

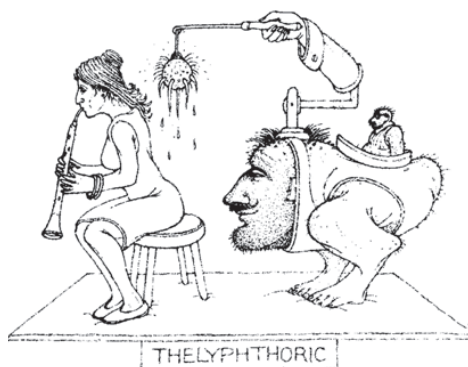
The Superior Person's Complete Book of Words

by Peter Bowler

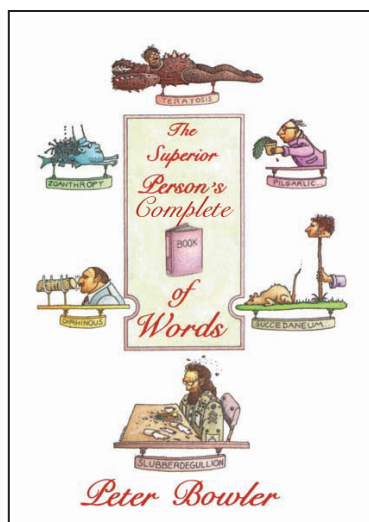
In 1984, at the Frankfurt Book Fair, George Gibson and I picked up Peter Bowler's first *Superior Person's Book of Words* for the princely sum of \$500. With 650,000 copies sold and now in its 32nd printing, it went on to become our all-time hardcover bestseller. Over the next decade we issued two more collections, all intended, in Mr. Bowler's immortal words, to provide "the ordinary man in the street with new and better verbal weapons—words which until now have been available only to philologists, lexicographers, and art critics." All three books are gathered here in one volume with words arranged alphabetically.

What Bowler manages to do in this *omnium gatherum* of over 1,000 words that all of us have (very) occasionally heard but have no idea how to use, is not only to provide their definitions (easy enough) but also to offer, for the first time, practical advice on how to use these words in real-life situations—to confound your friends, irritate your enemies, and impress your superiors. Thus the reader will not only learn the meaning of *aproxexia*, but also how best to use it when filling out their sick leave application form. Sample sentences, in comprehensible and often hilarious prose, are given for every word providing a verbal arsenal potent enough to "confuse, deter, embarrass, humiliate, puzzle, deceive, disconcert, alarm, insult (and occasionally compliment) everyone" with relative impunity. Learn only a hundred or so of these and confirm the author's ambition to give you, his readers, "a more finely tuned engine of the language they speak, so they more readily assert their linguistic superiority over their fellow travelers at the traffic stops of life." And there's still more: anecdotes of eccentric scholars, unbelievable tales of the cupidity and stupidity of the rich and famous, examples of idiot conceits and further curiosities of the so-called intellectual life.

Now, all of this in one elegant softcover volume, with flaps, an unbelievable bargain at \$24.95.

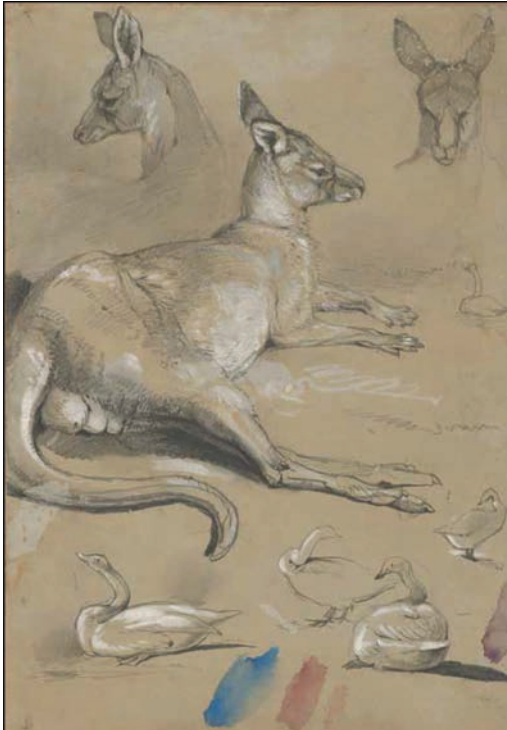


THELYPHTHORIC *≈ a.* That which corrupts women. The author's sources do not, unfortunately, identify the object so described; if any reader has one, perhaps he would be kind enough to send it to the author, enclosed in a plain wrapper.



HUMOR • OCTOBER
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NEW IN SOFTCOVER 1



Study in Graphite and Watercolor
of an Eastern Gray Kangaroo



A hand-colored lithograph from Lear's first published book,
Illustrations of the Family of Psittacidae, or Parrots

*"How pleasant to know Mr Lear! Who has written such volumes of stuff!
Some think him ill-tempered and queer, But a few think him pleasant enough."*



"There was an Old Man of Whitehaven" from *A Book of Nonsense*, 1846

2  NEW IN HARDCOVER



The Natural History of Edward Lear

by Robert McCracken Peck

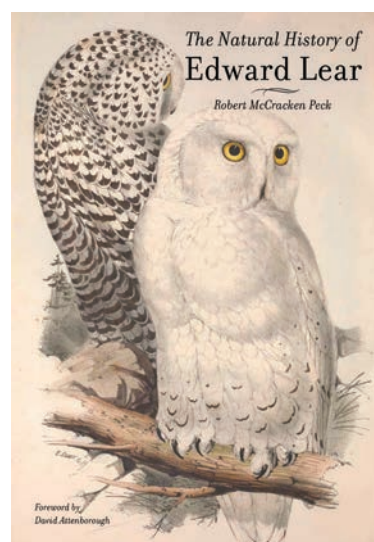
foreword by Sir David Attenborough

Edward Lear, if recognized at all, is most commonly remembered as the endearing master of nonsense verse (e.g. the owl and the pussycat who went to sea in a pea-green boat) and for his enduring limericks (he virtually invented the form). But the first manifestation of his genius was his penchant for drawing—and especially for capturing animals directly from life. He was, like many of his English contemporaries, precocious, displaying his talent at a shockingly early age and publishing his first book, a monograph on the parrot family, when he was only eighteen. In it, he created what is still acknowledged as one of the premier, early works of lithography (Lear worked directly on the stones) and established a format that would be followed for decades by such publishers as Gould, with whom he worked closely and often anonymously. But the first decade of his artistic life was primarily devoted to creating works of natural history, working with the infrastructure of British scientists, collectors, and publishers who made that country the nexus for scientific investigation and its dissemination for much of the nineteenth century.

Despite his fragile health (he was almost certainly a diabetic and suffered from chronic bronchitis and asthma his entire life), Lear was blessed with a sanguine disposition, a gift for making friends and attracting supporters. And he was incredibly prolific, producing an impressive number of drawings for scientific publications, a large number of superb natural history paintings, and countless detailed and delicate drawings for public institutions and private patrons, not just of English species, but of birds and mammals from as far afield as Australia, New Zealand, and the Americas.

Robert Peck has masterfully assembled and evaluated this diverse material and written the first book to fully explore Lear's talents as a natural history artist. Augmented by over 200 full-color illustrations, many of them drawn from the extraordinary collection at the Houghton Library at Harvard, extended to include the influence Lear has had on such modern artists and illustrators as Walton Ford and Tony Foster, and enlivened by a Foreword by Sir David Attenborough, this book goes far beyond the scope of a dry scholarly study. It is a fascinating exploration of the dawn of natural history's golden age of color, made more so by Lear's humor, travels, friends, and his extravagant gifts as an artist.

ROBERT MCCracken PECK, Curator of Art and Artifacts at the Academy of Natural Sciences of Drexel University, is a writer, historian, naturalist, and intrepid explorer. The author of numerous books and articles, Peck has received honors from the Academy of Natural Sciences and the Explorers Club for his contributions to exploration and natural history.



ART · SEPTEMBER

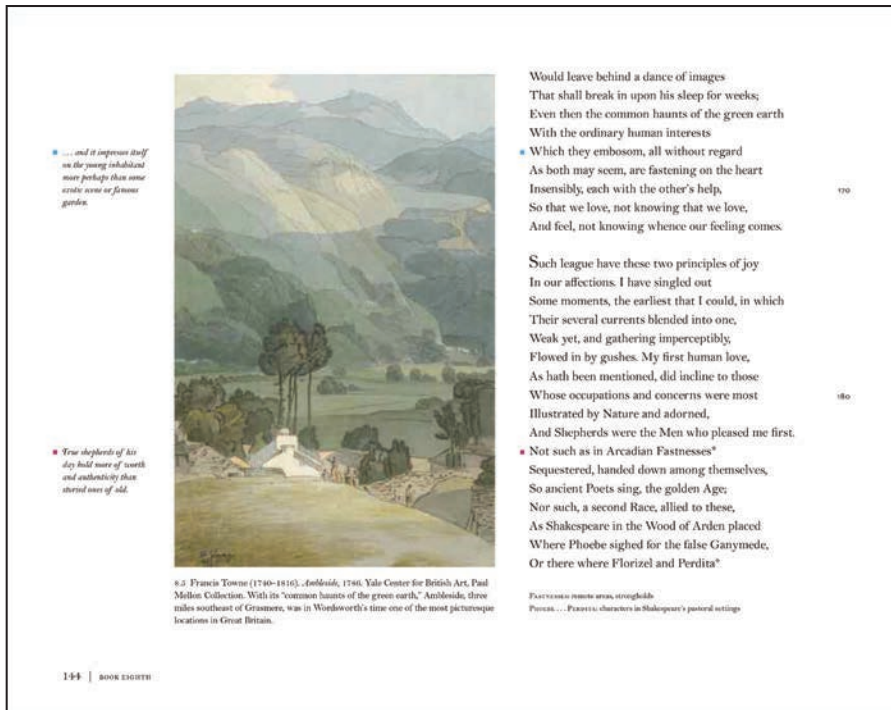
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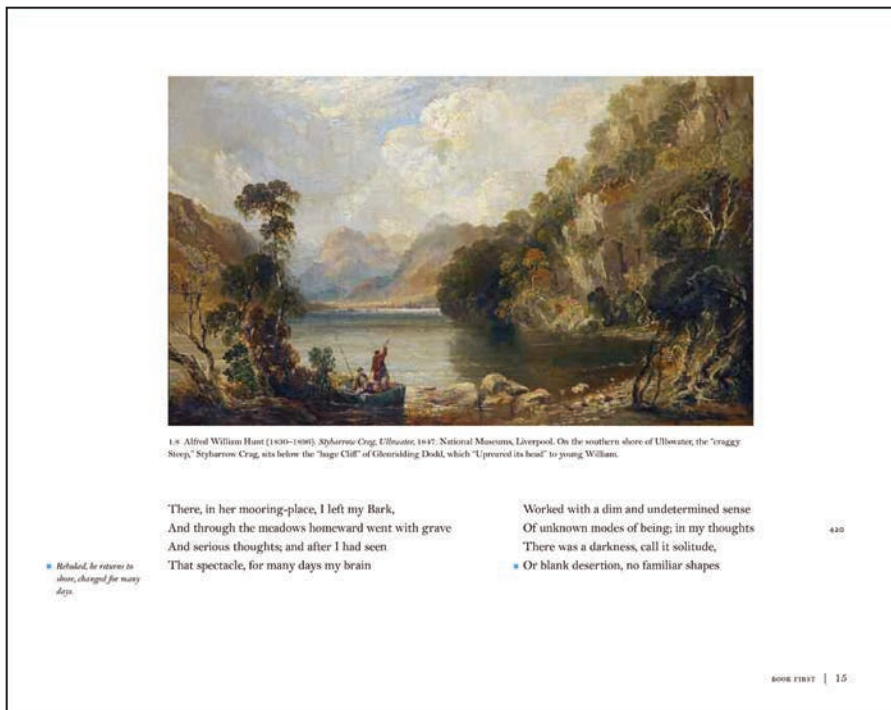
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NEW IN HARDCOVER  3



Sample page from *The Prelude*



Sample page from *The Prelude*

4 NEW IN HARDCOVER



The Prelude

WILLIAM WORDSWORTH

Newly Edited from the Manuscripts and Fully

Illustrated in Color

edited by James Engell & Michael D. Raymond

The *Prelude*, William Wordsworth's masterful autobiographical work, composed in blank verse, is generally considered the poem at the heart of the Romantic movement and one of the great poems in the English language. In this fully illustrated and annotated edition, it finally receives the treatment it deserves. Inspired by his dear friend, Samuel Taylor Coleridge, the poem charts the development of the author's mind, from childhood to Cambridge, London, the Alps, and France, touching on subjects ranging from leisure to literature, nature to imagination, and everything in between. A meditation on the self, this work still stands as a masterpiece of English literature, and is here complemented and enhanced by 200 contemporary color plates that both illuminate and elucidate the text. Scrupulously selected and edited from the definitive manuscripts in existence, the marginal notes and glosses provide an extra touch that makes this a truly enlightening reading experience.

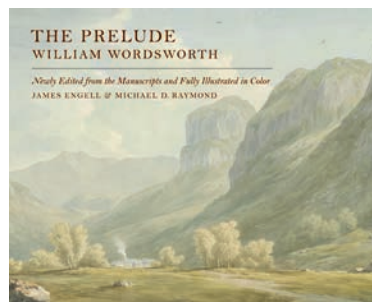
*Meanwhile, my hope has been that I might fetch
Invigorating thoughts from former years,
Might fix the wavering balance of my mind,
And haply meet reproaches, too, whose power
May spur me on, in manhood now mature,
To honourable toil.*

The Prelude is the greatest and most original of English autobiographies.—Sir Frank Kermode
Regarded as Wordsworth's masterpiece, and one of the great long poems in English literature...
—Nicholas Halmi

WILLIAM WORDSWORTH (1770-1850) was a preeminent English Romantic poet whose *Lyrical Ballads*, jointly published with Samuel Taylor Coleridge, helped launch the Romantic movement in English literature. The author of such beloved works as "I Wandered Lonely as a Cloud," Wordsworth was Britain's Poet Laureate from 1843 until his death in 1850.

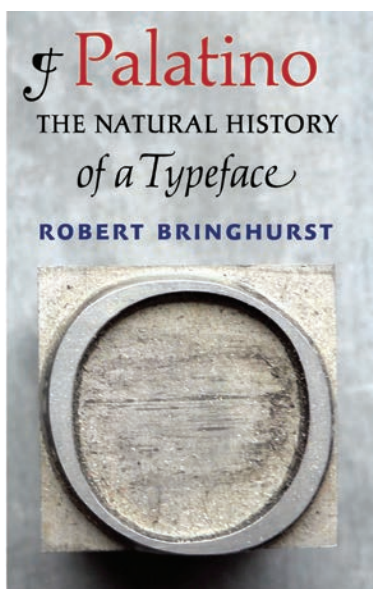
JAMES ENGELL is Gurney Professor of English and Professor of Comparative Literature at Harvard University, where he chaired the Department of English for six years. A member of the American Academy of Arts and Sciences and a Senior Fellow at the National Humanities Center, he has authored and edited numerous books and articles on Romantic literature and the state of higher education in America.

MICHAEL D. RAYMOND completed his M.A. at Harvard and Ph.D. at Fordham on William Wordsworth. For four decades president of his own financial service, Raymond Wealth Advisors, he lives with his wife in North Haven, Connecticut.



LITERATURE · SEPTEMBER
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NEW IN HARDCOVER 5



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Palatino

THE NATURAL HISTORY OF A TYPEFACE

by Robert Bringhurst

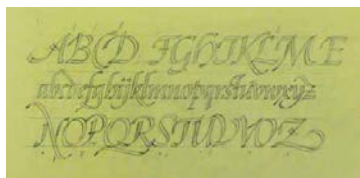
Last spring the world lost one of the greatest practitioners of the graphic arts of the past century. Born in 1918, Hermann Zapf died in his sun-and-book-filled studio in Darmstadt at the age of 96. As a book designer, a type designer, an advocate, a teacher and above all, as a calligrapher, the world has seldom seen his equal. And the book here described will probably share that distinction, for in these 296 pages, the author, poet, polymath, and fellow type traveller, Robert Bringhurst, does full justice to Zapf's genius. He takes as his theme Palatino, probably the most widely known and used of all Zapf faces, and traces its development, with all its infinite permutations, and often invisible refinements, through a long and fascinating history. But if Palatino provides the tenor, the variations and transformations, the imitations and confluences—from hot metal, through the brief interlude of film setting and finally into the digital world—provide the musical descants. Bringhurst has orchestrated all the parts; included with the text are over 200 illustrations of design sketches, working drawings,

smoke proofs and test prints, matrices, foundry and Linotype patterns, all printed in five colors. Included (at no extra charge) is an eight page letterpress signature, printed in one color directly from handset foundry and Linotype hot metal by Jerry Kelly.

If you want background, it is all here, in encompassing detail: a fully illustrated account of Palatino and its extended family: foundry and Linotype, Michelangelo, Sistina, Aldus, Heraklit, Phidias, Zapf Renaissance, PostScript Palatino, Aldus Nova, and Palatino Sans. And more. Much more. More than you would believe existed.

But beyond that, the book is an argument, and a convincing one, that artists who create letters can, and should, be judged by the same standards and held in the same esteem as composers who write music and artists who paint on canvas. They are all cut from the same cloth. Bringhurst asks the question, "Can a penstroke or a letterform be so beautiful it will stop you in your tracks and maybe break your heart?" In this groundbreaking, seminal and totally original book, issued in an edition of 1,000 copies, he answers the question: "It can."

ROBERT BRINGHURST is a renowned Canadian author, poet, and typographer. He is the author of the highly-praised *The Elements of Typographic Style*, as well as numerous works of prose and poetry. He is also an accomplished translator and linguist and has translated works from Haida, Navajo, classical Greek, and Arabic.



ABOVE: Pencil sketch, probably made in 1939, for one of the plates in Zapf & Rosenberger's *Feder und Stichel* [≈ 60% actual size, margins cropped].

BELOW: The final inked and retouched drawing, dated 1940, from which Rosenberger engraved the plate [≈ also 60% actual size, margins cropped].

The angularity of the letterforms in these two studies show how interested Zapf was in Mannerist italics a decade before he made the first sketches for Palatino.



* 50



72 pt (o) Palatino foundry roman [≈ about 125% actual size]. The nondescender letters are cast on a 60 pt (o) body. The text figures are proportionally spaced. To allow the Q's long tail, Qu is cast as a single sort. Some but not all of the capital T's in the font are cast so they kern with the following letter.

* 42

Sample page from *Palatino*. The upper drawing, made in 1930 for *Feder und Stichel* and below, the finished drawing showing Zapf's interest in Mannerist italics a decade before he created Palatino

Sample page from *Palatino* showing a setting of 72 pt Palatino foundry roman. Note the *Qu* set as a single sort to allow the long tail Q

CENTAUR

AND ARRIGHI

IT IS NOW EASY TO OBTAIN
Centaur Roman of Bruce Rogers
& Arrighi Italic of Frederic Warde
in foundry metal, in all the existing sizes.

THE CENTAUR TYPEFACE IS THE RESULT OF A CO-OPERATION between two of the greatest designers of the present day. The Roman was designed by Bruce Rogers, and the Italic by Frederic Warde. The type was set in the foundry of the Monotype Company, Limited, and the galleys were made by the Monotype Company, Limited, and the galleys were made by the Monotype Company, Limited.

SOME OF ITS BELIEFS, THE EFFECT OF THE CENTAUR TYPEFACE IS THE RESULT OF A CO-OPERATION between two of the greatest designers of the present day. The Roman was designed by Bruce Rogers, and the Italic by Frederic Warde. The type was set in the foundry of the Monotype Company, Limited, and the galleys were made by the Monotype Company, Limited.

MORE APPARENT & THE CAPITALS ARE POSITIVELY MAGNETIC. THE FAULT IS A VIRTUE & makes the letter 'B' more effective in its own right.

JUST CANNOT lend itself well to COMPOSITION of the man and chap.

THIS WAS WRITTEN BY Daniel Berkeley Updike.

This is 60-pt. Centaur. The largest Arrighi is 48-pt. ABCDEFGHIJKLMNOPQRSTUVWXYZ

Centaur and Arrighi, promotional broadside displaying the Monotype Centaur Types. Text by Robert Grabhorn, using the words "the noblest roman of them all," applied to Centaur for the first time. Designed by Bruce Rogers for Mackenzie and Harris, San Francisco typesetters, 1948. Printed by Taylor & Taylor.

Sample page from *The Noblest Roman*, a specimen broadside designed by BR and printed at the typesetting house of Mackenzie & Harris of San Francisco under his supervision

THE CENTAUR

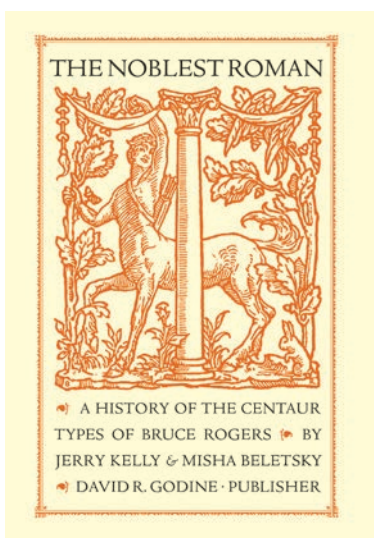
WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE R. LIVES

Was born in a cavern of these mountains. Like the river in yonder valley whose first drops fall from some cliff that weeps in a deep grotto, the first moments of my life sped under the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the remotest recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth can almost its entire course in the darkness where I was born. The immense depths of my home were so far within the bowels of the mountains, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. What, I would say to myself, are these places to which my mother goes, and what power reigns there which summons her so frequently? To what influences is she there exposed,

42]

Sample page from *The Noblest Roman*. The first appearance of the original 16 pt Centaur in de Guérin's story, from which the typeface takes its name



TYPOGRAPHY • SEPTEMBER
HARDCOVER
128 PAGES • 7 X 10"
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The Noblest Roman

A HISTORY OF THE CENTAUR TYPES
OF BRUCE ROGERS

by Jerry Kelly & Misha Beletsky

Roughly fifteen years after Gutenberg printed the first book in Mainz in 1455, Nicolas Jenson of Venice produced what has been universally recognized as among the most beautiful typefaces ever created. Based on the humanistic calligraphy of the Renaissance, an even and infinitely various set of lowercase letters that had evolved from the Carolingian minuscules of the ninth century, Jenson's types were a miracle of proportion and evenness of color. In the late nineteenth century, it was imitated by Morris in his Golden type of 1891 (far too heavy), De Vinne's Jenson, and in the next by Cobden-Sanderson with his Doves type, Goudy with his Deepdene, and Hunter Middleton with his Eusebius.

But it was really not until Bruce Rogers—following his stint at the Riverside Press in Cambridge, Massachusetts, where he first attempted a version of the type in his Montaigne font—tackled the challenge that a roman equal to the Jenson original was created. The proof of his success is that it has been used, and held in high esteem, ever since.

The story behind the type, the many permutations through which it went, the myths that accrued and surrounded it (many based on Rogers' somewhat erratic and chimerical memory) are all exposed in this fully documented account of the type's genesis and development. All the variations are included, from the 16 pt. roman originally designed for the exclusive use of the Metropolitan Museum of Art, to its conversion to the monotype machine under the supervision of Stanley Morison, and its ultimate appearance as a digital face. Included as well is a full discussion of the Arrighi italic, developed to accompany the roman by Frederic Warde and Stanley Morison at the Monotype Corporation.

Often and justly called "the noblest roman of them all," the book has been designed and set in a digital version especially created by Jerry Kelly who, along with co-author Misha Beletsky, have unearthed, mined, and refined a trove of typographic history to create the definitive history of what many consider the most beautiful typeface created by an American in the last century and used, to immortal effect, in two of the century's greatest books, T.E. Lawrence's *Seven Pillars of Wisdom* and the *Oxford Lecturn Bible*. Illustrated with many examples in full color, with a dust jacket printed letterpress, issued in an edition of only 1,000 copies, this is a book no certified member of the lunatic fringe of type fanatics can afford to ignore.





Bloodlines

• NEW FROM GODINE •

by Marcello Fois

translated by Silvester Mazzarella



When Guiseppe Mundula first sees Michele Angelo Chironi across the corridor of a Sardinian orphanage, the blacksmith realizes that he has found the son and heir he never knew he needed. And when a few years later, Michele himself looks down from the ladder on which he is working and sees the beautiful Mercedes, he knows that he has found the woman he will marry. So begins Fois' magisterial domestic epic of the lives, loves, and losses of the Chironi family as they struggle through war and fascism. Deftly endowing familial horrors with mythical resonance, Fois creates a Dantesque triptych that inscribes the history of twentieth-century Sardinia, and sweeping changes across Europe, onto the historical tablet of a single misbegotten household.

Fois' descriptive prose is lavish, powerfully evoking time and place. It's as if nature is possessed of a richness of expression that humans have yet to acquire . . . Mazzarella's translation is flawless.—The Independent

His poetic style is reminiscent of classics such as Manzoni's The Betrothed and Lampedusa's The Leopard.—The Tablet

Fois combines a remarkable number of different ways of seeing the world, different forms of storytelling, different kinds of language and different narrative voices.—The Observer

MARCELLO FOIS was born in Sardinia in 1960 and is one of a gifted group of writers called "Group 13," who explore the cultural roots of their various regions. He writes for theater, television, and cinema, and is also an acclaimed novelist. His other books include *The Advocate* and *Memory of the Abyss*. In 1992 he was awarded the Italo Calvino prize.



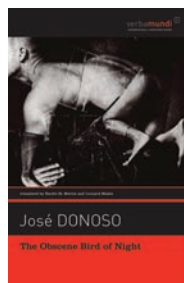
VERBA MUNDI • SEPTEMBER

SOFTCOVER

288 PAGES • 5.5 × 8.5"

978-1-56792-585-2 • \$18.95

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The Obscene Bird of Night

by José Donoso

translated by Hardie St. Martin & Leonard Mades

This haunting jungle of a novel has been hailed as "a masterpiece" by Luis Buñuel. It presents the story of the last member of the aristocratic Azcoitia family, a monstrous mutation protected from the knowledge of his deformity by being surrounded with other freaks as companions.

The Obscene Bird of Night is a triumph of visionary writing. The first in a wave of South American fiction that became known as "The Boom," it not only established the genre but also paved the way for the "magic realism" of writers like Márquez.

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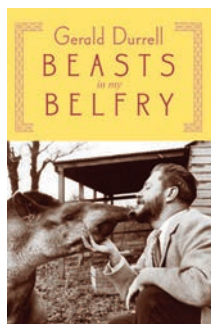


VERBA MUNDI 9





Naturalist, zookeeper, conservationist, author, and television personality GERALD DURRELL (1925–1995) founded the Durrell Wildlife Conservation Trust and the Durrell Wildlife Park on the isle of Jersey in 1959. But he is perhaps best remembered for the books based on his life as an animal collector and enthusiast and his immortal *My Family and Other Animals* trilogy, which is now being adapted into a six-part PBS TV series.



Beasts in My Belfry • NEW FROM GODINE •



Born in India, Gerald Durrell returned to England when he was three, and five years later, the entire entourage, lead by his intrepid, imperturbable mother, went abroad again, eventually settling in Corfu. From the age of two, he was fascinated by zoology, over the years assembling a large, and not altogether savory, collection of pets, strays, and specimens. As his unofficial zoo grew, so did his family's discomfort. The solution was to find another, more permanent outlet for his passion. So in 1945 he joined Whipsnade—a new concept in open-range animal exhibits—as a student keeper, with Albert the lion, Babs the polar bear, and a baby Père David's deer among his first charges. In this entertaining history, he recaptures all the passion that permeated those early years, while conveying his insight into and affection for both four- and two-footed creatures. The book is full of larger-than-life animal characters: the bear who sang operatic arias with one paw clasped to his breast, his bosom friend Billy the goat, playful zebras, and a host of equally endearing and memorable critters. This is Durrell at his zoophilic best. NONPAREIL • OCTOBER • SOFTCOVER • 192 PAGES • 5.5 × 8.5" • 978-1-56792-584-5 • \$16.95 • RIGHTS: US ONLY

A loving chronicle of jitter-bugging gnus, singing duets with a bear, stealing eggs to feed the Arctic foxes, practicing tiger sniffs... Highly entertaining and informative.—The Times



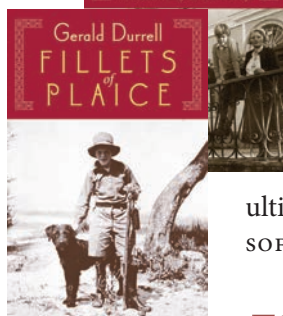
Fauna and Family



MORE DURRELL FAMILY ADVENTURES ON CORFU

One of the three memorable books Gerald wrote about his life as a young child on the island of Corfu. Starring his insufferably clever older brother, Larry, his self-obsessed sister Margo, his trigger-happy brother Leslie, and his long-suffering and forbearing mother. And, of course, the panoply of animals that surrounded him, all observed with the same curiosity and recorded with the same accuracy that would ultimately and inexorably turn him into a world-class naturalist.

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Fillets of Plaice • Five extended, hilarious, and sometimes patently outrageous escapades covering everything from his dotty and dysfunctional family on Corfu to his infatuation with Ursula, an adolescent innamorata who emerges as the most beautiful, beguiling, and boisterous Miss Malaprop in all of Western literature. All mixed with his profound affection for animals in all their variety and his obvious talents as a cultivated and convincing writer. SOFTCOVER • 192 PAGES • 5.5 × 8.5" • 978-1-56792-354-4 • \$15.95

10  NONPAREIL



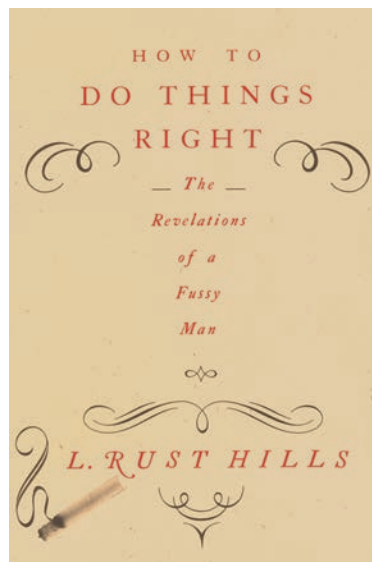
How to Do Things Right:



THE REVELATIONS OF A FUSSY MAN

by L. Rust Hills

The three titles edited, revised, and combined in this volume, *How To Do Things Right*, *How to Retire at 41*, and *How to Be Good*, will have you laughing out loud, thinking hard, and at least temporarily rearranging your frazzled life. Hills is wise, witty, and very, very funny. His mission is to create order out of chaos; to make the arcane methodology of fussiness respectable; to elevate, and even ennoble, those fleeting instincts we all harbor to get our lives in order. All aspects of life are examined here: from how to eat an ice-cream cone to how to develop “principles” when you have none. But behind the frivolous façade, Hills remains a deeply sage and serious writer, a modern combination of Robert Benchley, Henry David Thoreau, and Michel de Montaigne. This is his best advice, on the most challenging of subjects, served up from the heart of one of the most charming humorists to grace the American scene.



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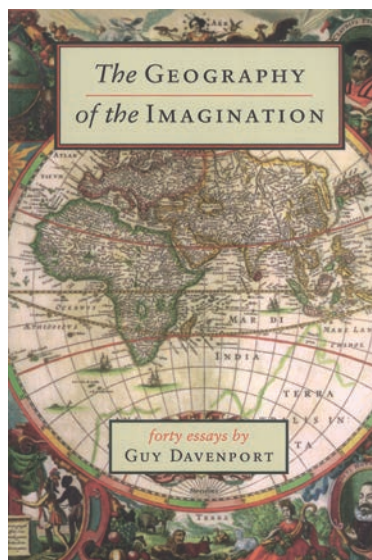
The Geography of the Imagination



FORTY ESSAYS • by Guy Davenport

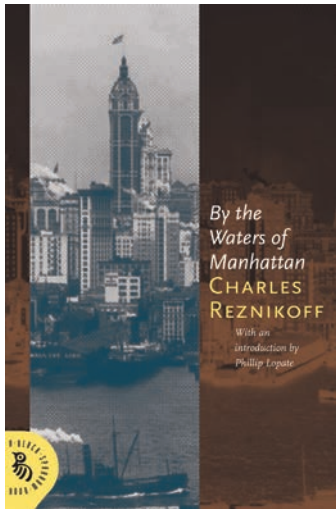
Davenport, who died in 2005, was probably the last great American polymath. His interests, or more accurately his passions, encompassed everything from Greek myths to Joyce's symbols, from the poetry of Pound to the photography of Ralph Eugene Meatyard. As Michael Dirda observed, “He can make you yearn to look again at neglected masters like the poets Charles Olson and Louis Zukofsky and the painters Balthus and Charles Birtzfield.” But at his core, he remains the ideal teacher, connecting the dots of art, literature, and culture in a perfect balance of enthusiasm and information.

There is no way to prepare yourself for reading Guy Davenport. You stand in awe before his knowledge of the archaic and his knowledge of the modern. Even more, you stand in awe of the connections he can make between the archaic and the modern; he makes the remote familiar and the familiar fundamental.—Los Angeles Times Book Review



FICTION • SOFTCOVER
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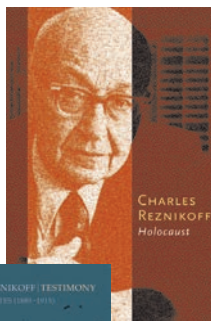
FICTION • SOFTCOVER
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978-1-57423-214-1 • \$17.95

By the Waters of Manhattan • RECENTLY REISSUED •

Reznikoff's first novel, published in 1930 by Charles Boni in New York, was part family saga, part bildungsroman, and part unrequited love story. The novel follows the lives of a Jewish family at the turn of the century from Elizavetgrad, Russia to Brownsville, Brooklyn, birthplace of the novel's protagonist, a young poet trying to feed both his stomach and his soul. Like Walt Whitman, Hart Crane, and Henry Roth, Reznikoff's focus is as much the great island of Manhattan as the lives of its inhabitants.

I am thrilled with it. This book has so much in it that marks Reznikoff as a first-rate artist.—William Carlos Williams

Mr. Reznikoff's work is remarkable and original in American literature....He has written the first story of the Jewish immigrant that is not false.—Lionel Trilling



Holocaust • RECENTLY REISSUED •

One of the major long poems of the late 20th century, *Holocaust*, originally published in 1975, used as source material the U.S. government's record of the trials of the Nazi war criminals at the Nuremberg Military Tribunal and the Eichmann trial transcripts in Jerusalem. Except for the twelve part titles, not one word is Reznikoff's own: instead he has created, through selection, arrangement, and rhythms, a poem of witness as told by the perpetrators and the survivors of the Holocaust. He allows the terrible history to unfold—using history's own words.

POETRY • SOFTCOVER • 112 PAGES • 6 X 9" • 978-1-57423-208-0 • \$15.95



Testimony

Available again for the first time since 1978—and complete in one volume for the first time ever—*Testimony* is a lost masterpiece, a legendary book that stands alongside Louis Zukofsky's "A" and William Carlos Williams' *Paterson* as a milestone of modern American poetry. Taking as its raw material the voices of witnesses, victims, and perpetrators discovered by the author in criminal court transcripts, Reznikoff's book sets forth a stark panorama of late-19th- and early 20th-century America—the underside of the Gilded Age, beset by racism and casual violence, poverty and disease—in a radically stripped-down language of almost unbearable intensity. This edition also includes Reznikoff's prose studies for the poem, unavailable to readers since the 1930s, and a new introduction by essayist Eliot Weinberger.

It should not be surprising that Testimony is rarely assigned at our colleges and universities these days; it causes too much discomfort to those who prefer to know nothing about what goes on in the world. This may be precisely what Reznikoff intended with a book like this. Let whoever reads it be upset.—Charles Simic, NYRB

POETRY • SOFTCOVER • 608 PAGES • 6 X 9" • 978-1-56792-531-9 • \$24.95

12  THREE BY CHARLES REZNIKOFF



Skies · by Eileen Myles



Myles's work has always been uncompromisingly frontal, a face-forward presentation of herself, simultaneously vulnerable and scrutinizing.

—Dan Chiasson, *The New York Review of Books*

Born just outside of Boston (although she spent most of her life in New York), the sounds and accents of that city still permeate Eileen Myles' work. The lines are short, the connections not always direct, the language simple and unforced, and just as her connection to clouds, in all their mutational possibilities, is clear, so is her voice. In recent months, Myles has finally been accorded the recognition she has long deserved, and a broad spectrum of critics and readers has awakened to the power of her verse. Published in Santa Rosa, making her home in New York, and wearing her Boston heritage proudly, it is a real pleasure to make these last copies of the original Black Sparrow edition available to fans of her unmistakable poetic style and vision.



So Long & Where I Live Now by Lucia Berlin

Berlin's stories make you marvel at the contingencies of our existence. She is the real deal.—*The New York Times*

Berlin is one of our finest writers and here she is at the height of her powers.—*San Francisco Chronicle*

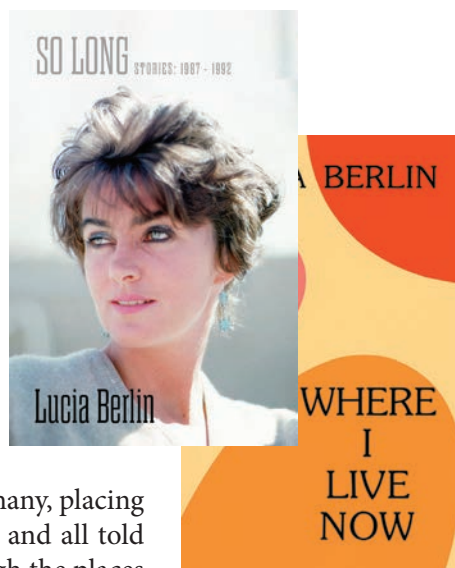
In 1981, John Martin published Lucia Berlin's first book of stories, and in 1993 her last. With the recent publication of *A Manual for Cleaning Women*, and the sustained critical acclaim it has received, Berlin has finally been recognized as a master of the short story, allowing her work to reach the broad audience it deserves. These two collections capture distilled moments of crisis or epiphany, placing the protagonists in moments of stress or personal strain, and all told in an almost offhand, matter of fact voice. Weaving through the places she loved—Chile, Mexico, the Southwest, and California—each story delivers a poignant moment that lingers in the mind, not resolved, not decoded, but resonating, as questions of the human condition always do, in the heart of the reader.

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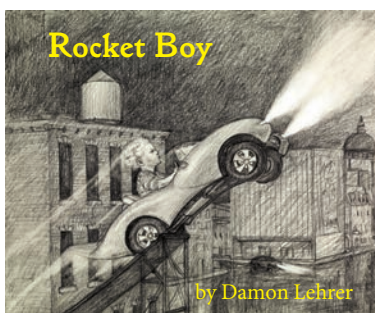


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RECENTLY REDISCOVERED FROM BLACK SPARROW PRESS  13





CHILDREN'S · NOVEMBER
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978-1-56792-587-6 · \$17.95
RIGHTS: WORLD
B/W ILLUSTRATIONS

Rocket Boy by Damon Lehrer

What would you do if your doodles became real? If they rose right off the page, turning tangible, and through them you could fly to the moon, discover the deep sea, or visit remote jungles? In *Rocket Boy*, a bewitchingly wordless black-and-white picture book reminiscent of *Harold and the Purple Crayon*, one young child explores the boundless reaches of his imagination. Armed only with a pencil and a pad of paper, he transports himself into adventures where he meets new friends, visits unseen landscapes, and makes his way back home again to his own bed before dawn. Damon Lehrer's visual narrative, a penciled mix of line work and

detailed graphite drawings, materializes in the mind, making the use of words superfluous. Lehrer opens up a charming imaginary world to readers of all ages through this little boy who quite literally draws us in.

DAMON LEHRER studied drawing and painting with Paul Rahilly and attended Boston University as a graduate student in painting. He has shown paintings at the Pepper Gallery in Boston and Peter Tatistcheff Gallery in New York, among others. He has taught at the Rhode Island School of Design, Boston University, and The Art Institute of Boston. In 2010, he started the Boston Figurative Art Center to promote figurative art and artists in the area; it has since grown into an organization with hundreds of artists and amateur members.



Animals Spell Love

by David Cundy

Expressions of love have occurred throughout the Ages in innumerable varieties. Sonnets, soliloquies, songs; 'countless ways' is the true answer to Elizabeth Barrett Browning's question *How do I love thee?* Often, the simplest answer is best, use the word itself: Love. In *Animals Spell Love*, gorgeously written and designed by David Cundy, sixteen critters from the farthest reaches of the animal kingdom help readers of all ages learn how to express the word in sixteen languages from around the globe, from Czech to Amharic to Korean, and even including American Sign Language. Children and adults will delight in the way Cundy shapes the letters into animals, and his brief primers, complete with pronunciation guide for every incarnation, will help readers more fully appreciate, indulge in, and understand the languages of love.

Animals Spell Love is DAVID CUNDY's debut children's book, following his long career in the graphic arts. David has designed type at Linotype in New York and with the renowned type designer Matthew Carter. His graphic design firm, Design Trust, has created identities and websites for many organizations, including the Brooklyn Museum, Columbia University, and the Parsons School of Design. David has served on the board of directors of the New York Chapter of the American Institute of Graphic Arts and taught in Yale's graduate graphic design program.



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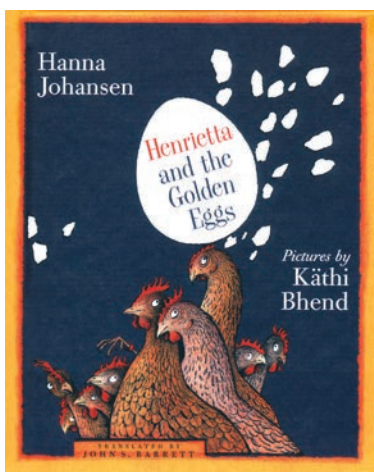
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NEW IN CHILDREN'S 15



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Henrietta and the Golden Eggs

by Hanna Johansen

illustrated by Käthi Bhend

• AN ALA/BATCHELDER AWARD HONOR BOOK •

Henrietta is a little chicken with big dreams and an attitude to match. She wants to learn to sing, to swim, and—most importantly and improbably—to lay golden eggs. The older chickens may laugh at her dreams, but Henrietta keeps working and practicing, always planning for a brighter future. She knows that there's more to life than what a chicken coop (and poop) can offer, and she's willing to cause a little havoc in the barnyard if it means a shot at the big time. She may fail at her big dream, but in the end she more than triumphs. And on *her* terms.

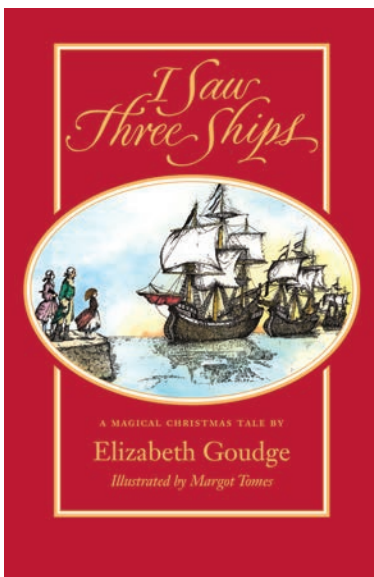
This effective tale...has layers of subtext in both story and art.—Booklist

HANNA JOHANSEN is a Swiss writer who began her literary career as a translator of American avant-garde authors, and soon moved on to original work, particularly stories for children.

I Saw Three Ships

by Elizabeth Goudge

illustrated by Margot Tomes



CHILDREN'S • SOFTCOVER
64 PAGES • 4.75 X 7.75"
978-1-56792-504-3 • \$7.95

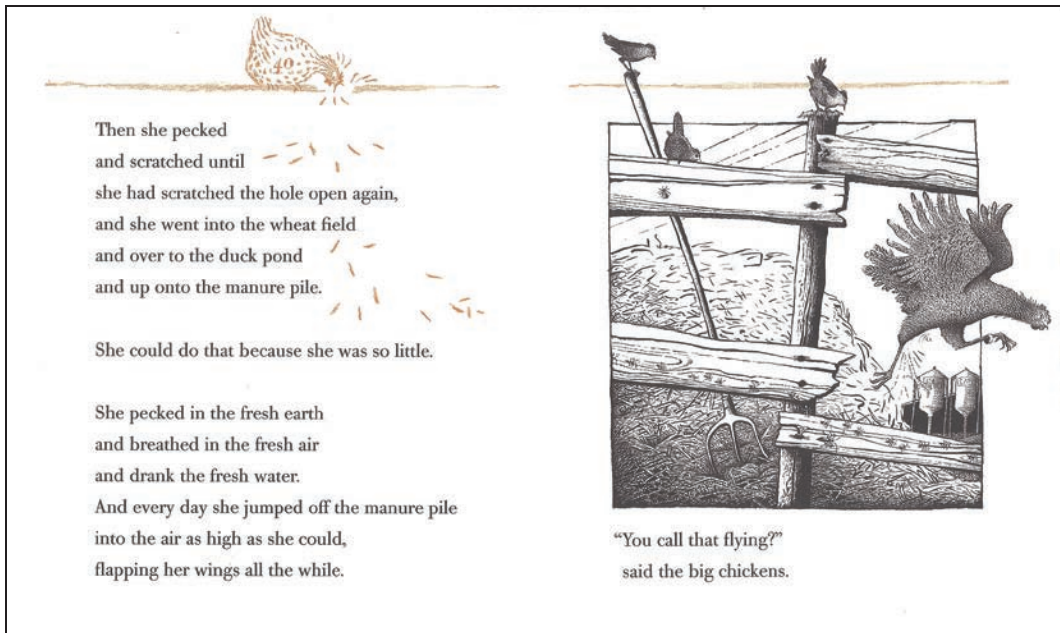
Little Polly Flowerdew lives with her two aunts, and she is absolutely sure that something special is going to happen this Christmas. Just in case, she leaves her bedroom window open on Christmas Eve (hoping the three wise men decide to come visit). On Christmas morning, more than one miracle seems to have befallen her sleepy seaside town.

A moving, lyrical, and endearing chapter book celebrating the magic as well as the mystery of Christmas, this was our first title by Elizabeth Goudge, mistress of the art of storytelling. Charminglly illustrated with ink draw-

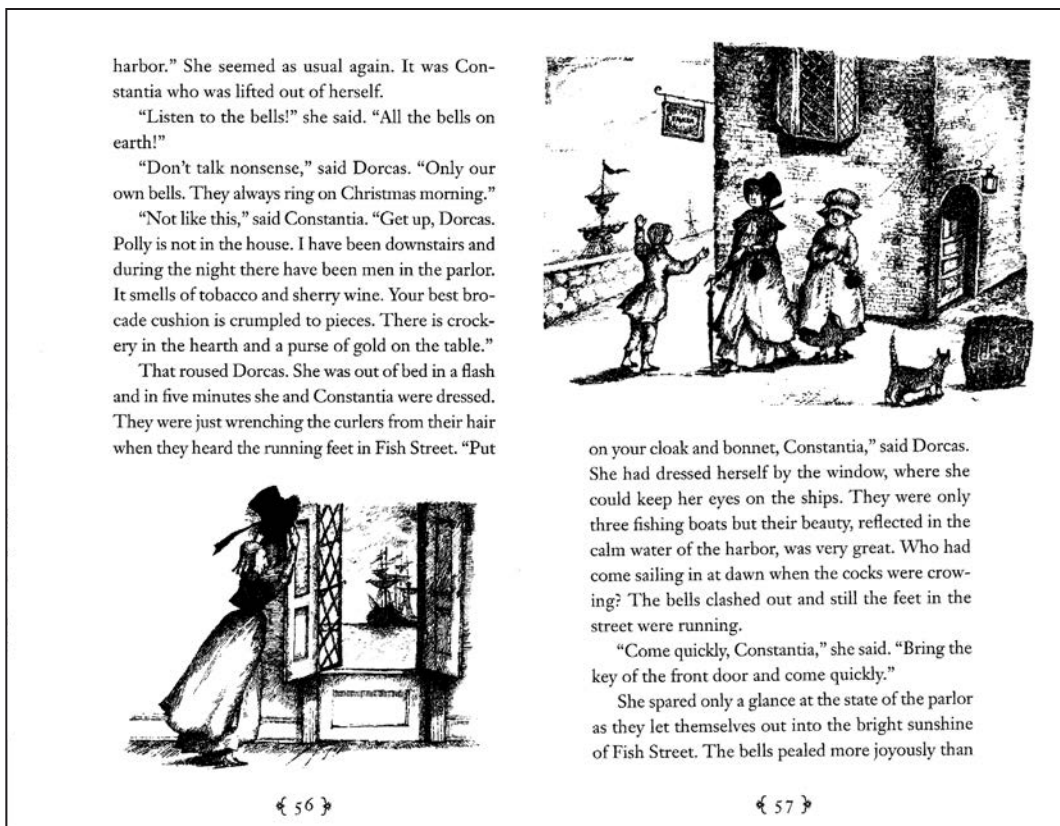
ings by Margot Tomes, it is a perfect Christmas read-aloud for young children and parents looking for something slightly old-fashioned, bracingly wholesome, deliberately religious, and unabashedly sentimental for the holidays.

ELIZABETH GOUDGE was born in Somerset, England, in 1900. She is the author of many best-selling books for children and adults, including *The Little White Horse*, which won the Carnegie Medal for Children's Books, and *Linnets and Valerians* (also available from Godine). Goudge, who died in 1984, was among J.K. Rowling's favorite authors as a child, and *The Little White Horse* was a direct influence on the Harry Potter series.

16  SOFTCOVER CHILDREN'S CLASSICS

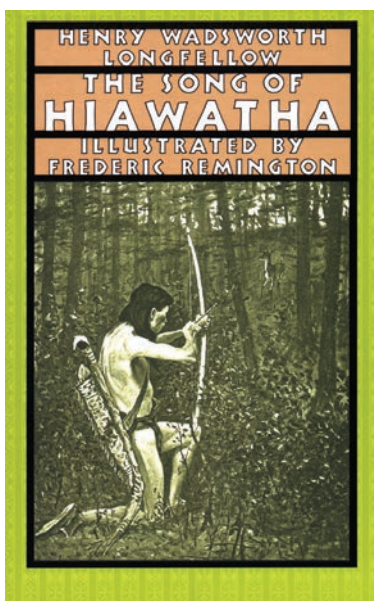


Sample page from *Henrietta and the Golden Eggs*



Sample page from *I Saw Three Ships*





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978-1-56792-258-5 • 14.95

The Song of Hiawatha by Henry Wadsworth Longfellow

illustrated by Frederic Remington

In the summer of 1854, Longfellow wrote in his diary, "I have at length hit upon a plan for a poem on the American Indians, which seems to me the right one and the only. It is to weave together their beautiful traditions into a whole." What emerged the next year was *The Song of Hiawatha*, a composite of legends, folklore, myth, and characters that presented in short, lilting lines the life-story of a real Native American, who provides the focus for this epic drama of high adventure, tragedy, and conflict. The aim was not to tell a particular or specific story but to unite the strands of various Native American legends, to present a sympathetic portrait of many Native American tribes, and especially to disclose their profound relationship with the natural world. This when both government policies and an expanding, land-hungry population were just beginning their inexorable campaign of displacement and annihilation. The book

was a huge and instant success and is here reissued with its lovely line drawings that Remington provided for the 1897 edition, and a revealing Afterword tracing the book's history.



CHILDREN'S • SOFTCOVER
32 PAGES • 7 X 9"
978-1-56792-589-0 • \$10.95

Little Red Riding Hood retold & illustrated by Andrea Wisniewski

• NEW IN SOFTCOVER •

Into the forbidding but beautiful New England winter steps a resourceful farm girl in her scarlet cloak, bound with her basket of presents for her ailing grandmother. Any child can tell you what happens next—and Wisniewski's ingenious retelling doesn't disappoint. The images are rendered in black-&-white prints, cut with a blade from black paper and then hand-painted in vivid watercolors. This is a beautiful, and totally original, American reimagining of the Grimm fairytale classic, set in the depths of winter and here reissued in paperback on its tenth anniversary. And yes, she *does* survive the ravenous wolf—moist but intact.

An eye-catching addition to folk and fairytale shelves.
—School Library Journal



• VIII • Hiawatha's Fishing

Forth upon the Gitche Gumee,
On the shining Big-Sea-Water,
With his fishing-line of cedar,
Of the twisted bark of cedar,
Forth to catch the sturgeon Nahma,
Mishe-Nahma, King of Fishes,
In his birch canoe exulting
All alone went Hiawatha.

Through the clear, transparent water
He could see the fishes swimming
Far down in the depths below him;
See the yellow perch, the Sahwa,
Like a sunbeam in the water,

[84]

Hiawatha's Fishing

See the Shawgashee, the craw-fish,
Like a spider on the bottom,
On the white and sandy bottom.

At the stern sat Hiawatha,
With his fishing-line of cedar;
In his plumes the breeze of morning
Played as in the hemlock branches;
On the bows, with tail erected,
Sat the squirrel, Adjidaumo;
In his fur the breeze of morning
Played as in the prairie grasses.

On the white sand of the bottom
Lay the monster Mishe-Nahma,
Lay the sturgeon, King of Fishes;
Through his gills he breathed the water,
With his fins he fanned and winnowed,
With his tail he swept the sand-floor.

There he lay in all his armor;
On each side a shield to guard him,
Plates of bone upon his forehead,
Down his sides and back and shoulders
Plates of bone with spines projecting!
Painted was he with his war-paints,
Stripes of yellow, red, and azure,
Spots of brown and spots of sable;
And he lay there on the bottom,

[85]

Sample page from *The Song of Hiawatha*



There was once a little farm girl who everyone adored. Her mother and father doted on her but her grandmother loved her to distraction and, not surprisingly, was always making presents for her. One day she made her a cloak as bright as a berry, which suited her so well that everyone called her Little Red Riding Hood from that day forward.

Sample page from *Little Red Riding Hood*

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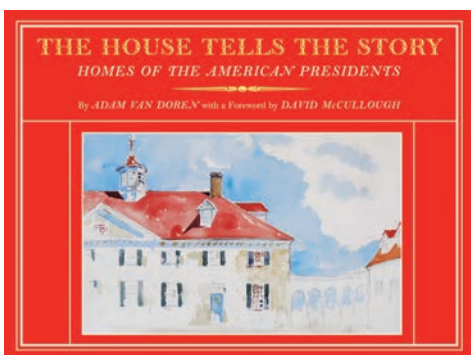
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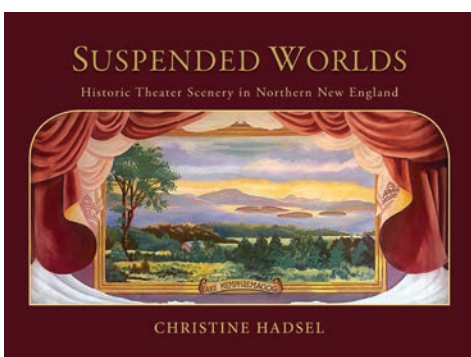
Sandals at Lecount Hollow Beach in Wellfleet



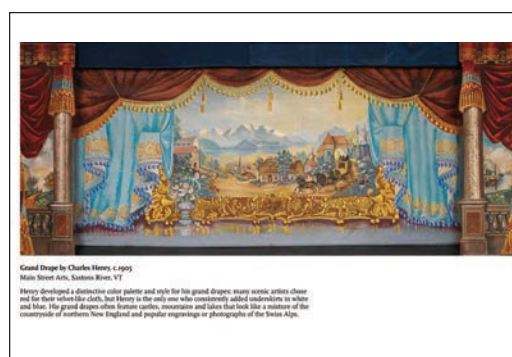
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The famous octagonal dome sitting atop the
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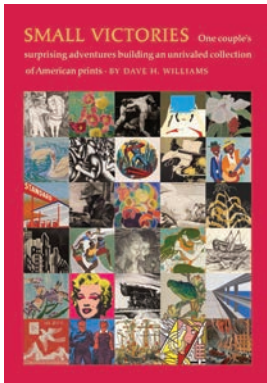


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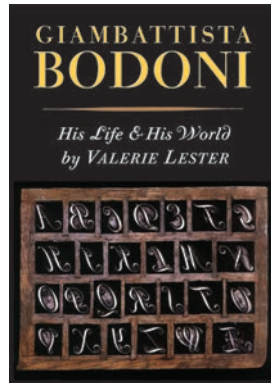


The Grand Drape by Charles Henry in Saxtons River, VT.
Note the conflation of the Swiss Alps and the mountains of
Northern New England

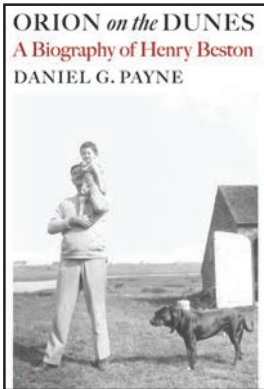
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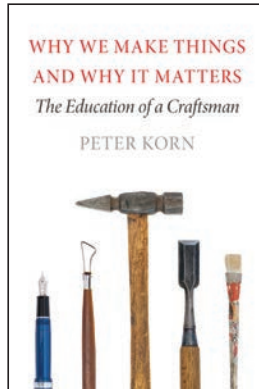
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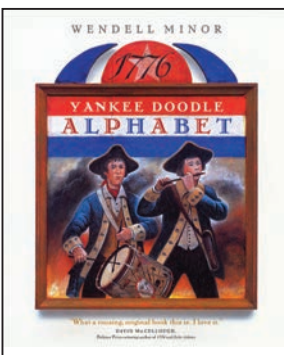
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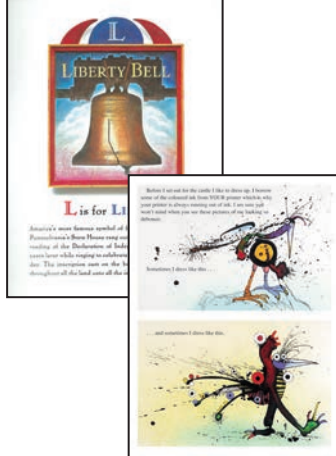
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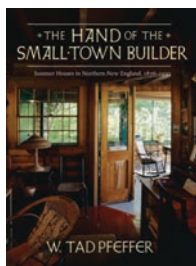
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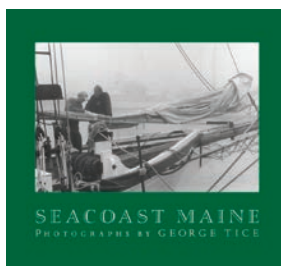
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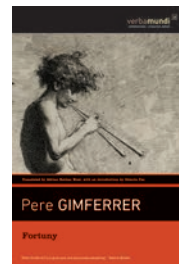
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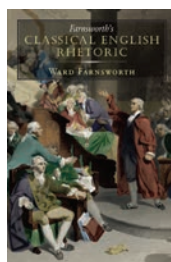
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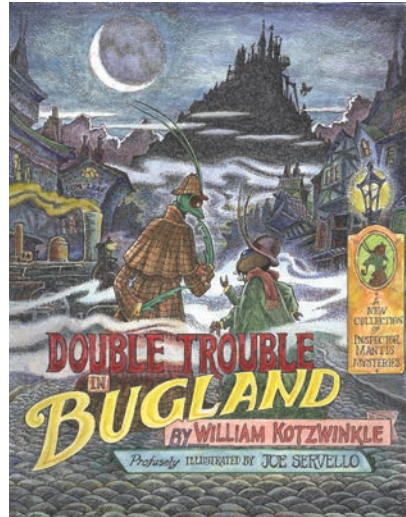


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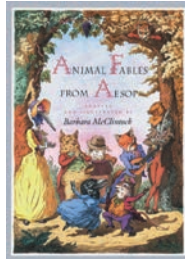
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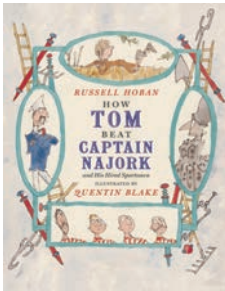
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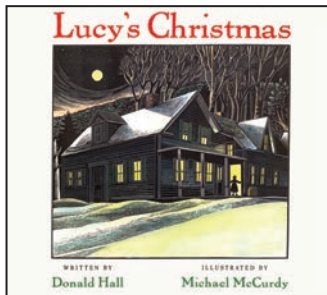
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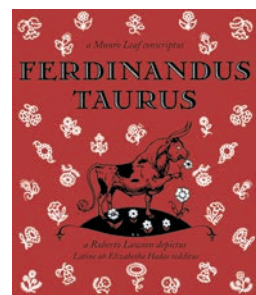
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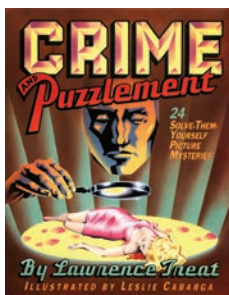
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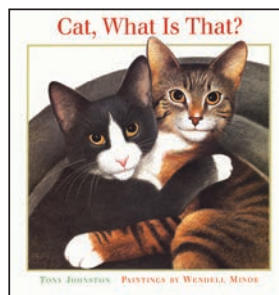
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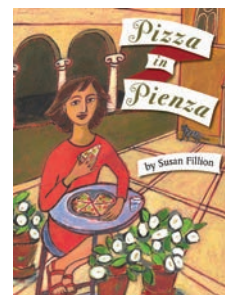
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