlines, marginal notes and highlights in red throughout, decorative woodcut initials throughout, each tale with elaborate decorative woodcut border (25 in total), additional marginal decorative borders for each month all by Morris, final leaf of each vol. with colophon (from vol. IV altered to reflect Morris' death). Original publisher's vellum with Yapp edges and silk ties, titles gilt to spines.

£15,000



Morris, William.

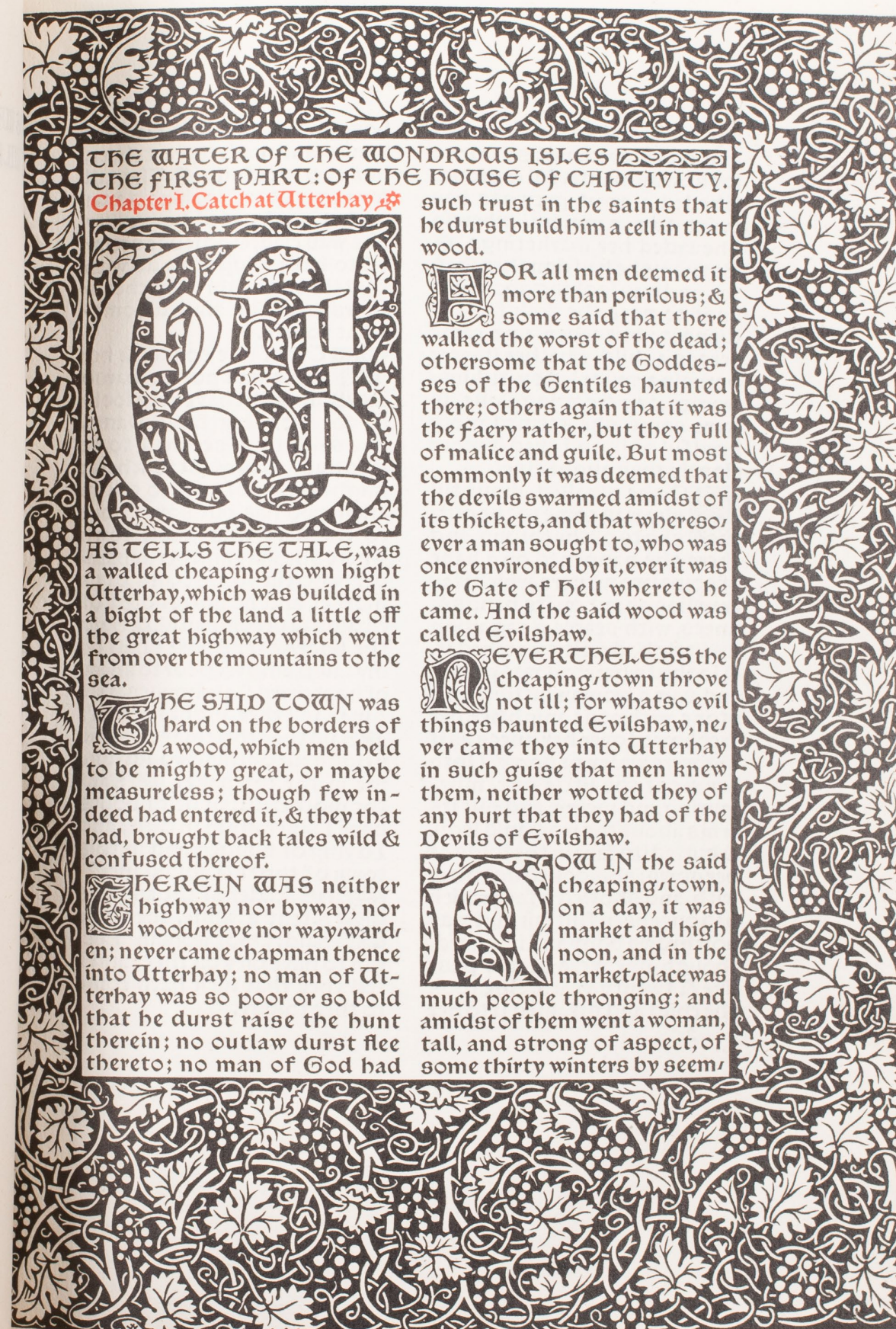
The Water of the Wondrous Isles.

Hammersmith. Kelmscott Press. 1897.

An excellent example of 'The Water of the Wondrous Isles'; one of 250 copies on paper.

Small folio. (289 × 210 mm). Half-title, elaborate decorative woodcut border to first leaf of text and first page of each part, decorations and initials throughout, text printed in red and black, colophon with Kelmscott device. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£8,500



13.

Morris, William.

Love is enough, or the freeing of

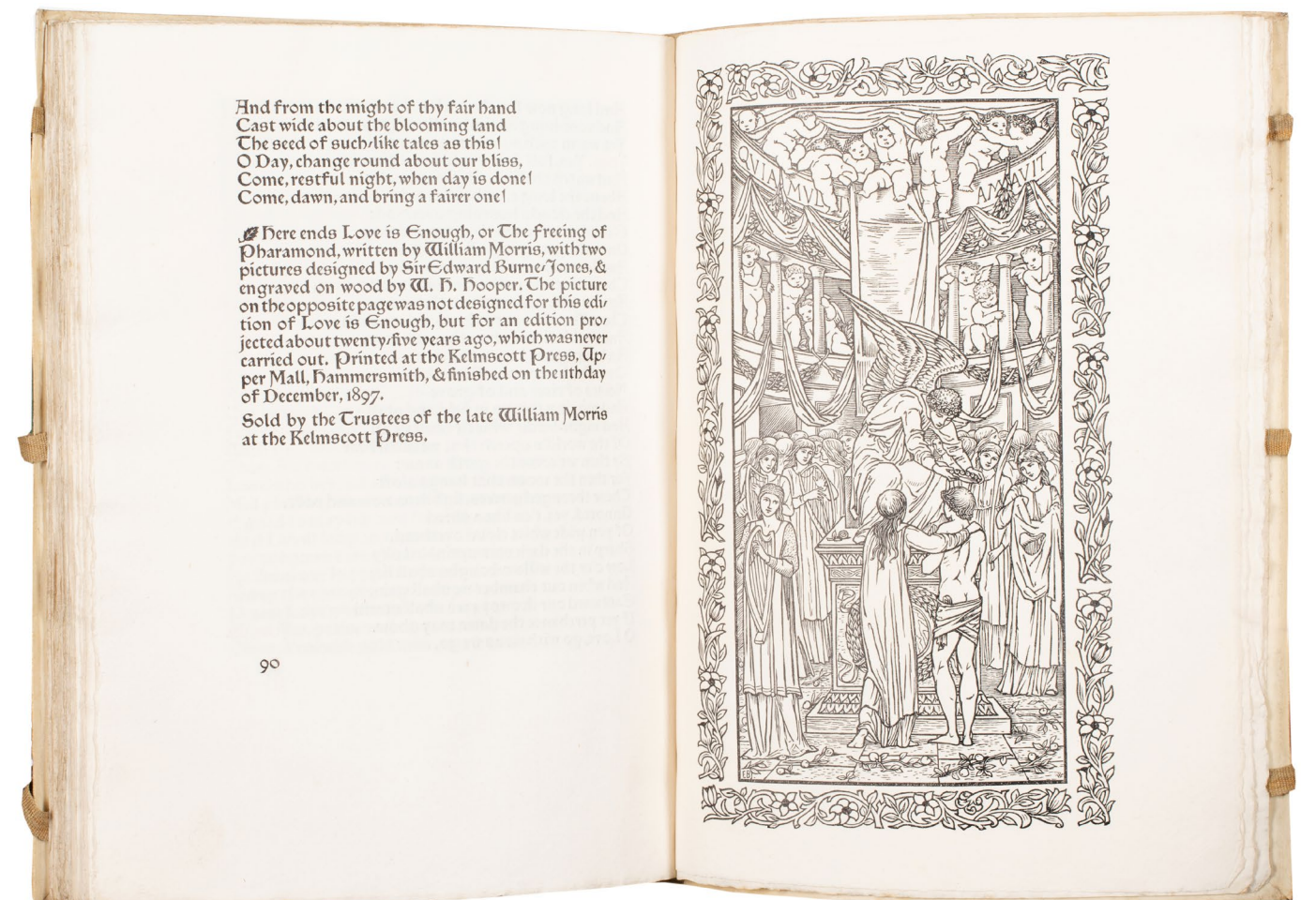
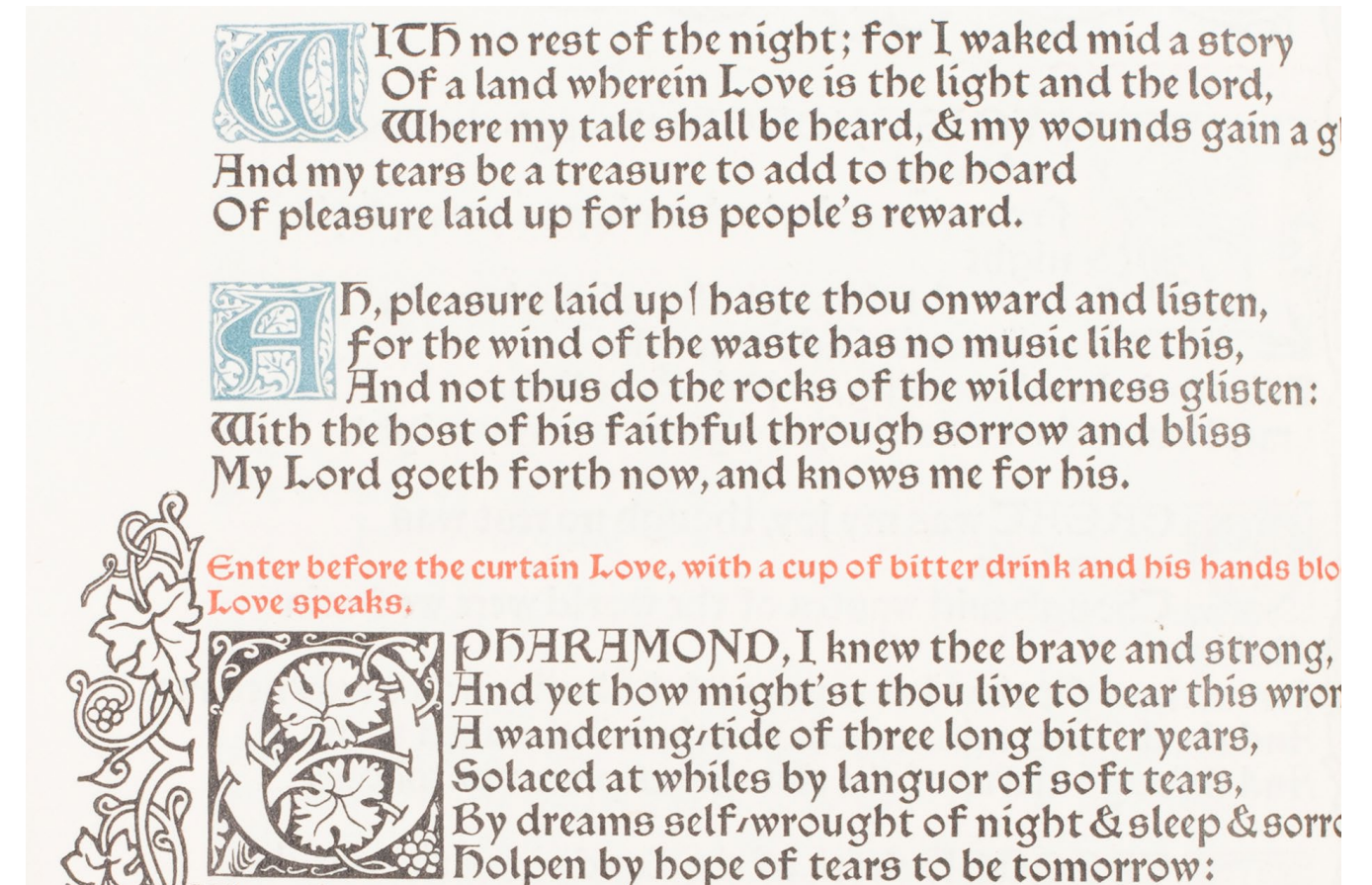
Pharamond: a morality.

Hammersmith. Kelmscott Press. 1897.

Lord Battersea's copy of 'Love is enough' one of only two Kelmscott books to incorporate blue as well as red and black; one of 300 copies on paper.

Small folio. (296 × 212 mm). Title, large full-page woodcut by Burne-Jones verso, following leaf conceived as a spread with elaborate decorative border and eight-line decorative initial, printed text in red and black throughout with elaborate decoration and ornamental initials in blue or black, colophon and final full-page woodcut by Burne-Jones. Original publisher's full limp vellum with Yapp edges, six brown silk ties, gilt title to spine.

£8,500





LOVE IS ENOUGH. A MORALITY.

This story, which is told by way of a morality set before an Emperor & Empress newly wedded, sheweth of a King whom nothing but Love might satisfy, who left all to seek Love, and, having found it, found this also, that he had enough, though he lacked all else.

In the streets of a great town where the people are gathered together thronging to see the Emperor & Empress pass. *Giles speaks.*

LOOK long, Joan, while I hold you so, for the silver trumpets come arow.

Joan. O the sweet sound! the glorious sight! O Giles, Giles, see this glittering Knight!

Giles. Nay'tis the Marshals' sergeant, sweet. Hold, neighbour, let me keep my feet! There, now your head is up again; Thus held up have you aught of pain?

Joan. Nay, clear I see, and well at ease! God's body! what fair Kings be these?

Giles. The Emperor's chamberlains, behold Their silver shoes and staves of gold. Look, look! how like some heaven come down The maidens go with girded gown!

Joan. Yea, yea, and this last row of them Draw up their kirtles by the hem, And scatter roses e'en like those About my father's garden close.

Giles. Ah! have I hurt you? See the girls

SIMS REED

43a Duke Street St James's
London SW1Y 6DD
info@simsreed.com
020 7930 5566

SIMS REED