

**RULON~
MILLER
BOOKS**

400 Summit Avenue
St. Paul, Minnesota
55102-2662
USA

~ RARE &
FINE BOOKS
IN MANY FIELDS
MANUSCRIPTS

March 21, 2017 eList

To Order:

Call toll-free 1-800-441-0076

Outside the United States call 1-651-290-0700

E-mail: rulon@rulon.com

Other catalogues available at our website at Rulon.com



Member ABAA/ILAB



VISA, MASTERCARD, DISCOVER, and AMERICAN EXPRESS accepted.

If you have any questions regarding billing, methods of payment, shipping, or foreign currencies, please do not hesitate to ask.



Item 10



Item 5

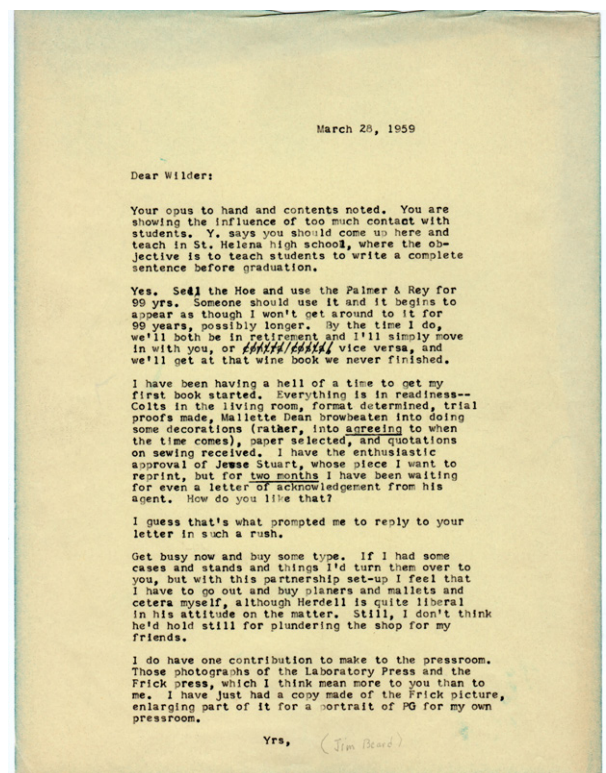


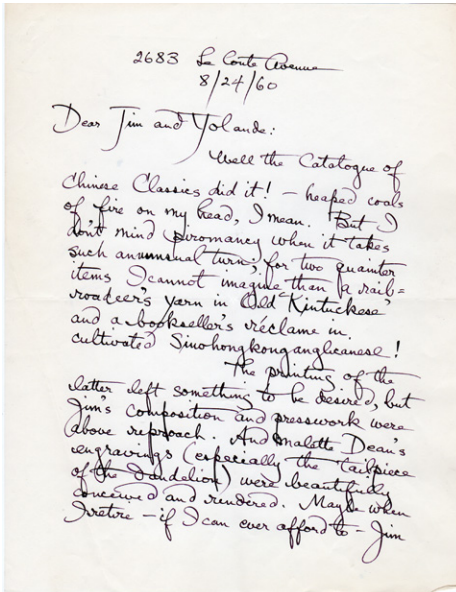
Item 4

1. [Archetype Press.] Bentley, Wilder. A series of letter and proofs, as below, to and concerning James “Jim” E. Beard. San Francisco: 1959-1981. \$1,750

Bentley was one time Laboratory Assistant at the Laboratory Press, Carnegie Institute of Technology where he worked 1930-34, and from then on in Berkeley operating under his own Archetype Press imprint.

- 7-page carbon typescript, “Fine Arts 175 / The History and Aesthetics of Fine Printing / Bibliography of the Course / given during the Pre-Two Weeks Summer Session, 1932,” by Wilder Bentley;
- Large, untitled brush and gouache sketch approx. 26” x 20”, by Wilder Bentley, signed and dated by him 1943 on the verso of “one of four proofs pulled of the weight font of Lutetia 14 pt. roman loaned by James E. Beard of St. Helena, California to Wilder Bentley *ainé* of Berkeley, California for the re-establishment of the Archetype Press, copy no. 1. This is James Beard’s copy. Copy no. 2 sent with a covering letter to Amsterdam Continental Types, Inc...for an analysis and estimates...”
- 1-page carbon typescript of a letter from James “Jim” Beard to Wilder Bentley, dated 3/28/59, 8½” x 11”, regarding Bentley selling “the Hoe. And use the Palmer and Rey...someone should use it and it appears as though I won’t get around to it for 99 years...By the time I do we’ll both be in retirement, and I’ll simply move in with you...and we’ll get at that wine book we never finished...I do have one contribution to make to the press room. Those photographs of the Laboratory Press and the Frick Press, which I think mean more to you than to me...”
- 2-page A.L.s. from Bentley to James “Jim” Beard and his wife Yolande, dated 8/24/60 on, among other items of interest, Malette Dean’s engravings, and T. W. MacDonald (i.e. Black Mack);
- 5-page A.L.s. from Bentley to James “Jim” Beard, dated 3/13/63, 8½” x 11”,



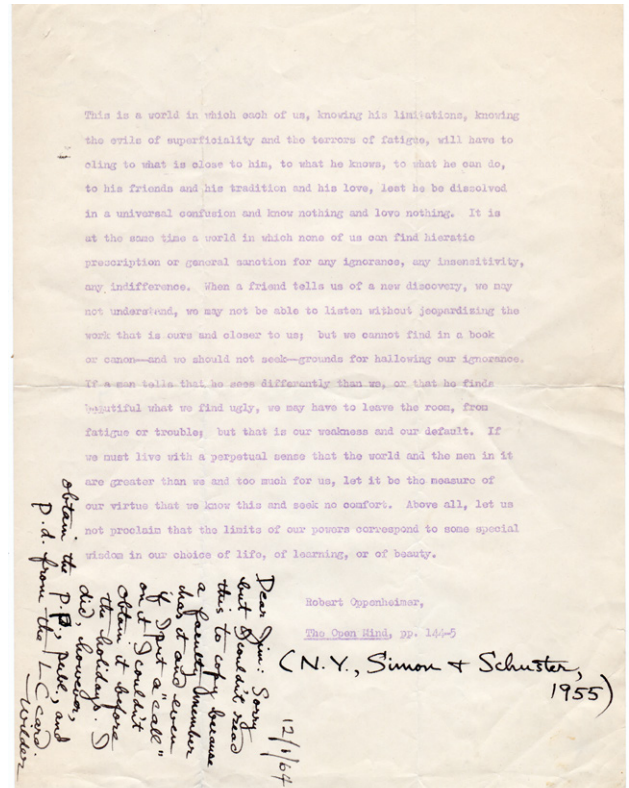


being an account of what Bentley “has been doing about your type and type cases and about Marietta’s manuscript book, mentioning Barney Rosenthal and Joh. Enschede en Zonen;

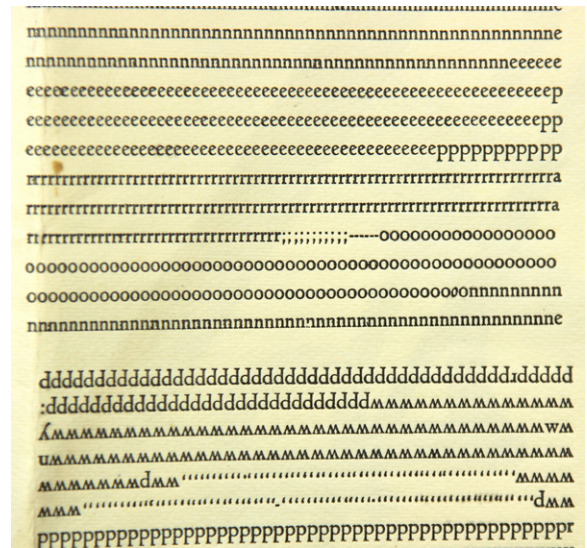
- Undated mimeograph, being an extract from *The Open Mind* by Robert Oppenheimer (the text of the broadside below), dated 12/1/64 with a short manuscript note by Bentley addressed to James Beard regarding his inability to obtain the book earlier than he did;

- 1-page A.L.s. from Bentley to James “Jim” Beard, dated 2/16/65, 8½” x 11”, regarding an enclosed proof of a Robert Oppenheimer broadside thoroughly marked up by Bentley;

- 2-page A.L.s to James “Jim” Beard, dated 2/18/65, being “some afterthoughts” to the letter above, about trusting “anyone over the age of thirty,” and the “hard-cover illustrated edition of R.L.S.” Also, “it occurs to me that both Oppenheimer and his publishers might be made more amenable to consent to the reprint were you to state in the imprint [a] certificate of limitation, ‘200 copies set up and printed by James E. Beard, 150 for distribution amongst the student members of the Seminar in Utopian Thought and Literature at San Francisco State College, and the remainder for friends of the printer’”;
- 2-page A.L.s. from Bentley to James “Jim” Beard, dated 1/6/66, regarding the dedication of the Archetype Press keepsake, and Bentley being “a problem house guest”;
- Long 2-page A.L.s from Bentley to James “Jim” Beard, dated December, 1973, on one piece of cardboard and 1 piece of paper, both 8½” x 11”, regarding May Sarton, Doris Reno, and the want of a “good woman reviewer of poetry at *The New Yorker*,” and the 12th Book of Milton’s “P.L.” He also “still dream(s) of owning a Klepper folding sailboat”;



- 1-page typescript poem, “On Three Rare Old Dwarf Trees for the Asking,” 8½” x 11”, signed ‘Wilder’ and addressed to Yolande Beard, 3 April, 1981;
- 2-page xerox of a “Letter to the Editor” of *Fine Print*, 5 May, 1981, with corrections, by Wilder Bentley, and enclosing a proof of “Wilder Bentley Remembers Porter Garnett,” for *Fine Print* (from Vol. I, no. 4, 1975), with a number of ink corrections and emendations by Bentley.



NICE ARCHIVE OF A PULITZER PRIZE WINNER

2. [Art in America.] **Larkin, Oliver Waterman.** Archive containing manuscripts, correspondence, and original illustrations by Pulitzer Prize-winner Oliver Waterman Larkin. [V.p., v.d., 1918-1970]. \$4,500



A nice archive of Oliver Waterman Larkin (1896-1970, notable American art historian and educator), containing a collection of material by him and concerning the Pulitzer Prize which he won for his *Art and Life in America* (NY: Reinhart & Company, 1949). Included are the telegram awarding him the Pulitzer, 2 manuscript stories with original illustrations by him (many of which are signed), his original 1922 Italy sketch book, and original retained letters to him by a number of notable correspondents. The archive includes:

- 52-page autograph manuscript essay (with text on the rectos only) by Larkin dated 1918 titled *The Influence of the Medieval Mystery Play Upon Contemporary Art*, a work presumably written by him while he was at Harvard and containing a number of pencil sketches by Larkin of classical themes;

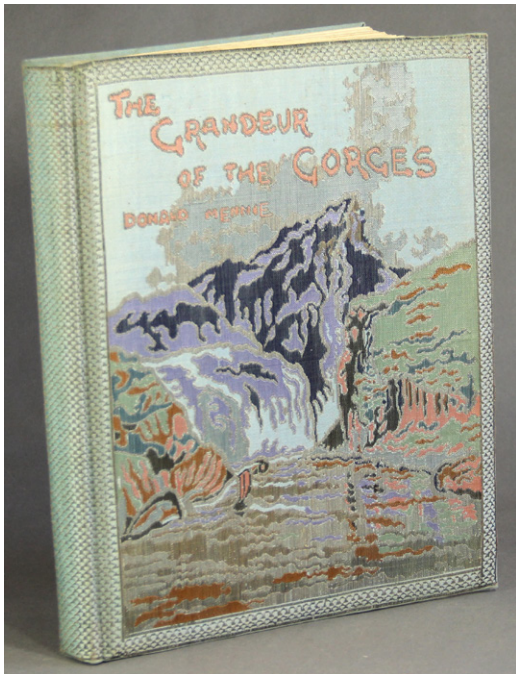


- 22-page autograph manuscript faircopy of *The Adventures of Columbine* inscribed “To Columbine Herself, O.W.L.”, being a large-format (15”x12”) handwritten tale, dated 1919, with several pages of costume drawings done by Larkin in color pencils (stitching a little loose); likely unpublished, as such;
- 20-page autograph manuscript faircopy of Francis Hopkinson’s poem “The Battle of the Kegs” with original signed illustrations by Larkin throughout, likely unpublished, as such;
- 60-page sketchbook, about two-thirds filled with pencil sketches and drawings by Larkin (presumably while in Italy) with the notation at front that it was purchased in Italy by him in 1922 and with his address while there (c/o American Express in Firenze), the sketches being mostly of an architectural and landscape nature, as well as local characters who caught Larkin’s eye as interesting, noteworthy, or occasionally humorous - most of the drawings are identified. Two of the rear pages contain some notations on Larkin’s travel itinerary and expenses. Larkin’s talent as an artist is here very evident as he captures the essence of the Italian country and cityscapes;
- the original Western Union telegram addressed to Prof. Oliver W. Larkin at Northampton, Mass. dated May 1, 1950 from Grayson L. Kirk, Provost of Columbia University stating “On Behalf of President Eisenhower I have the honor to advise that University Trustees have awarded the Pulitzer Prize to *Art and Life in America* for Distinguished Book on History...”;
- congratulatory letters from Herman Baron, Director of ACA Gallery, New York;
- a copy of a letter sent to Francis Brown, Editor of the *New York Times* by Lloyd Goodrich, Assoc. Director of the Whitney Museum, protesting a review of *Art and Life in America* in the paper, as well as Goodrich’s original signed letter with respect thereto;

- a congratulatory letter to Larkin from Newton Arvin;
- letter signed to Larkin complimenting *Art and Life in America* from Erwin O. Christensen, Curator of the National Gallery of Art;
- original letter signed from Robert Edmund Jones (1887-1954, American scenic, lighting, and costume designer credited with incorporating the new stagecraft into the American drama) referring to some of Peter Larkin's (Oliver Larkin's son) drawings and expressing his views regarding Pete Larkin's creative abilities;
- Letter from James Thrall Soby (author, critic, connoisseur, collector and patron of the arts) regarding Peter Larkin's work
- letter to Oliver Larkin and enclosing a not-present copy of a recent paper by artist Irene Rice Pereira with a request for Guggenheim reference;
- 16 stanzas of typewritten verse, "S.F.B. Morse Sits for his Portrait at Locust Grove" dated 1961;
- a copy of *The Heart of a Clown*, a repertory play, with the ownership signature of Ruth Lily McIntire, who later became Larkin's wife;
- a copy of Bill Baird's "L'Art des Marionnettes" with a flyer for "The Oliver Larkin Puppets Program" affixed to the front pastedown and giving the details of the same, and with the inscription of performers "From the Admirateurs of 'Lark' and Georgie Shaw" signed by the performers on the front free endpaper and dated April 1970, just months before Larkin's death.



A number of other ephemeral pieces are included as well. The condition of most items in the archive is about very good overall, with some edge wear and soiling of the older materials. The contents of the original works and letters are very good.



3. [China.] Mennie, Donald. *The grandeur of the gorges. Fifty photographic studies, with descriptive notes, of China's great waterway, the Yangtze Kiang, including twelve hand-coloured prints. From photographs by Donald Mennie.* Shanghai: A. S. Watson & Co. (The Shanghai Pharmacy, Ltd.), Kelly & Walsh, Ltd., 1926. \$3,000

First edition limited to 1000 numbered copies (this, no. 68), large 4to, pp. [16], plus 50 leaves with mounted photogravures (12 hand-colored) within printed borders, each with a corresponding caption on the verso of the previous leaf, [2]; title page printed in green and brown, text printed in brown with 50 vignette illustrations under the captions; original pictorial silk cloth; generally a fine, attractive copy.





“PAINTED BY MACHINERY”

4. **[Color Printing.]** *Authenticated tartans of the clans and families of Scotland, painted by machinery. With map of the Highlands showing the territories of the clans. Introductory essay on the ‘Scottish Gael’ by a member of the Society of Antiquaries of Scotland.* Mauchline, Ayrshire: William and Andrew Smith, n.d., [ca. 1850]. \$750

First edition, 4to, pp. [8], 161, [1]; 69 color-printed plates; 1 hand-colored map; a number of leaves and plates towards the back are misbound, but all are present; contemporary half brown morocco, gilt-lettered direct on gilt-paneled spine; some cracking of the joints, a few short tears in the fore-margins.



5. **Mundell, Elmore H., Jr.** A body of correspondence sent to Emerson Wulling of the Sumac Press, La Crosse, Wisconsin, with pertinent inserts. Portage, Indiana: March, 1969 - February, 1984.

\$1,800

34 letters in all totaling 105 pages, plus a number of inserts, largely autograph letters but several are typed, and almost all quarto in size. An interesting small archive revealing the printing techniques, theories, and bookish ideas of E. H. Mundell, Jr., a.k.a. The Compulsive Printer.

E.H.Mundell
5560 Evergreen Ave, Portage, Ind 46368

9/15/74

Dear Emerson -

The translation of the Fourier section has been finalized from some mysterious source, so I hope I didn't cause any extra work for you since, I remember, I thought you might know a bilingual printer.

I'm still at the Bruce Rogers, and think I see the end of it. It's been an all summer long job.

E.H.Mundell
5560 Evergreen, Portage, In 46368

2/24/74

Dear Mr. Wulling -

Recently, a local bookseller gave me a copy of your 1963 "collecting focus." Does this represent a current interest?

I too have a collecting focus currently being pursued, to obtain representative specimens of work from as many American private presses as possible. My long-range goal is to produce a list of such presses, the proprietors and locations, time of operation, information about date in print about specific presses, and finally, a facsimile title page and colophon. Jim Weygand is currently being very helpful. At this time I have a list of about 800 presses and have produced facsimiles of about 100.

My purpose in writing is to say that I have a bibliography for my staff, produced as the Compulsive Printer. A copy of this I would trade for anything available, or for the loan of representative samples of your work with imprints other than Sans, or for a couple hours of your time some day in the near future to look at what I'm doing and comment on same. And hopefully, you would point out names that have escaped me.

When you have time, I'd like to hear from you.

Respectfully,
E.H. Mundell

You may not be familiar with a checklist of the work of the Indiana Kid produced by Ken Burnett at the Vintage Press in Molalla, Oregon.

* Rules, a checklist.

The correspondence opens with Mundell ordering a book from Wulling, but it soon evolves into a warm friendship as the two private press printers shared their thoughts. Includes references to many other small and private press printers such as Jim Weygand (Indiana Kid), Ken Burnett (Vintage Press), Philosopher Press, Rose Wild Press, Driftwood Press (a.k.a. Press of the

Houseboat Driftwood), Elm City Press, Clifford Harvey (Permutation Press), Red Rock Press, Holiday Press, King's Quair, Robert Weist (Bark River Press), Barbara Tetenbaum (Triangular Press), Moneyfree Press, Moremeat Press, Blue Moon Press, etc. - much of this in connection with a list of private presses Mundell was compiling. Mundell also has several interesting things to say about Walter Hamady and Henry Morris.

Among the inserts are

- xerox copies of small press prospectuses and select pages from type catalogues;
- Mundell's chapbook, *Authenticity of Famous First Editions* (Portage, 1981);
- a Whitney Museum publication, *Shaker Handicrafts* (1935) with the original magnesium plate and a proof for the cover design which was apparently reprinted by Mundell for another project;
- a leaf of watermarked paper made by Twinrocker bearing an image of Bruce Rogers meant as a frontispiece for an abandoned Mundell project;
- 5 gatherings (64 pages, complete) of *Six Amateur Printer-Publishers: Data Assembled and Facsimiles Produced by E. H. Mundell* (Portage, 1973) - a note by Wulling on the envelope reads: "Very few copies. Possibly 30..." The presses included are: Private Press and Typefoundry of Paul Hayden Duensing, the Private Press of the Indiana Kid, Laurel Hill Press, the Printery, Sumac Press, and the author's own The Compulsive Printer;
- and, unbound sheets of *Madison Presses & Imprints* compiled by E. H. Mundell (Portage, 1980), 26pp.

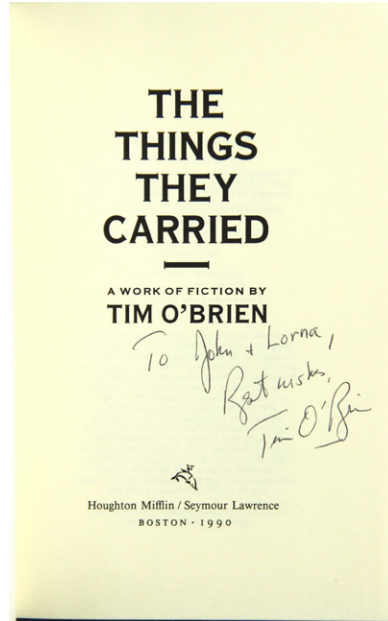
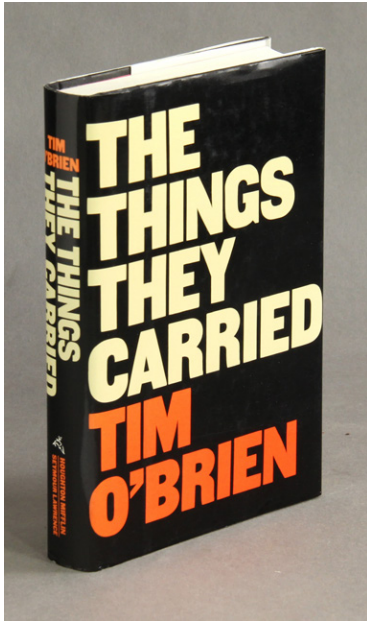
Mundell

1/7/80

Dear Emerson -

Thank you for the Uptake work. As ever, splendid. Your proposed series would have been quite worthwhile.

Hamady has not come thru. When I talked to his "office", another man was answering the phone. I think I said thanks, and said I'd write him. This man said

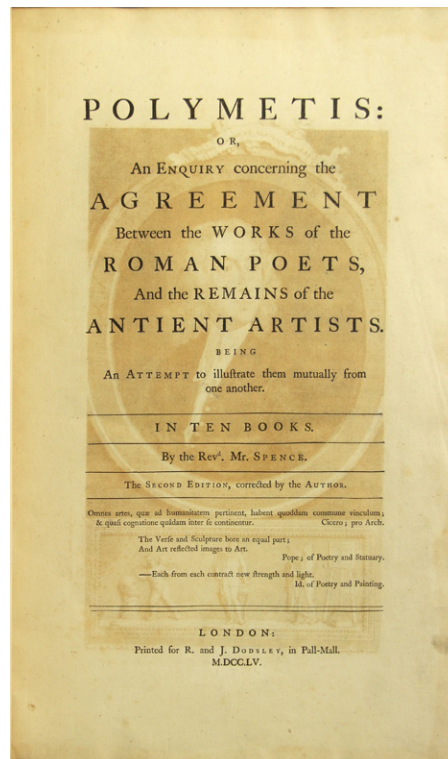
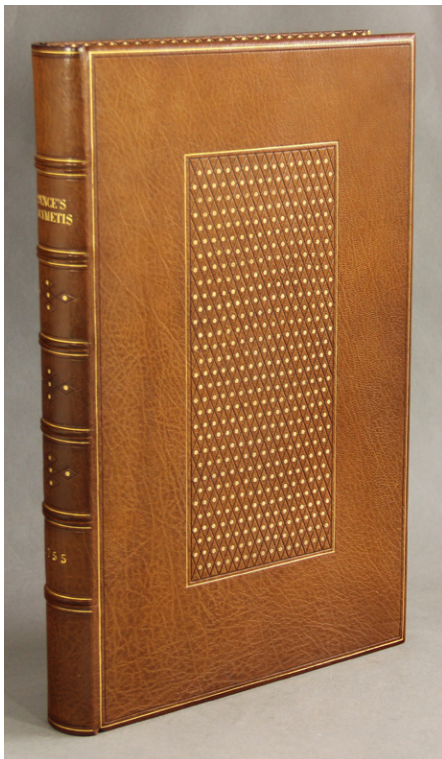


PRESENTATION COPY

6. **O'Brien, Tim.** *The things they carried*. Boston: Houghton Mifflin / Seymour Lawrence, 1990. \$375 First trade edition, following a signed edition issued by the Franklin Library; 8vo, pp. [14], 273, [1]; fine in a fine, first issue, unclipped dust jacket. This copy inscribed on the title page, "To John & Lorna, Best wishes, Tim O'Brien."

IN A NICE BINDING BY HEINKE PENSKY

7. [Pensky, Heinke, binder.] **Spence, Joseph, Rev.** *Polymetis: or, an enquiry concerning the agreement between the works of the Roman poets, and the remains of the antient artists. Being an attempt to illustrate them mutually from one another. In ten books...The second edition, corrected*. London: printed for R. and J. Dodsley, 1755. \$2,800



Folio, pp. vi, 361, [1]; collating pi1 A-2R2 2S2(-2S2) 2T-4Z2; engraved portrait frontispiece, 41 plates (4 double-page); 17 engraved tailpieces (some rather large); recent full paneled Niger Oasis by Heinke Pensky, gilt rules on covers enclosing a star-studded panel on front and back, spine also with star and blindstamped design; fleece-lined marbled board slipcase edged in matching Niger; a nice, impressive copy. Spence's enquiry concerning

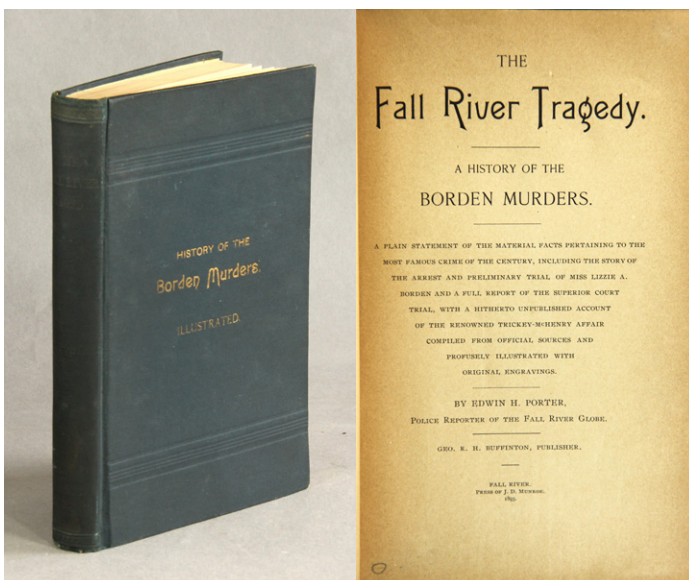
the agreement between the works of the various Roman poets, a richly illustrated catalogue of classical mythology in Roman art and literature.

Heinke Pensky, now Heinke Pensky-Adam “was educated and trained in Germany. After one-and-a-half years as an apprentice, four years as a journeyman, and one year preparation for the master in fine bookbinding, she was awarded the title of master with a concentration in fine hand bookbinding and paper design. Five of her instructors had also trained under Ignatz Wiemeler. After coming to the United States, she worked for four years with Carolyn Horton in New York, for six years as a paper conservator at R.R. Donnelley, eight years as head conservator at Monastery Hill Bindery (both in Chicago). Since 1990 she has worked in private practice. Her work has been exhibited widely with the Guild of Book Workers, Chicago Hand Bookbinders, and internationally in Germany, Yugoslavia, and Denmark. She has been a member of the Guild since 1971, of Chicago Hand Bookbinders since its founding in 1979, and a Fellow of the American Institute of Conservation since 1975” (from the Guild of Book Workers website).

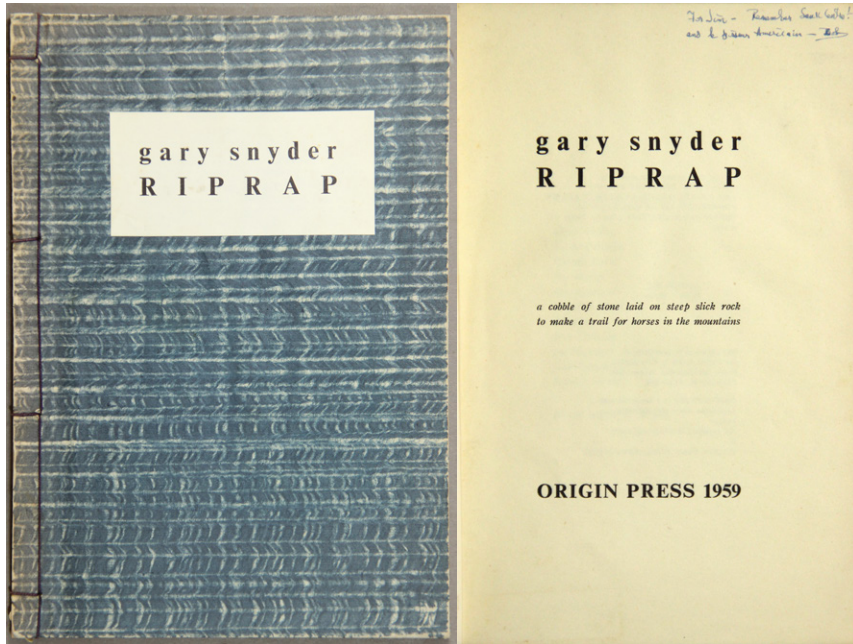
LIZZIE BORDEN TOOK AN AX

8. **Porter, Edwin H.** *The Fall River tragedy. A history of the Borden murders.* Fall River, [MA]: J. D. Munroe, 1893. \$900

8vo, pp. [2], 312; illustrations throughout the text and on plates, mostly photo-reproductive; green publisher’s cloth binding, gilt title direct on cover and spine; gilt on spine dull, upper joint starting, 1” tear to page 15, touching text but without loss, very good and sound in a new clamshell box.



The best contemporary account of the famous Lizzy Borden murders, describing the scene of the crime and transcribing the events of the courthouse up until the jury's decision.



SNYDER'S FIRST BOOK, PRESENTED BY ROBERT BLY TO JAMES WRIGHT

9. **Snyder, Gary.** *Riprap*. [Ashland, MA]: Origin Press, 1959. \$1,250

First edition of Snyder's first book, inscribed by the poet Robert Bly to fellow poet James Wright: "For Jim: Remember Sauk Centre and le pisseur Americain - Bob." 8vo, pp. [34]; original pastepaper wrappers, string-tied, printed

paper label on the upper cover; very good. Bookseller's ticket of The Grolier Book Shop, Cambridge, Mass. on the front pastedown.

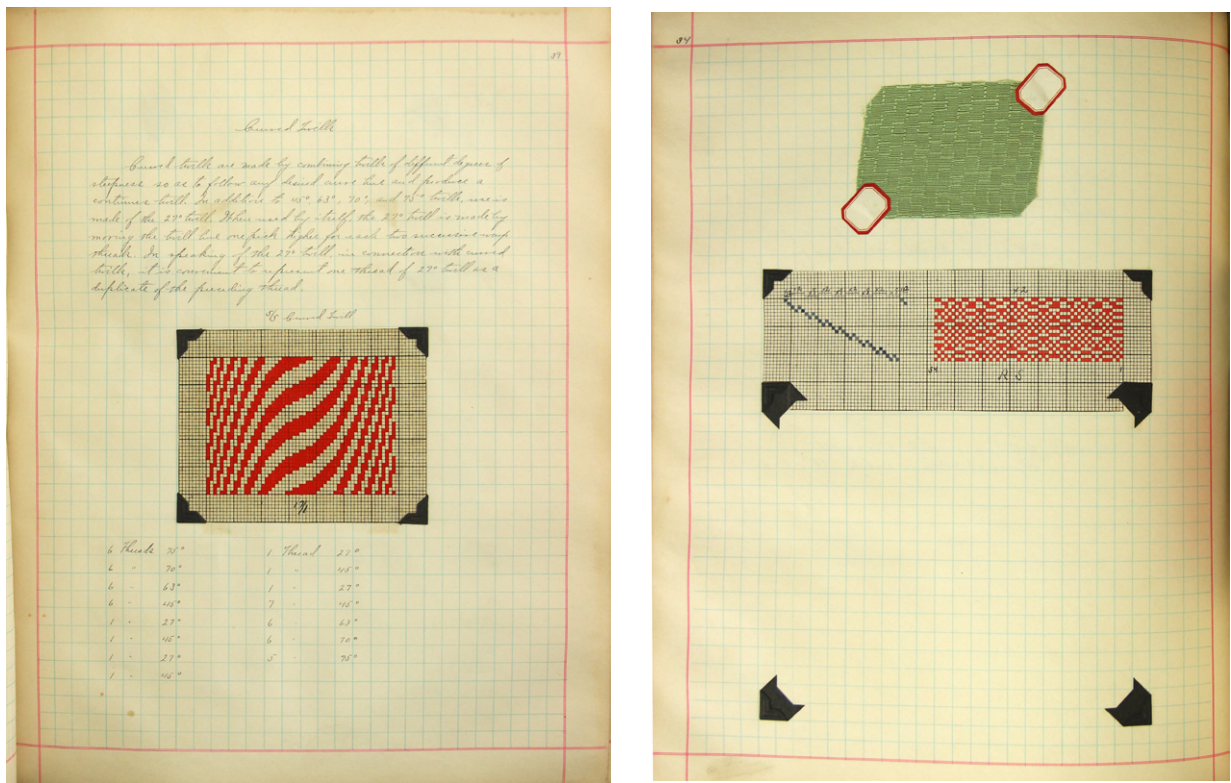
Additionally there are several annotations in pencil by Bly in the text. The story of *le pisseur Americain* comes with purchase.



10. **[Stained Glass.] Wilson, Frederick.** A collection of 13 designs for stained glass windows on 9 sheets. n.p., n.d.: [ca. 1920]. \$2,500

Frederick Wilson (1858-1932) was one of the most prolific designers of ecclesiastical stained glass in America in the late 19th and early 20th centu-

ries, creating designs that were translated into hundreds of church windows. He was educated in England, and he immigrated to the United States in 1892. While he spent three decades producing designs for Louis Comfort Tiffany (1848–1933), he also worked for at least five other firms that produced stained glass windows. In the early 1920s, he moved to Los Angeles, where he spent the final decade of his career in the employment of The Judson Studios, designing primarily Gothic revival-style windows. Wilson was recognized during his lifetime as one of the most exceptional window designers of his day, and many of his designs can still be seen today in churches across the United States.



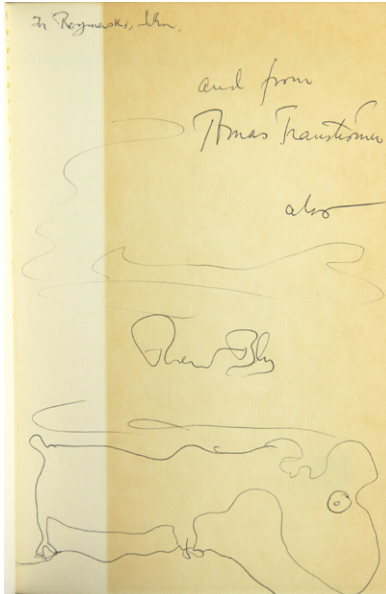
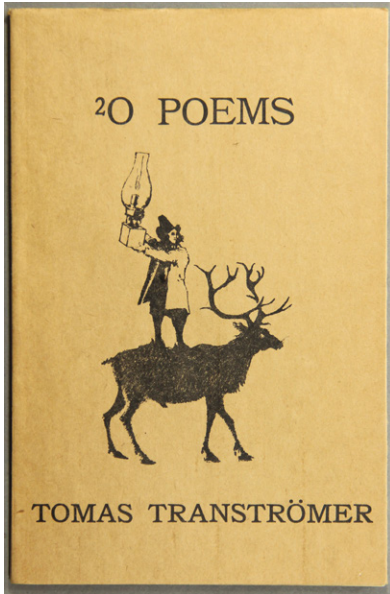
11. [Textile Manuscript.] **Velie, Phil J.** *Senior thesis of Phil J. Velie.* [Allentown]: Pennsylvania State College in Textile Engineering, 1928.

\$1,250

2 volumes, folio, original gray-black cloth, 83 and 35 pages respectively, with over 200 tipped-in, hand-drawn pattern samples (as well as several fabric samples), and with accompanying text in ink including a preface, and numerous sections on “Weave Formation,” “Satin Weave,” “Drawing in Drafts,” “Checked Brokue,” “Steep Twills,” “Sercuty Degree Twills,” “Burned Twills,” “Throwing of Silk,” “Filling Backed Fabrics,” etc. – the whole being a senior thesis of P.J. Velie, Pennsylvania State College in Textile Engineering, 1928. Minor binding wear, else near fine.

INSCRIBED BY BOTH TRANSTRÖMER AND BLY, WITH A DRAWING

12. **Tranströmer, Tomas.** *Twenty poems.* Translated by Robert Bly. Madison, Minn.: The Seventies Press, 1970. \$1,500



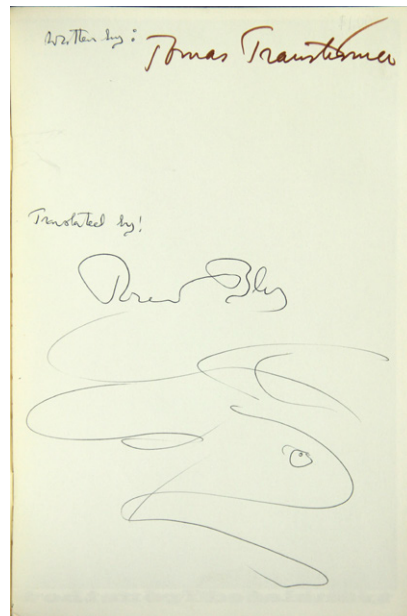
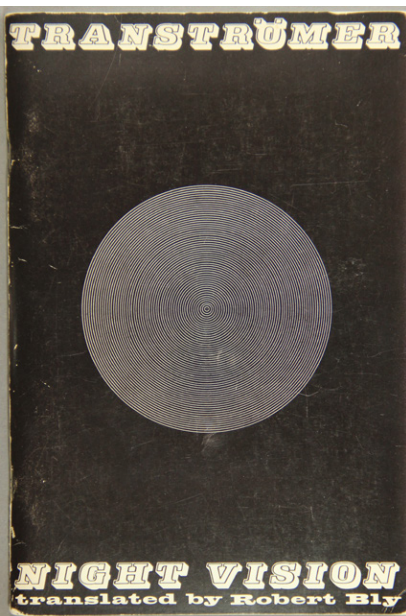
First edition, preferred wrapper issue; 8vo, pp. 59, [3]; original plain tan wrappers with tan pictorial dust jacket without a price on the front flap and with the '2' in "20" on the front panel in a smaller font. This is the first state of the dust jacket (see Gustafson for details). Also, wrapped copies appear to be the ones first shipped from the printer.

This copy inscribed to Mankato, Minn. poet: "For Rezmanski, John.

Robert Bly [and with a typical Bly drawing of what I take to be a moose] and also from Tomas Tranströmer." 2000 copies were printed, 1000 each in boards and wrappers. Tranströmer won the Nobel Prize for Literature in 2011. Gustafson B14.

INSCRIBED BY BLY WITH A DRAWING AND SIGNED BY TRANSTRÖMER

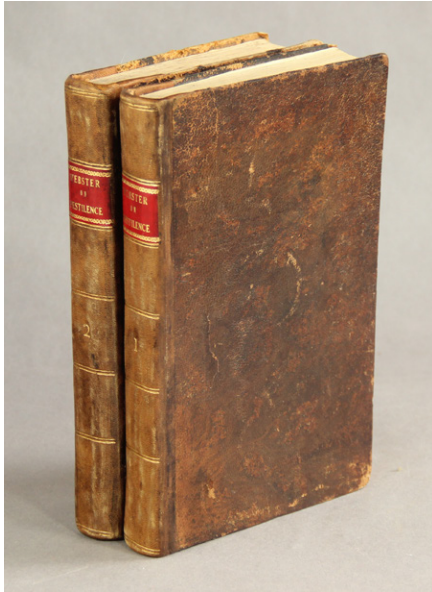
13. **Tranströmer, Tomas.** *Night vision.* Translated by Robert Bly. [Northwood Narrows, N.H.: Lillabulero Press, 1971.] \$950



First edition, 8vo, pp. [10], 4-44, [1]; original pictorial wrappers, slightly rubbed. This copy inscribed by Robert Bly: "Written by:" [and in Tranströmer's hand:] "Tomas Tranströmer." And in Bly's hand again: "Translated by Robert Bly" with a typical Bly drawing of a one-eyed blob beneath.

FAMILY COPY

14. **Webster, Noah.** *A brief history of epidemic and pestilential diseases; with the principle phenomena of the physical world, which precede and accompany them, and observations deduced from the facts stated.* Hartford:

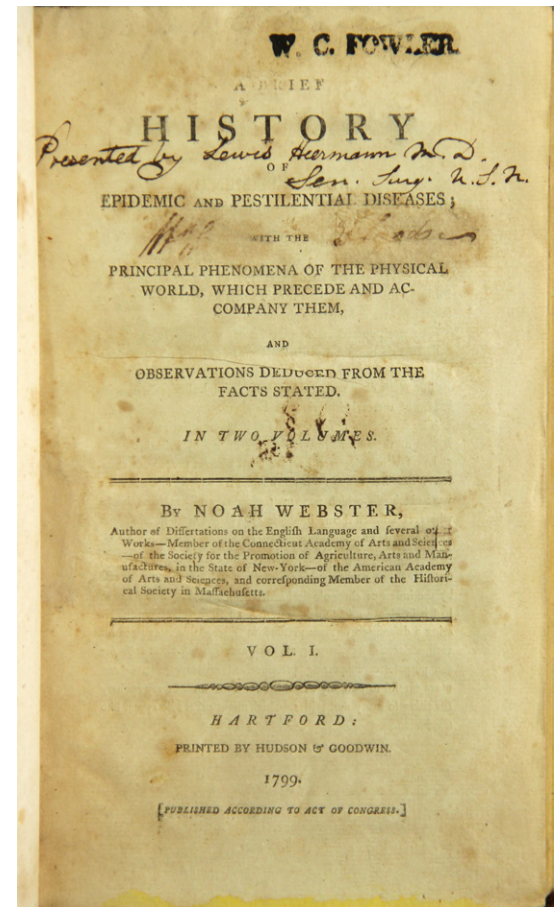


printed by Hudson & Goodwin, 1799. \$2,000
First edition, 8vo, 2 volumes, pp. xii, [9]-348; [4], 352; contemporary full sheep neatly rebacked, new red morocco labels on gilt-paneled spines; very good and sound, with old erasures on title pages, early gift inscription from Lewis Heermann, M.D. to an undecipherable recipient.

A Webster family copy, with the ownership stamp of Webster's son-in-law, William Chauncey Fowler, on the title page of each volume. Garrison-Morton

1675.1: "The best general summary of epidemiological opinion at the beginning of the 19th century... and few works surpass it as a compendium of earlier speculations in the field." Osler called the work "the most important medical work written in this country by a layman."

Skeel 748, noting that only 950 copies were printed; Evans 36687; Sabin 102341; Austin 2023.





15. [Whittington Press.] McKitterick, David. *A new specimen book of Curwen pattern papers*. [Andoversford]: Whittington Press, [1987]. \$1,250 Large 8vo, edition limited to 335 copies, pp. xii, 105, [7]; 6 photo-reproductive plates; t.e.g. Contents include a short history of the press by McKitterick, a reprint of Paul Nash's introduction to the 1928 *Specimen Book*, and 32 specimens of 12mo leaves, representing 16 designers, pasted in and accompanied by short biographies of each designer. This copy is one of 85 specially bound in quarter green morocco over patterned paper and accompanied by a portfolio of 5 patterned sheets designed by Enid Marx, Edward Bawden, Thomas Lowinsky, and Elizabeth Friedlander. Fine in a fine green paper-covered slipcase.

Thomas Lowinsky, and Elizabeth Friedlander. Fine in a fine green paper-covered slipcase.

