

Cleveland Study Tour and Symposium • The Physical Book • Arctic Addict

The Fellowship of American Bibliophilic Societies

VOLUME IV • NUMBER 2 • FALL 2000



Bareiss Collection • High-Tech Bibliophile • Great Auctions • Book Arts
The Stillwell Prize • Angst and Prices • Club News and Notes • “Duff”

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. 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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Aldus Society, Columbus, OH

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The Rowfant Club, Cleveland, OH

The Roxburghe Club of San Francisco, San Francisco, CA

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Book Club of Washington, Seattle, WA

The Zamarano Club, Los Angeles, CA

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From the Chair

EFFECTIVE WITH THIS ISSUE, FABS has a new newsletter editor, Kay Kramer. Prior to his retirement, Kay was associated with Mosby-Year Book, Inc., a St. Louis-based health science publisher, for over 36 years. He is a member of The Book Club of California, The Caxton Club, and The Bixby Club. Kay needs your help if FABS is to continue publishing a newsletter the membership will be proud to receive. Specifically, he needs two volunteers: one to act as liaison with the Book Clubs and one to serve as Advertising Manager. Additionally, your articles and book reviews are always welcome.

The FABS study tour to San Francisco was a success in every way. Jack McClatchey, Larry Siegler, Bruce McKittrick, Earl Emelson, Bob Jackson, Jerry Cole, and John Crichton were superb planners. They deserve many and deep thanks. Jerry, John, the Book Club of California, and the Roxburghe Club of

San Francisco showed our members a San Francisco abundant in magnificent books, delicious food, and wonderful, breathtaking sights. Jerry accompanied the group to every point on the impressive itinerary, and it would not have been possible to have a more gracious guide, nor one more knowledgeable about his city. The study tour also featured a symposium arranged by Bob Jackson, entitled "Rare Book Connoisseurship in the 21st-Century," which was later broadcast on C-Span.

Cleveland is the site of next year's study tour. It is a truism of the book world that no one has ever regretted a book purchase. In FABS, it is a truism that no one has ever failed to enjoy a FABS study trip. The trips are planned by people who love books and attended by people who share this enthusiasm, thus making for wonderful company. So, before you put this newsletter down, consider joining us in Cleveland.

On behalf of FABS, I would like to recognize and deeply thank Scott Vile for a stellar job as newsletter editor, giving the publication a new look and expanded content. I would also like to thank Larry Siegler and Bruce McKittrick for their unstinting time in giving wise counsel and welcome assistance.

It is with great pleasure that I announce two new FABS members, bracketing the continent—the Zamorano Club of Los Angeles and the Washington Rare Book Group in our nation's capital. The Zamorano Club will be celebrating its seventy-fifth year in 2002. This year, it will be holding the twenty-fifth annual joint meeting with the Roxburghe Club. A tradition of this event is the exchange of commemorative keepsakes, the identity of which is kept a secret until the last moment. I know but cannot tell.

ARTHUR S. CHESLOCK
Chair

FABS 2001

Rare Glimpse of Bibliophilic Treasures

THE NEXT Fellowship of American Bibliophilic Societies' tour and symposium will be held in Cleveland and surrounding towns beginning with an optional Thursday event on May 31 and ending with another optional event on Sunday, June 3. Those of you who have never visited the Cleveland area are in for a book-lover's feast and a tourist's treat. Those of you who are already familiar with the metropolis on the shore of Lake Erie already know what a marvelous area you will be revisiting.

The two optional events will include a Thursday afternoon bus trip to visit the extraordinary home-shop of Bruce Ferrini with its illuminated manuscript riches (many of them for sale!) displayed beautifully for your viewing enjoyment and a Sunday morning excursion to the world-famous Holden Arboretum and its marvelous botanical library.

For those of you who are only able to make the "core trip," we have prepared a

schedule that will amaze, educate, and entertain all of you with one bibliophilic treasure after another.

You will check in (either on Wednesday evening or early Thursday morning in time for the Ferrini tour) Thursday evening at the Glidden House Hotel, a beautifully restored mansion in University Circle. There will be a reception Thursday evening at the Western Reserve Historical Society, where we will tour its special collection of books, manuscripts, and autographs.

Friday, June 1, we begin bright and early for a very full day of tours of private and institutional collections. You will leave by bus to view Jon Lindseth's and Hugo Alpert's wonderful collections. Jon's first-rate and all-encompassing collection of Lewis Carroll will surely be one of the high points of the trip. His collections of fabulists and first editions (some signed by authors Bronte, Dickens, and others) will also be displayed.

Then onto Hugo's unmatched collections of papermaking, typography, and bookbindings. Hugo also will display his large dictionary collection including rare Noah Webster and Samuel Johnson items.

We will lunch in Mentor, Ohio at Mountain Glen, the family estate of our host, Rowfant senior member and former president S. Sterling McMillan. We will see some remarkable books during that visit as well.

Both buses will then proceed to Robert Jackson's home so you can see his collection of 19th-century books-in-parts including complete sets of Dickens (featuring one of the few *Pickwick Papers* manuscript pages in Dickens' hand), Thackeray, Meredith, and one of the country's finest collections of Beat Generation writers and artists. Bob will also direct the symposium the next morning.

We will then visit the Cleveland Museum of Art for a rare look into the huge

and precious collection of medieval leaves under the care of its Curator of Medieval Art, Stephen Fliegel (also a Rowfant member).

After the tours of these four extraordinary homes and the museum, we will return to Glidden House to freshen up. That evening, the Rowfant Club will host you at their 160-year-old historic house, which will proudly display some of its own bibliophilic treasures before and after dinner.

Saturday morning, June 2, you will walk over to the Cleveland Art Museum for the symposium (a five-minute trek; in the event of rain, we will use the bus). The symposium will include experts on books and book collecting from the United States and abroad. The symposium will be televised and will begin at 9:00 a.m. and end at noon. Lunch will be

available at the museum's sculpture garden court cafeteria.

In the afternoon, we will bus into downtown Cleveland to be hosted at Cleveland's public library by the director of its famous White Collection, Stephen Zietz (also a Rowfant member). This collection numbers some 200,000 items including one of the greatest chess set collections in the world, over fifty 16th-century editions of Castiglione's work, the largest collection of editions of the *Rubáiyát of Omar Khayyám*, and many rare oriental texts. The library is a recently restored building that is a work of art in its own right.

You will have free time that Saturday to tour and shop in Tower City, a wonderful underground mall under the city's famous Terminal Tower, visit the Rock and Roll Hall of Fame, or the many peer-

less examples of bank architecture in the area.

That evening we will enjoy a banquet at Gwinn, built for Samuel Mather's daughter of the same name early in the 20th-century. Gwinn is an elegant Italian palazzo-style building right on Lake Erie. We will also see the very rarely exhibited library of this fine Cleveland landmark thanks to the help of Rowfant President Tom Offutt.

Sunday morning, you may choose to leave this special city with its bookish riches or continue with an optional tour of the world-famous Holden Arboretum and its library of rare books on plants. Please plan on joining us while we show off a part of bibliophilic America that will surprise and delight you. Sign up as soon as possible. There is already high demand and space is limited.

ASK MINDY: THE PHYSICAL BOOK

Some Tips on Book Supports

IN THE LAST ISSUE OF FABS, I offered some preservation tips for collectors. Because many readers found them useful, I will review some options for supporting books in an exhibition or reading room setting. Finding appropriate book supports can be difficult and having them individually made or fitted by a skilled technician can often be expensive. Here are some of the numerous products available on the commercial market, as well as some ideas for making your own book supports. In addition to these resources, many other library and archival supply vendors, including Gaylord and University Products, carry book supports and book weights in a variety of formats and sizes.

Conservation by Design Ltd. offers an impressive assortment of book supports, cushions, and weights that work very well for supporting books in the reading room setting. I particularly like the Conservation Bookmate Companion Set, which includes a collapsible foam cradle, a soft cotton-covered cushion, weights for holding the book open, and a foam tube support for spines. Conservation by Design Ltd. can be reached at:

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Tel: +44(0)1234 853 5555
www.conservation-by-design.co.uk

The **United Foam Plastics Corporation** carries the Clarkson Book Support System, designed by conservator Chris Clarkson, to support books with a wide variety of structural variations. This system is also appropriate for the reading room setting. It comes in three sizes and contains six units—three blunt wedges, a rectangular pad, a spine support strip, and a weight "snake." The Clarkson supports are built from lightweight units of synthetic foam. The United Foam Plastics Corporation can be reached at:

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In addition to these commercially available book supports, you may want to try and make your own from Mylar (polyester film), Museum board, or synthetic foam. Instructions for Susan Martin's Mylar book cradles are published in the *Abbey Newsletter*, June 1990, Vol. 14, No. 3, page 55. Also look on the Internet under "book supports" for additional options.

Please feel free to contact me with questions or ideas.

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FABS BIBLIOPHILIC TOUR AND SYMPOSIUM IN CLEVELAND



May 31 - June 3, 2001

Thursday, May 31, 2001

Optional trip to Bruce Ferrini Illuminated Manuscripts

Reception at Western Reserve Historical Society

Friday, June 1, 2001

Private Libraries of Jon Lindseth, Robert Jackson, and Hugo Alpert

Lunch at Mountain Glen Farm

Special viewing of the Cleveland Museum of Art's Special Manuscript and Rare Book Collection

Reception and dinner at the Rowfant Club

Saturday, June 2, 2001

Symposium: Raring to Go: Book Collecting in the 21st-Century

Lunch at the Cleveland Museum of Art's Sculpture Garden

The John G. White Collection at the Cleveland Public Library

Dinner at the Gwinn Mansion

Sunday, June 3, 2001

Optional visit to the Holden Arboretum and Library in Mentor, Ohio



The "core trip" includes all the above activities and transportation and is \$275 per person.

For the optional trips on Thursday and Sunday add \$20 for each option.

Please reserve _____ places for the FABS trip to Cleveland.

Please reserve _____ () single or () double room at the Glidden House Hotel for the following nights _____.

The price per night for a single room is \$130. Double room is \$140. The final date to reserve rooms at the Glidden House Hotel is **January 10, 2001**.

Enclosed is a check for: \$ _____.

Name: _____

Address: _____

Phone number and/or E-mail address: _____

For information contact: Lawrence N. Siegler or Mary Ann Stacey
One Cleveland Center, 14th Floor
1375 East 9th Street
Cleveland, Ohio 44114

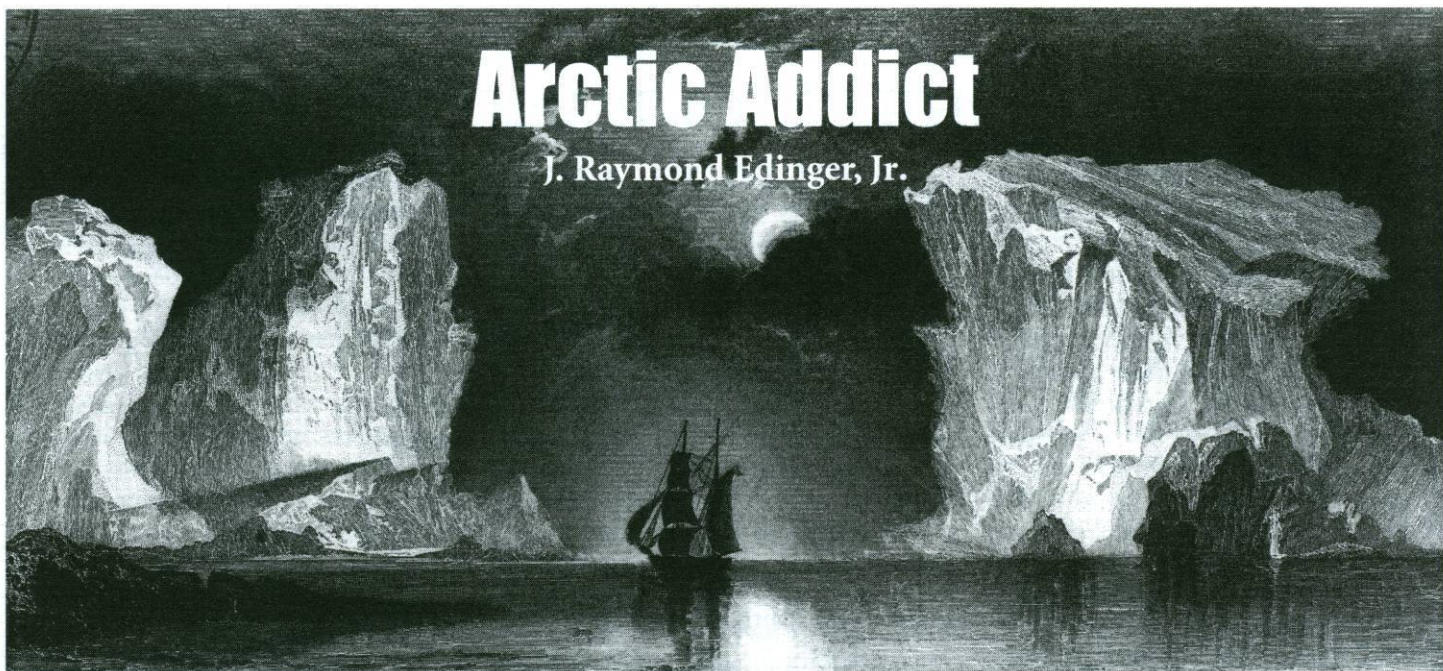
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FAX: 216 363-6533

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Arctic Addict

J. Raymond Edinger, Jr.



I ADMIT TO A MORBID CURIOSITY about adventures in cold, icy regions—the more tragic, the better. I can't recall exactly when I first discovered my fascination. I remember as a young boy nearly fifty years ago reading Maurice Herzog's tale in *National Geographic* of his disastrous experience climbing Mount Annapurna. Lying on the living room floor, warm and dry, I was mesmerized by the pictures and narrative. There he was, his gloves skittering down the mountainside, forever lost to him and his horribly frost-bitten hands, their frozen flesh hanging in ribbons!

Over the years Herzog became just a dim memory. Then one depressing wintry afternoon about ten years ago I visited the local bookstore for a little pick-me-up. Little? I came home with Pierre Berton's 672-page *Arctic Grail* (1988). Not only did the tales fascinate me and feed my latent and forgotten curiosity, but the book introduced me to Dr. Elisha Kent Kane, undoubtedly the most popular American hero of the 1850s.

Kane had made two voyages to the Arctic, both privately financed American efforts to aid in the search for the missing British expedition of Sir John Franklin. Sir John had sailed from England in the spring of 1845 to locate, once and for all, the elusive Northwest Passage from the Atlantic to the Pacific. Although Franklin's expedition was the best equipped of its time, his two ships and the entire crew of 129 men vanished, never to be heard from again. Dozens of expeditions spent years combing and mapping the Arctic searching for

them, and Kane won a place in the hearts of both Americans and British for his role in the hunt.

Venturing Deeper

Berton's account of Kane's adventures turned out to be just, ahem, the tip of the iceberg. It was my discovery of Kane's own writing that really reignited the armchair wanderlust of my childhood. As Berton put it, Kane was "a far better writer than explorer. . . . It was Kane's graphic tale . . . that fired the imagination of others and served as the impetus for the continuing polar quest." Berton's massive volume refers to two books by Kane about the Arctic, *The U.S. Grinnell Expedition in Search of Sir John Franklin* (1854) and *Arctic Explorations: The Second Grinnell Expedition . . .* (1856). When I inquired at my local library, the librarian advised that both had been out of print for eons but that she had a copy of the second one in the stacks—that tantalizing, forbidden place. In a few minutes she returned and handed me a sweet-smelling, chipped, and frayed two-volume set, its loosened boards held in place by neatly tied satin ribbons. Could I actually borrow these? Yes, she nodded with a hesitant smile. Clutching my find I trudged home through the deepening snow. Over the next week or so I read Kane's wonderful narrative and began to dream and scheme of having my very own copy. And I knew it just had to be an edition that was printed and published while Kane was still alive.

Completely naive to the ins and outs of

book collecting, I had no idea where to find such a book. But recalling a small ad in *The New Yorker* for a book search service, I wrote for their help and months later received a postcard stating they had located a copy. It was described in the usual bibliographic jargon, which at the time meant nothing to me. The price? One hundred fifty-seven dollars. Yikes! But a little voice inside me urged, "Go for it!" So I sent off my check and in a few days had my very first antiquarian first edition: Elisha Kent Kane's *Arctic Explorations*.

Since that snowy day I've learned much about book collecting and how truly fortunate my first purchase was. I've come across at least sixteen catalog listings for Kane's book and have had my hands on a half-dozen more, none of which has approached the fine condition of the set I bought in all my inexperience. My copy is virtually free of foxing, and its boards are covered in a pristine slate-blue cloth. Every other cloth-covered copy I've seen—each generally quite worn and bumped—has been bound in dark brown.

My particular copy, as it turns out, is a rare issue. The front of volume one features a large foldout map. According to Dr. William Elder's *Biography of Dr. Kane* (1858) a well-placed Kane champion felt the explorer should be honored by the naming of a geographic region for him, so he asked Kane's publisher to inscribe "Kane's Sea" on the map across an unnamed expanse Kane had explored. However, a few books were released during the first month of publication without this addition. In all

subsequent copies (an incredible 65,000 sold in the first year alone), Kane's name appears on the map. Dashing to my library and carefully opening the map, I was thrilled to find that "Kane's Sea" is not there. My copy is one of the few released during the first month of publication.

Triumphs and Disasters

Delighted over my success with the Kane book, I directed my newly inflamed collector's enthusiasm to Sir John Franklin and his fellow British explorers of the Arctic. Before his ill-fated 1845 expedition, Franklin had commanded two trips to the Arctic, and accounts had been published of both undertakings. Additionally, the great Sir Edward Parry—perhaps the most successful British explorer of the Arctic in the early nineteenth-century and another venturer for the Northwest Passage—had led four expeditions of his own, each also memorialized in a book.

By then I had learned that I didn't need a search service, that books like these could be obtained through antiquarian dealers—some of whom, much to my amazement, even specialized in the polar genre. Unfortunately, my local used book dealers didn't have any books by either Franklin or Parry. (One, ironically, actually had Kane's book. There it sat on a shelf, practically in my backyard!) I surmised that I could obtain these books only through the mail or at a shop in a major city. So it was off to New York City.

I quickly learned that Franklin's and Parry's books carry a considerably higher price tag than Kane's. Disappointed, I settled for a more manageable first edition by Sir Leopold M'Clintock, who commanded the search sponsored by Lady Franklin that finally discovered what had happened to Franklin and his men. M'Clintock tells us that Franklin's ships were crushed by ice and sank. The starving and freezing men tried to drag themselves over the ice to a Hudson's Bay Company outpost hundreds of miles away but never made it. Franklin himself had died on board ship a year earlier. And so my little collection doubled in size with the addition of M'Clintock's *Voyage of the 'Fox' in the Arctic Seas. A Narrative of the Discovery of the Fate of Sir John Franklin and His Companions* (1859).

I found myself becoming quite attached to Franklin. His country had sent more than a dozen expeditions to find him, and his wife spent a fortune of her own money

in the search. I could see I was going to have to bite the bullet and acquire one of his books—pricey or not, and published, of course, while he was still alive. On my New York jaunt I'd seen a lovely quarto: polished green morocco with the gilt-decorated spine remounted, marbled edges, hand-colored aquatints, and engraved foldout maps. Needless to say, Franklin's *Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21, and 22* . . . (1823) became mine.

Franklin's narrative describes a disastrous attempt to map the north coast of the Canadian Arctic, complete with starvation, freezing, murder, and execution. Eleven of Franklin's men died, but Franklin, reduced to eating shoe leather to stay alive, returned home a hero. Even I admit the book rather overfed my fascination with sufferings in the cold. It was time for a happier book. Perhaps surprisingly, Franklin supplied it. The stout-hearted explorer had followed up this terrible expedition with a highly successful one three years later, and his *Narrative of a Second Expedition to the Shores of the Polar Sea, in the Years 1825, 1826, and 1827* . . . (1828) provides some of the finest surveys of the Canadian Arctic coast. I managed to track down a wonderful copy, a quarto containing thirty-one engraved plates and an incredible foldout map that measures a full twenty-eight by fifty-two inches. Following this little acquisition, I promised myself I'd buy no more books, antiquarian or otherwise, for the remainder of that year.

Charting New Territory

Both of Franklin's journeys were part of multi-pronged efforts by the British to locate the Northwest Passage. While Sir John struggled by land along the Canadian Arctic coastline to confirm the existence of an open sea, Sir Edward Parry commanded ships trying to sail through the presumed passage via Baffin Bay. In fact, Parry and Franklin had hopes for meeting one another en route. Parry also published accounts of these ventures: *Journal of a Voyage for the Discovery of a North-West Passage* . . . (1821) and *Journal of a Third Voyage* . . . (1826). Since Parry's voyages were so intimately tied to Franklin's journeys, how could I own Franklin's books but not Parry's?

Besides his coordinated efforts with Franklin, Parry made three other Arctic ventures and published books on the two

of those he led: *Journal of a Second Voyage for the Discovery of a North-West Passage* . . . (1824) and *Narrative of an Attempt to Reach the North Pole* . . . (1828). Parry's other expedition (actually his first Arctic trip) was recounted in a book by his commander, Sir John Ross, titled *A Voyage of Discovery . . . in His Majesty's Ships Isabella and Alexander* . . . (1819). Ross had also made a second trip of his own and published an account of it, *Narrative of a Second Voyage in Search of a North-West Passage* . . . (1835). Though my collecting urge threatened to grow out of hand, I had to ask myself how I could limit myself to just one or two morsels from this feast. Besides, it was a new year. My vow to refrain from buying books had expired. Parry and Ross were soon united with Franklin once again—in my library.

Over the years one Arctic book inexorably led to another, and this succession of purchases in the polar genre continued to define the primary parameters of my collection. Then one day I came across a catalogue listing for Joseph Robson's *An Account of Six Years Residence in Hudson's Bay, from 1733 to 1736 and 1744 to 1747* . . . (1752), described as having been rebound by Sangorski and Sutcliffe. Sangorski and who? A little research led me to discover the early twentieth-century London binding partnership between Francis Sangorski and George Sutcliffe, world renowned for their bejeweled bindings and most notably for their remarkable binding of an original edition of Elihu Vedder's illustrated *The Rubáiyát of Omar Khayyám*. The *Rubáiyát's* elaborate levant morocco binding featured gold tooling, thousands of colored inlays, and more than a thousand rubies, turquoises, and other precious gems. Tragically, the priceless tome was lost with the *Titanic*.

Under the pretense of celebrating our anniversary, I took my wife to Toronto, home of the dealers who were offering the Robson book, for dinner and a show . . . and a serendipitous visit to their shop. The Robson binding was lovely: half morocco with fine gold tooling and marbled boards. Yes, the little red octavo now graces a shelf in my library. But how can I live with a Sangorski and Sutcliffe and not have a Rivière or a Zaehnsdorf or a . . . ?

J. RAYMOND EDINGER, JR. makes his home in Rochester, New York and is the president of the Bibliophile Society of Rochester. His article originally appeared in the August 1998 issue of *BIBLIO* magazine.

The Stillwell Prize for Book Collecting

ENCOURAGING YOUNG COLLECTORS

ENCOURAGING young people to collect books should be one of the highest priorities of a bibliophilic society. In 1984, when the John Russell Bartlett Society was organized, the Stillwell Prize for Book Collecting was immediately established.

The prize is named for Margaret Bingham Stillwell (1887-1984), who served as the Curator of the Annmary Brown Memorial from 1917 to 1953, and for her notable publications, *Incunabula in American Libraries: A Second Census of Fifteenth Century Books Owned in the United States, Mexico, and Canada* (1940) and *Librarians are Human* (1973). Stillwell, as a woman working in the world of bibliographical scholarship, remains a largely unsung heroine in comparison to her male colleagues, among whom were George Parker Winship and Wilberforce Eames, her early mentors. It was there-

fore decided to honor her efforts to promote careful bibliography and serious book collecting by giving her name to the prize.

The competition is open to all students of undergraduate rank who attend Rhode Island colleges and universities. Although many competitors have come from Brown, there have been non-Brown winners. The criterion we emphasize is creative and innovative collecting, rather than amassing an expensive collection. Students are asked to limit their preliminary selection to no more than fifty items, which may represent any subject and may be chosen for any aspect of their content or bibliographical interest. An annotated bibliography accompanied by a short essay (500-750 words) describing how the student assembled his or her collection, including their plans for its growth, constitutes an acceptable entry.

The final judging for the Sixteenth Annual Stillwell Prize for Book Collecting was held on April 26, 2000, at the John Carter Brown Library. Judges had selected finalists from the entries and those chosen were asked to display a sampling of their collection (10-15 items) on the night of the judging. Each finalist is required to make a five-minute oral presentation, answering any questions the group may have, after which the judges go off to deliberate.

The two finalists were Matthew Kutny (Brown '00), a medical student who collects books related to biomedical ethics in the tradition of Roman Catholic theology, and Mike Allan (Brown '00), a film studies major who collects books related to Quebec cinema, a distinctive movement within Canadian cinema. Both young men were articulate and passionate about their fields, and Mr. Allan

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was clearly devoted to the physical objects as well as to their contents.

While the judges deliberated, those assembled were treated to a presentation by Dr. Thomas Banchoff, a mathematics professor at Brown University. Professor Banchoff discussed a hypertext exhibit he is working on utilizing his extraordinary collection of materials related to the classic *Flatland*, first published in 1884 by Edwin A. Abbott. The speaker had many stories to tell, including one about a copy of the first edition, inscribed by Abbott

to one of his friends, which is now part of his collection.

The judges reappeared just as Dr. Banchoff concluded. First Prize of \$400 would go to Mr. Allan, along with a number of gift certificates to local bookstores. Second Prize was awarded to Mr. Kutny, who received \$200 and gift certificates. Honorable mention should be made of Gregory Rossolimo (Brown '03), a contestant who did not make the finals, but whose essay on collecting contained such feeling for and fascination

with his books that it is hoped he will enter the contest again.

The contest is the high point of the year for the Bartlett Society, and we look forward to next year, and to new faces alight with the pleasure of books.

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The Molly and Walter Bareiss Collection

OF MODERN ILLUSTRATED BOOKS AT THE TOLEDO MUSEUM OF ART

ONE OF THE FINEST and most comprehensive collections devoted to modern illustrated books is held by the Toledo Museum of Art in Toledo, Ohio. Thanks to forty years of collecting by Molly and Walter Bareiss, this collection holds nearly 1,200 volumes dating from the 1890s through the 1990s. Mr. and Mrs. Bareiss, who divide their time between Germany and Connecticut, generously donated the entire collection to the Toledo Museum of Art in 1984 and continue to support acquisition of important works by book artists around the world.

The lifelong passion of Mr. and Mrs. Bareiss to collect works of art from numerous periods and countries is well known to the American and European art community. Portions of their diverse collections have been donated to museums and universities around the world. Major exhibitions of their collections include Greek vases at the J. Paul Getty Museum, Malibu; European master drawings at the Metropolitan Museum of Art, New York City; African art at the Neuberger Museum, Purchase, New York; contemporary German and Austrian art at the Yale University Art Gallery, New Haven; and the Bayerische Staatsgemäldesammlungen, Munich.

By way of honoring Mr. and Mrs. Bareiss for their generosity and continued support, an exhibition entitled *The Molly and Walter Bareiss Collection of Modern Illustrated Books* will be presented at the Toledo Museum of Art

from February to April 2003. In conjunction with the exhibition, a comprehensive catalogue of the collection will be published, copiously illustrated with full-color reproductions and accompanied by eight essays. These essays will feature personal narratives by artists, writers, publishers, and historians associated with the Bareiss collection, beginning with a contribution written by Walter Bareiss himself.

The exhibition catalogue, designed by Katy Homans and copublished by Hudson Hills Press, is planned to serve not only as a research tool documenting the Bareiss collection, but also intended to preserve the history of 20th-century book arts in general by capturing the lives and memories of some of its major participants.

The Toledo Museum of Art has long been a center for the history of the written and printed word. A commitment to the collecting of rare books and manuscripts began with George W. Stevens, the Museum's first director. Shortly after the founding of the Museum in 1901, Stevens established a noteworthy collection of inscriptions, manuscripts, incunabula, rare printed editions, and historic bindings. In the 1970s, the Museum significantly expanded its collection with the acquisition of a portion of George Wittenborn's art book collection. In December 1984, Molly and Walter Bareiss donated their magnificent collection of modern illustrated books, propelling the Museum into national and international

status as a resource for scholars, students, and visitors. Today, the Museum maintains a serious commitment to pursuing and collecting modern illustrated books by 20th- and 21st-century artists. Along with the collections at the Bibliothèque nationale de France; Museum of Modern Art; the Houghton Library, Harvard University; and the Beinecke Library, Yale University; the Toledo Museum's collection ranks with the largest and most significant in the world.

The Bareiss Collection of Modern Illustrated Books begins with the classical *livre d'artiste* or *livre de peintre* of the early 20th-century: a luxuriously produced, limited edition book illustrated with original prints. These 'beautiful books' were often organized by a printer/publisher who brought together an artist with a writer or pre-existing text. Scrupulous attention was paid to the overall design of the book, as well as to the relationship of images to text, the typography, and the paper.

As the post-World War II generation of artists developed new and unique aesthetics, so did the artists of the book. A renaissance took place in the 1960s, featuring mass-produced, mass-distributed artists' books for which the artist often served as writer, printer, publisher, and distributor. Formats lost the traditional look of a bound book as new and innovative structures were found to break the boundaries of the book arts. Original prints, letterpress type, and handmade papers were replaced with all variations

of mechanical and, later, computer reproductions.

As the 20th-century came to a close, the resurgence of the "beautiful book" and traditional bookmaking was in full swing, with contemporary artists such as Kiki Smith, Anselm Kiefer, and Jim Dine initiating and collaborating on book projects. The Toledo Museum of Art is fortunate to have in the Bareiss collection important examples of books from each of these categories, periods, and formats.

A list of artists represented in this collection reads like a who's who of late 19th- and 20th-century art, including such luminaries as Marc Chagall, Aristide Maillol, Henri Matisse, Joan Miró, Pablo Picasso, Henri de Toulouse-Lautrec, Robert Motherwell, and Robert Rauschenberg. Significant volumes in the collection include *Parallèlement* by Paul Verlaine and Pierre Bonnard, *Die Gesänge des Maldoror* by Georg Baselitz and Comte de Lautréamont [Isadore Ducasse], and *Dlia Golosa (For the Voice)* by El Lissitzky and Vladimir Vladimirovich Maiakovsky.

The collection's descriptive title of "modern illustrated books" was chosen when the collection came to Toledo in 1984 to indicate that the collection held more than traditional *livres d'artiste* or contemporary artists' books. Mr. and Mrs. Bareiss had the forethought to find and acquire a wide spectrum of materials significant to the book arts, including reproductions of paintings, drawings, and prints in unusual book formats, artist-produced serials, and various mechanical reproductions created directly by the artists.

Since its arrival at the Toledo Museum, the Bareiss collection has been the focus of exhibitions and scholarly programs, including *The Bareiss Collection of Modern Illustrated Books from Toulouse-Lautrec to Kiefer; Prints and Books Illustrated by Jean Dubuffet; Picasso as an Illustrator*; and most recently, *Classically Modern: Classical Texts and Modern Prints from the Bareiss Collection*. Extensive cataloguing of not only the books, but also the original prints they contain, will be completed for the 2003 publication and exhibition. Efforts are also un-

der way to transfer this documentation to an on-line system, which would be available to the general public for off-site reference and study.

The opening of the Bareiss collection exhibition in February 2003 will also initiate a three-month celebration of the book arts. These months will be filled with lectures, workshops, and extraordinary events in keeping with the importance of this magnificent collection and Mr. and Mrs. Bareiss' magnificent donation. To this end, we welcome suggestions and interest by members of the book arts community around the country. If you or your group wishes to participate in this celebration, please contact me at the Toledo Museum of Art.

Mark your calendars and plan to join us in Toledo as we honor Mr. and Mrs. Bareiss and enjoy the treasures of their collection.

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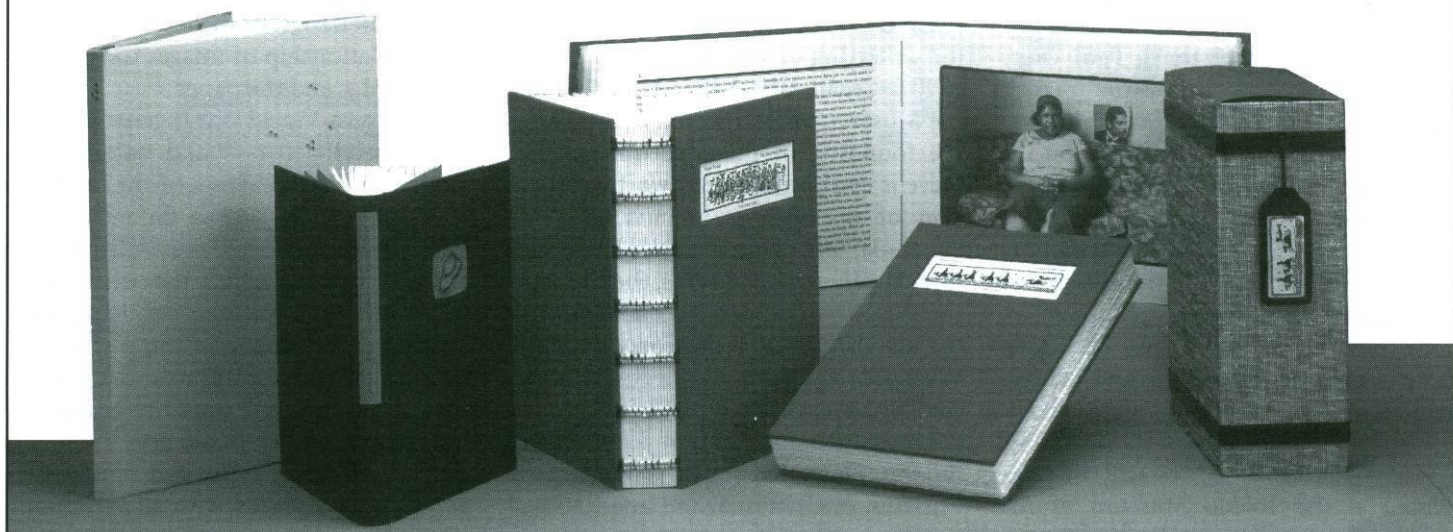
Sherwin Beach Press

Established in 1984, Sherwin Beach Press is a small fine press in Chicago specializing in nonfiction prose. Thus far we have completed four books, *The Essence of Beeing* (far left) by Michael Lenehan, *Within the Context of No Context* (to its right) by George Trow, *\$144 a Month* (rear) by Steve Bogira,

and our most recent—*The Innocents Abroad* (foreground right—in two volumes, with box) by Mark Twain. All of our books have been hand printed and hand bound in editions of 200. Two of the four books have been hand set, and two have been set by Monotype composition. Illustrations have been

printed from magnesium and photopolymer plates and using offset duotone.

For more information, or to arrange to view the books, contact Priscilla Juvelis [Cambridge, MA] 617-497-7570; Joshua Heller [Washington, DC] 202-966-9411; or Edwina Leggett at Calafia Books [San Francisco, CA] 415-284-0314.



The High-Tech Bibliophile

ON-LINE OPTIONS FOR BOOK BUYERS

IN MY LAST COLUMN, which I wrote in November 1999, I discussed the increasing presence of on-line booksellers and the attempt by Alibris, one of the most visible on-line bookselling enterprises, to expand its target audience beyond a relatively small group of devoted collectors to the much larger book-buying public. In the months since I wrote that column, while Alibris has continued its advertising blitz, it has been joined in the battle for the public's used and rare book-buying dollars (and pounds, francs, marks, lire, yen, and Euros) by several other firms, most notably 21 North Main, which is marketing itself to institutional as well as to individual buyers.

With the rapid growth of on-line used and antiquarian bookselling, the prospective book buyer is faced with a complex web of choices. There are thousands of individual booksellers' web sites that include books for sale, and while some of these booksellers also list some or all of their books on one or more of the large searchable books-for-sale databases, there are also some who do not. Among the databases, there are some that allow or encourage purchasers to deal directly with the individual booksellers who are selling the books, while there are others who don't. Some firms, including Alibris and 21 North Main, add a premium of up to 35% (or more?) to the prices that the dealers themselves charge for their books, while others, such as Bibliofind or Abebooks, do not. In addition to these, there are also many thousands of books for sale on various on-line auction sites, and keeping up with these is much more than a full-time job.

Faced with all of this, how should you buy books on-line? Just as individuals have always had different book-buying preferences and habits, the answer depends on what you want to buy and what kind of buying you're comfortable with. Is it worthwhile for you to pay a premium to a firm that gives you convenient one-stop buying and easy returns, or would you rather deal directly with a variety of booksellers, either affiliated or unaffiliated with organizations such as the ABAA. If you like traditional auctions, then you may also enjoy on-line auctions, although the bidding can sometimes get extremely hectic in the closing minutes or seconds.

There are many options from which on-line book buyers can choose, and some of these options will form the subject matter

of my next several columns. If you're an experienced on-line buyer, you already have your own favorite sites and search strategies. If you haven't yet done much shopping for books on-line, the following three sites can help get you started.

Bookfinder.com: Bookfinder.com is the site many Internet book buyers turn to first when looking for a book. Originally developed in 1996 by Anirvan Chatterjee, then a UC Berkeley undergraduate, Bookfinder takes the search criteria that you specify, such as author, title, and keywords, and conducts your search simultaneously on more than a dozen antiquarian and new book search sites, including Bibliofind, Abebooks, Alibris, and Amazon. When I search Bookfinder.com, I always specify the "classic search display," which displays search results arranged according to the sites from which they came, in a form that I find easy to read. When you get your search results, especially if you haven't found as many listings as you had hoped, make sure that you look carefully at the portion of the display that indicates which sites were searched and which were not able to be searched, either because they were not responding or were too busy. Bookfinder.com is very handy for getting a quick indication of the availability of a title, both in-print and out-of-print, but depending on your search criteria, you may get better results searching the individual sites separately. You can get to these sites directly by clicking on "booksellers" on the Bookfinder home page, which will bring up a complete list of the sites that Bookfinder searches.

Bibliofind.com: Bibliofind.com now advertises that it lists "More than ten million used and rare books, periodicals, and ephemera offered for sale by thousands of booksellers around the world." I find its search form very easy to use, and I especially like its keyword searching capability, which will search for the word or words you specify anywhere in the book description, including the title, which allows you to search for books in creative ways. For example, if you are interested in Alaskan material, specifying "Foxon" will bring you a list of books with citations to David F. Foxon's definitive bibliography, *English Verse, 1701-1750*, while searching for keywords "Howes 18" will get you, among other unexpected titles, descriptions of a number of nineteenth-century books listed in Wright Howes' *U.S.iana (1650-1950)*.

Abebooks.com: Abebooks.com now advertises itself as containing "over 20 million listings," and although there is a great deal of overlap between Bibliofind and Abebooks, you'll find many books listed only on one of these two sites. When I search Abebooks, I always use the detailed "Advanced Search" form, which you can get by ignoring the "Quick Search" option and clicking on the advanced search tab on the Abebooks home page. Abebooks also has a keyword search capability, though unlike Bibliofind, Abebooks apparently excludes book titles from the text searched for your specified keywords.

Both Bibliofind and Abebooks have very flexible search capabilities, and each offers additional features, such as specifying a price range for your search or allowing you to create a wants list for books that you haven't yet found. With any on-line search, it's important to remember that your search will only retrieve the results that exactly match your search criteria. If a bookseller has made a spelling mistake (or a creative cataloguing decision) in describing a book, your search may not bring up that particular copy. For this reason, don't specify more words than you really need in a search, try varying the spelling, and try searching by author, title, or keyword only if your initial searches don't bring good results.

If you haven't searched for books on the Internet yet, you may find the results to be startling. In some cases, books that you've been trying to find for many years will show up in numerous copies, while other books that you thought would be relatively common can't be found at all. The competence and accuracy of the descriptions vary to an even greater extent than they do in booksellers' printed catalogues, and there are more people entering into the business or hobby of selling books on-line every day. The on-line bookselling world is expanding at a tremendous pace, and in my next column, I'll describe several more bookselling sites that are worth a visit. I'll also write about some of the steps that organizations such as the ABAA are taking to compete in the new world of electronic antiquarian bookselling.

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Great Auctions of the Past

DISTANCE LEARNING THROUGH TIME

THE ADDITION of *Book TV* to the C-Span weekend schedule has been a visual blessing for those bibliophiles with cable access who can now view intimate book talks from bookstores across the nation or attend, via the airways, book conferences, such as the FABS session in San Francisco this past April. *Book TV* runs continuously through the weekend, with repeat presentations of most programs and encore showings of particularly good programs from earlier weekends. As educators extol the importance and benefits of distance learning, *Book TV*, though not a formal curriculum, is nonetheless exporting lectures and discussions of current books, book history, the business of books, and book collecting to a national bibliophilic community. The airing of major book auctions is of particular interest to many bibliophiles, especially those who have not had the opportunity to witness such sales in person.

Specifically, the auction of The Frank T. Siebert Library of the North American Indian and the American Frontier, held in two parts at Sotheby's of New York in May and October of 1999, was broadcast several

times on *Book TV*. Individual lots of books and documents at auction were distinguished enough in their own right, but their intrinsic significance increased exponentially when each item was also measured as part of a coherent collection encompassing a major field of scholarship: the North American frontier and the cultural encounter of Europeans and Native Americans. The contemplation of the historical value of each lot, as it came to bid and passed into other hands, was lamented to some extent by the individual items departing from a great collection, but celebrated in another sense knowing that they would be read, appreciated, and preserved in a new collection. One could only marvel at the offerings of seminal books for the study of North America: John Smith's *The Generall Historie of Virginia, New=England, and the Summer Isles* . . . (1624), Samuel de Champlain's *Les Voyages du Sieur de Champlain Xaintongeois . . . divisez en deux livres. ou, Iournal tres-fidele des observations faites es descouuertes de la Nouvelle France* . . . (1613), John Eliot's translation of the [*Bible in Massachusetts: Natick dialect*], Marmusse Wunneetu-

panatamwe *Up-Biblum God Naneeswe Nukkone Testament kah wonk Wusku Testament* (1663) and hundreds of other books and documents on the North American wilderness and transcontinental encounter from New England to Virginia to the Carolinas; from the Dakotas to Minnesota to Iowa and Nebraska; across the Rockies to California. The excitement of the auction was augmented by commentary from Sotheby bibliographers and detailed camera views of the many items up for bid: a truly informative and instructive feature for the armchair "bidder."

All discussion of the Siebert auction is, however, by means of a preface. It occurred to me and met with the agreement of the *FABS Newsletter* editors that it might be a useful exercise to practice a variation of distance learning, distance learning through time, or what some people call history, and recount some of the great book auctions of the past. Though I would not expect to meet the quality of *Book TV*'s graphic presentations nor recreate the actual tensions and anxieties from decades before, I hope in future *FABS Newsletters* to describe some important sales from the

early twentieth-century when the names of J. P. Morgan, H. C. Folger, Henry E. Huntington, A. S. W. Rosenbach, and other giants of collecting haunted the auction galleries. If good fortune follows me, the next *FABS Newsletter* will feature a piece on the auction of "The Famous Library of Printed Books, Illuminated Manuscripts, Autograph Letters and Engravings" collected by Henry Huth, a sale conducted by Sotheby, Wilkinson & Hodge and sold in fifty-four days over a period of nine years from 1911 to 1920.

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Book Arts of the Twentieth-Century and Beyond

CHALLENGING FORM AND FUNCTION

WILLIAM MORRIS and Ambroise Vollard started it all. Morris changed the course of fine printing with his ideas on the craftsmanship of printing and the importance of design. Vollard established the notion of the *livre d'artiste*—a book illustrated with original works of art. We have to wonder what they would think of the unpredictable and fascinating course of fine printing and the book arts throughout the twentieth-century. Today, book arts encompass everything from printing with a traditional hand letterpress, hand-set type, and hand-made paper, to using machine-set type, photopolymer plates of originals produced with a computer, new techniques of illustration, and unusual materials. Some contemporary book artists challenge even the form and function of a book.

Topics discussed in this column will touch on all of these areas and more. Sometimes the subject will be an historical press, a classic finely printed book, or one of the many fine printers who have contributed to this rich array of beautiful books. Other times, the column will bring to your attention some of the more contemporary fine printers and book artists. Whether traditional in discipline or more avant-garde, there are many talented people working in the book arts today, producing books that will delight us and perhaps nudge us to investigate recent trends.

The tumult of the computer age has certainly brought changes to the book and its role in our lives. Many media people shout about the demise of the paper book and the future of electronic books. Certainly we

find ourselves confronted with new technologies for producing books or book-like objects. However, I view this as a change for the better: the new technologies together with a new generation of book artists and designers are producing some wonderful books that we couldn't have dreamed of a few years ago. Both traditional book arts and new disciplines are thriving, and the combination will produce even more interesting books in the future.

Electronic media, including CD-ROMs and the Internet, are making many traditional reference books obsolete—the *Encyclopaedia Britannica* or the *Oxford English Dictionary* are certainly faster to access in these formats. Not only that, but these forms also allow for much more frequent revisions. Internet versions can allow you to link to other sites for more in-depth or even more current information. For aesthetic reasons, CD-ROMs can also be quite satisfying—the California company Octavo is providing a wonderful resource in digitizing rare and beautiful books (such as the Kelmscott Chaucer, the Owen Jones' *Grammar of Ornament*, several famous illuminated manuscripts, and early printed scientific classics) and distributing them on CD-ROMs.

Popular writers such as Stephen King have made headlines by publishing original works for distribution solely on the Internet. Web sites have been set up to allow unknown writers to publish their works online, completely avoiding the traditional laborious process of finding a publisher for a printed book. Some services take this one step further. By maintaining a database of complete texts, these companies allow their customers to order a printed copy of the book, often indistinguishable from a trade paperbound edition, for overnight printing on a high speed color laser printer and delivery to the home. Certainly raises some interesting questions about what is a first printing!

The computer has also introduced significant changes in printed books. The most obvious of these is computer typesetting for offset printing, which has been available for almost half a century. Desktop publishing has revolutionized the graphic arts and printing. At the same time that metal type is becoming scarcer and the cost of using it for large productions is becoming

prohibitive, desktop publishing is facilitating an excellent substitute: the photopolymer plate. First used mid-century and earlier to print "boilerplate" forms and mass mailings, it is now used by many letterpress printers to set type and even include engravings. Because of the vast array of fine typefaces now available in computer form, designers have a huge palette of fonts to choose from for their creations, many more than even the largest printing firms could afford in earlier times. There is also pioneering work being done utilizing laser printers and color ink-jet printers for producing fine editions.

At the same time we have seen these remarkable technological advances, we have also seen a resurgence of interest in the handcraft side of creating books. Centers for the Book Arts are flourishing across the United States and worldwide as well. Colleges and universities are building up their graphic arts and book arts programs. Many craftspeople, inspired by the work of Dard Hunter, have proceeded to rediscover the art of paper making and experiment with different materials and textures for paper. Artists are bringing their skills in various media to create books using many different art forms. Some are composites of traditional techniques, such as using etchings, mezzotints, and hand painting in one image; others bring found materials into the book, such as bits of cloth, wood, glass, plastic, paste papers, etc. Some books requiring extensive handwork are one of a kind, or perhaps limited to only a dozen or so copies. There is also considerable experimentation in bindings. Beyond the traditional Western style of binding, many books are now bound in various ethnic styles and innovative nonadhesive bindings such as those developed by Keith Smith.

Out of this cauldron of ideas and technology will come fine books of the twenty-first-century—unmistakably modern, but still beautiful and intriguing examples of the book arts.

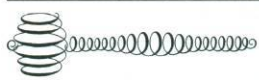
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The Typocrafters

Founded in 1937, The Typocrafters is an informal gathering of men and women that meet annually in the midwest for the purpose of exploring the art and history of printing, typography, the book, calligraphy, and fine binding. Recent gatherings have been held in Cincinnati, South Bend, Iowa City, Bloomington, and Kansas City. St. Louis is the host city this year with visits to libraries, galleries, and printers scheduled along with speakers and an exchange of ideas and keepsakes. November 3-5. For additional information call 314 821-1465 or e-mail thekaykramers@earthlink.net.

DOYLE



NEW YORK

BOOKS, AUTOGRAPHS
and PHOTOGRAPHS
at AUCTION

Tuesday, October 31, 2000 at 10am



Abbé Saint-Non, *Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile*, (detail), Paris, 1781-1786. Provenance: The Estate of Gertrude L. Chanler. Estimate: \$12,000-16,000. To be offered on October 31.

For information, catalogue orders or a free schedule of upcoming auctions and events, call our Client Services Department at 212-427-2730.

For information on consigning property to Books auctions, please call Amy Gale at 212-427-4141, ext. 234.

Current auction catalogues are available on our Web site at www.doylenewyork.com.

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Angst and the Prices of Art on Paper

"WHY SO LOW A PRICE?"

MANY CURATORS, librarians, collectors, and dealers moan about the high prices of art on paper today. Art on paper includes not only printed pictures and watercolors but also graphics such as maps and a wide range of books. The world of paper is well recorded by its collectors because they do indeed read and write. So, many price guides are published, and both buyers and sellers tend to be analytical when approaching a transaction. We should not be surprised that we are all complaining or marveling about higher prices.

I would like to make some observations based on my employment in academic and research libraries for ten years, followed by my experience as a dealer in prints, maps, and books for the next twenty-five years, and recently my exposure to a wide range of art and artifacts while participating as an appraiser on WGBH's Antiques Road Show. Listening to clients and fellow dealers at antique shows and book fairs as well as the above experiences has enabled me to compare works of interest to bibliophiles with artifacts being sold in the much wider world of, to use the broadest term, "collectibles."

When I began working in libraries, the main method of acquiring books and graphics for the collection was to consult a dealer's catalog, check one's holdings to see if an item was already in the collection, compare prices paid for similar items in the immediate institution as well as other recorded dealer and auction prices, and then make a decision to buy. If a price was much higher than the average record, then either the item was not purchased or I would call the dealer to point out the sin of allowing inflation to infect the sacred world of books. A few kind souls would reduce a price, but most would tell me to forget about the item or unceremoniously slam down the phone. In my youthful naiveté I was using paper records and a good memory while forgetting about the fine points of condition. An appreciation of the fine points of an artifact are acquired by dealers and collectors who develop the hands-on experience necessary to accompany book and secondary source knowledge.

Many years later I grew to realize that as an inexperienced librarian, I had been engaged in a time-consuming and futile

search of price records to justify a purchase. The procedure was merely the first step. I see some collectors, librarians, and curators doing that today, but the ones who are successfully building collections take the time to experience what is happening in the market beyond their own institution. They engage themselves in learning about the larger market by reading voraciously and also getting on the front line of buying and selling by attending book fairs, visiting shops, and previewing auctions. No amount of reading and talking will replace handling a great amount of material in many venues.

Armed with such experience, a potential buyer goes out into the market with a sense of security in the knowledge of what things are worth. Which takes us to the next step in my perception of markets, at this point, forged by exhibiting at shows and appraising prints, drawings, maps, and books at sessions of the Antiques Road Show. Art on paper is as much a mystery to those dealing with ceramics, metals, textiles, etc., as those antiques are to bibliophiles. We all evaluate antiques by considering their importance, aesthetic beauty, condition, and scarcity. Art on paper, for the most part, can be seen as objectively on the same level of importance, beauty, and condition as other antiques; however, the greatest difference is in scarcity.

Scarcity, as any dealer knows, is a factor that sends terror and panic into the hearts of private and institutional collectors. We see bibliographical or other documentary descriptions of antiques as "rare" (a term that should be preserved for meat), "great scarcity," or "unique" (a quality almost impossible to attribute to printed items). For me, the term "scarcity" is a much abused word or concept in the area of art on paper. We tend to apply it because a book is given only a few locations in the *National Union Catalog* or we have limited knowledge of extant copies. Contrary to preaching scarcity, I am always impressed at how many items are available. Our ancestors worked very hard, and they worked by natural daylight. Often they applied their skills from sun up to sunset. As a librarian I could not buy duplicates, so I seldom paid attention to multiple copies, but as a dealer I would investigate as many as I saw and attempt to buy them. Printed pictures, maps, and books were produced in amazingly

large numbers and survive in surprisingly large numbers.

The result of this disparity in numbers between art on paper and other antiques creates quite a difference in monetary values. This factor was recently dramatized for me at a filming of the Antiques Road Show when I suggested showing a two-hundred year-old print or map to the producer who then asked the value. When I would say \$800 or \$1,400, he would look at me aghast and ask, "Why so low a price?" At an antique show, merchandise in a category such as textiles can be half as old and twice the price. Furniture of that age was quoted at \$50,000 or jewelry in six figures. A small windup toy of seventy-five years of age might sell for \$18,000 if it has "the original box." Many an eclectic antiques collector will study my booth or shop and arrive at the realization that I have twenty of the oldest items in the show. A fifteenth-century milking stool has a value of \$20,000, but a 1570 antique map of the entire Western Hemisphere on a double folio sheet with exquisite hand coloring can command a price of \$8,500.

The moral of the story is that prices for art on paper when considering importance, aesthetics, and condition are the lowest in the field of quality antiques. Of course, values have increased greatly in recent decades, but they are still relatively low. Besides the great number that were originally made, the element of demand is also less. Intelligent and analytic individuals with niche interests are usually the collectors, so with a very few exceptions, there are too few customers to generate a "tulip mania" in our times. So despite our sadness at so many books and prints having been destroyed in a variety of ways over the centuries, there have always been people who respected and conserved art on paper. In the world of antiques, or antiquities, or whatever you wish to call them, the prices of art on paper are disproportionately low and the quality, for the right person or collection, can be exceptionally high and quite wonderful.

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Club News and Notes

PROGRAMS, EVENTS, AND PUBLICATIONS

ALDUS SOCIETY

The Aldus Society is a new literary club, formed in Columbus, Ohio, this past spring. Over fifty bibliophiles joined the Aldus Society, named for Aldus Manutius, an Italian printer of the 15th-century.

The initial program featured Robert H. Jackson, one of the founders of FABS, and past president of the Rowfant Club of Cleveland. Mr. Jackson welcomed the club to the community of bibliophilic societies, and his remarks were preserved in a limited edition keepsake for club members. He also spoke about his substantial collection of Victorian literature. A reception then followed.

June's program featured Bob Tauber, former director of the Logan Elm Press at The Ohio State University. An extensive collection of the private press publications was on display in conjunction with the program.

And to celebrate the organization's early success, a summer picnic was held.

The fall program looks exciting for the fledgling Aldus group:

September 7—The speaker will be Bob Slotta, collector and dealer in Mark Twainiana.

October 5—We are fortunate to host Graham Moss, book designer and owner of Incline Press in Oldham, Lancashire, England. His background includes archival book repair, paper conservation, book design, and printing.

November 8—Bruce McKittrick, owner of McKittrick Rare Books in Narberth, Pennsylvania, will share his interest in continental books of the 16th- and 17th-centuries.

For further information, please contact Geoff Smith. E-mail: smith.1@osu.edu or phone 614 888-4631.

THE BALTIMORE BIBLIOPHILES

September 20—Mike Bowler, Education Reporter and Columnist, The Baltimore Sun. *Literary Montana*. Location to be announced.

October—No meeting.

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

December—No meeting.

January 17—Linda Lapidès. Exploring a selection of her early American children's books on display at the Peabody Library. Peabody Library.

February—No meeting.

March 8—James Gabler: *Wine into Word: Collecting Wine and Wine Books for the Beginning Bibliophile and Enophile*. Johns Hopkins Club.

April—No meeting.

May—Round-up: Booksellers of the Baltimore Bibliophiles. Featuring: Marilyn Braiterman, Chris Bready, Phyllis and Joshua Heller, Teresa and Don Johanson, Drusilla and Pen Jones, Willis Van Devanter. Moderator: Arthur Cheslock. The Johns Hopkins Club.

Summer Meeting—To be announced.

For details regarding events contact: Binnie Syril Braunstein, The Baltimore Bibliophiles. E-mail: bsbgc@aol.com or phone 410 486-6178.

JOHN RUSSELL BARTLETT SOCIETY

September 19—Christopher Bickford will give a talk on some aspect of writing provincial history. John Carter Brown Library, Brown University. 8 p.m.

October 28—Greer Allen will speak on "Carl P. Rollins: First University Printer." John Hay Library, Brown University. 2:30 p.m. This is a joint event sponsored in conjunction with the American Printing History Association.

November 25—The Society will sponsor a visit to the Kendall Whaling Museum in Sharon, Mass. There will be a tour and a lecture by Michael Dyer.

For further information contact Pamela Rakowski, Secretary, John Russell Bartlett Society. E-mail: rkpar@aol.com or phone 401 751-5581.

BAXTER SOCIETY

The following is a list of speakers at the Baxter Society for 2000 and 2001.

Kenneth Shure: The Gehenna Press.

Mike deLesseps: Book designer.

John Kristensen: Firefly Press.

Walter Tisdale: Tatlin Books.

Willis Curtis: Author.

Katherine McCanless: Bow & Arrow Press.

Philip Bishop: Mosher Books.

The Baxter Society is still accepting advance orders for the deluxe hand-bound edition (not to exceed 150 copies) of our next book. *The Mirror of Maine*, an annotated bibliography of Maine's 100 most notable books from colony to the Second Millennium, will be released this Fall. This is a collaborative project of the Baxter Society and the Maine Historical Society to be edited by Laura F. Sprague and published by the University of Maine Press. Eliot H. Stanley of Portland, founder of the Baxter Society and also a member of the Grolier Club and the Book Club of California, is the general chair of the five year project which began in 1996. The limited deluxe edition is priced at \$200.00 a copy and orders accompanied by a check should be sent to the Baxter Society Publications Fund, P.O. Box 1822, Portland, Maine 04104.

THE BIXBY CLUB

The Bixby Club, named after St. Louisan William K. Bixby, was founded nine years ago to provide a means of sharing the bibliophilic interests of the members of The St. Louis Mercantile Library. Peter Gleich has chaired the Planning Committee since the Club's inception and with input from John Neal Hoover, Director of The Mercantile Library, and members of the Planning Committee, many interesting activities have been enjoyed by the members. On average three activities have been scheduled annually. Some of these event sites were readily accessible to the public, but perhaps not well known, while other activities have included visits to private collections otherwise unavailable to the public.

The St. Louis Mercantile Library was founded in 1846 and affiliated with the University of Missouri at St. Louis in 1998 and now occupies handsome new quarters on the University's campus. With the retirement of Peter Gleich as Chair, the new Chairperson of The Bixby Club will be Ruth Bryant, former President of The St. Louis Mercantile Library's Board of Direction. The Planning Committee has been expanded and will meet in September to schedule events and activities. For more information call 314 516-7240.

THE BOOK CLUB OF CALIFORNIA

The Club expects to publish two books before the end of the year. Planned for Fall is *John DePol: A Catalogue Raisonné of his Graphic Work, 1935-1998*, compiled and edited by James Howard Fraser and Eleanor Friedl, with a foreword by Donald R. Fleming, a preface by John Dreyfus, and a biographical essay by Catherine Tyler Brody. This illustrated text will be printed by James Wehlage of Classic Letterpress, Novato, California, in an edition of 400 copies. The second comes from the Yolla Bolly Press of James and Carolyn Robert-

son, Covelo, California. It is *Splendide Californie! Impressions of the Golden State by French Artists, 1786 to 1900*, by Dr. Claudine Chalmers. The illustrated study will appear in an edition of 450 copies.

Another exhibition of great interest is also in the process of being scheduled. "Containers for Intragrammes" will feature sixteen innovative bindings by contemporary designer-binders from the Musée Royale de Mariemont, Morlanwelz, Belgium.

The Club will co-sponsor, with the San Francisco Public Library, an illustrated talk by eminent British bookman David Esslemont. This will take place at the Main Library, Civic Center, on November 15th. There will also be a public program by Joanne Sonnichsen, one of the featured designer-binders, to highlight "Containers for Intragrammes," the international exhibition which comes to the Club through her efforts.

THE CAXTON CLUB

The Caxton Club ended another successful year with a dinner program on Wednesday, June 21, 2000, "Celebrating the life and works of Elmer Gertz."

The passing of Caxtonian Elmer Gertz on April 27 brought to close a career that spanned two Americas. He was, in many ways, one of the last living links to an earlier time of harsh, bare-knuckled law and life in Chicago and the nation. He lived to see a more subtle, though no less corrupt, society born in the post-World War II era and continuing to the end of the century. But through it all, he carried himself with grace, dignity, and courage. A man honored by his family, his city, and his colleagues, Mr. Gertz left a heritage that will be difficult to surpass. His literary legacy spanned 69 years. His legal career spanned 75 years. His social activism spanned his entire lifetime of 93 years! As a member of The Caxton Club since 1964, he spoke at five luncheon programs, and his presentations were always sell-outs. Until his final illness, he attended nearly all dinner meetings. And he wrote a dozen articles for the Caxtonian in the past eight years. His essay on Clarence Darrow (March 1998) will be reprinted in a commemorative book on the Scopes Trial, Dayton, TN for the 75th anniversary of that landmark legal event.

To mark his passing, The Caxton Club celebrated the life and works of Elmer Gertz in its final meeting of the year. Assisting in that effort, close personal friends

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of Mr. Gertz, Senator Paul Simon, author Harry Mark Petrakis, and attorney George Anastaplo presented brief eulogies. Members of the Gertz family attended, and Caxtonian editor Robert Cotner served as host for the evening, tying together the various parts of the program with poetry.

Our new year of activities begins on September 20th with our first dinner meeting featuring Junie Sinson, Esq., a Chicago trial lawyer, who will talk about and show examples of his unique collection of the acceptance speeches of Nobel Laureates for Literature.

October 18th, Edward Quattrocchi, a Caxtonian whose PhD dissertation at Loyola University was on the influence of Plato on Sir Thomas More's *Utopia*, will discuss the cache of 28 great books that More's fictional sea captain carried with him to America. The books were authored by Plato, Aristotle, Theophrastus, Lascaris, Hesychius, Dioscorides, Plutarch, Lucian, Aristophanes, Homer, Euripides, Sophocles, Thucydides, Herodotus, Herodian, Hippocrates and Galen. In his presentation Ed will show slides of some of the most beautiful and interesting of these books, all printed by the Aldine Press before 1516, that are in The Newberry Library's Special Collection.

November 15th, Susan Hanes, a Caxtonian and Secretary of the Club, will talk about her continuing research in England about the life and writings of Wilkie Collins. Her talk is entitled "In Search of Wilkie Collins." The evening will also include a book auction.

December 20th, This year's Caxton Club Revels dinner and celebration will feature dramatic story telling by professional story teller and Caxtonian Peggy Sullivan, and Winter Solstice songs and sing-along by The Carolers. It promises to be a festive occasion.

In the planning stage and coming in June 2001 is a special meeting, exhibit, talk, and publication on Pop-up Books which is tentatively scheduled for Chicago's Harold Washington Public Library.

Our new year also offers special luncheon meetings. Beginning on September 8th, Charles Kelly, President of Howland Research, publisher, and collector who will speak to us about Samuel Johnson's observation of human nature with quotations in their business context.

October 13th, John W. Berry, President-elect, The American Library Association will help us with a talk about "e-books vs. p-books" (electronic books vs. printed books), building digital library resources

and libraries as key institutions in "bridging the digital divide."

November 10th, Jeffrey Garrett, Bibliographer, Western Languages & Literatures Northwestern University Library, will talk about: the end of monastic book culture in Europe. What became of the libraries of these monasteries in the years between 1763 and 1815? What treasures were lost? What was discovered and rescued from dismal monastic vaults? Using many illustrations and drawing on years of archival research, Garrett will discuss one of the greatest book migrations of Western history.

THE DELAWARE BIBLIOPHILES

We have had an active year so far with a variety of events. On a beautiful, sunny Sunday afternoon in February we visited a member's home to see his collection of sea voyages and her culinary collection. With snow on the ground, the fields glistened in the sunlight. As he talked of his interest in Captain James Cook and people who sailed with him, we could hear one of their clocks striking 7 bells. He told the story of visiting the bookseller, Frank Howell in San Francisco in the 1970's and asking for books on sea voyages. Mr. Howell asked him "what ocean?" and "what century?" and advised him that if he was really serious about his collecting that he should concentrate on a particular interest. Mr. Howell suggested that he acquire a copy of the bibliography of *The Hill Collection of Pacific Voyages* which our member has found to be a good chart for building his collection around Captain Cook.

Our 23rd Annual Dinner on March 31st, held at the University & Whist Club, attracted 38 members and their guests. Margaret Welch, associate librarian at Wintertur, was our speaker and her slide presentation "19th-Century Natural History Books and Their Readers, A Personal Expedition" was in part based on her research for her recent book, *The Book of Nature*. She discussed the processes by which the "potent images" found in the great masterworks of American ornithology, such as John James Audubon's *The Birds of America*, and botany were spread throughout America through other publications and other means. According to Margaret, "Natural history illustration was learned from copying other natural history illustrations. There were no classes, no instruction books. We have one local figure who demonstrated proficiency in copying and

who drew from real specimens. Sophie du Pont, a granddaughter of the founder of the du Pont dynasty in America, shared a passionate interest in botany and entomology with her siblings and friends." Printed sources such as Ballou's *Pictorial Companion*, the many Peter Parley books, trade cards, and various Harper Bros. publications copied earlier illustrations by means of reprinting from original wood blocks or making stereotyping molds from the wood blocks by pouring molten lead into the molds. "After 1830, thanks to the economy of reproducing the same wood block over and over, publishers could provide hundreds of illustrations in a relatively inexpensive format." Collectors with sharp eyes will note numerous instances of this "recycling" of illustrations throughout the 19th-century and into the 20th.

The April meeting was a field trip on Sunday April 16th to the Great Eastern Antique Book, Paper, . . . Show at the Allentown (PA) Fairgrounds. This was the second day of this two-day event which has approximately 150 different dealers for each day. Finds included a wide range of books, trade cards and catalogs, broadsides, photographs, postcards, theater programs, etc.

Our May meeting was a tour of the New Castle warehouse and shipping facility of Amazon.com, the giant on-line book, CD, videotape and DVD, videogame, software, gift and toy, lawn and patio, kitchen goods, tool, and jewelry retailer. (Books now account for only 50% of the company's business.) The five-acre building, into which Amazon moved in 1997, was its second location after home-base Seattle.

After a hiatus of a few years, we had a summer picnic on July 23rd at the fascinating home of a bookseller member, which is a converted 19th-century country church. We got to revisit her fabulous collection of poetry and her book barn located on the premises.

Our Fall schedule will commence on Sunday, September 24th with a visit to a member's home to see their collection of Delaware Valley artists including Darley and Howard Pyle and his students and the periodicals and books that match these illustrations. Our annual auction will be in November and other bookish activities could include the Oak Knoll Fest and Delaware Author's Day. We welcome guests and for more current information contact Gordon Pfeiffer at 302 655-6473. Our newsletter, *Endpapers* for September, 2000, is dedicated to the memory of our member Captain William E. Lowe, Jr., Delaware

River pilot and bookman extraordinaire, devotee of libraries, classical music, and Delaware and its history.

THE BOOK CLUB OF DETROIT

September 20—*An Evening with Ron Millner*. Ron Millner, Broadway director and playwright, will be speaking at this dinner program at the Scarab Club starting at 6:00 p.m.

October 17—*Oscar Wilde. A Centenary Celebration*. Book Club of Detroit Member and Oscar Wilde collector, Ned Chalat, will be talking about Oscar Wilde on this centenary anniversary of his death. Wine and cheese will be served at the program to be held at the Burton Historical Room of the Detroit Public Library. The reception starts at 6:00 p.m.

November 14—*Gone With the Wind* collector Kathy Marcaccio will talk about her collection which includes both ephemera and books. This will be a special *Gone With the Wind* theme dinner at the Scarab Club in celebration of Margaret Mitchell's 100th birthday! The before-dinner reception starts at 5:30 p.m.

December 5—*Holiday Auction Dinner*. Every other year we hold our biggest fund raiser, the Book Club Auction. Space is always limited so be sure to register early. Now is the time to start thinking about your donation for this final Book Club event for the year 2000. Reception and Preview start at 6:00 p.m. at the Scarab Club.

For more information, call 810 795-2700 or E-mail: bookclubdetroit@aol.com.

FINE PRESS BOOK ASSOCIATION

The Fine Press Book Association is beginning the third year of publication of its journal *Parenthesis*. The first four issues were produced by our members in the United Kingdom. The next issue will be the first produced by the North American members, with editor Crispin Elsted of the Barbarian Press of Canada. The journal contains many articles about fine printing and reviews of recently produced fine press books, as well as books of interest to collectors and printers.

Our annual meeting will be held in New Castle, Delaware the last weekend of September, at the same time as the Oak Knoll

Fest. For more information contact Carol Grossman at carolg@fourriversbooks.com or call 303 530-7567

FLORIDA BIBLIOPHILE SOCIETY

The Florida Bibliophile Society will resume meetings after the summer hiatus on Sunday, September 17, 2000 at 1:30 p.m. at Heritage Village in Largo, Florida. The October meeting will be Sunday, the 15th, at 1:30 p.m. at the Merl Kelce Library, University of Tampa, in downtown Tampa, Florida. Thereafter the meetings, which are always on the third Sunday at 1:30 p.m., will be held in odd months at the Largo location and in even months at the Tampa location.

The exceptions are December when a Christmas buffet and book auction is held at the home of a member at a time, date, and place TBA and May when we hold our annual banquet and book auction again at a time, date, and place TBA. No meetings are held during June, July, and August. Speakers for future meetings have not yet been determined although it is anticipated that our local book gurus Jay Dobkin, Bill



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Scheuerle, George Spiero, and Art Walker will be called upon.

Visitors are always welcome. Our members bring books to each meeting for redistribution by chance drawings. There are usually a number of book related items free for the taking. Coffee and comestibles are available as is some spirited book talk among members and guests. Visitors desiring directions to meeting places (or to confirm meeting times, etc.) are advised to contact Lee Harrer at 727 536-4029 or via e-mail at midbooks@tampabay.rr.com. Our permanent mailing address is FBS, PO Box 3887, St Petersburg, FL 33731.

FONTANEDA SOCIETY

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.

September 21—The first meeting of the season will include a brief business meeting followed by a miniature book "show and tell." Bring your favorite miniature book or books to share.

October 19—Chauncy Mabe Literary Editor of the *Sun-Sentinel* newspaper.

November 16—Tour the Wolfsonian Museum Conservation Studio and Library, Miami Beach. Lunch in South Beach in between tours. Time to be announced.

December 14—Annual Holiday Party. Members and guests bring favorite holiday recipes and holiday books for a combination of "show, tell, and taste."

January 19-20—12th Annual Fort Lauderdale Antiquarian Book Fair. Fontaneda Society's booksellers Reception will be held Friday, January 19 from 5:00 to 8:00 p.m. Other book fair activities include book arts demonstrations and on-going programs on collecting by the booksellers.

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 inch poster features Robert Fink's art from the dust jacket of *The Everglades: River of Grass*. \$15.00.

THE GROLIER CLUB

*Due to space limitations, events marked with an * are open to Grolier Club members only.*

*September 12—Goodhue Studio Visit: Grolier members and guests are invited to a special tour of the studio of Bertram Grosvenor Goodhue, Grolier member, book designer, architect, and author of the present Grolier Club building. The tour will be hosted by Robert Blechman, who currently occupies the Renaissance Revival-style space, and has made a project of its restoration.

September 13-November 3—Members' Exhibition: The 600th Anniversary of the Death of Geoffrey Chaucer. From the collection of Robert Raymo. Opening 5:30 p.m.



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September 19–November 18—Public exhibition: Fritz Kredel Centennial Exhibition. Curated by Mathilde Kredel Brown. Opening 6 p.m.

*September 20—Grolier lunch buffet.

September 21—Lecture: Judith Kredel Brown and Mathilde Kredel Brown, co-curators of the exhibition, will speak about the Fritz Kredel Centennial Exhibition. 6 p.m. reception follows.

*October 3—New members tour, reception, and dinner.

October 5—Club Meeting: Greer Allen will give a slide lecture on Fritz Kredel. 6 p.m. reception follows.

*October 18—Grolier lunch buffet.

October 19—Curator's Chat: Robert Raymo will give a tour of his exhibition on The 600th Anniversary of the Death of Geoffrey Chaucer. 5:30 p.m.

*November 1—Grolier lunch buffet.

*November 10–12—Trip to Williamstown: A three-day bibliophile tour of Williamstown, including Williams College and the Clark Art Institute. Events will include behind-the-scenes looks at the collections of the Williams College Chapin Library.

November 7—The 2000 Robert L. Nikirk Lecture: Christopher De Hamel on Sydney Cockerell. 6 p.m. reception follows. Details TBA.

November 15–January 12—Members' Exhibition: New York Maps from the collection of Mark Tomasko. Opening 5:30 p.m.

December 12–February 10—Public exhibition: The Art of Letters: Hermann Zapf. Curated by Jerry Kelly. Opening 6 p.m.

*January 9—Sixth Annual Grolier Club Poetry Reading: Rudyard Kipling. Members and their guests read from the work of this great English poet. Hosted by Dave Richards.

January 22–27—Bibliography Week: Full details in the December mailing.

*January 24—Grolier lunch buffet.

January 24–March 16—Members' Exhibition: Fine bindings collected and commissioned by Jill Tarlau. 5:30 p.m.

*January 25—117th Annual Meeting.

LONG ISLAND BOOK COLLECTORS

September 10—*When One Book Leads to Another*. LIBC member Joe Perlman finds that adding one more book to his collec-

tion often leads him to even more books. He cites Ulysses as the ultimate example: buy it and you'll need a dozen others just to get through it. Joe will show a few examples from his own collection, and he invites members to describe their own sub-collections.

October 11—TBA

November 12—*Annual Luncheon*. George Plimpton is the guest speaker at our annual luncheon for members and guests.

December 10—*The Electronic Book*. Is the printed page doomed? Not a chance, but now there are intriguing alternatives—from the virtual thrillers of Steven King, to hyper-linked reference works, to . . . well, you name it. This month's meeting features an overview of what's available now, and a look at the impact on traditional book collecting.

For additional information contact John Woram, 45 Lakeside Drive, Rockville Centre, NY 11570. Call 516 764-8900 or e-mail: jworam@msn.com.

OTTAWA BOOK COLLECTORS

September 11—"Summer Harvest - Bringing in the Biblio-sheaves" The annual Fall exhibition wherein members have the opportunity to bring in a key summer acquisition (or two) for display.

October 2—"Been There, Done That—The OBC in Retrospect." Peter Greig, erstwhile and decidedly amateur archivist, will provide some background as to the gestation of the association with reference to the organization of the OBC archives.

November 6—"If Prince Can Do It, Why Not Us?" - Copyright in Books." Barry Mendelker, *Canadian Heritage*, will provide an overview of the meaning, concept, and the history of copyright in books with some reference to recent legislative changes and particular reference to the situation in Canada.

December 4—Morocco Bound - Genizah Studies: Recovering Old Books and Manuscripts from Morocco." Dr. Andre Elbaz, retired professor of French from Carleton University and author of many books and articles on Moroccan Sephardi Jewish culture, has made an extensive collection of Jewish books and manuscripts during his travels in Morocco. Dr. Elbaz will speak about his collection and its context within the Moroccan Sephardi culture.

PHILOBIBLON CLUB

The Philobiblon Club of Philadelphia is a Club for book collectors, book sellers, librarians, and anyone else interested in books. The Club meets on the second Tuesday of each month between October and May (normally excepting January) at the Franklin Inn Club (St. James and Camac Streets, just north and east of the intersection of Locust and 13th Streets).

Over the last year, we had seven meetings with seven excellent speakers, including: Henry Morris of the Bird and Bull Press; Enid Mark of The ELM Press; Dr. Barbara Traister of Lehigh University; Michael Benjamin, an African American bibliophile; Kenneth Finkel on Philadelphia philanthropy; Hugh Amory about the 18th Prince Collection; and Philip Bishop on some aspects of Thomas Mosher's books.

Meetings include dinners for members and their guests. People interested in joining the Club are invited to correspond with Cynthia Buffington, Membership Chair, at rarebks@prbm.com.

Talks are open to all, members or non-members, for a token fee, and the Club welcomes visitors at its talks. Philadelphia is easy to reach from New Jersey, Delaware, and eastern Pennsylvania; for specific topics, it proves a relatively easy train journey even for people as distant as Washington and New York City.

Please visit us on our web site at dept.english.upenn.edu/~traister/philobiblon.html.

October 10—Mike Peich (West Chester), on The Aralia Press.

November 14—J. B. Post (Philadelphia), "Copyright Litigation for Fun & Profit."

December 12—Linda J. Langham (Langhorne), "Virginia's Pages: On Collecting Woolf's Books and Letters."

January—No meeting.

February 13—Don C. Skemer (Princeton), "Archeology of the Medieval Book."

March 13—Thomas R. Adams (Providence, RI), the Philadelphia book world of the 1940s and 1950s—Edwin Wolf 2nd Memorial Lecture.

April 17—Jenny Thomas (Philadelphia), on the Philadelphia Consortium of Special Collections Libraries exhibition of illuminated manuscripts at the Philadelphia Museum of Art.

May 8—Bob Kieft (Haverford), on Haverford's Library.

PITTSBURGH BIBLIOPHILES

Unless otherwise noted, meetings of the Pittsburgh Bibliophiles are held on the second floor of the Hillman Library, University of Pittsburgh at 7:45 p.m.

October 19—"The Allegheny Observatory and its Library." Lance Lugar. Program will include a talk on the library collections, including the rare books and manuscript material, and a tour of the observatory. Program will be held at the Allegheny Observatory.

October 29—Daytime field trip to the Heinz Regional History Center. This will be a behind-the-scenes tour of the library and archives, with talks on collections and exhibits.

November 16—"Poetry in Pittsburgh." Ed Ochester, editor of the poetry series published by the University of Pittsburgh Press. (tentative)

February 15—Photographic subject to be announced. Frank Watters, Photo Antiquities and L. B. Jones, The Silver Eye.

March 15—"Digital Libraries." Rush Miller.

April 19—"A Local Collector and His Collection." Robert Hyde.

April 17—Pittsburgh Bibliophiles' Annual Dinner Meeting. Topic and speaker to be announced. Pittsburgh Golf Club. 7:00 p.m.

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 trfn.clpgh.org/bibliophile.

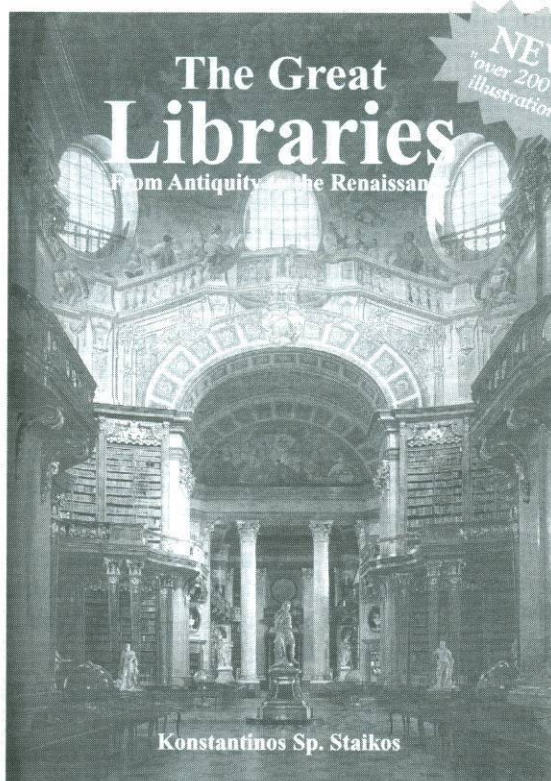
BIBLIOPHILIC SOCIETY OF ROCHESTER

The new Bibliophile year will get off to a smashing start with Bill Kauffman of Elba, New York, as our first speaker. Bill, a bright, witty guy and one of western New York's most loyal and knowledgeable citizens, writes regularly for *The American Enterprise*. He is the author of four published books, including *America First! Its History, Culture and Politics* (Prometheus Books, 1995) and, most recently, *With Good Intentions? Reflections on the Myth of Progress in America* (Praeger, 1998). His talk is entitled

"Three Venerable Upstaters: Henry W. Clune, Walter D. Edmonds, and Warren Hunting Smith." Bill's talk will focus on Clune with commentary also on Edmonds (*Drums Along the Mohawk*, 1936) and Smith, who wrote *The Misses Elliot of Geneva* (1940). Bill knew all three men personally and regularly visited Clune to read to him in his declining years.

Our 2000-2001 season begins on September 20. Meetings are held the third Wednesday of the month at the Brighton Town Hall, starting at 7:30 p.m. The society is an informal organization, which encourages the appreciation, collection, and study of books and other printed materials. We are a diverse group. Some of us are serious collectors of first editions or of finely printed, bound, or illustrated books, others are more modest or haphazard collectors of "finds" from garage sales, flea markets, or second-hand shops. And some of us aren't even collectors but enjoy being around interesting books and book lovers.

Some of our past programs were, "Warsaw's (New York) Abolitionist Past, 1833-59," "American Printing—Bruce Rogers," "A Book Illustrator Speaks—Alan Singer," "Field Trip to the Susan B. Anthony House," "Livres d'Artiste, Wallace Library,



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We have a wonderful slate of programs planned for the upcoming year. Our meetings are open to all. So, if you're in the Rochester, New York area, please stop in for an evening of Good Books, Good Friends.

THE ROWFANT CLUB

The Rowfant Club meets three Wednesday evenings each month from October to the end of May at 6:30 at the clubhouse, for cocktails, dinner, and a talk on generally bookish subjects. Every Friday during the season members enjoy lunch followed by a talk given by members. On Saturdays members meet for lunch and conversation. During the Summer months picnics are held at members' homes or sites of cultural interest in the Cleveland area. The Club also organizes trips for members during

the year to national and international locations. Members of FABS organizations are welcome to attend most of these events.

October 11 — Graham Burnett. "Science and Colonialism."

October 18 — Johnathon Goodman. "History of Crime Club."

October 25 — John Laurence. "Medieval Manuscripts."

November 8 — Paul Ruxin. "Collecting the 18th-Century."

November 15 — J. Howard Zerwitz. "Rare American Manuscripts."

November 19 — Various speakers. "Screckengost Retrospective."

November 29 — John Gardner. "Books of Tristan da Cunha."

December 13 — Book Auction.

January 10 — James Edmondson. "Dettrick Medical History Museum."

January 17 — John Vacha. "Great Theatres of Cleveland."

January 24 — Sylvaine Bellanger. "Girodet: Book Illustration."

January 31 — A. Remmert. "Greek Poetry."

For information contact Albert C. Kirby. E-mail ack@po.cwru.edu or phone 216 561-4866 (HOME) or 216 368-3450 (WORK).

THE ROXBURGHE CLUB

September 19 — David Kipen, Book Editor San Francisco Chronicle: "The Chronicle's Western 100."

October 14-15 — Roxburghe-Zamorano Joint Meeting in San Francisco. (Members Only)

November 21 — Andrew Jamison, Prof. "Bookplate Revelations."

December 19 — Annual Gala Honoring our Printer Members, held at the Book Club of California.

January 16 — Bill Barlow, Bibliographer. "Wizardry of Duncan Hines Cookbooks."

February 20 — Colin Franklin, Book Dealer & Collector. "Fine Bookbindings."

March 20 — (Tent.) John Warnock, CEO Adobe Systems. "Collecting Antiquarian Treasures."

April 17 — TBA

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TULSA BOOK COLLECTORS CLUB

The Tulsa Book Collectors Club meets bimonthly in the odd numbered months, on the second Thursday at 7:00 p.m., at the McFarlin Library rare book room at the University of Tulsa. The September meeting will feature a talk by Shirley Gidley and friends on a recent trip they took to Larry McMurtry's bookstore in Archer City, Texas.

The November speaker has not been set. The January meeting is our annual "trade and swap/show and tell meeting." The March meeting will include election of new officers.

For additional information contact Gary Himes at tulsabks@silverback.gorilla.net.

BOOK CLUB OF WASHINGTON

The BCW is entering its 18th year, and looks back upon its "infancy" and "teenage" years with a great deal of pride and a growing sense of accomplishment. We are not a large group (about 150), but these members are faithful and appreciate the efforts of the Officers, Board of Gover-

nors, and the other volunteers who keep us alive and well. We have two books and a number of fine keepsakes to our credit.

July came to a close with our annual Sunday picnic, held at the Bainbridge Island home of the BCW treasurer and, as usual, was very well attended. The all too short hours of *dolce far niente* that make up an afternoon truly incomparable in our yearly calendar, are in themselves worth the annual membership fee!

On 22 and 23 September the Seattle Antiquarian Book Fair will once again take place at the Seattle Center Exhibition Hall. On the evening before the Fair opens, the BCW and the management of the event (Club members, by the way!) will host a Banquet at The Space Needle featuring a talk by Mare Blocker, a book-artist of the highest repute. This wonderful evening always fills the dining room at the hundred-foot level to capacity.

October will again feature the Seattle Book Fest, an ever-expanding weekend event devoted to books and reading. The BCW has always maintained a presence on "Antiquarian Row"—usually gaining a few new members each year—and has participated in panel discussions on the whys and wherefores of collecting, and this year will find several dealer-members offering free appraisal sessions.

Our annual December Banquet (date TBA) will be held this year at The College

Club (after a number of years at The Rainier Club), the venue of one of our earliest dinners—so many years ago!—at which we were entertained and enlightened by Ivan Doig, western writer par excellence. The Banquet includes our fundraising Auction, much anticipated each year, featuring books, wines, *objets d'art*, and much more.

As a sad final note, it pains me to report the death of Murray Morgan the pre-eminent author of the State of Washington, and a truly fine gentleman. Such a widely beloved and honored writer will not pass our way again. Murray was the first Honorary Life Member of the BCW, and we deeply mourn his passing.

For further information contact Robert W. Mattila at rmattila@eskimo.com.

WASHINGTON RARE BOOK GROUP

September 19—Visit the Folger Shakespeare Library, to view the exhibition "A Decade of Collecting" 5 p.m.

October 21—Visit Potomac, MD, to view Robert Highbarger's map collection. 2 p.m.

For additional information you may contact Melanie Gardner at 301 946-1207 or magardner@erols.com.

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for additional information see pages 3-5 or contact:

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Franklyn "Duff" Herbert Hicks

15 May 1924 - 11 July 2000

Franklyn Herbert Hicks—the more familiar “Duff” was adapted from a childhood comic strip character by his schoolmates and just stuck!—was a valued and long time member of the Ottawa Book Collectors and an interested and energetic booster of FABS. His recent death is a deep loss to the family he leaves behind (wife Irene, son Martin, daughter Pauline, and four grandchildren) as well as to the numerous associations and organizations whose interests he actively supported throughout life.

Born and reared in Bridgetown, Nova Scotia, Duff showed academic and scholarly interests early in life. He determined to pursue a medical career and his interests, although wide and varied, were intrinsically linked—genealogy, history, medicine, music—and throughout all of them books and book collections played a prominent part as a source of information and personal delight.

Given the influence of location and family it was only natural that he should have had an abiding passion for Nova Scotia. And while Duff created collections to suit his other fields of study the primacy and predominance of his Nova Scotia collection was apparent. Indeed, in the opinion of one local bookseller, Duff's collection of Nova Scotia is one of the more important ones remaining in private hands.

Although a book collector and bookman of long standing, Duff's professional activities and perhaps his way of working around his subjects made him a somewhat solitary worker in the vineyards. However, with his discovery of the Ottawa Book Collectors he became a most valued participant and proponent of the association.

His passion for collecting Nova Scotia was apparent in the papers Duff delivered to the Ottawa Book Collectors in the decade between 1989 and 1999. Each of these talks derived from his study and research into Nova Scotia and he was never shy in circulating relevant illustrative examples, regardless of their rarity or provenance, from his seemingly bottomless collection.

Duff was instrumental in bringing the Ottawa Book Collectors into the Fellowship of American Bibliophilic Societies fold. As the OBC liaison with FABS, Duff also communicated freely and frequently with many of the individual member associations.

Duff's enthusiasm and good humor were an immense asset to the Ottawa Book Collectors and his loss will be deeply mourned. One can only hope, as in Benjamin Franklin's "Epitaph on Himself" that, indeed, "the work shall not be lost" but "appear once more in a new and more elegant edition, revised and corrected by the Author."

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