

# The Fellowship of American Bibliophilic Societies

VOLUME V • NUMBER 2 • FALL 2001



The Private Press: An Historical Concept • The Michael Zinman Collection  
Great Auctions of the Past • *Double Fold*: The ARL Response • 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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The Baltimore Bibliophiles, Baltimore, MD

The John Russell Bartlett Society, Providence, RI

The Bixby Club, St. Louis, MO

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The Caxton Club, Chicago, IL  
www.caxtonclub.org

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The Book Club of Detroit, Detroit, MI

Fine Press Book Association, Boulder, CO  
www.fourriversbooks.com

Florida Bibliophile Society, St. Petersburg, FL

Fontaneda Society, Fort Lauderdale, FL  
www.co.broward.fl.us/liio7400.htm

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

Long Island Book Collectors, Rockville Centre, NY  
www.woram.com/LIBC

Ottawa Book Collectors, Ottawa, Ontario, Canada

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www.english.upenn.edu/~traister/philoh.html

Pittsburgh Bibliophiles, Pittsburgh, PA  
www.trfn.clpgh.org/bibliophile/index.html

The Bibliophile Society of Rochester, Rochester, NY

The Rowfant Club, Cleveland, OH

The Roxburghe Club of San Francisco, San Francisco, CA

Sacramento Book Collectors Club, Sacramento, CA

The Book Club of Texas, Lubbock, TX

Tulsa Book Collectors Club, Tulsa, OK

Washington Rare Book Group, Washington, DC

Book Club of Washington, Seattle, WA

The Zamorano Club, Los Angeles, CA

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## From the Chair

THE BUZZ from the incredibly successful trip to Cleveland hasn't even died out yet, and Chicago's Hayward R. Blake of The Caxton Club has already prepared the events for what will be another book lover's delight next year. As a Chicago native, all I can say is where do I sign up?

The trip starts with an optional visit to my alma mater, Northwestern University, and goes on from there to explore many of the splendid bibliophilic jewels of Chicago, some world famous, and some carefully treasured and hidden within the city. Saturday night dinner is at the Mid-Day Club on the top floor of the BankOne Center, where the Caxton Club has its monthly meetings. The skyline views and the wonderful lectures that the Caxton Club has there are almost enough to make me move back to

Chicago! The trip wraps up Sunday with an optional tour of the famed Morton Arboretum.

Speaking of lectures, the Caxton Club will be hosting Nicholas Basbanes in October, when he will talk about his new book, *Patience & Fortitude: A Roving Chronicle of Book People, Book Places, and Book Culture*, due out in October. (Everyone who has visited a certain famous New York library will know where that title came from.) I'm reading an advance copy and can assure you it's every bit as fascinating as its predecessor!

As you peruse this *Newsletter*, you will see that Kay Kramer has continued his superb job as editor, with an engaging assortment of articles equally spanning the continents and the centuries. I would like to thank Valerie Urban for volunteering to help Kay gather material for

the *Newsletter*. As always, we encourage all of you to provide articles, book reviews, and news items.

In April, we held elections for our new officers at the annual meeting held at the Grolier Club. I would like to thank our retiring Chair and Vice-chair, Arthur S. Cheslock and Jerry C. Cole, as well as John F. McClatchey, Treasurer and Secretary (who is continuing as Treasurer for another term) for their generous efforts in fostering the goals and projects of FABS for the last three years. I would also like to welcome our new officers John C. Carson, George Chapman Singer, Priscilla Juvelis, and Robert H. Jackson. Having such a strong team of compatriots for the next three years is very heartening to me.

CAROL P. GROSSMAN  
Chair

## FABS' Fourth Annual Trustees Meeting

THE MEETING was called to order at 2:00 p.m. by Chair Arthur S. Cheslock. A list of trustees and guests in attendance was distributed. The 17 member societies present in person or by proxy and guests were welcomed by Art Cheslock. He thanked Eric Holzenberg and The Grolier Club for inviting FABS to meet in their gracious quarters. Art acknowledged with thanks and appreciation the efforts of Vice Chair Jerry C. Cole and John Crichton, among others, for planning and staging the successful and well-attended San Francisco Study Tour in March of 2000. Art also reported that efforts to win tax-exempt status for FABS from the IRS are continuing under the aegis of Bob Jackson, Rowfant Club member.

In the absence of Secretary John F. McClatchey, the minutes of the April 13, 2000 meeting were read by Secretary Pro-tem George C. Singer. On a motion made by Larry Siegler and seconded by John Crichton, the minutes were approved with minor change.

By letter, Secretary McClatchey reported that the 17 proxies on hand con-

stituted a quorum and that the meeting was duly constituted. He stated that in 2000 the FABS Articles of Association were amended twice: (a) by Resolution dated May 1, 2000 to insert in Section 1 the words, "to facilitate the appreciation and education of the general public for the book and the printed word" after the words "and the object shall be"; and (b) by Resolution dated August 1, 2000 to add a new Section 9 as required by the Internal Revenue Service in connection with FABS' effort to obtain a federal tax exemption. Treasurer McClatchey's financial report was read into the record by Art Cheslock. FABS continues to have two bank accounts: (a) a general account that consists of dues payments by member clubs and advertising revenue from the *FABS Newsletter*; and (b) a Ready Assets account at Merrill Lynch that reflects the balance of income over expenses for the FABS study tours. The current dues schedule requires clubs with fewer than 200 members to pay \$100 annually and those with 200 or more, \$200.

CONFERENCES COMMITTEE. Bob Jackson and Larry Siegler described the up-

coming Cleveland Study Tour. They noted that participation was limited to 55 and that there was a waiting list of 30. The purpose of these trips is to bring club members together and offer help to individual clubs in planning trips of their own. At Cleveland, in addition to visits to three private libraries and several institutions, there was a seminar at the Cleveland Museum of Art, "Raring to Go—21st Century Book Collecting."

Kenneth Nebenzahl, representing The Caxton Club, offered Chicago as the site for the 2002 study tour. Participation would be limited to fifty. He said a "go/no go" decision would be made by the sponsors in thirty days. (N.B. The trip is a "go"!)

Bob Jackson noted the difficulty in scheduling these Study Tours as well as the need to limit participation where visits to private libraries are included.

Larry Siegler reminded the trustees that Study Tours are sponsored by FABS, not by individual clubs. Ken Nebenzahl added that the host club is still responsible for the "heavy lifting" of planning and execution.



Chair Cheslock offered a resolution directing member clubs to eliminate, *if possible*, conflicts of dates between member clubs when planning trips. Motion made, seconded, and approved.

**MEMBERSHIP COMMITTEE.** The new Chair of the membership committee is Priscilla Juvelis. The application of the Washington Rare Book Group for membership in FABS was ratified by a show of hands. Trustee Blanche T. Ebeling-Koning and Alternate Trustee Leslie Overstreet were present and thanked the Board.

The resignation of the Baxter Society of Portland, Maine leaves FABS with 26 dues paying Member Clubs.

**NEWSLETTER COMMITTEE.** *Newsletter* editor, Kay Kramer, encouraged members to submit articles and book reviews as well as club news. The FABS website is up and active ([www.fabsbooks.org](http://www.fabsbooks.org)). It is being produced by Andrew Clark of The Brick Row Bookshop, John Crichton, prop. Paid advertising is possible on the website.

**NEW BUSINESS.** Kay Kramer submitted a detailed report of the finances of the *Newsletter* as it relates to the dues structure. After considering this information, several trustees went on record as being opposed to any dues increase at this time despite some inequities. Acting upon a suggestion by John Crichton, it was agreed to name a committee of trustees to review all aspects of the dues schedule and report back in writing to the Chair. No time limit was set, but "deliberate" speed was implied.

**NEW OFFICERS.** The nominating committee, consisting of Jerry Cole, Bruce McKittrick, and Larry Siegler, in a memorandum to the board of trustees dated March 14, 2001, nominated the following individuals for the period May 1, 2001-April 30, 2004:

CHAIR	Carol P. Grossman
VICE CHAIR	John C. Carson, MD
SECRETARY	George Chapman Singer
TREASURER	John F. McClatchey

No other nominations having been received prior to the five day cut-off, the slate was elected by a show of hands. New

Chair Carol Grossman stated that she agreed to serve because "everyone in FABS is so motivated and dedicated."

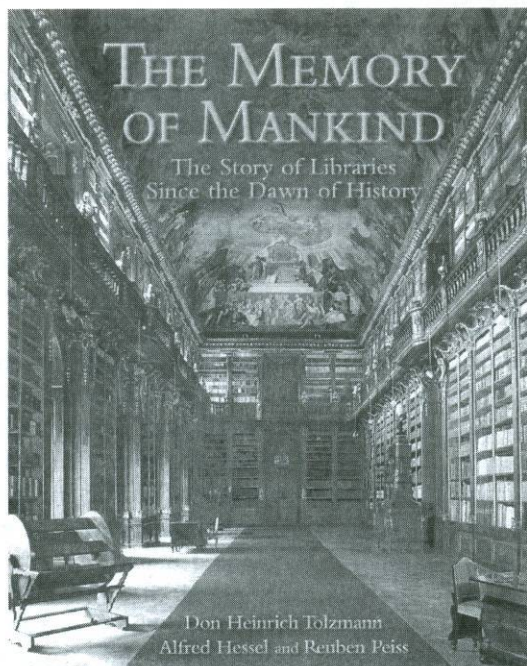
Larry Siegler offered a motion of thanks to Art Cheslock for three years of outstanding leadership and dedication to FABS. The outgoing Chairman graciously accepted on behalf of the many members who shared his work load, including, but not limited to: Bruce McKittrick, John McClatchey, Larry Siegler, Bob Jackson, and Scott Vile. The motion was passed by acclamation.

On a motion by John Crichton and seconded by Larry Siegler, the meeting was adjourned at 3:40 p.m. All in attendance were invited to the FABS reception prior to the opening of the New York Antiquarian Book Fair at the Park Avenue Armory.

The next Annual Trustees Meeting will take place at a location, time, and place to be announced.

Respectfully submitted,

GEORGE CHAPMAN SINGER  
*Secretary*



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# CHICAGO IS FABS

The 2002 Book Tour and Symposium

June 20 - June 23, 2002



The Fellowship of American Bibliophilic Societies

**Thursday, June 20, 2002**

Optional trip to Northwestern University Library  
Special Collections Tour and Exhibits

The Field Museum Library & Mary W. Runnells Rare Book Room  
Exhibition and Reception  
Dinner at The Adler Planetarium & Astronomy Museum

**Friday, June 21, 2002**

The Newberry Library  
Tours, Exhibits, and Lunch

Columbia College Chicago Center for Book and Paper Arts  
Tour and Exhibition

The University of Chicago Library Special Collections  
Tour, Exhibition, and Reception

**Saturday, June 22, 2002**

Rare Book Collecting Symposium and Lunch  
The Art Institute of Chicago Auditorium

Visit Private Library Collections in Chicago

The Caxton Club will host a FABS Reception and Dinner  
at the Mid-Day Club in the BankOne Center

**Sunday, June 23, 2002**

Optional Trip to the Morton Arboretum's  
Sterling Morton Library Special Collections  
Tour, Exhibition, and Lunch



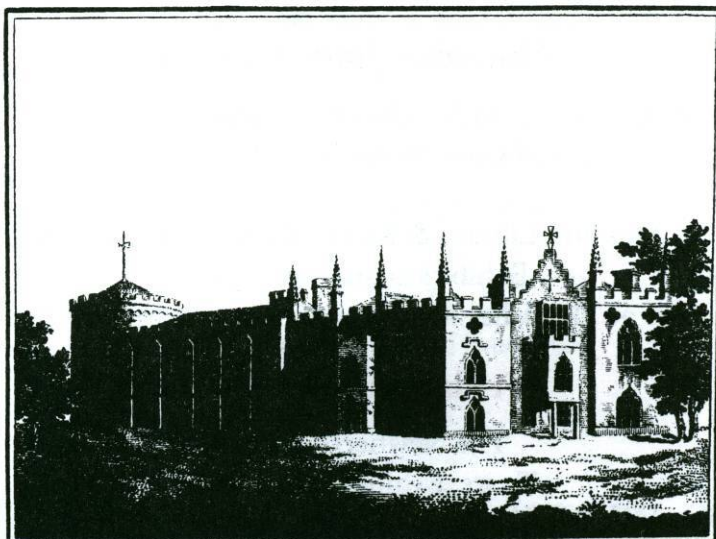
# The Emergence of the Private Press

## AN HISTORICAL CONCEPT

THE PRIVATE PRESS has a most interesting history, and has some surprising implications for today. Many early private presses were clandestine: Dissident religious groups as well as political minorities quickly realized the potential of the printing press to disseminate their ideas. Established religions and governments were almost as quick to realize the potential threat posed by uncontrolled access to these new-fangled machines. (Ironically, one of the first uses of the printing press, mass-producing indulgences for sale by the Church, was one of the primary practices damned by Martin Luther.) The result was the imposition of very strict government control on printing, for example, the decree of the Star Chamber in England, the Catholic Church's *Index of Prohibited Books*, and the French Parliament's control of printing. Early printers of dissident materials were hanged, burned at the stake, imprisoned, or forced to flee their native countries. Even a family of prominent printers like the Estiennes of France found Switzerland a more comfortable environment in which to print their books. None of the repressive efforts of established religion or government were able to totally control printing. Printers surreptitiously produced their incendiary pamphlets and heretical religious tracts from private presses — carefully hidden away, often with no clue as to the actual printer, or, in many cases, with false information about the name of the printer and his city to mislead the authorities. Lest we think of these activities as belonging to earlier times, recall the importance of the small printing press in fighting totalitarianism in World War II, and the tight controls the Soviet Union placed on printing, copiers, and personal computers.

Private presses were also diversions of the wealthy. Kings of France were pleased

to own their own presses to produce books to their liking, and they even commissioned fonts that could be used only by the Royal Printing House. Printing small editions was often treated as a hobby by the upper classes. Two examples of these were Horace Walpole's Strawberry Hill Press and Sir Thomas Phillipps' Middle Hill Press. In both



The Gothic villa at Strawberry Hill.  
"Present amusement is all my object . . .  
I have not the patience necessary for  
correcting the press."  
HORACE WALPOLE

cases, the press produced the books the owners desired, made to their specifications by hired printers. Children were often given small presses as toys. Indeed, the Reverend C.H.O. Daniel of Oxford, often considered the founder of the first private press as we know it today, was inspired to print by such a small press when he was a child.

Examples such as these led to the first generally accepted definition of the modern private press: a press owned by an individual, with the books and ephemeral materials it produced determined solely by the inclinations of the owner, with no intent of making a profit or catering to the interests of the public. While ideally the owner would do the actual typesetting and printing, in actuality the hard

work was often done by hired typesetters and pressmen working under the direction of the owner.

The private press movement was primarily an English institution. The first, the Daniel Press, was a family effort: Reverend Daniel did the printing, with his wife and daughters helping with the bindings and other tasks. The books were produced primarily to celebrate important family events, publish the poems or other writings of friends, or provide a venue for other works that appealed to the Daniels. While some of the books were bound by professional binders and sold, most were gifts to family and friends. The most famous private press of all, the Kelmescott Press, was established soon after by William Morris with the guidance of Emery Walker. While still at university, Morris had become fascinated with the arts of the

Middle Ages and the ideals of craftsmanship. Already a wealthy man, Morris established a thriving business creating tapestries, furnishings, wallpapers and other decorative items that reflected these ideals. In the early 1890s, he was inspired by Walker to apply these concepts to the production of beautiful books. Many of the books he produced were editions of his own writings and editions of his favorite texts. While he chose these solely for his own reasons, and designed many of the books himself, they were sold through bookshops. One, *Hand and Soul*, was even co-published with an American company. Even this early in the private press movement, we see a crack forming in the basic definition.

While many of the famous early presses started out to produce books for private distribution, most ended up selling at least some of their editions. Certainly, the most famous of the presses offered their books for sale. These included the Essex House Press, which had pur-

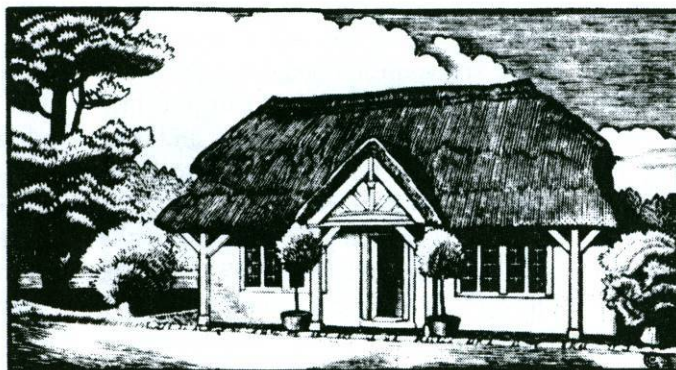


chased equipment from the Kelmscott Press after Morris' death and also hired many of its staff. Most of its books were editions of classics or works by the owner. Two notable exceptions were *The Masque of the Edwards of England* and *The Prayer Book of King Edward VII*, spectacular books printed in honor of the coronation of King Edward VII. The Ashendene Press, founded by the noted publisher C. H. St John Hornby, started out producing modest books solely for the amusement of Hornby and his friends. The books were so beautifully designed and printed that Hornby decided to produce extra copies for sale. However, one of his proudest statements was that the money he received for the books exactly covered their production costs! Another somewhat anomalous press was Charles Ricketts' Vale Press. While his books were designed by him and he owned the press, the press itself was physically located at the commercial Ballantyne Press. Lucien Pissarro (son of Camille Pissarro) desperately needed to sell the exquisite books he produced at his Eragny Press, but was never able to make a living at it. T. J. Cobden-Sanderson's Doves Press and Bindery not only produced and bound its own books, but also created some of the most beautiful bindings for other presses and publishers, including the Kelmscott Press.

The next generation of English presses strayed even further from this definition. The Golden Cockerel Press, the Nonesuch Press, and the Shakespeare Head Press among others were clearly producing their books for sale. The early books of the Golden Cockerel Press were printed at facilities owned by the press, but after Christopher Sandford assumed ownership, the books were produced at the Chiswick Press. This change was a reflection of the changing times: the Depression had permanently altered the economics of producing such fine books. The economies made possible by the practices of a quality commercial printer were a necessity. Francis Meynell of the Nonesuch Press and the earlier Pelican Press stated this even more clearly: he believed that it was possible to produce fine

books making use of contemporary advances in printing such as machine-set type. While he did have a small press in his offices for experimenting with designs, all of his books were actually printed by commercial printers. Some purists will deny Nonesuch a position in the pantheon of the famous private presses, but no one will deny the beauty and craftsmanship of these books.

In subsequent decades, these same trends continued. A number of fine presses, such as the Whittington Press, the Rampant Lions Press, the Old Stile Press, the Incline Press, and the Fleece Press design their own books and use their presses and employees to produce



"The Ashendene Press had its humble beginning in this little garden-house of happy memory. . . ."

C. H. ST JOHN HORNBY

them, using outside printers for only the exceptional situations where special processes such as tritones, process color, or etchings are required for a particular book. A number of smaller presses actually hire the Whittington Press, the Rampant Lions Press, the Libanus Press as well as fine commercial presses to produce books to their specifications. A myriad of smaller presses carry on much in the tradition of the original definition: independently producing a small number of beautifully produced books in small editions.

At first glance, the private press sounds like a minor thread in the fabric of printed books. In fact, its influence, historically and culturally, is profound. Those private presses that opposed ruling governments and prevailing religions brought about the Protestant Reformation and fueled the struggles for freedom

and human rights. These points are discussed most eloquently in Lucien LeFebvre and Henri-Jean Martin's fundamental book, *The Coming of the Book: The Impact of Printing 1450-1800*. Roderick Cave presents another perspective on these presses in his book *The Private Press*.

The nineteenth- and twentieth-century fine press movement, which seems to be somewhat aesthetic, has brought about fundamental changes in the books we read today, and in the books we cherish as collectors' items. Demand for these early, beautiful books quickly made the original elitist definition obsolete and demonstrated readers' desire for finer

quality in the books they read. Some may say the most beautiful book ever printed is Gutenberg's Bible, and it's all been downhill from there. While I won't go that far, certainly book design went into a decline in the nineteenth century. It was that low level of craftsmanship and artistic sense that Morris fought against. Morris and his fellow private pressmen set new

standards for fine book design and production. While the hand craftsmanship did not make sense for commercially produced books, the aesthetics of book design were quickly absorbed into main-line book production. Even printers such as the American Elbert Hubbard, scorned by May Morris for his slavish copying of her father's ideas, made the aesthetics of a finely designed book available to millions of people. Today, all over the world, people are dedicated to the art of creating beautiful books. Different as they may appear, books by contemporary artists such as Claire van Vliet, Walter Hamady, Robin Price, Carolee Campbell, Gabriel Rummonds, Frances and Nicholas McDowall, and Mary and Nicholas Parry, all spring from the heritage of the private press book.

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# A Bibliophilic Tour of Central Europe

THE ROWFANT CLUB

■ From April 22 to May 7, 2001, a group of about twenty-five from the Rowfant Club of Cleveland, toured Germany, the Czech Republic, and Austria. They visited the Herzog August Library in Wolfenbüttel, the Berlin State Library, the Saxon State and University Library in Dresden, the National Library of the Czech Republic and the Strahov Abbey Library, both in Prague, the Abbey Monastery in Melk, and finally the City Library and the Austrian State Library in Vienna. They also spent time at Sanssouci in Potsdam, Charlottenburg Palace and the Pergamon Museum in Berlin, the Meissen porcelain factory, the Zwinger Museum in Dresden, Prague Castle, and Schönbrunn and Belvedere Palaces in Vienna. Friedrich Thiel, one of the planners and leaders of the tour, sets out his impressions.

ON APRIL 22 we flew from Cleveland to Philadelphia, where two Virginia lawyers and one lovely spouse joined us. A long stop-over meant time for our first partying, and toward evening, armed with a few German speakers (but none of Czech), we were up and away. The next morning Dr. Henry Lenz, our professorial travel agent and the *éminence véritablement grise* of academic study trips, met us in Hanover with our bus. Jürgen, the young German driver, would turn out to be a prince dur-

ing the next two weeks, navigating with skill and never forgetting his charges' needs. As we traveled to our first night's stay in Magdeburg, an unimaginable traffic jam soon stopped our progress on the Autobahn. We left it for the picturesque cobblestone byways and tiny villages of the countryside, still reminiscent of pre-war Germany.

The next morning the director of the *Herzog August Bibliothek* at Wolfenbüttel, one of Europe's preeminent libraries even in the seventeenth century, bid us

welcome in the narrow, plain vestibule. Then it was up a short stairway and suddenly into the breathtaking main display area, an immense cubic room with chalk-colored books bound in parchment extending up seventy feet on all four sides. A musicologist among us was thrilled to hold the Wolfenbüttel codices 677 and 1206 (W1 and W2), two early thirteenth-century books whose compositions utilize a notational system which, for the first time, provided a rhythmic organization to polyphony. After the library we walked to the bright yellow Lessing House nearby, where we saw manuscript pages from *Nathan the Wise*, works of Leibniz, Winckelmann ("noble simplicity and quiet magnanimity"), Klopstock, early editions of Goethe, and other documents of the Enlightenment and eighteenth-century literary history.

Happily ensconced in our hotel on the *Gendarmenmarkt* in Berlin, we were only

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—Larry McMurtry

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a block's walk from the older of the Berlin State Library's two locations. Prepped by the Wolfenbüttel codices, we were ready for the many original handwritten musical scores we were to see, primarily in Berlin and Vienna. A sampling: the Beethoven Ninth, Bach's *Brandenburg Concertos*, Mozart's *Magic Flute* and the *Jupiter* Symphony, Felix Mendelssohn Bartholdy's *Italian* Symphony, Schumann's Fourth, Brahms's Piano Concerto No. 1, Busoni's *Arlecchino*, as well as the main corpus of the works of Heinrich Schütz, active in Dresden during the seventeenth century. We even ventured into relics. The Saxon State and University Library has preserved locks of hair from Robert and Clara Schumann (she dark, he blond).

WHAT BIBLIOPHILE does not wish to feast his eyes on the brilliant scarlet and azure, the gleaming gold and shining silver of illuminated manuscripts? Well, feast we did, for instance on a characteristically square ninth-century gospel from Tours, a leading early center of hand illustration. Also in Berlin: the double treat of two early fifteenth-century editions of Valerius Maximus' first century A.D. *Facta et dicta memorabilia*, one Latin, one French. At the Clementinum in Prague we admired the *Codex Vyssehradensis*, a Czech gospel created to honor an anniversary of the coronation of King Vratislav in 1085. According to distributed notes, its extraordinary iconography ranks it "among the most precious illuminated manuscripts of the second half of the eleventh century in Europe."

INCUNABULA, *Wiegendrucke*, document Europe as the cradle of printing from movable type. In Vienna we saw copies of the first three printed books: a rare Gutenberg Bible from 1454/55 with forty-two lines of print per page, the *Mainz Missal* (1457), and the *Canon Missae* (1458). In both Berlin and Vienna the familiar face of the Bard stared out at us from the frontispieces of the early (ca. 1623) London edition of his *Comedies, Histories, & Tragedies*. Shelves right beside him in Berlin were both German and Latin late fifteenth-century printings of Sebastian Brant's *Ship of Fools*, plus dual editions of Francesco Colonna's

*Hypnerotomachia Poliphili* published by the Aldine Press in 1499 and 1545.

NO VISITOR to Berlin, Vienna, Prague, and Dresden can be oblivious to the traces of political history, both recent and from the past. Not far from the Brandenburg Gate, and intentionally just a stone's throw from the former site of Hitler's chancellery, stands the site of the monument to "The Murdered Jews of Europe." The restored Berlin Synagogue gleams with gold and green, but regrettably it is only the façade, the rest of the building having been razed. In Dresden



A woodcut of *The Book Fool*, perhaps by Albrecht Dürer, from Sebastian Brant's *Das Narrenschiff* (Ship of Fools),

the grand monuments nestled by the Elbe and so well-known from Canaletto's paintings have an insular nature, physically and stylistically isolated from the surrounding city, a hodgepodge of pre- and postwar architecture. Their blackened exteriors, with only sporadic cleaning, bear witness to fifty years of soot and neglect under Communist rule. We revisited not one, but three examples of bookburning and suppression of thought. Near the new monument to the bookburning of May 10, 1933 on the *Bebelplatz* in Berlin—a subterranean library room whose shelves are all empty—stands a plaque with Heine's prescient observation: "The culture that burns books will eventually burn people." In Prague an illuminated manuscript illus-

trating Jan Hus being burned at the stake survived only because it was hidden from his many enemies in a masonry wall. In Dresden the scarcity of the *Codex mayensis*, the largest surviving Mayan hieroglyphic scroll, is due to the destruction of all native documents by the sixteenth-century Spanish conquerors. Given the horrors of the last and earlier centuries, the slightly metaphoric motto on the scaffolding of the *Frauenkirche* undergoing reconstruction in Dresden proclaims a just message: "*Lebt Versöhnung*," "Live Reconciliation." The monumental golden orb and cross were donated by the British.

WE HAD endeavored to arrange several bibliophilic receptions, but given the great importance of Jewish intellectuals and booklovers in pre-war Europe, here too the Holocaust had taken its toll. A bibliophilic society no longer exists in Dresden, and the one in Vienna is struggling. But in Berlin we spent a delightful evening in a small building housing the Werner Collection, comprised mainly of monumental KPM porcelain pieces and paintings depicting the Hohenzollern dynasty. Our hosts were the *Berliner Bibliophilen Abend* and the Pirkheimer Society, formerly in East Berlin. Gottfried Benn's niece was in attendance. We proffered a selection of Rowfant publications. In return we received a bilingual volume on the history of the Brandenburg Gate by Rainer Laabs, the Berlin club's president. In Prague Rowfant member George Gund III generously hosted us for an evening at his apartment in an older, charmingly convoluted, flatiron-shaped building just across from the American Embassy.

MUSICAL SCORES, manuscripts, and incunabula were the recurring mainstays of what we saw. They were augmented, however, by an unexpected palette of other treasures. Again in Berlin: a sheet from a seventh-century Koran; sections of the ninth-century *Stauros Liturgy* from Upper Egypt; five representative leather bindings with gold imprints from the libraries of the Prussian kings. At the *Österreichische Nationalbibliothek* in Vienna a Roman street map and the *Atlas Blaeu van der Hem*, a sixteenth-century Dutch atlas with mag-



nificantly colored drawings of natural settings. A large (perhaps 24 x 30 inches) Hebrew bible from 1343 was of unknown origin; the bold black Hebrew characters on starkly white sheets evinced patriarchal authority. In the dimly lit treasury in Dresden we saw one of only four surviving copies of Maria Sibylla Merian's seventeenth-century *Book of Flowers* with colored illustrations (see *The Magazine Antiques*, August 2000, pp. 174-183). Her successes as an artist and scientist were unusual in a male-dominated age. Some things, of course, never change. In Berlin we saw *Jou-p'u-t'uan*, a Chinese pornographic novel from the seventeenth century. Unfortunately, there were no drawings. Even worse, it was written in Cantonese, whereas most of our group read only Mandarin.

ONE PLEASURE of such a trip lies in encounters with fascinating or unusual personalities. In the Clementinum, Dr. Hejnova, a slim, well-dressed woman wearing expensive jewelry held a mini-lecture in Czech on each of twenty trea-

sures as we slowly worked our way up one side of a long table and down the other. A *Czech Frau Doktor!* Here an eighth-century Bavarian Gospel written in uncials, there an early (1497) Czech translation of the New Testament with 180 woodcuts. Dr. Hejnova's eyes flashed, her expression was tense, the subject matter fully engaged her. Clearly the academic rigor of what she was saying harmonized with her stylish appearance and dress. But alas, poor souls, we understood not a word. Her remarks were translated into acceptable English by a much taller, businesslike woman standing at her side. Content: yes, but certainly not that sparkling form!

ON THE OTHER SIDE OF TOWN, at the Strahov, our host was Father Sidlovsky, the director of the library. A somewhat dashing man, he was clothed in a long white Premonstratensian (in the United States "Norbertine") cassock with gold buttons. If ever one expected rigid ecclesiastical order and spotless purity, it would have been here. Instead, be-

neath the pastel frescoes of the low-ceilinged Theological Hall, we formed a communal circle around a large table. In charming English Father Sidlovsky held forth on the books, often spicing his remarks with witticisms and ironies. We chuckled with delight. Wearing white gloves, his hands held up the magnificent ninth-century *Strahov Gospel* in its bejeweled case for all to see. Many works were from the scientific tradition: Al-Sufi's *Stellar Atlas* (2nd half 14th century), important maps by Gerard Mercator (late 16th century), Tycho Brahe's *Astronomiae instauratae mechanica* (1598), an early work by Andreas van Wesel (i.e., Vesalius), father of modern anatomy, and a 1543 edition of Copernicus' *De revolutionibus orbium coelestium* printed in Nuremberg. We were allowed to take some books into our hands. Passing by a small doorway at the far end of the hall, the less fortunate gazed in envy at the bibliophilic revellers with their heads bowed in appreciation of secret treasures.

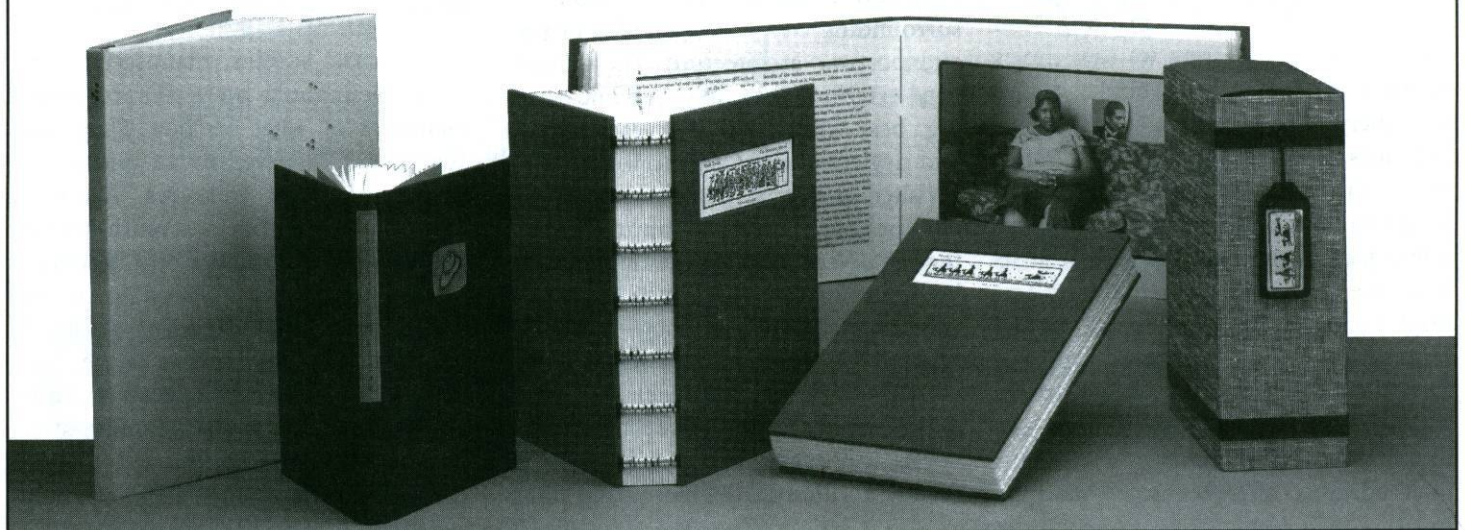
## Sherwin Beach Press

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

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

printed from magnesium and photopolymer plates and using offset duotone.

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





THE CITY LIBRARY of Vienna is celebrated for its extensive collections of autographs and posters. Because the latter are difficult to display en masse, we concentrated on the former. Here in rapid succession are the names of a few of the perhaps fifty luminaries whose letters, cards, and correspondence awaited us. Hugo von Hofmannsthal, best known to American audiences as Richard Strauss' librettist, but quite apart from that a virtuoso poet and essayist in his own right; Hermann Hesse, Alban Berg, Karl Kraus, the acerbic but infinitely witty Viennese pundit, Nikolaus Lenau, Heinrich and Thomas Mann, Gustav Klimt, complaining that none of his paintings had sold, Stefan Zweig, and Sigmund Freud, most of whose legacy is in London.

Benjamin Franklin, Thornton Wilder, and Samuel Clemens were there too. Now who among us has not heard European hubris summarily dismiss North American civilization? Given that, it was mildly surprising to encounter frequent references to culture across the Atlantic. In Berlin we saw Alexander von Humboldt's *Vues des cordillères et monumens des peuples indigènes de l'Amérique* (Paris, 1810), in Prague Ignaz Tirsch's *Codex pictorius Mexicanus*, which afforded lower California an importance it has never regained. At the Austrian National Library each of us received a reproduction of an early view of New Amsterdam we had seen. What is now lower Manhattan showed only a few groupings of houses. At the Strahov we even saw the first Czech printing (from 1506) of Amerigo Vespucci's letter *On the New Lands and the New Worlds, Concerning Which we Hitherto have had No Knowledge nor have heard Anything*.

THERE WERE TWO INSTANCES of mild tone-upsmanship. A curator at Dresden was astonished to learn that one of our group owned a copy of Albrecht Dürer's anatomical sketchbook three years older than the one on display. (However: despite being younger, Dresden's was handwritten.) And with touching innocence and understandable frustration, the director at Melk apologized for not being able to show us the Gutenberg Bible the library once owned. It had, alas, been bought in the 1930s by a Mrs.

Harkness, who then gave it to Yale. The five Yale graduates in the group gently assured him they had already seen it in the Beinecke Rare Book Library.

CHRONOLOGICALLY THE TREASURES ranged from ancient Egyptian papyrus (Vienna has the world's largest collection) to a 1959 letter by Paul Celan in which he mentions in neutral terms the anti-Semitic Martin Heidegger. Geographically they spanned the globe, ranging from Japanese scrolls westward through Tibet, India and the former Ottoman empire, across Slavic, Germanic and Romanic Europe into the New World. We encountered unusual cross-cultural documents: a portrait of Friedrich Wilhelm, the Great Elector of Brandenburg (1620-88), but with all inscriptions in Chinese. We saw artists' books, maps, posters, globes, early astronomical instruments, topical exhibits (e.g., dance of death), and colored drawings on tree leaves. The zenith of rarity is uniqueness. In Vienna we viewed the lone surviving artifact from the library at Alexandria, a highly fragmentary smaller scroll which, like the *Codex mayensis*, could be displayed only between two glass plates. And of course the magnificent architecture of the libraries themselves: the Baroque opulence of the halls at the Clementinum and Melk, the Theological and Philosophical Halls at the Strahov, and, unrivaled culmination of it all, the gargantuan main reading room of the Austrian National Library.

EVEN WITHIN a group not otherwise known for material or intellectual deprivation, all thought the trip remarkable. It brought, above all, a new venue: libraries, not the usual concert halls and museums. Even for bibliophiles, such libraries—and in such numbers!—are extraordinary. Being human, we enjoyed the privilege of entering places denied other travellers, personal words of welcome by the directors in Berlin and Vienna in their private offices, and the pleasure of having a staff of a dozen experts waiting to explain their specialties. The treasures themselves also stepped forth in a form we ordinarily don't experience: the handwritten score to Haydn's *The Creation*, the brilliance of Klimt's gold or the blond braids on a Botticelli noble-

woman seen close up. Even in libraries there was a sensual aspect not normally expected: palpable differences in texture, near-perfect preservation or extraordinary decay, excesses of size: ivory miniatures two inches square contrasting with, in some cases, huge Renaissance books and the massive revolving wooden display racks displaying four or five at a time. All these tangible differences are diminished or disappear entirely in the civic concert hall, the art book on the table, or the scholarly reprint.

OF COURSE, all of this took place against the background of the artistic, intellectual, and historical tradition, emerging each day in scintillating new form. Today the tired contrast of Prussia vs. Austria no longer has political significance. But within our bibliophilic group, all sensed that Berlin and Vienna, our major starting and finishing points, provided a defining framework for our tour and had symbolic value: the Hohenzollerns and the Hapsburgs, alliterating in name and yet so different, delicate Sanssouci and massive Schönbrunn, the Protestant north and the Catholic south, with both drawing over time on the intellectual gifts of the Jews. *Friedrich der Grosse* the man: ethereal, slight of build, and preferring the company of men. Maria Theresa the woman: worldly, obese in later years, and bringing forth sixteen children. Between these opposites everything is possible, and we saw everything. What a trip, what a world!



■ The principal organizers of the Rowfant Club trip to central Europe were Friedrich Thiel and John F. McClatchey. The former holds a Ph.D. in German literature from the University of Chicago and is a member of the Council of Fellows of the Rowfant Club. The latter has a law degree from Harvard and is Treasurer of FABS. For a helpful written evaluation of organizational matters pertaining to the trip, contact Mr. McClatchey: 3900 Key Center, 127 Public Square, Cleveland OH 44114; 216 566-5704, FAX: 216 566-5800; john.mcclatchey@thompsonhine.com. The Club is indebted to Professor Werner Breckoff of the University of Bremen for invaluable help during an exploratory trip in 2000.



GREAT AUCTIONS OF THE PAST  
*The Huth Library Auction*

~ PART TWO ~

A CATALOG OF BOOKS differs principally from a bibliography in that a catalog, rather than being a compilation of an ideal collection based on author, subject or other criteria, is an actual physical assembly of books. The assembly of books, undoubtedly, will have a unifying component similar to a bibliography, but, for the sake of emphasis, let me say again that a catalog is a descriptive list of a set of books that was, at least one time in history, physically together. The catalog might record the books in an exhibition, temporarily gathered together for promotional purposes, or an institutional collection, permanently gathered for research and scholarship. Of particular interest to many bibliophiles are catalogs of individual libraries. The catalog for the dis-

tinguished collector Henry Huth, *The Huth Library: A Catalogue of the Printed Books, Manuscripts, Autograph Letters, and Engravings, Collected by Henry Huth, with Collations and Bibliographical Descriptions* (1880), describes in exquisite detail a literary, religious, philosophical and historical collection that was developed according to the taste of a late Victorian businessman, albeit a businessman with a strong scholarly bent. Such a catalog as the Huth catalog depicts an assembly of books not quite as transitory as an exhibition collection yet not as enduring as an institutional collection. It is with a touch of irony, for instance, that a catalog of the same Huth collection, with some variation, Sotheby, Wilkinson & Hodge's *The Famous Library of Printed Books, Illuminated Manuscripts, Auto-*

*graph Letters and Engravings Collected by Henry Huth* (1911-1920), was created for the dispersal of this eminent collection.

I WOULD THINK that the final disposition of the books from the Huth Library would engage a bibliophile's curiosity and, significantly, many catalog records of major research libraries, with their useful and searchable provenance notes, abet such wonder in facile fashion. Books from the Huth Library, by virtue of their importance and pervasive Huth bookplates, can be easily identified and, hence, noted frequently among those provenance notes. With the history of ownership established, information from the catalog records of the research library can be enhanced by comparison to the more extensive entries in the Huth Li-

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brary Catalogue. For instance, even with the thorough records of the Harvard On-Line Library Information System, a cursory comparison with the Huth Library Catalogue of the exact same copy of a book speaks to the fullness and superiority of the print catalog over the electronic library catalog. In particular, title page transcriptions are fuller and clearer in the print version as evidenced in the documentation for the 1526 *Canterbury Tales* or the 1643 *The Actor's Remonstrance*, two books from the Huth Library that now reside, in perpetuity, among the holdings of Harvard University. On the other hand, the additional access points available through the Harvard online catalog allowed for easy access to titles from the Huth Library that are part of that great university library system.

HARVARD'S GREAT RIVAL, Yale University, also benefited greatly from the Huth Library sale and a review of Yale's online catalog reveals interesting facts. For instance, in the first part of the discussion of the Huth Library sale (*FABS Newsletter*, January 2001), I noted from the information in the auction catalog that the Shakespeare titles of the Huth Library were sold, *en masse*, prior to the regular sale. A review of the Yale online catalog shows that Alexander Smith Cochran, 1874-1929, was the *en masse* buyer of the Huth Library Shakespeare titles "in November 1911 prior to the public sale" (quotation from a Yale Library catalog record). The catalog record goes on to add that Mr. Cochran gifted the Shakespeare collection to Yale in December 1911.

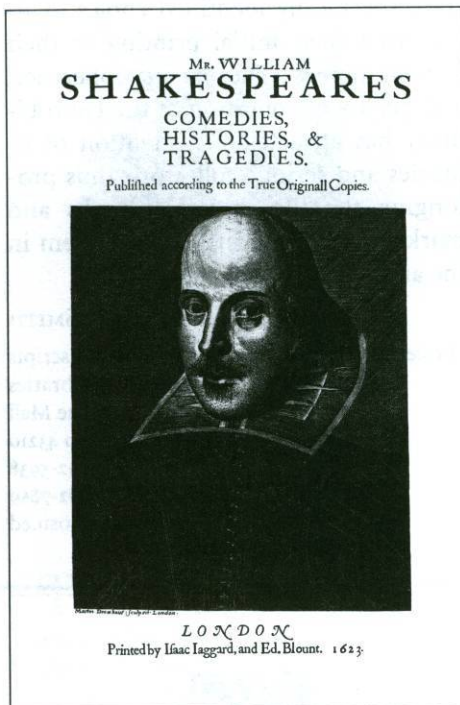
THE EASE OF ACCESS to the Yale and other online catalogs yields useful bibliographic information, but, beyond the browsing of entire catalogs (a process accomplished more easily with print versions), one must rely upon the accuracy and comprehensiveness of the library catalogers who assign access points. Cataloging at Yale, apparently, is approached in an assiduous manner. Still, we can only be sure of those titles that specifically list Huth in the provenance notes as actually belonging, in this case, to Yale, for there may be scores of other Huth titles at Yale, Harvard and other prominent

university libraries that remain unnoted in the provenance notes of the catalog records. Nonetheless, we do note positively that the Yale University Library was the recipient of copies of each of the first four Shakespeare folios (first folio 1623, second folio 1632, two third folios 1663 and 1664, and fourth folio 1685), the later third folio including "seven playes, never before printed in folio." (N.B. the 1663 third folio is the rarest of Shakespeare folios, presumably because the shop of Philip Chetwinde, printer of the 1663 edition, was destroyed in the Great London

record for the 1623 Shakespeare folio notes ownership by John Hall, Henry Constantine Jennings, George Hibbert, John Wilks and John Dunn Gardner before it was purchased by Henry Huth and subsequently Alexander Smith Cochran, who gave it to Yale in 1911.

THE HUTH LIBRARY no longer exists as a separate physical unit, but major portions of it still exist abstractly in the catalog records of libraries throughout the nation where Huth items are given special notice not only because of the substantive importance and fine condition of the books themselves but also because of their provenances. Ideally it would be a remarkable achievement to trace each title from the Huth Library and identify its current location with the prospect of perhaps someday assembling at least major representatives of the collection for a major exhibition: in essence, bringing old friends together again, if only temporarily. Searching the catalogs of two institutions, the Folger and Pierpont Morgan libraries, likely owners of Huth items, does indeed call up Huth copies. The Folger Library houses such masterpieces from the Huth Library as William Caxton's 1577 *editio princeps* of Geoffrey Chaucer's *Canterbury Tales*, Edmund Spenser's *The Shepheardes Calender* (1579), and Henry Parker's *Dives and Pauper* (1493) among dozens of identifiable Huth books. Not surprisingly, the Pierpont Morgan Library has many manuscript books, as well as printed books, from the Huth Library, to name but three: the *Apocalypse of Margaret of York* (France, 1475); a *Book of Hours* for the use of Rome (Hours of the Virgin, Office of the Dead), written and illuminated in Paris, ca. 1520; and *Grandes Chroniques de France* (ca. 1410).

THIS DISCUSSION began with comment on catalogs and ends so. Most of the information for the location and identification of Huth Library copies derived from searching online catalogs of selected, distinguished rare book libraries. And, though earlier I may have seemed to disparage the catalogs in comparison to the detailed, printed Huth Library Catalogue, yet the breadth of coverage that a researcher can exploit and the depth of many of the online catalog



Title page from the "First Folio" of Shakespeare's *Comedies, Histories, & Tragedies*.

Fire of 1666.) In estimable fashion, then, Yale improved its Shakespeare holdings tremendously through the Huth Library sale, and, recounting but a selection of the Huth copies as recorded in the Yale catalog, we can note three separate editions of *Romeo and Juliet* (1599, 1630, 1637), three *Hamlets* (1604, 1611, and one undated), two *Merchant of Venices* (1600, 1619), two *Othellos* (1622, 1630) and dozens of other Shakespeare plays and poems, virtually the complete works of Shakespeare in early and multiple editions. Also interesting, to me at least, the Yale catalog records, in some cases, note provenance for much of the life of a book; for instance, the Yale catalog





Woodcut from Edmund Spenser's *The Shepheardes Calender*, 1586.

records themselves can be a considerable asset to the modern bibliophile intent on tracing the history of books. Even with this current, inchoate attempt to determine the final disposition of the Huth Library, the brief search at selected libraries for Huth items resulted in abundant bibliographic and historical information.

**I**N SUMMARY, the information from catalogs is inextricably linked to book research: information from one catalog is carried on to another catalog and bibliographic history is enriched over time. Most importantly, however, the catalogs show the living presence of books in an historical context where book lovers can

trace specifically identified copies of titles from their initial printing to their current homes. The extent, coherence, and quality of condition of the Huth Library has attracted the attention of libraries and serious collectors, thus prolonging the life of those books and marking a permanent place for them in the annals of cultural history.

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## *Iliazd: Poet Publisher*

**G**UEST SPEAKER for this year's Lieberman Lecture is Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia. Drucker's lecture, entitled *Iliazd: The Poet Publisher and the Art of the Book*, will focus on the visual representations of language and the history of experimental poetry as it relates to the work of Ilia Zdanevich (1894-1975, known as Iliazd). As a member of the Russian Futurist movement in the late 1910s, Iliazd's mature work was completed in 1940s Paris and involved collaborations with the modernists Max Ernst, Pablo Picasso, and Joan Miro.

Smithsonian Institution Libraries and the American Printing History Association will host the Lecture at 4:30 p.m. on September 25, 2001 in the Carmichael Auditorium of the National Museum of American History, Behring Center, 14th Street and Constitution Avenue, N.W. in Washington, D.C. It will be preceded by demonstrations of typesetting and printing on the 18th- and 19th-century presses in the Hall of Printing and Graphic Arts on the Museum's third floor from 2:00 to 4:15 p.m. Both events are free and open to the public.



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# The Michael Zinman Collection

## EARLY AMERICAN IMPRINTS AND NINETEENTH-CENTURY BINDINGS

THE LIBRARY COMPANY of Philadelphia has acquired, by purchase and gift, the collection of pre-1801 American imprints formed over the last twenty years by Michael Zinman, a New York book collector famous among collectors and book dealers for his zeal and voracity. It is the largest such collection assembled by a private individual in the twentieth century, and larger than all but half a dozen institutional collections. It is also the last great collection that can be brought together in this field, since almost all the surviving materials are now in institutions.

Last fall Mr. Zinman decided to transfer his collection to a research library and to continue to add to it in cooperation with that institution. After negotiating with several libraries, he chose the Library Company as the repository of his pre-1801 imprints, as well as his collection of nineteenth-century books in original bindings. The imprints collection is appraised at approximately eight million dollars, of which three million is a gift. The remaining five million dollars will be paid to Mr. Zinman over five years. The funds will be raised as a part of the Library Company's Capital and Endowment Campaign.

The imprints collection consists of over 7,800 books, pamphlets, and broadsides printed before 1801 within the confines of the present United States, plus about 2,700 duplicates, many of which contain important inscriptions or other variant features, and about 1,000 magazine issues. The Library Company's holdings of early American imprints (including materials owned by the Historical Society of Pennsylvania that are on permanent deposit on our shelves) total about 11,500 titles, not counting duplicates. With this acquisition, we add approximately 4,500 new titles, which will bring our holdings up to 16,000. The only larger collection of early American imprints is that of the American Antiquarian Society.

Mr. Zinman's collection dovetails quite well with the Library Company's because

almost three-quarters of his books are New England imprints, whereas the Library Company has always been stronger in imprints of the middle-Atlantic colonies and states. Thus the Zinman Collection corrects a regional bias in our holdings in all subject areas that dates back to our founding in 1731. This acquisition makes our collection more na-

tional in scope and more prominent nationally. It fits perfectly with the institutional goal of making the Library Company, in cooperation with other neighboring collections, an international center for advanced research in early American history.

The collection contains hundreds of books otherwise unknown and hundreds of unique pieces of printed ephemera, as well as thousands of imprints that are unique because of textual variation, provenance, manuscript annotations, binding, or other artifactual features that cannot be conveyed in any microfilm or digital surrogate.

EVEN BEFORE negotiations for Michael Zinman's Early American Imprints Collection began, he decided to make a gift of his other major collection: 3,246 early to middle nineteenth-century American books notable for their unusual or original bindings. This time period in bookbinding history has been of particular interest to the Library Company for some time. In 1990 Edwin Wolf 2nd published *From Gothic Windows to Peacocks: American Embossed Leather Bindings, 1825-55*, based in large part on his binding collection, which we acquired in 1995. The conservation staff curated a pathbreaking exhibition on 19th-century cloth bindings in 1995, and since then they have been working on a database that is a model of how libraries can provide access to bindings as artifacts.

Leather bindings make up the largest category of the collection, with 1,300 volumes, including a large number of gift bindings, that is, books specially bound for presentation. Some are one-of-a-kind bindings, but starting in the 1820s, mass-produced gift bindings began to appear.

The next largest category are publishers' cloth bindings, with 916 examples. Mr. Zinman collected both the humble and the sumptuous. Included is one of the very earliest American cloth bindings, a New Testament printed in New York in 1828 with an inscription on the flyleaf from 1829, bound in simple faded pink unstarched linen. There are modest



THE TITLE PAGE of an unrecorded little chapbook that sums up what is fresh and exciting about this collection. It is an attack on dancing and other licentious behavior, cast as a sensational report of a satanic visitation. Three young couples in New Jersey decided to spend the evening dancing and hired a fiddler to provide the music. After a few hours the fiddler had to leave them, which so frustrated the intoxicated dancers that one of them swore he "would have a Fiddler, if he went to hell for him and danced to eternity!" Immediately another fiddler appeared "who seemed to be a black man." He began to play, and (so the chapbook reports) the dancing "has continued without intermission, for more than thirty days." Eyewitnesses reported seeing the couples "dancing on the stumps of their legs to infernal music, their feet being worn off, and the floor streaming with blood."

Early chapbooks like this one are exceedingly rare, and they are precious artifacts of folk culture that provide unique glimpses into the minds of ordinary people. This is just one of many discoveries waiting to be made in this magnificent collection.



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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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**¶** *Aquí comiença vn vocabulario en la lengua Castellana y Mexicana, Compuesto por el muy reuerendo padre fray Alonso de Molina: Guardá del couento de sant Antonio de Tezcucó de la ordē de los frayles Menores.*



**¶** *Indorum nimia te fecit prole parentem.  
qui genuit moriens, quos pater alme foues.  
Confixus viuis, langues: cum mente reuoluis,  
vulnera, cum spectas, stigmata carne geris.*

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ribbon-embossed bindings from the 1830s and 40s and glittery, colorful bindings from the 1850s, when publishers' cloth had been fully accepted and cover decoration began to take on a more important role. There are also the rarities, such as a beautiful marbled cloth binding and 24 cloth bindings with gold-stamped color paper onlays.

Cloth and leather were the most common binding materials in the 19th century, but the Zinman Collection includes

many other types, ranging from plain or printed paper boards, which are fragile and uncommon, to velvet bindings, padded fabric bindings, and sumptuous lacquered bindings with inset mother-of-pearl, a technique mastered by one anonymous binder who worked in New York in the early 1850s.

All in all, this is probably the largest and most comprehensive collection of 19th-century American publishers' bindings ever formed by an individual. We

will not keep it as a separate binding collection, however. It will be integrated with all of our other nineteenth-century books, which of course have bindings of various sorts, but which are valuable for their intellectual content as well as for their material form.

JAMES GREEN

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## *"Libraries and the Assault on Paper"*

A RESPONSE FROM THE ASSOCIATION OF RESEARCH LIBRARIES

**Nicholson Baker. *Double Fold: Libraries and the Assault on Paper*. Random House. New York, 2001. xii + 370 pages. \$25.95**

**T**HIS PASSIONATELY argued treatise pleads the case for saving our nation's newspapers and books so that they may continue to be read and studied in their original forms. Since the 1950's, Nicholson Baker argues, libraries have followed a policy of "destroying to preserve." He chronicles the dismantling and disposal of bound newspapers and so-called brittle books and their replacement with microfilmed copies that are difficult to read, lack the color and quality of the originals, and also deteriorate with age. Shirley Baker's (no relation to Shirley Baker) letter to the *New York Review* is the Association of Research Libraries response.

April 25, 2001

To the Editors:

As you may imagine, the publication of Nicholson Baker's book and the press it has received, in particular the lengthy and ultimately favorable review from the distinguished scholar Robert Darnton [NYR April 26], have created much discussion in the library community regarding the framing of an appropriate response. Some librarians are outraged by the purposeful misrepresentations that Baker makes in telling the history of library preservation, focusing primarily on practices that, as Darnton acknowledges, were in place for a short period of time and abandoned many years ago. Some librarians are angry with Baker's

*ad hominem* attacks on colleagues and their institutions, many of whom devoted distinguished careers to exploring options for the effective preservation of our intellectual heritage. . . . Rather than focus on whether Baker was fair or accurate in his "journalistic jeremiad," as Darnton characterizes *Double Fold*, I am writing on behalf of the Association of Research Libraries (ARL) to place Baker's arguments in context and to highlight the important issues at stake.

The preservation of the intellectual and cultural record is one of the most important issues facing our society. As Baker makes clear through examples in his book, however, our society has rarely had enough interest in preserving the historical record to fund an adequate level of effort. . . . Choices have always had to be made.

Despite limited budgets, the uncertainties of new technology, and other compelling institutional priorities, librarians have used the best knowledge and materials available at any given time to develop a broad array of preservation strategies. . . . Library collections are first and foremost intended for use. In that process, materials on fragile paper can be damaged, sometimes beyond repair. "Microfilming," concedes Darnton, "does preserve at least some of the historical record, even if it cannot be an adequate substitute for the original works." The routine disbinding and discarding of materials as part of the microfilming process, which most disturbed Baker, is

no longer done. Microfilming itself is now carried out according to strict national standards established in the 1980s and adherence to these standards are required of all NEH funded projects. New methods of mass deacidification are safe and cost-effective.

Neither has digitization, as Darnton and Baker warn it might, produced "another purge of paper." Experimentation has led to the assessment that digitization is most effective in making unique materials available worldwide to students and researchers who could never travel to see the original artifacts housed in a library's special collections department.

Both Baker's book and Darnton's review have served to bring the preservation of print artifacts to the attention of the public. We hope that the interest generated will result in heightened visibility for the many successes that libraries have had in preserving our culture and a better understanding of the complex challenges that libraries face in acquiring, providing access to, and preserving materials in ever more numerous formats, with limited resources.

SHIRLEY K. BAKER

President  
Association of Research Libraries  
Vice Chancellor for Information Technology  
and Dean of University Libraries  
Washington University in St. Louis

■ For the complete text of Shirley Baker's response, for Robert Darnton's review and for additional reviews, articles, and responses see [www.arl.org/preserv](http://www.arl.org/preserv).



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# Anglo-American Printing in the Nineteenth Century

APHA ANNUAL CONFERENCE

**T**HE American Printing History Association (APHA) will hold its 26th annual conference at Washington University in St. Louis, October 19-21, 2001. The conference theme is "Transatlantic Type: Anglo-American Printing in the Nineteenth Century."

APHA was inspired to select this site by Washington University Libraries' acquisition of the Triple Crown collection, an unparalleled collection of books, drawings, proofs, and correspondence from the three great British Arts & Crafts private presses—Kelmscott, Doves, and Ashendene—which operated in the 1890s and early 1900s. The spectacular collection was built over a period of some 68 years by California bibliophile Charles Gould.

These presses were all inaugurated in a period which saw enormous changes in

the world of printing. The rise of a mass readership, the invention of machine-driven presses and typesetting, new types of production methods and paper, and movements in taste and design all contributed to an era of intense complexity and development.

According to Mark Samuels Lasner, APHA's vice president for programs, "This is a terrific opportunity for our members to see materials few of us knew about. I think the program—which covers aspects of printing ranging from Audubon's *Birds of America* to technical processes to major figures such as T.J. Cobden-Sanderson and Daniel Berkeley Updike—will appeal to a wide audience, not just those interested in printing but also people who are involved in cultural studies, literature, and design as well as people who just love books.

The conference begins Friday evening, October 19, with a keynote address by Marianne Tidcombe entitled "Cobden-Sanderson and America." Saturday's presentations include: Karen Nipps "The Dialogue between Britain and America," William S. Peterson "Nineteenth-century Revivals: Typographical and Spiritual," Michael Twyman "Transatlantic Cross Currents," Ronald Tyler *The Birds of America*, and Philip Wiemerskirch "Daniel Berkeley Updike and England: Some Little-known Connections."

■ Information about this conference is available through the APHA web site at ([www.printinghistory.org](http://www.printinghistory.org)) or from Anne Posega, Head of Special Collections, Washington University Libraries, Campus Box 1061, One Brookings Drive, St. Louis, MO 63130-4899. Call 314 935-5487 or [posega@library.wustl.edu](mailto:posega@library.wustl.edu).

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# Club News and Notes

## PROGRAMS, EVENTS, AND PUBLICATIONS

### ALDUS SOCIETY

The Aldus Society completed its first year of programs with good attendance and interest at every meeting. Summer did not dampen its enthusiasm as the Society sponsored a field trip to the Toledo Museum of Art in July. Julie Mellby, Associate Curator of Graphic Arts, displayed and commented on treasures in the museum's collection from incunabula to items from the Bareiss Collection of Modern Illustrated Books. In August Geoffrey Smith, head of the Rare Books and Manuscripts Library of the Ohio State University Libraries, was host for an evening in the Rare Books Room.

September 13—Dard Hunter III will talk about his grandfather, "Dard Hunter: His Life and Work." In October we will visit Mountain House in Chillicothe, Ohio where extensive restoration work has been done to recreate the home as Dard Hunter had it in the 1920s. The emphasis there is

on his contributions to graphic design in the Arts and Crafts movement, as well as on his endeavors in fine-book production from paper making to casting type, printing, and binding.

October 11—Charles Babcock, Professor Emeritus of Classics, Ohio State University, will be speaking on texts from the Classical Age, to inaugurate a series: "The History of Text and Image." Erasmus called Aldus Manutius' print shop a "university without walls," a concept that the series emulates. Over the next few years, the Society will sponsor a series of lectures by eminent scholars who will discuss the recording of text and image from the Classical Age to the Computer Age.

November 8—Bill Eichenberger, *Columbus Dispatch* Book Critic, will discuss the role of the modern reviewer. He will talk about how he chooses books to review, how to approach the reviewing process itself, and how to uphold literary values in an age of celebrity books. He will also com-

ment on the results of a nationwide survey of reviewers conducted by the National Book Critics Circle.

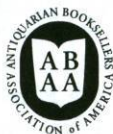
For further information about any program contact Geoffrey Smith. E-mail: smith.1@osu.edu or call 614 292-5938.

### THE BALTIMORE BIBLIOPHILES

September 12—"A Conversation with the *Washington Post* Book World Columnist Michael Dirda." Rosenberg Gallery, Merrick Auditorium, Goucher College, Towson, Maryland.

November 15—Annual Meeting. "The Mystique of Antiquarian Bookselling." Bruce McKittrick. The Johns Hopkins Club, Baltimore, Maryland.

January—"Jane Austin Charades." Mark Turner. "Tea" in the Rosenberg Gallery, Merrick Auditorium, Goucher College, Towson, Maryland.



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

## THE JOHN RUSSELL BARTLETT SOCIETY

On September 20, Richard Ring will speak on "Lawrence Roth, the Book Man" and in October, Alice Slotsky will talk about Assyriology.

In November Phil Weimerskirch will speak on the subject of the Wetmore Collection of Children's Books at the Providence Public Library. There will also be a silent auction that evening.

Future speakers include Anne M. Schulz, talking on the subject of art books and William O'Malley, speaking on Sir Shane Leslie and other Irish bibliographers.

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

## THE BIXBY CLUB

The Mercantile Library invited Bixby Club members for a gallery talk and book signing by Mercantile director John Hoover, held on January 31 in connection with the major exhibition at the Library, "St. Louis and the Art of the Frontier." The exhibit included art and artifacts not only from the Mercantile's extensive collection, but also from some of America's leading museums.

The exhibition at the Washington University School of Medicine Library, "Muses and the Healing Art," was a standout. A tour of this exhibition on April 10 with a magnificently illustrated lecture was entitled *Ars Medica* by Lilla Vekerdy, Rare Book Librarian and Bixby Club member.

On September 19, after a summer break, the Bixby Club will meet at Saint Louis University, where Dr. Gregory Pass, the Vatican Film Librarian, will introduce us to the rare books, manuscripts, and Vatican Film Library of the Pius XII Memorial Library. Dr. Pass serves on the Mellon-funded Electronic Access to Medieval Manuscripts Committee to determine a uniform method for describing medieval and Renaissance manuscripts in an on-line environment.

The highlight of our program schedule, however, is the bibliographical tour of Philadelphia October 11-14. We will travel by motor coach to the Academy of Natural

Sciences to see specimens gathered on the Lewis and Clark expedition and view the Academy's fabulous ornithological folios. Then, on to the world famous American Philosophical Society Library, the oldest learned society in America, and one that collected deeply in Western American explorations. We will briefly visit the beautifully preserved Philadelphia Athenaeum, a kindred subscription library, where the director will show us one of the greatest American collections of architectural books and drawings.

We will see the great rare book library of the Free Library of Philadelphia and the Pennsylvania Academy of the Fine Arts, where authors such as Poe and Goldsmith, and artists like Thomas Eakins and Mary Cassatt, are well represented. We will be guests at a special reception by the Library Company of Philadelphia, the oldest library in America, founded in 1731 by Benjamin Franklin. Members will also have the rare opportunity to tour Haverford College's superb Treasure Room and the Barnes Foundation, one of the great private collections of impressionist and modern art in the United States.

We will have the opportunity to visit historic sites and there will be ample time for Club members to visit the superb rare book shops in Philadelphia.

For additional information about The Bixby Club contact Jim Palmer at 314 516-6740 or jpalmer@ums1.edu.

## THE BOOK CLUB OF CALIFORNIA

The Book Club of California reminds all bookish visitors to the San Francisco Bay Area that Monday evenings from 5 to 7 (except holidays) are the Club's traditional informal Open House gatherings for conversation and cocktails.

Receptions in honor of forthcoming books—the John DePol catalogue raisonné and *Jasper O'Farrell: Surveyor, Farmer & Politician*—will be scheduled as soon as feasible. Both books are still in production as of this writing: the DePol book designed and printed by James Wehlage at Classic Letterpress, Novato, and the O'Farrell book by Patrick Reagh of Sebastopol, California. A bit of serendipity: the great Rancho Estero Americano, once owned by Jasper O'Farrell, is not far from Patrick Reagh's Sebastopol printery, and a Club member ranches there today. We look forward to festive gatherings at which to toast those involved in these two sure-to-be handsome

editions, both undoubted contributions to history and the book arts. For the study of DePol's work, we will be especially glad to give thanks to compilers and editors James Howard Fraser and Eleanor Friedl; biographer Catherine Tyler Brody; and the artist himself, John DePol. Dr. Robert J. Chandler, who edited the late Geoffrey Mawn's biography of Jasper O'Farrell, will receive plaudits as foreman on this book. Please check with the Book Club, or see our Web site, bccbooks.org, for details.

Next in the publication schedule is Dr. Roger Larson's edition of George Sterling's letters to Ambrose Bierce, designed and printed by Peter Rutledge Koch of Berkeley. Elizabeth Seaton's study, *California WPA Printmakers*, to be produced by the Yolla Bolly Press of Covelo, California, takes the next place in the Club's publishing queue.

Also still in the planning stages is an exhibition to coincide with the publication of the Club's John DePol book. We look forward to a handsome display of DePol's graphic art. Other exhibits—one featuring the Club's own Exhibits Past will be scheduled around the work of our wonderful East Coast artist.

## THE CAXTON CLUB

The fall 2001 season for The Caxton Club will begin on Wednesday evening, September 19th, with a dinner meeting and a presentation by Caxtonian council member Robert McCamant, proprietor of the Sherwin Beach Press. Bob and his colleagues will tell the story, entitled "Innocents in the Print Shop" of their production of a hand made limited edition of Mark Twain's *The Innocents Abroad*. The work took almost four years and includes cartoons drawn by Heather McAdams, who travelled to Europe and the Holy Land to retrace Twain's steps. The book is set in hot metal and printed on a hand-driven Vandercook proof press. The paper is mould-made Johannot, imported from France, and the binding is an unusual non-adhesive form with exposed spine sewing, housed in a black-and-white wrapper intended to suggest a portmanteau. Bob will be joined in this color slide presentation by his partner, Caxtonian Martha Chiplis, the artist Heather McAdams, and Trisha Hammer, the binder. Copies of the book will be available for sale during the evening.

The next evening program will be on Wednesday, October 17th, when Nicholas Basbanes will discuss the writing of his newest book, *Patience & Fortitude: A Rov-*



ing *Chronicle of Book People, Book Places and Book Cultures*, scheduled for publication on October 1st. Nick is the well known author of *A Gentle Madness* which continues in print as comprehensive and readable history and celebration of book collecting. This new book contains significant new collecting lore and includes an interview with one of The Caxton Club's premier collectors, Abel Berland, who has just recently offered his great collection for auction. Copies of Nick's new book will be available for signing and sale during the evening.

Our November 14th program will feature a presentation of the remarkable Arca Artium Collection at St. John's University of Collegeville, Minnesota, by Father Columba Stewart, O.S.B. The Arca Artium Collection was created by Brother Frank Kacmarcik, O.S.B. during fifty years of gathering materials to nurture his own work as a liturgical artist and designer. Arca Artium, "The Ark of the Arts," consists of some 4,000 rare books, 30,000 reference books, 4,000 prints, 2,000 recordings of church and folk music, sculptures, oil paintings, pottery, folk art, fiber arts, graphics, and furniture. St. John's University is also the sponsor of the St. John's

Bible, the first handwritten and illuminated bible produced in five hundred years. This bible is being produced by an independent group located in Wales, where Father Stewart will have just been before visiting us in Chicago.

Father Columba Stewart, O.S.B. is a magna cum laude graduate of Harvard University, a Masters of Divinity from Yale, and a PhD of Divinity from Oxford University. He is also a long-time friend of Caxtonian Paul Gehl and the Newberry Library. We look forward to welcoming him to The Caxton Club.

Our December 19th Caxton Revels dinner program will be a combination silent and open auction. The auctioneer will be professional auctioneer and Caxtonian Leslie S. Hindman. We are gathering items for the auction now. Please contact Caxton Club treasurer Dan Crawford for instructions as to how to contribute any items you may wish to have auctioned for the benefit of The Caxton Club.

Our luncheon programs kick off on September 14th with our senior Caxtonian and luncheon co-chair, Leonard Freedman who will beguile us with a talk on "Amusements in Bygone Chicago." The roaring twenties brought us movie houses, vaudeville, the

white city, the Coliseum, circuses, medicine shows, and of course Riverview. He will describe these bygone amusements as seen through the eyes of a boy who saw it all.

The second luncheon talk will be given on October 12th by Caxtonian David Meyer, proprietor of the Waltham Street Press, who will describe the story of his success in a talk titled "Portrait of a Niche Publisher." His latest publication, *Memories of a Book Snake*, describes forty years of seeking and saving old books.

November 9th will be Caxtonian Michael Thompson's day to inform us of his interest which grew into his collection of mountaineering books. Growing out of his personal experiences, he has become an avid collector of mountaineering books. His collection comprises about two hundred first editions of first-hand accounts of first ascents. Most of these books were published between 1850 and 1970, when the last subsidiary summits of the 8,000 meter peaks in the Himalayas were climbed.

He will review a few of the significant books in this genre, many of which were richly engraved natural history studies with mountaineering as an incidental inclusion. He will show some of the prized books in his collection.

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Meanwhile, FABS trustee and representative, Caxtonian Hayward Blake, has been energetically organizing the programs for "CHICAGO IS FABS! The 2002 Book Tour and Symposium" in Chicago for June 20th through 23rd. As hosts we look forward to seeing our many FABS friends in the twenty-six clubs from around the country. Those attending and arriving on Wednesday June 19, 2002 are welcome to join us for our dinner meeting at the Mid-Day Club.

For additional information about The Caxton Club contact Hayward Blake at 847 864-9800, hrblake@earthlink.net, or [www.caxtonclub.org](http://www.caxtonclub.org).

## THE COLOPHON CLUB

The Colophon Club of San Francisco meets the second Tuesday of the month from September through June. We are pleased to announce that we have been able to book a wonderful range of speakers for this year's program.

Martha Chiplis and Robert McCamant of Chicago's Sherwin Beach Press will be the first presenters of the year on September 11. They will be speaking on their new edition of Mark Twain's *The Innocents Abroad*. The illustrations are by Heather

McAdams who retraced Twain's steps in Europe and the Holy Land.

On October 16 we will be joining the Roxburghers at the University Club for a talk by the ever-scintillating graphic artist David Lance Goines of St. Hieronymus Press in Berkeley.

On December 11, Martha Kredel Brown will present a talk on her grandfather Fritz Kredel, a master woodcutter and draughtsman whose illustrations graced many 20th-century books. He was an assistant to Rudolf Koch at the Offenback "Werkstatt," cut the plates for *Das Blumenbuch* (1929-30) printed by the Ernest Ludwig Press, and was commissioned on a regular basis to illustrate publications of The Limited Editions Club, as well as many private presses both in the United States and abroad.

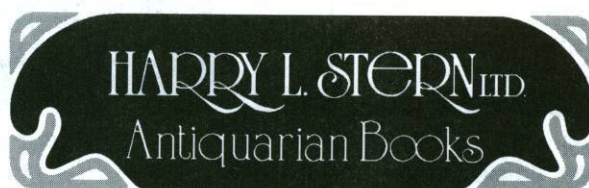
For more information contact the President: Susan Filter, Paper Conservator, at 415-931-3396 or [mediciz@mindspring.com](mailto:mediciz@mindspring.com).

## THE DELAWARE BIBLIOPHILES

The annual dinner for 2001 was held on Tuesday, March 20th at The Terrace at Greenhill with 36 members and guests at-

tending. Our speaker was Dr. Daniel Traister, a member of The Delaware Bibliophiles and curator of Research Services, Department of Special Collections as well as English-language literature bibliographer at the Van Pelt-Dietrich Library at the University of Pennsylvania. He has written a number of articles on rare books, special collections, and librarianship and is a book collector himself. He has taught a course on rare book librarianship at the Rare Book School since 1983. He has also given a number of addresses to a wide variety of other groups such as The Philobiblon Club, The Rowfant Club, The Typophiles, and FABS on a variety of subjects.

The topic for our dinner was "Dead Books." Dr. Traister gave an erudite and amusing account of literary works published at an earlier time that were popular but which have since slipped into oblivion and probably will remain there. His talk was provocative in respect to contemporary issues such as e-books and digitalization as well as preservation. He noted the current controversy of libraries microfilming old newspapers and pamphlets and then destroying the originals. He stressed the important role that collectors play in the passion they have for their material and



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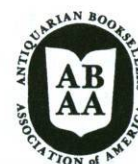
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the research they do and their focus on its historical context. Librarians cannot collect or preserve everything nor can they be expected to know as much as a collector does on his special subject.

The DB's summer picnic was held July 15th at the home of Roz DuPont and Bernie Felch in Landenberg, PA. They live in the town's former Catholic Church which is now their home and studio as well as a mini art museum and library. Thirty-three members, friends, and guests were in attendance and explored the art and books inside or perused the book barn. Bert and Ellen Denker cooked the Club-provided bratwurst and chicken on two grills while the rest of us stuffed ourselves with all the delicious salads, fruits, and desserts that were brought to share. Drusilla Jones and her husband Pen drove up from Baltimore and we learned that her great grandfather whose last name was Landenberger had founded the town.

Two meetings so far have been scheduled for this fall. On October 13, we are invited to attend the reception held for Oak Knoll Fest exhibitors. It is hoped that members will also attend the festival itself as well as the other programs that take place during that weekend. On November 13, our annual auction and dinner will occur at The Terrace at Greenhill. We hope to schedule events for both September and December as well as festivities for our 25th anniversary year in 2002.

A lot of time has been spent this year working on a book for our 25th anniversary. It will be a limited edition of 250 copies and will include a history of the Club; reprints pertaining to Delaware Colonial currency and the town of New Castle, DE that is celebrating their 350th anniversary this year; additions to Evald Rink's "Printing in Delaware 1761-1800;" an original leaf printed by Benjamin Franklin and an original wood engraving of Franklin's press by John DePol. A few copies of the book will be available for the public to purchase.

Contact Gordon Pfeiffer for additional information at gapbookie@aol.com or 302 655-6473.

## FINE PRESS BOOK ASSOCIATION

The Fine Press Book Association is continuing to publish its semiannual journal *Parenthesis*. The first issue this year (Number 5) was the first designed and printed in North America, under the skilled eye of Crispin Elsted of the Barbar-

ian Press of Canada. Our next issue will be appearing this fall, once again produced across the pond by our United Kingdom team. As always, we will have our North American meeting in October at the same time as the Oak Knoll Fest of fine press books. Later, in mid-November, we will have our annual meeting at Oxford Brooks University, where we will be co-hosting the biannual Oxford Guild of Printers Fair with the Provincial Book Fair Association.

The FPBA has just established a listserv, [FinePressBook@yahoogroups.com](mailto:FinePressBook@yahoogroups.com), open to anybody with an interest in fine press-books and fine printing. To subscribe, you may send an e-mail directly to [FinePressBook-subscribe@yahoogroups.com](mailto:FinePressBook-subscribe@yahoogroups.com).

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## FLORIDA BIBLIOPHILE SOCIETY

Our end-of-the-year banquet, in May, was a great success. Our outgoing co-Presidents, Marilyn and Stanley Kaminski, sang themselves out of office to the tune of "Thanks for the Memories" to which they added their own lyrics. It was unanimously agreed upon that they should not quit their day jobs.

We look forward to a very interesting year ahead with our new slate of officers: President: Betty Cherian, Vice-President: Jay Dobkin (incumbent), Treasurer: Jack Walsh, and Secretary: Caroline Everett.

We resume our normal schedule on Sunday, September 16 at 1:30 p.m. at Heritage Village in Largo. Thereafter, we alternate meetings between Heritage Village and the Meri Kelce Library at the University of Tampa. Meetings are on the third Sunday of each month except for our Christmas Party and the May Banquet.

Our first meeting in Largo will feature a talk by Margrit Krewson, a retired Library of Congress librarian who was curator of the German and Dutch collections.

Fellow bibliophiles are always welcome at our meetings. For additional information contact George Spiero at 727 376-4914 or [spiero@akos.net](mailto:spiero@akos.net).

## FONTANEDA SOCIETY

Programs are from 7:00 to 9:00 p.m. at the Main Branch of the Broward County Library, 100 South Andrews Avenue, 6th floor, Bienes Center for the Literary Arts, unless otherwise noted.

September 20 - Fine Press books from the Bienes Center's collection with an emphasis on Florida fine presses. Exhibit and brief lecture.

October 17 - South Florida Philharmonic including a library tour and the opportunity to view a rehearsal. Time to be announced.

November 15 - Marbled papers through history. Thery McKinney will present a history of marbling and how to identify countries of origin, including a marbling demonstration.

December 20 - Annual holiday party. A holiday poetry "show and tell." Refreshments provided by members.

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.

September 11-November 17 - Public exhibition: "Numismatics in the Age of Grolier." Curated by John Cunnally, Jonathan Kagan, & Stephen Scher. Opening 6:00 p.m.

\*September 19 - Grolier lunchtime buffet.

September 19 - November 2 - Members' exhibition: "Homer: Printed Editions of the Iliad and Odyssey in Greek and in Translation and Landmarks in Homeric Scholarship, Selected from the Collection of Michael C. Lang." Opening 5:30 p.m.

September 19 - November 2 - Exhibition: "Printers' Medals from the Grolier Club Collection." Curated by Eric Holzenberg. The exhibition will be on view in the second floor corridor, west wall.



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\*September 24—New members' tour, reception, and dinner lecture: Daniel De Simone, Curator of the Lessing J. Rosenwald Collection at the Library of Congress, on "From the Book Trade to the Temple of Books."

October 3—Curator's chat: Michael C. Lang on the Members' Exhibition, "Homer: Printed Editions of the Iliad and Odyssey." 5:30 p.m.

October 8—Columbus Day: Club closed.

October 11—Lecture: Subject TBA. Co-sponsored by the American Printing History Association. 6:00 p.m. at the Club, reception to follow.

\*October 17—Grolier lunchtime buffet.

\*October 18—Preservation Workshop: Mindy Dubansky on Protecting Your Books and Archives. Solutions for common preservation problems in the private library. Participants are urged to bring 'problem' items along for show-and-tell. 6:00–8:00 p.m.

\*October 24—Special Functions Dinner: Nicholas Basbanes on *Patience and Fortitude: A Roving Chronicle of Book People, Book Places, and Book Culture*.

October 25—Club Meeting: Jonathan Kagan: "Numismatics in the Age of Grolier." 6:00 p.m. Reception follows.

October 27—Symposium: "Numismatics in the Age of Grolier." 10 a.m.–3 p.m. Details TBA.

\*October 30—The 2001 Robert L. Nikirk Lecture: "Lord Egremont on Siegfried Sassoon."

November 9—Lecture: Subject TBA. Co-sponsored by the American Printing History Association. 6 p.m. at the Club. Reception to follow.

November 10—A Grolier Gathering in Boston: In town for the Book Fair? Join President William Buice, Director & 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 TBA.

\*November 14—Grolier lunchtime buffet.

November 14–Jan 11—Members' Exhibition: "Beatrix Potter & Peter Rabbit: A Centenary Celebration from the Collections of Grolier Club Members." Opening 5:30 p.m.

November 22–23—Thanksgiving holiday: Club closed.

\*November 29—Special Functions Dinner: Paul Helfer on "T.E. Lawrence as Biblio-

phile: The Mystery of the Clouds Hill Library."

December 4–February 9—Public Exhibition: "Borges: The Time Machine/La Máquina del Tiempo." Curated by Nicolas Helft & Alan Pauls. Opening 6:00 p.m.

December 11—Curators' chat: Mark Samuels Lasner and Margaret Stetz present an overview of the Members' Exhibition: "Beatrix Potter & Peter Rabbit." 5:30 p.m.

December 24–26—Christmas holiday: Club closed.

December 31—New Year's Eve: Club closed.

January 1—New Year's Day: Club closed.

\*January 8—Seventh Annual Grolier Club Poetry Reading: "Emily Dickinson." Members and their guests read from the work of this great American poet. Hosted by Willis Brideman and E. Ward Smith.

For more information please contact Eric Holzenberg at [ejh@grolierclub.org](mailto:ejh@grolierclub.org). or 212 838-6690.

## 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 vicinity.

October 18—"The Doomsday Book." Janelle Greenberg.

November 15—"Tools for Book Collectors on the Internet." John Schulman. May be held at Chatham College.

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](http://trfn.clpgh.org/bibliophile).

## THE BIBLIOPHILE SOCIETY OF ROCHESTER

The 2001-2002 Bibliophile year gets off to a fine start in September with guest speaker John A. White. Professor White is the author of the non-fiction book *Values and Scientists* and the novel *Kevvy*. He has recently published a science fiction book on-line.

Our October meeting features Andrea Reithmayr, Section Head of the Preservation Laboratory of the Rare Books and Special Collections of the University of

Rochester Library. Ms. Reithmayr is an expert in cloth and leather rebacking, clamshell boxes, design bindings, gold finishing and gilding. Her talk at the October meeting will center around books as physical objects.

As we move into November, the Bibliophile Society of Rochester eagerly anticipates a guest speaker from the Cary Collections of the Rochester Institute of Technology. The Cary Collection is one of the country's premier libraries on the history and practice of printing. The library houses some 20,000 volumes, manuscripts, and correspondence along with important holdings on bookbindings, papermaking, type design, calligraphy, and book illustration.

The Bibliophile Society of Rochester has a slate of similarly impressive speakers and events planned for the remainder of the bibliophilic season. If you plan to be in the Rochester area, please stop in for an evening of Good Books & Good Friends.

Contact Ray Edinger at 716 663-1339 or [raymond.edinger@us.heidelberg.com](mailto:raymond.edinger@us.heidelberg.com) for additional information.

## 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.

October 3—Fellows.

October 10—"Umberto Eco's the Name of the Rose." George Matejka, Professor of Philosophy, Ursuline College.

October 17—"The Rosenwald Collection." Daniel Di Simone, Curator, The Rosenwald Collection, The Library of Congress.

October 24—"Humor in *The New Yorker*." Andy Borowitz, author, columnist.

October 31—"Reconstructing the Shrine of St. Thomas Becket from Pilgrim's Souvenirs." Sarah Blick, Professor of Art History, Kenyon College.



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November 4—"A Sacred Patronage: Papal Manuscripts for Mass and Office." Sunday Lecture at the Cleveland Museum of Art. Stephen Fliegel, Curator of Medieval Art.

November 7—Fellowes.

November 14—"History and Highlights of the Chester Beatty Library." The Lang Lecture. Charles Horton, The Chester Beatty Library, Dublin Castle, Ireland.

November 28—"Cleveland Quality: Collecting at the Cleveland Museum of Art." Katharine Lee-Reid, Director, Cleveland Museum of Art.

December 5—Fellowes.

December 12—"Collecting Ohio Imprints, 1796-1850." Richard Morgan, Morgan Library of Ohio Imprints.

December 19—Christmas Auction.

January 2—Fellowes.

January 6 (SUNDAY)—Annual Open House.

January 9—"Four Ways of Knowing: Their Implications for the Beowulf Poet and for Chaucer." Earl Anderson, Chairman, Department of English, Cleveland State University.

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

## THE ROXBURGHE CLUB

The Roxburghe Club of San Francisco is pleased to announce the Fall 2001 schedule of events for its 74th exciting season. All meetings are held at the University Club, high atop Nob Hill in San Francisco. September 18—William P. Barlow, long-time Roxburgher, relentless collector, and renown accountant will address the dinner meeting with "A Personal History of the Roxburghe Club of San Francisco," a much needed refresher course on the founding of the club, meaning of some of its venerable rituals, background on early founders, nods to several famous former speakers, as well as his own views as a member of over 25 years standing.

October 16—Pioneer fine printer, author, and designer, David Lance Goines will discuss his many years as a fine poster printer. With posters for wineries, posh restaurants, and symphonies to major manufacturers and boutiques, Mr. Goines' posters

have won accolades for their excellent conception and execution. They are represented in museum, library, and private collections around the world. This will be a joint meeting with The Colophon Club.

November 20—Fund-raising book auction under the aegis of Pacific Book Auction Gallery, George Fox in charge. Call 415-986-2665 for information on how to make book donations or bid on books.

December 11—Annual Printer's Gala; a lavish buffet where upon the membership recognizes the Club's printer members and hears about their latest projects.

As always guests are welcome to attend. Malcolm Whyte, Master of the Press.

## SACRAMENTO BOOK COLLECTORS CLUB

The first meeting of the season will take place September 14 with a talk on the Bibliotheca Alexandrina.

The November meeting will include a talk about Pop-Up Books in the Collection at Sacramento State University.

The annual dinner meeting will take place in February. We are pleased to an-

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nounce the reactivation of our Publications Committee. Discussion regarding possible publications has commenced.

For additional information please contact our new President, Lois Schumaker, at [ishumake@quiknet.com](mailto:ishumake@quiknet.com).

## THE BOOK CLUB OF TEXAS

A booklet, *Randado*, a commemorative tribute to Tom Lea, artist and author, has been distributed as a keepsake to The Book Club of Texas Members.

Our newest publication *How They Learned About Texas . . . Selections from a Texas Rifle-Hunter* will soon be released.

The Annual Meeting will be held in April, 2002.

For additional information contact Len Ainsworth at [len.ainsworth@ttu.edu](mailto:len.ainsworth@ttu.edu) or 806 799-8278.

## BOOK CLUB OF WASHINGTON

For information about Club activities, please contact Robert W. Mattila at [rmattila@eskimo.com](mailto:rmattila@eskimo.com).

## WASHINGTON RARE BOOK GROUP

September 25—The Annual Lieberman Lecture of the American Printing History Association. The program speaker is Johanna Drucker, Robertson Professor of Media Studies at UVA. Lecture at 4.30 p.m. in the Carmichael Auditorium of the National Museum of American History preceded by demonstrations of typefounding and printing in the Hall of Printing and Graphic Arts.

October 11—Visit to Second Story, a second-hand and rare book store. We will be taken around the premises by Alan Stypeck, the owner, and also visit his rare book room. Reception to follow.

January 23—A lunch talk by Bob McCamant, Sherwin Beach Press, discussing their venture into fine printing and their new edition of Mark Twain's *The Innocents Abroad*. Library of Congress Madison Building, Montpelier Dining Room.

For additional information please contact Blanche T. Ebeling-Koning at 202 319-5059 or [ebelingkonin@cua.edu](mailto:ebelingkonin@cua.edu).

## THE ZAMORANO CLUB

The Zamorano Club meets on the first Wednesday of each month excepting July, August, and September. An annual outing is planned for June of each year. Our usual meeting spot is the University Club of Pasadena. Sherry at 1800, Dinner at 1900, and Program at 2000.

October 3—"Dr. Suess' Favorite Children's Book: The Story of Peter Newell." John C. Carson, MD.

November 7—"Musical Memories of Los Angeles." Lance Bowling.

December 5—"Guadeamus at The Huntington Library: Money, Mansions, & Murders in Los Angeles." Nicholas A Curry.

January 2—"A Publisher in Earnest: Charles Ricketts & The Vale Press." Maureen M. Watry, Ph.D., Head of Special Collections & Archives, Sydney Jones Library, University of Liverpool.

Zamorano Club members and guests lunch at The Huntington Library October through June on the third Wednesday of the month. For additional information please contact John C. Carson, MD at 858 824-2900 or [jcarsonmd@earthlink.net](mailto:jcarsonmd@earthlink.net).

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