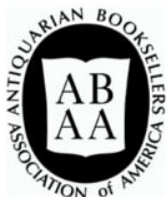
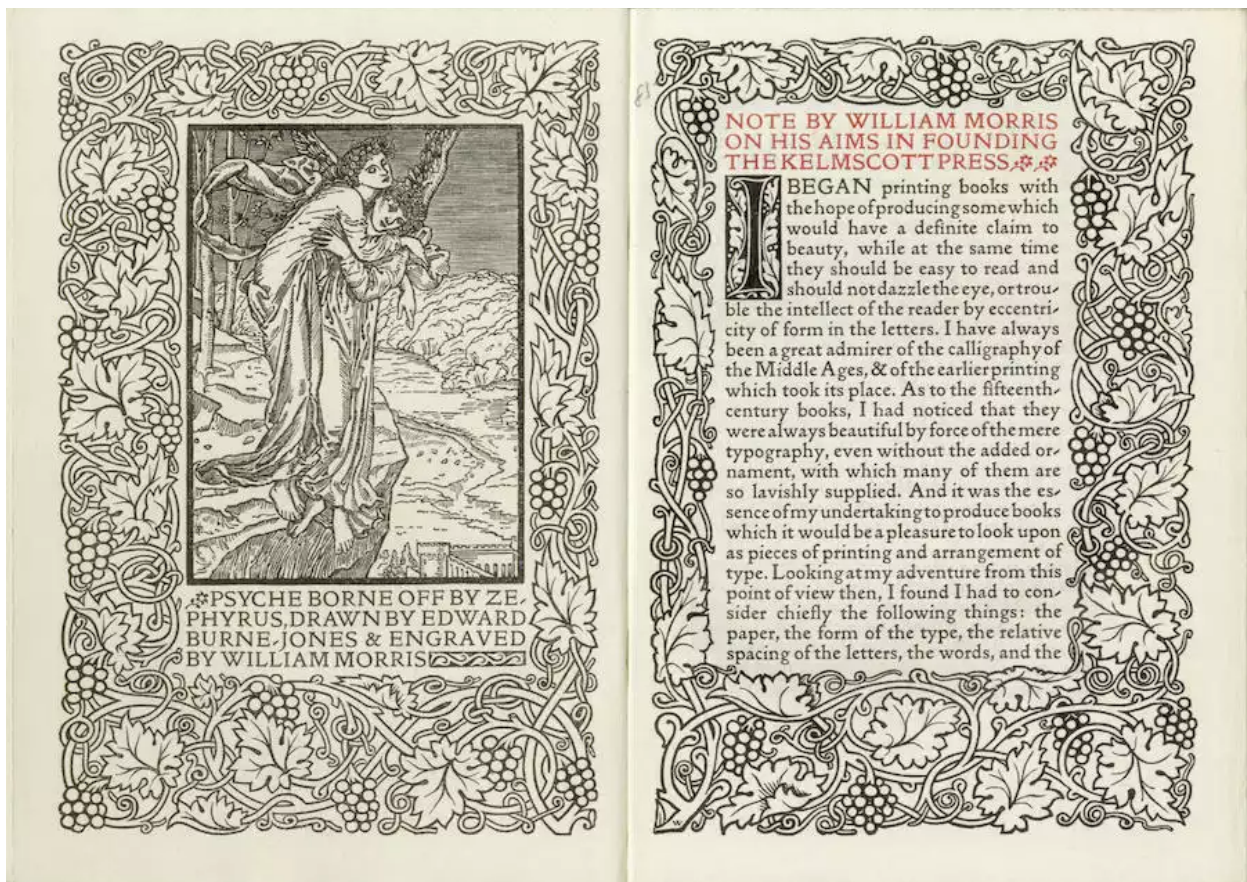


# A CATALOGUE OF FINE PRESS: THE 19TH CENTURY & BEYOND

Thirty titles featuring the Allen Press, Bird & Bull Press, Eragny Press,  
Grabhorn Press, Kelmscott Press & more.



WWW.  
**BOOKS TELL YOU WHY.COM**

books@bookstellyouwhy.com  
843.849.0283



**Bacon, Francis:** *Of Gardens, an Essay*  
 Eragny Press, London, 1902. 4 x 6  $\frac{7}{8}$   
 inches. One of 226 copies. Original  
 patterned paper boards. Corners  
 bumped, endpapers browned. Near  
 fine. The frontispiece was designed  
 and engraved by Lucien Pissarro. The  
 double border and initial letters were  
 designed by Lucien Pissarro and  
 engraved by Esther Pissarro. Printed  
 in three colors on handmade paper.

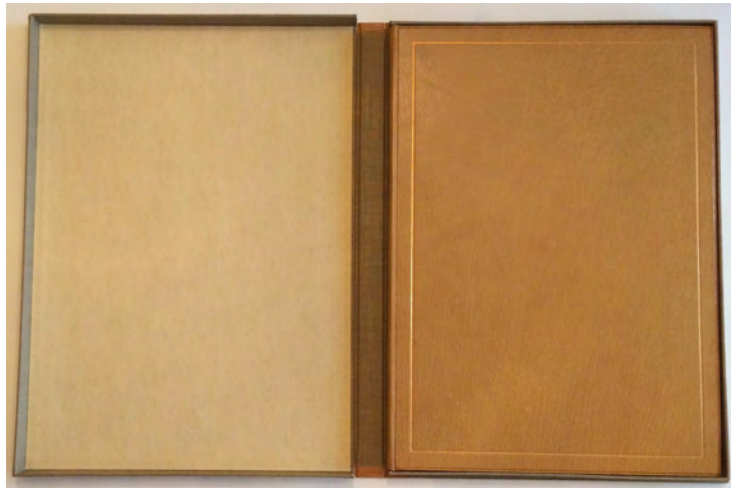
In this famous 1624 essay, Francis  
 Bacon describes his ideal garden  
 arrangement. His poetic opening lines  
 are often quoted: "God almighty first  
 planted a garden. And indeed, it is the purest of human pleasures."

#26885



USD 1,200

**[Baskin, Leonard]:** *Flosculi Sententiarum: Printers Flowers Moralized*



Gehenna Press, Northampton, MA,  
 1967. 4to. Deluxe edition. Printed in  
 multiple colors. Original full citron  
 morocco, ruled borders in gilt and  
 blind, spine lettered in gilt, matching  
 morocco-backed clamshell box, near  
 fine. No. xxii of fifty specially bound  
 copies from a total edition of 250.

Superbly bound by Arno Werner. A  
 beautiful book printed in many  
 colors with ornaments and text

arranged by Leonard Baskin, who called the book a "tour de force." Baskin also said that he  
 had "ever been interested in these marvelous flowers that grow in the hidden garden of  
 printers' cases & their use, both scant & profuse, by early printers." Printed by Harold  
 McGrath on handmade paper made in France in 1905 in the Centaur type-face designed by  
 Bruce Rogers. Signed by Baskin on the colophon.

#26842

USD 3,000



**Brantome, Pierre de Bourdeilles: *The Lives of Gallant Ladies***

The Golden Cockerel Press, Waltham Saint Lawrence, 1924. 4to. Two volumes. One of 625 copies. Quarter black cloth with paper spine labels. As is typical, cloth spine is worn and frayed. Chipping to the edges and corners. Internally very clean with no sign of foxing. Housed in mylar covers. Large initials printed in green. Ten wood engravings by Robert Gibbings. Very good.



The first book published by Gibbings and the first with his engravings. The book shows a transitional style with the binding and layout similar to older Cockerels but the engravings and other details a sign of things to come.

Brantome was a French courtier and accompanied Mary Stuart on her return to Scotland. Crippled from a horseback riding injury, he spent the remainder of his life writing about court gossip and intrigue. These writings have now become a useful source of court manners and life.

#26823

USD 125

**Bromer, Anne C. and David: *XI LXIVmos - Memoirs Of A Bibliomidget***



Heavenly Monkey Editions & Bromer Booksellers, Vancouver, 2015. 2.25 x 2.75"; 72 pages. Fine+. A deluxe edition of 35 copies (I-XXXV), this one being XXXIV, was printed on F. J. Head handmade paper, with each copy including four sample leaves from the books. Original calligraphy on the title page and colophon in each copy by Francesca Lohmann. This variant copy, originally not intended for publication, was bound in full black leather by Sarah Creighton, with the vine pattern stamped in gilt. Issued in a folding box. XI LXIVmos is set in eight-point Centaur and Arrighi types, and printed with a Ostrander-Seymour Co. handpress on

dampened papers. Twenty-six years after their last publication, Anne Bromer has written a memoir of the eleven printed miniature books she produced with her husband and partner David from 1977 to 1989. In the book she relates brief stories of pleasure, coincidence, and difficulty for each of their publications, followed by a detailed bibliographic description.

#26768

USD 1,300



**Browning, Robert: *Some Poems***

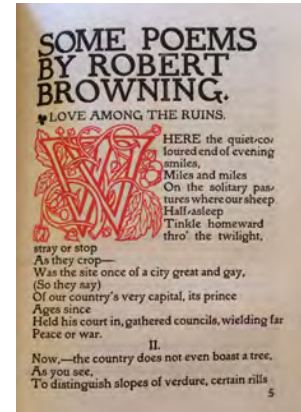
Eragny Press, London, 1904. 8vo. One of 226 copies. Original green and pink floral paper boards. Corners rubbed with slight darkening to cover. Endpapers browned. Near fine. The frontispiece, printed in color, was designed and engraved on wood by Lucien Pissarro. The initial letters, printed in red, were designed by Lucien Pissarro and engraved by Esther Pissarro.

The poems include, "Love among the Ruins," "A Tocatta of Galuppi's," "By the Fireside," "Childe Roland to the Dark Tower came'," "Women and Roses," "The Heretic's Tragedy," "A Grammarian's

Funeral," "The Bishop orders his Tomb at Saint Praxed's Church," "Rabbi Ben Ezra," "Up at a Villa--Down in the City."

#26883

USD 695



**Budd, Harold: *Aurora Teardrops* [Author's Copy]**

Heavenly Monkey, Vancouver, 2016. 7.5 x 10 inches, 65 pages. This deluxe edition is one of eight numbered hors de commerce copies for contributors. Additionally, there were 26 deluxe lettered copies, of which 20 were offered for sale. Six two-page color reproductions of Jane Maru's batik paintings, printed on semi-transparent vellum, are interleaved among the text pages. Each copy also includes an original frontispiece watercolor painting by Jane. This copy was signed by Harold Budd, Jane Maru & David Sylvian. There is an additional signature from Harold Budd on the colophon page. Handbound in clear Plexiglass boards with slipcase. While not marked as such, this particular copy, lettered "X", was one of Harold Budd's personal copies.

Like all Heavenly Monkey books, *Aurora Teardrops* is printed letterpress. While letterpress is not uncommon among the today's small- and fine-press publishers, Heavenly Monkey is one of just a handful of studios that print from a traditional handpress – nothing is automated: everything, including inking the type, is done by hand. This is not a token exercise in antiquarianism: we use a handpress because only it offers the

flexibility to achieve the best possible results. The poems and introductory texts have been set in Cancelleresca Bastarda, a widely-admired face designed by Jan van Krimpen in the 1930s and briefly available in metal from the renowned Enschede foundry. It has not, however, been cast in many decades, and what few old fonts remain usually are worn and lacking the many alternate characters van Krimpen created. *Aurora Teardrops* is set in the first digital version of Cancelleresca Bastarda, created by typographer Pablo Impallari, and printed from polymer plates (i. e. rather than metal type, it is printed from polymer type; the letterpress process is otherwise exactly the same). Interleaved throughout the book are six of Jane Maru's batik paintings, reproduced in full color on traditional drafting vellum, a semi-transparent sheet that creates a visual effect similar to the original works on silk. Being semi-transparent, these prints both interrupt and overlay Harold's poems, creating an interaction between the two artists similar to their live musical performances of the *Aurora Teardrops* poems. Each of the Deluxe copies also includes, as a frontis, an original watercolor painting by Jane ; 65 pages; Signed by Author.

#26877

USD 1,990

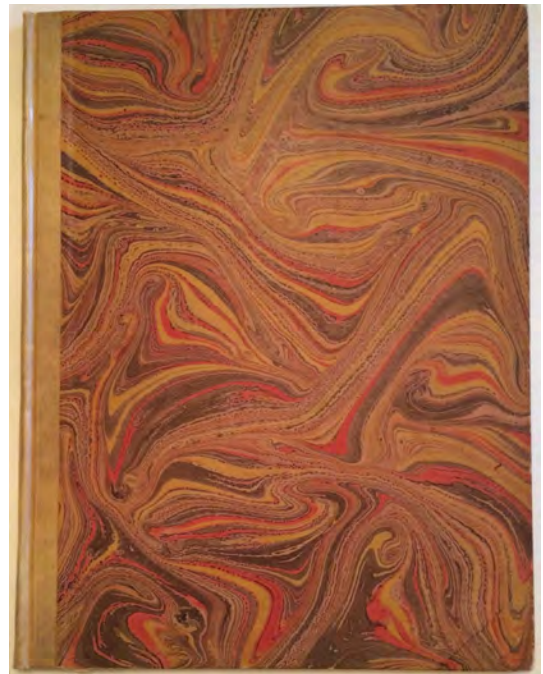
**Burton, Sir Richard F.: *The Kasidah***

The Book Club of California, San Francisco, 1919.  
4to. Marbled boards with vellum spine. Some chipping to corners and edges. Spine has darkened. Number 129 of 500 copies. Interior shows some very slight foxing and minor offsetting from red ink on the title page. Unopened pages with some darkening to edges. Very good. Printed by John Henry Nash.

Burton, a famed British explorer, wrote the poem although claimed only to have translated it from an existing text. In the style of classic Sufi masters, *The Kasidah* is Burton's attempt to bring Sufi teachings to the West.

#26818

USD 125





**Byron, Lord: *A Venetian Story*.**



The Allen Press, Kentfield, California, [1963]. Oblong folio. One of 150 copies. Fine in very good clamshell case. Quarter brown cloth with cream and purple decorated cloth boards. The cream and purple cloth is a Fortuny print of eighteenth century design, hand-blocked in Venice. The other materials for the portfolio and box are from Paris. Loose portfolio with a multitude of illustrations.

Volume fine with bright and clean interior. The brown cloth case, with title printed in purple lettering on front, shows clear signs of wear with rubbing particularly to corners. The typefaces (Goudy Modern and Cochin) were set by hand. The paper is all-rag and mould-made Rives, printed damp on an Acorn-Smith handpress. The 35 full-page illustrations are copperplate engravings reproduced from eighteenth century Venetian books. There are additional vignettes on the text pages. Produced by Lewis and Dorothy Allen.

*A Venetian Story* was originally published in 1818 as "Beppo: A Venetian Story." It was inspired by a true story then circulating in Venice, told to Lord Byron by his Venetian landlord. Byron's poem became immensely popular and was notable as his first humorous publication. It was also an antecedent for his most famous work, *Don Juan*. Introduction by Eleanor Garvey and Philip Hofer of Harvard University.

#26839

USD 630



**Coppard, A. E.: *Count Stefan***

The Golden Cockerel Press, Waltham Saint Lawrence, 1928. 8vo. 57pp. An exceptionally beautiful copy. Number 3 of 600. The dust jacket, housed in mylar, shows slight sunning to the spine. The book itself is unblemished and beautiful. It was printed and illustrated by Robert Gibbings on mould-made paper. Fine in near fine dust jacket.

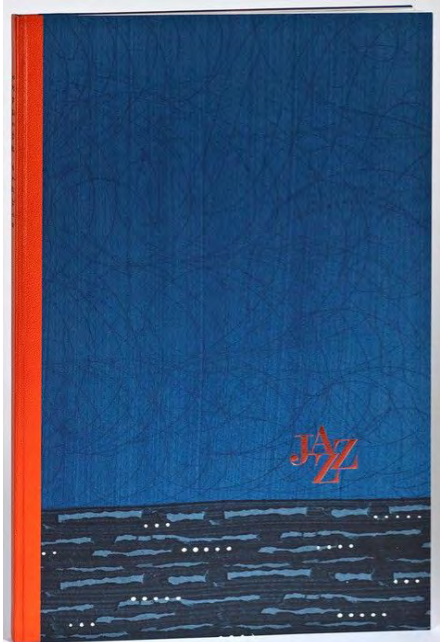
Coppard was a British short story writer, popular particularly in the United States. Much of his writing contains elements of fantasy or the supernatural. In this story, the character Count Stefan lives in an Austrian hotel where he mysteriously refuses to speak.

#26821

USD 175



**Gioia, Tedd and Dana Gioia: *Trading Eights: The Faces of Jazz***



Mixolydian Editions & Nawakum Press, Santa Rosa, CA, 2016. 9 1/4 x 14 3/4"; 64 pages. Fine+. One of 55 copies, of which 40 were for sale and numbered 1-40. Designed by Richard Wagener and David Pascoe. The typefaces are Ehrhardt and Janson, cast in lead by Patrick Reagh. Tilting is Modern #20 and Grotesque #9. Wood engravings are by James G. Todd, Jr. The text was printed by Richard Wagener and Patrick Reagh. The papers are both blue and white Zerkall and red Saint-Armand. Translucent interleaves are digitally printed with smoke images at Black Cat Studio on an Epson P-7000. The binding is French Chagreen quarter goatskin, with blue-black and grey paste papers over boards. Spine and front cover are foil stamped copper and black. Binding and paste papers designed by Lisa Van Pelt. Signed by the authors.

*Trading Eights: The Faces of Jazz* is an informed and passionate journey into jazz. It speaks to the truth in the music, as seen through the eyes of a fine artist, a jazz historian, and a poet. Paying homage to a uniquely American style of music, known for its spontaneity and improvisation, this edition blends evocative jazzmen portraiture with new highly personal characterizations of the music. Jazz is embodied music. Here you will find portraits of eight iconic jazz figures, engraved by James G. Todd, Jr.

#26765

USD 990

**Hart, James D. [Editor]:** *My First Publication. Eleven California Authors Describe Their Earliest Appearances in Print.*

The Book Club of California, San Francisco, 1961. 8vo. One of 475 copies. Very nearly fine with almost imperceptible fading to paper label on spine and one bumped corner. A beautiful copy of a remarkable publication. Quarter cloth on green paper boards. Fresh and vibrant. Interior is as new. Printed on various colored papers with numerous tipped in facsimiles. Seven authors, including Mark Twain and Jack London, write about their first publication. Printed by Adrian Wilson and bound by the Schuberth Bookbindery.

#26827

USD 150



**Heriz, Patrick de:** *La Belle O'Morphi*

The Golden Cockerel Press, Waltham Saint Lawrence, 1947. 8vo, 36 pages. One of 100 specially bound copies, of which this is number 65. Signed by author. Original light blue slipcase is a bit soiled. Blue morocco binding is bright and clean. The half crimson cloth appears a bit tired in comparison. Pages are very clean. Some yellowing on endpapers with former owner's name written in the ffep. Gilt on the spine and boards is quite bright. Garamond type on mould-made paper. Illustrated abundantly from paintings by François Boucher. Very good. A pleasing copy.

The brief biography of Marie-Louise O'Murphy, the model of the celebrated artist, François Boucher, and minor mistress of King Louis XV. Her exciting life began as the impoverished daughter of Irish immigrants, included her time as Boucher's muse, her

rise and fall at Versailles, three marriages, and her travails during the Reign of Terror.

#26820

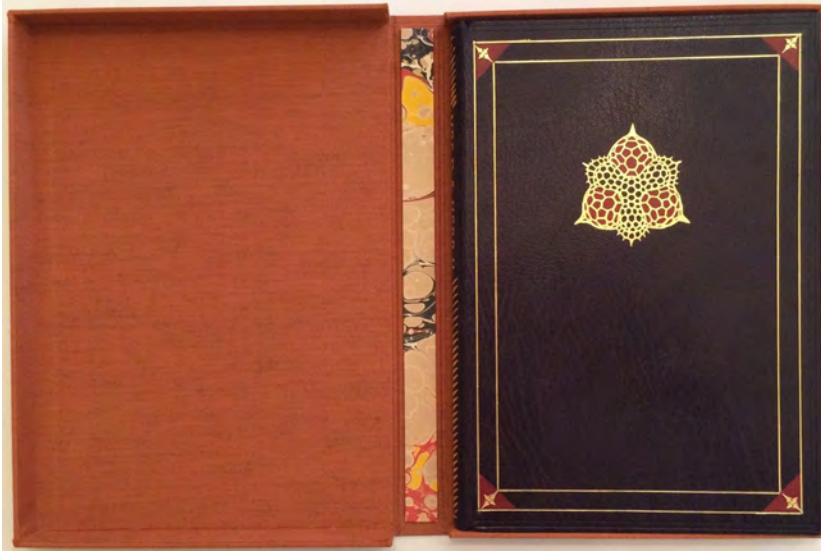
USD 185

**Hodgson, Barbara:** *Mrs. Delany Meets Herr Haeckel Radiolaria, Tetracoralla, Pediastra, Ciliata, etc., Rendered in Paper Mosaicks*

Heavenly Monkey, Vancouver, 2015. 6 x 8.5"; 58 pages. Fine+. The book, which expands on a paper-cutting theme presented in *Cutting Paper* (2013), presents 58 cut-paper interpretations of microscopic organisms tipped on to 11 captioned plates. An introductory text provides some biographical background for Delany and Haeckel and describes how the cut-paper renderings could have come about. An appendix provides a detailed taxonomy and



nomenclature for each of the plates. Tipped-in cut-paper embellishments are incorporated with the text on several pages.



The book is set in Fournier and printed on dampened Arches wove with the handpress at Heavenly Monkey. Text and paper cuts by Barbara Hodgson. The edition is bound by Claudia Cohen in full leather with extensive gilt tooling, to a design by the author. Each copy from the edition of 25 is signed by the author, binder and printer, and issued in a clamshell box.

An imagined collaboration between Mrs. Mary Delany (1700 – 88), an English widow, woman of accomplishment, and creator of imaginative botanical “paper mosaicks,” and Herr Ernest Haeckel (1852 - 1911), a distinguished and controversial German biologist and artist, who devoted much of his time to the study and rendering of single-celled creatures

#26795

USD 4,200

**Hodgson, Barbara and Claudia Cohen:** *Folding Paper: Technique, Design, Obsession*

**Pre-order Listing Only.** Heavenly Monkey, Vancouver, 2017.

*Folding Paper* (9.5 x 12.5 in., 80 pp.) was designed and set in Monotype Fournier by Barbara. It was printed on 200 g. Arches Wove by David Clifford at Black Stone Press. (For technical reasons, the title page - which is itself a piece of folded art - was printed at HM on the handpress). Copies were uniformly bound by Claudia, with an accompanying two-piece box. The box also contains about 15 three-dimensional pieces and a separate *Zhen Xian Bao* (a magical Chinese thread box). All of the pieces were created specifically for the book. The edition will be 30 numbered copies, signed by both contributors, plus six A.P. copies.

#26879



USD 9,400

**Kelly, Brigit Pegeen:** *Iskandariya*



Heavenly Monkey, Vancouver, 2007. 8vo. This is number 3 of 50 copies, a limited edition and signed by both the author and the artist. Bound by Claudia Cohen in full white vellum with gold gilt. Briony Morrow-Cribbs added an extra drawing to the limitation page.

One of six copies numbered 1-6 (and 4 contributor copies) forming the Deluxe Boxed Issue, including a suite of 12 prints hand colored by Briony, and a 12-page pamphlet recounting the publisher and artist's collaboration on designing the book. Very Fine.

*Iskandariya* was created in collaboration with artist Briony Morrow-Cribbs, who developed and printed a series of 11 aquatint prints to accompany the first book publication of Brigit Pegeen Kelly's prose poem *Iskandariya*, a perfect companion for Briony's growing bestiary of anthropomorphically jumbled creatures.

#14352

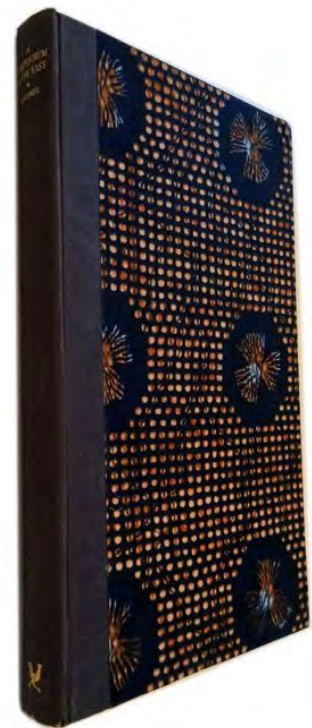
USD 3,900

**Lacombe, Jean de:** *A Compendium of the East Being an Account of Voyages to the Grand Indies.*

The Golden Cockerel Press, Waltham Saint Lawrence, 1937. Small folio. Number 41 of 300 copies. Very good. Some chipping and wear to the spine but batik cloth boards bright and fine. Housed in mylar cover. Interior bright and fine. Lovely map endpapers from a contemporary Mercator Atlas. Printed by Christopher and Anthony Sanford and Owen Rutter in Perpetua type on handmade paper. Text published for the first time from the Bordeaux manuscript of 1681, translated by Stephanie and Denis Clark. Introduction and notes by Ashley Gibson. Contemporary engravings reproduced from Schultzen's *Ost-indische Reyse*, Amsterdam 1676. Includes a facsimile of Lancombe's manuscript. Lancombe details his travels to Ceylon, Java, Sumatra, Ternat, Nambonne, Gounong Apy, Siam, Moluccas, and China, providing interesting observations and insights to modern day readers.

#26831

USD 425





**MacDonald, George and Charles van Sandwyk: *The Golden Key***

Pegana Press, Olympia, WA, 2015. 8vo. Fine+. This edition strictly limited to 80 copies. Printed in sections of French and German paper with hues of rose, custard, soft green, and blue. Deluxe hardback hand bound in cloth of soft yellow with ornate spine and titling; decorative Florentine endpapers. Watercolour frontispiece and interior pen and ink illustrations by renowned artist Charles van Sandwyk. Each frontispiece has been hand signed by Charles and is Giclee printed for superb colour rendition and archival art quality.



Included with each book is a letterpress print of *The Old Man Of The Sea* suitable for framing. Let us take a fantastic journey. A journey through colored pages of palest rose, custard yellow, light sage green, and dusky blue. We will follow the trail of ornate letters of a bygone era pressed into the paper, and the words will be our guide through Fairyland where we will meet Tangle and Mossy and accompany them on their quest to find the lock that fits...

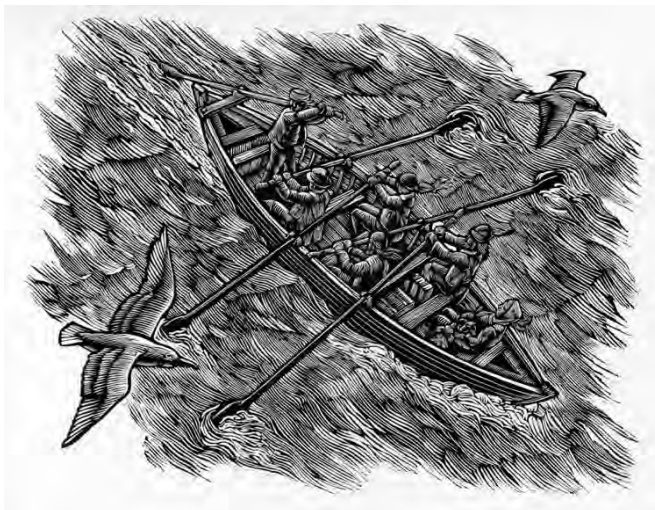
#26752

USD 450

**Melville, Herman: *Norfolk Isle & The Chola Widow***

Nawakum Press, Santa Rosa, CA, 2011. Oblong 4to; [ii], 36, [6] pages. Fine. Letterpress printed on Rives Heavyweight with engravings printed from original wood blocks. Artist designed patterned paper over boards, quarter bound in Japanese book cloth and housed in a slipcase. The books are numbered and signed by the artist. This book is numbered 85 of 95 numbered

copies, the first twenty formed the deluxe edition, 5 lettered copies were reserved for the Press.



A cherished assumption among those who love *Moby Dick* is that this masterwork is all that Melville wrote, or needed to write. However, “*Norfolk Isle and the Chola Widow*” first appeared in the May 1854 issue of *Putnam's Magazine*, as the eighth of a ten-sketch work titled *The Encantadas*, or

“Enchanted Isles.” It has been described as an ignored gem for its sparse narration, feminist focus, and complex position on faith. Published with an introduction written by leading Melville scholar, John Bryant. Published with original, commissioned wood engravings by Rik Olson, an acknowledged master of wood engraving who studied under such artists as Barry Moser, John DePol, Richard McLean, and Ralph Borge.

#26628

USD 450

**Moncrif, Francois Augustin Paradis de:** *Moncrif's Cats. Les Chats de Francois Augustin Paradis de Moncrif.*

The Golden Cockerel Press, Waltham Saint Lawrence, 1961. Tall 8vo. Number 140 of 400 copies. Signed by translator, Reginald Bretnor. Blue and red cloth, gilt. Housed in original transparent wrapper. With 10 illustrations by Coypel reproduced by collotype from the 1727 edition. Printed at the Chiswick Press on Saunder's mould-made paper. Some rubbing to spine and corners. Bump to head of rear board. Near fine.



François-Augustin de Paradis de Moncrif was an eighteenth century French writer and scholar. He is now best known for *Histoire des chats*, his parody of the ostentatious scholarship of the day.

#26825

USD 150

**Morris, William:** *A Note By William Morris On His Aims In Founding The Kelmscott Press; Together With A Short Description Of The Press By S.C. Cockerell, & An Annotated List Of The Books Printed Thereat*

The Kelmscott Press, Hammersmith, 1898. 8vo; [viii], 70, [4] pages. From a publication



limited to 525 copies, printed in red and black, woodcut title, borders and initials, original cloth backed boards, frontispiece by Edward Burne-Jones, errata slip loosely inserted. Peterson A53. Minor soiling to rear board, else fine, pencil annotations to book listings on pp 62-64. A near fine copy. This Kelmscott bibliography was the last book



printed at the Kelmscott Press. It was finished at No. XIV Upper Mall, Hammersmith, in the County of London, on the fourth day of March, MDCCCXCVIII. Sold by the late William Morris at the Kelmscott Press.

#26803

USD 2,990

**Morris, William:** *Of The Friendship Of Amis And Amile*

The Kelmscott Press, Hammersmith, 1894. 16mo; [x], 67, [7] pages. From a publication limited to 500 copies, printed in red and black, woodcut title, borders and initials, original linen backed blue holland paper covered boards, Peterson A23. Near fine with minor soiling to boards, spine and page edges, interior fine, some pages still unopened. A beautiful copy indeed.



The story of Amis and Amile, an old French romance based on a widespread legend of friendship and sacrifice; translated from the ancient French into English by William Morris, and printed by the said William Morris at the Kelmscott Press, 14 Upper Mall, Hammersmith, in the County of Middlesex; finished on the 13th day of March, of the year 1894.

#26802

USD 1,990



**Morris, William:** *The Story Of The Glittering Plain. Which Has Also Been Called The Land Of Living Men Or The Acre Of The Undying*

The Kelmscott Press, Hammersmith, 1891. Small 4to; 188 pages. One of 200 copies printed on handmade paper, bound in the original vellum, yapp fore-edge and leather ties. In close to fine condition, minor bowing to vellum cover. Pictorial title page with ornamental borders. Wood cut initials. First edition, with Morris' ornaments rather than the later illustrations by Walter Crane, Peterson A 1. A rather exceptional copy. Morris' famed fantasy novel, inspiration for many great writers to follow, e.g., J. R. R. Tolkien. The first book published by the Kelmscott Press by William Morris, finished printing in April 1891.

#26788

USD 6,200

**Moser, Barry: *Eight Wood Engravings on a Theme of Pan***



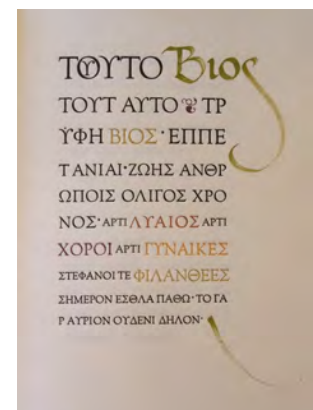
Pennyroyal Press, Northampton, 1980. 6.5 x 10 in., 29 pages. A scarce publication in fine condition. One hundred thirty copies were printed at the Pennyroyal Press by Harold McGrath, of which this is number 12. Each of the seven engravings is individually signed by Moser; he has also signed and numbered the afterword.

The text consists of six epigrams from *The Greek Anthology* which Moser, in the playful spirit of the original, “freely” translates

in the afterword. The papers are handmade Japanese Etching with alternating Sekishu wraps. Two types are used throughout: Goudy Greek, based on Frederic Goudy’s Holbein-influenced Oldstyle; and Centaur designed by Bruce Rogers in 1914 for the Metropolitan Museum. The brush calligraphy is by Betse Curtis in various colored inks. The binding is by Barbara Blumenthal.

#26884

USD 1,195



**Muldoon, Paul: *Encheiresin Naturae***



Nawakum Press, Santa Rosa, CA, 2015. 13"x19"; 80 pages. Fine+. In *Encheiresin Naturae* each of Muldoon's sonnets is paired opposite a Moser engraving, which has been printed directly from the block. These new non-representational images mark a major departure in the engraver's work. Moser was trained early on as an abstract painter in the halcyon days of the Abstract Expressionists, and these engravings are, in a manner, a return to beginnings. Jasper Johns refers to them as "terrific and surprising."

In a remarkable edition from Nawakum Press the American book designer, illustrator, printmaker and fine press publisher Barry Moser collaborates for the first



time with Irish poet Paul Muldoon. Muldoon is currently a professor at Princeton University, winner of the Pulitzer Prize, and Poetry Editor of *The New Yorker* magazine.



Fifteen abstract relief engravings were invented and engraved by Moser, inspired by a phrase from Goethe's *Faust* referencing an alchemist's experiments in "manipulating nature."

Muldoon was asked to respond poetically to these images and he chose an advanced form of a crown of sonnets, known as a heroic crown. Each of the sonnets is linked to the succeeding sonnets by repeating the final line of the preceding sonnet as its first line. The first line of the first sonnet is repeated as the final line of the final sonnet. The sequence thus comes full circle.

#26641

USD 5,700

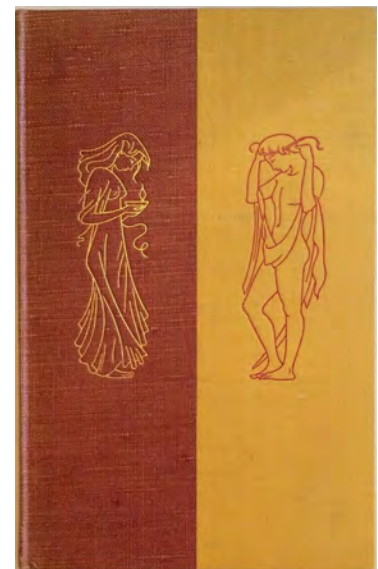
**Musaeus: *Hero & Leander***

The Golden Cockerel Press, Waltham Saint Lawrence, 1949. 8vo. Number 469 of 500 copies. Very good. Maroon and yellow buckram decorated with gilt and red figures on front panel. Gilt stamped spine. Sunning to spine and previous owner's bookplate. Illustrated with eleven line engravings in copper by John Buckland-Wright. Printed in Perpetua italic type on mould-made paper. Translation by F. L. Lucas. Designed by Christopher Sandford at the Golden Cockerel Press.

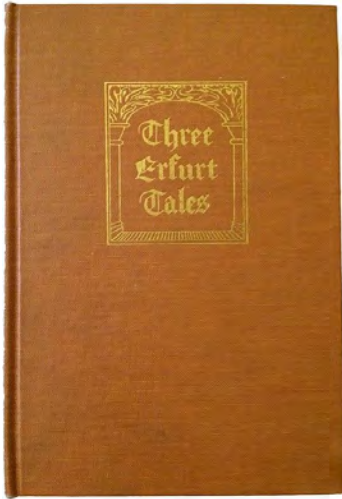
The famous tragic poem by Musaeus bears many similarities to the work of Homer. The love story of Hero and Leander has inspired numerous allusions and reinterpretations in literature from Shakespeare to Tennyson.

#26834

USD 250



**Price, A. H.: *Three Erfurt Tales 1497-1498***



Bird & Bull Press, [North Hills, PA], 1962. Small 8vo; [viii], 62, [2] pages. First Edition limited to 310 numbered copies, of which this is copy #159. It was published in 1962 by Bird & Bull Press, printed by Henry Morris on handmade paper with original woodcuts. Translated by A. H. Price into English from the original German, these three medieval tales are introduced by Lessing Rosenwald. A few pages were roughly opened and have marginal tears. This copy, housed in slipcase, remains tight and fine.

The three medieval morality tales found in this volume are translated for the first time from German into English. It is the third publication, now scarce, of Bird & Bull Press which began in 1958 and closed in 2013. In planning and producing the book,

Bird & Bull proprietor Henry Morris worked closely with notable collector Lessing J. Rosenwald. The woodcuts used by Morris are reproductions of the fifteenth century originals.

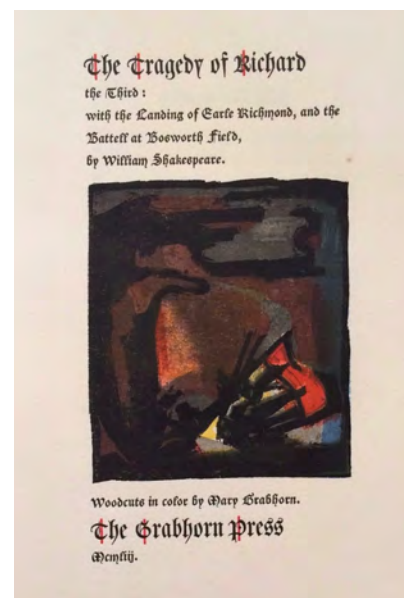
#26811

USD 350

**Shakespeare, William: *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field***

The Grabhorn Press, San Francisco, 1953. One of one hundred and eighty copies, bound in full limp vellum with ties. 200 pages. 10 1/2" x 7 3/4". [x], 190, [12] pp. The prospectus, featuring a red woodblock illustration, is included. The text is from the 1623 Folio with some updates and corrections including the full spelling of characters' names. The color woodblock illustrations were designed and produced by Mary Grabhorn. The handmade paper is from the Tuckenay Mill of Arthur Millbourn and Company. The type is an old French Lettre Batarde and cast at the Peignot Foundry. This volume is near fine. The vellum cover is bright and clean except for minor darkening to the bottom corner. Minor foxing on interior pages but otherwise fine in unread condition. The slipcase is in lesser condition with sunning to the spine, two blemishes, and chipping to the corners.

#26816



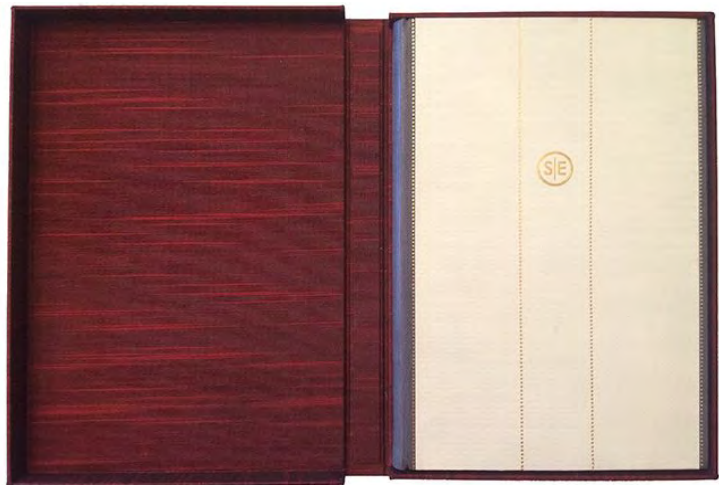
USD 550



**Shaw, George Bernard:** *A Speech Introducing Albert Einstein: With An Introduction & Five Etchings* By Joseph Goldyne

Two Ponds Press, Rockport ME, 2014.

250mm; [40] pages. Fine+. Copy #26 of 75 copies. The design and typography were conceived by Michael Russem. The types are Bembo and Gill Sans and were cast at the Press and Letterfoundry of Michael & Winifred Bixler, with additional hand composition by Rose Wisotzky. The presswork was executed by Arthur Larson at Horton Tank Graphics. The etchings were printed by Robert Townsend. The paper is handmade by Velke Losiny. Binding by Claudia Cohen.

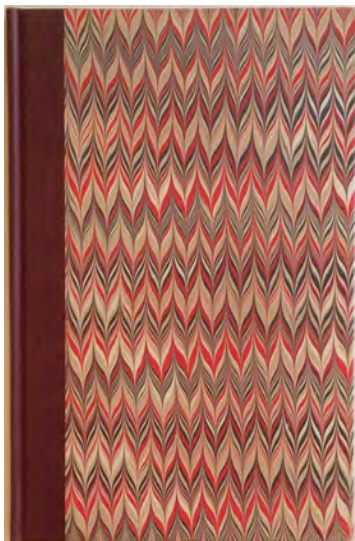


A collaboration with renowned California artist Joseph Goldyne, one of the leading printmakers working today. Goldyne is a master of the intaglio techniques of etching, drypoint and aquatint. This little-known speech by G. B. Shaw, introducing his friend, Albert Einstein, is paired with five etchings. Goldyne also has written the foreword, which places Shaw's and Einstein's remarks in the historic context of the tumultuous time between the two World Wars.

#26809

USD 2,600

**Swinburne, Algernon Charles:** *Laus Veneris*



The Golden Cockerel Press, Waltham Saint Lawrence, 1948. Tall 8vo. Number 404 of 750 copies. A near fine example of a lovely book. Quarter cloth has some rubbing to spine and perhaps a touch of sunning. Marbled boards are bright with some rubbing and wear at edges and corners. Interior is likewise near fine. Illustrated with eleven wood engravings by John Buckland-Wright. Designed by Christopher Sandford of the Golden Cockerel Press.

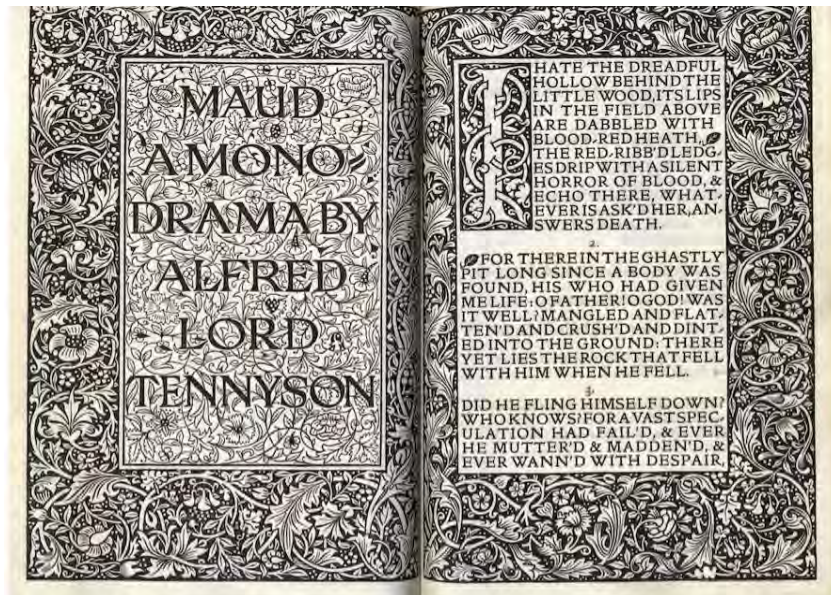
Swinburne's poem (written in 1866) tells the tragic tale of a knight who falls in love with the goddess Venus. It is also the subject of a painting by Edward Burne-Jones.

#26833

USD 300

**Tennyson, Alfred Lord: *Maud. A Monodrama.***

The Kelmscott Press,  
Hammersmith, 1893. 8vo;  
[vi], 69, [7] pages. Near fine.  
From a publication limited to  
500 copies, title and first leaf  
with full woodcut borders,  
woodcut initials and  
decorations, original limp  
vellum, gilt lettered spine,  
silk ties, preserved in early,  
gilt-stamped slipcase lacking  
back-strip. Peterson A17.  
With rather attractive  
provenance: Gifted by John



("Jack") W. Mackail (1859–1945), Edward Burne-Jones' son-in-law and biographer of William Morris, to Evelyn ("Eva") Muir as a wedding present on her marriage to Francis Richmond (son of the artist William Blake Richmond) in August, 1904. With the letter from Mackail to Mrs. Richmond.

An exceptional, very nearly fine presentation. Tennyson's *Maud*, originally published in 1855, was inspired by Charlotte Rosa Baring, younger daughter of William Baring (1779–1820) and Frances Poulett-Thomson (d. 1877). Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, and finished on the 11th day of August, 1893. Published by Macmillan & Co, Bedford Street, Strand.

#26804

USD 3,590



## Terms of Sale:

All books may be purchased at [www.BooksTellYouWhy.com](http://www.BooksTellYouWhy.com) or by contacting our customer service per phone (843-849-0283) or email (books@bookstellyouwhy.com). Books are subject to prior sale unless reserved.

All orders shipped to destinations within the United States will ship free of charge per standard USPS mail; typical delivery times are between 5 and 14 business days. International orders ship free per standard air mail for order amounts above \$500. Expedited shipping options are also available.

All prices of our listed products are in US Dollars. We accept credit cards (Amex, Visa, MC and Discover card), bank wires, and PayPal; we also accept Money Orders, and Checks (we might hold your shipment until your check is cleared). Please send PayPal payments to Payments@BooksTellYouWhy.com.

Any item may be returned within ten days for any reason. If you wish to return an item in the original condition, we ask that you notify us first, preferably by phone to obtain instructions for traceable return shipping (FedEx recommended) and insurance options. The entire purchase cost (incl. two-way shipping & handling) will be refunded if our listing is inaccurate or if the shipment is damaged.