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★ SMALL PRESSES, ARTISTS' BOOKS, BOOK DESIGNERS ★

Part IV in Our Current Series . . . Perishable Press Prominent . . .

Tales for the Ageless: ILLUSTRATED Fairy Tales, Fables, Allegories, & Legends

Andersen, Hans Christian; Nathaniel Hawthorne; Charles Perrault; et al. Aladdin and the wonderful lamp. Joseph and his brothers. The three bears. The ugly duckling. The sleeping beauty in the wood. The tale of Ali Baba and the forty thieves. Bluebeard. Hansel and Gretel. Jack and the beanstalk. The emperor's new clothes. Pandora's box. King Midas and the golden touch. Beauty and the beast. Dick Whittington and his cat. St. George and the dragon. New York: The Limited Editions Club, 1949-1952. 8vo (31 cm, 12.1"). 15 vols. Illus. **\$2500.00**

◆ **Complete set** of the **entire 15-volume run of the Evergreen Tales**, the Limited Editions Club's only books specifically produced and labelled as being for children — the Club's gathering of what they considered to be the most beloved and time-honored of classic children's stories. Edited by Jean Hersholt, these lovingly prepared renditions were illustrated by some of the LEC's biggest names, including Arthur Szyk, Edy Legrand, Raffaello Busoni, Fritz Eichenberg, et al. Many of the volumes are signed at the colophon by Hersholt, and **illustrators who signed** are: Edward Ardizzone, Everett Gee Jackson, Ervine Metzl, Robert Lawson, Henry C. Pitz, Busoni, and Eichenberg.

These examples are numbered copy 238 of either 2000 or 2500 printed depending on the set (except for one trio out of the five, which is numbered 236); the appropriate LEC newsletter is present.

◆ *Bibliography of the Fine Books Published by the Limited Editions Club, 193¹⁻³, 202⁴⁻⁶, 203⁷⁻⁹, 222¹⁰⁻¹³, 228¹²⁻¹⁵.* Publisher's cloth of various colors, eight volumes in the original glassine dust wrappers, all in publisher's red paper-covered slipcases with printed paper spine labels; some wrappers with tears or chips, slipcase spines gently sunned, slipcases showing light shelfwear overall with *Aladdin* set case dust-soiled, *Emperor's New Clothes* spine lettering rubbed. *Ali Baba* and a few other volumes with scattered spots of light foxing, overall most pages clean. Newsletter moderately worn. Complete sets are uncommon; this one shows no signs of having been in the hands of any actual child. (30766)

Although only one or two of them appear below, we are presently cataloguing a large number of LECs at various price levels and in remarkably good condition. Please let us know if you are interested!



“My Style of Drawing Birds”

Audubon, John James. My style of drawing birds. Ardsley, New York: The Overland Press for The Haydn Foundation, 1979. Tall 8vo. 26 pp., [2] ff., illus., facsimis. **\$25.00**

◆ Consists of two essays: “My style of drawing birds,” published in M. Audubon's *Audubon* and his journals, 1897; and “Method of drawing birds,” published in the *Edinburgh Journal of Science*, v. 8, 1828. The original manuscript is presented in fine facsimile showing several authorial corrections and emendations of the first draft, and with a transcription and an introduction. **Limited to 400 copies.**

◆ Original green cloth stamped in gold, cloth slightly soiled and interior with a bit of cockling (not, really, staining) from moisture intrusion to lower margins. Though the price is much reduced here, recognizing faults, the book is actually less “reduced” than the price is! (29037)

Wayward Wives & Shysters in Disguise — A Specifically CALIFORNIAN Comedy

Baer, Warren. The duke of Sacramento. San Francisco: The Grabhorn Press, 1934. 8vo. [12], 77, [1] pp.; illus.

\$60.00

◆ One of the earliest comedies produced in San Francisco, CA: “Reprinted from the rare edition of 1856, to which is added a sketch of the Early San Francisco Stage by Jane Bissell Grabhorn, and Illustrations by Arvilla Parker.” This is the first volume of the third series of “Rare Americana” from the **Grabhorn Press**; 550 copies were printed.

◆ Publisher's quarter cream textured cloth with light blue *fleur-de-lis* printed paper sides, spine with printed paper label; lacking the blue dust-wrapper, small spot of staining at head of spine, otherwise a very nice example. (28209)

“When a Great Man Dies”

Barrie, J.M. George Meredith, 1909. Mount Vernon, NY: William Edwin Rudge, July 1924. 8vo (17.2 cm, 6.75"). 13, [1] pp. **\$35.00**

◆ This funerary tribute to the renowned English writer George Meredith (1828–1909) was written by his friend J.M. Barrie (1860–1937), of Peter Pan fame. In a dreamlike sequence, as the casket is driven away from his house, the deceased author rises rejuvenated from his familiar chair at Box Hill to join the immortals waiting for him outside his door; the casket arrives at its destination empty.

The great American book designer (or “typster,” as he labeled himself) ♣ **Bruce Rogers** (1870–1957) designed the typography for this little book, which was printed in a limited edition of 500 copies.

◆ *Work of Bruce Rogers* 331. Sea-green paper over boards, gold-stamped title and wreath on front cover. Original glassine wrappers, chipped at edges, protected by mylar. Fine. (30795)

“BR! BRavo!!!”

Bennet, Paul A., & friends. Barnacles from many bottoms scraped and gathered for BR by The Typophiles. [New York]: 1935. 8vo (22.3 cm, 8.75"). 29 parts in one, with a frontispiece. **\$450.00**

◆ The second book ever published by The Typophiles, this *festschrift* was compiled in honor of the great American book designer (or “typster,” as he labeled himself) ♣ **Bruce Rogers** (1870–1957), and presented to him at a dinner on October 30, 1935, “. . . to welcome him home [from England, where he had been working on the Oxford Lectern Bible] . . . and leave something tangible to convey the flavor of our friendship.”

As Paul A. Bennet writes in the preface, the ♣ **29 inserts** herein are the work of 7 artists, 15 writers, and 26 printers, whose 56 individual contributions include ♣ **4 never before published photos of Rogers**; original drawings by Valenti Angelo, W.A. Dwiggin and Edward A. Wilson; a wood engraving by Charles W. Smith; and a B.R. type specimen (the bookplate of William Reydel).

The contributors are too many to name, however Bennet identifies Rudolph Ruzicka, who designed the title-page, printed in black and blue with a large monogram BR formed by the initials of contributors; Milton Glick, who designed the stylish binding; and John Archer, who produced the binding and printed the preface insert.

The text itself has many faces, including B.R.'s own Centaur type, and Goudy Newstyle, which was designed specifically for this project. The inserts take various forms: biographical sketch, type (and paper) specimen, letter, tribute . . . each with a separate colophon. The inserts are variously ruled in red, printed in color, illustrated, and/or decorated with ornamental borders. Four of the inserts are ♣ **signed by Fred Goudy, Edward Stevens, Richard Ellis, and Charles W. Smith.**

This copy is no. 91 of 100, as written in ink on the second leaf.

◆ *Work of Bruce Rogers* 767 (bookplate of William Reydel); but this book not in *WBR*. Publisher's black cloth with large B and R gilt on rear and front cover, respectively, each letter gilt against a gilt graph background framed by gilt fillets extending across both covers and enclosing title gilt on spine. In protective mylar wrappers. 28 leaves ♣ **uncut, per style**. Reydel bookplate stained, and light stains offset from ornaments in another insert, else ♣ **very nice**. (30681)

Burton's Philosophical Poetry

Burton, Richard F. The Kasidah (couplets) of Hâjî Abdû El-Yezdî: A lay of the higher law. San Francisco: The Book Club of California, 1919. Folio (31.5 cm, 12.7"). vii, [3], 52, [2] pp. **\$100.00**

◆ Burton's Sufi-inspired poem, with an introduction by Aurelia Henry Reinhardt and extensive endnotes. The work was printed by ♣ **John Henry Nash for the Book Club of California** (this being only their ninth publication), with title-page decoration and headpieces by Dan Sweeney.

This is numbered copy 254 of 500 printed.

♣ **Uncut and unopened copy of a beautifully accomplished volume.**

◆ Not in Penzer, *Annotated Bibliography of Sir Richard Burton*. Publisher's quarter vellum and marbled paper-covered sides, spine with gilt-stamped title; vellum darkened, corners bumped. Pages clean. (28273)

“When It's the Age of My Friend John”

Charkow, Natalie; J.D. McClatchy; & others. A garland for John Hollander. October 28, 1989. [New York: Bembo Typographic Company, 1989]. 8vo (22.9 cm, 9"). [12] ff. **\$125.00**

◆ John Hollander (b. 1929) is a renowned American poet, critic, and professor of literature. In honor of his sixtieth birthday, the sculptor Natalie Charkow, who became Hollander's second wife, and poet J.D. McClatchy gathered this garland of poems by Hollander's friends, relatives, and colleagues, to be printed by Ted Danforth and Jim Frederikson at the ♣ **Bembo Typographic Company.**

One copy with red initials and bound in leather was presented to Hollander, and 59 copies to his friends. This is one of 40 additional copies sold by Ampersand Books.

◆ Red, white, black, and gold patterned paper wrappers, with printed paper label on front cover. Fine, in mylar wrappers. (30799)

One of Hamady's Favorite Printings

Cunningham, J.V. Poems and epigrams by J. V. Cunningham titled Aliquid salis or if you prefer English, some salt. Mt. Horeb, WI: The Perishable Press, 1967. 8vo (20 cm, 7.9"). [6] pp., 14 ff., [2] pp. **\$100.00**

◆ First edition: 14 poems from American poet Cunningham (1911–85), hand-printed by Walter Hamady at the **Perishable Press** in black, browns, green, and red on Crown & Sceptre handmade paper. According to Hamady, this book “is one of my favorites for the three reasons earlier stated and maybe the fourth [how well the parts work together visually . . . the significance & richness {etc.} of the contents . . . the occasion around & through which the book came to be . . . the technical perfection of production which we all strive for in one way or another but seldom achieve].” This is **one of 200 copies printed**, with the distinctive Perishable Press pressmark, calligraphed by Sheikh Nasib Makarem, at the colophon.

◆ *Two Decades of Hamady & the Perishable Press*, 13 (see also 10 for criteria). Publisher's brown textured paper wrappers, front wrapper with title stamped in black. A crisp, clean copy. (30804)

“Stumped & the Kittens Are Everywhere” — One of 26 Special Copies

Davidson, Michael. Two views of pears. Berkeley, CA: Sand Dollar, 1973. 8vo (20.1 cm, 7.9"). [10] ff. **\$80.00**

◆ A collection of poems on various subjects, with an especial emphasis on art history. The title-page is lettered in sky blue and black, with a small blue sand dollar ornament. 376 copies comprise this limited edition printed by Wesley Tanner at the **Sand Dollar Press**, including **26 on Wookey Hole paper and signed by the poet**, of which this is number 14.

Michael Davidson (b. 1944) was the first curator of the Mandeville Special Collections Library at the University of California, San Diego, where he has taught American Literature since 1988.

◆ Stitched in orange paper wrappers with matching orange paper jacket, title and author printed in light brown surrounded by black ornamental frame on front cover. Fine, in a mylar slipcase. (30796)

A Contemporary Artist Drawn into Old Scenes

Day, Larry. *Tempi del giorno*. Lunenburg, VT: Stinehour Press, 1994. Oblong 8vo (20.9 x 28 cm; 8.25 x 11"). [24] ff. **\$40.00**

◆ Catalog of 18 drawings made in 1992–93 exhibited at the Rider College Art Gallery in Lawrenceville, NJ, and the Belk Art Gallery at Western Carolina University in Cullowhee, NC. In the words of the artist, who literally draws himself into studies of paintings by Watteau, Fragonard, Clodion, and earlier works on paper and terracotta, “The work is obviously a search for mythic meanings . . . the present and the past co-exist as do disparate images and spaces brought together a suspended temporal world.” The title, “*Tempi del giorno*,” is play of words based on Day's name.

The catalog was designed and printed by **Claire Van Vliet at the Stinehour Press** with a preface by Susan J. Barnes and an introduction by John Hollander.

◆ Stone gray stiff paper wrappers, title printed in dark gray on front cover. Pristine in mylar wrappers. (30784)

“Curves Do All Kinds of Queer Things When Reduced”

Dwiggins, William Addison. WAD to RR a letter about designing type. Cambridge, MA: Harvard College Library Dept. of Printing & Graphic Arts, 1940. 4to. [12] pp.; 1 facs., illus. **\$85.00**

◆ “A slightly expanded version of a letter written on July 21 1937 to a friend who wanted to know how one went about designing a typeface” (p. [3]): from the typographer, calligrapher, and illustrator W.A. Dwiggins to fellow typographer, engraver, and book designer Rudolph Ruzicka. In addition to several diagrams of letter construction, the letter is illustrated with a facsimile of a pencilled working drawing on thin paper. Produced under the supervision of Boston master printer Gehman Taylor **this is the third publication from the Harvard College Library's Department of Printing and Graphic Arts.**

◆ Publisher's dusty rose (loosely) paper-covered limp wrappers, front cover with printed paper label; volume very clean, original slipcase discolored with joints split and much of spine detached but present. A nice exemplar. (28334)

Manners & Types of the Early 17th Century

Earle, John. *Micro-cosmographie or a piece of the world discovered in essayes and characters*. Waltham Saint Lawrence: The Golden Cockerel Press, 1928. 8vo. vi, [2], 73, [3] pp. **\$80.00**

◆ Edited by Gwendolen Murphy, this reprinting of Earle's 1633 text was produced by Robert Gibbings at the **Golden Cockerel Press**. Unillustrated, it is nicely typeset; Earle's humor still tickles and a surprising number of the “characters” — the “types” — are **still spot-on**.

The present example is numbered copy 254 of 400 printed.

◆ *Chanticleer* 55. Publisher's red cloth, spine with gilt-stamped title; dust-wrapper lacking, spine darkened, extremities very slightly rubbed, cloth with light wrinkling over back cover. Pages clean. (28212)

“A Genuine Collaboration”

Fine, Ruth, & Clifford Burke. *Skull drawings & bone songs*. Galisteo, NM: Desert Rose Press, 1995. Square 8vo (21.6 cm, 8.5"). 41, [2] pp. **\$32.50**

◆ A book of drawings by Ruth Fine and responses by poet Clifford Burke of the **Desert Rose Press**. *Bone Songs* was originally designed and printed at the Janus Press in 1992 in an edition of 150 copies by Claire Van Vliet, to whom the artist and poet dedicate this revised, expanded version. It was designed using Macintosh and Mirror digital imaging

tools, and printed by laser in Adobe Caslon type by Carol Twombly, on Vision paper made from Kenaf, an African plant grown in the Southwest. The wrappers were printed letterpress in Original Caslon Old Face using a photo-polymer plate, and hand-bound.

◆ For *Bone Songs*, see: Fine, *Janus Press — Fifty Years*, p.46. Stone gray paper wrappers with title, author, and skull drawing stamped in black on front cover, title on spine, and detail of cover drawing on front endpaper. Fine. (30797)

Gutenberg's Legal Problems

Fuhrmann, Otto W., ed. Gutenberg and the Strasbourg documents of 1439. An interpretation by Otto W. Fuhrmann. New York: Press of the Woolly Whale, 1940. Tall 8vo. x pp., [1] f., 260 pp., [1] f. **\$150.00**

◆ Limited to 660 copies, hand set by George W. Van Vechten, Jr., with press work by George C. Montgomery and illustrations by ♣ **Fritz Kredel**. This basic source for the study of Gutenberg from the ♣ **Press of the Woolly Whale** contains Fuhrmann's study, facsimiles, and transcriptions of the original Alsatian-language documents and translations of them into French, German, and English. The documents were part of a trial for breach of contract.

◆ Publisher's gilt-stamped cloth, top edge gilt; glassine dust wrapper with small chips just at corners, in a slightly rubbed slipcase. A very nice copy. (24353)

First in a Grolier Club Series: Important American Printers

Hewlett, Maurice. Quattrocentisteria: How Sandro Botticelli saw Simonetta in the spring. New York: The Grolier Club, 1921. Folio. v, [1], 19, [1] pp. **\$50.00**

◆ Attractive edition of this exercise in romantic, art-historical fiction, the text opening with an initial, calligraphic, decorative capital printed in red and sporting a long "tail." ♣ **John Henry Nash of San Francisco** printed 300 copies of this, on Van Gelder paper, as his contribution to "a series of six books done by eminent American printers at the invitation of the Grolier Club," according to a preliminary notice.

◆ Publisher's quarter tan cloth and marbled paper-covered sides, spine with printed paper label; spine and board edges darkened, edges and extremities rubbed, cloth at spine head chipped above page-level. Additional spine label affixed to back pastedown; rough-cut pages a bit cockled at edges as can result with that treatment; clean. (28236)

"We Need / Our Readers, Every One"

Howard, Richard. Two poems. New York, NY: Glenn Horowitz Bookseller, 2001. 8vo (23.6 cm, 9.3"). 37, [2] pp. **\$85.00**

◆ Richard Howard (b. 1929) is a Pulitzer Prize-winning American poet who also claims the National Book Award and a MacArthur Fellowship among numerous international accolades for his writing, literary criticism, and translations. Former poetry editor of the *Paris Review* and poet laureate of New York, he continues to teach at Columbia University.

These two poems, "Wildflowers" and "Infirmities," were first published individually in the *American Review* (1973) and *Parnassus* (2001), respectively. For the present edition, 150 copies were printed using Miller types on Zerkall paper, with typography by Jerry Kelly in New York. This copy is ♣ **signed by Howard** on the half-title page.

◆ Taupe wrappers, title printed in black on front cover. Fine, in mylar wrappers. (30801)

That's One Lucky Dog!

(Kat Ran Press). Various. Sixteen small portraits of Katherine, made by her friends & colleagues. [Florence, MA]: Kat Ran Press, 2003. 8vo (22.9 cm, 9"). [34] ff. **\$135.00**

◆ Katherine Russem is printer Michael Russem's beloved dog, for whom he named the ♣ **Kat Ran Press**. This limited edition artists' book was printed "to celebrate [her] recent recovery from a near-death experience involving a corn cob & her small intestine, in this, her 55th [yes, sic] year."

With contributions by Jennifer Schmidtman, Jennifer Hill, and others linked to the Kat Ran Press by business and friendship, this loving tribute combines drawings printed in red and black by Corinne Gill and Mr. Russem from plates by Harold Kyle at Boxcar Press; a drawing by Tom Krueger reproduced at the Oxbow Press; and Michael Kuch's contribution printed from the original block. Designed using Eric Gill's Joanna type composed by Michael and Winifred Bixler, and Hermann Zapf's Saphir type, the edition comprises 15 lettered copies *hors commerce* and 135 numbered copies, of which this is 31, bound by Claudia Cohen at her Easthampton and New York offices.

◆ Blue patterned paper over paper boards, title to thin paper label on front cover and on spine. Pristine, in mylar wrappers. (30785)

Printed to Commemorate the First Anniversary of His Death

King, Martin Luther, Jr. Letter from Birmingham jail. Stamford: The Overbrook Press, [1968]. Small quarto. [8 (4 blank)], 17, [3 (2 blank)] pp. **\$50.00**

◆ One of six hundred handsome copies printed by the ♣ **Overbrook Press** for private distribution.

◆ Stiff printed wrappers, center bit of top edge a trifle bumped. Near fine. (23499)

MIT-Inspired Verse — Perishable Press Printing

Levertov, Denise. A new year's garland for my students / MIT 1969–1970. Mt. Horeb, WI: The Perishable Press, 1970. 8vo (21 cm, 8.25"). [24] pp. **\$125.00**

◆ Sole edition: 14 poems dedicated to Levertov's pupils, printed by hand in blue, green, brown, red, and gray on handmade Shadwell paper. Walter Hamady's distinctive ♣ **Perishable Press** pressmark, calligraphed by Sheikh Nasib Makarem, is at the colophon. This is one of 225 copies printed, the present example being ♣ **one of the unnumbered, first 100 hors de commerce copies.**

◆ *Two Decades of Hamady & the Perishable Press*, 41. Publisher's brown textured paper wrappers, front wrapper with blind-stamped title. One leaf with an incorporated, volunteer, foreign bit-of-something gracing the handmade paper. A clean, unworn copy. (30798)

Poems by the Current U.S. Poet Laureate

Levine, Philip. Blue. West Chester, PA: Aralia Press, [February] 1989. 8vo (24.2 cm, 9.5"). [10] ff. **\$85.00**

◆ Detroit-born poet Philip Levine (b. 1928) has won myriad awards for his dark poetry, including the Pulitzer Prize, the National Book Award, and a Guggenheim Fellowship. He is the ♣ **Poet Laureate of the U.S. for 2011–12.**

Some of the poems collected here were previously published in *Field*, *The New Yorker*, *Ploughshares*, and *Western Humanities Review*. For this edition from the ♣ **Aralia Press**, 175 copies were printed by Michael Peich at West Chester University using Spectrum types on dampened Frankfurt. Nadya Brown contributed the blue title-page vignette of a man in a rowboat. This copy is ♣ **signed by Levine** in pencil below the colophon.

◆ Gray paper wrappers with Nadya Brown's drawing in black on front cover. Fine, in mylar wrappers. (30802)

An Artistic Collaboration — See Here the Process

Lewis, Harry. Pulsars. Mt. Horeb, WI: The Perishable Press, 1974. 8vo (28.8 cm, 11.3"). [12] pp.; 1 col. illus. **\$150.00**

◆ Poetic and printing evolution in action: Three versions of a single poem, hand-printed by Walter Hamady of the ♣ **Perishable Press** on folded leaves and accompanied by a brightly hued original silkscreen print by Sam Gilliam, ♣ **signed by the artist.** The “imprecise colophon” notes that the cover stock varies from copy to copy, and that the silk screening was “accomplished in Weege Da Barba's barn with the artist assisting.” This is numbered copy 20 of 150 printed, identified as such with the “ear-tattoo” device.

◆ *Two Decades of Hamady & the Perishable Press*, 65. Publisher's violet-gray paper wrappers, front wrapper with blind-stamped title. Clean and crisp. (30786)

“Where They Live Forever and Aye” — A London Ephemeron

London, Jack. The sea sprite and the shooting star. [Oakland? Cal.]: Privately printed, 1932. 8vo (25.5 cm; 10"). [2] ff. **\$250.00**

◆ Originally conceived as a “child's jingle” and published by the *San Francisco Call* in 1899, *The Sea Sprite and the Shooting Star* in all of its very few editions has been an ephemeron. This is the first separately published edition, and only 17 of London's poems achieved such separate publication — the prose output dominating public interest and until recently, scholarship. Recent research (Wichlan, *Complete Poetry of Jack London*, 2007) suggests that this was printed at the ♣ **Keesling Press** in Campbell, California. The number of copies printed is unknown.

◆ *BAL* 11989; Woodbridge, p. 275. Printed on heavy, textured card stock and folded lengthwise once to form a booklet. Front cover irregularly age-toned; interior facing pages, displaying whole poem, very fresh and nice. (30148)

A 15-Foot-Long Poem — A Gripping Story — Signed by Merwin A Complicated, Interesting Printing Exercise

Merwin, W.S. The real world of Manuel Córdova. Sherman Oaks, CA: Ninja Press, 1995. Folio (34 cm, 13.4"). [48] pp.; illus. **\$1350.00**

◆ An exquisite, creatively designed fine press printing of Merwin's poem, inspired by the life of Manuel Córdova-Rios (1887–1978), a Peruvian who at the age of 15 was captured by Amahuaca Indians and eventually became chief of the tribe. We quote the Ninja Press's laid-in statement (with our emphases):

This edition was “printed from hand-set Samson Uncial type onto kakishibu, a ♣ **persimmon-washed hand-made paper** from the Fuji Paper Mills Cooperative in Tokushima, Japan. The text, which is housed in an accordion-style binding, may be unfolded and read in hand, stanza by stanza, or opened entirely, thus revealing all 43, 14-line stanzas. ♣ **Fully extended, the book is fifteen feet long.** The image of a river undulates alongside the poem while the setting of the poem itself mirrors the serpentine meanders of the river. ♣ **The river is printed from photopolymer plates in five colors gradually intermingling one after the other.** The book is held within an enclosure of handmade papers — the outermost being a loft-dried, 100 percent raw flax sheet made under the direction of Timothy Barrett at the Center for the Book Papermaking Facility at the University of Iowa. The enclosure is lined with kakishibu on which is printed a map of the world, the first to show the world's currents, drawn by Athanasius Kircher in 1665. ♣ **The map is hand-tinted in five colors echoing the colors of the river.** The enclosure is fastened with alum-tawed goat skin and bone. The design, presswork, and binding are by Carolee Campbell at ♣ **Ninja Press.**”

This is numbered copy 93 of 160 printed (with there being 18 additional lettered *hors de commerce* copies), and is ♣ **signed by Merwin**, who has been the U.S. Poet Laureate and was awarded Pulitzer prizes in both 1971 and 2009. *Provenance*: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ As above, the whole housed in a Plexiglass case. A clean, crisp copy of this distinctive, artistic production. (30652)

Signed by Arthur Miller & Leonard Baskin

Miller, Arthur. Death of a salesman: certain private conversations in two acts and a requiem...With five etchings by Leonard Baskin. New York City: The Limited Editions Club, 1984. 4to. [12], 5–164, [3 (1 blank)] pp.; 5 pls. **\$975.00**

This Limited Editions Club copy (no. 880 of 1500 printed) is **signed by both the playwright and the illustrator** at the colophon.

The binding is full rusty-brown Nigerian goat, stamped in gold on the spine. The etchings are by Leonard Baskin, a series of five portraits tracing the downward spiral of Willy Loman — a powerful complement to Miller's portrait of a salesman at the end of his career and at the end of his rope! The plates, printed by Bruce Chandler, are each protected by a brown paper tissue guard. The book is designed by Benjamin Schiff, who chose a Bulmer font for the text.

This offering includes the monthly newsletter but not the mailing notice.

Limited Editions Club, *Bibliography of the Fine Books Published by The Limited Editions Club, 1929–1985*, 540. Binding as above. One of the tissue guards is loose but otherwise undamaged. Fine, in the original slipcase. A handsome production of one of the most performed plays in the world! (21754)

“One Might Find / A Book to Amuse or Improve Your Mind”

Neal, Tom. Book bay notes on a tour. Los Angeles: Worldhouse Publishing Co., 1976. 12mo (7.5 cm, 2.9"). 62, [2] pp.; col. illus. **\$85.00**

◆ **Sole edition:** Lighthearted poems about the different types of tomes to be found in a perfect, fanciful bookstore. This charming, limited-edition miniature was illustrated by the author (in the guise of “Dr. Tan”); the present example bears an **inked gift inscription from the author/illustrator**, with flower doodles, on the front free endpaper.

◆ Publisher's dark green textured paper-covered boards in light green paper wrapper; paper of cover cleanly and evenly cracked along front joint (slightly but not severely affecting stability), jacket with very short tear at back upper corner, otherwise clean/unworn. Adorable, and potentially the perfect gift for a dedicated bookstore browser. (30653)

A Life Without Pipe Dreams? — Another LEC Designed by Leonard Baskin

O'Neill, Eugene. The iceman cometh. New York: The Limited Editions Club, 1982. Folio (28.5 cm, 11.22"). xvi, [4], 153, [4] pp.; 10 pls. **\$225.00**

◆ First published in 1940 and performed six years later on Broadway, O'Neill's drama about despair and disillusionment playing out at an American bar is considered one of the playwright's most ambitious and famous works.

For the present edition, limited to 2,000 copies of which this is no. 1496, artist Leonard Baskin (1922–2000) designed the text using monotype Janson font and created nine full-page black and white drawings of O'Neill's characters, reproduced by Meriden Gravure Company, and one sanguine lithograph pulled on Arches paper by Fox-Graphics Editions. In her introductory essay, “O'Neill and Baskin: The Iconography of a Double Exposure,” art historian **Irma Jaffe analyzes the illustrations and traces the parallels in the art and lives of the playwright (1888–1953) and Baskin, who signed this below the colophon.** This offering includes the monthly newsletter.

Binding: The play was printed and bound at the Stinehour Press in Lunenburg, VT, in full Curtis gray paper-covered boards with printed paper labels on the spine and front cover. It is rather bleak-looking — which is perfectly appropriate given the nihilistic theme of the play.

◆ Limited Editions Club, *Bibliography of the Fine Books Published by The Limited Editions Club, 1929–1985*, 525. Binding as above. Fine, in a fine slipcase. (30747)

Signed, Limited Edition

Oppenheimer, Joel. Sirventes on a sad occurrence. Madison, WI: The Perishable Press, 1967. 12mo (18.3 cm, 7.25"). [4] pp.; 6 ff., [2] pp. **\$150.00**

◆ First separate printing of this poem, which Walter Hamady of the **Perishable Press** described as “one of Joel's most top-shelf poems . . . so tough and at the same time so tender with a humanity as big as the planet.” The text is printed in black, brown, and red on Arches and Nideggen papers, in a pamphlet binding handsewn by Hamady.

This is one of 130 copies printed and was **signed by the author.** The colophon features Hamady's distinctive pressmark, calligraphed by Sheikh Nasib Makarem.

◆ *Two Decades of Hamady & the Perishable Press*, 10. Publisher's mushroom-colored paper wrappers; outer edge of front wrapper creased, otherwise unworn and clean. (30787)

Oregon Printer, Oregon Publication

Otness, Harold M. Lewis Osborne in Oregon: A personal memoir. Portland, OR: The Twombly Press, © 1990. 8vo. [8], 22, [6] pp.; 1 plt. **\$65.00**

◆ First edition: A librarian's eulogy for the gentleman printer who founded the Oregon Book Society, in a volume lovingly designed and printed by Benjamin B. Bullwinkle at his private press, the **Twombly Press.** This is copy no. 64 of 150.

◆ Publisher's quarter red cloth and textured tan cloth-covered sides, spine with gilt-stamped title, signed binding by Kaufman of Silverton; in **original plain paper dust jacket stamped “This is a Book Jacket . . . It is not intended to be decorative . . .”** The whole clean and fresh save for two spots (a dot and a short “slash”) to front wrapper — which, clearly, did its announced job! (29054)

“In the Dew of Time” — A Broadside

Perishable Press. Broadside, begins: “Warning! Oh yes you can too do it & whoumzoevber sed not is full of snot...” [Mt. Horeb, WI: Perishable Press], 1980. 8vo (; 27 x 19 cm.; 10.5" x 7.25"). 1 p. **\$125.00**

◆ A type specimen thank-you to Paul Duensing for teaching “an old dog a new trick. At least P[aul] H D[uensing] managed to taught [*sic*] W[alter] S H[amady] to cast type in the barn! Here is the first attempt at solo experiment & this is Ashely-Crawford 24 point. MFG. Spring 1980.”

◆ Fine copy. (30791)

Falls from Vermont to Hawaii

Pfahl, John. Waterfall. Tucson, AZ: Nazraeli Press, [2000]. Oblong 8vo (12 cm, 4.75"). [36] pp., [1 (laid-in)] f.; illus. **\$125.00**

◆ Elegant accordion-pleated presentation from the **Nazraeli Press** of this series of waterfall photographs, taken throughout the United States and offering intriguing urban images in addition to the more typical scenic views. Deborah Tall's accompanying essay on waterfalls and representations thereof is laid in.

◆ Publisher's midnight blue cloth-covered boards, spine with blind-stamped title, in original cream and blue cloth-covered slipcase; binding and case in beautiful condition. An attractive volume. (30642)

“I Do Here Present You / With a Token Love Hath Sent You”

Quennell, Nancy, ed. A lovers progress. London: The Golden Cockerel Press, 1938. Folio (30.8 cm, 12.1"). 84, [2] pp. **\$350.00**

◆ Erotic 17th-century lyrics by such luminaries as Campion, Donne, Herrick, and Wilmot (as well as the always-popular Anonymous), selected by Quennell and handsomely printed by the **Golden Cockerel Press** on heavy, handmade paper with deckle edges. **The title-page is printed in black and gilt with a gilt-stamped cockerel, and each poem opens with a large capital in red.** The present example is numbered copy 115 of 215 printed.

Provenance: Front pastedown with calligraphic bookplate of Norman J. Sondheim, American collector of press books.

Binding: Signed binding by Sangorski & Sutcliffe, stamped “S. & S.” on front pastedown: Quarter cream morocco and bright gold buckram-covered sides, spine with gilt-stamped title and cockerel decorations.

◆ Binding as above, lower outer corners very slightly bumped, morocco with three small spots of staining and a bit of darkening associated with its gluing-down; cloth bright with a little soiling and with reddish spotting apparently associated not with “staining” but with something in the nature of the cloth itself. Pages clean. Overall a solid and attractive copy. (30589)

Hand-Printed, Hand-Colored, Hand-Signed

Rothenberg, Jerome. Seneca journal I. A poem of beavers. Mt. Horeb, WI: The Perishable Press, 1973. 8vo (26.8 cm, 10.5"). [4] pp., 6 ff., [4] pp. **\$125.00**

◆ Striking fine press printing of a poem by Rothenberg that incorporates both Native American and Jewish imagery. Walter Hamady, proprietor of the **Perishable Press**, spent five months crafting this edition; according to his colophon, “all of these various Japanese text papers were used because 1) we were not in production of our own *Shadwell* at starting time & 2) it was very difficult to get any good handmade in quantity & thus the edition is small . . . The title-page is hand-colored mostly on whim and was impossible to make more than one alike.”

This is numbered copy 57 of only 97 hand-printed on several different types of Japanese paper; it was, **signed by the poet** across from Marta Anderson's hand-colored drawing on the title-page. The poem is bound in *Shadwell* very light cream-grey wrappers printed with “Old Man Beaver's Blessing Song” (calligraphed by Bettye Lou Bennett) in brown on the front and the title in cream on the back.

◆ *Two Decades of Hamady & the Perishable Press*, 58. Binding as above. Clean and fresh. (30781)

Tracking the Moon

Schanilec, Gaylord. On returning. Saint Paul, MN: Midnight Paper Sales Press, December 1981. 12mo (15.3 cm, 6"). [6] ff. **\$250.00**

◆ As Schanilec writes in the printed note inserted at the front of this booklet from his **Midnight Paper Sales Press** (signed with his initials and dated 2004), he found poetry at the age of 16, when poet Thomas McGrath visited his school and “the moon stuck in my pocket.” After years experimenting with words and art, Schanilec created this little book, a copy of which he sent to McGrath, the very poet whose tracks he follows in these verses.

The booklet was hand-printed in an edition of 70 copies, of which this is 33, numbered in ink and **signed “Gaylord”** in pencil below the colophon. A vignette **wood engraving in midnight blue** decorates the title-page.

We locate only four copies in institutions.

◆ Stitched in midnight blue wrappers, small black stamp of moon's face on cover, gray endpapers. Deckled fore-edge. Fine. (30794)

Sensory Reading

Scott, Robert. Poems from last summer. Saint Paul, MN: Midnight Paper Sales Press, [May] 1982. Square 12mo (15.5 cm, 6.06"). [10] ff. Illus. **\$200.00**

◆ This series of short, wonderfully atmospheric poems, was collected into a slim volume designed and hand-printed by **Gaylord Schanilec** in a **Midnight Paper Sales** edition of 120 copies, illustrated by two colorful, abstract relief collographs: a large centerfold and a small title-page ornament.

◆ Sewn in tan textured wrappers, in a matching jacket with a blue stamp of a well-dressed man on the front echoing the centerfold illustration. Pristine. (30774)

“Hark! The Herald Angels Sing” . . . of Fine Printing

Siegl, Helen. A felicity of carols, with wood-engravings by Helen Siegl. [Barre, MA]: Barre Publishers, 1970. 4to (22.8 cm, 9"). Twelve unbound French-folded folios. **\$50.00**

◆ This collection of traditional carols comprises eleven songs from the 19th, 18th, and earlier centuries, printed in red with **22 wood engravings** in black from original blocks cut by Helen Siegl (1924–2009). Born in Vienna, the artist moved to Montreal in 1952 where she married Theodor Siegl, Conservator of Paintings for the Philadelphia Museum of Art, and subsequently moved with him to Philadelphia, where she gave lectures at the Print Club.

The text was set in Bembo and printed on Torinoko paper by the **Janus Press** in West Burke, VT, in an edition limited to 900 copies. This is number 217 and was **signed by Siegl** below the colophon.

An offset trade edition was also printed by Barre Publishers, with black text and sap green illustrations.

◆ Fine, *Janus Press 1955–75*, p. 39. Purple Strathmore wrappers with title printed in red on front; lacking Strathmore Nutmeg slipcase. Wrappers lightly sun-toned, else fine. (30782)

The Geology of Poetry

Stafford, William. Eleven untitled poems. Mt. Horeb, WI: The Perishable Press, 1968. 8vo (20.6 cm, 8.1"). [28] pp. **\$300.00**

◆ First edition: 11 pieces from an Oregon poet who became **Poet Laureate** two years after this publication. Walter Hamady, proprietor of the **Perishable Press**, hand-set these poems in Palatino and printed them in red and black on Medway and Shadwell papers (on a single signature, according to the *Hamady* catalogue).

The work is bound in Fabriano wrappers bearing a “silk-screened diagram of some structural geology.” This is numbered copy 91 of 250.

◆ *Two Decades of Hamady & the Perishable Press*, 16. Publisher's blue-gray wrappers as above, spine slightly sunned. Signatures uncut and unopened. An elegant example of Hamady's work. (30789)

Blue Book — Perishable Press

Stafford, William. Weather. Mt. Horeb, WI: The Perishable Press, 1969. 8vo (21.5 cm, 8.5"). [24] pp. **\$450.00**

◆ A beautiful fine press printing of these 13 poems by Stafford, eventually a U.S. **Poet Laureate**, illustrated with a title-page vignette by Jack Beal.

The text is printed in Palatino in black, red, blue, and green on blue-gray Shadwell paper “made from unbleached half-stuff”; Walter Hamady, proprietor of the **Perishable Press**, did the pamphlet binding in navy blue Fabriano wrappers.

This is one of 207 copies printed; Hamady's distinctive pressmark, calligraphed by Sheikh Nasib Makarem, appears here in blind at the colophon.

◆ *Two Decades of Hamady & the Perishable Press*, 25. Publisher's navy paper wrappers, front wrapper with blind-stamped title and vignette. A crisp, clean copy. (30788)

Perishable Press

Thayler, Carl. The drivers. Mt. Horeb, WI: The Perishable Press, 1969. 8vo (21.8 cm, 8.6"). [24] pp. **\$50.00**

◆ First edition: 11 poems from a California-born poet and professor. Decorated with a title-page illustration done after an etching by Jack Damer, these pieces were hand-set in Palatino and printed in black, brown, red, and orange on handmade Shadwell paper.

This is **one of 220 copies printed, of which only 130 copies were for sale**; Walter Hamady's distinctive **Perishable Press** pressmark, calligraphed by Sheikh Nasib Makarem, appears in blind at the colophon.

◆ *Two Decades of Hamady & the Perishable Press*, 23. Publisher's gray Fabriano paper wrappers, front wrapper with title stamped in blind. A clean, fresh copy. (30800)

A Bird & an Existential Crisis — One of 15 Copies

Watson, Fran. Pelican. [San Diego, CA?]: the author, Fall 2000. Oblong 12mo (11.7 cm x 18 cm; 4.63" x 7"). [12] ff., folded accordion style. **\$1500.00**

◆ Fran Watson is a founder and former president of the **San Diego Book Arts**. Her works have been widely exhibited and included in many private and institutional collections.

In this artist's book, Watson's narrator anxiously observes an injured pelican on the beach for days. The story is printed on Rives paper, with letterpress by Nelle Martin of Brighton Press and monoprints evoking sand and sea by Watson, who signed below the colophon and numbered this 9 of 15.

◆ Leporello binding in brown paper boards the color and texture of wet sand, title stamped in blind on front cover. **Fine.** (30776)



A Christmas Keepsake

Watts, Isaac. Cradle song a Christmas carol. Mill Valley, CA: Sunflower Press, 1982. 16m o (6.2 cm, 2.45"). [32] pp.; illus. **\$85.00**

◆ Lovely limited-edition miniature from the **☛ Sunflower Press**, designed, printed, and bound by Carol Cunningham — for many years a specialist in such productions. Here she hand-set Watts's beloved carol in Freehand type and printed it in black and red, with a red candle vignette at the foot of most pages; also present is a small vignette of the Magi on their camels. This is numbered copy 22 of 50 printed on Ingres paper (with an additional 10 artist's proofs on rag paper), and it is **☛ signed at the colophon by Cunningham**.

Binding: Publisher's white cloth with red stripes and bands of green and red holly sprigs, printed paper spine label.

◆ Binding as above, fresh and clean. A beautiful copy, eminently giftable. (30660)

Waugh! The Pre-Raphaelites!

Waugh, Evelyn. PRB An essay on the Pre-Raphaelite Brotherhood 1847–54. Westerham, Kent: Dalrymple Press, 1982. 4to (25.2 cm, 9.9"). 44, [3] pp. **\$125.00**

◆ “No-one else was writing about the Pre-Raphaelites in the 1920's, and it is therefore interesting to know what an intelligent and independent-minded author thought about them, especially during their most unfashionable phase. We must, of course, be thankful that Waugh became a novelist and not an art-historian, but he does deserve to be remembered as one of the most distinguished pioneers of the Victorian revival” (44).

This is the first published edition of Waugh's essay, which was first printed privately by Alastair Graham in 1926. As Christopher Sykes and Christopher Wood describe it in the preface and postscript, respectively, Waugh's account of the Pre-Raphaelite Brotherhood is not very scholarly (for one, Waugh makes biased remarks about William Holman Hunt, who married not one but two of his relatives, the sisters Fanny and Edith Waugh); however it is regarded as the first serious bit of writing by one of the greatest novelists of the 20th century. A commission followed to write the biography of Dante Gabriel Rossetti, Waugh's first full-length book.

The text was designed by Robert Hamilton Dalrymple using Monophoto Modern Extended 7 and printed on Zerkall mould-made paper at the Westerham Press, illustrated with **☛ six plates** reproducing portraits drawn by Dante Gabriel Rossetti, William Holman Hunt, and John Everett Millais, of each other. The binding, in navy blue cloth with the title stamped in red on the front cover and spine, and matching red endpapers, was designed by Hunter & Foulis of Edinburgh. Of an edition limited to 475 copies, this is number 118, written in manuscript below the colophon.

◆ Binding as above, in protective mylar wrappers. Short marginal tear to one leaf, else **☛ like new**. (30683)

Sketches: From the Anatomically Correct to the Fabulously Surreal

Wilde, John. 44 Wilde 1944. Mt. Horeb [WI]: The Perishable Press Ltd., 1984. 8vo (25.5 cm, 10"). [50] pp.; illus. **\$250.00**

◆ A selection of 44 images from a sketchbook kept by famed painter and printmaker John Wilde, for the most part done in 1944. Limited to 200 copies, this edition was largely hand-printed by Walter Hamady, proprietor of the **☛ Perishable Press**, on Mohawk Vellum Cream paper — 14 of the images were printed offset in three colors and nine runs by Dennis Kittleson at Prompt Printers, a process which Hamady says “served this old-fashioned printer some enlightenment.” The volume was bound by Bonnie Stahlecker.

◆ Publisher's tan textured paper wrappers, front cover and spine with title elements stamped in dusty rose; small indentation to lower center of each wrapper, not carrying through to pages. Upper outer corners slightly bumped. Internally clean and crisp. (30775)

Goat Island, Niagara State Park — Its Seasons Creatively Viewed in Depth

A *livre d'artiste* BOTH Imaginatively & Technically Satisfying

(WITH LASTLY A LATE-COMER). **Schwartzott, Carol, & John P. Lathourakis.** [cover title] Goat Island journal[,], 1993. [Seattle, WA: Tabula Rasa Press], 1994. 8vo (21 cm; 8.25"). [8] ff., col. ill. **\$500.00**

◆ An elegant, intriguing artist's book designed, cut, and bound by Schwartzott, with letterpress printing by Lathourakis, and limited to no more than 50 copies. Ingeniously composed of four three-dimensional representations of the four seasons, this is **☛ the reverse of a pop-up book**, as one opens the little volume composed of accordion-folded leaves to look into **☛ recessed** vistas accomplished in complex six-layer cutouts of variously and brilliantly colored paper; the artist described these as “four hand-cut windows of the Goat Island seasons.”

According to the rear cover's single page of explanatory text, “the original journal [on which this production was based] was created out of hand-made papers, their texture and closely related values keying into a 'Natural' interpretation of the subject matter. This limited edition book recreates the original art. . . , enhancing the visual elements of seasonal change. . . The Typeface is Palatino, handset and printed Letterpress by John P. Lathourakis of **☛ Tabula Rasa Press**.” Signed by both the creator and the printer, in pencil, this copy purports clearly to be no. 5 of 20, though other copies and the artist's website declare the total issue to have been 50 copies.

◆ Leaves accordion-folded, as above, attached to front and back board covers, with the whole contained in a handmade natural paper slipcase. A fine copy. (30740)



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