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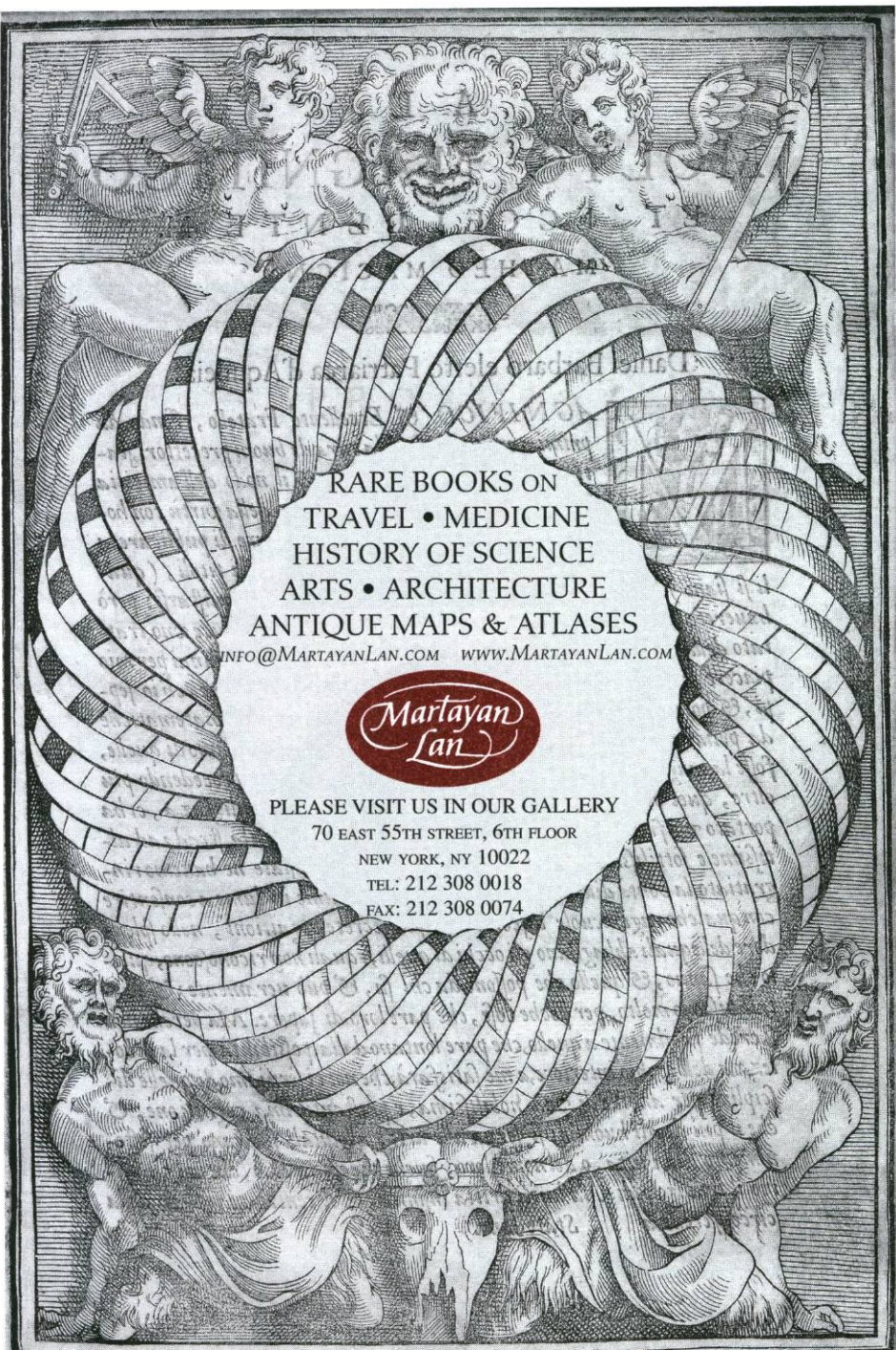
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First Prize: Elias Serna, University of California-Riverside,
The Chicano Movement

Second Prize: Ashley Young, Duke University,
New Orleans' Nourishing Networks

Third Prize: Amanda Zecca, Johns Hopkins University,
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From the Chair

THE CURRENT *FABS Newsletter* is the first issued after the election of the new officers who will guide the Fellowship of American Bibliophilic Societies for the next three years. First and foremost, I speak for my fellow officers in acknowledging the efficacy and perspicacity of our predecessors, David H. Culbert (Grolier Club), President, and Molly Donohue Magee (The John Russell Bartlett Society), Treasurer, who left FABS with a record of solid programming, an active agenda, a clear vision and fiscal soundness. As the new President, I take great comfort in knowing that Michael Thompson (Caxton Club) is FABS' Vice President (President-elect). Michael is an attorney in Chicago and former president of the Caxton Club; he collects *livres d'artistes* from the first half of the twentieth century. James Ascher (Grolier Club), formerly Assistant Professor and Curator of Experimental Media and Rare Books at the University of Colorado, Boulder, and now at the University of Virginia studying bibliography and textual editing, is FABS' new Treasurer and he brings youth and vigor to our group. Ronald Smeltzer (Grolier, Philobiblon Club, Caxton Club, Delaware Bibliophiles, and Washington Rare Book Group) will serve his second term as secretary. Ronald is the lead curator for the exhibition "*Extraordinary Women in Science & Medicine: Four Centuries of Achievement*" at the Grolier Club, opening September 18, 2013. And I – I took the road less traveled by and remain the Head of the Rare Books and Manuscripts Library at the Ohio State University.

Finally, the *FABS Newsletter* that you read is under the textual editorship of Richard Ring (Scott Vile continues his commendable role as production editor). Rick (Grolier Club), Head Curator of the Watkinson Library at Trinity College, teaches several courses a year as an adjunct faculty member of the American Studies department. As you peruse this latest *Newsletter* you will sense immediately Rick's creative energy and intellectual design.

As a group, we exist to make FABS as viable and useful to its constituency as we possibly can. Please address us with any concerns or suggestions wherein FABS may act for the betterment of the book world and the reading public.

GEOFFREY D. SMITH (Aldus Society), *President*

Call for Submissions

I invite submissions from any FABS club member in the form of book reviews (current-year publications), feature articles, interviews, or personal essays on book collecting or book culture. Ideas for same are also welcome—please e-mail richard.ring@trincoll.edu. Suggested lengths for book reviews are 750–1,000 words; one-part features are 1,500–3,000 words; and two-part features are 3,000–6,000 words. I have also set up a blog (“Book Talk”) for club news at <http://fabsclubnews.blogspot.com/>. Please feel free to submit pictures and descriptions of your events to me, which will be posted within 48 hours, and to which you and your members can link from websites and social media outlets.

Richard J. Ring, *Editor*

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FABS Bibliophiles Tour in Cleveland, June 11-15, 2014

The Rowfant Club of Cleveland is pleased to host the 2014 FABS Book Tour & Symposium, sponsored by The Fellowship of American Bibliophilic Societies, June 11-15. These annual book tours sponsored by FABS have become *must attend* events for many on their social calendars. What bibliophile would pass up the opportunity to explore a city's unique book culture, meeting fellow collectors, dealers and book professionals along the way? For this year's tour the venerable Rowfant Club (founded 1892), plays host as you and your friends explore Cleveland's celebrated book culture.

Thirty rooms have been reserved for us at the historic Glidden House. The Glidden House is a former "robber baron" mansion, turned full-service boutique hotel, located in the heart of Cleveland's cultural district known as University Circle. With its legendary hospitality and charm, this hotel will serve us well as base camp during our bibliophilic adventure.

We begin our adventure by exploring the many special collections and rare book libraries found within a short distance of our hotel. The hunt for rare books will be an easy one, as area museums and universities welcome FABS members to tour their renowned collections. Lovers of art books will delight in visiting the Ingalls Library at the Cleveland Museum of Art. With over 450,000 art books, it stands as the third largest art research collection in the country. Rare botanical books are on display in the recently renovated rare book room at the Cleveland Botanical Gardens Library. Historical maps and manuscripts await us in The Western Reserve Historical Society Library. Important books in science, medicine and technology are to be found in the Kelvin Smith Library of Case Western Reserve University.

Further afield, but well worth the trek, will be an excursion to the Oberlin College Library. Situated in the small town of Oberlin about 45 minutes west of Cleveland, this historic liberal arts college is home to one of the finest undergraduate libraries in the country. We will need the better part of a day to explore the many special collections in the History of the Book, Art & Architecture, Music, Religion, Philosophy, as well as more esoteric subjects such as Oberliniana.

Along our bibliophilic journey, we have ample opportunity to indulge in the many culinary delights Cleveland has to offer. Join us, when the Rowfant Club opens its doors to the fine food, fine books, and fine talks that have defined this active book club in its thrice-weekly meetings for many decades. Our dinner speaker is a name well known in our book community, Paul Ruxin.

Paul has presented numerous talks on the book and the various ways that books and book collecting delight and inspire us. Tour participants will also have the opportunity to view some of Cleveland's finest private collections as collectors share their book collections with us. In addition, plan to visit an exquisite antiquarian bookshop and also what is claimed to be the world's largest used bookshop.

We hope our announcement has awakened the book adventurer in you. Whether this is your very first FABS tour or whether you are a tour veteran, FABS Cleveland 2014 promises to be a bibliophilic adventure not to be missed. We suggest you **save the date** as the event is limited to fifty attendees. A day-by-day itinerary, costs and reservation information are forthcoming in the next FABS newsletter.

Please address your tour questions to Terry Shockey (shockey.terry@gmail.com) and use FABS '14 in your email subject line.

PARENTHESIS

THE JOURNAL OF THE FINE PRESS BOOK ASSOCIATION

THE FORTHCOMING TWENTY-FIFTH ISSUE OF PARENTHESIS FEATURES

Alastair Johnston in conversation with Hedi Kyle · Carol Grossman on the Limited Editions Club

Amelia Bird on University of Iowa · Amanda D'Amico on University of the Arts · Steve Woodall on Columbia College

Mark Batty on the Press of Robert LoMascolo and Kat Ran Press · Stephen Heaver on the Origins of the FPBA

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The Tale of a Bookman

IN *The Bookman's Tale: A Novel of Obsession* by Charlie Lovett, Peter Byerly, a recently widowed American antiquarian bookseller who lives in England, finds a small watercolor portrait of what appears to be his dead wife that was painted almost a century before she was born. His research leads him into intrigue, and to a book that seems to bear marginalia by William Shakespeare, which may or may not be a forgery. As fiction, the novel generally works well, although at times it is not seamless—we see mechanisms behind the curtain. The backdrop of books and bibliography is ever-present and well done, and the “modern” parts (those that take place in the 20th century) are excellent, but I found the voice of a modern bookman at times too audible in some of the more historical passages. Others may read it differently, but here is a section indicative of what I mean, from page 24, which takes place in a London tavern in 1592:

The table erupted in laughter and Bartholomew took a long draught of ale and looked around at the sparkling faces of the educated wits, the very sort of men he had hoped to have as friends when he entered the book business only three years ago. And now here he was—welcomed into the bosom of London's finest—urbane and talented, they made up perhaps the greatest collection of writers who ever drank together.

This is a minor issue, however, and Lovett must be applauded and encouraged, since he is successful at what is paradoxically difficult to do—to write an exciting book about bibliophiles. Many have tried, few have succeeded.

Mr. Lovett granted me an interview over the phone on June 21st. After the usual pleasantries I told him I had assigned his book as required reading in the freshman seminar I teach on “the rare book world.” He was pleased, agreed to come give a talk, and continued, “One of the fun things about giving these presentations is, you have a combination of people who are really familiar with the rare book world, including special collections librarians and book dealers, and people for whom their first introduction to that world was reading this novel; it's been neat for me to connect with both ends of that spectrum.”

[Editor's note: Novelist, playwright, and bibliographer Charlie Lovett has been a member of the Grolier Club since 2003, and is a former antiquarian bookseller.]

I asked him about his ideal audience, and what he would like his readers to gain from the novel, other than a well-told tale. He said,

The answer to that question sort of evolves as I meet groups of people—see what they have to say about the book and the things that they brought away from it, but I think if it were one thing, it would be an understanding and an appreciation of the physical book in a world in which some people feel—I don't think this is true—but some people feel that the physical book is on its way towards being marginalized. One of the things I talk about in my presentation is some of the things—both in the novel and in my own experience—that a physical book can do that an electronic or a digitized book simply can't do. Have a watercolor tumble out of it [as happens in the *Bookman's Tale*], or have marginalia written on the edges of it. In fact, one thing I do is—I simply hold up the oldest book that I happen to own, which is a copy of Pascal from about 1677, so it's like 340 years old, and I say, 'this is still just as legible as it was 340 years ago—where do you think your digitized, Google book is going to be 340 years from now? Yes, Google is a big, multinational corporation that is very stable; but the big, multinational corporation that was very stable in 1677 was the East India Company. And then everybody kind of gets a look on their face, like 'Oh . . . yeah.' Introducing the idea—which to some people seems kind of radical—that paper and ink might actually be a better long-term storage system for information than bits and bytes—you know, it kind of really surprises people to think about it in those terms. I think in this day and age in the corporate world, the idea of long-term is, maybe, eighteen months. What something is going to look like in 500 years is not something very many people give a lot of thought to, until you hold up something that's that old.

Lovett later observed, "I've had more than a few people that have contacted me and said 'I was looking forward to your book, I bought the e-book that came out, I read it, and then I went out and bought the hardcover.' It sort of guilts you into buying the hardcover." Lovett said that he does not "read every single review on Amazon or Goodreads," but admits to "peeking" once in a while, continuing, "a lot of the blog reviews and the print reviews have been really good." He admits to being too close to the characters and their relationships to be objective, but is pleased that a broader spectrum of people seem to share his feelings for them.

I asked about influences on his writing and storytelling, to which he answered,

Über formal unentscheidbare Sätze der Principia Mathematica und verwandter Systeme I.

Von

Kurt Gödel in Wien.

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Helping Collectors Collect

There are certainly a lot of writers that I have admired, some from the point of view of content, some from the point of view of style, some from both—A. S. Byatt has to be pretty far up there, and any time there is a review that even mentions *Possession* in the same paragraph [as my book, it] is nirvana—that's the ultimate book of this type . . . I've always been a big fan of John Irving because I just think he is a good storyteller, and I like his style—I'm not a fan of every one of his books, but some of my favorite books are his. Robertson Davies is a somewhat lesser known Canadian writer that has done some great things—he's witty, he's got a little bit of P. G. Wodehouse in him, but he also did this marvelous series of novels that included a subplot about an artist who was working as a spy behind Nazi lines and ended up painting some paintings in the style of the old masters; and then later on they get discovered and people think they've found a new "master," and he has to decide whether he has to come clean or just sort of sit back and watch the fireworks.

Lovett also mentioned reading *Interred With Their Bones* (Jennifer Lee Carrell) and *The Book of Air and Shadows* (Michael Gruber), and others of the "sub-genre of what you might call literary mystery with a capital L rather than a mystery *about* literature."

Charlie Lovett's other publications include a book on book collecting (published in 1993), two other novels, two travel books, a memoir of his mother, and fourteen plays for children which, according to his website (<http://charlielovett.com/>), have "been seen in over 3,000 productions in all 50 states and more than 20 foreign countries." On the subject of writing adult fiction, as opposed to writing plays for children, he says,

Being a playwright, especially being a playwright for a specific group of children, is a little bit like writing with one hand tied behind your back. As a novelist you can use all of these different tools—you can tell what your characters are thinking, what the scenery looks like, and what happened five hundred years earlier . . . and as a playwright, you get dialogue, and that's pretty much it. You get a little tiny bit of stage direction. In the case of writing plays for children, each play that I wrote was for a specific class, so I had to have the exact number of parts for the boys and for the girls—it was a little bit like writing a sonnet—you know, there was this structure that was placed on me. To switch from that to novel writing, there was this freedom, that's like, "Oh, I can say what they're thinking, I can do all these other things." So, I won't say necessarily that it was easier, because the strict form guides you and informs you in a way that sort of leads you to write things that you might not have written otherwise, just as a

poet would say about writing a sonnet; but on the other hand having all of those other tools available to you is somewhat liberating.

Lovett collects Lewis Carroll, and I asked him a few questions about collecting, including what he would look for in an institution as a collector and a potential benefactor.

What I would look for would be an institution where the collection is going to get used. In *The Bookman's Tale*, if there is a line that comes from me . . . it's when Francis Leland [the university's curator of rare books, and mentor of the hero, Peter Byerly] says 'there is no point in having these things if we don't ever have the pleasure of looking at them.' To me, that's the way I feel about my book collection—my favorite thing is to share it with other people. We had the Lewis Carroll Society of North America here a couple of months ago, and it was just great, because I got to watch people have those same emotional reactions to a book that Peter has when he first sees the quarto [the first printing of *Hamlet*]. The other thing would be an institution that appreciates what some people would think of as the bizarre breadth of my collection. My collection is not just [items] written by Lewis Carroll or signed by Lewis Carroll . . . I did an annotated catalogue of Lewis Carroll's library, and in the process of that, bought several hundred volumes that were not from his own library, but were the same titles and the same editions that he had in his library . . . and he was a big theatergoer, so I've got a huge collection of playbills of productions that he went to see, and photographs of actors and actresses that he was friends with. I enjoy putting the person who I collect into a broader context, and I think that offers a huge resource for scholarship. I think often, even with somebody who has been written about as much as Lewis Carroll, the vast majority of the biographies really just look at the primary source material—the diaries, the letters, what other people wrote about him, his works, and—you know—that's about it; it seems to me that the books that he read, the plays that he went to see, would shape the kind of person that he was. I would want a library that would not say "oh, these are just a bunch of \$15 old books of sermons, we're going to just shove those back in the stacks someplace." I want them to understand that those might actually be more important to scholars than a copy of the first edition of *Alice*.

Lovett is currently working on "a spiritual biography" of Lewis Carroll, and explains,

When you look at his life, his faith-life was the most important part of his life, yet it's the part that's been almost universally ignored by his biographers; most

of them give it, if anything, a chapter. I went back to read all of the sermons and the writings of his father, who was a very important churchman, and there's just huge numbers of connections in there. What really stunned me—his father wrote one thing that you could call a book . . . and there's only a couple of copies of it around, so I went to the Bodleian to look at their copy . . . but, the pages were uncut [i.e., unopened]. With all of these biographers of Lewis Carroll, nobody has even *looked* at this book! So, if you are willing to break out of the box, there's huge amounts of new material available on somebody for whom there exists fifteen or twenty previous biographies. That's a long diversion that serves to illustrate the point of wanting a home for the collection that doesn't just value the marquis pieces, but values the collection as a whole.

In a similar vein, he continued,

It's been really nice for me to hear from people who are in that world. We were in Atlanta doing an event a week or two ago, and—my father was a collector of *Robinson Crusoe*, he was a single-title collector. He still collects—he still adds to the collection—but he gave his collection to Emory University [in 2008], where he got his PhD, and we have some other family connections—my daughter went there. So the special collections librarian from there came to one of the events and he said “if you're not busy tomorrow, come by, and we'll play show-and-tell.” And so, that kind of experience has been a great side effect to having written this book. You know, he pulled out—my great-grandfather's collection is at Emory—so he pulled out my great-grandfather's copy of the *Nuremberg Chronicle*, and I was like, “Oh my God, I had no idea he had a copy of the *Nuremberg Chronicle*—and he had a 12th century manuscript Bible, and then some more modern things too—he knew I was into Victorian stuff, so he was pulling out some pretty cool 19th-century stuff. It was nice to see—I think there's a greater openness in special collections than there was when I first got into this world, probably in the 80s. I would go to do some research in a special collections library, and you felt like you were the first human being who'd walked in there in months. They were always very nice to you, but I don't think they were actively promoting special collections, and students weren't really using it . . . I think it's great that the materials are getting used more. When I was up at Emory there were researchers all over the place, there were people coming and going—he [the librarian] was talking about, “oh, I show these to the freshmen when they come up here, and we talk to them about special collections.” So, again, in an increasingly digitized world, I think it's that much more important for us to show young people the value of things that can't be digitized—I mean, yes, a rare book can be digitized, but the feeling that you

get holding that book in your hands, the connection that you get to history, cannot be digitized . . . One of the things I do—I read the very opening, where he is looking at the book about William Henry Ireland, and he talks about feeling the letterpress, and so I take a copy of the Barry Moser *Alice in Wonderland* with me—the Pennyroyal Press—to these events, and I just say, “look, come up here and just run your fingers across the letters,” and people think that’s just the coolest thing ever. I think the fact that I bring some sort of show-and-tell things, and that people want to put their hands on them, simply drives home the point; if I just showed you a PowerPoint, you wouldn’t have that desire to put your hands on it.

There are several instances of book theft and forgery depicted in the novel, and I asked Lovett if he had ever known someone who had later turned out to be a book thief or a forger. He said,

I don’t think I’ve ever known [one], personally—although I very much wanted to include the Mark Hoffman thing—I wanted to include somebody that was real. People that don’t know much about the world of rare books are like, “really? There are thieves at libraries?” They think, “oh, we’re all book people, let’s all be honest,” so, you know, I felt like I had to include a real criminal, to kind of show that that’s not so far-fetched . . . I’ve had this interesting reaction from some antiquarian book dealers who have reviewed the book, and who liked the book—but they’re the only group of people who (a couple of them) have *complained* about the fact that Peter steals the watercolor in the beginning of the book . . . and I started to think about that. I’m not the one who came up with the subtitle of “a novel of obsession”—I love that subtitle, but that was not me, it was somebody at Viking who suggested that. And I started to think about, OK, what is obsession in this book? And I think Peter has these two great passions: books, and Amanda. And I think that in this book I would define obsession as passion without moral compass. And what happens with Peter is when his passions become so great, that they begin to interfere with his moral compass—and not just with him but with other characters—that’s where it crosses over into obsession. In the new novel there’s a book thief, but again, there is a lot of grey area in what she’s doing. I think it’s kind of fun to play around with this idea—like in the Harry Potter books, the kids are breaking the rules all the time, but they’re breaking the rules because of some higher level of morality; and so to me a character who commits a crime is more interesting if there is some grey area.

I'll conclude with the following thought that Lovett offered while discussing his narrative strategy of jumping from one time period to the next:

A rare book lives both in the present and in the past at the same time. There's a character in the novel that I'm working on now that talks about that connection—not just to previous owners but to the people who set the type and who printed the book, and the people who bound the book—all these different people that you're connected to in the past through just picking up this physical object.

I am certain that all FABS members have a deep appreciation of this connection. According to his website, Charlie Lovett's next biblio-mystery is titled *First Impressions*, "which will do for Jane Austen what *The Bookman's Tale* did for William Shakespeare."

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WILLIAM BLAKE AND THE ILLUSTRATIONS FOR BLAIR'S GRAVE

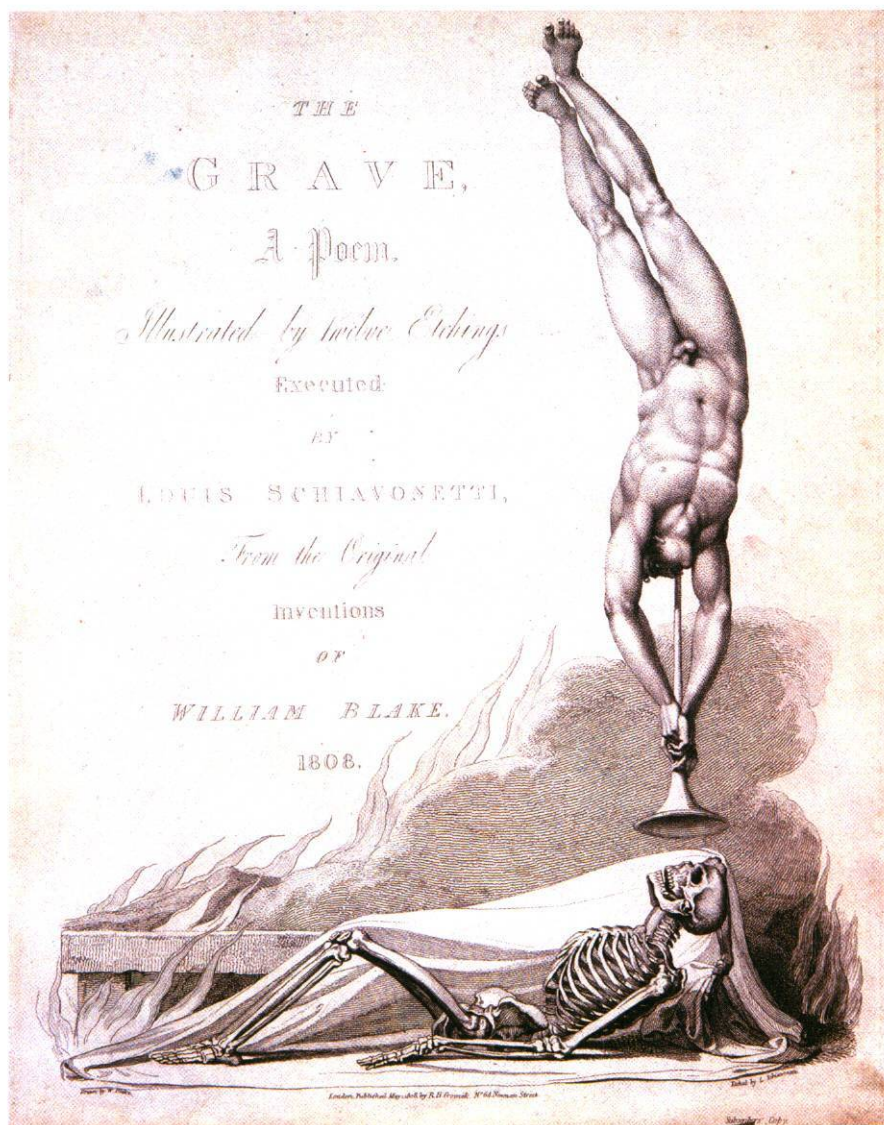
PART ONE

By Michael Thompson

*WHILST some affect the sun, and some the shade,
Some flee the city, some the hermitage;
Their aims as various as the roads they take
In journeying through life; the task be mine
To paint the gloomy horrors of the tomb . . .*

Thus begins the largely forgotten eighteenth century poem *The Grave* by Scottish Presbyterian minister Robert Blair. Born in Edinburgh to a wealthy family in 1699, it is often said he published only one poem, but in fact he published three, one about his father-in-law, another a translation, and a third, *The Grave*, a commercial if not critical success. The work originally appeared just three years before Blair's death in 1746, but it nevertheless managed to gain a life of its own. It went through forty-seven editions, was frequently translated, and became a part of the ordinary school curriculum for children in and even in England. It was an early component of what eventually became known as the "Graveyard School," a genre in which a narrator leads the reader through a graveyard, usually at night, making comments about the ephemeral nature of human life and material wealth. Although popular in its time, the poem would likely have met an appropriate, eponymous end had it not been for a particular deluxe edition that featured illustrations produced for it by English poet, artist, and mystic William Blake.

Blake, younger than Blair by almost fifty years, died in 1827. In September of 1805, over sixty years after *The Grave's* original publication, an engraver turned publisher, Robert Cromek, chose to produce a deluxe edition to be financed through subscription. Copies of *The Grave* were not scarce, but Cromek wanted to use Blake to distinguish his version from the multitude of others. In his first prospectus for subscribers, of which only three copies are extant,



Title-page of *The Grave*.

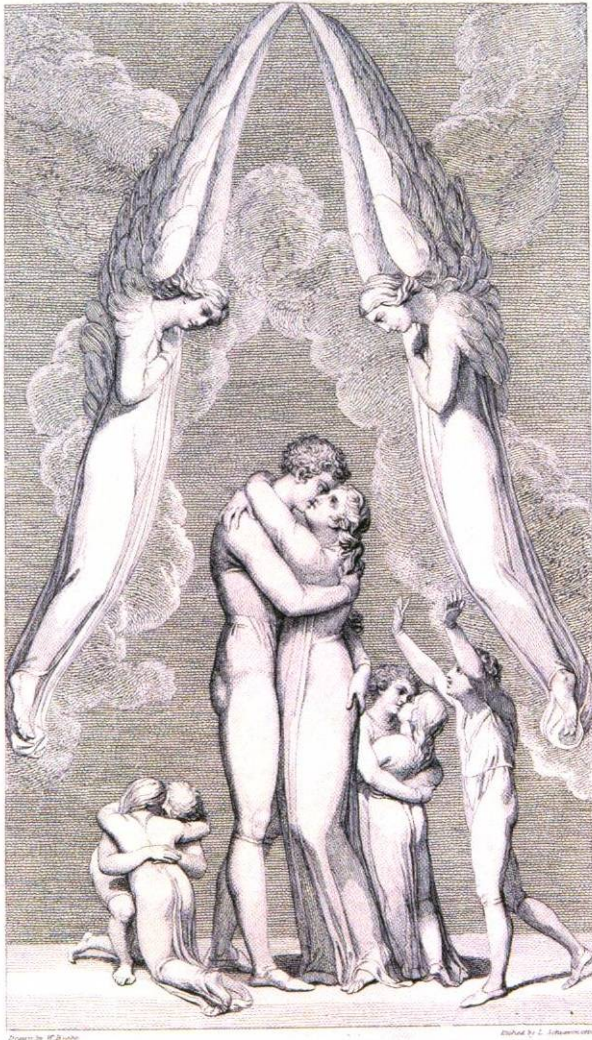
Cromek described the proposed book as containing fifteen illustrations "from designs invented and to be engraved by William Blake." Blake was known to be eccentric and not entirely agreeable to work with, and for this or some other reason a second prospectus was produced in which Cromek stated that the book would be "illustrated with twelve very special engravings by Louis Schiavonetti from designs invented by William Blake", and this is in fact what transpired. The actual number of watercolors produced by Blake is not known but it is frequently reported today that Blake was to produce forty of which Cromek was to choose twenty for engraving and publication. Most now believe only twenty were produced.

For an artist at that time engraving paid better than the painting of watercolors, and the involvement of Schiavonetti would not have been viewed favorably by Blake who struggled economically throughout his life. A standard rate for producing an engraving plate would have been about £12, although Schiavonetti reportedly was paid £60 for one of the more complex engravings in this book, and it is well known that Blake received only £20 for all of the twenty watercolors Cromek accepted. The merits of the dispute between Blake and Cromek cannot be readily evaluated at this point in time since the arrangement between them is not known, but most nineteenth- and twentieth-century commentators have sided with Blake. One reason may be their umbrage at an insolent letter Cromek sent to Blake about a year before publication, in May of 1807:

What public reputation you have, the reputation of eccentricity excepted, I have acquired for you, and I can honestly and conscientiously assert that if you had laboured through life for yourself as zealously and as earnestly as I have done for you your reputation as an artist would not only have been enviable but it would have placed you on an eminence that would have put it out of the power of an individual as obscure as myself either to add to it or take from it.

Herein I have been gratified; for I was determined to bring you food as well as reputation, though, from your late conduct, I have some reason to embrace your wild opinion that to manage genius, it is absolutely necessary to starve it; indeed, the opinion is considerably heightened by the recollection that your best work, the illustrations for *The Grave*, was produced when you and Mrs Blake were reduced so low as to be obliged to live on half a guinea a week.

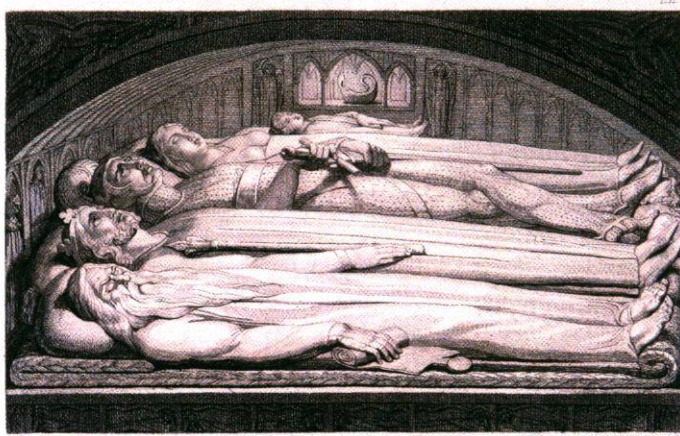
While admittedly a bit snippy, the letter does evince a certain ingenuousness that may indicate the dispute between Cromek and Blake grew out of a misunderstanding and not out of sharp practices. A clear answer is simply not possible based on the evidence available at present.



The meeting of a Family in Heaven

London, Published May 1798 by G. G. & F. T. Street.

The Meeting of a Family in Heaven



The Counselor, King, Warrior, Mother & Child, in the Tomb

London: Published by W. Blake & Co. 1808. & T. Agnew & Sons, 1850.

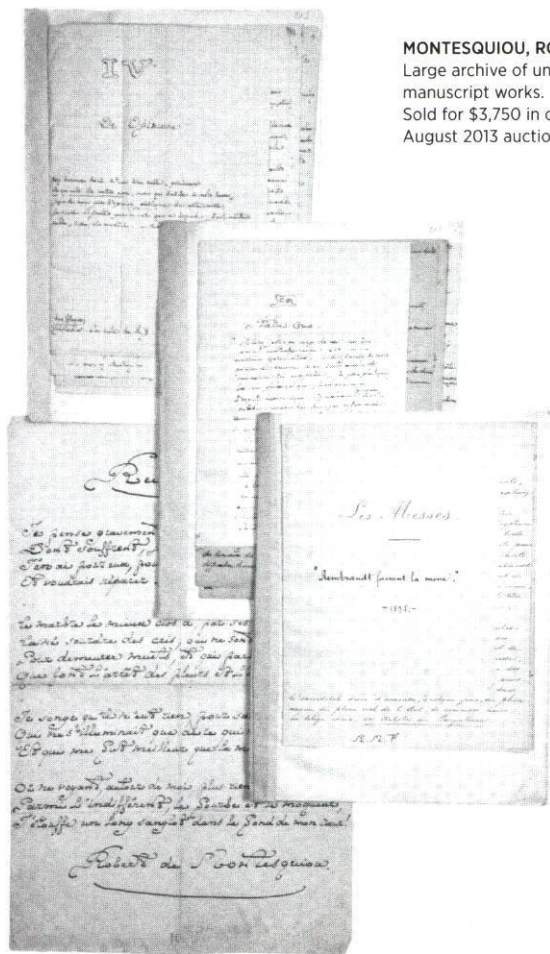
The Counselor, King, Warrior, Mother and Child

THE BOOK AND ITS EDITIONS

Cromek's volume was completed in July of 1808 and was by her permission dedicated to the Queen, ironically in a poem penned by Blake himself (Blair was now dead). The publication listed 589 subscribers, including Benjamin West and other prominent members of the Royal Academy of Arts in London. On the title page the name of Schiavonetti preceded in larger type the name of Blake. Based on the number of subscribers the book was probably a financial success for Cromek but it garnered little notice in the contemporary press. The one review that has survived complained that the Blake drawings contained too much nudity, apparently an inappropriate method of illustration for a quasi-religious work.

The designs made by Blake and the resulting engravings do not bear a necessary or even close connection to the poem they were to illustrate. Many of the scenes don't appear in the poem at all, such as *The Meeting of a Family in Heaven*, and others are not true to Blair's description. In *The Counselor, King, Warrior, Mother and Child*, for example, Blake simply ignored the content of

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the poem and placed the five cadavers in a well lit and stately mausoleum rather than Blair's "low brow'd misty vaults, furr'd round with mouldy damp and ropey slime." As one might imagine the binder had difficulty placing the engravings, so three of them were simply inserted at the end to the book. Cromeek provided an explanation, probably written by Benjamin Heath Malkin, a friend of Blake's: "[t]hese designs, detached from the Work they embellish, form of themselves a most interesting poem." The engravings show, continuing in Malkin's words, "the regular progression of Man, from his first descent into the Vale of Death to his last admission into Life Eternal . . ."

Malkin's view of Blake's work as a free standing story may have been motivated by a publisher's rationalization, but it gained support in the nineteenth century literary market. Cromeek died in 1812, four years after the initial publication, and the engraved plates and the Blake watercolors were passed on to his widow. In 1813, another publisher, Rudolph Ackermann, bought the plates from Mrs Cromeek and produced another edition of *The Grave* which included biographies of Blair, Schiavonetti, and even of Cromeek, but nothing about Blake. This did not sit well with a coterie of Blake's admirers, some of whom were influential in artistic and literary circles. Their protests resulted in another edition of the book printed this time by Robert Bensley, one of London's best printers, and putting all of the engravings at the back of the book but in Blake's preferred order. In 1826, the plates were used again to illustrate an entirely different book made for the Spanish market, *Meditaciones Poeticas*, by José Joaquín de Mora, whose independent work was inspired not by Blair's *Grave* but by Blake's designs. The copper plates have been preserved and according to the Blake Archive at Yale they are now in the National Gallery of Art in Washington.

[To be continued in the next issue! Part II's sections are "The Watercolors," "The Books of William Blake," "The Auction," and "Conclusion"]



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Club News

The Aldus Society

We had a busy summer filled with two "book crawls" through local rare and used book collections followed by a meal at a local restaurant. July included a picnic, held indoors due to extremely hot weather. When PulpFest came to town, many Aldus members attended the talk by Ed Hulse, about the origins of Batman and Superman.

Our September speaker will be Dr. John Friedman, Professor Emeritus, University of Illinois at Urbana-Champaign. His talk is entitled "The Making of a Medieval Manuscript Facsimile: Bibliothèque Nationale de France MS fr. 22971," a project with which he was involved. Owned by the Bibliothèque Nationale, this manuscript is one of four made between 1427 and 1485 that form a larger work called *Secrets of Natural History*. Dr. Friedman will discuss how the collecting of facsimiles came about with the rise of chromolithography in the mid-19th century. Today there are several firms in Spain that specialize in the process. Modern facsimiles are not mere re-printings of the originals, but digital reproductions correct in all particulars even to the wooden bindings, worm holes, and gold leaf. During his presentation Friedman will describe the contents of *Secrets*, show a selection of its miniatures, and discuss the making of such a facsimile.



Our October speaker is Mike Whelan of Indianapolis, the current "Wiggins" or chairman of The Baker Street Irregulars. Whelan will speak on "The Bibliographic Anatomy of a Literary Society," which will include a short history of the Baker Street Irregulars, the modes of collecting Sherlockiana, and small press books and journals dealing with Sherlockiana.






November features Eric Johnson, Assistant Professor and Curator of Early Books and Manuscripts at the Ohio State University Library. Johnson's talk, "Deconstructing and Reconstructing a Medieval Bible," will discuss the competing and sometimes complimentary notions of "value" and "worth" that underlie our modern understanding and appreciation of medieval manuscripts by examining the life of the Hornby-Cockerell Bible (OSU MS.MR14). An example of a rare "proto-Paris" Bible likely produced in a Parisian workshop

sometime in the early 1220s, this Bible survived intact until 1981 when it was sold at auction and promptly broken by its purchasers to be sold off leaf-by-leaf. Johnson will discuss the manuscript's original value as a witness to the dynamic transitional period of early-thirteenth century biblical packaging and production, its subsequent revaluation down the centuries as an *objet d'art* (as opposed to a utilitarian—if deluxe—text), its destruction and “re-packaging” into 440 constituent units of sale, and the slow, methodical process of reconstructing both the manuscript itself (physically and digitally) and its original textual, artifactual, and intellectual significance at The Ohio State University.”

The American Book Collectors of Children's Literature

Spring began with a visit to Bill Thomson's Connecticut studio. Thomson illustrated *Karate Hour*, *Baseball Hour*, and *Building with Dad*; *Chalk and Fossil* (due autumn 2013) are his own wordless picture books in a projected trilogy


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that will explore facets of the creative process. He is Professor of Illustration at the University of Hartford's Art School and has frequently been exhibited in The Society of Illustrators' annual show. Thomson's fastidious artistic process results in 7-10,000 reference shots from live models, from which he then spends 70-100 hours painting each illustration. He demonstrated how, dissatisfied with the backbone of a rubber dinosaur to be used in *Chalk*, he photographed a gangly adolescent neighbor's bony spine, then digitally manipulated it to become the dinosaur's back!

We traveled to The Eric Carle Museum of Picture Book Art in Hadley, MA for the program, *Remembering Maurice Sendak with Michael Patrick Hearn and Arthur Yorinks*, celebrating what would have been Sendak's 85th birthday. Both men had been friends of Sendak's, Hearn as an historian of children's literature, Yorinks as associate artistic director of Sendak's Night Kitchen: A National Children's Theater. As they reminisced about Sendak other legendary names were mentioned. The presentation ended with an audio birthday card for Sendak, in the style of the Night Kitchen Radio Theater (founded by Yorinks), featuring characters from Sendak's musical, "Really Rosie."

We were later given a tour by Barbara Elleman of the exhibition, *The Caldecott Medal: 75 Years of Distinguished Illustration*. Elleman gave the reasoning for her choices representing the best in children's illustration, given a limited amount of space. She then introduced Lawrence Webster, author of *Under the North Light: The Life and Work of Maud and Miska Petersham*. Ms. Webster spoke about her parents' friendship with the husband/wife team that twice won the Caldecott, illustrated with a slide show.

Justin Schiller and Dennis David joined us for lunch at The Society of Illustrators in Manhattan, then gave us a tour of *Maurice Sendak: A Celebration of the Artist and His Work*. The exhibits— many previously unpublished—are from the personal collection of these children's literature aficionados. The depth and breadth of Sendak's talent is represented by lithographs, etchings, drawings, watercolors, and other media used for Op-Ed illustrations, theatrical props, posters, magazine covers, bookplates, textiles, murals . . . even a small cow (Sendak insisted he was an artist for children) for the first Cow Parade in Manhattan in 2000. Commercials made for Bell Atlantic ran on continuous loop in a small screening room.

On 23 June the ABCs broke new ground with a joint field trip with the New England chapter of the American Printing History Association to explore the riches of the Watkinson Library in Hartford, now part of Trinity College. Our gracious host, Rick Ring, had put several choice items on display for us, took us on a tour of the stacks, and even printed a keepsake for us. Rick expressed

the hope of making the Watkinson a more visible and active participant in the book world and offered to host more such forays.

The Baltimore Bibliophiles

On the afternoon of July 27th, The Baltimore Bibliophiles recently held a very successful summer forum at The Johns Hopkins Club. The topic was "Downsizing Your Collection." Panelists included three members: collector Betty Sweren, Nancy Magnuson, College Librarian of Goucher College, and Chris Bready, Baltimore Book Company. After an al fresco buffet, the panel was moderated by Binnie Syril Braunstein. Discussion was lively and brisk.

On Thursday, September 19 at the Johns Hopkins Club, Burt Kummerow, President of the Maryland Historical Society and co-author of *In Full Glory Reflected: Discovering the War of 1812 in the Chesapeake*, will discuss his book.

On Wednesday, November 13 at the Johns Hopkins Club, Peggy Re, Associate Professor in the Visual Arts Department at the University of Maryland, will speak about typographer and MacArthur Fellow Matthew Carter, who designed the telephone book type, National Geographic caption type, and many other type styles.

Tentatively scheduled for 2013: John H. Miller, PhD, will speak on "Boz in the Burgh: Charles Dickens' Visit to Pittsburgh Spring of 1842" at the Johns Hopkins Club. Our Summer Forum, entitled "The genesis of collecting, or how I woke up one day and realized I had become a book collector," will also meet at the Johns Hopkins Club, and will include both veteran and new collectors as panelists.

The John Russell Bartlett Society

This autumn's John Russell Bartlett Society events will offer a number of exceptional opportunities for members. In November we'll have the chance to see some of the rare books and manuscripts in the Isabella Stewart Gardner Museum, better known for its art and artifacts. During our December visit to the AS220 Labs and Printshop in Providence, we'll be using a robotically-controlled router to create wood type, which we'll then use to print broadsides. And over the course of the season we'll also have a full slate of lectures, including a joint session in October with the Ticknor Society that will feature a magic performance to accompany an exhibition and lecture on Lewis Carroll.


The Baxter Society

The Baxter Society, led by (seemingly president-for-life) Scott Vile, looks forward to another brilliant nine meetings of book and book-related talks, with any luck surpassing the past year. First, a recap of last season's offerings. In January 2013, we attended a meeting held at Wolfe Editions in Portland, Maine, to hear from Martha Kearsley, proprietor of the Strong Arm Bindery. Martha brought several cartons of miscellaneous binding structures and current projects. February was the annual Show and Tell, as the weather conditions generally make scheduling a speaker from "away" quite difficult. March found us visiting Bowdoin College, hosted by Richard Lindeman and Susan Wegner. Together, they graciously allowed us entrance to the Susan Dwight Bliss Room in Hubbard Hall. The book collection is particularly noted for its many examples of fine and elaborate European bindings by such masters as Riviere and Son, Chambolle-Duru, Zaehnsdorf, Marius-Michel, Gruel, Bradstreet, Taffin, Meunier, and others. Many of these fine-bound volumes were acquired from the renowned Hoe sales of the late nineteenth century.

The room itself was presented to the College by Miss Bliss in 1945, replacing a seminar room and office in what was then the College library. The room contains the original ceiling and woodwork of the library in Miss Bliss's Manhattan residence, which was designed by C. Grant LaFarge. McKim, Mead & White, the College architects at the time of the gift, designed the installation of LaFarge's components in this Hubbard Hall space.



Members of the Baxter Society enjoying a presentation from Paul Johnson.



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Among the interesting features of the room are the antique ceiling and the mantelpiece, which are both fine examples of sixteenth century Italian Renaissance art. The ceiling, originally in a Neapolitan palazzo, is executed in carved and gilded wood and gesso, with five contemporary paintings of religious and allegorical subjects in the panels. Other carved statues decorate the book cases. The mantelpiece is of Istrian stone.

In April we introduced Dr. Houghton White, author of *Elise Fellows White: A Maine Prodigy*. A rousing description of the hardscrabble yet enchanted life of Dr. White's great grandmother was enjoyed by all. May found us back at the Glickman Library, but this time on the first floor to explore the Osher Map Library, courtesy of curator Yolanda Theunissen. An "extra" meeting was held in Portland as Paul Johnson was in southern Maine to show us his "Movable Magic", whimsical pop-up constructions. As it turns out, this event, though out of the normal schedule, was the best-attended event, eventually becoming standing-room-only with over sixty people in attendance.

The Book Club of California

Over the past six months, The Book Club of California has hosted a series of collegial events, including an illustrated talk on Bodoni, a "reappearance" by Ambrose Bierce, and a broadside printing party marking the 200th anniversary of the Columbian Hand Press.

Our spring exhibition, "Multiple, Limited, Unique: Selections from the Permanent Collection of The Center for Book Arts (NYC)," coincided with February's CODEX Book Fair and featured artists' books and broadsides by Julie Chen and Clifton Meador, Kiki Smith, Claire van Vliet, and countless others.

The summer exhibition, "The Legacy of Florence Walter," celebrated the native San Franciscan bibliophile and bookbinder extraordinaire. Walter's bindings of Joyce's *Ulysses*, illustrated by Henri Matisse, and Henry Miller's *Into the Night Life*, personally inscribed by the author to her, were among the works displayed. Walter's family donated the bulk of the exhibition material to the Club and then exceeded their own already exceptional generosity with the amazing gift of The Walter Grabhorn Collection, the most complete Grabhorn collection in private hands. We are overwhelmingly grateful.

In February, the Club published its 231st book, *The Sierra Nevada Suite: Thirty-One Wood Engravings* by Richard Wagener. Printed by Peter Koch, it is the companion volume to Wagener's sold-out *California in Relief* (BCC, 2009). At a publication party in June, Wagener spoke eloquently about his artistic process and his path to becoming a master wood engraver. A limited number

of copies of the book are still available and may be ordered through our online bookstore, www.bccbooks.org (click "Publications"), or at (415) 781-7532.

We congratulate Carolee Campbell, of Ninja Press, who received our 2013 Oscar Lewis Award for Book Arts. Founded in 1984, Ninja Press is focused primarily on contemporary poetry, and all books, broadsides, and keepsakes are designed, handset in metal type, printed letterpress, and bound by Carolee. A former actor and recipient of an Emmy Award, Carolee thanked the Club for awarding her "her first Oscar."

Finally, in June the Club said a regretful goodbye to its Executive Director of seven years, Lucy Rodgers Cohen, who left to pursue new interests and opportunities. In the words of Dr. Anne W. Smith, Club President:

"Speaking for all of us, I am grateful for Lucy's many achievements and dedicated service to the Book Club. Since joining as Executive Director in 2006, Lucy modernized our accounting systems, hired our excellent office staff, supervised the development of our online presence, managed our move into elegant, expanded quarters, materially aided the Publications Committee, and led the Club's superb 2012 Centennial celebration. Additionally, Lucy managed the expansion of the Club's public profile. She developed donors and sponsors, rented the Club's rooms, encouraged membership, and helped to introduce new programs that entertained and informed more members and guests than ever before. Lucy's vision, energy, experience, and love of the book and the book world invigorated the Club. We will miss her."

A search for a replacement is under way. More about the Book Club—including information about membership, open to all—may be found at www.bccbooks.org.

The Caxton Club

The Caxton Club will begin its 2013-2014 season in September with dinner and a lecture by Stephen Clarke, Trustee of the Strawberry Hill Trust in England, the owner of the one-time home of Horace Walpole's Strawberry Hill Press. In October we will meet to hear Shawn Keener discuss the Howard Mayer Brown opera libretti project, and in November we will hear Nicholas A. Basbannes talk about his new book *On Paper: the Everything of its Two Thousand Year History*. In every December, this one included, we will have our annual holiday party at the Newberry Library complete with alcohol, dinner, song, and entertainment. An auction will take place that night which has in the past not only raised several thousand dollars for the club but has provided a well-appreciated redistribution of bibliophilic treasures from the dark and forgotten recesses of one member's library to a place of prominence in another's.

The Colophon Club

Our first speaker in January of 2013, Oakland Paper Conservator Karen Zukor, gave the lecture "Triangulating Euclid, a presentation on the repair of a late 15th-century incunabulum, Euclid's *Elementa Geometriae*." She detailed a fascinating journey that determined the distance between collector, curator and conservator. The publication of the *Elements*, the first substantial printed work on mathematics and the first to include diagrams of geometric theorems, is considered an important event in early Renaissance printing. Conservation of this damaged work proved to be a challenge in communicating the complexities of both paper and binding repair.

After exhibiting her books at the CODEX Book Fair Julia Ferrari, widow and partner of the late Dan Carr, was our February speaker. She showed a short film, "The Golgonooza Letter Foundry, its History: Past and Future," and spoke about her career with Dan at the foundry and press and her hopes for the future of Galgonooza. She is presently in the Netherlands learning how to operate a monotype casting machine.

In March Donald Knuth, computer scientist and Professor Emeritus at Stanford University, author of the *Art of Computer Programming*, and developer of METAFONT, delivered a talk, "Digital Typography," on how he programmed

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Our April speaker Aaron Parret traveled from far Helena, Montana to address the Club. Parret holds a doctorate in Comparative Literature, and has published in philosophy, history, fiction, and literary criticism. In his talk entitled "The Story of J," he pointed out that the letter J is the workhorse of the English alphabet representing five distinct sounds; it operates as both a consonant and a vowel; and, as any hepcat knows, it is also a single-letter word. Dr. Parrett discussed the origin and history of the letter J and as a source of curious fascination for typographers, linguists, and writers of science fiction.

On May 14 David de Lorenzo, Associate Director and Head of Technical Services at The Bancroft Library, U.C. Berkeley, provided us with a detailed description of The BART Collection at the Bancroft in his lecture "The Book Artifacts Collection: Unbound and Rediscovered." The BART collection *per se* dates back to printer Roger Levenson's gift in 1956 of an 1856 super-royal Albion hand press to the Bancroft Library's Rare Book Department. This comprehensive collection contains a continuum of rare, unusual, and commonplace items (such as paper samples, type punches, moveable type, etc.) demonstrating the evolution of written communication.

The Colophon Club meets at the Berkeley City Club for cocktails, dinner, and a talk on the second Tuesday of the month September through May 2012 – 2013. Colophon Club Officers: Susan Filter, President; Tom Ingalls, Vice-President; Nancy Wickes, Secretary; and Klaus-Ullrich Rotzcher, Treasurer.

The Delaware Bibliophiles

We held our first meeting of 2013 on February 24th at the Brandywine River Museum in Chadds Ford, PA. We met for a guided tour of "The Magic Pencil of the Amazing F.O.C. Darley" given by Gail Stanislow, our DB member and librarian at the BRM, and associate curator Audrey Lewis. They co-curated the exhibit that enlightened us about the career of this pioneer 19th-century artist from Claymont, DE. At least five of our members had loaned or donated items from their collections for the exhibition.

Our 36th annual dinner was on Wednesday, March 20th, the same day as our founding. The guest speaker was Clarence Wolf, a prominent antiquarian bookseller whose firm, the George S. MacManus Co., is in Bryn Mawr, PA. He serves on the board of the William L. Clements Library at the University of Michigan and is a trustee of The Library Company of Philadelphia. He spoke

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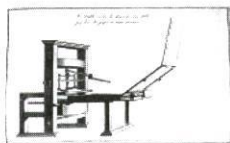
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on "Collecting Franklin and Some Great Franklin Collectors" which included Samuel Pennypacker, Stuart Karu and Jay Snider. Clarence discussed Benjamin Franklin as a printer and said that blanks and forms permitted Franklin to survive. There are 850 items in C. William Miller's bibliography of *Benjamin Franklin's Philadelphia Printing* but collectors, Wolf said, "tend to collect in special areas such as almanacks, newspapers, currency, forms and laws."

On a beautiful April afternoon, members got together for a "Collector's Showcase" at the Brandywine Hundred Library. They discussed acquisitions as recent as the previous day at the Allentown Paper Show, or earlier in the month at the New York Antiquarian Book Fair. Our past president described his final purchase of the day at Allentown—a mid-nineteenth-century broadside from Parkesburg, PA: "REWARD [blank] STOP THIEF," to be filled in with appropriate information concerning the theft. Two members spoke about their interest in the Arts and Crafts movement. One member showed an 1887 pamphlet produced for a memorial service for Alfred Linnell that included "A Death Song" by Mr. W. Morris, with funds solicited for Linnell's orphans. Another member had two Roycroft catalogs for *Some Books for Sale at Our Shop for 1904-05* and *1905-06*. A railroad poster of the Mobile & Ohio Railroad for a Confederate Soldier's Reunion to be held in 1907 at Richmond, VA was the fourth such poster in this member's collection. Another displayed and discussed Truman Capote's first novel *Other Voices, Other Rooms* that he wrote at Yaddo. Two signed American bindings were found at Allentown: a J. Feely binding on *Battles of the United States by Sea and Land* of 1861 which was unknown until the discovery of the initials JF on the front panel. The second was an embossed leather binding from the Pantagraph Co. There is only one other listed in Edwin Wolf II's book on American embossed leather bindings.

Congratulations to Paul Preston Davis, the recipient of the Rehoboth Beach Historical Society Hall of Fame award honoring his researching and donating historical documents to the society.

The Book Club of Detroit

Our event calendar began in May when Amy Elliott Bragg, local author and history lover, spoke about the Motor City before the motor. Bragg discussed the lives and works of Detroit's early influential citizens, including Clarence Monroe Burton and historian Silas Farmer. Bragg's energetic talk displayed several source books that inform her research including *History of Detroit for Young People* by Harriet and Florence Marsh, *Early Days in Detroit* by General Friend Palmer, and *History of Detroit and Wayne County and Early Michigan*

by Silas Farmer. Bragg's book, *Hidden History of Detroit*, makes Detroit history accessible and entertaining. Members filled a community room at the Traffic Jam Snug in Detroit and shared good food and conversation before and after Bragg's talk.

Demonstrating our passion for books, manuscripts, and prints, members attended the launch of *A Legacy of American Treasures*, the first book published about the Manoogian Museum collection. The book features over 150 pieces and essays by nine scholars. Members browsed the museum displays, which contain the largest collection outside of Armenia of illuminated manuscripts, books, metalwork, and paintings. Members had opportunities to purchase the lovely and informative book at a special price and to have the book signed by the authors and contributors in attendance. Member Alice Nigoghosian acted as consultant to this book.

Our traditional "book crawl" explored the fascinating trove of books at John K. King Bookstore in Detroit. Members crawled four floors of 750,000 books, well organized by subject and author. After lunch, we visited the John King Rare Book Room where 30,000 rare books are cataloged and accessible online. Tom Heitjan, Rare Book Room Manager, entranced us while he talked and showed us select rare items. His talk included showing us Detroit's resident and business directories between 1880 and 1930. These historical records easily illustrated for us Detroit's astronomical population growth over this period by the increase in pages and decrease in type font size used in the directories.

The club welcomed two new board members, Frank Castronova and Mary Clare Duran, and reelected Janet Whitson, Alice Nigoghosian, and Maurice Barrie. We thanked C. Hedger Breed and Blondell Doughty, who stepped down from the board, for their many contributions, and Paula Jarvis, who transitioned the editorial role for *Speaking of Books* (our club newsletter) to Beverly Ostrowiecki.

The Florida Bibliophile Society

The Florida Bibliophile Society members are finishing up their summer break and looking forward to the new meeting schedule starting in September. Vice President Maureen Mulvihill has arranged for some exciting speakers for our September and October meetings.

At the September 15 meeting George Haborak, of Sarasota and longstanding member of the 'Kit' Marlowe Society, will speak on the Christopher Marlowe Society in Canterbury, England, and the Shakespeare authorship controversy. The meeting will start at 1:30 p.m. at the Seminole Community Library, 9200 113th St. North, Seminole.

For the October 20 meeting, FBS member Hal Youmans, of Riverview and a nationally renowned scholar on the War of 1812, will talk on methodological errors in historical research of the War of 1812. The meeting will begin at 1:30 p.m. at the MacDonald-Kelce Library, University of Tampa, 401 W. Kennedy Blvd., Tampa.

The November 17 meeting moves back to the Seminole Community Library for our annual Book Sale and Members' Show and Tell. Of course December is reserved for the Society's annual Holiday Potluck, where the members get to sample some wonderful dishes and sit to discuss their latest "find." These events are a great start for our coming event year. The Society began its summer break with a May banquet with a silent auction, which has become very popular. The Florida Bibliophile Society meets every third Sunday of the month, from September through May, and remember everyone is welcome. So if you find yourself in the Tampa Bay region when a meeting is scheduled please join us. Check out website at www.floridabibliophilesociety.org to find out more about the FBS.

The Grolier Club

Club Activities

Public exhibition: "Selling the Dwelling: The Books that built America's Houses, 1775-2000," curated by Richard Cheek. The public opening is Tuesday, December 12, 6:00 – 8:00pm, and the exhibition runs through February 8, 2014.

On Tuesday, January 7, 2014, from 6:30 – 9:30pm will be held the Nineteenth Annual Poetry Reading, hosted by James Periconi and Cheryl Hurley. Limited to Grolier Club members and their guests.

January 21 – 25, 2014 is Bibliography Week in New York.

Publications

Celebrating 100 Years of the Garden Club of America by Arete Swartz Warren; with essays by Leslie K. Overstreet and Denise Otis. New York: The Garden Club of America (and) The Grolier Club, 2013.

The Grolier Club, Iter Gallico-Helveticum, A Bibliophilic Tour of Paris & Alsace & Geneva. Edited by George Edwards. New York: The Grolier Club, 2013.

American Little Magazines of the 1890s: A Revolution in Print, by Kirsten MacLeod. Sunderland, UK: The Bibelot Press, 2013. Accompanied the eponymous exhibition at the Grolier Club, February 20 – April 27, 2013.

Scientist, Scholar & Scoundrel, A Bibliographical Investigation of the Life and Exploits of Count Guglielmo Libri, Mathematician, Journalist, Patriot, Historian of Science, Paleographer, Book Collector, Bibliographer, Antiquarian Book Seller,

JOE RUBINFINE



AMERICAN HISTORICAL AUTOGRAPHS

SOME MANUSCRIPTS WE HAVE HANDLED OVER THE YEARS

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Most of these manuscripts are now in important private and institutional collections, but we have others.

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Member: Art and Antique Dealers League of America; The Antiques Council; Professional Autograph Dealers Association; Florida Antiquarian Booksellers Association.

Forger, and Book Thief by Jeremy M. Norman. Published in connection with an exhibition at The Grolier Club, March 28 – May 24, 2012.

The Himes & Duniway Society

Spring brought a wonderful group of events as our friends from the Book Club of Washington came to visit.

The first order was joint dinner with Himes & Duniway Member Stephen Dow Beckham giving a presentation on the Oregon Historical Society's exhibit "Windows on America." Dr. Beckham was responsible for providing the descriptions that went with this remarkable collection and regaled us with his top picks from the collection. This collection was a result of fifty years work of local businessman and philanthropist Melvin Mark. The collection includes Robert E. Lee's farewell letter to his troops, a letter authored and signed by General George Patton to a friend admitting that he may have made a mistake, a broadside of the Atlantic Charter with the original signatures of Churchill and Roosevelt, the Thirteenth Amendment on vellum signed by each Senator and Representative, the original survey for Mt. Vernon and I can go on. What an evening.

Saturday morning brought a visit to Himes & Duniway Member Jack Walsdorf's collections. Jack guided the group through his significant collections including William Morris, Roycroft, baseball and Homefront. Prying the group from the Walsdorf home was not easy. Saturday afternoon was spent at the Oregon Historical Society viewing the "Windows on America" exhibit. BCW and Himes & Duniway Member Dennis Anderson opened his charming home for a Saturday evening cocktail party and a view at his collection of books on architecture.

The First Annual Himes and Duniway Society and Reed College Book Collecting Contest resulted in nine top drawer entries. This year's winner was the excellent entry by Reed Senior Mack Sullivan entitled "How to Be Alone." This and the other entries can be found on our website.

Let us know if you are going to be in Oregon (info@himesduniway.org). Information about our Society and its events can be found at www.himesduniway.org.

Long Island Book Collectors

Ron Woods, collector *par excellence* of miniatures, was our first guest of the new season in December, who generously passed around numerous books dat-

ing back to the eighteenth century from his 9,000-volume collection, all acquired in just thirty years.

In January our group was honored by the visit of Peter Falotico, whose extensive collection of books illustrated, designed or authored by American Impressionist painter William Edward Bloomfield Starkweather (1879-1969) includes titles by Allen, Barrie, Doyle, Emerson, Kipling and, Harriet Beecher Stowe (see www.williamstarkweather.com).

February's meeting featured a presentation by the debonair David Allaway, director of the Heritage Project, promoting the publication of the first Benedictine-commissioned, hand-written and hand-illuminated Bible in 400 years, in cooperation with the Benedictine monks and the University of Saint John's Abbey in Minnesota. The Saint John's Bible is being printed in a limited edition of 299 copies. In 1998, calligrapher Donald Jackson (Chief Scribe to the Queen of England), was commissioned to spearhead this enormous undertaking. Fifteen years later, seven oversized volumes containing 11,050 pages (and 160 illuminations) have been completed (see www.saintjohnsbible.org).

Returning guest lecturer Dara Zargar shared items from his collection of rare Islamic texts, among them reference books painstakingly embellished in decorated cloth and lacquer covers—some dating from the thirteenth century. He has observed that cultural tastes among collectors may differ in the Islamic rare book world. In Europe (France in particular), prospective buyers will pay a premium for a perfectly repaired volume, while in the United States an untouched, original text tends to command a higher price.

Our final speaker for the season was the foremost collector and scholar of American popular fiction dating back to the founding of the United States, Mr. Joe Rainone. Ever effusive, Mr. Rainone led us on a whirlwind tour of an impressive sampling of magazines, penny novels, dime novels, and the first paperbacks; works published during the years before and after the Civil War including minstrel songsters featuring minstrel singers, nickel weeklies, story papers, pulp magazines, dollar magazines, and highwayman stories, most on rag paper produced in the North.

On LIBC's slate for the coming year is an expert-led session on the intricacies of inheritance. Topics to be discussed will encompass how to leave one's collection to heirs, as well as how to sell one's collection so that it remains intact and cared for properly. We are looking forward to launching the LIBC website in the fall, but for now information about LIBC can be accessed on the LIU Post Library website under Special Collections & Archives by clicking on Archive of the Long Island Book Collectors (<http://www2.liu.edu/cwis/cwp/library/sc/libc/home.htm>).

The Manuscript Society

The Manuscript Society continues its interesting schedule of activities and publications. The Spring issue of our quarterly journal *Manuscripts* featured an article by the editors of the *Documentary History of the First Federal Congress, 1789-1791*. Bickford (*et al.*) outlined the contents of the twenty volumes already published and for the final two volumes planned for the next few years. The FFC article is typical of the unique content of our journal, which has been under the astute hand of Editor David Chesnutt for over 30 years.

Activities are planned across the country for the coming months. In Philadelphia, a summer meeting held at Restaurant Estia featured members presenting treasures from their collections as well as anecdotes about collecting and current archival shows of interest. A similar gathering is planned for Saturday December 7th in Philadelphia's Chinatown. For the greater New York City area a meeting is in the planning stages for late September or early October. Anyone in either city interested should contact Past President Barton Smith at ksmith3685@aol.com.

On Saturday, July 20, members of the Los Angeles chapter of the Manuscript Society visited the Ronald Reagan Presidential Library in Simi Valley, California, to view the exhibition "The Life and Times of Abraham Lincoln." Twenty-five renowned Lincoln collectors and DreamWorks Studios contributed 250 objects, including President Lincoln's famous stovepipe hat, a bloodied pillow from the night he died, a Lincoln-signed Emancipation Proclamation and 13th Amendment, and sets from DreamWorks' "Lincoln" Movie. Louise Taper, one of the contributors, served as docent for the group.

At the Fall meeting of the MS Board of Trustees to be held in Los Angeles, a symposium open to the public will be offered on Sunday November 17. There will be several speakers discussing the basics of manuscript collecting including care of the collection, and its eventual disposal, among other topics. Details will appear soon on the MS web site. The LA contact is MS President Beverly Hill, bhill@manuscript.org.

The MS Annual meeting was in May in Santa Fe NM. The arrangements committee, Steve Barnett, Gary Hendershott, Alfred Lemmon, Brian Murphy and Barton Smith set up the ambitious schedule. The result was four days of thrilling lectures, rare archives and art, fine food, and gorgeous weather. At the Palace of the Governors/New Mexico History Museum we toured the collection of Santos, religious folk art, in a setting some might call a New Worldistine Chapel, guided by Dr. Ross Frank, whose father amassed much of the collection before selling it to the museum. Later Dr. Frank presented an illustrated

lecture on his current interest, "Plains Indian Ledger Art." There were also lectures by Alfred Lemmon on the "... Daily Life of a Spanish Colonial Document" and Dr. Dennis Reinhartz on "17th and 18th-Century Maps of the Greater Southwest." In the Museum's library, Archivist Tomas Jaehn presented a letter of William Bonney ("Billy the Kid") to General Lew Wallace, then Governor of New Mexico, and autograph field notes of anthropologist Adolph Bandelier's research on the Aztec culture. In the print shop, master printer Tom Leech gave a lecture and demonstration of the history of the Palace Press (established in 1834).

The Museum Hill collections provided an introduction to Native American culture and arts, which made the next day's visit to the San Idefonso Pueblo particularly meaningful. There, Barbara Gonzales, great-grand-daughter of the legendary potter Maria Martinez, proved that the family, specifically Barbara and her son Cavan, uphold a tradition of world-class art. Finally, mention must be made of historian Alan Carr who gave a spell-binding talk at the Los Alamos National Laboratory's Bradbury Museum, and to Nancy Bartlitt, author (with Everett Rogers) of *Silent Voices of World War II* who spoke at our closing dinner. Next year will find us in Pittsburgh (May 21-25) following the trail of Lewis and Clark, and Frick and Carnegie.

Miniature Book Society

The Miniature Book Society (MBS) celebrates its 30th anniversary as an organization this year at the Grand Conclave Vancouver, Canada. The Conclave will be held on August 9-11, 2013. Conclave hosts are Jan Kellett of DeWalden Press and James Brogan, editor of the *Microbibliophile*. A highlight of this year's Conclave is a presentation by master printmaker Peter Braune. Peter will provide an overview of artists' printmaking. He is a man of great skill and experience, having worked with some of the most prestigious printmakers in North America, and will give some insight into traditional and newer methods that have been in use for centuries to create illustrations and images for all applications, including books. A hands-on workshop offered by Peter Braune allows attendees to experience a type of printmaking that is especially suited for beginners, *Drypoint*. MBS conducts an international miniature book competition annually. Three Distinguished Winners are announced during the Conclave. An exhibition of all entrants and their books will be on display at the Conclave hotel. A Miniature Book Fair will open to the public on Sunday at the Holiday Inn on West Broadway. International book vendors will sell a variety of antiquarian and contemporary miniature books. For more information on the

MBS Conclave, the Miniature Book Competition and Exhibition and MBS membership, please visit www.mbs.org. Consider joining The Miniature Book Yahoo Group to receive email from miniaturebooks@yahoo.com.

Northern Ohio Bibliophile Society

Northern Ohio Bibliophilic Society held its 31st Book and Paper Fair March 29 and 30, 2013, at the John S. Knight Center in Akron with 36 dealers and a crowd of almost 800 eager buyers. This year's fair featured the Cleveland Altered Books Group which set up for the entire fair, answering questions and making art as fairgoers watched. Also on the agenda this year was a talk by long-time seller Jim Best, the Bookman of Kent, who discussed the worth of old books, collecting, and dispersing collections. A second talk by another long-time NOBS seller, Paul Bauer of Archer's Books, rounded out the two-day fair. Bauer drew on his knowledge and experience of selling books about botany to put together a quirky, anecdotal and fun talk about plants that changed the world—coffee, tea, chocolate and opium.

NOBS has also expanded its online presence with both its website and a very active Facebook page. Plans are in the works too for a special annual meeting this year to commemorate the 30th anniversary of NOBS as a bibliophilic society. It's too soon to announce the what, where, or when, but ideas are bouncing around, including one for a new keepsake publication.

This year's monthly NOBS forums have been exceptionally interesting, especially a popular presentation by Kylie Logan, author of a mystery entitled *To Kill For A Button* (Berkley). While Kylie spoke about how to write a mystery, Maxine Richmond talked about button collecting and why anyone *would* kill for a button! Upcoming topics include hand-powered printing presses and science fiction.

The Philobiblon Club

The Philobiblon Club of Philadelphia is finishing out its 117th year. The club board consists of Steve Rothman, President (collector), Thomas M. Whitehead (librarian, Temple University, retired), Jim Green, Treasurer (librarian, Library Company of Philadelphia), Mary Leahy (librarian, Rosemont College), Brian Stilwell (collector), Lynne Farrington, Program Chair (librarian, University of Pennsylvania), Cynthia Buffington (Bookseller), Charles Austermuhl (attorney, bookman), Carmen Valentino, Membership Chair (bookseller). Mark Darby (Librarian, Temple) serves as Secretary.

The Club meets on the second Tuesday of the month, October through April or May. We hold dinner meetings at the Franklin Inn Club of Philadelphia, and our first meeting this year will be October 8th. The slate of programs is currently being finalized; the first confirmed speaker is Nick Malgieri, cookbook author and collector, who will join us on November 12.

The Club welcomes visiting FABS members to attend its meetings whenever possible. Contact club secretary Mark Darby: 215-204-1040 or mark.darby@temple.edu.

Sacramento Book Collectors Club

The Sacramento Book Collectors Club (founded 1939) is flourishing with a new bestseller published by our President Maryellen Burns and Keith Burns, *Lost Restaurants of Sacramento and Their Recipes*, which was launched at the Club's Bloomsday "Mini-Marathon Reading Event" (June 2013), and included an exhibit of art from Joyce's *Ulysses* and Homer's *Odyssey* by President Emeritus Jay Zil. Monthly events continue to be held at 7pm on the 2nd Friday of each month at the Arcade Branch of the Sacramento Public Library, 2443 Marconi Ave., Sacramento (e-mail J. Zil at Salmonbend@gmail.com for information). Scheduled events include: 13 September 2013: Cheryl Stapp on "Sacramento Chronicles." 11 October 2013: Food Theme by Maryellen Burns & Gastrophil Colleagues. 8 November 2013: Ariane Laidlaw on "Collecting Mark Twain." Currently in its 75th Year, SBCC is planning a special publication and Spring 2014 event!

The Book Club of Texas

The Book Club of Texas plans to publish *The State Fair of Texas*, an enduring Texas tradition, with photographs by Lynn Lennon and an essay by Anne Dingus, later this fall. John Crichton, proprietor of the Brick Row Book Shop in San Francisco, is at work editing a future Book Club of Texas volume, a gathering of essays in memory of bookseller Franklin Gilliam, who, in a storied career, operated bookshops in Houston, Austin, San Francisco, and Charlottesville. Contributors include David Farmer, Warren Roberts, Larry McMurtry, Peter Howard, Anthony Rota, Richard Landon. Bill Fisher in San Antonio writes that Josefina Niggli's *The Defeat of Grandfather Devil*, published by the Book Club in 2010, will be produced this December by the Trinity Street Players in Austin. We still have a few copies for sale of Niggli's play, based on a twelfth-century Spanish shepherds' play and performed yearly at Piedras Ne-

gras, Coahuila, Mexico. The Book Club edition has charming linocuts by Artemio Rodriguez and an Afterword by Fisher. For more information about this or other Book Club publications or activities, please contact Pamalla Anderson at the DeGolyer Library, andersonp@smu.edu.

Washington Rare Book Group

- September 2013: Corcoran Gallery of Art – Book Arts program (evening event)
October 2013: Dumbarton Oaks – “Botany of Empire” exhibition (lunch-time event)
November 2013: National Sporting Museum, rare books collection (Saturday event)
January 2014: National Museum of American History – “Jefferson Bible conservation” (lunch-time event)
February 2014: Library of Congress – “Margaret Armstrong-designed bindings” (lunch-time event)
March 2014: “Shop Talk.” A panel on rare book cataloging for small private collections (lunch-time event)
April 2014: Mount Vernon estate library/rare book collection (Saturday event)
May 2014: At Ft. McNair, TBD (lunch-time event)

Please check our website at: <http://www.washingtonrarebookgroup.org/> for finalized dates and times for events.

The Book Club of Washington

The Book Club of Washington (BCW) is beginning our fourth decade of operation. Founded in 1982, we continue to provide programs and publications in support of the bibliophilic community in Washington State.

Spring 2013 saw the awards and celebration of the University of Puget Sound Book Collecting Contest, sponsored by the Book Club of Washington and managed by the Collins Memorial Library. This regular contest has resulted in fascinating student collections and nominees to the National Collegiate Book Collecting Contest.

A summer highlight for our members was a weekend in Portland, Oregon. Jointly sponsored with the Himes & Duniway Society, we shared dinner with their members, toured the collection of Jack Walsdorf—an Officer of the William Morris Society—and visited the Oregon Historical Society. On our

return from Portland to Seattle we were able to stop and enjoy the early 20th-Century book collection of at the home of a BCW member who lives along the road between Portland and Seattle. Summer activity also included an enjoyable tour of rare and antiquarian bookshops in the Pioneer Square area of Seattle.

The Book Club of Washington publishes a twice-yearly *Journal* of book-related essays. The contents of the Spring 2013 issue and back issues can be found on the website, www.bookclubofwashington.org. The Fall 2013 issue will be published in October with articles about Edward Fitzgerald; “faux” books; the Corn Palace; a local suffragist’s inscription in a book; and the mystery behind a fine-printed, never-mailed 1929 invitation to help create a club for Seattle book collectors.

A new publication is in the early planning stages – the first in a Chapbook Series. Inspired by the University of Washington Chapbook Series from the 1920s and published using fine press and book arts techniques, the first chapbook will be published in 2014.

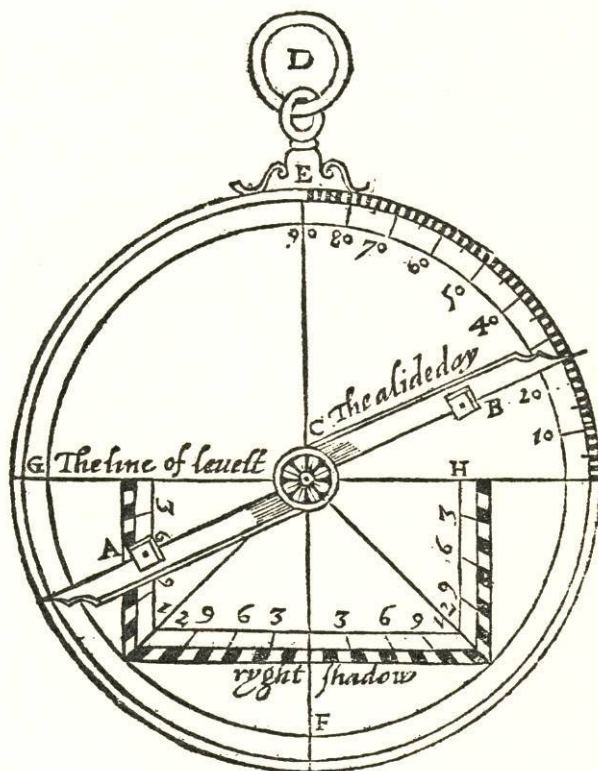
The major event of the Fall is the Seattle Antiquarian Book Fair on October 12-13, 2013. This popular and engaging book fair is a time when BCW members gather informally to share stories, recent purchases, and to see book dealer friends. We will have a booth at the book fair to discuss the BCW and answer questions. December is the time of our annual Holiday Dinner and Silent Auction. This joyous celebration of the Book Club of Washington also has an auction with books and other treasures to be bid on by attendees.

Events and activities are published on the Book Club of Washington website, www.bookclubofwashington.org. FABS members are welcome to participate. If you are in the Seattle area and would like to contact us, our email address is info@bookclubofwashington.org.

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