

JOURNAL OF THE
FELLOWSHIP OF
AMERICAN
BIBLIOPHILIC
SOCIETIES

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spring and fall to our North American Member Clubs and International Affiliates.

LETTER FROM THE CHAIR

The COVID-19 pandemic which awaits an effective vaccine(s) has produced remarkable resourcefulness and imagination from our constituent societies. In-person programs necessarily canceled have been replaced in many cases by expanded Newsletters, blogs, bulletins, programs arranged by Zoom, Skype, Facebook, podcasts, or other appropriate media. Some have been live, some have been “reruns” of earlier events. The technologies have improved, and accessibility as well. Sometimes seen as the enemy or rival of “The Book,” on this occasion the technologies are serving bibliophily to advantage.

That includes virtual book fairs. FABS joined a lengthy list of Cultural Partners of the Virtual Book Fair organized by the Antiquarian Booksellers’ Association of America (ABAA) and learned that FABS lacks a proper logo. That is now in hand, and a designer is busy at work. As for the Fair, by all accounts it was a success, with technical glitches to be addressed for the next round. Other groupings have followed suit, and it may be that the bibliophilic armory of organized sources to search for desired items has been usefully augmented. Online auctions are flourishing in the book world, a development that brings provincial auction houses into play on an entirely different scale.

Also in collaboration with the ABAA, the officers of FABS have served as judges at various stages of the National Collegiate Book Collecting Contest. FABS traditionally plays a key role in, and financially supports, this exercise.

The Pennsylvania State University Press has published the revised Ph.D. dissertation (University of Delaware) of our Vice Chairman, Dr. Alexander L. Ames: *The Word in the Wilderness: Popular Piety and the Manuscript Arts in Early Pennsylvania* (2020). These are Fraktur manuscripts placed by the author within a “Pietist paradigm” – an exploration of the “religious utility of calligraphy, manuscript illumination, and devotional reading as Protestant spiritual enterprises.” The volume appears in the “Pietist, Moravian and Anabaptist Studies” series of the University Press, which means it may not readily come to the attention of interested bibliophiles.

This is the last issue under the editorship of Annie Rowlenson and Scott Ellwood. We are indebted to them for their splendid contributions and their

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labors on our behalf. The editorship passes to Dr. Theresa Goodman, who received her Ph.D. in 2020 from the University of Edinburgh with a dissertation entitled *Prized by the Tourist: Souvenir Books in Victorian Scotland*. By the time this issue reaches readers, a Survey will have been underway to ascertain the views of constituent societies and their members about possible future directions of this Journal. Designed by Jennifer Larson and Alexander Ames, the survey is easy to answer and will be of great assistance to your officers in charting the immediate future of this Society and its principal means of communication with its members.

William E. Butler
FABS Chair

LETTER FROM THE EDITORS

We would like to thank the Officers and FABS Member Clubs for making our time as Editor and Assistant Editor so enjoyable and rewarding over the past couple of years. While we are stepping down from our roles to pursue other projects, we look forward to following the Journal's development under Dr. Goodman's most capable leadership. Thank you one and all; it has been an honor and a privilege.

Annie Rowleson
Editor

Scott Ellwood
Assistant Editor

NEW ENDOWMENT HONORS ROBERT AND DONNA JACKSON

A new endowment has been created at the Kelvin Smith Library (KSL) at Case Western Reserve University in honor of Robert Jackson and his wife, Donna. The newly established Robert H. and Donna L. Jackson Endowment for Special Collections was funded by the generous contributions of family members, friends and professional colleagues of the Jacksons. The endowment will support the growth of KSL's Special Collections in areas related to Jackson's many interests, including nineteenth-century English and American literature, and twentieth-century illustrations.

Jackson is a member of both the KSL Visiting Committee and Special Collections Advisory Board. He served as the inaugural Distinguished Visiting Scholar for Special Collections and Archives, during which time he spearheaded a national conference on the future of special collections that was held by KSL, resulting in the publication of those proceedings. He has been a benefactor of several collections of important gifts that have served to enrich KSL's Special Collections.

Robert Jackson is a member of two major bibliophilic organizations, the Grolier Club and the Rowfant Club, and was instrumental in the founding of the Fellowship of American Bibliophilic Societies (FABS). Jackson was a founding partner of the law firm Kohrman, Jackson and Krantz, and he continues as Partner Emeritus. He and his wife Donna are longtime residents of Shaker Heights.

Donations to the Endowment in honor of the Jacksons are still being accepted. Please contact Christine Klecic, Senior Development Director, at 216-368-3510 or by email at <christine.klecic@case.edu>.

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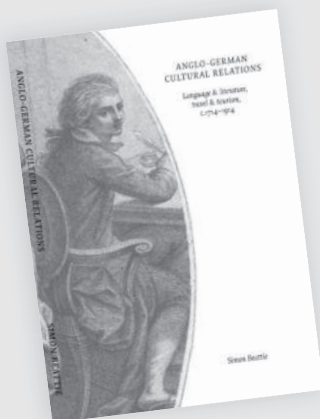
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HOW MY LIBRARY WAS ASSEMBLED: PART II

by Leonard Chertkov*

President, Moscow Club of Bibliophiles

I want to return to the topic of book-graphic “pairs”: collecting books and their graphic counterparts. When in 2004 I was trying to resolve the problem of finding a new apartment, I limited my choice to apartment buildings of the “Stalin” era: brick walls and high ceilings. My motivation was simple: I needed more space for bookcases and graphic art. In 2006, after moving to Perovo, I had the opportunity to make my vision a reality. First, I divided the walls of the apartment into equal parts between the two sections: “The Book” and its accompanying “Graphic Art.” The first section of graphic art on the wall was devoted to “Book Covers.”

In the center was a cover design by V. N. Masiutin (1884–1955) for a collection of short stories translated by E. T. A. Hoffmann (1776–1822), “Дон Жуан. Кавалер Глюк” [Don Juan. Ritter Gluck], published by Gelikon in 1918. I collected the whole suite of drawings for this edition, but the cover is the most remarkable among them. The format of the original is 1.5 times larger than the format of the book, which makes the drawing look so spectacular.

Under it hangs a more glamorous work by N. P. Feofilaktov (1878–1941), a leading artist of the publishing house “Scorpion” and the journal “Весы” [The Scales]. The drawing of the cover of the journal, No. 3-4, proves that Nikolay Petrovich Feofilaktov was given the nickname “Moscow Beardsley” for good reason. This drawing was also published in a well-known illustrated deluxe edition of 1916 “Современная русская графика” [Contemporary Russian Graphic Art], edited by Sergei Makovsky.

To the left of Masiutin is a sketch by M. V. Dobuzhinskii (1875–1957) for the cover of the novel by Francois Rabelais (1483–1553), “Gargantuan and Pantagruel,” issued by the Soviet publishing house “Земля и фабрика” [Land and Factory] in 1928 with illustrations by Gustave Doré (1832–1883). I have seen this book in wrappers only once: when I bought it. Although the

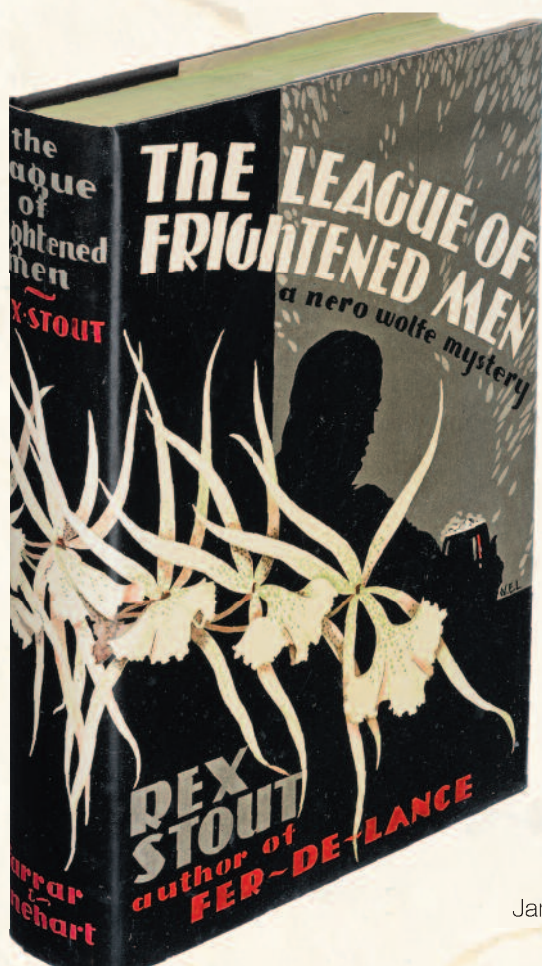
* Mr. Leonard Chertkov’s first name was mis-stated as “Leonid” in the previous issue; we have corrected this error here.

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drawing looks like a sketch, it nevertheless has a vivid advantage over its textual incarnation.

All in all, there are ten drawings and four engravings on this wall. They are united by genre. Ten of the fourteen make graphic “pairs” with books from my collection.

Another wall in my apartment is devoted to engravings and drawings intended for the exhibition *The Image of The Book in Russian Graphic Arts of the First Third of the Twentieth Century*. The exhibition was conceived by M. Rats, who collected material devoted to this topic. Mark Vladimirovich invited me to broaden the exhibition. This exhibition never occurred. The exhibition *The Book and Bookmen: The Image of The Book in Russian Graphic Arts of the First Third of the Twentieth Century* was a weak echo of this attempt.

The original placard (ink, feather, and watercolor on paper) by I. F. Rerberg (1892–1957) prepared for the stand of *ACADEMIA* at the 1937 Paris Exhibition is in the center of the composition on this wall. It is surrounded by portraits of bibliophiles and several bibliophilic plots, including “A Bibliophile in 1920,” a colored drawing by Baklanov engraved by Ivan N. Pavlov (1872–1951). It is a loose leaf from a brochure by A. A. Sidorov (1891–1978), “Cantata” (the first publication by the Russian Society of Friends of the Book, or RODK). The story of the acquisition of some of the works hanging on this wall is also of interest.

When Rats was selling his collection before emigration, he saved for last his graphic collection devoted to the representation of “The Book” in Russian graphic arts in the first third of the twentieth century. It was difficult to find a buyer without any advertisements or an exhibition. I was interested in this material, but could only dream of it; Rats was selling the collection as a whole and the price was insanely high. I decided to find a buyer who would allow me to acquire certain items. The first name that came into my mind was K. L. Ernst (1961–). Rats had nothing against this candidate, and Konstantin L’vovich agreed to my conditions at once. Within a week Rats was showing his collection to me and Ernst in his apartment.

This amazing and, in my opinion, unique selection contained about 150 sheets of graphic art: drawings and engravings on bibliophilic topics. Among them were publisher’s and bookseller’s stamps, portraits of figures of the book world (publishers, artists, and collectors), and illustrations with elements of book design. The central part of the collection featured “Book-centric plots” and showcased the drawing by V. D. Zamirailo (1868–1939) “The Hermit and

Life” from the series *The Temptation of Saint Antonio*. It is reproduced on the cover of *The Image of The Book in Russian Graphic Arts of the First Third of the Twentieth Century*. In a well formed by four bookcases as high as eternity there is a figure of an unclothed female running with long streaming hair pursued by numerous books. Can this image of temptations encountered by a man on his way to God be stronger? Both the temptations of flesh and search for the truth (book learning) are incompatible with the Faith!

But let us return to Rats’ apartment. After viewing the collection, Ernst put it into cold storage and left. At the next meeting, Konstantin L’vovich said that he was ready for the deal in principle, but with one remark: “Mark Vladimirovich, how does Leonid Isaakovich come into the picture? We could do without him!” But Rats replied that “in his generation it was not customary to betray friends!” Ernst immediately changed the style of conversation and did not make such blunders thereafter. More than that, he made a good impression on Rats and even promised to arrange a TV interview with him on his channel (a laughing matter!). After that, there was a tedious bargaining which continued over several days and came down to limitation of my participation in the deal. “The Hermit and Life” was lost on the first day of our battle; L’vovich refused to continue negotiations without it. When there were only five graphics left, I decided not to step back any more. On the last day before his departure Mark called to my office and said that: “Ernst did not agree even to these minimum conditions. Shall I refuse from the deal?” The refusal meant that the sale of the collection would be postponed for a minimum of a year. However, he needed money urgently. I had to squeak out, “In this case, refuse!” And only after that, on reaching the horizon of the possible, at the last moment did Konstantin L’vovich agree! It was a real masterclass.

Upon receiving the money, a satisfied Mark left the next day; it took me a week to receive my five graphics. When this happened at last, it emerged that I had to pay a heaping sum for them.

My first acquisition was the genre engraving “Paris. Second-hand Book-sellers.” by A. I. Kravchenko (1889–1940), which depicted the roofs of book kiosks, expressive figures of bibliophiles, and an arch of Pont Neuf above the still Seine. The artist executed the engraving on two blocks (in two colors) and, in order to get softer color blends, introduced one more on linoleum. While printing, Kravchenko applied a different color balance and got different effects in each print: from early morning to evening glow. I know of several color variants in this small printing; it is a great rarity.

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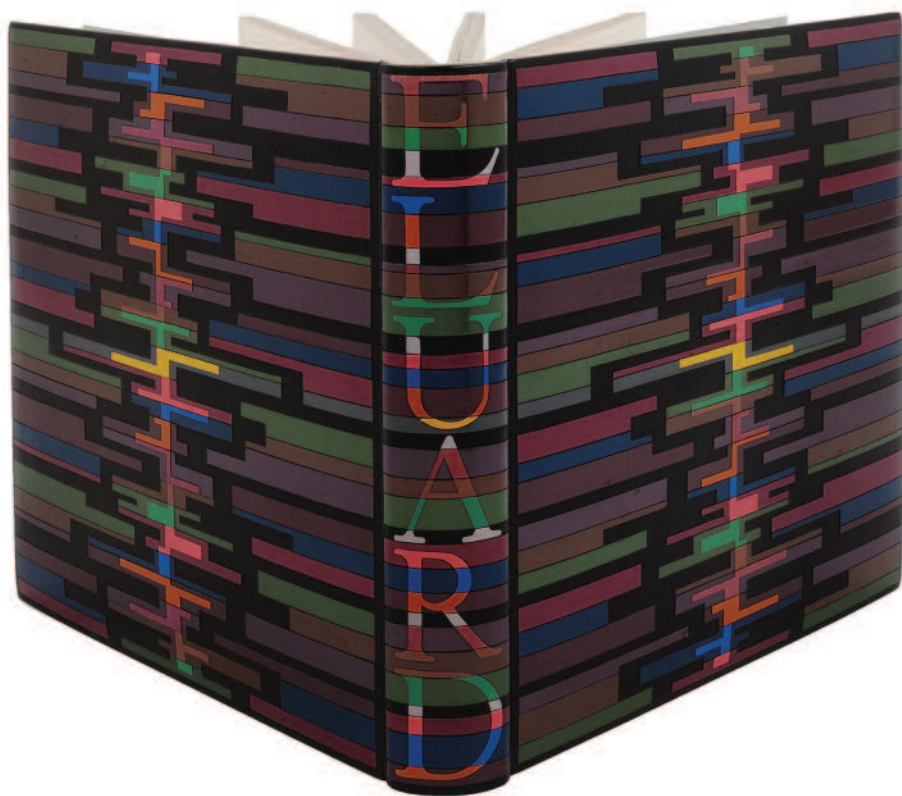
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The second acquisition is a graphic miniature made by L. S. Khizhinsky (1896–1972), as a gift “On the 70th anniversary of creative work of E. F. Gollerbakh. 1915–1925” (watercolor, ink, silver and golden paint on paper). The session of the Leningrad Society of Bibliophiles where Leonid Semenovich passed over this watercolor to Gollerbakh apparently was devoted to this jubilee. The miniature has the emblem of the LOB (Leningrad Society of Bibliophiles) and depicts the buildings where the sessions of the club took place and also the books issued by Gollerbakh (1895–1942) for the preceding decade.

The third is a rare color lithograph by V. M. Konashevich, “В вагоне” [In the Railway Car], a portrait of the abovementioned E. F. Gollerbakh. The fourth, a lithograph by F. I. Zakharov, is a portrait of D. S. Aizenshtat. The fifth, an ink brush drawing by B. F. Rybchenkov, is a portrait of A. M. Kozhebatkin.

All these works ideally fit my collection. All of them (except Kozhebatkin) can be found on the wall which features graphic depictions of “the Book.” The portraits of Aizenshtat and Kozhebatkin were very appropriate for my article “Jubilees and Holiday Feasts of the RODK.”

The final point to this story occurred a year later, when Rats returned to Moscow. When we met, he asked if he owed me any commission fees. I answered that I did not need anything and said, “You had better give me your *Gulliver!*” (Rats had a copy of a divine beauty with which he did not want to part). Rats sighed heavily and said, “Screw you, it’s yours!” and indicated a round amount of compensation.

Thus a special copy of *Gulliver’s Travels* by Jonathan Swift published by ACADEMIA in 1928 appeared in my collection. It was intended for the sister of the head of the publishing house A. A. Krolenko (1889–1970), Liubov Aleksandrovna Rozhdestvenskaia, who performed the duties of his assistant. The name can be found on the first (additional) page specially interpolated into the book.

This copy differs from the copies of the whole print run by its golden head, embossed edge, and its binding. In the introductory article to the catalogue of ACADEMIA, M. V. Rats wrote about the memoirs of the owner of the autographed copy: “As L. A. Rozhdestvenskaia, who worked at the publisher, recalled, Krolenk was hunting through the shops trying to find a fabric of an ocean wave color for the binding.” The binding of this copy is silk in this color.

The section in my collection “Illustrated Editions” contains a large sub-

section titled “Book graphic arts of V. A. Favorsky and artists of his milieu,” which has become especially important for me recently. It contains practically all the principal books illustrated by Favorsky augmented by suites of original engraved illustrations (most of which are signed). On the “portrait” wall there are pencil portraits of M. V. Favorskaia and N. N. Kupreianov (1894–1933) by Favorsky and also portraits of V. A. Favorsky and M. I. Píkov by M. V. Favorskaia, wife of the artist. All are gifts of the Favorskiis, except the portrait of Píkov, which I acquired from I. G. Miamlin (1931–2011).

This sub-section also contains student works made in Vkhutemas (Higher Art and Technical Studios) – *Vkhutein*. They are small-size brochures with term papers and thesis works where the students demonstrated the acquired skill of engraving and other graphic arts. Sometimes student works were executed on separate sheets, sometimes they served as invitation cards or other printed works. The process was headed by N. I. Piskarev (1892–1959), P. Ia. Pavlinov (1881–1967), V. A. Favorsky, and others. This field in the history of Russian culture is understudied. There are about twenty-five brochures in my collection. On this basis I attempted to prepare a bibliography of student works of Vkhutemas, published in the first collection of sessions of our Club. As an example, I presented two student works of L. L. Kviatkovskii, an artist who passed through Stalin’s camps but lost neither his zest for life, nor creative activity. His academic work on “Новелла” [Novella] by A. Busov, was published under the nickname deciphered by M. Iu. Panov. Kviatkovskii’s thesis work was *The Short Novel on the Tailor and the Postman*, by B. Shatilov; it was bound in cardboard with a picturesque two-color engraving, and with wood engravings inserted into the structure of the text. My copy has a dedicatory inscription by the artist.

The scope of the present article does not allow me to discuss the artists of Favorsky’s milieu in the collection. I draw your attention only to M. I. Poliakov in order to tell a story about what I refer to as the amazing “books of one poem.” These manuscript brochures with colored engravings were sewn manually. Usually the print run did not exceed 4 to 6 copies. The artist began making them in 1946, taking breaks over 28 years; all in all, there were 28 pieces. Each is described in the catalogue to the exhibition *The Manuscript Books of M. I. Poliakov*, prepared by M. Iu. Panov. My collection lacks four: the collection of poems by A. A. Akhmatova (1889–1966).

One of these manuscript creations contains the poem by A. S. Pushkin, “Памятник” [The Monument] (1968). Its accompanying colored engraving

depicts the poet addressing from his era on the left half of the spread to the peoples of Russia of the next generations on the right half of the spread; among them is the grandson of the steppe Kalmyk, but also poets and composers of the nineteenth and twentieth centuries: Lermontov, Tolstoy, Gor'ky, Shaliapin, Akhmatova. Among them Poliakov depicted V. A. Favorsky sitting on a bench and sketching.

Mikhail Ivanovich Poliakov scattered his miniatures (made with watercolor, silver and gold paint) like precious stones decorating the pages of his manuscript books reproducing the poems of Francois Villon (1431–1463), Joachim Du Bellay (1522–1560), Remy Belleau (1528–1577), and other French poets.

I was never interested in collecting autographs of the Silver Age poets; autographs of the artists of the same period are a different story, however. Here are some of them.

The charters of the Coterie of the Russian Lovers of Fine Editions were published twice: in 1904 and 1913, both times with covers designed by Dobuzhinskii. I have both editions. The first has on the back cover a pencil design of the front page of the poem by M. Iu. Lermontov, “Казначейша” [The Treasurer’s Wife].

On my copy of the *Charter* (at the top of the cover) is an inscription: “Duplicate,” and on its first page the dedicatory inscription: “KML from M. V. Dobuzhinsky. X.24.” On this basis we can reconstruct the following sequence of events in the life of this brochure. In 1913 Mstislav Valer’ianovich worked simultaneously on two works: “The Treasurer’s Wife” and the second *Charter*. On the worktable in his studio or probably at one of the sessions of the Coterie, on the blank back of the copy the artist makes a sketch of the front page of “The Treasurer’s Wife.” Before his last trip abroad (in 1924) Dobuzhinskii gave the *Charter* as a gift to the mysterious “KML.” God knows how I got this copy, but it was bought in the Lavka Pisatelei [Bookshop for Writers] in 1985 for six rubles.

The monograph “Рисунки Добужинского” [Drawings by Dobuzhinskii] of E. F. Gollerbach has a dedicatory inscription: “To dear Lidia Koreneva in memory of a remarkable time in my life. M. Dobuzhinskii.” The actress was a close friend of the artist, their relations began from the performance “Месяц в деревне” [A Month in the Village] by Turgenev, where Koreneva played the role of Verochka. The monograph contains two portraits of the actress. There is also a reproduction of the portrait of the artist, P. I. Neradovskii (1875–1972) dated 1919. His pencil portrait was also done by

Dobuzhinskii, but is considerably bigger, and adorns my “portrait” wall. It is dated by the artist: 16.V.1920. The date is accompanied by the monogram “МД” [MD].

Coming back to the monograph of Gollerbakh, I have to note that the book has one peculiarity: a half-title with a dedicatory inscription folded vertically in two. I bought this book from B. E. Kunin, and he in turn from Diana Abramovna in the antiquarian bookshop located in the building of the Metropol Hotel [in Moscow]. The half-title was folded with the inscription inside in order not to show the page with the autograph because, at the time, all front pages with inscriptions were to be torn out of books when they were accepted to be sold at the bookshop. This was done in order to preserve the integrity of such rarities for willing buyers.

I have several autographs of Nathan Altman (1889–1970), but prefer to draw your attention only to one of them, which appears in the book *Lenin. Illustrations and Cover by Nathan Altman*. Everybody knew that Vladimir Lenin (1870–1924) did not like to sit for portraits, but his jubilee was coming and he succumbed to persuasion of Anatolii Lunacharsky (1875–1933). The People’s Commissar of Education, satisfied by his own sculpture portrait, recommended Altman and introduced him as an artist who belonged to the movement of futurism. Nathan moved to Lenin’s study in the Kremlin and lived there for six weeks. While preparing the sculpture portrait, he worked from life pencil sketches. In 1921 ten of the most notable drawings were published in a separate album printed by the former printing house Golike & Vilborg on heavy paper (from old stock) sewn manually. Specifically for the album, Lenin wrote an autograph signature and the artist prepared a bright cover in the constructivist style. This sculpture portrait of Lenin made by Altman was exhibited at the 1925 exhibition in Paris and even was awarded a gold medal there.

My copy of the album has a dedicatory inscription: “To c. Natan Vengrov, comrade and comfuter Nat. Altman 10/IV21.” The word “comfuter” needs explanation. In 1919, in Saint Petersburg at the initiative of Vladimir Mayakovsky (1893–1930) and Osip Brik (1888–1945), the Collective of Communists-Futurists (ComFut) was created. Apparently both artists considered themselves its members.

In the 1920s Altman sincerely and with passion worked on creation of the art of Revolutionary Russia. This feeling guided him when he worked on the portrait of the chief. The same feeling (probably with some irony) is present in the inscription addressed to his fellow artist and namesake Nathan

Vengrov (1894–1962), “a comrade and communist futurist.” We are looking through this album today, more than nine decades later, and can only sneer upon examining the watermarks with heraldic eagles on the old paper on which the portraits of Il’ich were printed. At that time, he strangled the bourgeois revolution in Russia to preserve the Russian Empire under the name of the USSR.

The materials connected with bibliophilic societies in Russia of the first third of the twentieth century which I collected for more than forty years comprise a large section of my collection. The century’s love for acronyms did not shy away from bibliophily. In this connection there emerged abbreviations which were sometimes hard to read: KLRII, RODK, LOB, LOE, LOK, and the unpronounceable: VOF, SSKiE, S-ZO VOF SBiE. Nevertheless, they generate awe and admiration in the heart of a collector.

Collecting in this sphere is connected not only with books, but with brochures, mementos, and leaflets. On the scale of rarities, they fall between “rare” and “cannot be found.” But there are not so many collectors interested in them. This work requires patience and devotion. All editions of fiction published by the Coterie of Lovers of Russian Fine Editions (KLRII) in my collection have autographs.

The first burst into life of the Russian Society of Friends of the Book (RODK) was the poem “Cantata” by Aleksei A. Sidorov, published in a small brochure issued in 1921 with a print run of thirteen copies. Eleven are autographed; the author wrote in his miniscule handwriting poetic messages to future possessors. All are unique. This rarity some time ago was represented in my collection by the autographed copy belonging to the artist Ivan Nikolaevich Pavlov. The book I received in exchange with great difficulty from Iuri Sergeevich Borodaev (1924–2017) was lost in 2000. Within seven years I succeeded in acquiring another copy, also autographed with the author’s manuscript message, addressed to His Lordship, the Chairman of the Society, Vladimir Iakovlevich Adariukov.

Among the brochures issued by RODK, I managed to collect all the special copies: with duplicated covers, on special paper, special enclosures, and the like. Many have dedicatory inscriptions, mementos, menus, and collective autographs. The collection also contains a selection of poems by Lindeman, a chronicler of RODK, typewritten and signed by the author.

The main publication of the Leningrad Society of Bibliophiles (LOB), *The Bibliophile’s Almanac*, is represented in my collection by two copies. The first is a copy signed by M. M. Kurbanov in a handmade binding; the print

run is 44 copies. It has enclosed a rare print of the article printed for the almanac but not included therein: "Can a Woman Be a Bibliophile?" by Albert-Camille-Jean Cahuet (1877–1942). I am also a lucky possessor of the novel *The Prayer Book of Love* by this author, issued by the Frenkel publishing house in 1924, a fascinating detective story devoted to a bibliophilic topic.

The second copy is casebound, printed on thin paper, and had a print run of 100 copies. It has two book stamps which prove that the book belonged to the secretary of the Metropolitan of Leningrad and Ladoga Archpriest Sergey Vladimirovich Rundaltsev. The copy has enclosed a proof of the article by V. Ia Adariukov (1983–1932), "Русское общество друзей книги" [The Russian Society of Friends of the Book] published in the "Almanac." All thin brochures, mementos, menus, cards, and other paper stock published by bibliophilic societies are kept in files and distributed among albums.

There are two sections of my collection that are still not mentioned in my short chronicle of collecting events combined with a swift review of the library; they are devoted to "bookkeeping" and "bibliography." I have never collected books on these topics on purpose. Nevertheless, these books occupy three bookshelves. Having in mind the limited size of this article, I have chosen five books and will describe them in the chronological order of their publication. I will begin with "Русские книжные редкости" [Russian Book Rarities] (published 1872), prepared by G. N. Gennadi (1826-1880), a bibliographic work which gave birth to the established term "rarities in the sense of Gennadi." The autograph is written in hazel-brown ink: "To Dmitrii Aleksandrovich Rovinskii. A memento from the author. 12 May, 1872. Spb." is pasted in the volume.

Next is the "Очерк деятельности Московского Библиографического Кружка за первый год его существования" [Essay on the Activities of the Moscow Bibliographical Circle in the First Year of its Existence.] The copy is executed on English paper with moiré endpapers, color-printed on a silk binding (of divine beauty!), and one of four copies (published in Moscow, 1892).

Then comes the Подробный каталог домашней библиотеки У.Г. Иваска. Ч.1. Отдельные описи частных библиотек и собраний рукописей [Detailed Catalogue of the Home Library of U. G. Ivask. Part I. Individual Inventories of Private Libraries and Collections of Manuscripts], printed in 25 copies. The catalogue was prepared by Udo G. Ivask (1878–

1922) and includes 71 items on 27 pages. Five additional blank pages were left for the reader to make additions to the catalogue manually. The present copy belonged to Ivask himself. On one and half blank pages of the brochure Ivask included additional points of the catalogue 72, 73 and 74 executed in his characteristic, easy-to-read handwriting, in ink.

Next is Julius Gens' "Заметки библиофила" [Notes of a Bibliophile] (Tartu, 1932). The copy has an autograph: "With bibliophilic compliments! To Pavel Davydovich Ettinger from the author. 31.VIII.32. Yur'ev."

This is followed by the "Каталог библиотеки и собрания Юлия Генса. Часть I" [The Catalogue of Yuliy Gens' Library and Collection. Part I]. (Tallinn, 1932). The war intervened in the preparation of other parts of the catalogue. In the preface the compiler managed to find the remarkable words to describe the atmosphere of collecting and to show the relationship between a bibliophile and his "child," his collection: "Thereafter I swam in the shoreless and endless ocean of books. You swim by inertia to an unattainable goal and the stream that has taken you is stronger than reasons of conscience. The library has long become the master of the situation, it grows, multiplies, embellishes itself following its own logic." Gens continues: "But [books] made my life so full and substantial, fascinating and interesting, that I want to crown with a catalogue this love story of my life." These desires probably amount to the same reason I was motivated to write the article before you now.

End of Part II, the final installment of Leonard Chertkov's reminiscences. Part I was published in the Spring 2020 issue of the FABS Journal.

CLUB NEWS

Baltimore Bibliophiles

The Baltimore Bibliophiles usually provide the FABS Journal with a schedule of upcoming meetings. Not so in 2020, for sadly obvious reasons. Instead, our newsletters and schedules have been turned into literary miscellanies, in an attempt to provide members with bibliophilic-related newsworthy tidbits. Below is a sampling of some from several recent miscellanies.

Baltimore Bibliophiles member Cheryl Thurber has reported on several subjects, including The Poison Book Project at Winterthur Museum, Garden & Library. Dr. Rosie Grayburn and Dr. Melissa Tedone are trying to share this information as broadly as possible to those who regularly handle books bound during the Victorian period. Research at Winterthur Museum, Garden & Library has revealed the use of toxic, arsenic-based, emerald green pigment (copper acetoarsenite) to color vivid green bookcloth on Victorian-era cloth case bindings. The Poison Book Project investigates potentially toxic bookcloth pigments and explores safe handling and storage guidelines for these materials. To aid library staff, patrons, private collectors, and book dealers who may not have access to analytical equipment, Winterthur has printed emerald green color swatch bookmarks to assist with visual identification of bookcloth which may be arsenical. To learn more about this research and to view a list of books which have tested positive for arsenic to date, please visit <http://wiki.winterthur.org/wiki/Poison_Book_Project>. To receive a color swatch bookmark, please email your postal address to <reference@winterthur.org>. For questions about the project, please email <mtedon@winterthur.org>.

Also from Cheryl Thurber: in this time of quarantine and staying at home, online options such as Zoom and YouTube have attempted to replace attendance at meetings and conferences, with great success. While they have usually begun as Zoom meetings, they have also been recorded. Some outstanding options have been offered by the Rare Book School at University of Virginia, the Clements Library at University of Michigan, the American Antiquarian Society, the Gilder Lehrman Institute, and Oxford Humanities. This had been a way to continue to learn and share research with a wide audience.

Baltimore Bibliophiles member Susannah Horrom has reported on the Book Arts 2020 Fall online workshops, with information originally sent to members of the Guild of Book Workers (GBW). The format is a series of live tutorials. Two tutorials cover the amount covered in one day of in-person instruction. The tutorials end with a Q&A/supervised work session when students may begin that day's project. Tutorials are recorded and the videos are available for students to re-watch as needed. No travel expenses! Complete information is available online about 2020 online workshops under the "Teaching" link on the book artist Karen Hanmer's website, <www.karenhanmer.com>.

Susannah Horrom has also reported on classes offered online by Pyra-

mid Atlantic in Hyattsville, Maryland. Also from Susannah, a link to an article on The History Blog: “Rats are excellent historical preservationists,” available here: <<http://www.thehistoryblog.com/archives/59354>>. Another take from yours truly on those same (busy!) rats as historians may be found in Smithsonian Magazine: “Thousands of Rare Artifacts Discovered Beneath Tudor Manor’s Attic Floorboards,” available online here: <<https://www.smithsonianmag.com/smart-news/thousands-rare-artifacts-discovered-underneath-attic-floorboards-tudor-manor-180975578/>>.

Binnie Syril Braunstein
Program Chair, Baltimore Bibliophiles

Bartlett Society

The John Russell Bartlett Society’s newly elected officers and other members of the Executive Committee for the 2020-21 season can be found on our website, <jrbs.org>. Unfortunately, the pandemic made it impossible to conduct our annual Stillwell Prize for Undergraduates, which usually happens in April and is our most popular event. First awarded in 1985 and open to any undergraduate in the state of Rhode Island, the prize is named to honor the life and work of Margaret Bingham Stillwell (1887–1984), a protégé of both George Parker Winship at the John Carter Brown Library and of Wilberforce Eames at the New York Public Library. Stillwell served as Curator of the Annmary Brown Memorial (a collection of incunabula formed by General Rush Hawkins) for nearly 40 years; her autobiography, *Librarians Are Human* (1973), is a personal view of the rare book world from 1907 to 1970, all the rarer as a woman’s perspective on such a male-dominated field. Several past winners of the prize have become distinguished collectors.

The JRBS is eager to return to some form of normalcy in the fall, pandemic permitting, not least for the opportunity to tour the newly renovated special collections department of the Providence Public Library (PPL). The COVID-19 crisis struck just as the PPL was about to cut the ribbon on an eighteen-month, \$25 million overhaul of the entire library facility. In terms of what was done for special collections, Jordan Goffin (Head Curator of Collections) says that “the changes have been transformational for the library’s Special Collections. Changes include dedicated HVAC, increased stor-

age, and new spaces for research, teaching and exhibition. We've been doing a lot with limited resources, and now we'll have a chance to really fulfill our potential and meet community needs."

Richard Ring
Bartlett Society

Baxter Society

The year 2020 began with a new slate of officers (as reported in the previous issue of the FABS Journal), regular monthly meetings, and an ambitious schedule of speakers for the year. But the pandemic had other plans for us all.

In January, (pre-pandemic) we hosted our annual "Show & Tell" which always brings a few people from deep within their Maine wintry lairs to share a gem with our group. We have grown to love this themed meeting.

In February, John Rosenwald and Ann Arbor, old China Hands, spoke about the day in 1978 when three young Beijing poets hurriedly posted on city walls the still-damp pages of *Today*, the first independent publication in the People's Republic of China. Produced by mimeograph, bicycle, and paste brush, the pages vanished quickly, making the magazine a "Ghost Book," a highly significant publication without a first edition.

In mid-March our meeting venue, an academic library, closed to the public due to the pandemic. We cancelled the remainder of our Spring meetings and, for a time, went into hibernation while we learned how to cope, as best as possible, with a global pandemic. But book people aren't down and out for long, so we communicated by phone and, in time, Zoom.

We have a robust group of meetings scheduled for Autumn 2020 including a bookbinder, a talk about Radcliffe College's treasured culinary arts book collection, an online tour of a reconstructed Italian Renaissance style library at Bowdoin College, and a curator from the Kurt Vonnegut Museum & Library in Indianapolis.

In January, just pre-pandemic, our organization's president traveled to Texas and was warmly greeted by that state's two FABS member organizations: the Book Hunters Club of Houston (Kurt Zimmerman, Pres.) and the Book Club of Texas, Dallas, (Russell L. Martin, Pres.). When travel becomes safer we hope to convey bibliophilic club greetings via visits to other FABS members, so please consider yourselves forewarned.

The Baxter Society generally meets on the second Wednesday evening of

months from September through May, at 7 p.m. If you or any of your members would like to join our upcoming Zoom meetings we would welcome you. Please e-mail <baxtersociety@gmail.org> and you will be put on our guest list, assuring you receive an e-mail invitation to the Zoom meeting. And if your FABS group wishes to: co-sponsor a Zoom meeting; meet with the Baxter Society via Zoom to share stories, etc.; or offer other proposals/ ideas, we remain open-minded and wish to spread the good bibliophilic word!

Zip Kellogg
President, The Baxter Society

Book Club of California

The Book Club of California started the year with a full schedule of programs but even the best plans can be derailed. January began with a presentation on papermaking with examples from our own collection. Glen Dawson, renowned bookman and avid globe-trotting climber was the topic of Elizabeth Pomeroy's well-received talk in Southern California. Historian Roland De Wolk discussed his work, the first definitive biography of Leland Stanford, a man who failed at most everything he attempted, then joined the California Gold Rush where he met three partners intent on getting rich, leading to Stanford becoming one of the "Big Four," governor of California, and founder of Stanford University.

Members and guests were treated to a special exhibition of the bindings of Florence S. Walter. She began bookbinding in 1934 and became one of the most prominent French-style binders in America. She also had a long and important history with BCC, becoming the first woman not only to serve on the Board of Directors but also as its first female President.

We honored Black History Month with programming dedicated to the African American experience. Dr. Michelle H. Martin offered a visually-rich presentation on the historical evolution of African American children's literature illustrating the ways that it has been committed to social justice and equity from its beginnings, even when it was illegal in the U.S. to be Black and literate. In Southern California, Dr. Kenya Davis-Hayes, historian and professor of history, discussed the historic challenges of Black travel and the spaces of leisure that emerged for Black travelers between the 1930s and 1960 with a presentation about publisher Victor Hugo Green's *The Negro Motorist*

Green Book which guided Black travelers to safe spaces of rest and relaxation nationwide.

Our last in-person program was the launch of The Book Club of California's 240th publication, *From the Editor: The Selected Writings of Sandra Kirshenbaum*. Best known as the editor of *Fine Print*, Kirshenbaum's impact was felt through her writings, lectures, and advocacy of the book arts community. The book is a compilation of her essays, articles, and an unpublished lecture. Russell Maret edited, designed, and printed the volume.

After a brief hiatus, the Club began a full schedule of socially distanced community meetings and webinars via Zoom in July. The well-attended programs included Peter Hiller's presentation, "Twenty-Five Hours in a Day: The Life of Jo Mora"; Laura Smith Borrman speaking about "Tales of Iconic San Francisco Foods and the American Dreamers Behind Them"; Pat Hunter and Janice Stevens on "Landscapes and Landmarks of the Great Central Valley"; and Heghnar Zeitlian Watenpaugh reprising her Southern California presentation "The Missing Pages: The Modern Life of a Medieval Manuscript from Genocide to Justice."

The public is welcome to upcoming programs, visit us at <www.bccbooks.org> for more information. Membership in the century-old club is open to all and benefits include discounts on publications, members-only events, keepsakes, and a subscription to the club's Quarterly, the only letterpress printed scholarly journal in the country.

Sharon Gee
President, Book Club of California

Caxton Club

In February 2020 the Caxton Club began the celebration of its 125th Anniversary. We had elaborate plans, redesigned our logo, and arranged for impressive speakers and a gala June celebration. COVID-19 changed our plans and forced our 125-year-old Club to embrace new technology. In May we conducted our first annual meeting via Zoom, hosting over ninety members and electing a new Council. In June, while we could not have a gala, we did present our luncheon speaker via Zoom with an online live Q&A session.

The Caxton Club desires to offer all programs in person and with a virtual option. However, current conditions already indicate that all-virtual is

the best option for at least September through November. We have made this selection so that we can focus on the quality of the presentations without the distractions of the virus. All virtual presentations will feature live Q&A, and some will offer the opportunity for signed books.

Mid-day speakers include Jennifer Hain Teper (“Conservation: the Good, the Bad and the Ugly,” 10 September); Bonnie Mak (“Going Medieval,” 9 October); Dwight Cleveland (“Movie Posters,” 13 November). Evening programs include Nick Basbanes (“Longfellow: America’s Approachable Poet,” 16 September, with signed books available with preorder); Simon Loxley (“Emery Walker,” 21 October, co-hosted by fellow FABS member, the William Morris Society, with signed books available for preorder); and Ruth Rogers, Anne Evenhaugen, and Jill Gage in a panel discussion moderated by Martin Antonetti (“Artist Books: Their Role in Institutional Collections,” 18 November).

We invite you to consider joining our programs, full details of which are on our website, <www.caxtonclub.org>.

Susan Hanes
Caxton Club

Ephemera Society of America

When we wrote our last report to FABS, none of us had a clue that by this time in 2020 we would all be living in a profoundly changed country and world. The COVID-19 pandemic will eventually become history, but American culture—even its very Democracy—will almost certainly be altered in ways which will not be ephemeral. Though we cannot yet perceive in detail the permanent changes coming, we know that an unimagined landscape lies ahead.

Many of us have already suffered personal losses: loss of a loved one, loss of financial security, loss of businesses, loss of a job, loss of confidence. Most of us wonder what the future now holds for the book world, the collecting world, the education world. And regarding symposiums, seminars and fairs, will the public be comfortable with coming together in large groups again anytime soon? Will that public have enough disposable income to support our dealers and vendors? How badly might institutional budgets suffer? Only time will tell.

Here at the Ephemera Society, we are trying our best to do whatever we can do to adjust and to prepare. Our largest annual event, a March conference

and fair, was of necessity cancelled for 2020. Our planned November 2020 event in Portland, Oregon—a symposium, Board meeting and series of visits to collections—is still in active development, and we most earnestly hope it will happen as planned. We remain active on our newly-updated website and on our social media accounts.

ESA now plans to present what was to have been our 2020 conference, *Women Challenging Expectations*, as our 2021 conference, together with our usual two-day fair, a fundraising auction, an evening banquet and non-competitive member displays. Mark your calendars for 18–21 March, 2021 at the Hyatt Regency Greenwich.

At the same time, we are looking ahead at possible “What if?” worst-case scenarios: what if it is still not possible to get together in the usual way come March 2021? What if the pandemic is surging anew? What if the USA should be suffering widespread civil unrest of some sort? What if the current deep financial recession has worsened? Could we take our conference presentations online? The fair? Should we? If so, how? Is online the way of the future in any event? As it happens, later this very day as we write a brainstorming session via Zoom will consider these tough possibilities. Though like everybody else we are striving to better glimpse the veiled future, the Officers and Board of the Ephemera Society are working to safeguard the well-being of our organization.

Mary Beth Malsheimer
Ephemera Society of America

Florida Bibliophile Society

With an abundance of caution and concern for the health of our members due to the coronavirus, the Florida Bibliophile Society cancelled its last two meetings of the 2019-2020 season, and the end-of-season banquet as well. And since the coronavirus pandemic is still spreading in Florida, we will begin the 2020–2021 season with virtual meetings.

The Florida Bibliophile Society begins the new season in September with a training session for members on how to adapt to our new meeting environment: virtual meetings via Zoom. Our goal is to familiarize FBS members with Zoom so they can enjoy the presentations we have lined up for the fall and winter months. One advantage of having virtual meetings is that the speakers don't have to be in the Tampa Bay area in order to give their presentations. Thus far, we will have Nigel Beale, the host of The Biblio File, as

our speaker for the 18 October meeting, Mark Samuel Lasner for the 15 November meeting, and Charles Brown for the 17 January meeting.

If Nigel Beale isn't on the road in October, he will be giving his presentation from his home in North Pole, Alaska. Mark Samuels Lasner will be giving his presentation from either Washington D.C. or his home in Delaware. And Charles Brown might be giving his presentation from Gainesville, Florida. Nigel Beale will get to reminisce about the people he has interviewed on The Bibliophile File. Florida Bibliophile Society members will then have the opportunity to "interview" him. Mark Samuels Lasner will give a presentation on the British literature and art he has donated to the University of Delaware. Charles Brown will give a presentation on either the comic artist Henry Darger or the comic character, Krazy Kat. We hope that it will be safe enough for Charles to give his presentation in person at the Seminole Community Library in January. If not, we will continue with Zoom!

Jerry Morris
Florida Bibliophile Society

Grolier Club

During the spring of 2020, with the continuing situation preventing meetings, the Grolier Club introduced a weekly e-newsletter *The Grolier Club News Flash* and various virtual events were held. The *News Flash*, currently up to issue number forty-one, is used for both club announcements such as the election of new members, which continues ongoing, new club publications, online exhibitions, and member business matters, and for selected announcements of non-Grolier, mostly virtual events such as programs of the Bibliographical Society of America and activities of libraries, universities, and other FABS member clubs. The *News Flash* also features, for reading, an online version of a historical club publication that may not be familiar to most members.

Currently, three virtual events are offered regularly. Mid-week, a show-and-tell meeting offers members the floor, via Zoom, for five minutes to talk about something in their collection. On Fridays, a virtual happy hour that can include twenty-five members and guests takes place beginning at 5:00 p.m. Finally, on alternate Tuesdays in the late afternoon a virtual meeting is held focused on members living in New England.

During the past few months, twelve interesting essays were added to The Grolier Club Library blog, available at <<https://grolierclub.wordpress.com/category/library/>>. At the website, <<https://grolierclub.omeka.net/>>, one can find Grolier Club exhibition catalogs for reading.

Announced in late August was the Grolier Club's schedule of fall events, which will rely heavily on Zoom. Online exhibition openings will be on the subjects of American restaurant menus from 1841 to 1941, major library acquisitions during the period 2005–2020, and American magazines. Member exhibitions during the fall will feature children's books by famous American literary authors; highlights, including a Nuremberg Chronicle, of a recent gift to the Grolier Club Library; and the history of plastic surgery. In addition to three exhibition-based lectures, eight special lectures will be presented via Zoom. Other fall events scheduled are eight virtual show-and-tell meetings and fourteen virtual happy hours.

A limited re-opening of The Grolier Club for members was announced for 8 September. Members were sent information and instructions about access to and use of the clubhouse facilities during the coming months.

Ronald K. Smeltzer
Grolier Club

Himes & Duniway Society

Wow – what a time for book collectors. Because of the COVID-19 pandemic, those of us who collect books actually have to waste time reading them. As we write this article, it is hard to imagine where the summer of 2020 has gone.

We recently held our first virtual meeting. This was a check-in time for our members. The general consensus was that we need to get back together. We have set our next two meetings which will include a session on copyright law and infringement and a virtual tour of the Special Collections of Oregon. We finished the last school year with a student collecting contest at Lewis & Clark College. Our winner was freshman Brenna Ketchum whose collection is titled *Explorations: Philosophical and Physical*, and aims to connect the opus of Mitch Albom and *The Life of Pi* by Yann Martel. Our second-place winner was Aidan D'Anna, who presented a thoughtful and thorough essay about a collection of Kurt Vonnegut's writings with supporting materials. Lucas Martinez wrote a fun essay, "Book Scouting for Treasures, or Eccentric

Books.” This was the liveliest and most readable with a great collection of titles, all disparate but real treasures. The found treasures were delightful and fun, all sharing a common eccentricity.

With a sense of sadness, we have cancelled our annual White Elephant Luncheon and Book Exchange. This is the first time in several years that we have not enjoyed the hilarity of this event. The books of questionable virtue will have to wait for another year.

If a sister club would like to include us in a virtual event, please feel free to contact me at <showard@himesduniway.org>.

Scott Howard
Himes & Duniway Society

Manuscript Society

“Convivial”: 1. Fond of feasting, drinking, and good company, sociable. 2. Merry, festive (American Heritage Dictionary). Put a convivial crowd of interesting people in a setting such as Boston (e.g. Harvard’s Houghton Library) or Philadelphia (e.g. American Philosophical Society), with superb manuscript treasures shown by their avid curators and you are describing a Manuscript Society Annual Meeting.

Meetings typically end with a gala dinner, an interesting speaker, and a benefit auction of donated autograph material. One of our last auctions featured reprints of scientific journal articles on pioneering work on the HIV virus signed by Dr. Antony S. Fauci. The modest winning bids were surely good investments considering Dr. Fauci’s recent work on the COVID-19 pandemic. A side effect of the tragic pandemic was the cancellation of our 2020 meeting scheduled for Colonial Williamsburg last spring. Hoping for the best, we are planning the 2021 meeting for Chicago from 26-29 May. Planning even further ahead, we will go to Colonial Williamsburg in 2022. Another COVID-19 victim is the much-anticipated tour of the libraries of Rome which had been set for this October. Organized by MS Board member Dr. Alfred Lemmon, we are hoping this will take place in 2021.

The outstanding publications of the MS remain a bright spot in gloomy times, as does the website, <www.manuscript.org>, which is greatly expanded and well worth your perusal. Just reading the blog posts will give you hours of informative entertainment. About five years of the free, online MS e-digest are archived and accessible, and each issue has not only the astute comments by editor Patricia K. Vaccaro, but links to original sources. Perhaps

you missed the story of the thefts from the collection of the University of Pittsburgh. Bring up the February 2020 issue of the e-digest, click on “guilty,” and you have the People magazine story of that sad episode. That February e-digest issue also has a link to an article memorializing our late member Joe Rubinfine, well-known as a fine friend to all, and a leading dealer of American historical manuscripts. If, like me, you didn’t know of the fine Books and Collections website, after reading the Rubinfine article, sign up to get the free e-newsletter for book collectors as I did. Finally, check the July 2020 MS e-digest and follow the link to articles detailing the trial and sentencing of the thieves of Pittsburgh’s Carnegie Library.

Another MS membership benefit is having access to our website’s sections for members only. Besides the membership directory, there is a section of blog posts, for example MS past President George Vogt’s telling of his association with President Gerald Ford, and an amusing incident involving a Supreme Court Justice autographing a book. In addition to the blog posts, there is an archive of MS Board Member Brian Katheres’ two excellent webinars, “Autographs: Phonies, Fakes, and Forgeries” and “The Declaration of Independence: So Many Versions, So Many Fakes.” Finally, you may read an article MS member Stuart Lutz, an experienced dealer of autographs. Lutz writes “Can I Deduct That,” defining the possibilities for the profitable sale of collectible manuscripts and books.

As a MS member, you will be able to register for the Annual Meeting, receive our publications, and get the full benefit of the website. Next time we will review some of the interesting articles of recent issues of *Manuscripts* and *The Manuscript Society News*.

Barton Smith
Manuscript Society

Movable Book Society

The Movable Book Society, like so many of the other FABS member clubs, is working hard to fulfill our mission and our commitments to promoting our book-related agenda. This past June the MBS held its first Zoom conference. It was nothing short of phenomenally successful with over one hundred people participating. Individuals and institutions from the US and ten other countries including Brazil, China, Estonia, Ireland, Italy, Germany, the Netherlands, Indonesia, the Philippines, and the United Kingdom represented. Our keynote speaker, Italy’s Massimo Missiroli, addressed us using

NORTH
BENNET ST.
SCHOOL

NORTH
BENNET ST.
SCHOOL

WHILE ONE AND ONE HAS
THE GRASS BEEN GROWING,
ONE AND ONE HAS THE RAIN
BEEN FALLING,
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an avatar speaking English. Individual pop-up book collectors had 5-minute slots to share their collections and focus on facets of pop-up book publishing and history.

On October 3, 2020, from 8-9:30 p.m. CDT, there will be another Zoom conference. We are looking forward to a Chinese collector or publisher, TBA, as the keynote speaker. We are hoping to secure Guan Zhongping (historian/collector) and Wei Wang (Chinese paper engineer). Other MBS members will participate as well. By subscribing to our website or following us on our Facebook page, you can receive a log-in and join in the conference for free.

The Biennial MBS conference was postponed due to COVID-19. As of now, it is scheduled for 30 September–3 October, 2021 at the Magnolia Hotel in Denver, Colorado. Dr. Suzanne Karr Schmidt, noted pop-up and movable book historian and scholar, will be the keynote speaker. She posts often on Twitter about books (@DrKarrSchmidt). Again, our website and Facebook page will keep you up to date.

The Stamelos Gallery Center, at the University of Michigan-Dearborn campus, will open an exhibition titled *Innovation and Inspiration: The Art of Paper Engineering* beginning 21 January, 2021. It will run for ten weeks. Among the main goals of the exhibition are to educate visitors and students about various forms of paper engineering and how it ties into many different fields, to illustrate the many connections that can be made specifically between art and science in the field of paper engineering, to tie that information into UM-Dearborn curriculum across many disciplines, and finally to elevate pop-up books as an exciting and remarkable art form.

The MBS celebration of its twenty-fifth year found us publishing *A to Z*. It will be discounted by 20% from 1 September to 5 October, 2020. Until then, use this code for the discount: 2020A2Z20%. Subscribers to our website will be sent an additional offer. The publication has twenty-six individual pop-up cards paper engineered by artists from around the world and is housed in a specially designed box with an additional pop-up.

Ellen Rubin
Movable Book Society

Philobiblon Club

After ending our season early in March 2020 due to the COVID-19 pandemic, the Board of Directors met in late July to plan the 2020–2021 gath-

erings of The Philobiblon Club. Because of the ongoing situation we have decided to pause physical meetings and continue the conversation via Zoom. Our season will begin in October and we agreed on a possible roster of speakers and topics. Also on the agenda will be tours of recently-opened academic libraries and other local area institutions. Additionally, we scheduled two members' nights for later in the year. These convivial meetings involve members showcasing their collection or significant items of interest in their possession. We are hoping for a return to physical meetings in Spring 2021 and gather once again at our beloved meeting space, The Franklin Inn Club.

Jackie Parascandola
Secretary, The Philobiblon Club

Rowfant Club

On the cold winter's evening of February 3rd, the Rowfant Club of Cleveland began its 128th year by celebrating the annual tradition of Candlemas. Founded on February 29th, 1892 with the mission of "the critical study of books in their various capacities to please the mind of man," the Club was named for the Sussex, England, home of Frederick Locker-Lampson (1821–1895). Its permanent home was acquired in 1895, when the then-Club members purchased a house in central Cleveland that had been built in 1838 for George Merwin, a prominent Cleveland grain trader and merchant.

Since the Club's founding, Candlemas has signaled for Rowfant the start of a new Club year, with the retirement of the past year's president and the election of new members to the Club's governing Council of Fellowes and a new president. For the Club's founders, Candlemas was seen as a festival that signified the light of knowledge and the lit candle also became the Club symbol. The traditional retiring President's talk was this year titled "Proust and Fellowship," giving a review of the author's life and work, the wildly diverse judgements of his literary critics, and particularly his great capacity for friendship. The talk closed with the appropriate words of Proust: "So let us be grateful, then, to those who give the joy of fellowship; for they are the welcome gardeners who help our soul to blossom."

Perhaps the most notable event of the evening was an award to Edward Rosenberg, Chair of the Rowfant Buildings, Grounds, and Furnishing Committee. The President presented him with a hand-crafted molten glass sculpture, showing the Rowfant symbol of a lit candle with a groundhog (the

seeker of light), and engraved with the message: “To Ed Rosenberg, ‘a man who is ready to cope with any contingency’” (said of Sir Thomas Moore by Robert Worthington, 1519). The award was in recognition of Edward’s exceptional dedication and efforts in managing the nearly year-long extensive repair and renovation of the Rowfant Club house during 2019, plus his decades of managing (and participating in) the continued repair and maintenance needs of our 1838 building and its grounds.

The normal Rowfant spring season of lunch and dinner meetings three times each week was drastically curtailed this year because of COVID-19 concerns. Our last regular lunch and discussion was held Saturday, March 7th, with all further normal evening and luncheon face-to-face meetings suspended. A schedule of virtual Zoom sessions took their place, but with a limited schedule of speakers, including abbreviated versions of our normal Friday talks by members. To give just one example, a talk “Ancient Coins in Ancient Times,” was given by member Brad Reynolds, by day an expert in IT business development, but in his remaining time a life-long collector of historical coins. Brad discussed the correlation of ancient coins with the various periods of antiquity and politics when they were in circulation, starting circa 480BC and continuing through the Octavian period in Rome.

Earlier in the year we did enjoy, however, several normal Wednesday evening dinner meetings with outside speakers, including the following: Brandon Chrostowski, founder and manager of EDWINS Leadership and Restaurant Institute here in Cleveland, discussed his successful efforts to provide culinary education training to men and women newly released from prison. Speaking from personal experience, Mr. Chrostowski firmly believes that every individual, regardless of their past, has the right to a fair and equal future, and he has devoted his life to that goal. With his single-minded dedication and energy, plus the financial help of numerous donors who shared his vision, he founded a culinary school and restaurant. Graduates from his culinary school now staff EDWIN’S restaurant in Shaker Square, Cleveland, and are employed in other fine dining restaurants in Cleveland and the Midwest. A documentary on Brandon’s work, *Knife Skills*, was nominated for an Academy Award.

Andrew O’Shaughnessy, Professor of History at the University of Virginia, spoke on why the British lost the war against the rebellious colonials in America, focusing on the personal stories of the prominent men who directed the British side of the war. His analysis dispels the incompetence myth and uncovers the real reason for the colonials’ surprising victory.

Eric Johnson, Professor and Curator of Special Collections and Rare Books at Ohio State University, gave our annual Jack Lang Classics Lecture. Dr. Johnson examined the history of the manuscript, using as his example the Hornby-Cockerell Bible, a remarkable early thirteenth-century codex that survived intact, yet almost entirely unknown, until its destruction in Akron, Ohio, in autumn of 1981. Professor Johnson provided a revealing portrayal, by focusing on this one book, of the history of medieval manuscripts and of Bible production in the high middle ages.

Among the many speaker meetings and events which had to be canceled, the planned annual Spring Library Tour deserves a special mention. This tour and exhibition are produced and curated each year by our Club librarian, Father David Novak. This spring it was to cover the large Rowfant collection of notable ephemera. Thanks to the generosity of past and current members, Rowfant has a large library of around eight thousand books as well as thousands of pieces of unusual ephemera. This exhibit would have been another in the series of tours and displays that Father Novak develops and conducts each year to highlight different parts of our varied collections.

I would be particularly amiss if I did not mention the continued pro-

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duction of our *Groundhog Gazette*, a weekly newsletter sent to all Rowfant members. It is created and produced by Gordon Landefeld, Chair of our Communications Committee, together with his dedicated team. Invaluable in normal times, this newsletter has become essential during this time of crisis in maintaining “the tie that binds” for all members of the Rowfant Club.

The two winners of the annual Rowfant Competition for the Book Arts were announced in January. Addi Lin, a doctoral student and Baroque violinist at Case Western University, won for his project to add to the history of Baroque music by researching the improvisation and ornamentation techniques of the eighteenth-century Court of Frederick the Great. The materials used for his research are archived in the Sächsische Landesbibliothek-Staats and Universitäts-Bibliothek, Dresden. The results of this work will also be added to the works of the International Music Score Library Project, allowing free dissemination to students and researchers worldwide.

The second winner is Najwa Alsulobi, a PhD student at Kent State University, whose studies focus on twentieth-century American fiction. His project is the researching and writing of a bibliography of Edward Alfred Steiner (1866–1959). Steiner was an Austro-Hungarian who immigrated to the U.S. and eventually became a professor of sociology at Grinnell College in Iowa. He wrote eight books covering the US immigration experience during the early decades of the twentieth century and his lectures were widely attended, but his work has now been mostly forgotten. Najwa hopes writing a biography of Professor Steiner will help to enlighten and alleviate the experiences of modern-day immigrants. Each winner receives a \$3,000 Rowfant grant to support their project work, and at the conclusion of the project will present it in an evening talk for the Rowfant membership.

In closing, it should be mentioned that despite the COVID-19 limitations, Rowfant has continued its support of the Little Free Libraries and the Kids’ Book Bank. And, of course, we continue to offer an invitation to those members of our sister FABS bibliophilic societies who may be interested in being one of our weekly Wednesday evening outside speakers. Please contact Eric Kisch, Chair of our Arrangement Committee, via his email <kischmir@musicalpassions.com> for more information.

Jim Schilling
The Rowfant Club

Ticknor Society

To recap our truncated 2020 season, we started the year with a visit to the State Library of Massachusetts. Head of Special Collections Beth Carroll-Horrocks and Preservation Librarian Elizabeth Roscio shared treasures, including maps and atlases, manuscripts, books, and an early copy of the Declaration of Independence. Later in January, Hope Mayo, lecturer for Houghton Library at Harvard University, hosted a hands-on workshop about how books were made between 1450 and the early nineteenth century.

This was where our season ended. If all had gone as planned, the Ticknor Society would have visited the New Bedford Whaling Museum and Library for a behind-the-scenes tour; learned more about half our namesake Anna Ticknor and her Society to Encourage Studies at Home from the continuing research of Marie Oedel (former president) and Cheryl Mariolis (former director); attended an event for the exhibition *Devoted Catholic and Determined Writer: Louise Imogen Guiney in Boston* at Boston College's Burns Library; visited the home of Bob Frishman and Jeanne Schinto to learn about Bob's collection of clocks and books about clocks; heard a talk at the New England Historic Genealogical Society by Robert Grandchamp, winner of the first annual George and Anna Eliot Ticknor Book and Book Culture Collecting Prize; and ended the season by exploring Otis House, an eighteenth-century Charles Bulfinch-designed federal mansion that holds Historic New England's Library and Archives. Our annual meeting would have taken place in May at historic Trinity Church in Copley Square. Instead, we met online, at 6 p.m., Tuesday, June 23rd. After a brief business meeting, author Jack Gantos entertained with stories of his writing, publishing, and speaking life. This year's keepsake was a notebook (with blank pages, ideal for filling with one's wish list at a book fair) featuring art work drawn by Jack. The board met in June to plan the 2020–2021 season commencing in September. We expect to reschedule many of the events from the spring's excellent lineup, but we also have new offerings, online for the immediate future, on the schedule. These are announced on our website and in our monthly newsletter, which delighted members with diversions and entertainments to be found online throughout the long days of March, April, May, and into June, when one could only venture out to walk empty streets or grocery stores with unusually empty shelves. New submissions for the annual Ticknor Book and Book Culture Collecting Prize were due April 15th. The winner will be announced at the panel discussion held on the Saturday of the International

Antiquarian Book Fair in Boston (online). We hope to see members from other bibliophilic societies across the United States, a silver lining to this virtual existence.

Mary Warnement
Ticknor Society

Washington Rare Book Group

The Washington Rare Book Group is going virtual for the fall! We are in the process of organizing several virtual events in upcoming months, and will “play it by ear” as we look forward to the days when we can get together face-to-face, look at interesting books together, and enjoy our usual bibliographic conversations.

The year began in September with a guided tour of the Smithsonian Libraries exhibit, *Magnificent Obsessions*. In October, we spent an afternoon at the National Museum of American History, where Helena Wright and Joan Boudreau, Curators of Graphic Arts, spoke to us about their fabulous graphic arts collection. We spent an exciting evening in November at the University of Maryland with Professor Matthew Kirschenbaum, who showed us UMD’s new BookLab, a makerspace where students in all fields can explore book history and book arts. In January the group made a visit to Gallaudet University’s Learning Center and Archive, where Professors and Librarians spoke with us about the history of the school and their unique collections.

We have awarded two Rare Book School scholarships so far. The first is to Ashleigh Coren, now Women’s History Curator for Research and Interpretation at the National Portrait Gallery, who attended RBS in 2019. Julia Fine, Humanities Fellow at Dumbarton Oaks, our second scholarship recipient, has had to postpone her attendance as RBS cancelled classes this summer. Our scholarship is available to residents of the DC-Metro area with interests in rare books, bibliography, book arts, and related topics. The scholarship is administered by Rare Book School. More information can be found at this link: <www.rarebookschool.org/admissions-awards/scholarships/>.

If you are interested in learning more about the group or would like to join us, feel free to visit our website or send us an email.

Amanda Zimmerman
Washington Rare Book Group

Book Club of Washington

The Book Club of Washington (BCW) actively continues to provide interesting events for our members who primarily reside in the Pacific Northwest. We host many events and publish two Journal issues each year. Due to the COVID-19 pandemic, we have suspended on-site meetings and events and now have interesting online book-related events that are available to those who are interested.

Thus far in 2020 our online events have included a Biblio Stone Soup event where several members presented and shared one or more books from their collection on biography/autobiography. We also had an event with local author and historian Jennifer Ott who presented her latest book, *Olmstead in Seattle: Creating a Park System for a Modern City*. At another online event, Susan Allen, the Director of California Rare Book School shared what she has learned by collecting and studying eighteenth-century colonial American almanacs. We have other online events and lectures planned for the rest of 2020. We have been pleased with the presentations and with the reality that these online events allow us to include non-local speakers that discuss books and collections from a broader geography. Attending the online events have also been many BCW members who live outside the area or who cannot conveniently attend events in Seattle.

For many years, the Book Club of Washington has participated in the Seattle Antiquarian Book Fair, held in the Fall. This year it has been cancelled. Similarly, we have also cancelled our annual fundraising Holiday Dinner and Silent Auction. We support the current need to stay physically apart from others, but will continue to communicate and post items on the website that are available to our bibliophile friends. The BCW website is accessible at: <www.bookclubofwashington.org>.

Our regular award programs have continued to be celebrated and celebrated via an online event. This summer we presented the 2020 Robert D. Monroe Award to a student of Graphic Design and other skills, Isaiah Jamal Taylor. This fall, our notable 2020 Emory Award is presented to a Washingtonian who has made a significant contribution to the culture of the book. The 2020 award goes to W. Benson Harer. Ben and previous award winners can be reviewed on our website.

The Book Club of Washington Journal is published twice a year, in Spring and Fall. Each issue, published by our Editor, David Wertheimer, contains articles by members, librarians and bibliophile friends. Each issue cov-

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ers a broad variety of interesting subjects. The contents of the Fall 2020 issue, and others, are specified on our website which includes details of how a Journal issue can be purchased by non BCW members.

Details of events, activities, membership, and publications of the BCW can be found on our website. We welcome bibliophiles from any geography to become members of the Book Club of Washington: collectors, dealers, librarians, and all who enjoy books. Contact us at our email address, <info@bookclubofwashington.org>.

Claudia Skelton
Vice President, Book Club of Washington

Zamorano Club

Like most other clubs across America, our news is more about cancellations than about successful meetings. But the Zamorano Club has managed, again like many other clubs, to maintain member contacts and substitute alternative meeting strategies.

Before the shutdown, we did manage to have several in-person meetings. Following our January meeting, which I reported on in the last issue of the FABS Journal, we did meet on 5 February to hear Michael Vinson, owner of Michael Vinson Rare Books, give his talk “A Rare Book Rogue in Texas: The Crimes and Misdemeanors of Johnny Jenkins.” The amusing meeting announcement prepared by Jean Gillingwaters at the Blackbird Press, was headed by the even more intriguing title: “Bluffing Texas Style: The Arsons, Forgeries, and High Stakes Poker Capers of Rare Book Dealer Johnny Jenkins.” This meeting was immediately followed by the 53rd California International Antiquarian Book Fair at the Pasadena Convention Center, attended by many Zamoranans. In conjunction with that event, the Grolier and Zamorano Clubs had a joint reception at the Huntington Library on 8 February.

Then, on 4 March, we met to hear a talk by Gregory L. Williams, head of Special Collections at CSU Dominguez Hills, “Building a Statewide Digital and Archival Collaboration: The CSU Japanese American Digitization Project.” Following this meeting, however, club leadership decided to cancel the April, May, and June meetings. Also, our biannual meeting with San Francisco’s Roxburghe Club, scheduled for Riverside, California, in September, was also cancelled. We hope to resume this popular collaboration next year.

Thanks to Zoom, however, we have been able to initiate virtual meetings. The first, on 6 May, presented “The Lion and the Tramp: An Unusual Friendship,” a discussion by Michaela Ullmann, of USC Special Collections, of Lion Feuchtwanger’s connections with the L.A. film industry and his influence on Chaplin’s *The Great Dictator*. Then on 20 May, the first “Show and Tell” Zoom meeting was held, at which several Zamoranans, including Norman Clayton, Leon Fine, Chic Goldsmit, Brian Stokes, Stephen White, Romy Wylie, David Archibald, and Kim and James Keeline, all briefly shared one item from personal collections or something that they may be working on themselves. A Q&A followed the presentations. Responses by participants were uniformly enthusiastic. A 3 June Zoom gathering presented Clay Stalls, of the Huntington Library, speaking on “Lyndley Bynum: The Unsung Hero of Collecting Californiana at the Huntington Library.” Then on 17 June, the Club offered a second “Show and Tell” discussion and yet another was scheduled for 15 July.

Despite the missing meetings, Zamoranans continue their individual projects. Dennis Kruska, our distinguished Yosemite scholar, is offering an online lecture titled “The Lore and Lure of Literature on Early Yosemite

Tourism.” Also, Dana Gioia, former Poet Laureate of California, has donated his papers and manuscripts to the Huntington Library, and Elizabeth Pomeroy announced that she is doing biographical research on Francis Farquhar and Marjory Bridge Farquhar, both of whom were notable climbers, historians, photographers, and leaders of the Sierra Club.

Zamoranos also mourned the loss on 14 June of Robert Allen at the age of 86. Allen was a distinguished book and manuscript appraiser, a veteran of forty years in the antiquarian book trade, and a loyal member of the Zamorano Club since 1999.

Zamorano Club members sincerely wish good health for each member of the FABS club chain and for book lovers across the nation. We pray that this time of withdrawal will soon be over and we can once again come together in mutual respect and love of books and literature!

Dr. William Lomax
Zamorano Club


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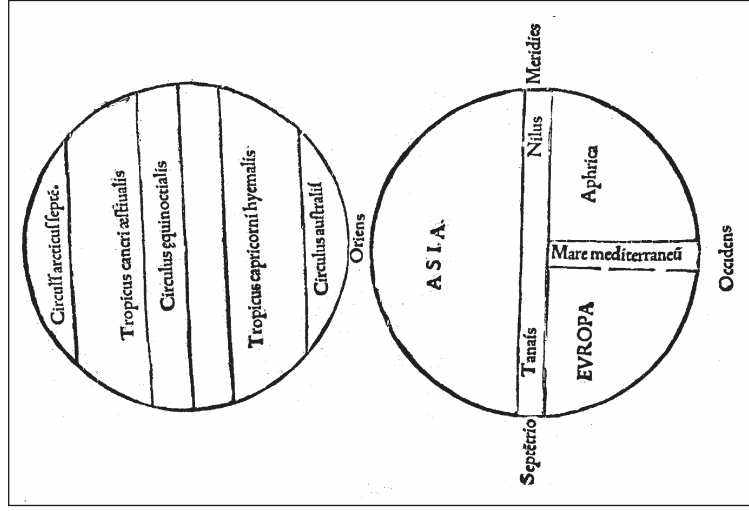
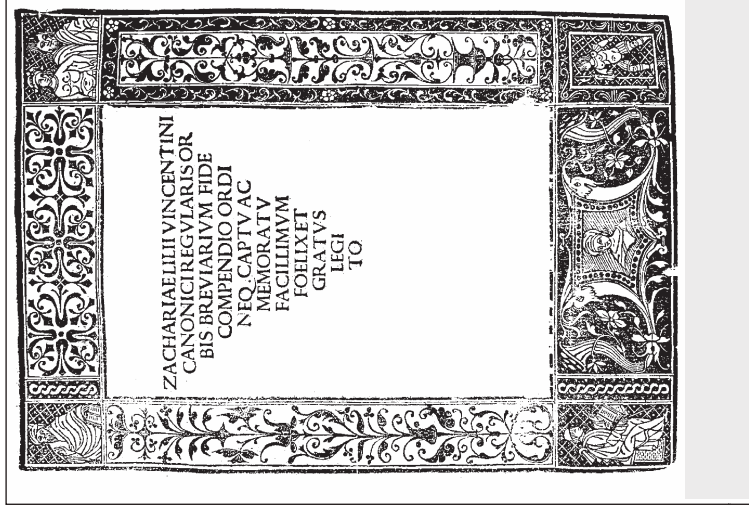
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