

The Fellowship of American Bibliophilic Societies

VOLUME V • NUMBER 1 • WINTER 2001



Master Bookbinder • American Print Makers • Great Auctions of the Past
The Triple Crown • Writing on Hands • Scrolls to Scrolling • News & Notes

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
 The Baltimore Bibliophiles, Baltimore, MD
 The John Russell Bartlett Society, Providence, RI
 Baxter Society, Portland, ME
 The Bixby Club, St. Louis, MO
 The Book Club of California, San Francisco, CA
 The Caxton Club, Chicago, IL
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 Book Club of Washington, Seattle, WA
 The Zamorano Club, Los Angeles, CA

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NEWSLETTER EDITOR

KAY MICHAEL KRAMER
The Bixby Club
thekaykramers@earthlink.net
 314 821-1465 FAX 314 835-9249
 17 Orchard Lane, Kirkwood, Missouri 63122

From the Chair

THE *FABS Newsletter* is now a robust thirty-two pages. Thanks to the hard work of its editor, Kay Kramer, a dedicated band of contributors, and the behind the scenes assistance of Bruce McKittrick, it continues to be a publication that members can take pride in sponsoring and happily look forward to receiving.

However, the *Newsletter* is lacking a key component, your articles and letters. You are a member of one of the clubs that sponsors FABS and, therefore, clearly a lover of the book arts. So please become a *FABS Newsletter* contributor—share your printed words on the printed word.

The past issue announced the forthcoming FABS study trip to Cleveland. It is no exaggeration to state that our Cleveland hosts are devoted book lovers.

They have planned a trip that demonstrates not only their love of books, but their delight in sharing this enthusiasm with their guests. If you would like to join in these festivities, you must act now. At press time, over sixty percent of the available slots have been claimed by members from across the country. As I stated in an earlier issue of the *Newsletter*, no one has ever failed to enjoy a FABS study trip.

The FABS annual business meeting is scheduled for April 19th to coincide with the preview of the New York Book Fair. As in previous years, our host is the Grolier Club. The Club is located at 47 East 60th Street and is within comfortable walking distance of the Book Fair. You are welcome to join us at two o'clock for the business meeting and later, when we walk over to the Fair.

In a prior issue of the *Newsletter*, I observed what I termed the “illusory forthcoming volume phenomenon.” While the third volume of William Manchester’s *Life of Churchill* remains unpublished, I am pleased to note that the final volume of Ray Monk’s biography of Bertrand Russell went on sale in Britain this past October. In sharp contrast to the other two biographies published since the philosopher’s death, the Monk biography offers in-depth treatment of both his thought and his life. If you are interested in twentieth-century philosophy, Monk’s work is a necessary addition to your bookshelf.

I wish you health, happiness, and many book-related joys in the new year.

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 Alpers’ 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 we will enjoy a banquet at Gwinn, built for Samuel Mather's daughter of the same name early in the twentieth 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.

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 peerless examples of bank architecture in the area.

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.

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.

The response to the
**May 31-June 3, 2001
FABS Bibliophilic Tour
and Symposium**

in Cleveland has been
tremendous.

Over sixty percent of the
available slots have been
claimed by members
from across the country.

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opportunity. Make your
reservations now.



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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 Alpers

Lunch at Mountain Glen Farm

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

Dinner at the Gwinn Mansion

Saturday, June 2, 2001

Symposium: Raring to Go: Book Collecting in the Twentyfirst Century

Lunch at the Cleveland Museum of Art's Sculpture Garden

The John G. White Collection at the Cleveland Public Library

Reception and dinner at the Rowfant Club

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 30, 2001**.

January 30, 2001 is the deadline for non-refundable deposits.

Enclosed is a check for: \$ _____ core trip + _____ room + _____ options = _____ total

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The Science and Art of Cartography

A 500 YEAR RETROSPECTIVE



■ In European culture few mediums, if any, can compare with the practice of cartography as a medium that combines the discipline of science and the expression of art. Within a few years of the earliest publications of Gutenberg and Caxton, woodblock cutters and copperplate engravers were grappling with the challenge of illustrating the world on paper and conceptualising the most recent discoveries within the context of classical world geographical theories. Market needs demanded a visually satisfying presentation for the maps, or atlas—a requirement as important today as it was 500 years ago.

THE EARLIEST MAP PUBLICATIONS, produced around 1480, derived from the theories of Claudius Ptolemy. His *Geographia Tabula* identified more than 8,000 places with their mathematical coordinates and provided the basis for the set of 27 maps of the ancient world (the world as known in Roman times) that were reprinted in numerous different forms between 1477 and the eighteenth century. Despite their cold statistical origins and the lack of sophistication in early engraving techniques, many of these early maps reflect the enthusiasm with which the artist-engraver approached the discipline of illustrating the location of one place in relation to another.

At the same time, cartography was developing through two other map forms—the scripturally based Mappamundi with Jerusalem at the centre surrounded by medieval interpretations of the classical concepts and the portulan chart, precise regional plotting created solely for the use of mariners. Although predominantly manuscripts rather than printed productions, many of the artistic devices seen in these works found their way onto the printed map. The woodcut maps of

Lienhart Holle's *Geographia* of 1482 and 1486 are renowned for their boldly engraved lines and are often found in fine strong contemporary colour. This series includes the first printed map to be signed by the woodcutter, Johannes from Armsheim, southwest of Mainz. Only the World map of this series has any decorative features—a surrounding design of chubby-cheeked windheads set against a cloud-puffed sky. Such windheads, seen subsequently most often on sea charts, were used both as artistic devices and as indicators of the prevailing winds.

Over the course of the sixteenth century the overriding interest in the classics that typified Europe's cartographic industry evolved into a scientific study reporting the latest discoveries and charting and delineating the home countries of Europe and other known parts of the world. Abraham Ortelius' atlas *Theatrum Orbis Terrarum* is considered the first modern world atlas. First published in 1570, this collection of up-to-date maps of all areas of the world was engraved on copper and utilised numerous artistic features to enhance the maps' appearance. Along with bizarre and fierce sea monsters, mythical sea-gods, mermaids, and illustrations of local animals and birds, title cartouches might be decorated with local agricultural produce—grapes on the maps of Burgundy and oranges on the map of Seville, for instance.

Besides performing a decorative function on the map, much of the illustration served a documentary purpose, often providing Europeans with their first images of foreign life. This was especially true of the furthest flung parts of colonial reach where, for instance, the illus-

trations of the artist-explorer John White provided the first pictures of Virginian Indians and their lifestyles as did Hugo van Linschoten's illustrated travels in India and Southeast Asia.

John White's illustrations were published in Theodore De Bry's *Grands Voyages* and these along with the Linschoten work proved among the most influential in the dissemination of images of the New World. The World map from the latter, designed by Petrus Plancius and engraved by Jan van Doetechum, is acknowledged as the first world map to use decorative illustrations representing the newly discovered parts of the world. The double-hemisphere world map is supplemented with a double-hemisphere celestial sphere showing animals, people, their habitations, and major landmarks of each continent. The engraving is a fabulous combination of documentation presented in a vividly artistic style.

Throughout the seventeenth century many of the images from this period provided the staple stock of vignette and border illustrations for maps and charts. The *carte-à-figure* style of map presentation utilised side panels showing people from the particular region with top and sometimes bottom borders of oval or rectangular depictions of major cities or ports. In Amsterdam, the centre of European cartographic production, Pieter van den Keere, Claes Janszoon Visscher, Willem Blaeu, Henricus Hondius, and Frederick de Wit were the most prominent practitioners of the art of the illustrated map, while French and English copies, most notably those maps of John Speed, testify to the popularity and usefulness of such maps.

In addition to the decoration around the border of the map, vignette illustrations on land and sea, and decorated cartouches, scale bars, and explanatory keys might be seen around titlepieces. In addition to mythological figures and fantastic creatures, such illustrations might feature scenes of local industry, agriculture, habitations, and so on. A renowned example is seen in the series of maps of New England published from 1651; here the Amsterdam publisher Jan Jansson shows the latest cartographic knowledge of the region dotted with vignette illustrations depicting Indian encampments, numerous animals and birds, including a beaver and turkey, and Indians paddling a canoe. To this basic map, in 1655 Nicolas Visscher added a panoramic view of New Amsterdam with native Indians at each side. Later, other publishers, having enhanced the view with the addition of new buildings, designed an elaborate figured "Restitutio" cartouche to celebrate the Dutch recapture of New York in 1673. As such, Tony Campbell, in his monograph on these maps, describes them as "a valuable historical source and as evocative a picture as any we have."

The highlight of baroque cartography is seen in the series of charts designed by the master engraver Romeyn de Hooghe for Alexis Hubert Jaillot's "Neptune Francais. . ." These charts supplemented the maps by Jaillot in a new enlarged edition of the work of the renowned French cartographer Nicolas Sanson. The originals, published around 1650, were folio size, detailed where possible but plain in their execution; Jaillot's training as a sculptor is evident in these newly engraved plates done in elephant folio, with large ornate illustrated cartouches, often published with full wash colour and heightened with gold. The series prompted the carto-historian Sir George Fordham to call such maps "the finest specimens extant of this decorative art." Such was the popularity of this series that the plates were re-engraved for publication in Amsterdam with the addition of a supplement of sea charts including several of the western European coasts designed and etched by the famous Dutch artist Romeyn de Hooghe. The charts are finely worked and include a wealth of navigational detail, soundings,

anchorages, inset plans of ports and harbours, and so on, all presented in ornate flamboyant and elegant multfigured surrounds. The highlight of the group is the detailed large chart of the Mediterranean which has no less than 38 inset plans and views of ports and harbours from Tenerife to Constantinople.

Around this time, a specialisation developed in the production of the printed map. Previously one engraver would have been responsible for all elements of the copperplate's working; however, we now see the cartographic detail engraved by one hand while an artist-engraver, or etcher, might provide the cartouche, vignettes, and decoration.

Eighteenth-century cartography shows increasing sophistication in mapmaking technique with large-scale, very detailed surveys being made of many areas of Britain, Europe, and the colonial countries. The culmination of such projects was, of course, the establishment of the now familiar National Surveys in most countries which, although lacking in decorative features, exhibit immense skill in their production and finesse in their engraving and printing processes. Now, digital and computer-generated cartographic images make artistic involvement unnecessary, but the principles of creating a clear and easily read map that is also attractive still prevail.

Hand in hand with the increased output of large-scale maps, the publication of detailed, multisheet town plans saw many superb productions. In England the foremost practitioner was the Huguenot emigré Jean Rocque, whose 24-sheet map of London and Westminster, 16-sheet map of London and Environs, and two- and four-sheet maps of other major cities, including Bristol, Exeter, Brighton, and Shrewsbury, were finely engraved and ornately designed, often with inset views of major buildings and landmarks. The 20-sheet plan of Paris by Louis Turgot in 1740 shows the buildings in profile giving the impression of a "birds-eye" view of the city. Such maps were intended as wall decoration and, with engraved framework borders, were mounted on canvas with wooden rollers at top and bottom. Maps of the World, continents, and countries as decorative wall hangings, had been pro-

duced in the seventeenth century and are shown in the paintings of the Dutch master Vermeer, but none compares in size and grandiose concept with the town plans.

Maps are invariably thought of as on paper, folded, hanging on a wall, or bound in atlas form in perhaps very large or pocket-size format. However, their use broadened during the late eighteenth century and they might be seen in contorted form as satirical characters or representing fantasy lands such as "Utopia," "The Land of Love," "The Crossroads of Life," and so on. The growth of popular tourism prompted further use of maps as decoration on souvenir trophies—on porcelain, woodwork trinkets, and fans.

However, as a counterpoint to the strictly scientific approach of nineteenth- and twentieth-century mapmaking, a new genre of cartographer has developed, one whose emphasis is on art and illustration as opposed to documentation. Commercial publications, such as the *National Geographic Magazine* use artists to enhance the visual and educational impact of their maps; others such as London Transport have employed artist-illustrators such as MacDonald Gill to create poster maps to advise and advertise their services. In fact, certain artists, in admittedly abstract form, have turned the map into an artwork and, in contrast to the precision and science of the *National Survey*, have produced works in which the map becomes solely pictorial. Jasper John's various works of the sixties entitled "Map" are paintings showing the United States, and maps in abstract form now provide the basis for innumerable advertisements and items of merchandise.

If science is defined as a systematic and formulated study of knowledge and art as a skill applied to imitation and design, then the work of the cartographer, over 500 years represents a perfect amalgam of these disciplines.

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Alfred Launder, Master Bookbinder, 1867-1952

SEVERAL YEARS AGO, I discovered the typescript for an unpublished bookbinding textbook by Alfred Launder, a bookbinder who worked for the Metropolitan Museum of Art's Department of Prints from 1929 until approximately 1945. Alfred Launder was born in England and served an apprenticeship at the Mansell Bindery in London. His older brother, William, was also a binder who emigrated to the U.S. in 1874 to work for William Matthews in Brooklyn. Alfred followed William in 1883, to work with him at a new bindery that William had formed with James Macdonald. In 1900, John Oliver, Superintendent at the Bradstreet Company, a prominent New York bookbinding and printing firm, invited Alfred Launder to work at Bradstreet's as a finisher. Launder worked for the company until at least 1915. During this time, he designed and

executed numerous fine bindings for important books and manuscripts from the collections of J. Pierpont Morgan, Henry W. Poor and others.

The prominent characteristics of the bindings that Launder made for the Metropolitan Museum of Art are simplicity and strength. For his time, Launder exhibited a keen sense of discretion in the selection of treatments for specific books and his treatment philosophy is articulated in great detail in his book, *A Textbook for Rebinding Rare Books, Based on a New Technical Principle*. The textbook guides the reader through various methods for repairing paper textblocks and rebinding books that Launder developed during his tenure at the Museum. Launder's approach to bookbinding was significantly altered by his association with the staff of the Print Department, who challenged him to find new binding

methods that would permit maximum access to the text and illustrations, while preserving the integrity of the original work. Their needs inspired Launder to relinquish traditional fine bookbinding techniques and use his skills to develop a new, revolutionary way of binding and repairing old, rare books.

Alfred Launder became discouraged by the fragility of the nineteenth-century style of fine binding that he had learned in the trade and practiced for over thirty years. He found that thinly paired leather, delicate sewing supports and tightly laced in boards, produced a book that had neither flexibility nor durability. He believed that the craft of fine bookbinding, focusing as it did on decoration and elegance, did not provide a sufficiently durable structure for rare books which needed to be read and referred to on an ongoing basis. Launder

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spent at least sixteen years in the Print Department, developing and refining his techniques and working on this textbook. He created a new scheme of bookbinding that utilized his knowledge of traditional fine bookbinding and finishing techniques, library and stationery binding, and his willingness to experiment with new preservation-oriented approaches.

Alfred Launder retired from active employment on July 1, 1942, but was immediately rehired on a per diem basis, as a binder and teacher for his successor, Walter Moore. It is not recorded exactly when Launder stopped working at the Museum, however, there are books that he treated that are signed and dated as late as 1945. The typescript of Alfred

Launder's bookbinding textbook was received by the Head of the Print Department, A. Hayatt Mayor, on December 1, 1948. In an accompanying letter, Launder expressed his hopes for the treatise:

It was in the binding annex of the Print Department where I had the opportunity to become so intimately acquainted with the disastrous condition of our treasured old books, and it was also in that association that the craftsmanship urge developed a technical reformation in their re-binding. So, Mr. Mayor, although there may never be any possibility of the Museum publishing it, yet, it is in your department, where it rightfully belongs, if only to give Walter Moore an opportunity for reference, from time to time."

Launder's book, *A Textbook for Rebinding Rare Books, Based on a New Technical Principle*, has recently been published for the first time by The Guild of Book Workers. It is published as *The Guild of Book Workers Journal*, Vol. 36, No.1. Single issues of the *Journal* can be ordered by sending a check for \$6.50 made out to The Guild of Book Workers. Send payment to The Guild of Book Workers, Inc., 521 Fifth Ave, New York, NY 10175.

MINDELL DUBANSKY

Thomas J. Watson Library of the
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028
212 650-2891

FAX: 212 570-3847

mindell.dubansky@metmuseum.org

CIVIL WAR, BASEBALL, AND *American Print Makers*

SOME YEARS AGO I was swept away by the emotions conveyed in Ken Burn's Public Television series about the American Civil War. I was hooked and could not miss an episode containing knowledgeable narrative by committed historians, authentic and contemporary prints, photographs and maps, and not least of all period music played on appropriate instruments. I was inspired with admiration for those who preserved the union and helped free the slaves by laying down their lives. Thrilled by the entire experience, I anticipated Burn's depiction of baseball. Unfortunately, similar voices, graphics, and music offered baseball in the same tones. I was disappointed. I have stood at home plate and feared a bonk on the head or the embarrassment of wiffing on a third strike, but none of that compared with a miniball in the gut. Then again, Jackie Robinson had shown incredible courage, and many other players had overcome social, physical, and psychological obstacles to accomplish great feats. Since then I have looked for heroism in places where I had not looked before.

Recently I was cataloging two bound volumes of *The Pennsylvania Magazine* for the first half of 1776 and *The Ameri-*

can Universal Magazine for the first quarter of 1797, and being an historian and dealer in the history of prints, I was struck by the illustrations in these early magazines. First, though, a bit of history about these two publications is in order.

The first of these began in January of 1775 in Philadelphia where Robert Aitken (1734-1802), the publisher, hired a restless Thomas Paine (1737-1809) to be his editor. The intention of the principals was to produce an American magazine with highly moral and nonpartisan information that would be like the early issues of Great Britain's *Gentleman's Magazine* and *London Magazine*, which the practical and serious colonists saw as publications that had degenerated into gossip and slanted political bickering. Paine stopped writing for Aitken after 1775, but his sprightly prose and poetry set a standard, and his influence as well as the times resulted in political topics of a revolutionary nature appearing in the text. According to a letter from Paine to Benjamin Franklin, circulation was "upward of fifteen hundred." This number of subscribers was very significant for the time and place. In order to be topical the editor was soon reporting on events in Boston, issuing text of letters and procla-

mations from the Continental Congress, and even producing the first printing of Phillis Wheatley's letter and verse "To His Excellency General Washington." The last issue in July of 1776 presented the first magazine printing of the Declaration of Independence. Along with such topical writing was a number of wood block and copperplate engravings that the editor termed "accurate" and "enriching." They included some technical illustrations showing apparatus for distilling sulfur and salt and maps of the southern colonies, both done by Aitken in a primitive manner. Looking through Clarence Brigham's *Paul Revere's Engravings* (Worcester, 1954) one can see many similar illustrations done by that Boston silversmith for *The Royal American Magazine* of about the same time.

Twenty years later, and long after independence was gained, the appearance of prints in American magazines was not much improved. *The American Universal Magazine* was an eclectic work published in Philadelphia by Richard Lee from January of 1797 until March of 1798. It too had a fondness for engravings and featured portraits of George Washington, David Rittenhouse, Benjamin Franklin, and John Adams. A landscape "View on

Mushanon River in Pennsylvania" and a plate of the skeleton of a large quadruped found in the Rio de la Plata are also of interest. All are primitive by European standards of the day, but the engraver, H. H. Houston, using stipple to render tone and definition, makes a gallant attempt.

When I look at engravings in American books and periodicals from that last quarter of the eighteenth century, I see a heroism in action that most of us, even lovers of books, do not fully appreciate. Making or importing paper, producing or acquiring ink and moveable type were all difficult in the colonies and the states of the new republic. The production of illustrations was even more difficult, especially when compared to the situation in London or most European capitals. In London there was an established market for obtaining copper, and trade and apprentice systems existed to supply ink, rags, wax, and tools. Above all a large population provided a surplus of inexpensive labor to complete an artist's conception. In America, every step was impeded by a lack of resources.

A publisher contemplating illustrations added complexity and much expense to the job. Often the multiple steps done by specialists in England had to be done by one person in America. Also, most American engravers were in multiple businesses, as exemplified by Paul Revere being a silversmith. Charles Willson Peale was a painter, taxidermist, horologist, etc., and Aitken served in every capacity in his magazine. A moving description of Peale's attempt to create elegant mezzotints of great American patriots in 1787 is found in Charles Coleman Sellers' inspired biography. Preparing a copper plate required hours of hammering followed by days of burnishing with wool rags before putting needle or burin to copper to create an image. In a land where over ninety percent of people lived on subsistence farms, having a boy spend so much time preparing a surface for engraving entailed removing someone from the production of food or firewood. The lack of hard currency insured that the small population had few people who could pay for publications,

and almost no export market existed because most Europeans disparaged colonists. Printing a book of all text was difficult enough, but to include illustrations raised the risk. Truly, those who would produce illustrations in early America were brave and adventurous.

Bibliophiles should not wait for Ken Burns to read the FABS newsletter and produce a documentary on eighteenth-century printmakers because he would never do it. Also, the plot would be terrible and boring. Instead, we devoted bibliophiles can use our knowledge of libraries to seek out these early American magazines and books, sit down with the pictures, read the accompanying text, and appreciate victory after victory as the contemporaries and ancestors of our founding fathers promoted the arts and sciences of a country that they cherished.

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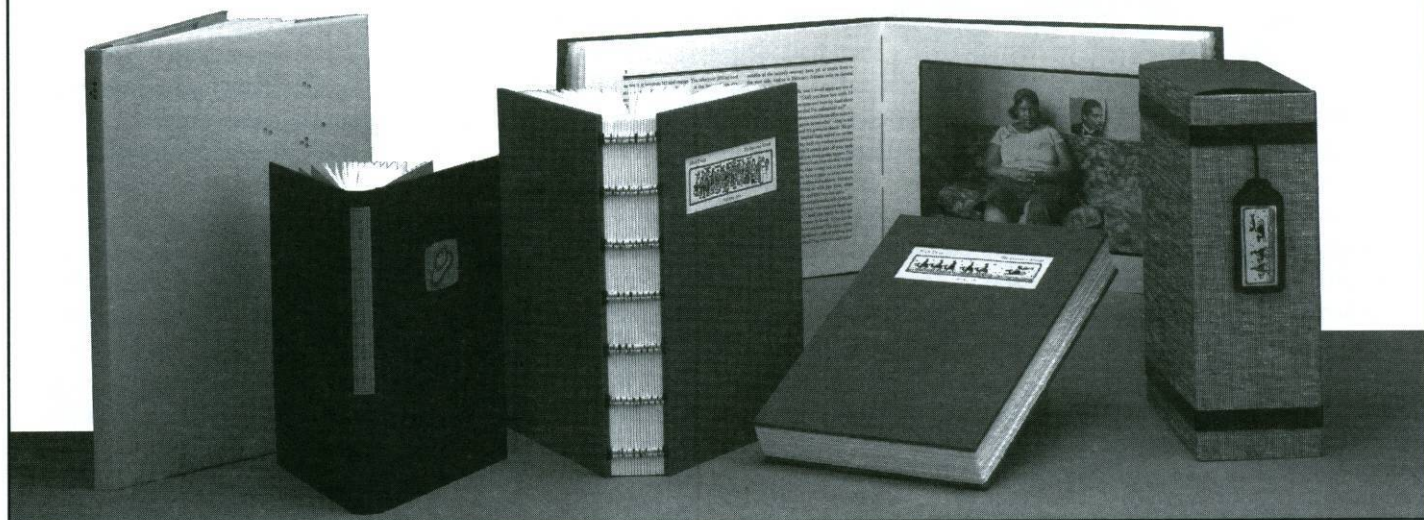
Sherwin Beach Press

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 Califia Books [San Francisco, CA] 415-284-0314.



GREAT AUCTIONS OF THE PAST

The Huth Library Auction

≈ PART ONE ≈

IN 1911 when the London firm of Sotheby, Wilkinson & Hodge, Auctioneers, announced the sale of *The Famous Library of Printed Books, Illuminated Manuscripts, Autograph Letters and Engravings Collected by Henry Huth*, there must have been a moment of dramatic pause among the informed collectors of the early twentieth-century book world, for Henry Huth (1815-1878) was arguably the greatest English book collector of the nineteenth century. As noted by his son, Alfred, in the preface to the 1880, five-volume work, *The Huth Library: A Catalogue of the Printed Books, Manuscripts, Autograph Letters, and Engravings, Collected by Henry Huth, with Collations and Bibliographical Descriptions*, Henry Huth began collecting while still a schoolboy. His educational travels to the United States, Mexico, France, and Germany yielded numerous additions to his collections; but he was especially lucky in Mexico, where he had several opportunities to secure rare Spanish books.

After becoming a partner in his father's business in 1849, he began to exhibit the attributes of a serious collector by cultivating good working relationships with the major bookstores of London. Alfred Huth notes that there were only two rules his father particularly observed: "Firstly, that every book he bought should be in a language he could read [in addition to English, Huth was proficient in Latin, Greek, French, Spanish, German, Hindustani, Persian, and Arabic.] . . . ; and, secondly, that every book should be in as fine and perfect a condition as obtainable—illuminated manuscripts especially he never bought if imperfect."

Even by the standards of great auctions, the extent of the Huth Library sale stands out. It occurred over a nine-year period, in nine portions (the first in November 1911 and the final in June 1920)

comprising a total of fifty-four days to auction 8,357 individual lots. The grand total for the auction was £278,648 (over \$30,000,000 today by conservative estimate) for Huth's books; and this did not include his engravings and autographs, which were sold separately before the auction. Huth's Shakespeare collection, though included in Sotheby's catalogue of the Library sale, was also sold privately *en bloc* and its value was not included in the grand total.

We can only imagine the excitement as agents from the revered firms of Maggs, Quaritch, Pickering & Chatto, and other firms bid for their clients' or their own stock. The lots were generally offered in alphabetical order, by author and title, and closely followed the order of the Huth Library catalogue. The first portion, in November 1911 (all later portions

were offered in the summer), was the single largest monetary transaction of the sale, for it included Huth's great Bible collection of over one hundred manuscript and early printed Bibles. Not surprisingly, the single highest bid for an item in the entire collection was Lot 649, *Biblia Latina Vulgate*, 1453-1455, in Gothic type, double columns, 42 lines, further described as "*Editio princeps* of the Latin Vulgate, commonly known as the Mazarin Bible, from the fact that the copy in the Mazarin Library was the first recognized specifically as the work of Gutenberg. . . . The present copy is quite perfect, very clean, and for the most part uncut. Even the ms. memoranda of signatures and numbers of chapters still remain at the foot and on the margins of the pages, being most probably in the handwriting of Gutenberg himself."

Huth's Gutenberg sold for £5,800 to Quaritch, which was the single most active firm throughout the nine-year auction, particularly in the area of Bibles. Accounting for monetary inflation, the Gutenberg would cost over \$800,000 today; but, even with this increased market valuation, that would also be a decided contemporary bargain. In contrast to the high point titles, however, other volumes could be obtained quite inexpensively. Maggs purchased *The Sylph* (1779), an anonymously published novel later ascertained to be by Georgia Spencer Cavendish, Duchess of Devonshire, for one shilling and A. C. R. Carter acquired Peter Anthony Motteux's *Arsione, Queen of Cyprus, An Opera* (1705), for two shillings. As telling as the value accorded some items in the Huth collection is the fact that the collection contained what, at the time, would have to be perceived more as popular culture and performing arts, particularly theatrical works as opposed to legitimate bibliophilic collectibles.



"The man of the millennium."
Portraits of Johannes Gutenberg exist only as imaginary likenesses.

Certainly, much of the Huth Collection was high-end material. His Shakespeare collection, forty-one lots sold separately *en masse*, contained copies of the first, second, third, and fourth folios; and there were first editions of *Richard III*, *Othello*, *Much Ado About Nothing*, and *The Merchant of Venice* as well as rare and early editions of most other Shakespeare titles. The collection also contained six Chaucer editions, including the 1478 Caxton Chaucer (sold to Fergus for £905), and four sixteenth-century editions. Huth's splendid Cervantes holdings numbered over thirty titles, including the first issue of the 1606 Madrid edition of *Don Quixote*, which went to Sabin for £1,460. Yet, even among the high-end items, a 1610 Milan edition of *Don Quixote* sold to Harper for a modest £6. Among the familiar eighteenth-century authors, there was a particularly strong Defoe collection, 191 lots, befitting Defoe's prolific career as essayist and

polemicist with many titles selling for shillings, although *Robinson Crusoe* fetched £70 from Spencer (a similar copy sold for \$4,500 in 1997). Similarly, *The History of Joseph Andrews* and *The History of Tom Jones* by Fielding sold for £18 and £14 respectively (a *Joseph Andrews* recently sold for \$1,950 and a *Tom Jones*, first edition, first issue for \$45,000). Still, most of the other Fielding titles in the Huth collection sold for less than £4. Equally interesting, as indicators of collecting patterns and representative literary tastes, are those authors not included in the Huth collection. Although concentrating on fifteenth- through eighteenth-century books, Huth also had strong nineteenth-century collections of Byron (thirty-three prime editions, sold together to Spencer, for £890) and Shelley (seventeen early editions). Yet, the Huth Collection contained only three Keats titles and no Coleridge or Wordsworth, no Lamb, and no late eighteenth-century

Blake. He collected eighteenth-century novelists, but nineteenth-century novelists (Scott, Trollope, and Dickens) were lacking.

The Huth Collection catalogue and the corresponding Sotheby, Wilkinson & Hodge catalogues of the sale are excellent resources in themselves for the study of book history and the book trade, in addition to their intrinsic contribution to the study of book collecting and literary taste. In Part Two of this piece, scheduled to appear in the September 2001 issue of the *FABS Newsletter*, I will examine the provenance, distribution, and final destination of selected texts from the Huth Collection.

GEOFFREY D. SMITH

Professor and Head, Rare Books & Manuscripts
The Ohio State University Libraries
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The Triple Crown Collection

AT WASHINGTON UNIVERSITY IN ST. LOUIS

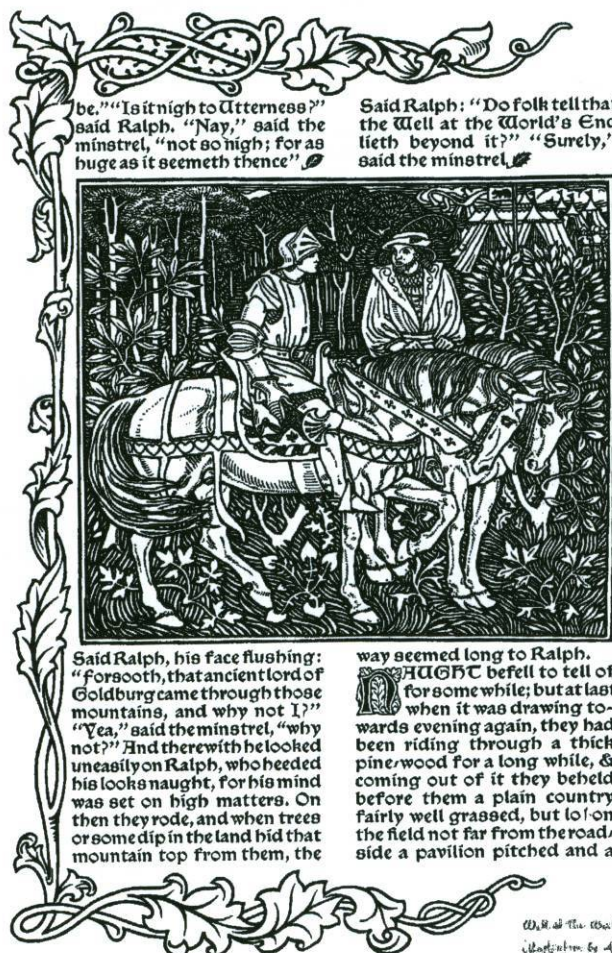
IN LATE JUNE of last year, Washington University Libraries' Special Collections department made a landmark acquisition: the Triple Crown fine press collection, consisting of the complete works of the Kelmscott, Doves, and Ashendene presses. The Triple Crown collection caps already strong holdings in printing history, traditional fine press books, and contemporary artists' books. In 1998, the library had the opportunity to acquire a copy of the Kelmscott Press *Chaucer*. This spring, a member of the library's National Council brought the Triple Crown collection, purchased by Bromer Booksellers Inc. in April, to the library's attention. Using funds from the Philip Mills Arnold Endowment, the library purchased the collection in June. Titles already held by Special Collections were not duplicated; the total number of titles published by the three presses is approximately 150.

This spectacular collection is notable in many ways. The large amount of ephemeral material includes proofs, prospectuses, William Morris sketches, printing blocks, business records, correspondence, and more. Many of the books are significant association copies, presented by the various printers to their friends and families. The large amount of process material in the ephemera makes the collection of particular value to art students here at Washington University. The Nancy Spirtas Kranzberg Studio for the Illustrated Book, founded in 1996, collaboratively run by the Library and the School of Art, and directed by printer and faculty member Ken Botnick, gives students the opportunity to design and print their own books. These students are steady customers of Special Collections, studying the works of famous printers and presses, and working with our strong history of typography collections. The Triple Crown collection gives them further opportunities to see the decisions and examine the process involved in creating what are widely acknowledged to be some of the finest books ever produced.

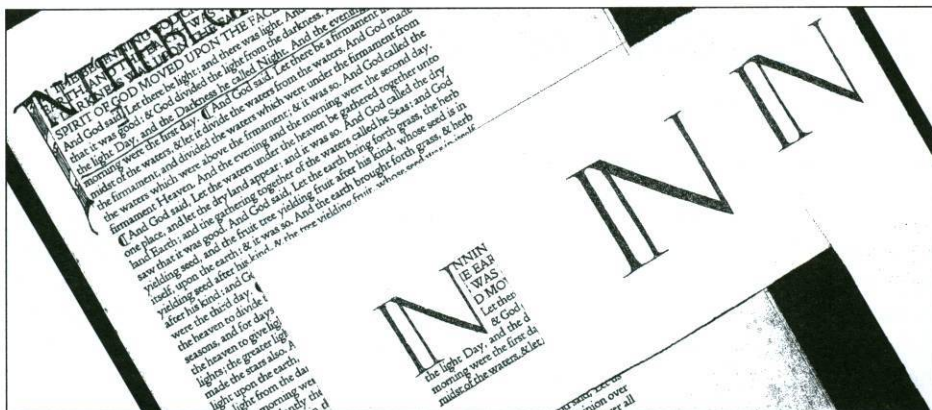
The collection includes, for example, proof sheets from the acclaimed Doves Bible opening to Genesis, with red hand-drawn initials by T.J. Cobden-Sanderson. These early conceptions of the opening lines and general page layout may be compared to the final printed version, with its beautiful initial "I" by Edward Johnston. Students may also explore the artist-craftsman relationship by studying a preparatory drawing and photograph used to illustrate the Kelmscott Press edition of *The Golden Legend*. The drawing, by Charles Fairfax Murray after designs by Edward Burne-Jones, has extensive revisions in Chinese white; the completed design was transferred to the woodblock by means of photography. Other collection highlights include a magnificent copy of the Ashendene *Song of Solomon* on vellum, illuminated throughout by Florence Kingsford; a proof of an Arthur

Gaskin wood-engraved illustration for Kelmscott's *The Well at the World's End*, rejected by William Morris in favor of designs by Burne-Jones; and a broadside on the subject of bookbinding that is believed to be "the first sheet ever printed and approved at the Doves Press by Cobden-Sanderson."

Of particular local interest is a collection of ten letters (1900-17) from Cobden-Sanderson to Cordelia Baker, a St. Louis native who studied bookbinding with him. The letters cover a variety of topics, including a description of Annie Cobden-Sanderson's participation in a march for the Conciliation (Suffrage) Bill. Perhaps the most interesting (and sad) is the final letter of the series, in which T.J. Cobden-Sanderson describes "what has become of the Press & of ourselves" after the consignment of the Doves type—along with its punches and



The Well at the World's End (Kelmscott, 1896). Proof sheet with the rejected A.J. Gaskin wood engraving and Sydney Cockerell's inscription at the bottom.



The English Bible (Doves 1903-05). Proof sheets with drafts of the initial letters.

matrices—to the River Thames. The letters complement the department's holdings of books bound by Cordelia Baker, many inscribed to her by T. J. Cobden-Sanderson.

The Triple Crown collection was assembled over a period of 70 years by Charles Gould, a private collector from California. His principal interest was in collecting the entire output of these three important presses, a goal he achieved early in 2000 when he was able to find the final missing piece. Mr. Gould writes that he and his family are very happy with the placing of the collection at

Washington University, where it will be used and enjoyed by students of printing history.

Programs to publicize our collections, fine printing, and printing history in general have always been part of the department's mission, and our fine press and artists' book collections will certainly continue to grow. Past programs featuring such book artists as John Randle of the Whittington Press and Claire Van Vliet of the Janus Press have been well-attended. Jack Walsdorf was the featured speaker at a celebration of the acquisition of the Kelmscott *Chaucer*. The

Triple Crown collection has already been highlighted as the focus of a November visit by The Typocrafters, and the American Printing History Association will be hosting its annual conference here in fall 2001, drawn in part by this magnificent acquisition. The collection will also be featured in an exhibition in fall 2001 (exact dates to be determined). We look forward to working with scholars of printing history, and of the Kelmscott, Doves, and Ashendene presses in particular, as we make the collection available for research.

For additional information about our collections, and to watch for more information on the APHA conference and forthcoming exhibitions, please visit our website at: library.wustl.edu or call: 314 935-5495.

ANNE POSEGA
Head of Special Collections
posega@library.wustl.edu

ERIN DAVIS
Curator of Rare Books
erin-davis@library.wustl.edu

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Scrolls to Scrolling

THE RISE AND FALL OF THE SELF AS BOOK

**Eric Jager. *The Book of the Heart*.
Chicago: University of Chicago Press,
August 2000. xxii + 248 pages.**

*Are you known by the books you keep?
By the books you read? Or are you
known by the book you are?*

IT IS SAID that when you look in a book, you see a mirror; now, with Eric Jager's prompting, you can look in a mirror and see a book. But alas (and here we skip to the last chapter of the book), your grandchildren may see only a computer screen.

Jager traces the history of the book and its predecessors in parallel with the development of the concept of self, associating and even equating written and printed text with memory and thought.

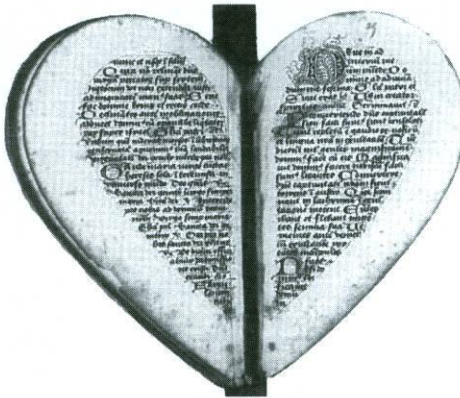
There are several transformations that Jager chronicles: from scroll to manuscript codex to printed book to computer; the identification of self with various parts of the body ("the ancient (Neoplatonic) 'soul,' the medieval (Christian) 'heart,' and the modern (secular) 'brain'"); and the emergence of self (individualism) and its cyclical suppression and re-emergence. But the essential metaphor that he distills from 2,500 years of writing is the "self as text."

The ancient Greeks viewed the lungs or breast as the locus of the "life-force," but from Old Testament times through the Latin and vernacular Middle Ages, it was the heart that was considered to be the seat of emotion and thought. Thus we learn a poem "by heart" and we "record" our thoughts in a diary (from Latin *re + cord-* heart, 'to be mindful of, to remember').

Once Jager has situated the vital principle in the heart, he assembles and sorts the corpus of book metaphors relating to human consciousness and life. Metaphor may be, as José Ortega y Gasset wrote, "the most fertile power possessed by man," and Jager has surely struck pay dirt in the self as text.

The concept of the textual self is most fully developed in the writings of Chris-

tian writers, with St. Augustine (354-430 C.E.) striking the quintessential pose, referring to "my heart" as "where I am whatever I am." Augustine spoke in spiritual terms of "the book of the life of each man," but it was the contemporaneous St. John Chrysostom who challenged wealthy book owners to read and "take to heart" the contents of their books, not merely feature them on shelves: "The Scriptures were not given us for this only, that we might have them in books, but that we might engrave them on our



Heart-shaped Latin book of hours.
French, fifteenth century from
the Cliché Bibliothèque nationale de
France, Paris.

hearts." Let this be a lesson to you book collectors.

While the Church Fathers were penning confessions and admonitions, the scroll gave way to the manuscript codex (life ceased simply to "unroll," and people were forced to "turn over a new leaf"). Jager's middle chapters tell the compelling story of the ascension and culmination of "the book of the heart."

"The Scriptorium of the Heart": The ecclesiastical preaching and teaching that followed the Church Fathers made extravagant use of book metaphors for the heart and, by extension, for life itself. Jager quotes Hugh of St. Victor (twelfth century) warning of the Last Judgment as an *ultima collatio*, a final comparison of texts, where everyone's book of the

heart will be measured against the exemplar of God's book of life.

"Lovers": Heloise's letters to Abelard (also twelfth century) alternate between *animus* 'mind' and *cor* 'heart' as the well-spring of her memory, but Jager quotes a thirteenth-century French translation of one of her letters, "The things we did . . . are so fixed with you in my heart [*courage*] that in them I do again all these things with you."

"Saints": About the same time, the Golden Legend unfolds, the story of St. Ignatius, who claimed that the name "Jesus Christ" was inscribed on his heart. After his death, his heart was removed from his body and sliced in half; miraculously, there was the name "Jesus Christ"—and in gold letters!

"Everyman": Of course, it was not only the pious clergy and wealthy nobility who had hearts and souls, even if they were the only ones who had books. Prayers were written for laypersons too, including one, dated c. 1400, imploring Jesus to "write" on "my heart": though it be "hard as stone, / Thy writing makes it all thine own; / The nail or spear, a stylus keen, / Shall make the letters all be seen." Even the rubricator's ink became a metaphor for the blood of the Savior.

"Picturing the Metaphor": The book of the heart reached its apogee in the form of a *livre d'artiste*; the booklike heart became a heartlike book. Jager reproduces fifteenth-century art depicting people holding heart-shaped books, as well as a book of hours shaped like a heart.

By this time, the demand was increasing for more books, fueled in large part by the rise of silent reading in the twelfth and thirteen centuries; no longer would a single copy simultaneously serve dozens of monks or schoolboys, who were previously content with public recitations in classrooms and abbeys. It was in this milieu that Gutenberg transformed the process—but not the product. Writing metaphors quickly but only partly gave way to printing metaphors like "character" and "impression." From the perspective of the book owners of the time,

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at AUCTION

Tuesday, May 1, 2001



Abbé Saint-Non, *Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile (detail)*, Paris, 1781-1786. Estate of Gertrude L. Chanler. Sold for \$19,550 on October 31, 2000

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Gutenberg's revolution cheapened their precious books (though not their selves, I suspect).

In the struggle that ensued between scribes and printers, a Benedictine abbot named Johannes Trithemius wrote *In Praise of Scribes* in 1492; hand-copying was preferred to printing, he said, because "every word we write we imprint [*imprimimus*] more forcefully on our minds." Jager notes the irony that, within two years, Trithemius had his book printed—for wider distribution.

If there is fault in Jager's method, it is that he occasionally conflates and confounds the historical usage of certain words. For instance, my Lewis and Short gives several examples from Cicero and Quintilian of the Latin *imprimere* used figuratively with *memoria*, *mens*, and *animus*. So Trithemius *may* or *may not* have had printing in mind when he wrote *imprimimus*.

Printing altered the vocabulary of the

book of the heart, but not the essential metaphor; John Donne wrote of "his manual . . . his pocket book . . . his own heart, and conscience." But years earlier, Hamlet had already declaimed about "the book and volume of my brain." And so, at the dawn of the Age of Reason, the center of the body migrated from the heart to the head.

The Industrial Revolution and the technologies it spawned have provided new ways of describing what makes us "tick": we went from "missing a few pages" to "missing on one cylinder." The self underwent an identity crisis of its own at this point: we became "cogs in a machine."

Technology's latest manifestation, the computer, has once again changed the glossary of self—and eventually, Jager believes, the concept of self as well. He offers as examples the expanded "wired" and the recycled "erase" and "encode." And now some of us are "missing a chip."

Jager worries that the textual functions once the province of the written or printed word (for example, word-processing and e-mail) are now consigned to the computer, which "resembles a television set and, like television, is designed mainly to display visual images." The inevitable result, Jager fears, is the demise of the book as both medium and symbol.

So: are you a book, linearly written? Or a palimpsest, often but only partially erased and re-recorded? Or a finite text cum images that you (and others) scroll through on a computer screen? Whatever the answer(s), how do you feel about your self? And all the other selves in this vast cast of characters?

DAN FRANKLIN
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Writing on Hands

MEMORY AND KNOWLEDGE IN EARLY MODERN EUROPE

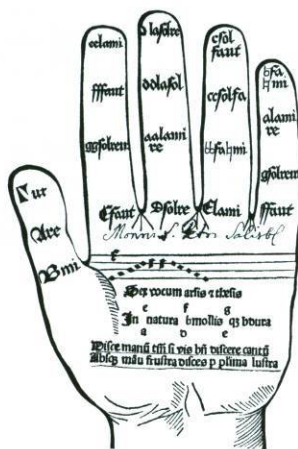
"...the hand is the instrument of instruments."

Aristotle, *De Anima*, 3.8

FROM THE EARLIEST surviving figurative imagery to the present day, depictions of the hand symbolize human or divine action, power, creativity, intelligence, and manual skill. An original exhibition, *Writing on Hands: Memory and Knowledge in Early Modern Europe*, focuses on the hand as a meeting place of matter, mind, and spirit. On view are miniatures, prints, and drawings that are inscribed with, or surrounded by, natural marks, such as lines and creases, or artificial ones, including letters, numbers, words, or symbols. In each the inscribed hand serves as a visual prompt to the intellect or the memory of the viewer. Indeed, this exhibition reintroduces early modern conceptual frameworks for learning, remembering, and recalling practical and abstract concepts by means of the hand.

More than eighty images, dating primarily from the fifteenth to the eighteenth centuries, concern the acquisition and dissemination of knowledge from such diverse realms as anatomy, psychology, mathematics, music, rhetoric, religion, palmistry, and alchemy.

Dr. Peter M. Lukehart, Director of The Trout Gallery of Dickinson College, Carlisle, Pennsylvania, is sponsoring *Writing on Hands*, which opened there September 8, 2000 and ran through November 25, 2000. It then traveled to The



Folger Shakespeare Library in Washington, DC, where it opened on December 13, 2000 and will close on March 4, 2001.

Dr. Claire Richter Sherman, curator of the exhibition, has assembled prints, manuscripts, and printed books from the eleventh through the seventeenth centuries featuring representations of the hand inscribed with, or surrounded by, lines, letters, words, symbols, and numbers to support the thesis that visual representation plays a vital role in the cognitive process.

Included in the exhibition are woodcuts from Albrecht Dürer, etchings by Rembrandt, engravings after Gérard de Lairesse and Hendrik Goltzius, and books by Robert Fludd, Johann Hartlieb, Andreas Vesalius, and William Harvey.

A fully illustrated catalogue accompanies the exhibit and contains essays by internationally known scholars.

For additional information about the exhibition or the catalogue please contact Stephanie Keifer at 717 245-1344 or keifer@dickinson.edu.

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The first substantial book printed in the western hemisphere, Molina, "Aquí Comiença un Vocabulario en la Lengua Castellana y Mexicana," Mexico City: Juan Pablos, 1555, sold on April 15, 1999 for \$178,500.

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Club News and Notes

PROGRAMS, EVENTS, AND PUBLICATIONS

ALDUS SOCIETY

The Aldus Society of Columbus will complete its first year of operations in March 2001 and looks forward to many more years of engaging and enlightening programs. Drawing upon the suggestions of its membership, The Aldus Society strives to present a diverse agenda of programs on the history of books, the book arts, and, generally, the appreciation of text and image. Beginning in 2001, all programs will commence at 7:00 p.m. and will be held at various local sites. In addition to its own programs, the Aldus Society participates in the book programs of other area groups and associations.

January 27—Wes Boomgaarden, Preservation Officer for The Ohio State University Libraries, will present "When the Only Tool You Have is a Hammer . . . Everything Tends to Look Like a Nail; or, Finding the Right Conservation Solution for Important Library Collections," at the Upper Arlington Public Library.

February 21—The Center of Medieval and Renaissance Studies of The Ohio State University Libraries will sponsor a lecture by Eric Hollis of the Hill Monastic Library at St. John's, Minnesota on the St. John's Bible, the first handwritten Bible in centuries. The event will be held at the OSU Faculty Club, with a tentative time of 7:30. Please contact the Center of Medieval and Renaissance Studies for details at 614 292-7495 or e-mail cmrs@osu.edu.

February 27—Ann Alaia Woods, master calligrapher and instructor at the Columbus College of Art and Design, will speak upon her art. Site yet to be determined.

March—Though a specific date has not been set, Jack Matthews, renowned bibliophile, novelist, and scholar will digress on a topic of his choice. Professor Matthews' latest book, *Reading Matter: A Rabid Bibliophile's Adventure Among Old and Rare Books*, has been recently published by Oak Knoll Press.

April 5—The Ohio State University Libraries in partnership with the Columbus College of Art and Design and with the support of the Center for Medieval and Renaissance Studies will sponsor a lecture by William Voelke, Curator of Medieval and

Renaissance Manuscripts at The Pierpont Morgan Library. Dr Voelke's lecture will be in conjunction with the exhibit, "Reverent Writing," a display of calligraphy through the ages, and will be held at CCAD. A reception will follow. Time to be determined.

May—Charles Cole, former head of the Ohio Humanities Council and founding member of The Aldus Society, will speak on his book *A Fragile Capital: Identity and the Early Years of Columbus, Ohio*, Ohio State University Press, 2000. Date and site to be determined.

For details about any program, please contact Geoff Smith. E-mail: smith.1@osu.edu or 614 888-4631.

THE BALTIMORE BIBLIOPHILES

January 17—Linda Lapidés. "For Amusement & Instruction: Baltimore Children's Books in Bygone Baltimore." In conjunction with an exhibit of books from her collection on display at The George Peabody Library of the Johns Hopkins University, Baltimore, Maryland.

February—No meeting scheduled.

March 8—James Gabler. "Wine Into Word: Collecting Wine & Wine Books for the Beginning Bibliophile & Oenophile." Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County or Julia Rogers Library, Goucher College, Towson, Maryland.

April—No meeting scheduled

May—Exposé: "Baltimore Bibliophiles Booksellers Tell All!" Featuring: Marilyn Braiterman, Chris Bready, Phyllis & Joshua Heller, Teresa & Don Johanson, Drusilla & Pen Jones, Willis Van Devanter. Moderator: Arthur Cheslock. The Johns Hopkins Club, Baltimore, Maryland.

June or July—Summer Meeting. New Members Showcase their Collections. The Johns Hopkins Club, Baltimore, Maryland.

For details regarding events, please contact Binnie Syril Braunstein, Corresponding Secretary and Program Chair, at 410 486-6178 or e-mail: bsbgc@aol.com.

THE JOHN RUSSELL BARTLETT SOCIETY

The Bartlett Society's spring season begins on February 22 when Ellen Cohn of the Franklin Papers at Yale University will tell us about "Franklin's Passy Press."

At our annual meeting on March 15, when by tradition we hear from a member of our society, Edward Lefkowitz will give us the key to understanding the provocative title of his talk "Books in the Wooden Walls. Which they're the Cap'n Aubrey 'as in 'is Cabin." It's sure to be an enjoyable evening, especially for devotees of Patrick O'Brien and maritime literature.

The final event of the season is in April at our annual undergraduate book collecting competition named in honor of Brown University's first professor of bibliography, Margaret B. Stillwell. This event is sponsored through the generosity of the members of our society and its friends, and is open to all Rhode Island undergraduates.

For further information please contact Pamela Rakowski, Secretary at 401 751-5581 or e-mail: rkipar@aol.com.

THE BIXBY CLUB

The Bixby Club, named after St. Louis bibliophile William K. Bixby, was founded ten years ago to provide a means for sharing the bibliophilic interests of the members of The St. Louis Mercantile Library. On average three activities have been scheduled annually. Some 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 new Chairperson of The Bixby Club is Ruth A. Bryant, former President of The St. Louis Mercantile Library's Board of Direction. Retired Chair, Peter A. Gleich, will continue to serve on the expanded Planning Committee with Julian I. Edison, Curtis E. Finley, Jean E. Meeh Gosebrink, Kay Michael Kramer, Eric P. Newman, and Lilla Vekerdy. The Planning Committee will meet on January 9 to schedule events and activities for 2001.

For additional information about The Bixby Club call 314 516-7240.

THE BOOK CLUB OF CALIFORNIA

The Book Club of California will present its annual Oscar Lewis Awards at a reception on February 5, 2001. Glen Dawson and Muir Dawson will be honored for their contributions to Western History, and Wolfgang Lederer will be honored for his contributions to the Book Arts.

The first exhibition of 2001 will showcase designer-bookbinders' bindings on Book Club of California publications. Many of the designer-binders chose to bind Colin Franklin's *Exploring Japanese Books and Scrolls*, the 1999 imprint designed and printed by Jonathan Clark of the Artichoke Press. Other binders chose earlier volumes, and the range of designs and materials displays the binders' skills and imagination. Former Club president Joanne Sonnichsen, herself a designer-binder, conceived the exhibit and marshaled the binders; it has been her hope that the exhibit will encourage binders to work on Club books in the future and that Club members may decide to commission bindings for their Club publications. (The Club regularly makes

available a limited number of copies of its publications in sheets.) These striking and handsome bindings will be on display at the Club through March 2, 2001—visitors to the 34th California International Antiquarian Book Fair (February 23-25, 2001, at the San Francisco Concourse) are urged to visit the exhibition before or after the Book Fair—the Club is closed on weekends.

The Club's Keepsake for members for 2000 is a catalogue of the designer-binder exhibition. Designed and printed by Jonathan Clark at his Artichoke Press, Mountain View, this catalogue will present photographs and descriptions of the eighteen custom bindings.

The Club's next publication is *Splendide Californie! Impressions of the Golden State by French Artists, 1786 to 1900*, by Dr. Claudine Chalmers. Designed and printed by James and Carolyn Robertson of the Yolla Bolly Press, Covelo, this book is a valuable contribution to art history as well as a handsome presentation of paintings and drawings by a variety of French artists.

John DePol, Illustrator, by James Fraser and Eleanor Friedl, with a biographical essay by Catherine Tyler Brody, follows. It is printed by James Wehlage of Classic Let-

terpress and features, in addition to the many examples of DePol's characteristic art, a catalogue raisonné of his graphic work, 1935-1998.

THE CAXTON CLUB

The year 2001 offers these special dinner meetings:

January 17 – Franz Schulze, Rosemary Cowler, and Arthur Miller will describe the awesome task of writing the history of Lake Forest College, entitled *30 Miles North: A History of Lake Forest College, Its Town, and Its City of Chicago*.

Five years in the making, this 240-page history tells the story of this aspiring institution, which after an aborted beginning at the time of the Civil War and re-establishment a decade later, Lake Forest College incubated, in the 1880s and 1890s, a university-scaled rival to Northwestern and the University of Chicago. By the end of the turn of the century, it had recreated itself as a highly regarded liberal arts college.

During the course of the research for this book, many new facts (including ties with Caxtonians Edward Graff, Alfred Hamill,



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James Getz, and others) were brought to light. Authors Schulze, Cowler, and Miller will discuss their experiences in taking on the task of writing the first published history of Lake Forest College.

February 21—Joeseph A. Parisi, The Editor of *Poetry Magazine*. The subject of his talk will be *Dear Editor: Letters from the Poetry archive*. Mr. Parisi is an engaging speaker who will inform and entertain us with some treasures; from the Poetry archives.

March 21—Mr. Miles Harvey, the author of the recently published and very favorably reviewed book, *The Island of Lost Maps*, will tell us about his many interesting experiences in researching and writing this unique tale of cartographic thievery.

April 18—In April, our fellow Caxtonian and eminent scholar, Dr. Peter J. Stanlis, Distinguished Professor of Humanities, Emeritus of Rockford College, will speak about his life-long study of Edmund Burke. Dr. Stanlis' publications on Burke include twenty-six articles, and he edited *The Burke Newsletter and Studies in Burke and His Time* for thirteen years. He has also published or edited seven books on various aspects of Burke's thought and poli-

tics. His best-known book, *Edmund Burke and the Natural Law* revolutionized modern scholarship on Burke. We will surely learn much about Burke and the history of his time from our own world-class scholar Dr. Stanlis will also bring a number of the books from his Burke collection for viewing and discussion before and after his talk.

May 16—In May Daniel Stashower of Bethesda, Maryland will speak about his recent biography of Arthur Conan Doyle and his own mystery novels, all of which feature magic and magicians. Since Dan is also a professional magician the evening promises to be an intriguing one.

June 20—In June, we will hear from Mr. Stuart Rose, president of RexStores in Dayton, Ohio, about his remarkable personal collection of rare books, including the Aldine press and William Caxton and other great treasures. His talk will be entitled *Collecting Literature in Today's Market Place*.

The year 2001 also offers these special luncheon meetings, beginning on:

January 8—Steven Masello Professor at National-Lewis University. Topic: "The Successes and Trials of Eccentric Caricatur-

ists." Caxtonian and Council member, Steven Masello, will present an illustrated lecture on the most famous of the celebrated Vanity Fair caricaturists, Carlo Pellegrini, a.k.a "Ape." Pellegrini was a popular and colorful Neapolitan eccentric. The Prince of Wales, among others, greatly enjoyed his genius and his company. Pellegrini portrayed many notables, including Disraeli, members of the Royal Family, and Oscar Wilde, whose portrait done for *Vanity Fair* in 1884, hangs in the National Portrait Gallery. The focus of Steven's talk will be on Pellegrini's caricature of Arthur Orton (1834-1898). A pretender of prodigious girth and audacity, Orton, the son of a Wapping butcher, claimed to be Sir Roger Charles Doughty Tichborne (Last Christmas, Steven came to be the owner of an original signed print of Orton/Tichborne—hence his particular interest.) The Tichborne trials presented one of the most celebrated and hotly debated legal battles of Victorian England.

February 9—Greg Prickman. "The English Book Donation to the City of Chicago that led to the founding of the Chicago Public Library following the Great Fire of 1871." The English Book Donation has an almost

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mythical status at the Library, with a simple version repeated often for visitors and patrons. I became interested in the mechanics of what happened and what they could tell us about not only the book and library world of early Chicago but the larger questions of what the British considered essential material for a library to contain during the Victorian era. This became, coupled with an effort to uncover as many of the surviving books as possible, an effort that is still underway. Greg received his MLS in 1998 from Indiana University where he specialized in rare books and manuscripts and worked at the Lilly Library. He moved to Chicago in 1999 to work as an Archivist in the Special Collections and Preservation Division of the Chicago Public Library, where he serves as Rare Books Librarian.

March 9—John Allen, Senior Transit Analyst of the Regional Transit Authority. John's presentation of rail fan literature, from books on electric rail transit, focusing largely but not exclusively on Chicago and the Midwest, to magazines on railroad historical societies. There were literally dozens of railroads that were operating in the first half of the twentieth century and

there were just as many volunteer groups who published magazines.

Our Caxton Club members have generated a backlog of interesting speaker candidates that assure our well attended programs will continue their diversity through the fall of 2001.

THE COLOPHON CLUB

The Colophon Club was created in 1979 to share and encourage knowledge and enthusiasm for books and the art of the book. Members include authors, printers, designers, librarians, collectors, calligraphers, illustrators, booksellers, conservators, and others involved or interested in all aspects of the book. The Club meets on the second Tuesday of the month, September through June, for dinner and a lecture.

Lectures scheduled for 2001 include:

January—Roberto Trujillo, Head of Special Collections at Stanford University Libraries, will give us a synopsis of the Buckminster Fuller archives which were recently acquired by the University.

February—Roy Goodman, Assistant Librarian and Curator of Printed Materials,

American Philosophical Society of Philadelphia, promises an interesting talk: "Benjamin Franklin and the Dissemination of Popular Science in eighteenth-century America."

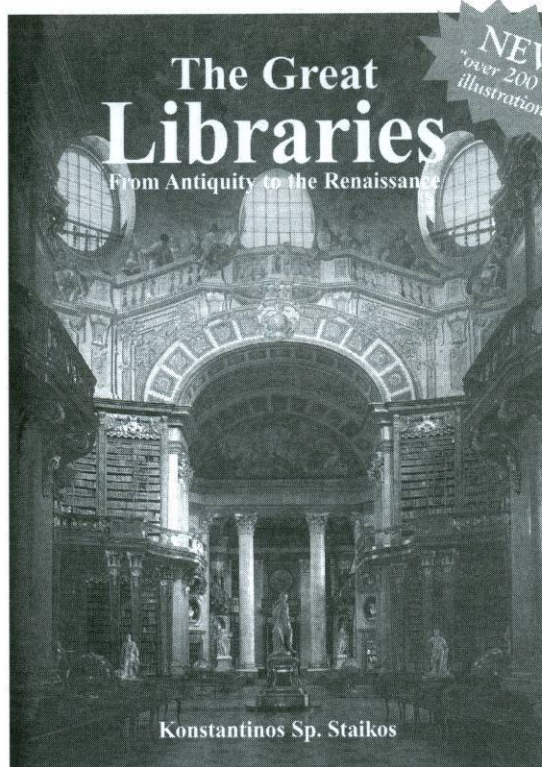
April—Will be a joint meeting with the Roxburghe Club of San Francisco. Professor Megan Benton will be speaking on bibliophilia in the United States in the 1920's and 1930's, the subject of her new book, *Beauty and the Book*, just published by Yale University Press.

In the planning stage is a dinner meeting at Stanford University to coincide with the exhibit on Athenasius Kircher, the great seventeenth-century polymath, which opens in the late spring.

For more information about the Club or the meetings, you may contact Susan Filter, Paper Conservator and president of the Colophon Club at 415 931-3396 or e-mail medici@sirius.com.

THE DELAWARE BIBLIOPHILES

The Delaware Bibliophiles opened their 2000-2001 season with a visit in September



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to a member's home to see their fantastic collection of art. Their collection of books and magazines is built around their art collection based primarily on the Golden Age of Illustration. It included works by F.O.C. Darley, Howard Pyle, and many of his students including Harvey Dunn, Frank Schoonover and N.C. Wyeth. They also had a collection of contemporary crafts that were stunning.

In October, members attended Oak Knoll Fest, an annual festival of fine printing and the book arts organized by Oak Knoll Books in New Castle, DE. It was their largest festival to date with more than 35 exhibitors coming from the United States, Canada, England, France and Germany. Two world-renowned engravers, Barry Moser from America and Simon Brett from England, spoke. Members were invited to the private party for the participants on Saturday evening and many had the opportunity to meet and talk about printing and books with the delightful movie actress Gloria Stuart. Some books from her press called Imprenta Glorias were on view at the fair.

The annual auction/dinner took place in November where we raised almost \$1,200

for our treasury from 59 donated lots. Box lots of recent antiquarian bookseller's catalogs were among the best selling items. We are building our funds in order to celebrate our 25th anniversary in March 2002. For our December meeting we were invited to join The Darley Society at their Dickens Christmas Dinner at which Gerald Charles Dickens, the great-great grandson of Charles Dickens performed *A Christmas Carol*. F.O.C. Darley was a very important 19th century book illustrator who lived in Claymont, Delaware where Charles Dickens stayed briefly in 1868.

Meetings for 2001 have not been finalized at this time. We usually do not meet in January and March is our anniversary dinner with speaker. We welcome guests from other clubs! Don't hesitate to contact Gordon Pfeiffer for additional information at gapbookie@aol.com or 302 655-6473.

THE BOOK CLUB OF DETROIT

All programs during 2001 will be devoted to aspects of Detroit in honor of the tricentennial celebration of the founding of Detroit.

March 15—Our annual dinner at the Wayne State Press will feature Dennis Alan Nawrocki the author of *Art in Detroit Public Places*, a Wayne State University Press publication.

April—To be announced.

May 19—The annual seminar, an all day affair with a catered box lunch, will focus on the book in Detroit. The seminar will cover early printing in Detroit including early presses, publishers, dealers, and collectors. Speakers will include Karl Mark Pall, a collector of early Michigan imprints, who will speak on the history of printing in Detroit and Don and Hilde Vest, who own the Broadside Press, who will talk about African-American presses in Detroit. There will also be a panel and an additional speaker. This program will be held at the Detroit Public Library.

Fred Ruffner, the founder of Gale Research, will host a program at his home in either June or July. A program titled "The Outdoor Museum" will be held in the Garden of the Scarab Club on August 1. This program on Marshall Frederick's sculptures will be suitable for all ages and children are welcome.

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FINE PRESS BOOK ASSOCIATION

The Fine Press Book Association will be distributing its next issue of *Parenthesis* in January. During the summer, we will be participating in the "Festival of the Book" sponsored by Columbia College Center for the Book Arts in Chicago. In November, we will co-sponsor the "Oxford Fine Press Book Fair" in England with the Oxford Guild of Printers. Dates are not confirmed yet, so please contact Carol Grossman at 303 530-7567 for more information.

FLORIDA BIBLIOPHILE SOCIETY

Our newly inducted co-presidents, Stanley and Marilyn Kaminski, have jumped right in and established an ambitious and excellent program for our monthly meetings to start the new year.

The meeting on January 21 held at Her-

itage Village in Largo will feature Joan Knoetzer speaking on "The History of the Book Club of Detroit."

Subsequent monthly meetings will include, on February 18, Eugene Crosby discussing his book *Crosby's Opera House: Symbol of Chicago's Cultural Awakening*. This meeting will be held at the Merl Kelce Library at the University of Tampa.

We are back at Heritage Village on March 18. There will be a program (yet to be determined) sponsored by the Florida Humanities Council.

There will be no regular meeting in April, but on April 22, the Vice-President of the Florida Bibliophile Society, Jay Dobkin, has arranged for us to visit the Special Collection of Rare Books at the University of South Florida Library in Tampa.

This and all meetings will begin at 1:30. Any visiting snow birds or emus (those who drive down) are welcome to attend any and all meetings to partake in good fellowship and high caloric intake. Please direct any inquiries to George Spiero at 727-376-4914 or e-mail at spiero@akos.net. Everyone should experience the land of dimples and chad at least once in a lifetime.

FONTANEDA SOCIETY

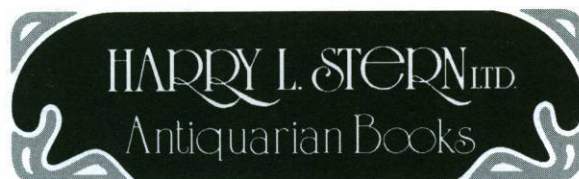
All programs 7:00 to 9:00 pm at the Main Branch of the Broward County Library, 100 South Andrews Avenue, 6th floor, Bienes Center for the Literary Arts unless otherwise noted.

January (date to be announced). A tour of the Arthur and Mata Jaffe Collection "Books as Aesthetic Objects" exhibit with gallery talk by Arthur Jaffe. S.E. Wimberly Library, Florida Atlantic University, Boca Raton, Florida. Fontaneda members are also invited to the opening of the exhibit, January 18.

February 15 – Tour of the Sun-Sentinel Newspaper printing operations in Deerfield Beach, 11:30 a.m. Followed by lunch. Place to be announced.

March 15 – Tour of the Fine Arts Conservancy, West Palm Beach, with owner Gordon Lewis. Followed by lunch. Time to be announced.

April 19 – Author Cherokee Paul McDonald will speak about "Authors and Publishers." Bienes Center.



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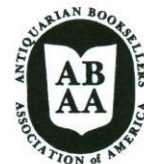
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May 17—Annual Meeting. Election of officers and "Show and Tell." Subject to be announced.

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 Fontaneda Society welcomes any FABS members to join us at our meetings. For information call 954 357-8243.

THE GROLIER CLUB

*As usual, items marked * are (for logistical reasons) open to members only.*

"The Fine Art of Letters: The Work of Hermann Zapf" will be on view at the Grolier Club, 47 East 60th Street, New York, NY through February 10. Perhaps no one in the twentieth century has had a greater influence in the fields of type, calligraphy, and typography than this noted German designer.

"Bibliotheca Bodmeriana," curated by Dr. Martin Bircher, will be on exhibit February 21 through April 28 followed by "Voyages of Discovery: Collections from the Smithsonian Institution Libraries," May 16 through July 28.

*February 13—Special Functions Dinner: Harold Augenbraun of the Mercantile Library on Subscription Libraries in the United States.

February 13–April 28—Public exhibition: Bibliotheca Bodmeriana. Curated by Dr. Martin Bircher. Opening 6 p.m.

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

February 25—A Grolier Gathering in San Francisco: In town for the Book Fair? Join President William Buice, Director and Librarian Eric Holzenberg, and other fellow Grolier Club members for an evening of

drinks, hearty hors d'oeuvres, and book-chat. Save the date: time, venue and other details to be announced.

March 13—Special Functions Dinner: Anna Lou Ashby of the Morgan Library on a topic to be announced.

*March 21—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m. \$26.00 per person. N.B. In order to make proper catering arrangements we ask that you reserve at least 24 hours ahead of time.

March 22—Lecture: David Whitesell on his recent discovery in the Widener Library of 43 books and manuscripts from the library of Rubén Darío (1867–1916), the father of Spanish Modernist poetry. Details to be announced.

March 28–May 25—Members' Exhibition: Retrospective of the work of Philip Gershkin. 5:30 p.m.

April 17—The 2001 Haskell F. and Jeremy M. Norman Bibliographical Lecture on Medicine, Science, and Technology: . . .

*April 19—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members. At the Club, noon to 2:00 p.m.

May 1—Special Functions Dinner: Speaker to be announced. Cocktails at 6:30 p.m., dinner at 7:00.

May 15–July 28—Public exhibition: Voyages of Discovery: Collections of the Smithsonian Institution Libraries. Curated by Nancy Gwinn et al. Opening 6:00 p.m.

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

May 29–Jun 10—Grolier Club *Iter Britannicum* [see below].

June 13–July 27—Members' Exhibition: New Members Collect. Opening 5:30 p.m.

The Grolier Club Iter Britannicum, a trip to Scotland and England, is being sponsored by the Club this spring. The trip departs Newark for Glasgow May 29 and returns from London on June 10.

Highlights in Edinburgh include a tour of the National Library of Scotland and the National Gallery of Scotland; a black tie evening aboard the Royal Yacht Britannia; and a visit to Abbotsford, the ancestral home of Sir Walter Scott.

Travel to Aylesbury includes a visit to Waddesdon Manor, a French-style chateau built for Lord Rothschild. The interior is a

treasure house of French period furniture, objets d'art, and paintings. The librarian will show rare books and manuscripts followed by a tour of the grounds and elaborate aviary. At Eton College and the Royal Library at Windsor Castle, Librarians will show rich collections of books, manuscripts, and documents.

At the Bodleian Library at Oxford selections from its legendary collection will be displayed. At Banbury Grolier member Lord Wardington will show wonderful examples of rare and early Bibles, atlases, and fine bindings.

Visits to the Lambeth Palace Library and Gardens; Wormsley, the estate of Grolier member J. Paul Getty, Jr.; a visit to the British Library; an evening at the opening of the Antiquarian Book Fair; and tours of the House of Lords and the Globe Theater round out the stay in London.

For more information please contact Eric Holzenberg at ejh@grolierclub.org. or 212 838-6690.

OTTAWA BOOK COLLECTORS

All meetings, unless otherwise indicated, begin at 7:00 p.m. in the small conference room on B-1 of the Main Branch of the Ottawa Public Library, 120 Metcalfe Street.

February 5—"Just one of those things." Jack Gray gives the lie to the old Latin dictum *cave ab homine unius libri* by discussing a number of his book collecting interests, each of which has involved a single title.

March 5—"J.R. Booth: The life and the times of an Ottawa Lumber King." John Ross Trinnell, a retired forestry technician, will talk about the life of John Rudolphus Booth (1826–1925) and how he came to write and privately publish this biography. John will discuss, along with the life and times of this important Ottawa figure, the sources and resources available for research on the life of Booth and detail the trials, vicissitudes, and tribulations of privately printing a book.

April 2—"How I started Collecting" Messrs John Acent, George Bellen, and Paul Shuttle (for starters at least), all eminent and erudite members of the order of the OBC have agreed to be biblio-empanelled for the purposes of describing why and how they began collecting.

May 7—Visit to the Logan Collection, Earth Sciences Information Centre, 615 Booth Street, Room 121. Dr. Bill Morgan, retired Precambrian geologist and formerly chief

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scientific editor at the Geological Survey of Canada, will provide an illustrated talk on the Sir William Logan Collection, a Victorian geological Library held by the GSC, and discuss voyages and travels related to the exploration and geological surveys carried out in Canada, the whole illustrated with slides of early maps.

May 4—Annual general meeting and book sale. The customary annual reports will be delivered, elections will be held and some discussion entertained on various perennial topics such as a possible *Miscellany* 3, the FABS membership, etc. Re-introducing an erstwhile ever popular activity (unaccountably fallen fallow these last few years) OBC members are invited to bring unwanted and superfluous biblio-items to the meeting for sale to other members.

PHILOBIBLON CLUB

The Philobiblon Club of Philadelphia is prepared to enter the 21st century with a schedule of speakers up to the standard of the last century. We continue to meet at the Franklin Inn Club (St James & Camac Sts). Please go to our web page <http://dept.english.upenn.edu/~traister/philobiblon.html> for further information.

Our speakers for Winter and Spring 2001:

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

March 13—Thomas R. Adams (Providence, RI) on the Philadelphia book world of the 1940s and 1950s (The Edwin Wolf, 2nd Memorial Lecture for 2001).

April 17—Jenny Thompson (Philadelphia) on the Philadelphia Area Consortium of Special Collections Libraries exhibition of illuminated manuscripts at the Philadelphia Museum of Art to open Spring 2001.

May 8—Bob Kieft. (Haverford) The Haverford College Library.

For additional information contact Janice Fisher at fisherj@wharton.upenn.edu or 215 627-1962.

PITTSBURGH BIBLIOPHILES

Unless otherwise noted, meetings are held in Room 272, Hillman Library, University of Pittsburgh at 7:45 p.m. Light refreshments typically follow in the Special Collections Reading Room, Room 363. Parking is available in the immediate vicinity.

February 15—"Photography: Why Collect It?" Frank Waters of Photo Antiquities and Linda Benedict-Jones, of The Silver Eye, two local photography experts, one specializing in antique photos and the other in modern work, will discuss collecting.

March 15—"Digital Libraries" Rush Miller, University Librarian, University Libraries System, University of Pittsburgh.

April 19—"A Local Collector and His Collection." Robert Hyde will talk about his lifelong collecting interest in the works of E. R. Burroughs.

May 17—Pittsburgh Bibliophiles' Annual Dinner Meeting. Richard C. Tobias, Professor Emeritis, English Department, University of Pittsburgh, will entertain us with stories connected with his current book in progress. 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 2000-2001 Bibliophile year got off to a fine start in September with guest speaker Bill Kauffman, who gave a talk entitled "Three Old Upstaters: Henry W. Clune, Walter D. Edmonds, and Warren Hunting Smith." Kauffman, who knew all three authors personally and has himself been dubbed "the sage of Batavia" by Gore Vidal, related a number of humorous anecdotes about the three men. Topics ranged from the Erie Canal to *Drums Along the Mohawk*.

The announcement for the October meeting headlined the society's newsletter with, "But Can You Read it in Bed?" At this meeting, the invited speaker Ms. Melissa Mead, Special Projects Librarian in the Department of Rare Books and Special Collections at the University of Rochester Library, gave an informal but informative talk about e-books and e-texts. The audience's fascination with the little "marvels" did not, however, appear to have extended itself to a stampede to the local computer store for a purchase.

Martha Kelly, proprietor of Rochester's Gutenberg Books, entertained us at our November meeting with tales from the life of a bookseller. Ms. Kelly's stories of her dealings with customers in person, on the phone, and at their homes were laced with humor and often left us feeling incredulous.

The Bibliophile Society of Rochester is proud to announce that Mr. Manuel Berlove, a society founding member, has donated his complete set of more than 350 Armed Services Editions to the Department of Rare Books and Special Collections of the University of Rochester Library. These small, oblong, paperback books were printed and distributed by the Federal Government to GI's in 1942. The titles ranged from *Dracula* to *A Tree Grows in Brooklyn*. It is not surprising that fine copies of these cheaply printed, flimsy books—if they can be found at all—are uncommon, given that they were designed to be read, perhaps passed from soldier to soldier, and then discarded. The Berlove Collection of Armed Services Editions is notable for its completeness and condition—many are like new, others remarkably fine.

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 member organizations are welcome to attend most of these events.

January 17—"The Great Theaters of Cleveland." John Vacha, History of Cleveland Project.

January 24—"Girodet & Book Illustration." Sylvain Bellenger, Curator of Paintings, Cleveland Museum of Art.

January 31—"Award Winning Modern-Greek Poets: Cavafis, Seferis, Elytis, and Ritsos." Annouska Remmert, Head of International Initiatives, Lorain County Community College.

February 14—"The Role of Classic Theater in the Internet Age." James Bundy, Director, Great Lakes Theater Festival.

February 21—"19th Century Photography." Tom Hinson, Curator of Photography, Cleveland Museum of Art.

February 28—"A Matter of Taste: The Right Way to Treat Books." Colin Franklin, Rare Book Dealer.

March 14—"Books: What They Are and Why We Want Them." John Gach, John Gach Books

March 21—"Heraldry." Anthony Phelps, Rowfant Member.

March 28—"Reminiscences of the U.S. House of Representatives." John Bartlett, Reading Clerk, United States House of Representatives (ret.).

April 18—"Book Binding and Conservation." William Minter.

April 25—"Women Behaving Badly: Famous Cleveland Murderesses." John Stark Bellamy II, Cleveland author.

May 9—"Title To Be Announced." Hugh MacDougall, The James Fenimore Cooper Society.

May 16—"The Manuscript Collection of the J. Paul Getty Museum." Thomas Kren, Curator of Manuscripts. The J. Paul Getty Museum.

May 23—"From Forge to Foyer: A Brief Survey of European Arms Collecting." Walter Karcheski, Curator of Arms and Armor, The Higgins Armory Museum.

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

The Roxburghe Club of San Francisco, in continuous operation since April 3, 1928, is comprised of 100 members who are collectors, fine printers, antiquarian book dealers, fine binders, and other bibliophiles. The Club was named in honor of John Ker, the Third Duke of Roxburghe (1740-1804) and the Roxburghe Club (1812), London.

The Roxburghe Club of San Francisco meets on the third Tuesday, September through May, at the University Club, Powell at California Streets, San Francisco, for dinner meetings. Drinks at 6:00, dinner at 7:00, speaker/program at 8:00. Open, by reservation and dinner fee, to members and their guests. FABS Members are always welcome.

Each even-numbered year, at alternating locations, North and South, in October, joint meetings are held with the Zamorano Club of Los Angeles. The 2000 meeting was held in San Francisco. The 2002 meeting will be held in Los Angeles. Ad infinitum. (See entry under Zamorano Club.)

January 16—"Adventures in Book Collecting." William P. Barlow, Jr., Collector.

February 20—"Inviting a Work of Art: Shakespeare's Sonnets as Calligraphy." Colin Franklin, Book Dealer & Collector.

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

April 17—"Bound to be Classics: Fine Editions and American Library Canon." Megan Benton, Pacific Lutheran University. (Joint meeting with The Colophon Club).

SACRAMENTO BOOK COLLECTORS CLUB

The Annual Meeting in January of 2001 will be held in the California Room of the California State Library. In addition to the election/installation of new officers, we have a *show-and-tell* scheduled. A number of members bring interesting and unusual items to discuss which the members may view. In addition, printers in the group working with hand-set type prepare keepsakes for distribution to the membership.

The February meeting is the Club's Annual Dinner. The dinner will be held at the

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historic Fire House Restaurant in Old Sacramento. Our guest speaker is Andrew Hoyem founder of the Arion Press of San Francisco and the person who is its creative spirit. The Arion folio Bible (published in 2000) presents the contemporary translation and the current scholarship of the New Standard Version. Printed letterpress on mold made paper using type cast in the Press's historic foundry, the Arion Bible features red initial letters, illuminated by hand in gold and colors, and hand-binding. Mr Hoyem will talk about both the Arion Press and the new Bible.

The Club meets ten times each year on the second Friday of each month at 7:30 p.m. Throughout 2000, authors, editors, and printers presented talks on educating African-American children in turn-of-the-century Sacramento, gysers and hot-springs around the world, tales of the Sacramento River Delta, collecting nautical fiction, the history of French advertising posters at the turn of the century, and California's Chinese heritage. One meeting is held in the Sacramento Room of the Central Library of the Sacramento Library where Ruth Ellis, Sacramento Room Librarian, describes recent acquisitions.

For more information contact Judy Eitzen at verlaine@inreach.com or 916 264-2777.

THE BOOK CLUB OF TEXAS

A reception for members in conjunction with the Texas Book Festival (initiated and hosted by Texas First Lady Laura Bush), was the occasion for the introduction of the Club's most recent publication, *G.T.T. Gone to Texas, Letters from Our Boys (1878-1889)*. The 1894 original version was edited by Thomas Hughes. The current offering was edited for the Book Club by Christine Gilbert and includes an introduction by John DeBruyn, a map by John Cotter, a foreword by Elmer Kelton, and photographs and original drawings by Gerard Hughes. The book is a lively account of young English immigrants and their everyday adventures in establishing a sheep and goat ranch in Texas.

The Texas State Historical Association granted its Bates Award for Historical Research to *Shooting the Sun* by Jack Jackson, a 1999 publication of the Club.

The Spring 2000 newsletter featured southwestern artist Jose Cisneros of El Paso and a keepsake reproduced "The Making of a Book" by the late Carl Hertzog of the same city. A Christmas card/keep-

sake of an 1889 drawing of Father Christmas by Gerard Hughes was produced as an association item for the Club's most recent book.

The Club plans a joint activity with the Texas Map Society during its spring meeting in Lubbock the first weekend in April.

For additional information contact Len Ainsworth at len.ainsworth@ttu.edu or 806 799-8278.

TULSA BOOK COLLECTORS CLUB

The Tulsa Book Collectors Club meets the second Thursday of the odd numbered months in the Satin Room of McFarlin Library on the University of Tulsa Campus. The next meeting January 11 2001, is our second annual "swap meet/show and tell meeting." Members bring one or more books from their collection that they may want to swap, or that they just want to show off.

The following meeting, on Thursday March 8, is the annual election of officers. There will also be a speaker, who has yet to be announced.

The newly elected program chairman will be arranging speakers for the remaining meetings and next year.

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

BOOK CLUB OF WASHINGTON

The second half of 2000 proved quite happy and prosperous for the Book Club of Washington, with the sad exception of the Memorial Service, on August 6, for our much admired and beloved doyen of Washington writers, Murray Morgan. Murray was, as most faithful club members will recall, one of our first honorees, at the Second December Banquet in 1983. Two years later he became the FIRST Honorary Life Member, and he took his position quite seriously, attending many dinners, with his dear wife Rose, over the next decade-plus.

Lighter notes in Club activities have been the annual Picnic, at the wonderful estate of our treasurer and his wife, Will and Sandy Shopes, on Bainbridge Island. Again the weather favored us and, as always, I really regreted having to come back to Seattle. September 22 and 23 brought Northwest book-lovers the Seattle Antiquarian Book Fair at the Seattle Center, preceded, as usual, by a fine evening at the Space

Needle. Not as well-attended as some have been, those who did show up, including a healthy number of Fair exhibitors, were treated, after the fine meal, to a delightful talk by Marc Blocker, book-artist extraordinaire. Our both at the Fair attracted notice, and we sold keepsakes and gained a new member or two.

Book Fest in late October was exciting, having found a new venue at the Stadium Exhibition Hall. Several members participated in panels on Oz, book collecting, and other facets of bibliophily. Thanks especially to Evie MacDonald, Dr. Will Larson, Ed Smith, and others. More keepsake sales and new members.

Our 19th Annual December Awards Banquet was held this year at The College Club (many thanks to Jack Dillon) on December 6. After an excellent meal we presented Megan Benton with our usual "generous" monetary gift for the furtherance of her printing program at Pacific Lutheran University. Long may Megan guide students in her incomparable classes. The Monroe Award followed, given this year to Emily Larson for her fascinating projects (at PIU). The money we devote to these grants and awards is well-spent, indeed. The Auction ended the evening, and BCW members were generous as always. Seeing the work we are supporting seems to give an extra boost when it comes to bidding.

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

WASHINGTON RARE BOOK GROUP

January 11—Lunch at the Madison Building (Library of Congress) Montpelier Dining Room. Guest speaker: Daniel De Simone, Curator of The Lessing J. Rosenwald Collection, noon.

February 9—Collector's Night, to be held at the Dibner Library, Smithsonian Institution Libraries (National Museum of American History), 5:30-7:30 p.m.

March 14—Visit and guided tour of the American Institute of Architects, 4:30 p.m.

April 14—Tour of the library, house, and gardens of the Hillwood Mansion, home of Marjorie Meriweather Post.

May 16—Lunch at Ft. McNair Officer's Club. Guest speaker: Professor Calhoun Winton, who contributed to "History of the Book in America," 11:30 a.m.

For additional information please contact Blanche Ebeling-Koning at 202 319-5059 or ebelingkoin@cua.edu.

THE ZAMORANO CLUB

The Roxburghe/Zamorano Clubs biennial meeting took place in San Francisco on October 13th and 14th, 2000. There were 53 Roxburghers and 32 Zamoranans in attendance.

All gathered at the Book Club of California for cocktails on Friday night, and then off to the restaurants of the city, guided by the "Thoroughly Biased and Totally Unofficial Restaurant Guide" provided by our thoughtful hosts. This compendium is a must for the occasional visitor to the city!

Saturday started at Jonathan Clark's Artichoke Press in Mountain View where we saw what could be accomplished by one hard working and talented printer.

Several hours at John Lehner's private library in Sunnyvale were insufficient to take in all of the riches available. There were American decorative cloth publisher's bindings, American arts and crafts books, children's illustrated books, English private press books, and an enthusiastic and knowledgeable John Lehner whose presence at any book program adds sparkle to the event.

We dined at the Stanford Faculty Club, and spent time in the newly earthquake-

proofed Green Library, and were accorded every courtesy in the rare book section.

A part of the afternoon was spent at the Hoover Library where a dedicated staff is in control of staggering amounts of information and data about the Russian Revolution, the Cold War, the Balkan Uprising, and World War I.

Our banquet and the distribution of keepsakes was held at the venerable University Club where Deke Sonnichsen, Master of the Press, and Larry Burgess, Zamorano president, were in charge.

Most of us had never heard of the Maritime Library at Ft. Mason, but it is a national treasure which will tell one whatever needs to be known about the Port of San Francisco, what ships went into and out of port since 1847 plus maritime data from all over the world.

Our morning ended at Andrew Hoyem's Arion Press where Moby Dick and Ulysses were produced and where the New Lectern Bible is being completed. With the gentrification of San Francisco the Arion Press must move to new quarters within the year and the transfer of all that massive equipment seems a daunting task.

The joint meeting ended with a tour of San Francisco's Pac Bell baseball park and

lunch at Restaurant Twenty Four—Willie Mays' number for you non-baseball fans.

Sharing book talk with those from different areas and with different interests is always valuable, and 85 Zamoranans and Roxburghers returned home with fond memories and thoughtful keepsakes.

The 2001 winter and spring Zamorano Club schedule follows.

February 7—"In Search of Jedediah Smith in Mexico." David C. Weber, Dedman Professor of History, Southern Methodist University. Introduction by Martin Ridge.

March 7—B. H. Fairchild, poet. Introduced by Charles A. Goldsmid.

April 4—"Footsteps in the Bibliographic Attic." Robert R. Allen. Introduced by Alan Jutzi.

May 2—"Stephen Leacock." Charles A. Goldsmid. Introduced by Judy Harvey Sahak.

June 6—"Henry Raupt Wagner." William J. Warren. Introduced by Sig Demke.

For additional information please contact John C. Carson, MD at 858 824-2900 or jcarsonmd@earthlink.net.

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