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FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES

www.fabsbooks.org

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The FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES is an organization whose goal is to keep member book clubs informed of news, events, publications, and activities that take place during the year. The *FABS Newsletter* is published twice a year in September and January to facilitate that goal.

Member clubs are requested to have all information to the editor thirty days in advance of the publication date, September 1 and January 15. All materials should be submitted via e-mail attachment or 3½ inch floppy disks to the Editor, preferably in Microsoft Word or Wordperfect. Single subscriptions to institutions and individuals are not available at this time. Back issues may be ordered through the Editor based on availability for the cost of shipping and handling.

Submissions for articles are welcome. All correspondence should be sent to the Editor.

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The Baltimore Bibliophiles, Baltimore, MD

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www.caxtonclub.org

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www.fourriversbooks.com

Florida Bibliophile Society, St. Petersburg, FL

Fontaneda Society, Fort Lauderdale, FL
www.co.broward.fl.us/lii07400.htm

The Grolier Club, New York, NY
www.grolierclub.org

The John Russell Bartlett Society, Providence, RI

The Ottawa Book Collectors, Ottawa, Ontario, Canada

The Philobiblon Club, Philadelphia, PA
www.english.upenn.edu/~traister/philob.html

The Pittsburgh Bibliophiles
www.trfn.clpgh.org/bibliophile/index.html

The Rowfant Club, Cleveland, OH

The Roxburghe Club of San Francisco, San Francisco, CA

Sacramento Book Collectors Club, Sacramento, CA

Tulsa Book Collectors Club, Tulsa, OK

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FROM THE CHAIR

THE FABS Newsletter thrives. This is the result of the work of Bruce McKittrick and of those members who gave of their time to write the articles which you now have the pleasure of reading. But most of the healthy state of the newsletter is due to Scott Vile, our editor. That said, we need your help. Additional articles and editors are needed. Give Scott or me a call. Our respective phone numbers are (207) 780-1288 and (410) 962-8580. In a world where good deeds are often unrecognized, or worse yet punished, I can assure you that your help will be deeply appreci-

ated and recognized by one and all. The San Francisco trip is three months away. Travel costs are reasonable, space is limited and the stock market is higher than it was in September.

Our annual business meeting is scheduled to coincide with the preview of the New York Book Fair. The meeting is at the Grolier Club, 47 East 60th Street, April 13 at 2:00 o'clock. *Everyone is welcome.* New York in April is as nice as San Francisco in March.

In our last issue, I commented on the "forthcoming volume" phenomenon, i.e., the projected multi-

volume works that contemporary authors have not, to date, completed. Those persons who enjoyed volume one of Ray Monk's biography of Bertrand Russell will be happy to hear that the second volume has a tentative publication date of October, 2000.

I close this column by welcoming to the FABS fold the Pittsburgh Bibliophiles and wishing everyone, in Pittsburgh and elsewhere, a happy and healthy new year and century.

ARTHUR CHESLOCK
Chair



FABS STUDY TOUR INCENTIVE

AWORD TO THE WISE from your Vice Chair. Reservations for the FABS Study Tour are starting to come in. The Condé Nast Top 100 List has just come out with San Francisco number one with a score of 83.1 (New York 73.0). The restaurants scored 92.1 with most of the good ones within two blocks of your hotel. Not counted in the scoring but important to book lovers, downtown San Francisco has the largest concentration of ABAA book dealers in the U.S.; all within easy walking distance of your hotel. See you in San Francisco!

THE FELLOWSHIP . . .

AFTER ALMOST A DECADE of existence, FABS can be proud of its accomplishments:

1. We've grown from seven organizations to twenty-two across the U.S. and Canada.
2. We've matured from a photocopied newsletter once a year of several pages to one containing over twenty pages issued twice a year.
3. In March we will sponsor our third bibliographic trip, this time to San Francisco. Two earlier trips to Philadelphia and Detroit were great successes. The symposium on these occasions have been an important feature of these events. We have been able to assemble well-known collectors, dealers, and leaders in the book community at very stimulating, helpful, and enjoyable meetings.
4. We have met yearly at the Grolier Club for our Annual Meeting in April with representatives of the various clubs. These meetings are

coeval with ABAA book fairs.

5. Traditionally the Book Club of California and the Roxburghe Club have hosted FABS club members at a cocktail party prior to the ABAA Book Fair in San Francisco.
6. We've been able during these last years to be helpful to newer clubs in solving problems which some of the older organizations have already undergone. Even the older, more established clubs have benefited by association with members with like interests and needs. A directory of names, addresses, and contact numbers is published periodically so that clubs can easily be in touch with each other.

It is with many gratifying and pleasant remembrances of the 1990's that we enter the next decade. The community of bibliophiles will continue to profit and network among fellows of sympathetic interest and the Fellowship will continue to thrive.

FROM THE STACKS

INSTITUTIONAL LIBRARY COLLECTING—WHICH BOOKS AND WHY

As a librarian who buys rare books for a university library, one of the questions that I am often asked is "How do you decide what to buy?" Behind this question is the understanding that, even though most large special collections repositories support research and learning broadly, no single rare book and manuscript library could ever hope to document comprehensively every discipline, subject, place, culture, time period, or historical event ever studied. So how do you choose? It's a good question, and one that can easily launch an hour-long conversation, listener willing.

Builders of institutional collections are guided by many of the basic book collecting principles that private collectors follow, such as historical interest, rarity, and condition. Unlike private collections, however, institutional collections are seldom the product of a single individual. Large research collections are truly grand-scale cooperative projects, assembled over many generations through the interplay of private collectors, curators, scholars, and booksellers. Additionally, while individual collectors are free to pursue their own pleasure and are limited only by the size of their pocketbooks in how they choose to define their collections, institutional col-

lectors usually develop their holdings with some additional responsibilities in mind.

Several factors determine which books are purchased for a particular rare book and manuscript repository. Decisions on which subjects to collect are based in part on the parent institution's educational and research mission, geographic location, history, and traditions. The largest rare book and manuscript repositories typically contain some subject and author collections that are the best of their kind in the world, and those who manage them are responsible for fostering their growth and use. Moreover, high-profile collections often provide an important source of institutional identity. Accordingly, librarians tend to build upon their most distinctive collections, making the strongest collections stronger.

At the same time, librarians seek to identify new collecting areas in response to current scholarship, faculty research interests, classroom use, and future scholarly needs. Indeed, over the past 25 years, changes in scholarly discourse have initiated significant changes in institutional collecting patterns. New theoretical approaches to literary studies, the blurring of traditional disciplinary boundaries, and a focus on racial, national, geographic, and

gendered representations, have exerted an enormous influence on what rare book and manuscript libraries now incorporate into their collections.

The central challenge of managing rare book and manuscript collections is to acquire relevant materials that honor traditions, build upon existing strengths, and respond to current intellectual trends. Balancing these sometimes conflicting goals with finite resources can be a complex process. For the curious in need of short and simple answers, I often share the first questions I ask myself when judging a likely addition to my collection: How many ways does this text relate to existing subject and author strengths? How might researchers use this text to illuminate their specific topic or discipline? How much does it cost? How common is the text in other institutional libraries?

In other words:

Book relates to multiple areas of strength or interest +/- Fair market price + Uncollected elsewhere = Good book.

If only it were so simple. . .

KATHERINE REAGAN
*Curator of Rare Books, Division of Rare
and Manuscript Collections
Cornell University Library
Ithaca, NY 14853*

ASK MINDY: THE PHYSICAL BOOK

"ASK MINDY" will explore the material nature and preservation of books and archival materials. It will offer useful information on preservation, bookbinding, conservation, and artists' books, and answer your questions on these and related subjects.

Recently I taught a preservation workshop for members of the Grolier Club, and would like to share some of the information we discussed concerning the care of private collections, including appropriate preservation options for books, storage and handling practices, and reliable sources for information and products. Here are a few tips which may be of use to you:

Dust-jacket covers: All collectors have books with paper dust jackets and regardless of the value or condition of the book, it is worthwhile to apply dust jacket covers. Many styles of dust jacket covers available. I prefer the *Easy Guard* Archival Quality

Center Slit Book Jacket Cover from Gaylord, which come in packages of 100 (you might want to share them with your friends). This dust jacket cover has a paper backing that is slit at the center, even allowing for the easy insertion of damaged dust jackets. Select a dust jacket cover the height of your book or larger. Lay the dust jacket and the cover face down on a table. Then slide the dust jacket to the top of the cover and fold the bottom of the cover up to fit your dust jacket. Crease it with your fingernail or a bone folder. Use a small piece of double-sided archival tape (3M 415, 1/4") to hold the overlapping paper flaps together and wrap the dust jacket around the book. You can then leave it loose on the book—which is fine for books which won't get much handling—or feed the flaps onto the covers of the book, like we used to do with school books.

Gaylord Bros. Can be reached at 1-800-448-6160 and www.gaylord.com.

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(cont. pg. 6)

FABS STUDY TOUR TO SAN FRANCISCO



March 16-19, 2000

Thursday, March 16, 2000

OPTIONAL EXCURSION TO ACHENBACH COLLECTION

COCKTAIL RECEPTION WITH
THE BOOK CLUB OF CALIFORNIA AND THE ROXBURGHE CLUB

Friday, March 17, 2000

GREEN LIBRARY AT STANFORD UNIVERSITY

LUNCH AT THE FACULTY CLUB

DONAHUE RARE BOOK ROOM AT
THE UNIVERSITY OF SAN FRANCISCO

COCKTAILS AND DINNER AT THE CROWN PLAZA HOTEL

Saturday, March 18, 2000

BANCROFT LIBRARY AT THE
UNIVERSITY OF CALIFORNIA AT BERKELEY

LUNCH AT THE FACULTY CLUB

SYMPOSIUM: "RARE BOOK CONNOISSEURSHIP IN THE 21ST CENTURY"

COCKTAILS AND DINNER AT "THE FAMILY CLUB"

Sunday, March 19, 2000

OPTIONAL EXCURSION TO THE NAPA VALLEY

The order form for the Study Tour was inserted in the last issue of the *FABS Newsletter*.
If for some reason it is missing or has been passed on to a friend and you would like a copy,
please call, email, or write

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two types I use are the *Mars Staedtler Plastic* eraser and the *Faber Castell Magic Rub*. Be very careful to erase with even, light pressure, so that you do not cause streaking or damage fragile surfaces. Look at the eraser to see if any of the color or fibers are coming off of the book—this will be a warning sign that you are either pressing too hard or that your book is too fragile for you to clean in this manner.

Mindell Dubansky is a book conservator and preservation librarian at the Thomas J. Watson Library of The Metropolitan Museum of Art, and an instructor and lecturer on the book arts.

Please send your questions or comments to Mindell Dubansky, Thomas J. Watson Library, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028; email: metart2@metgate.metro.org.

THE TRAVELER'S LIBRARY

THE opportunity to write on travel literature for the *FABS Newsletter* and to share my fascination with the genre is at once an honor and an indulgence. As a child, my imagination was tickled by the travels of Sinbad and Gulliver, and especially Odysseus, with their wonderful and impossible adventures. As a young adult, I periodically immersed myself in all kinds of travel accounts from Marco Polo's *Il Milione* to Kerouac's *On the Road*. But over the last twenty years, I have become increasingly absorbed in the accounts of actual historical journeys, generally motivated by religion or sponsored by political and commercial powers. Francesco Carletti's voyage, on the other hand, was moti-

vated neither by religion nor politics, and it is in this respect that his *Ragionamenti sopra le cose da lui vedute ne' suoi viaggi si dell'Indie Occidentali, e Orientali Come d'altri Paesi* is of particular note.

The story of Francesco Carletti is one of my favorite reads. Here we have a twelve year trip undertaken by a father and son, both Florentine merchants, solely for their own account and profit. Their voyage is the first circumnavigation done for the sole purpose of commerce. They were the first entrepreneurs to circle the globe. They did not have a set itinerary, but took their decisions on where to go next serendipitously as commercial opportunities and passage to a further destination presented themselves.

Born in the cultured Florence of the Medicis in 1574 to a prominent family of merchants, Francesco Carletti was destined for a commercial career from the start. Father and son began their voyage at Seville in 1594; Francesco then barely 20. First they headed for the Americas, where they traded for two years and then visited the ports of Asia for six more constantly in search of the best pearls, diamonds, precious stones, textiles, objects made of rock crystal, Chinese porcelain and other rarities or luxury goods. In Macao, Francesco's father died. The relatively smooth and profitable trip changed dramatically when the Portuguese ship transporting the young Carletti and his valuable cargo

home was seized by Dutch privateers off the shores of Africa. Francesco then spent several years at Middelburgh in the Low Countries as a commercial consultant to Dutch traders, while litigating to recover his confiscated goods. A stint at the French court of Henri IV followed, and it is only in 1606, a dozen years after his departure, that he finally returned to Florence.

What makes Carletti's relation exceptional is not the length of his voyage nor his keen eye for detail and local color, but his insider's view of the different trade markets, his descriptions of the wide variety of merchandise offered for sale and his observations on what can be bought and sold. Throughout the trip Carletti traded at every stop, selling what was profitable and buying what was cheap. Being Florentine, he had great taste and an overriding sense of quality developed from constantly dealing with a sophisticated clientele. He offers us, in short, a unique view of the commercial activity and atmosphere of the places he visited during his circumnavigation and gives a distinctive portrayal of the resourcefulness of the travelling merchant of the time. For instance, he records a very unusual trading method used in the market of Goa—still in India and parts of Africa,—in which negotiations were carried out and deals struck using different types of hand

and finger squeezes: thus, eliminating the exchange of words, and keeping trading prices entirely secret. Also significant is his emphasis on the schedules of boats arriving at port with merchandise: a good merchant has to have first pick. Last and not least, is the way Carletti immerses us in the political atmosphere of the time with his vivid descriptions of the rigid trade and route limitations established by the treaty of Tordesillas and the (justifiably) rising fear of Dutch privateers in the Indian Ocean.

A "bon vivant" with a great sense of observation, he writes with wit, intelligence and healthy secular curiosity, offering a fresh look at the marvelous world before him. He is generous with unusual and amusing details. A captivating hodgepodge of information on every possible topic, his narrative treats the natives, their habitat, food and "wines," costumes, customs (including sexual), flora, fauna, household objects and navigational instruments. It also depicts the life of the Europeans living in these overseas communities. His chapter on the Philippines probably stands as the earliest eyewitness description of that island by a non-religious traveler and is a unique window on the customs of Bisayas Indians. Telling us about the house construction, folding screens, tatami mats, geta, tabi, prostitution, and the temporary

sale of daughters by poor families in order to raise money for dowries, his clear and perceptive section on Japan contains a wealth of secular information, unsurpassed even a century later.

Carletti wrote his *Ragionamenti* from memory several years after his return to Florence. Unfortunately, the abundant notes he took during his voyage had been confiscated along with the rest of his belongings by the Dutch. He cast his relation in the form of six chronicles of the West Indies and six of the East Indies and dedicated it to the Grand Duke of Tuscany, Ferdinando de Medici, who had great plans to make Livorno a major international port for eastern trade. Though manuscript versions circulated at the time, the publication of the text may well have been suppressed, because it contained extremely important trade secrets. It had to wait nearly a century before it was put into print at Florence in 1701.

The original edition of *Ragionamenti* is an uncommon book. There are, however, several 19th and 20th century Italian reprints and an English translation by Herbert Weinstock published in 1965 by Random House. This last is easily available through the net.

Should you decide to read it, you are in for a real treat. SEYLA MARTAYAN ♡

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AUCTION ACTION: THE GERMAN AUCTION SEASON

BY SUSANNE SCHULZ-FALSTER

TWICE A YEAR they weigh down the post bag: the chunky catalogues of the German auction houses. In just six weeks some ten auction catalogues arrive, each offering some 2,500 to 5000 lots. For a bookseller like myself this is a mixed blessing, on the one hand I get excited about buying opportunities and the chance of acquiring some interesting and rare works. On the other hand I get this sinking feeling: how many telephone directory sized catalogues can I really study carefully? How can I possibly check *all* references before travelling to the auction house to view the books?

Unlike English or American book auctions, which are spread out more or less evenly over the year, with each auction house offering from a half dozen to as many as thirty book auctions per year, the German system is different. Because there is no clearly identifiable centre of "bookish" activity, as in London, Paris or New York, and because the auction houses are spread out all over Germany, it has been the custom for German book auction houses to offer just two sales a year. With

minor variations, they take place in a long established order, in two-, three- or four-day marathon sales.

It's all done within an "auction season", the couple of months in the spring between March and the middle of May, and similarly in the Fall between the end of September and the middle of November. To make life easier for those who want to view or attend the sales, there are some regional arrangements. For instance, the two Munich auction houses normally hold their sales in consecutive weeks, as do the Berlin and Hamburg ones, some also coincide with book fairs.

Viewing arrangements are also "consumer-friendly". Although the official viewing times are typically a week to ten days before the sale, most auction houses are very amenable to viewing by appointment as well. If well-organized, one can make a brief viewing tour around the country before the sales begin in earnest. Another way to get a "personal opinion" is to have a trusted colleague cast an eye over the selected lots to confirm or modify the condition reports in the printed entry. In

general the catalogue descriptions are thorough. Only a few auction houses publish just the bare minimum of author, title, year of publication and binding. Most catalogue entries are detailed, replete with learned references and historical notes. A first-hand evaluation of the copy at hand, however, remains essential.

The arrangement of mammoth biannual sales also means that most auctions encompass a virtually encyclopedic range of subjects, from incunables and early printed books, atlases and travel books to rare books in science and medicine, history, literature, law and philosophy. To facilitate navigation through this ocean of books, catalogues are arranged by logical and well-accepted subject divisions. Some include substantial sections of prints, drawings, ephemera and private press books. The estimates range from about one hundred dollars to tens of thousands of dollars, and occasionally even hundreds of thousands of dollars. The average per lot falls between \$400 and \$1500.

The large number of books in each sale makes "open access" viewing impractical.



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To see the books, one writes up a list and hands it to a representative of the auction house, and then the requested lots are brought to the table. This is a time-consuming and not always satisfactory procedure, but the most effective way to deal with so large a number of lots. Coming only to view the books, many dealers or private buyers do not actually attend the sale but leave their bids either with colleagues or with the auction house itself.

Individual auction houses are traditionally associated with particular strengths. For example, both Reiss and Ziska & Kistner are known for their emphasis on important books in the fields of sci-

ence and medicine. Hartung & Hartung always have a sizeable group of early printed books, while Hauswedell & Nolte is strong in German literature and modern fine printing. Stargardt on the other hand deals exclusively with manuscripts and autograph letters. Obviously when special collections come on the market, this emphasis changes.

In most cases the auctioneers already have a fair idea of the prospective success of an auction, before it even begins, just on the basis of the level and extent of the written bids. A prize always awaits those who have read and evaluated the entire catalogue, viewed the interesting lots, and pa-

tiently settle down to the long hours of the auction, where 200 lots are knocked down per hour on average! Coffee breaks with first-class cookies or local specialty sandwiches are a welcome treat, reviving attention and relieving tension. The auction dinner (Auktionessen), a generous tradition in some auction houses, transforms the competing bidders into dinner guests in elegant surroundings, where one can compare notes on successful purchases, commiserate on missed chances and catch up with fellow book dealers, librarians and private collectors.



THE HIGH-TECH BIBLIOPHILE

BY JOEL SILVER

ALTHOUGH you won't be reading this column until after the holiday season, I'm writing it just after Thanksgiving, at what I hope is the height of the holiday advertising blitz. While businesses have long been pushing their products heavily at holiday time, what distinguishes this holiday season from those that have come before is the seemingly relentless incursion of Internet retailers, or "dot-coms," as online companies are often called, into the traditional "bricks and mortar" retail shopping world. Internet businesses are advertising heavily on television and in newspapers and magazines, and for the first time that I can remember, one of these companies, whose ads I now see on a daily basis in the New York Times, is selling rare books.

To say that this bookseller, Alibris (located on the Net at Alibris.com), is causing a stir in rare book circles is to put it mildly. The company profile, available on its web site, states that "Alibris is the world's leading supplier of rare, used, and hard-to-find books. Alibris uses the Internet to enable hundreds of independent booksellers around the world to sell treasured books to consumers, libraries, wholesalers, and retail stores. Using the power of the Internet to dramatically expand the market for these books, Alibris makes it easy for collectors, businesses, and readers everywhere to locate books they otherwise could not find. Alibris was created to enrich and expand the industry with the first and only Web store dedicated solely to selling hard-to-find books."

One of the controversial points about the firm's marketing methods is that the vast majority of used and rare books available through Alibris are also available di-

rectly from the "hundreds of independent booksellers around the world" themselves at lower prices. For Alibris' markup, which appears to be 20%, the customer gets the convenience of dealing with a single company for the purchase (or return) of many different kinds of books, as well as the ability to search for books on a web site that is far easier for non-book-collectors to understand and use than many other rare book sites. Alibris customers do not buy books from the booksellers who supplied them to Alibris, but from Alibris directly. This elimination of the traditional symbiotic relationship between bookseller and customer has generated a good deal of heated discussion, both in and out of book trade circles.

Alibris has also been controversial in other areas. The firm recently announced that Michael Keller, chief librarian of Stanford University, had joined its board of directors. As librarians were engaged in an online discussion of the possible conflicts of interest inherent in such an appointment, it was also announced in the news media that Alibris had agreed to pay a \$250,000 fine to settle charges brought by the U.S. Attorney's office in Massachusetts against Interloc, Alibris' predecessor company, which was charged with intercepting e-mails from Amazon.com to rare book dealers "to analyze the bookselling market for competitive advantage." All of this came in the midst of "discussions" between the ABAA and Alibris regarding the online search engine used by the ABAA at Bibliocity.com, of which Alibris announced its acquisition in October.

What does all this mean to book collectors? For one thing, whether or not Alibris succeeds in the long run, the face of

bookselling has been changed irrevocably by the Internet. Many booksellers, but clearly not all, maintain some presence in cyberspace, and it is far easier to find many books, especially cheaper ones, online than it ever has been in booksellers' catalogues. But booksellers, even online booksellers, have generally marketed their wares to those who are relatively knowledgeable about books, at least in comparison to the general public. Alibris has taken pains on its web site to make it user-friendly to those who are not book collectors or who have never even ventured into a used book store. Whether or not these people ever become "real book collectors" isn't the point. We all need to realize that the market for used and rare books is now much more varied than it has been in the past, and that there are many different reasons that people have for buying books. In my next column, I'll write more about the status of bookselling online, as well as the choices that you have and search strategies you can use when looking for books on the Net.

JOEL SILVER

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Joel Silver is the Curator of Books at The Lilly Library, Indiana University, Bloomington, Indiana. He is also an associate faculty member of the Indiana University School of Library and Information Science, where he teaches courses on the history of the book and descriptive bibliography.



PRINT SHOP CONVERSATIONS

ON THE SUBJECT OF ILLUSTRATIONS IN SCHOLARLY WRITINGS

BY DONALD H. CRESSWELL
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PICTURES or any graphic, like all scholarly resources, have the ability to teach and delight. They appear in many scholarly books and with mixed results. A picture illustrating a serious book should be part of the documentation that supports the thesis of the text. It can be decorative but should not be mere decoration.

Graphic illustrations include maps because geographic representations should be seen as a type of picture looking straight down at a predetermined area of the earth or even up at the heavens. Whenever a graphic is used, the author of a text must know who made the original picture, how it was produced and disseminated, and the place and time of publication. The author must then record that information, preferably near the illustrations or in an appendix documenting them with information on

the location of the original. If not, the picture can deceive.

Many graphics were made for propaganda purposes. Some caricatures are overwhelmingly obvious, but supposedly objective portraits or scientific maps can be distorted by an artist or cartographer either intentionally or subconsciously. How does a historian show a portrait of Adolph Hitler? American pictures often showed a diminutive demigod, while Nazi pictures showed a healthy, inspiring figure. His photographers and filmmakers used upward angles to emphasize height and strength. How does one select a map showing the Balkan countries if a choice exists among those designed by British, Croatian, Greek or Turkish cartographers? The answer is to use multiple maps while explaining why they vary.

Sometimes styles of pictures can

convey a feeling that distorts without necessarily changing a pursuit of truth. For instance, with graphics of the American Revolution, there are basically three styles that show people and events from three different centuries: eighteenth, nineteenth, and twentieth. Since almost all are made in the United States of America, they all say that the Americans were the good guys, but the differences are subtle. During the years of the Revolution, roughly 1765 to 1790 (from Stamp Act to Constitution), a simple and straight forward style that was typical of an empirical way of looking at things was used. For a hundred years after the events, a romantic style intended to illustrate the great-man theory of history commanded the flavor of such pictures. Then as printers in the twentieth century decided to capture the objects of the times with newly found abilities to print

colored pictures, we see passionate colonial revival styles giving an impressionistic view of events more than one hundred years earlier. When authors or publishers hire an average "picture researcher" a quest for a picture of the shots being fired at Lexington would result in any picture that had the caption "Battle of Lexington." This approach is not good enough.

Carefully selected pictures should reflect an author's approach to place and time. A chronological history of any subject, be it economic, political, cultural, or religious, should have illustrations that consistently reflect a type of illustration. Pictures that were made at or close to the time of an event tend to have an immediacy, whether accurate or not. They are primary docu-



Susanne Schulz-Falster

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ments as opposed to secondary. I favor selecting contemporary graphics because they were seen and used as parts of the events which the writer is describing. When selecting such pictures, one should keep in mind that an illustration does not exist for every event that ever took place. We cannot find contemporary pictures of every battle or person that played a role in the American Revolution. We are even missing a few signers of the Declaration of Independence. So prepare to skip a picture or to use a map instead.

One type of book or article (long and well done in the early days of *American Heritage Magazine*) is the illustrated history. The discipline here is to take the existing illustrations, assemble them in an order, and then tell the history of their making. This approach does not always produce a comprehensive account of a great or small event, but it does concentrate on explaining the existing pictorial record. The result is some of my favorite books. Excellent examples are Cumming, Skelton and Quinn's two volumes entitled *The Discovery of America* and *The Exploration of America*. Both works used a combination of contemporary prints and maps to tell a fascinating history. William Frassanito's photographic history entitled *Gettysburg a Journey in Time* was a ground-breaking excursion into pictorial history. He used contemporary photographs and first-hand excursions of the battlefield to show that post-battle pictures were staged by Brady's crews by moving dead bodies or using live models to dramatize the great losses.

Readers of the FABS Newsletter should consider these principles when reading or writing. Collectors and scholars will find better results and more satisfaction if graphics are used properly to not only enhance but advance their texts.

F A B S

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A PAEAN TO BIBLIOGRAPHERS

DISCURSIVE essays on the amiable art of book collecting are plentiful and, as with any popular topic, most are instructive, many entertaining and some pedestrian. Among the traditionally best writings are those by the scholar collectors such as Michael Sadleir, the institutional collectors such as Gordon N. Ray, and the rare book dealers such as Leona Rostenberg and Madeleine B. Stern, all of whom, through their romantic reminiscences of the exotic book hunt, have flavored the chronicles of book collecting for many decades. A.S.W. Rosenbach, John Carter, Lawrence Clark Powell and scores of other eloquent bibliophiles have indelibly marked the twentieth-century as the age of the book collector.

Still, though great collections begin with bibliographies, essays on the joys of bibliography as a vocation are rare. After all, the great collections may begin with the lists of books, the catalogs, the bibliographies, but, at the risk of redundancy, these records of printed works themselves do not exist without the titles of books that comprise their contents: that is, no books, no bibliographies. And, for the collector a bibliographic listing, useful as it may be, is simply not the thing itself, the book, except for those clever and amusing lists of titles we wish were real such as Dr. John Watson's citations of the unpublished adventures of Sherlock Holmes, which seem even more exquisite than the real, printed stories if only because we know that we can never read them.

As creators of these records of the print age, the bibliographer's existential condition seems hardly enviable. Frequently perceived as either the stepchild of literature departments or the eccentric of libraries, his work is indispensable, yet, except among that coterie of bibliographic practitioners, he exists spectrally behind the citations of book dealer catalogs and the desiderata lists of comprehensive collectors. Beyond any recognition he may receive through citations from his work, the bibliographer's lot is most often assessed by members of that same aforementioned bibliographic community who review his work for, unsurprisingly, bibliographic journals, reference review portions of library jour-

nals, book trade publications and, occasionally, literary and critical journals.

The assessments of bibliographies commonly focus on two general areas: the arrangement of entries within the work and the comprehensiveness of entries as defined in the bibliographer's criteria for inclusion. Many reviews are neutral accounts of the depth and coverage of the bibliography; however, as is the nature of critical reviews—whether of narrative, scholarly, historical or biographical works—bibliographies, too, are frequently evaluated negatively, assessed for what is structurally displeasing or substantively lacking rather than for what is structurally pleasing and usefully provided. For instance, there is a great choice of variety in the area of bibliographic arrangement and, consequently, a great degree of latitude for difference of opinion. If the bibliography is arranged by title under author, why not arranged chronologically under author? If entries are arranged by chronological appearance why separate book publications from periodical publications? Of course, arrangement of entries depends upon how the bibliographer thinks his audience will most frequently access his work, but different reviewers may discern very different and credible uses that are complicated by the chosen order.

In the area of content, frankly, it is easier to assess a bibliography by what is overlooked than by what is included under the established criteria, though the criteria of selection itself is open to scrutiny. For instance, why limit entries to English language publications only or first printings solely? Why are certain authors omitted from a purportedly national bibliography? Why exclude binding descriptions? Why not list contents for short story or poetry collections? Still, reviewers have to evaluate the comprehensiveness of the bibliography within the adopted criteria, and the bibliographer himself becomes immediately self-conscious about what he has overlooked: as soon as the bibliography goes to press he uncovers a new entry or additional bibliographic data, but it is too late and he hopes that the reviewers will not notice the omission before he himself can note in print the addendum and undoubtedly addenda. In fact, it is with

deserved pride of discovery and added value for their inventories if dealers of American imprints, for example, can offer items not in Lyle Wright's *American Fiction, 1787-1900: A Contribution to Bibliography*, not in Wright Howes' *U.S.iana, 1650-1950* or, variant printing unrecorded in Jacob Blanck's and Michael Winship's *Bibliography of American Literature*.

All in all then, the profession of bibliography seems to be a thankless endeavor: criticized for what is not there, criticized for what is there; criticized for being too inclusive in selection of entries, criticized for being too exclusive; criticized for excessive detail, criticized for excessive brevity. Why do bibliographers even bother?

Having dwelt upon the negatives of the bibliographic vocation, I must now accentuate the positive. First and foremost, a bibliographer is like a scientist, particularly a taxonomist, who assembles a mass of divergent material and establishes a useful order for scholars, collectors and scholar/collectors. Thinking still in terms of the external bibliographic entry and the internal bibliographic information, the bibliographer selects and orders a concrete record of knowledge—be it American fiction, sporting books, herbals, cook books—that bears, in the best work, an intrinsic, logical order and a direction for research and analysis. Within that concrete record of knowledge the bibliographer provides the essential information for identification and verification of each entry in an easily accessible format. A good bibliography, then, is the abstract for a good collection and a useful library. The bibliography is the infrastructure of all research and scholarly production and if that infrastructure is flawed, as with its architectural counterpart, the edifice will not endure. The bibliographer deals with truths and facts, and his audience depends upon his scrupulous descriptions. Certainly the scholar relies upon the verification of text, but the bibliographer is also part of the economics of the book trade: collectors must trust the reliability of a bibliography, must have no doubts that the bibliographic description matches a book, must believe that an assembly of abstract entries poses the possibility of an assembly of concrete entities. Taxonomists may overlook a species waiting to be discovered, but the descriptions of the known species must be accu-

rate; bibliographers know that overlooked books, pamphlets, broadsides await discovery, but, so too, the descriptions of the identified works must be accurate. While the taxonomists and bibliographer strive for perfection and comprehensiveness, they accept the ultimate incompleteness of their finished project, while encouraging colleagues to discover lacunae and enrich the work. It always seems amazing enough that some botanist, somewhere, discovers and records the existence of a single lichen genus in a select area of Antarctica. Is it anymore amazing that a bibliographer discovers and records a single broadside poem from a hand press in a Montana mining camp? And is not each, in its own way, an important addition to knowledge?

An aesthetic order complements the scientific soundness of a good bibliography. To phrase it another way, the artful consistency of a bibliographic entry, acting in concert with the truth and reliability of a rational bibliographic arrangement, results in symmetry, both among the individual entries themselves and the information contained within each entry. With a bibliography's reliability established, what better critical review is there than to call a bibliography easy to use, accessible, clear or even elegant. As with the variety of literary styles, so too there is a variety of bibliographic presentation that varies dependent upon the nature of the work. The *Bibliography of American Literature* (BAL), for instance, is like the fiction of Henry James. Working with an extended, though still select, group of American authors whose death date precedes 1930, BAL is a tapestry of rich bibliographic description for a history of printings of the complete corpus of each author included in the bibliography. The interrelations between printings is complex with division into separate bibliographic states and issues confirmed only after examinations of multiple copies of individual titles in libraries and private collections throughout the nation. BAL's guide to binder's cloths and descriptions of trade bindings was an early contribution to an area of book study that has become a field significant in its own right. In fact, so rich is the bibliographic texture within the nine volume BAL, that any number of discrete bibliographies can be generated from it.

In contrast to BAL are Lyle Wright's bibliography of pre-1900 fiction and, at

the risk of immodesty, my own *American Fiction, 1901-1925: A Bibliography*. Unlike the expansive, Jamesian BAL, *American Fiction* is Hemingwayesque: a terse record of the first American printings of all adult fiction for the period, alas, excepting inevitably those overlooked during the bibliographer's quixotic mission. Yet, like Hemingway's analogy of his fictional style, that "the dignity of movement of an iceberg is due to only one-eighth of it being above water," so, similarly, is *American Fiction*, whose brevity of entry belies a corpus of research and reference, beneath and within each entry. Over 350 sources were examined for its compilation and, though most of the sources are unrecorded, some important descriptive bibliographies and national catalogs are cited. Each BAL entry within scope is noted, for instance. If within each brief record LC, PW or BLC is cited, that indicates a fuller representation in the Copyright Records of the Library of Congress, Publishers' Weekly or the British Library Catalog respectively: the ice beneath the water.

With some diminished hyperbole, bibliographers perpetuate order and beauty in the world of knowledge, but they also persevere because of tradition and permanence. One tradition began in earnest in the 1920's when Merle Johnson compiled his *American First Editions*, with its abbreviated entries and notation of "points" as a highlight guide for the collector of American first editions. Johnson, whose bibliographic work on Mark Twain demonstrated his propensity for the detailed author bibliography as well, built upon P.K. Foley's nineteenth-century bibliography of American authors. Johnson, in turn nurtured the young Jacob Blanck who, having revised and enlarged *American First Editions*, conceived the *Bibliography of American Literature* and remained its general editor until his death in 1974. Blanck was to be succeeded by Michael Winship who would bring the impressive BAL to its conclusion. In the 1930's Lyle Wright began four decades of work on his comprehensive record of pre-twentieth century American fiction. My twentieth-century American fiction bibliography is a successor to Wright's work with the hope for future successors as American narrative, and its bibliographic entourage, continues into the next century. Scores of other biblio-

graphic traditions exist for other national and period literatures, histories and all writings of importance to cultural history. The bibliographer's sense of permanence is confirmed by the endurance of individual volumes of classic bibliographies that appear in the many dealer catalogs of "books on books" that are the favorites of so many collectors. The continued reprinting of earlier bibliographies by university presses and private presses such as Oak Knoll Press attests further to bibliography's intrinsic

importance to scholarship and collecting. Long after many critical works have exceeded their usefulness as new theories supplant the old, the value of reliable, accurate and detailed bibliographies continues through the ages.

Bibliographic citations, which may appear as lifeless words on a page to the uninitiated, are iridescent images to the compilers and practitioners of bibliography, to the steadfast readers and users of bibliography, to all scholars, collectors and lovers of the book arts. In the end,

the bibliographer (and all serious collectors are ultimately bibliographers) sees his work as a vision, a vision of the books themselves arrayed on the shelves of a rare book library or displayed prominently in the comfortable environs of a private, but oft visited, library.

GEOFFREY D. SMITH
Professor and Head Rare Books
and Manuscripts Library,
The Ohio State University Libraries

THE BALTIMORE BIBLIOPHILES

Programs and Events

January 18 or January 20, 2000—Booksellers Panel: *Bookselling in the New Millennium*. Featuring: BIBS members Marilyn Braiterman, Chris Bready, Drusilla Jones, Willis Van Devanter, et. al. Moderator: Arthur S. Cheslock. Exact date and place to be announced.

February 17, 2000—Morris Cohen, Yale Law School. *American Printing History—Printing and the Law*. Hopkins Club

March 15, 2000—Goucher Professors Michael Curry (Stage-Acting) and Jeff Myers (Page-English): *The Shakespeare Guys*. Workshop: *Brush Up Your Shakespeare!* Light repast & program at Medical and Chirurgical Faculty Library.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

April, 2000—To be announced.

May 24, 2000—David De Lorenzo, France-Merrick Director for the Library, Maryland Historical Society. *Gems of the Rare Printed Collection at the Maryland Historical Society*. Dinner and meeting at the Society.

June or July, 2000 (Date to be announced)—August Imholtz and David Schaefer. *Through the Looking Glass: A Tour of Two Lewis Carroll Collections*. Homes of August Imholtz and David Schaefer.

September, 2000—Mike Bowler, Education Reporter and Columnist, The Balti-

more Sun. Topic and date to be announced.

October, 2000—To be announced.

November 15, 2000—Annual Meeting. Joseph Jensen. *The Dead Sea Scrolls 50 Years Later*. Evergreen House.

THE BOOK CLUB OF CALIFORNIA

Programs and Events

The exhibition "Moveable Books," from the collection of Margaret L. Class will be on view through January 17, 2000. Spectacular pop-up and moveable books.

This will be followed by an exhibit of recent gifts to the Club's library. Dates to be determined.

During March and April, the Club will host the annual Rounce & Coffin Club Exhibition of Western Books.

In May and June, we will be honored by a spectacular exhibit of avant-garde bindings lent by the Musee Royal de Mariemont, Belgium. This is entitled "Containers for Intragrammes."

February 14, 2000—Renowned British bookman Colin Franklin will speak about his recent Club publication, *Exploring Japanese Books and Scrolls*.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

May or June, 2000—Internationally known binder and past president of the

Club Joanne Sonnichsen will speak on the books in "Containers for Intragrammes." Mrs. Sonnichsen and her husband Deke Sonnichsen, were instrumental in arranging for the loan of this exhibit from the Musee Royal de Mariemont.

Publications

Colin Franklin's *Exploring Japanese Books and Scrolls*, a spectacular production of the Artichoke Press, with lavish and numerous color illustrations, is nearly ready for publication and should be available sometime in December, 1999. A number of copies in sheets have been reserved for binders who enter a planned exhibit of designer bindings of Club books; this will take place in 2001.

The Franklin book will be followed, probably in March, 2000, by our *John DePol: A Catalogue Raisonne of his Work*. This is the joint effort of James Fraser and Eleanor Friedl, with a biographical essay by Catherine Tyler Brody. Printer James Wehlage of the Classic Letterpress has presented a very attractive design for this large book; many illustrations are included from the long career of this revered wood engraver.

Next on the publication schedule will be *Splendide California! Impressions of the Golden State by French Artists, 1786-1900*. The author of this study is Dr. Claudine Chalmers and the designer-printer is James Robertson of the Yolla Bolly Press. This will be another large book with many color illustrations.

Our 1999 keepsake is on the bicentennial of lithography, with several essays by the renowned historian of the subject, Michael Twyman, and others by Gary Kurutz, Cur-

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tiss Taylor, and George Fox. The printer is Peter Rutledge Koch. This illustrated keepsake will be sent to Club members early in 2000.

THE COLOPHON CLUB

The Fall 1999 season of the Colophon Club ended in December with a festive talk entitled, "R.S.V.P.: Don't Colophon Us, We'll Colophon You," by Alyson Kuhn and Thomas Ingalls. This talk analyzed the pre-curatorial process for the exhibition "R.S.V.P.: Invitations for All Reasons," at The San Francisco Center for the Book (fall, 1998). Invitations were submitted by book artists, designers, and printers. Alyson and Tom discussed such conundrums as one quarter of the invitations filling one half of the exhibit space.

For the new millennium (i.e., January 2000), the Colophon Club will feature Marshall Weber and Christopher Wilde of "Brooklyn," an artists' cooperative located in Greenpoint, Brooklyn. Their presentation will include a description of "The Bookmobile," which represents over twenty artists and small presses in tours to libraries, museums, galleries, and collections throughout the United States.

In February, the Colophon Club welcomes Greg Graalfs who will present a talk on T.E. Lawrence and printing.

THE DELAWARE BIBLIOPHILES

Thirty-five members and guests of The Delaware Bibliophiles came down with auction fever at the annual auction/dinner. The November 17th event occurred at The Terrace at Greenhill Restaurant in Wilmington, the location of our last few auctions. Generous donors and determined bidders created a very successful evening with total proceeds of \$2,131, more than double our previous high made a few years ago. These funds will come in handy when we celebrate our 25th anniversary in March, 2002. Of the sixty-nine lots, 24 sold for \$10 or less and 4 sold for \$100 or more.

After spirited competition, the framed print "Battle of the Brandywine," signed by the artist Barclay Rubincam, realized the highest price of the auction at \$220. A large movie poster for "One New York Night," starring Franchot Tone made the second highest price at \$110. Speaking of New York, there was a very large and interesting pop-up of the city as well as two other lots

of pop-ups. There were a number of books about books including the massive coffee table size book *Great Books & Book Collectors* as well as a variety of books on art and antiques. Of further note was an almost complete run of *Biblio*, lacking only two later issues. And for the ephemerists in the group, there were four very interesting billheads from the 1850-1870s and a Wilmington letterhead featuring the picture of the owner. The always popular lots of book catalogs didn't disappoint with the five such lots bringing \$200.

In honor and remembrance of Frank Tober, a founding member, a copy of the exhibition catalog *Forging a Collection* was further enhanced by each member present forging the signature of one they admire or collect and then signing their name. There was a diverse group represented from F.O.C. Darley, Will Bradley and Howard Pyle to James Madison, Shakespeare, Dracula and JF, the monogram for the 19th century American binder John Feely. This exhibition of Tober's forgery collection is at the University of Delaware Special Collections Gallery until December 15th. I think Frank would have been amused as well as pleased and especially so that the University of Delaware Library was persistent and obtained this copy to add to his collection.

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The meetings for Spring 2000 have not yet been finalized but will start in February. We welcome guests and you can obtain current information from Gordon Pfeiffer at (302) 655-6473.

FONTANEDA SOCIETY

Programs and Events

All programs 6:00 to 8:00 pm at the Main Branch of the Broward County Library, 100 South Andrews Avenue, 6th Floor, Bienes Center for the Literary Arts unless otherwise noted.

January 21-22, 2000—The 11th Annual Fort Lauderdale Antiquarian Book Fair. Fontaneda Society Bookseller's Reception will be held Friday, January 21, 5:00-8:00 and will include the announcement of the Donation of the Charles Willeford Archive to the Broward County Library. Speakers will include Les Standiford, Douglas Levin, John Wronoski, Betsy Willeford and other surprise guests. Music by Charlie Geanuracos. Other book fair activities include book arts demonstrations and on-going seminars on collecting by the booksellers.

February 17, 2000—Exploring the Heraldry Collection of Donald Mandich.

March 16, 2000—Tour of Cartoon Museum of Boca Raton. Artist Will Eisner will be our guide. Followed by dinner. Time to be announced.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

April 13, 2000—Tour the International Game Fish Association's new facility and library. Followed by dinner. Time to be announced.

May 18, 2000—Annual meeting and election. Gordon Weel will speak on "Who Does What and Why in Book Publishing."

On Sale: *The WPA: An Exhibition of Works Progress Administration (WPA) Literature and Art from the Collections of the Bienes Center for the Literary Arts: October 6-December 31, 1998*. The 88-page perfect bound catalog with 99 b&w illustrations features 261 books, pamphlets, ephemera and artwork from the over 1400 WPA items belonging to the Bienes Center, plus three unpublished Federal Writers' Project texts. \$15.00.

Rivers of America Color Poster. Issued in conjunction with the exhibit: "The Rivers of America: A Selected Exhibition of Books

from the Collection of Carol Fitzgerald," the 25"x 20" poster features Robert Fink's art from the dust jacket of *The Everglades: River of Grass*. \$15.00.

THE GROLIER CLUB

Programs and Events

Please note that items marked with an asterisk are for members only.

*January 4, 2000—Fifth Annual Grolier Club Poetry Reading: Lord Byron. Join your fellow members and guests as either a participant or a listener as we read through the work of this Romantic poet. Hosted by Jack Wasserman. Cocktails at 6:30 p.m., dinner at 7:00.

*January 6, 2000—Gallery talk: Jock Elliott on his exhibition *A Ha! Christmas*. 6 p.m. Reception follows.

*January 12, 2000—Exhibition Tour: Guided tour by Jennie Lee and Miriam Mandelbaum of the New York Public Library exhibition *Seeing is Believing*. Assemble at 6 p.m. in Astor Hall, New York Public Library. Attendance is free but is limited to 30 Grolier members and their guests. RSVP to Maev Brennan at the Club.

January 24-29, 2000—Bibliography Week.

January 24, 2000—Symposium on *Rare Portuguese Collections in American Libraries*, sponsored by the American Portuguese Society. Moderator: Richard C. Ramer; Speakers: Mitchell A. Coddling, Director of The Hispanic Society of America and Roberta Zonghi, Keeper of Rare Books at the Boston Public Library. Reception to follow. 5:30 p.m. at the Club. For more information call (212) 737-0222.

*January 26-March 17, 2000—Small exhibition: *The Yeats Family and the Book*. From the Collection of Milton McC. Gatch. Opening, 5:30 p.m.

*January 26, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

January 26, 2000—Sale of out-of-scope WWI and WWII vintage posters: Members only from 1:00-3:00 p.m., open to all comers from 3:00-5:00 p.m. in the Exhibition Hall. Proceeds to fund conservation and new acquisitions.

*January 27, 2000—116th Annual Meeting: Meeting 6:30 p.m., reception 7:15, dinner 8:00. Black tie. Reservations for dinner are \$90. Members only, please.

*February 1, 2000—Lecture: Ann Saddlemyer and Mac Gatch on the Yeats family. Co-sponsored by the Yeats Society. 6:30 p.m. Reception to follow, with an opportunity to view *The Yeats Family and The Book* exhibition in the 2nd floor Rare Book Room.

February 15-April 29, 2000—Public exhibition: *Celebrating John Ruskin, 1819-1900*. From the collections of R. Dyke Benjamin and the Houghton Library. Curated By R. Dyke Benjamin. Opening reception 6:00 p.m.

*February 16, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

*February 22, 2000—Special Functions Dinner: T. Peter Kraus [subject TBA]. Cocktails at 6:30 p.m., dinner at 7:00.

*February 25-27, 2000—Trip to Philadelphia: A three-day bibliophile tour of Philadelphia. Events will include behind-the-scenes looks at the collections of the Free Library, The Rosenbach Museum and Library, The American Philosophical Society, Bryn Mawr, and other rare book repositories; visits to antiquarian bookdealers and private collectors; and a special gala Grolier reception and dinner.

*February 29, 2000—Curator's chat: Mac Gatch on *The Yeats Family and the Book* exhibition. 5:30 p.m. Reception and dinner to follow.

*March 8, 2000—Special Functions Dinner: Roger Stoddard [subject TBA]. Cocktails at 6:30 p.m., dinner at 7:00.

*March 15, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

*March 21, 2000—Club Meeting: R. Dyke Benjamin on his exhibition *Celebrating John Ruskin, 1819-1900*. 6:00 p.m. at the Club. Reception follows.

*March 29-May 26, 2000—Small exhibition: *Aspects of England*. Works illustrating English history from the collection of Arthur L. Schwarz. Opening 5:30 p.m.

*April 4, 2000—Curator's chat: Arthur Schwarz on his *Aspects of England* exhibition. 5:30 p.m., followed by a dinner buffet at 7:00 p.m.

*April 11, 2000—The 2000 Haskell F. and Jeremy M. Norman Bibliographical Lecture on Medicine, Science and Technology: Details to be announced. 6:00 p.m.; reception follows.

*April 13, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

*April 18, 2000—Special Functions Dinner: Kenneth Auchincloss [subject TBA]. Cocktails at 6:30 p.m., dinner at 7:00.

*May 9, 2000—Special Functions Dinner: Robert Parks [subject TBA]. Cocktails at 6:30 p.m., dinner at 7:00.

May 16–July 29, 2000—Public exhibition: *19th-Century Publishers' Bookbindings, 1815-1915*. Curated by Ellen Morris and Edward Levin. Opening reception 6:00 p.m.

*May 17, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

*June 14–July 31, 2000—Small exhibition: *New Members Collect*. Opening 5:30 p.m.

*June 15, 2000—Club meeting: Sue Allen on *19th-Century Publishers' Bookbindings*. 6:00 p.m. at the Club. Reception follows.

*June 21, 2000—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

THE JOHN RUSSELL BARTLETT SOCIETY

Programs and Events

February, 2000—Meeting with a speaker. Speaker and topic to be announced.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

March 21, 2000—The Annual Meeting will be held at the John Carter Brown Library at 8:00 p.m. There will also be a lecture that evening.

April 26, 2000—There will be a meeting at the John Carter Brown Library at 8:00 p.m. We will bestow the Stillwell Prize on an undergraduate college student for some aspect of book collection. The student will be given a cash prize and a gift certificate to the Brown Book Store. There will also be a speaker that evening.

For more information, e-mail Pamela Rakowski at RAKPAR@aol.com, or phone at (401) 751-5581.

THE OTTAWA BOOK COLLECTORS

Programs and Events

January 10, 2000—"The 21st Century as Seen from Afar." Well, perhaps not so very afar but OBCites are invited to bring and read from their collections (assuming their tastes run to such things) any and all passages from 20th-century books that foretell, ponder, predict and otherwise presage the state of human society (presumably the literate portions of the population) in the 21st century. Note: this meeting is being held on the *second* Monday of the new millennium to allow all revelers to recover from various Y2K biblio-bug repellents that may retard attendance on the first Monday of the year 2000.

February 7, 2000—"Image of the Book in the *Lord of the Rings*." Dominic Manganiello, BA (McGill), PhD (Oxon) and Professor of English at the University of Ottawa since 1979 will provide some fresh insights on Tolkein's well-known work. Dr.

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Manganiello is also the author of studies on James Joyce, on T.S. Eliot and Dante, and has also written on Dante's influence on the Inklings, the literary dining club established at Oxford which included C.S. Lewis and Tolkien, *inter alia*, as members.

March 6, 2000—Eric Spicer, former chief librarian of the Library of Parliament. "The History and Collections of the Parliamentary Library."

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

April 3, 2000—"Preserving the Book." Note: this meeting is being held at the Canadian Conservation Institute, 1030 Innes Road, Ottawa, immediately east of St. Laurent Bd. OBCites will be toured through the facilities of the renown Canadian Conservation Institute to learn how conservationists preserve a book without removing its history!

May 1, 2000—Ron Cohen. "The Quest for L. M. Montgomery."

June 5, 2000—TBA (but will include the association's traditionally short but scintillating annual general meeting!)

OBC Affairs

OBC AGM (1999)—A snappy annual general meeting was conducted at the start of the June 7th meeting with His Hon, Ray Bollman in the chair. Due to the absence of the Hon Treas there was no financial report; however, members are assured that there are ample funds available to carry out the association's goals and that the Hon Treas has not absconded (the funds are not that ample!). The nominating committee (chiefly His Hon) for a new OBC Exec Set successfully unveiled a new slate of officers which was elected by acclaim (see below). Discussion then followed on possible subjects and speakers for the OBC's 1999/2000 sessions with strong participation from members present.

THE PHILOBIBLON CLUB

Programs and Events

Meetings begin at 6 p.m. and, unless otherwise specified, take place at The Franklin Inn Club, St. James and Camac Streets, Philadelphia.

February 8, 2000—Michael Benjamin (Philadelphia). Title to be announced.

March 14, 2000—Kenneth Finkel (Atwater Kent Museum). Title to be announced.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

April 11, 2000—Hugh Amory (Harvard University). Title to be announced.

May 9, 2000—Philip Bishop. "The Mosher Books in Some of Their Graphical Aspects."

THE PITTSBURGH BIBLIOPHILES

Programs and Events

All meetings of the Pittsburgh Bibliophiles will be at 7:45 p.m. unless otherwise noted.

February 17, 2000—"The Book Arts Lab Class at Carnegie Mellon University." Joe Dicey, Graphic Production Supervisor in the Design Department at Carnegie Mellon University invites us to the lab to hear a presentation on letterpress printing,

book-binding and related production coursework at Carnegie Mellon. This program also includes an opportunity for members to handset type and operate a hand printing press. *Note: Special location—Design Department, Carnegie Mellon University.*

March 16, 2000—"My Hero: W. A. Dwiggins." A presentation by Kathy Boykowycz, graphic designer and member of the PB Advisory Council, on W. A. Dwiggins, the highly influential book designer, calligrapher, illustrator and type designer during the period 1920-1940 (and that's only what he did for a living!). WAD's work was so distinctive that it is not unusual to be able to spot his design hand in the decorated cloth bindings of books published by Alfred A. Knopf during this period. Meet an American "Renaissance man" who did just about everything perfectly!

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

April 13, 2000—"Mr. Carnegie's Collectors—The Pittsburgh Connections." Bernadette Callery, Museum Librarian for the Carnegie Museum of Natural History, will host us at the Museum to hear a presentation on Andrew Carnegie's concept of a "palace of culture," and how this became a reality through the passions of fellow collectors. Archival evidence documenting the collections will be available as we hear the stories behind the exhibitions. *Note: Special location—Carnegie Museum of Natural History.*

May 18, 2000—Pittsburgh Bibliophiles' Annual Dinner Meeting, 7:00 p.m. Barry Paris, local and nationally published writer and commentator, will be the speaker at our annual dinner meeting. Topic to be announced. *Note: Special location—Pittsburgh Golf Club.*

If you find yourself in Pittsburgh on any of these dates, please consider joining us. If you are a web user, please visit our website at <http://trfn.clpgh.org/bibliophile>.

THE ROWFANT CLUB

Programs and Events

February 16, 2000—Professor Anne R. Trubek. "The Scandals of *Sister Carrie*"

February 23, 2000—S.A. Neff, Jr. "The Collector as Bookbinder; The Piscatorial Bindings of S.A. Neff, Jr."

March 8, 2000—Charles F. Clarke. "The Dietrick Bonhoeffer Trial"

March 15, 2000—Professor Scott McMillan—"Emerson meets the Wolfman: America, Nature and English Traits."

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

March 22, 2000—Kenneth H. Patterson. "Hemingway's Cuba Through Scottish Eyes"

March 29, 2000—Richard Landon. Locker Lampson research.

April 12, 2000—Laura R. Barnes. "What Makes a Modern Book Rare"

April 26, 2000—Stuart Hays. "The Early Cartography of the First English Settlements"

May 10, 2000—Professor Barry Neavill. "Collecting Modern Library"

May 17, 2000—Richard Fetzner. "Settlement of the Western Reserve: First Person Accounts"

May 24, 2000—Closing. Robert Jackson. "Comments on Collecting Books"

THE ROXBURGHE CLUB

Programs and Events

January 18, 2000—Barney Rosenthal. "Reminiscences of a 39er"

February 15, 2000—Marianne Hinckle. "Printing Bohemian Club Cover Notes"

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

March 21, 2000—To be announced.

April 18, 2000—Sam Bernstein. "Books and Objects on Jade"

May 16, 2000—Gloria Stewart. "Collections of Actress/Flapper/Printer"

June–August, 2000—Summer Break

September 19, 2000—To be announced.

October 14-15, 2000—Rox-Zam Joint Meeting in San Francisco with visits to Stanford/Palo Alto.

November 21, 2000—To be announced.

December, 2000—Annual Gala Honoring our Printer Members at Book Club of California.

TULSA BOOK COLLECTORS CLUB

Meetings are bimonthly, effective March 1999—specifically the second Thursday in the odd-numbered months.

January, 2000—Meeting at Satin Room, McFarlin Library, University of Tulsa. The meeting is our annual "swap meet" where members bring one or two items for potential trading among themselves.

March, 2000—Meeting at Satin Room, McFarlin Library, University of Tulsa. Election of new officers—speaker is as yet unannounced.

March 16-19, 2000—FABS Study Tour to San Francisco. For more information, contact Bruce McKittrick: 610-660-0132 or email: mckrare@voicenet.com.

From the President—The transition to bimonthly meetings in 1999 has been most successful and the schedule now seems to be the norm. Membership numbers are holding steady and we are hopeful of a steady trickle of newcomers, as happened this year. Best wishes from Tulsa for the new millennium.

THE FINE PRESS BOOK ASSOCIATION

The Fine Press Book Association and the Alliance for Contemporary Book Arts are pleased to announce their merger. The new organization will continue to use the name of the Fine Press Book Association. This merger will allow the Fine Press Book Association to continue its effort to promote interest in and study of both traditional fine presses and contemporary book arts. The Alliance has provided the FPBA with a generous donation and the entire stock of back issues of its journal ABRACADABRA, which will now be available through the FPBA. The new group is looking forward with enthusiasm to building a program of book arts activities, possibly including lectures, exhibits, and other activities.

THE BOOK CLUB OF TEXAS

The Book Club of Texas, housed at Texas Tech University's Southwest Collection/ Special Collections Library, announces a scholarly work on cartography. *Shooting the Sun: Cartographic Results of Military Activities in Texas, 1689-1829*, By

Jack Jackson, noted author and map authority.

The book's title derives from the use of the astrolabe to determine one's latitude. "Shooting the sun" or "taking a sun shot" gave one the angle of the sun at noon with reference to the horizon. Latitude could then be calculated. The subtitle originates in the fact that virtually all the early maps of Texas were drawn by military men as opposed to missionaries or civilians. In *Shooting the Sun*, Jackson ties these maps to the explorations and administrative activities that produced them and shows the progression of geographic knowledge over time. He traces the maps from their origin as manuscripts to their publication and evaluates their impact on colonization. The extent maps of Texas are placed in their proper historical context as instruments of empire by contending powers, with lists and full descriptions of many Texas maps.

The volumes are illustrated with a total of 110 large black and white illustrations that are legible without magnification. The map list contains 88 entries, many of which are prototype maps, with detailed descriptions of all known variants.

Designed and printed by David Holman at the Wind River Press in Austin, *Shooting the Sun* is limited to 325 copies and is set in Centaur type and printed off-set on Superfine paper. A two-volume set with slipcase, each volume in the same size and format as *Flags Along the Coast* (11 x 15 inches), with color frontispiece. Bound in decorated paper over boards with cloth spine.

The book is priced \$375.00 for members and \$425.00 for non-members. For information contact

FLORIDA BIBLIOPHILE SOCIETY

Members of the Florida Bibliophile Society enjoyed listening to Margo Hammond, Book Editor of the St Petersburg TIMES, at their October meeting. Ms Hammond disclosed how she selected books for review and how potential reviewers are selected. She talked at length about the TIMES' Festival of Reading - its history and some of the humorous incidents that had occurred over the years.

The November meeting was our annual flea market during which members disgorge odds and ends to trade or sell (or sometimes just give away to make room for new purchases). December found us enjoying our annual Christmas buffet and auction of donated books and other assorted impedimenta. Proceeds will be donated to a worthy cause. This past September we donated \$1,000 raised by prior auctions to The Florida Humanities Council. Our meetings are open to all interested bibliophiles and members of FABS affiliated clubs are cordially invited to attend should any of you be escaping the northern winter by coming to the Tampa Bay area. Meetings are held on the third Sunday each month beginning at 1:30 PM and usually ending by 3:30 PM. We meet in Pinellas County in odd numbered months and in Tampa in even numbered months. Please call Lee Harrer, (727) 536-4029 for exact locations and any changes. Our February 2000 speaker will be member Glenys Tarlow, who lives in New York, winters in Sarasota, and who will speak on her collection of Kate Douglas Wiggin. May 2000 will be our annual banquet, installation of new officers and auction of books at a date, time and place TBA. We do not meet during the months of June, July and August.

THE CAXTON CLUB

Having concluded the century successfully, culminating with the much-acclaimed new Caxton Club exhibition, at the Ryerson Burnham Libraries in the Art Institute of Chicago, "Chicago Under Wraps: Dust Jackets from 1920 to 1950," and our Annual Holiday Revels, it may seem strange then to start the new millennium year 2000 on January 19th with dinner, a panel discussion and an exhibit entitled "New Technologies for the Book Lover in the New Millennium." Many of our members now buy, sell, and search on the Internet, and the Caxton Club Website receives a stream of visitors daily inquiring about books and membership. It seemed appropriate to ask our most knowledgeable members, Frank Piehl, Historian, and Paul Baker, Webmaster, to review where we are in cyberspace and a presentation by Martin Eberhard, cofounder and C.E.O. of Nuvo Media and a review of their Rocket eBook Pro. This hand held electronic

book, at 220z, can hold at least 36,000 pages (90 novels) of text and graphics at a time. Chicagoans have played key roles in ebook technology. Our friends R.R. Donnelley & Sons Company are active leaders in applying their skills in maintaining a leadership position in printing on paper and cyberspace for electronic books. Chicago author Scott Turow's newest book *Personal Injuries* will be published simultaneously in both paper and Rocket Edition.

Throughout the rest of the year 2000 we will enjoy more traditional pursuits. On January 14th Caxtonian Paul Ruxin, a veteran of Cleveland's Rowfant Club, will honor us with a luncheon talk on "Boswell for the Defense." At our February 16th dinner meeting we will find our way with the ultimate map collector and author Seymour Schwartz, who will discuss his definitive book *The Mapping of America*. In August we hope to find out who killed England's Oliver Cromwell through the research of enterprising Chicago author H.F. McMains. At the March 15th meeting Barbara Ballinger will take us through her collection of Gerard Manley Hopkins. On April 19th we will examine and celebrate the life and genius of Eric Gill through the eyes of Professor John Sherman. Susan Hanes will lead us in a discussion on November 15th of the life journey of noted mystery author Wilkie Collins. Internationally renowned photographer Art Shay will visit us on May 17th and show superb images from his books, and talk about his close friendships with Nelson Algren, Simone DeBeauvoir, and Jean Paul Sartre.

So, we will not be lost in cyberspace but rather hone our skills and knowledge, better to appreciate the astonishing technology of ink on paper in the coming years.

Mr. Paterson, Vice President and Program Chair had recently traveled to Cuba, and was delighted to accept an invitation to give a presentation on "Ernest Hemingway's Cuba," to the Rowfant Club. Evidence that the FABS network is working.



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CONSTRUCTION BEGINS AT THE BOSTON ATHENÆUM; TRUSTEES, STAFF AND FRIENDS GATHER FOR GROUNDBREAKING

ON WEDNESDAY, December 1, a groundbreaking ceremony, complete with hard hats and silver shovels, was held at the Boston Athenæum to celebrate the beginning of construction at its historic building at 10½ Beacon Street.

Richard Wendorf, Director and Librarian, and John G.L. Cabot, President of the Trustees, were joined by all those whose contributions have brought the project to this pivotal juncture. On hand to celebrate were central figures Bob Miklos and Randolph Meiklejohn of Schwartz/Silver Architects, Inc., and Arthur Lauretano of general contractors Barr & Barr, Inc.

Joining them were Bayard Henry, Athenæum Trustee and co-chair of The Twenty-First Century Fund capital campaign, and other campaign volunteers including Deborah Bornheimer, Debbie Hale, Trustee Emerita Frances Hovey Howe, Jas. Murray Howe, and Trustee Arthur Vershbow.

The renovation and expansion of the

Boston Athenæum's landmark Beacon Hill building is the highest priority in the institution's current \$19 million capital campaign. The comprehensive project includes expansion into newly acquired space at 14 Beacon Street, installation of a state-of-the-art climate control system, and construction of a new conservation laboratory and children's library.

Over the summer, the Athenæum's collections were removed from the building, with most relocated to storage facilities or the Library's temporary headquarters at 25 Dry Dock Avenue for the duration of the construction project. The Athenæum's staff joined the circulating collection at Dry Dock Avenue in August.

In his remarks at the groundbreaking ceremony, Richard Wendorf thanked John Cabot and all campaign volunteers for their hard work and their commitment to making the critical project possible. He also recognized Schwartz/Silver, Barr and Barr, and Athenæum Associate Director

John Lannon for their respective contributions to the historic endeavor.

Volunteers and staff have been working to raise funds for the renovation since 1994. Announced to the public at a gala dinner in October 1998, both The Twenty-First Century Fund campaign and the building project are the first such efforts at the Athenæum since 1913.

Founded in 1807, the Boston Athenæum serves as this country's largest independent membership library, a major resource for scholarly research in the humanities and a vital cultural institution in the city of Boston. The Athenæum maintains a comprehensive exhibition, lecture, and publication program; membership is open, at modest cost, to all those with an interest in the arts, the humanities, and civic discourse.

For more information, please call Kara Stepanian at 617-227-0270.

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