

# THE FELLOWSHIP OF American Bibliophilic Societies

WINTER 2003

VOLUME VII • NUMBER 1



The Hawkesworth Copy of Cook's First Voyage 📖 When Printing Flourished  
📖 The Large World of Miniature Books 📖 The Club News and Notes 📖



www.fabsbooks.org

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 to facilitate that goal.

Member clubs are requested to have all information to the Editor thirty days in advance of the publication date. The *Newsletter* publishes September 1 and January 1. All materials should be submitted via e-mail attachment or 3½ inch floppy disks, 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.

## Member Clubs

The Aldus Society, Columbus, OH  
www.aldusociety.com

The Baltimore Bibliophiles, Baltimore, MD  
The John Russell Bartlett Society, Providence, RI

The Bixby Club, St. Louis, MO

The Book Club of California, San Francisco, CA  
www.bccbooks.org

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

The Colophon Club, San Francisco, CA  
The Delaware Bibliophiles, Wilmington, DE

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www.fourriversbooks.com

Florida Bibliophile Society, St. Petersburg, FL  
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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

Northern Ohio Bibliophilic Society, Northern Ohio  
Ottawa Book Collectors, Ottawa, Ontario, Canada

Philobiblon Club, Philadelphia, PA  
www.english.upenn.edu/~traister/philo.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  
www.bookclubtexas.org

Washington Rare Book Group, Washington, DC  
Book Club of Washington, Seattle, WA  
www.bookclubofwashington.org

The Zamorano Club, Los Angeles, CA

## Contents

- From the Chair John C. Carson, MD 3
- FABS in Pasadena/Los Angeles 2003 3
- FABS Bibliophilic Tour & Symposium Agenda 4-5
- The Library of Jerome Kern Geoffrey D. Smith 6
- The Hawkesworth Copy of Cook's First Voyage Ronald L. Ravneberg 8
- The Large World of Miniature Books Julian I. Edison 15
- Bensley, Bulmer, Bewick, & Boydell: When Printing Prospered Peter C. G. Isaac 19
- The Club News and Notes 21

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## From the Chair

I AM VERY EXCITED about becoming your new Chair and taking over the reigns from the competent hands of Carol Grossman, who will continue to give me advice and support during my term. Robert H. Jackson is now Vice Chair, where he will be even more able to make FABS an effective and valuable asset to all its twenty-six member clubs.

It is my pleasure to announce that FABS has been able to make a contribution to the rare book public out-

reach and educational programs at The Library of Congress. This meets one of FABS primary missions that was reaffirmed at our April meeting at the Grolier Club under Carol's leadership.

There is much in store for our organization in the coming months—most importantly our Sixth Annual FABS Bibliophilic Study Tour and Symposium, which will take us to Pasadena and Los Angeles. Our hosts the venerable Zamorano Club have martialed a rare display of bibliocentric treasures

in private homes and institutions. What a superb chance to see many books and manuscripts not accessible to ordinary visitors!

Finally, a heart felt thanks to Kay Kramer, who has made our *Newsletter* a prominent part of the book world. He continues to bring us interesting and varied articles on collecting, preservation, and the book trade and disseminates important news from our member clubs.

JOHN C. CARSON, MD  
Chair

## FABS in Pasadena/Los Angeles 2003

WE WILL begin our bibliophilic pilgrimage on Wednesday, June 18, with a visit to the famous Huntington Library, where outstanding Colonial and Western Americana, medieval manuscripts, history of science, and early printed books compliment the fine Art Gallery and the world renowned 550 acre Botanical Garden with its spectacular views of the San Gabriel Mountains. We will then visit the home of Dr. André Chaves and his wife Ann, where the Arts and Crafts Movement reigns supreme—William Morris textiles, Elbert Hubbard's Roycrofters, and the Chaves' own Clinker Press. We will continue on this theme with a short walk to the celebrated Gamble House, a masterpiece of Arts and Crafts architecture and interior design. We go on to dinner at the nearby University Club. There we will be graciously hosted by the Southern California Chapter of the ABAA for a book fair and private reception.

Thursday morning we travel east for a private curatorial presentation of the Women's History, Gertrude Stein, and Fine Press collections at the Mudd, Honnold, and Denison Libraries of the

Claremont Colleges. After lunch on the Elm Tree Lawn, we will continue on to Redlands, the largest architecturally intact Victorian community in Southern California, where Dr. Lawrence Longo will open his 1920s Mediterranean Revival home and rare medical books to us. At the heart of town lies the Smiley Library, where Larry Burgess will first show us fine printed and manuscript Lincolnia and the unique Carnegie Collection of the American Indian before he changes hats and hosts us at his home, the Victorian Fisk House, an 1890s mansion at Beverly Ranch. There we will dine under the stars in the midst of a fragrant orange grove.

More opulent offerings continue on Friday as we head west to Beverly Hills, where Loren and Frances Rothschild will welcome us and have on display major items from their preeminent collections of Samuel Johnson and the explorer Richard Burton. Next we visit the home of Victoria Dailey and Steve Turner to feast on 19th and 20th century California ephemera and local literary and photographic rarities. After lunch at the Heritage Book Shop, we will visit UCLA Special Collections for

a tour of their celebrated American and English Children's books, Victorian Fiction and Renaissance Italian Printing—including a nearly complete run of Aldines. Glowing from such a superb day, I'm sure we'll all be grateful for a chance to relax in the evening at one of many fine local Pasadena restaurants.

Saturday starts with the annual FABS Symposium, to be held at the William Andrews Clark Library. Jason Epstein, editor of *The New York Review of Books*, will be among the distinguished panel of speakers. Another prominent participant at the symposium will be T. Peter Kraus, owner of Ursus Books in New York City. After lunch in the Clark gardens, curator Bruce Whiteman will describe and display individual items from their exceptional holdings in English and Continental literature from 1640 to 1800. Also special Oscar Wilde and Eric Gill material will be shown. The day closes with a trip to The Getty Museum and Library: about their treasures nothing need here be said! Our Gala Banquet at the Huntington Library that evening will bring our bookish peregrinations full circle.



# FABS BIBLIOPHILIC TOUR & SYMPOSIUM

## Pasadena/Los Angeles

June 18-21, 2003



### Wednesday, June 18

- 1:15 p.m. Buses depart Sheraton Pasadena for The Huntington Library, Art Collection, and Botanical Gardens
- 4:00 p.m. The Home and Private Library of Dr. and Mrs. André Chaves
- 6:00 p.m. The Gamble House
- 6:30 p.m. Buses return to Sheraton Pasadena
- 7:00 p.m. Cocktails, Mini-Book Fair, and Dinner. The University Club of Pasadena Hosted by the Southern California Chapter of the ABAA

### Thursday, June 19

- 8:30 a.m. Buses depart Sheraton Pasadena for The Claremont Colleges
- 9:30 a.m. Denison Library, Scripps College  
Seeley G. Mudd Library of Pomona College  
Honnold Library for The Claremont Colleges
- 11:30 a.m. Luncheon on The Elm Tree Lawn of Scripps College
- 12:30 p.m. Buses depart for Redlands, California
- 1:30 p.m. Tour of Smiley Library and Watchorn Lincoln Library
- 4:00 p.m. The Home and Library of Dr. and Mrs. Lawrence D. Longo
- 5:30 p.m. Reception and Dinner at the Home of Dr. and Mrs. Larry Burgess
- 7:30 p.m. Buses return to Sheraton Pasadena

### Friday, June 20

- 8:30 a.m. Buses depart Sheraton Pasadena
- 9:15 a.m. The Home and Library of Loren and Frances Rothschild
- 10:30 a.m. The Home and Library of Victoria Dailey and Steve Turner
- 12:00 p.m. Lunch and Tour of The Heritage Bookshop
- 2:30 p.m. UCLA Special Collections with Victoria Steele  
Buses return to Sheraton Pasadena  
Dinner on your own



# FABS BIBLIOPHILIC TOUR & SYMPOSIUM

Pasadena/Los Angeles

June 18-21, 2003



## Saturday, June 21

- 8:30 a.m. Buses depart Sheraton Pasadena for William Andrews Clark Library
- 9:30 a.m. Symposium on the Book at the Clark Library  
Jason Epstein and Panel, Robert Jackson, *Moderator*
- 12:30 p.m. Luncheon in the Clark Patio
- 1:30 p.m. Treasures of the Clark with Librarian Bruce Whiteman
- 2:30 p.m. The Getty Museum and Library
- 5:30 p.m. Return to the Sheraton Pasadena
- 6:30 p.m. Banquet at The Huntington Library

## Sunday, June 22

Nothing is planned—but nearby:

Pasadena Antique Shops

Rose Bowl Flea Market

Norton Simon Museum

Los Angeles County Art Museum

Museum of Contemporary Art in Los Angeles

Cathedral of Our Lady of The Angeles

**Registration:** The cost is \$345.00 per person and reservations will close on March 1, 2003. Reservations cancelled after March 31, 2003 will not be refunded in full. Individual events may be attended on a signup basis. All communications for the FABS Pasadena/Los Angeles Tour should be by e-mail or self-addressed/stamped envelope.

Please reserve \_\_\_\_\_ places for:

Name: \_\_\_\_\_ Phone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

Address: \_\_\_\_\_ Fax: \_\_\_\_\_

I enclose a check for \$ \_\_\_\_\_ Payable to FABS.

Send registration to: John C. Carson, MD  
1703 Soledad Avenue  
La Jolla, CA 92037

jcarsonmd@earthlink.net  
Fax 858 824-2910

**Headquarters:** Sheraton Pasadena, 303 East Cordova, Pasadena, CA 91101

Rooms for FABS will be held until April 1, 2003 at \$109 (plus 12.11% tax) for single or double occupancy.

Sheraton Pasadena phone: 626 449-4000 or 800 457-7940. Make your own hotel reservations and direct any



GREAT AUCTIONS OF THE PAST  
*The Library of Jerome Kern*

≈ PART ONE ≈

**J**EROME KERN, the legendary composer of American musicals, put his magnificent book collection of primarily high point authors up for auction in January 1929, perhaps the most ominous date in major book auction history considering the economic calamity that would ensue before the year was out. But, two years earlier Kern had a collection "clearing" at which time he sold many of his fine duplicates. At that time, 1927, reports of this earlier sale equated Kern's collection with that compiled in the catalog *A Sentimental Library* by Harry B. Smith, privately printed in 1914. In fact, Kern himself credited Smith's bibliophilic influence in a *New York Times* interview (November 13, 1927) when he noted that, according to

Smith, "one could not truthfully call himself a collector until he had acquired his first duplicate." Another comparison to *A Sentimental Library*, by Kern himself prior to the 1929 sale, requires that we look to the collecting habits of both Kern and Smith for background to the great Kern Library auction.

Gerald Bordman, in his *Jerome Kern: His Life and Music*, refers to Harry B. Smith as among the most prolific and popular lyricists whose career spanned "fifty years when Broadway was at its most active." Smith, who was much older than Kern, frequently collaborated with him during his early career. Their professional show business association evolved into a personal, bibliophilic friendship that prompted Kern to emulate and ultimately

surpass Smith's design for book collecting, just as Kern's entertainment career ultimately surpassed Smith's. In brief, from the "Apology" at the beginning of *A Sentimental Library*, Smith believed that "the collecting of books is inspired by a sentiment founded on reverence and hero-worship. It would seem to flow that the more interesting the history of a particular copy of a book, the greater the appeal to the collector and the lover of literature. . . . It is intended to include in this catalogue only books which are interesting on account of their associations and books which have been made unique by the addition of letters or manuscripts." Smith's collecting philosophy greatly inspired Kern and Bordman describes the moment when Kern was bit-





## Heritage Book Shop, Inc.

looks forward to hosting the  
Fellowship of American Bibliophilic Societies  
for a Luncheon and Tour on Thursday, June 19, 2003

Specializing in rare books and manuscripts in all fields, including Literary First Editions, Early Printed Books, Science and Natural History, Voyages and Travels, Illustrated Books, Children's Books, Fine Printing, Sets and Fine Bindings.

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ten by the bibliophilic bug: "Smith discovered that Kern had already begun to pay two to seven dollars for composer's autographs. The older man pointed out that within a short while Kern could have all the signatures he could reasonably hope for. He spoke glowingly of the larger possibilities books and holographs offered, then suggested that Kern accompany him to one of the auction houses where he often unearthed the best buys. Kern accepted the invitation. The composer was flabbergasted when Smith bid \$600 for a single volume. Smith got the volume. Apparently the excitement was contagious. Kern bid \$100 for a copy of Keats' *Endymion* and was delighted when his bid held. He and Smith were even further astonished when they examined the book, for it contained a Keats signature that the auctioneers and previous owners had not noticed. On his very first dip into strange waters Kern had struck a marvelous treasure. He was hooked." Years later, in 1933, Kern would purchase six copies of *A Sentimental Library* from his old friend Smith and, after Smith died on January 1, 1936, Kern praised *A Sentimental Library* as the finest book about books ever written.

Smith's sentimental library was replete with author inscriptions and letters to parents and wives, siblings and children, friends and lovers. Among some of the treasures were his *Pickwick Papers* in parts, each part inscribed by Charles Dickens to Mary Hogarth, his wife's sister. Keats inscribed a copy of *Endymion* to his brother George who immigrated to America and died in Louisville, Kentucky. Shelley's "Queen Mab" is inscribed to Mary Godwin only shortly before they eloped.

Jerome Kern adapted Smith's association theme, and also pursued similar writers. Smith concentrated his collection on nineteenth-century British authors, a focus that Kern developed in more depth and expanded. In almost every case, Kern had more titles of books by major authors than Smith, be it the Brownings, Byron, Dickens, Keats, or Shelley. Kern also had stronger eighteenth-century titles by Johnson, Boswell, Pope and seventeenth-century titles by such authors as Jonson, Dryden, and Donne, authors that Smith had, at best,

representative examples of, if anything at all. For instance, the Smith catalog lists nothing for John Donne or Ben Jonson and only a single title by Jonathan Swift.

Having adopted the collecting strategy of Smith, Kern, whose career was flourishing, was able to develop an even greater collection of his own. With Smith's



*The Pickwick Papers in parts.*

attention to gathering inscribed titles or volumes with letters, annotations, or illustrations by the author within, one might have suspected that the market for similar items would be scarce. Surprisingly, agents for Jerome Kern were able in little over a decade to create a rival collection to Smith's. Thus, two collections of a similar nature coexisted and identical titles in each collection were unique association copies in their own right. For instance, viewing but a brief sample of the extensive Dickens portion of each collection, we see that Kern's copy of *The Personal History of David Copperfield* (1849-50) contains an inserted, three page autographed letter signed "by Dickens, dated Liverpool, January twenty eighth, 1862, written to Georgina Hogarth, in which he writes in a spirit of elation . . . 'You remember that a Liverpool audience is usually dull, but they put me on my mettle last night, for I never saw such an audience—no, not even in Edinburgh.'" Smith's copy of *David Copperfield* was a presentation copy to The Reverend W. G. Cookesley who was "Master at Eton, where Charles Dickens, Jr., was a pupil." Dickens notes to Rev. Cookesley: "I owe you many thanks for your kind and generous interest in Charley, and I devoutly hope he

may become, by God's blessing, an honor to you and to me." As a study of rare book distribution, a close examination and comparison of the Kern and Smith collections yield interesting facts and demonstrate that, in some cases, they were drinking from the same well. For instance, Kern's book copy of the *Pickwick Papers* was inscribed with a long note to Frederick Salmon ("You once told me that Mrs. Salmon laughed too much at my books. I hope she will find some passages in the *Old Curiosity Shop* to make her cry."), while Smith's *The Life and Adventures of Nicholas Nickleby* is inscribed to Salmon; Kern's *Barnaby Rudge; A Tale of the Riots of 'Eighty* is inscribed to Walter Savage Landor while Smith's *Master Humphrey's Clock* is inscribed to Landor.

With his collection strategy established and his authors of taste chosen, Kern had discovered in his 1927 "clearing" that his collection was extremely valuable. At the 1927 sale 347 lots sold for \$28,110 (close to \$290,000 today), including a triple decker *Robinson Crusoe* (\$4,200) and Thomas Gray's "An Elegy Written in a Country Church Yard" (\$4,900). By late 1928, Kern, whose collecting mania also apparently caused some stress for his beloved wife Eva, was ready to sell his entire library. Kern noted in a *New York Times* article (October 18, 1928), "as my collection has grown, books have not only fascinated me, they have enslaved me." Kern's own sentimental library would go under the gavel that next January and create auction history.

The Jerome Kern Library auction itself will be explored in the next *FABS Newsletter*.

GEOFFREY D. SMITH

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#### REFERENCES

- Bordman, Gerald. *Jerome Kern: His Life and Music*. New York and Oxford: Oxford University Press, 1980.
- The Library of Jerome Kern*, New York City. New York: The Anderson Galleries, 1929.
- Smith, Harry B. *A Sentimental Library: Comprising Books Formerly Owned by Famous Writers, Presentation Copies, Manuscripts, and Drawings*. [s.l.]: Privately Printed, 1914.



# The Hawkesworth Copy

AN INVESTIGATION INTO THE PRINTER'S COPY  
USED FOR THE PREPARATION OF THE 1773 SECOND EDITION OF  
JOHN HAWKESWORTH'S ACCOUNT OF CAPTAIN COOK'S FIRST VOYAGE

*In nature the bird who gets up earliest catches the most worms, but in book collecting the prizes fall to birds who know worms when they see them.*

Michael Sadleir  
*The Colophon*, Number 3, 1930

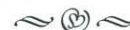
JOHN HAWKESWORTH'S eagerly anticipated official account of James Cook's first voyage to the Pacific was one of the most popular publications of the 18th century. In fact, the three volume set was the most requested item in the Bristol Library from 1773 to 1784, having been borrowed over 200 times.<sup>1</sup> And what wonderful books they were—three royal quarto volumes full of detailed (albeit a bit fanciful) descriptions and engravings of newly discovered peoples, places, and customs.

Even at the publication price of three guineas for the set,<sup>2</sup> the June 1773 first

edition of 2,000 sets sold out very quickly and a completely reset second edition of 2,500 sets was published only two months later.

First editions are seldom printed without errors, and Hawkesworth's "Voyages" was no exception. Typesetting for Volume One of the first edition was started at two points simultaneously, and Volumes Two and Three were originally planned as a single volume. As a result, the printed volumes of the first edition contained pagination inconsistencies and errors, in addition to the usual assortment of errata. Although there were few textual changes made for the second edition, a number of bibliographic alterations were necessary, including chapter renumbering, repagination of the third volume, and a changing of the signatures in both the second and third volumes.

The wide variety of non-textual changes made for the second edition was thoroughly documented by Brian J. McMullin in the late 1980s.<sup>3</sup>



I AM A COLLECTOR of materials related to the voyages of Captain Cook, and I routinely search the holdings of antiquarian booksellers for interesting publications about the good captain. In September 2001, I was searching through Internet listings of Cook material and came across the following item:

London, Strahan & Cadell 1773. 1st editions, with extensive ink corrections. These are (corrected) proof copies of volumes 2 & 3, with no maps or plates. xv, 410; 395 (all renumbered) pp, Cr 4to. 1/2 contemporary calf, marbled boards, gilt. A good set, lacking volume 1. Calf and boards rubbed and soiled, internally VG, with volume 2

## Sherwin Beach Press

Sherwin Beach Press, a small fine press in Chicago specializing in nonfiction prose, completed its fifth title in September 2002: *Ballet for Opening Day*, by Nelson Algren. It features etchings by Tony Fitzpatrick which have been stitched into the Twinrocker handmade paper using a baseball stitch. Two copies of the edition of fifty remained at press time; the price is \$2000. Our four previous books—*The Essence of Beeing*, by Michael Lenehan, *Within the Context of No Context*, by George Trow, *\$144 a Month*, by Steve Bogira, and *The Innocents Abroad*, by Mark Twain—are also available at prices from \$300 to \$1200.

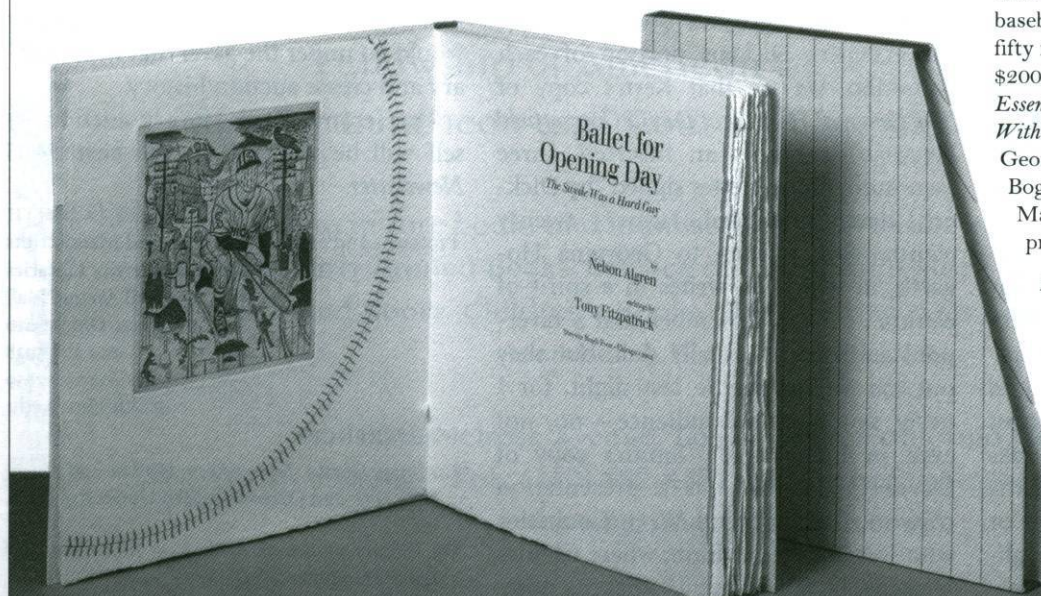
For more information, or to arrange to view the books, contact:

Priscilla Juvelis [Cambridge, MA]  
617-497-7570;

Joshua Heller [Washington, DC]  
202-966-9411;

Edwina Leggett at Califia Books  
[San Francisco, CA] 415-284-0314;

or  
Bill Stewart at Vamp and Tramp Books  
[Birmingham, AL] 205-321-9974.





bound without a title page. Contemporary alterations throughout.

The listing was from Derek Slavin, a bookseller in the United Kingdom, and the description read like every book collector's nightmare. Everything was negative about the books . . . everything, that is, except the phrase "corrected proof copies." That intrigued me.

Such copies are not separate publications, per se; they are simply printed sheets of a previous edition retained by the printer or editor that contain proof-reader's marks identifying corrections to be made by the typesetter in the preparation of a subsequent edition.

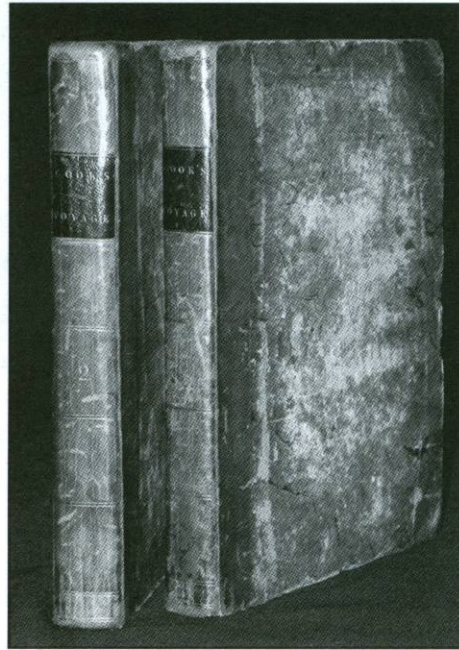
I had a copy of McMullin's article describing the changes between the first and second editions and knew what should be present in printer's copy for Hawkesworth's account. So I e-mailed the bookseller, expressed my interest in the volumes, and asked if he could provide me with some images of specific pages that would contain easily identifiable corrections.

When the images arrived I got very excited; everything looked right. I realized I was potentially on the verge of acquiring original and unique material related to Cook, so I decided to get professional advice. There are few, if any, dealers more experienced in antiquarian publications about Captain Cook than Hordern House in Sydney, Australia. I had previously done business with Derek McDonnell, a director of the firm, so I forwarded the information and images to him for evaluation.

McDonnell was very pleased with what he saw and based upon the preliminary images encouraged me to acquire the books. Without seeing the volumes up close he couldn't be positive they were the original printer's copy, but he felt the risk was worth it. On the assumption that the volumes were the originals, he also asked if he could examine the books after I received them.

I also sent the information about the books to Brian McMullin to see if he could confirm my suspicions that the volumes were the bridge between the first and second editions of Hawkesworth's account, and based upon what he saw, he concurred. In his response, McMullin identified two additional charac-

teristics that he would expect to find if the books were the true printer's copy (i.e., unbound sheets for ease of typesetting and remnants of inky fingers to suggest that the copy had been in a printing house).



*The Hawkesworth Copy.*

Buoyed by the encouragement of both McDonnell and McMullin, on September 10th I e-mailed Derek Slavin and agreed to buy the books. Further communication with Slavin revealed that he had acquired the volumes at an auction in Hay-on-Wye, Wales several years earlier as part of a lot of 42 leather bound books. Most of the books were unexceptional and the two Cooks weren't even mentioned in the lot description.

As luck would have it, Derek Slavin was a prompt fellow and shipped the books the same day he received my order—the day before the terrorist attack on the World Trade Center. I had visions of finally discovering something important after it had been hidden for nearly a quarter of a millennium, only to have it get lost for the ages in the snarl of suspended airline schedules and piles of "suspicious" packages. However, the combined postal services of the United Kingdom and the United States took the insanity of the moment in stride and delivered the books in perfect shape.

As soon as the books arrived, I went through them page by page to better understand what they were. The books were

indeed Volumes Two and Three of the first edition of John Hawkesworth's "Voyages," the volumes that cover Cook's voyage.

The books were bound in contemporary half calf over marbled boards and were in a totally unsophisticated state. Both volumes had black morocco spine labels with gilt lettering reading "Cook's Voyage" (singular), suggesting that binding was done prior to Cook's return from his second voyage.

As McMullin anticipated, the bindings were stitched from individual leaves, instead of being sewn from folded gatherings. The leaves were bound after the corrections were made (as indicated by some trimmed corrections).

The books also had ink smudges and fingerprints on numerous pages, as McMullin predicted. Some smudges were deep in the gutter, indicating that they were made before the books were bound in their present form.

The books did not contain any maps or plates, and there is no evidence that they ever did. Volume Two was bound without a title page and two leaves were missing. If the volumes really were printer's copy, the plates and charts would have been superfluous, as the non-text sheets were printed separately and normally added by the binder. Also, a missing title page (assuming no edits) wouldn't necessarily be unusual. The other missing leaves could simply have been lost before binding, as they were no longer parts of folded gatherings.

Finally, the books were marked up throughout. The copy changes appeared to be made in a similar contemporary hand in both volumes. Most were to page numbers, gathering signatures, chapter numbers, and correction of errata.

Soon after the books arrived, they traveled with me to Berkeley, California where I did a page-by-page comparison with the second edition set held at the Bancroft Special Collections Library at the University of California. I also called upon the staff of the library at Northwestern University in Evanston, Illinois to check a few points against their second edition set. The books then spent several weeks at Hordern House in Sydney (by themselves, unfortunately) undergoing detailed examination by Derek McDon-



nell. Upon completion of his review, Derek agreed that the two volumes are in fact printer's sheets for the resetting of the second and third volumes of the second edition.

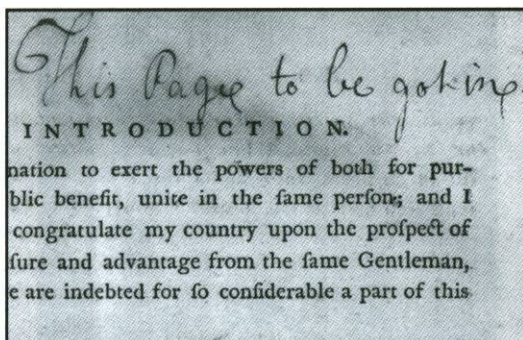
The scholarship in McMullin's original article served as an excellent guide during the detailed examination of the volumes; his twentieth-century article based upon direct observation of the printed works exactly described the results of the instructions written in the volumes over two centuries before.

I very carefully checked both volumes against the points identified in his analysis, including pagination changes, signature identifications and collations. Every page number change, signature change, and errata point McMullin noted was manually marked in the volumes. Except one, that is. Surprisingly enough, the one page that almost every bibliographer and antiquarian bookseller knew was misnumbered in the first edition was not marked in the volumes, although another change was marked on the same page.

As I reviewed the books against McMullin's article, I was fascinated by the technical discussions of effects that were achieved by simple markings in the volumes. For example, the first edition Volume Two ended with a single leaf, a com-

the volume shifted all the following signatures so that the single leaf at the end disappeared.

In his article, based solely upon the examination of the printed editions, McMullin described the process as follows:

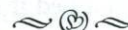


*The marking at the top of a4r.*

plication for the binder. The problem was remedied in the second edition by getting rid of the errata page (now corrected in the text) and adjusting the spacing between the lines of the Introduction so the final lines of text would fall at the bottom of the preceding page. The removal of that one leaf near the front of

In the first edition Volume II ends with a singleton, 3G1. Single leaves are always troublesome for the binder, and in setting the second edition Strahan overcame the difficulty by removing the leading in the standing type of the Introduction, so that the six lines from a4r are now accommodated on a3v; with the elimination of the Errata (a4v) the account of Cook's Voyage can now begin one leaf earlier, on a4r rather than B1r.

The actual instructions to the printer, however, were much simpler—crossing out the text on the errata page and placing a single comment at the top of the last page of the Introduction—"This page to be got in."



THE MARKINGS in the books fall into two categories—"expected" corrections based solely upon the bibliographic

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and printing requirements and described in detail by McMullin, and “unexpected” corrections.

All of the “expected” corrections (i.e., items noted on the Errata sheet, changes in pagination, signature identification) could have been handled by any competent printer, and the printer in question, William Strahan, was one of the top printers in 18th-century London.<sup>4</sup> Therefore, it requires little imagination to offer the argument that the markings in the books were done by the printer.

The printer of the second edition did not make all the marked corrections. Several corrections sprinkled throughout the volumes that were not related to the structure of the books were ignored. There are no fewer than seven other changes noted, six of which did not make it into the second edition. One correction is editorial; the others include four longitude corrections, one latitude correction, and a compass heading correction.

The unchanged navigational entries are particularly puzzling, as a check with both the published journals and their original sources showed that all the marked changes were correct, and the fact that they were not incorporated means that the second edition remained in error.

Failure to correct erroneous positions was not simply perpetuation of typographical errors. Printed errors caused real navigational problems. As Helen Wallis has pointed out:

In England (as opposed to France with its Service Hydrographique), accounts of voyages necessarily served as handbooks of navigation since there was as yet no official government naval establishment responsible for publishing charts and pilot books. Thus the mutineers of the *Bounty* were able to seek Pitcairn Island as their refuge in 1790 because they had on board Hawkesworth's volumes and read therein the report of Carteret's discovery in 1767.<sup>5</sup>

Pitcairn Island served as a successful refuge for the mutineers for so many years because nobody in the Royal Navy knew precisely where the island was; the map and text published in Hawkes-

worth's “Voyages” placed Pitcairn over 200 miles west of its true position, and the printed latitude in the first edition disagreed with the map's position by an additional 350 miles! Of such errors are legends born.



Detail of map on front cover showing the position of the *Endeavour* on November 25, 1769. “Bream head bore S distant 10 Miles; some small islands (Poor Knights) at N.E. by N. distant 3 Lgs.”



ONE OF the “unexpected” corrections, an incorrect latitude entry, is especially interesting because it appears to be one of very few instances where the accurate information is recorded. Furthermore, the inaccurate latitude is not a simple typographical error; it appears to be a faithful transcription of an incorrect entry that Cook himself may have recorded in his journal for November 25, 1769.

An examination of the maps of the area in question shows that according to the identified point in the text—“Bream head bore S distant 10 Miles; some small Islands (Poor Knights) at N.E. by N. distant 3 Lgs.”—Cook had to be at the position of 35°36' S as corrected in the Hawkesworth Copy. Had Cook been at the 36°36' S position printed in the first and second editions, he would have been approximately 70 miles farther south—and sailing on land!

When I first noted this latitude discrepancy, I assumed it was similar to the

other position changes I had found (i.e., correct and probably not included in the second edition). But when I checked the latitude entry against Beaglehole's 1955 edition of Cook's *Endeavour* journal<sup>6</sup> I found that the published journal also had the incorrect value of 36°36' S. My next check was Wharton's 1893 edition of Cook's *Endeavour* journal,<sup>7</sup> and it too quoted the incorrect value of 36°36' S. Given that Beaglehole and Wharton had compiled their editions from different primary sources and both had come up with the same incorrect value, I began to wonder if the Hawkesworth Copy was the only place with the right latitude. So I checked the original sources, of which there are at least seven: (1) the Canberra Manuscript; (2) the Mitchell Manuscript; (3) the Admiralty Manuscript; (4) the Greenwich Manuscript; (5) the Official Log of the *Endeavour*; (6) Cook's

Holographic Log; and (7) the Palliser Hudson Copy of Cook's Holographic Log. The first three are in journal form, the fourth is a hybrid of both journal and log, and the last three are in log form. According to Wharton, “A Log is the official document in which the progress of the ship from hour to hour is recorded, with such official notes as the alteration in sail carried, expenditure of provisions and stores, etc. A Journal contains this information in a condensed form, with such observations as the officer keeping it may feel inclined to insert.” However, as Beaglehole notes, “the border line between the two is far from strongly marked.”

(1) The Canberra Manuscript in the National Library of Australia is the only copy of the *Endeavour* journal written in Cook's hand, and is the copy used by Beaglehole when he prepared his 1955 edition of Cook's *Endeavour* journal.

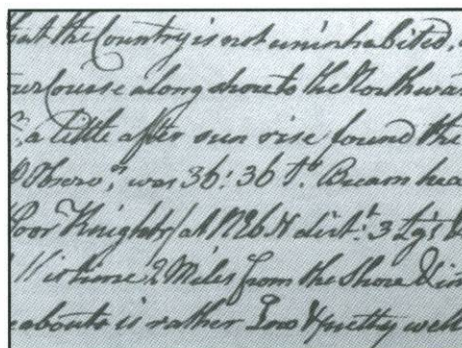
(2) The Mitchell Manuscript in the Mitchell Library, State Library of New South Wales is likely the journal copy sent to the Admiralty from Batavia before Cook's return to England, and is the copy used by Wharton to create his 1893 edition of Cook's *Endeavour* journal.

(3) The Admiralty Manuscript in the British Public Records Office, according to Beaglehole, was the last, best, and



(7) The Palliser Hudson Copy of Cook's Holographic Log is virtually a complete copy of Cook's Holographic Log (including the periods for which no

Upon examination of all of the above sources, an interesting pattern emerged. It appears that all forms of the *Endeav-*



our journal (i.e., Canberra, Admiralty, Mitchell) carry the incorrect latitude, and all existing forms of the *Endeavour* log (i.e., Greenwich, Official Log, Palliser Hudson) carry the correct value.

The Mitchell Manuscript and the Canberra Manuscript were prepared in ap-

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proximately the same timeframe and it is difficult at times to determine which was written first. Beaglehole cites content differences that indicate that the Canberra Manuscript followed the Mitchell Manuscript, which would indicate that it could not have been the source of Orton's work in the Mitchell Manuscript. Therefore, when preparing the Mitchell Manuscript, Orton must have been copying from some other form of Cook's prior work and the only other known sources appear to be Cook's Holographic Log and his holographic journal drafts, of which only a few fragmentary sections survive. Given that Cook's Holographic Log apparently carried the correct entry, as evidenced by its accurate transcription into the Palliser Hudson Copy, the Mitchell Manuscript with its incorrect entry must have been copied from Cook's fragmentary journal drafts.

It would follow that Cook too would have worked from his prior drafts when preparing what became the more polished Canberra Manuscript. Therefore, if both Orton and Cook used the preliminary journal drafts as the source of their work and both incorporated the same incorrect latitude entry, it seems to follow that the source itself was incorrect. As Cook was the author of the drafts, it appears that Cook himself miscopied the latitude from his Holographic Log.

When the final Admiralty Manuscript was prepared, it was copied in large part from the Canberra Manuscript, although it also shares certain similarities with the Mitchell Manuscript. Like its two sources, however, the Admiralty Manuscript perpetuated the latitude error.

The second point that is reinforced by the "latitude discrepancy" finding is the legitimacy of those changes that were recorded in the Hawkesworth Copy but not carried into the second edition. The fact that the Hawkesworth Copy is the only identified source of the accurate information other than original log entries (including those in the Greenwich Manuscript) demonstrates both the authority and correctness of the "unexpected" corrections. It is unlikely that the longitude, latitude, and editorial changes would have been made within the print shop, where no original sources would have been available.

Why those changes were overlooked in the hastily prepared second edition remains a mystery.



**V**OLUME THREE contains what is undoubtedly the most intriguing marking of all. It is the only entry in pencil and appears to be written by a different hand than the other corrections. It is also the only general comment directed toward the printed text, as opposed to a correction, per se.

The printed text in question relates an incident that occurred September 3, 1770, at Cook's Bay on the western coast of the island of New Guinea. Attacked by a defiant group of islanders, Cook refuses retribution, despite being "urged by some of the officers to . . . cut down the cocoa-nut trees for the sake of the fruit." Cook curtly dismisses the proposal as "highly criminal."

The printed passage is vigorously crossed out and accompanied by pencil marginalia. The scribbled comment is difficult to read, and some of it has been trimmed by the binder. One interpretation reads:

A very imprudent [improper?], ill timed display of your own Superiority of interest & humanity over your Officers—I suppose you reproved them at the time.

The tone of what can be read seems to be critical of the printed text and makes reference to "you" and "your" in addressing its comments. It appears to be written to the author of the text, which could be either Cook or Hawkesworth. Despite the wording, it seems odd that the comment would have been addressed toward Cook, as the printed sheets of the first edition weren't available until almost a year after Cook had departed on his second voyage to the Pacific, and the second edition was published almost two years before his return. That leaves Hawkesworth as the target, but the language doesn't seem to fit.

As is the case of virtually all of the other "unexpected" corrections, nothing was changed in the second edition, although in this case that's not surprising, as the nature of the pencil markings is more of comment than correction.



**T**HE QUESTION remains, "Who made the corrections in the two volumes?" In some ways it's easier to say who didn't rather than who did. Because of the authoritative editorial and technical nature of the "unexpected" corrections, it is unlikely that the employees of William Strahan's printing firm were responsible. In addition, all of the markings except the "pencil comment" appear to be in the same hand. One is led to consider John Hawkesworth as the source, as few others would have had access to original logs and journals required for making the corrections to latitude and longitude. But did Hawkesworth have the knowledge to make the more technical corrections such as signature changes?

My research into the identification of the author of the markings continues. Hawkesworth biographer<sup>8</sup> John Abbott, Professor and Head of English at the University of Connecticut, graciously provided copies of some of Hawkesworth's correspondence for handwriting comparison. Ultimately, however, it will require better skills than mine to determine once and for all if John Hawkesworth made the markings.

What about the pencil comment? The writing bears some similarities to that of Joseph Banks, the naturalist on the first voyage and author of one of the journals used by Hawkesworth in preparing his account, but any definite associations at this point would be based more upon wishful thinking than upon knowledgeable conclusion.



**S**URVIVAL of original printer's copy from the 18th century is unusual, particularly for such a well-known and well-researched publication by the premier printer of the time. As a result, the finding and identification of the Hawkesworth Copy enhances several channels of research. The volumes can serve as a catalyst for further investigations into the publications of Cook's voyages, the work of John Hawkesworth, and the process of 18th-century book publishing in London. Particular insight might also be gained into the internal workings of the printing firm of William Strahan, publisher of many of the key works of the period, including Cook's *Voyages*, Johnson's



*Dictionary*, Gibbon's *Decline and Fall of the Roman Empire*, Smith's *Wealth of Nations*, Hume's *History of England*, Goldsmith's *Vicar of Wakefield*, Fielding's *Tom Jones*, and Blackstone's *Commentaries*.

In a 1754 letter to Sir Horace Mann, Horace Walpole coined the word "serendipity" and described it as "always making discoveries, by accidents and sagacity, of things they were not in quest of." So it has been with my discovery of the Hawkesworth Copy. I ended up with a unique Cook item not because I was looking for it (after all, nobody knew it existed), but simply because I was looking. The moral? Keep hunting!

All in all, the finding and researching of the Hawkesworth Copy has been an adventure that has taken me down some unexpected paths (as any good adventure should). From cryptic words in a bookseller's description; to identification of a previously unrecorded (and unsuspected) original document; to identification of an error in almost every copy of the *Endeavour* journal; to questions yet unanswered . . . it's all been great fun.

In a 1952 article in *The Book Collector*, Sir Maurice Holmes stated:

In assembling my Cook collection, I have had excitement in plenty, an excitement which in my case takes three forms.

First there is the excitement of paying more than one can afford for a much desired book. This is a form of excitement reserved for the collector of modest means, and I have savoured it to the full in the acquisition of three or four of my most treasured pamphlets.

At the opposite pole is the almost unbearable excitement of acquiring a real rarity for next to nothing. . . .

Lastly, there is the excitement of getting a book which one has come to regard as an "impossible."<sup>9</sup>

I've been fortunate to have experienced all three forms of Holmes' excitement in my location and identification of the Hawkesworth Copy.

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# The Large World of Miniature Books

**H**UMAN BEINGS have always been fascinated by extremes such as the highest mountain, the tallest building, the deepest abyss, and miniature objects of all kinds. And so it is with books.

Almost as old as the written word is its presentation in miniature form. A miniature book is generally defined as one approximately three inches tall or less, but at times up to four inches when the book is considered to be miniature in purpose or appearance. Tiny books have been produced for reasons of practicality, curiosity, and aesthetics, limited only by the printer's skill and the binder's imagination.

Among the earliest examples of writing in minuscule form are Babylonian clay tablets, inscribed with cuneiform writing. Many of these tablets measure less than two inches high, and date from around 4,000 B.C. Such tablets were among the first documents used to record legal contracts, bills of sale, and the like.

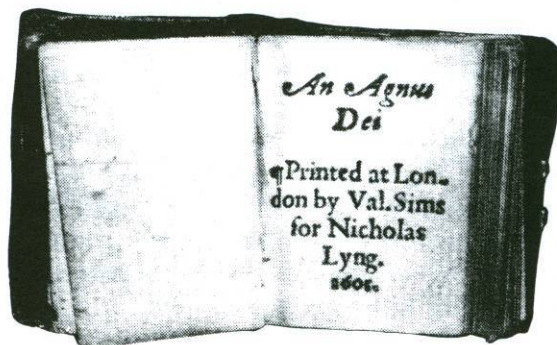
The world's first printing on paper is recorded on a scroll 2 3/8 inches wide. Known as the *D'harani* (prayer), this scroll was produced from wood blocks in 770 A.D. by order of the Japanese Empress Shotoku, who wished the little prayer-charms distributed throughout her country to spread the influence of Buddhism. Supposedly a million scrolls were printed in Chinese characters and encased in charming wooden pagodas—a project requiring six years to complete—and were distributed to ten Japanese temples, nine of which were subsequently destroyed by fire.

During the Middle Ages, before the invention of printing from movable type, manuscripts in miniature were produced, often with colorful illuminations. Auction prices on fine illuminated manuscripts of all types have continued to escalate because of their interest for art collectors as well as book collectors.

Turning now to books printed from movable type, the earliest miniature example is an *Officium Beatae Mariae Virginis* published in Venice by Nicholas

Jenson in 1475, only some twenty years after the Gutenberg Bible.

Items of a religious nature in small format—Bibles, hymn books, and prayer books—have been in evidence throughout the history of books, due, no doubt in part, to the fact that they were so easily carried on one's person. The first English Thumb Bible, a term apparently coined after the famous 19th century English midget General Tom Thumb,



The earliest miniature book printed in English was produced in 1601. Actual size.

was published in 1614. Its formidable title was *Verbum Sempiternum* for the Old Testament and *Salvator Mundi* for the New Testament. This miniature was written by John Taylor, the famous Thames "water poet," and measured just 1 1/4 by 1 1/8 inches, but is printed in large enough type to be easily read. Thumb Bibles were short summaries or abridgements of the Bible, many with illustrations, written for children.

Other types of miniature Bibles or selections were printed over the years in many languages. The older Thumb Bibles were designed for children, with the hope that their interest would be attracted and held, thereby making religious education easier. In 1780 E. Newbery, a well known London printer of juvenile books, published a Bible in miniature, with 256 pages and several full-page engravings. It was very popular and was the forerunner of an outpouring of American Thumb Bibles and Bible Histories published during the first half of the next century in several New England and upstate New York cities. The smallest complete Bible in existence was

published by David Bryce and Son, Glasgow ca. 1900. This marvel was compacted into 876 photographically reduced pages, measuring 1 5/8 by 1 1/8 inches, and printed on thin India paper.

There are diminutive Hebrew prayer books, Korans in Arabic (a few in octagonal shapes), the Indian *Bhagavad-gita* in Sanskrit, and one of the most fascinating of all micro-books, *The Whole Book of Psalms in Meter and New Testament*, written and engraved entirely in shorthand.

Almanacs and calendars have been used for several centuries in many countries in various sizes for the same purposes for which we have them today. The earlier ones noted holy days, had lists of names of royalty and government officials, itemized postage rates, coinage, etc. The *London Almanacs* were beautifully engraved and printed for over 200 years, beginning in the 17th century. They were bound in different sizes, up to 2 inches, and each contained another view of some prominent London building. Produced mostly by the Company of Stationers, this may be the longest running series of books of any size by the same publisher. Smaller almanacs were produced and in great vogue in Germany and France in the early 19th century, particularly for use as gifts. The American *Hazeltine* and *Piso* almanac-calendars were used a hundred years ago as advertising vehicles for cough medicines.

Also useful in small format have been dictionaries and gazetteers produced in many countries. The *Langenscheidt* dictionaries in many languages can be purchased in bookstores today for about two or three dollars.

In addition to the Thumb Bibles, midget folios for children have enjoyed a wide vogue in the past, as they do today. *The Infant's Library* made and sold by John Marshall around 1800, contained 16 wee books for children and came in a delightful wooden bookcase with a sliding front of colored pictorial scenes.

The first American medical handbook on contraception was published anonymously



mously in 1832, by Dr. Charles Knowlton, in a miniature format. Its title is *The Fruits of Philosophy, or the Private Companion of Young Married People*, and was probably published in miniature for easy concealment. The publication of this miniature book led to the author's imprisonment in the United States, later to a sensational court trial in Britain, and became a landmark in the world birth control movement. This miniature book became the major cause of a dramatic and steady decline in the English birthrate. Only two copies of the first edition are known, one of which is in the Adomeit collection at the Lilly Library.

Politics has been another area of miniature book production. A Theodore Roosevelt campaign book is one example: *The Facts About the Candidate* was produced in four languages, including German and Hebrew, by Byron Stone in Chicago in 1904. President Lincoln's *Emancipation Proclamation* was issued in 1862 in an eight page miniature pamphlet form, said to be for distribution to African-Americans by Union troops. And the Nazis found the miniature book a useful

vehicle for propaganda purposes, before and during World War II.

Some famous people have been miniature book collectors. Franklin Roosevelt was one, as was Eleanor. Msgr. Francis Weber in his 1991 book, *FDR's Little Books*, says, "FDR became a serious collector of books during his student days at Harvard. He was always intrigued by design, binding, typography, paper, condition, and particularly rarity. On their Paris honeymoon in 1905, Eleanor recalled (or maybe complained) that her new husband 'bought books, books, everywhere books.' And not a few of them were miniatures." Arthur Houghton, a former head of the Steuben Glass Company and donor of the Houghton Library at Harvard, had a large collection which was sold at Christie's in London in 1979. Stanley Marcus, former chairman of Nieman-Marcus department stores, started collecting miniature books when his wife told him the house was almost full up with large private press books. Stanley has a large accumulation, some since sold, and he also publishes miniature books. Napoleon is said to have car-

ried a small traveling library of French classics on his journeys. When you are next in London, be sure to visit Queen Mary's Dolls' House at Windsor Castle. The House was a gift by the British nation to Queen Mary in the 1920s. It contains a library with some 200 miniature books, each handwritten by a different famous author.

The art of bookbinding has been applied to 64mo editions in many unusual and attractive ways. Some of the London almanacs came enclosed in silver and gold filigree, green sharkskin, tortoise shell and handsome gilt-tooled, and on-laid morocco leathers in several colors. Embroidered bindings were exquisitely executed in the 17th century. Tartan plaid silk, lizard skin, and even a miniature book in genuine paper money are unusual book wrappings.

The classics have often been miniaturized. The smallest complete Shakespeare, which comes in forty beautifully bound morocco volumes, was produced in 1904 and dedicated to Ellen Terry, the famous actress. Some other examples are various works of Charles Dickens, a Russian edi-

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tion of Pushkin, Virgil in Latin, and an unusual set of 28 Japanese books printed in 1800 in their original lacquer box that tells the classical story of *Genji*.

The range of diminutive volumes includes numerous tiny tomes best described as curiosities. An extraordinary one is the *Galileo a Madama Cristina de Lorena*, the smallest book ever printed from movable type. Containing 206 pages, the *Galileo* measures 1 1/8 by 1/2 inches. It was produced in 1896 in Padua from the famous "fly's eye" type, the smallest ever cast—so small that it is said to have injured the eyesight of both the compositor and the corrector. The smallest American book is Eben Francis Thompson's *The Rose Garden of Omar Khayyam* published in Worcester, Massachusetts in 1932. This measures 1/4 inch in height. The smallest bound book ever marketed, according to Guinness World Records, contains the nursery rhyme *Old King Cole*. This tiny tome was produced in 1985 in Scotland, and measures one square millimeter!

I began collecting first editions of *Don Quixote* after taking a classics course in college that included Cervantes. My wife, for a first anniversary present, gave me a nine volume set of Shakespeare, complete and in miniature. I was intrigued and smitten. In the fall of 1963 I was visiting the bookshop of Walter Schatzki on 57th Street in New York. Schatzki was a renowned antiquarian book dealer from Vienna specializing in children's books. It was there that I met Ruth Adomeit, with whom I had corresponded, for the first time. Ruth told me about the large reputable Spielmann collection that was scheduled to come up for sale at Sotheby's in London the following April. My wife and I went to London, attended the auction, and bought the collection of over 800 miniature books plus several boxes of correspondence and records, all of which was offered in one lot. From that event I have made collecting, researching, and writing about miniature books a life-long pursuit.

Ruth Adomeit, whose prodigious collection and subsequent bequest form the basis of the Lilly's wonderful collection, is regarded as the mother of miniature book collecting and scholarship. Ruth

lived in Cleveland, Ohio, graduated from Wellesley College and went on to a varied career as a secretary at the Institute of Art, next as a research assistant, and finally as an elementary school teacher. She was the only child of a father who was the owner of a printing company and a mother who was a well-known artist. After her father gave Ruth a couple of miniature books during her college years, she began collecting passionately.



German almanacs were in great vogue in the early 19th century. Actual size.

Ruth's publication of a series of booklets entitled *The Miniature Book Collector* in the 1960s is credited with reawakening the interest in miniature books which had been dormant since the 1920s when James D. Henderson published the *Newsletters of the 64mos*. Her lifetime research led to the 1980 publication of the bibliography *Three Centuries of Thumb Bibles*, which remains a key resource in the field.

In *My Favorite Miniature Book*, itself a miniature book published by Charlotte Smith in 1984, Ruth and others were asked about their favorites. Ruth replied that manuscripts were her favorites, "and of these the octagonal Korans with their minute calligraphy and beautiful illuminations are outstanding." She went on to say, "In 1953 I spent several months in the Near East and of course searched for miniature books. . . . Damascus Museums had three tiny octagonal Korans. . . . In the wonderful Topkapi Museum in Istanbul I saw cases full of tiny Korans. . . . I learned to say 'miniature books' in Turkish and continued my search. In spite of a population of over one million, Istanbul was like a small town as far as strangers were concerned. On a main street a man took my arm and motioned that I was to go with him, saying in Turk-

ish the words for 'little books.' After a long walk he led me into a shop, spoke to the owner, bowed to me and left. I asked the owner, who spoke English, how this man had known I wanted tiny books. He answered: 'Everyone in Istanbul knows that the American lady who walks alone wants little books.'"

Where can one find miniature books today? One can find them to look at in many libraries around the world: New York Public, Harvard, Yale, the British Library, the Lilly, SMU, and the Huntington in Pasadena, among many others. New books continue to be made here in America and abroad at a substantial pace. To purchase examples, one can visit bookstores, new and antiquarian, in person or on the Internet, auction houses, flea markets, and antique shops. A great place to start your quest would be to join the Miniature Book Society, which meets yearly, holds a book fair and publishes a quarterly newsletter dealing with all aspects of the field.

Why do people collect miniature books? One answer might be another question: Why do people collect anything? Another answer might be a paraphrase of Sir Edmund Hillary's response in 1953, after he had been the first person to climb Mount Everest. He was asked why he wanted to climb the tallest mountain. His response: "Because it's there." So, for miniature books we might say: "Because they're there."

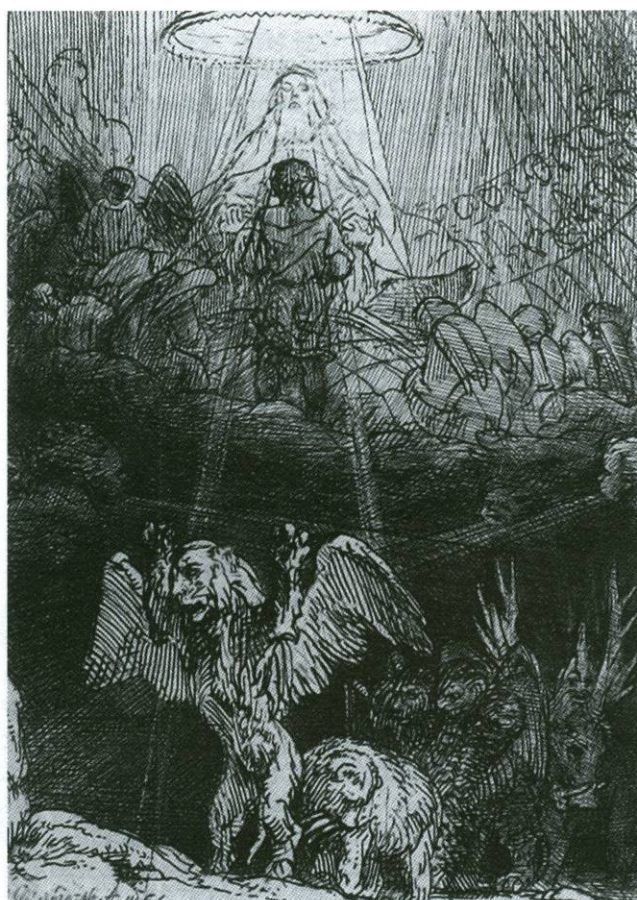
But those answers are a bit glib. For me collecting, studying, and researching all types of miniature books continues to be a fascinating and fertile field. I like the response of Stanley Marcus: He said in part "the collecting of miniature books has proved to be great fun. It has kept me reading book catalogues, it has added to my fund of knowledge, and it, like most collecting activities, has brought me into contact with interesting people whom I would never have met." Steve Cape put this entire field in superb perspective. He wrote "I have more and more come to think of this as a miniature lesson in the history of the book."

And so it is!

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# SWANN



Menasseh ben Israel, *Piedra Gloriosa*,  
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# Bensley, Bulmer, Bewick, & Boydell

IN A TIME WHEN PRINTING FLOURISHED

*Emeritus Professor Peter C. G. Isaac of Wylam, Northumberland originally wrote the following piece for The Monotype Corporation Limited. It is published here with his prior permission and in his fond memory.*

**I**N HIS STUDY of William Bulmer and Thomas Bensley, H. V. Marrot picked out the 30 years from 1790 to 1820 as a time when printing in England especially flourished. In London and elsewhere there were several first-class printers and a large number of very good ones. William Bulmer was one of the most successful of the first-class printers. His prestige works were superb, and even his bread-and-butter jobbing work was far better than the usual productions of his colleagues in the trade.

William Bulmer was born in Newcastle in 1757 and was apprenticed to a Newcastle printer, John Thompson. Thomas Bewick and Robert Pollard, the engravers, were apprentices in Newcastle at about the same time, and the three young men struck up a friendship which lasted all their lives. Bulmer was associated with each of them in books which he printed, including *Poems by Goldsmith and Parnell* (1795) and Robert Pollard's *Peerage of Great Britain and Ireland* (1793). After serving his apprenticeship, Bulmer went to London to gain further experience and is believed to have worked for John Bell. Pollard also says that during these years he crossed to Paris to improve his taste and technique.

John Boydell (1719-1804), the publisher of engravings, formed a gallery of paintings illustrating the works of Shakespeare, and, in the late 1780s, was discussing with George Nicol, bookseller to George III, the publication of a "magnificent national edition of Shakespeare [sic]." This edition was to be illustrated with engravings from these paintings. In 1787 Bulmer came into contact with Nicol, and by 1790 Nicol and Boydell had helped Bulmer set up the business

as the "Shakspeare Printing-Office" in Cleveland-row, St James's.

In 1786 William Martin had come to London and had entered the service of George Nicol as a punch-cutter. William Martin was the younger brother of Robert Martin, Baskerville's foreman and

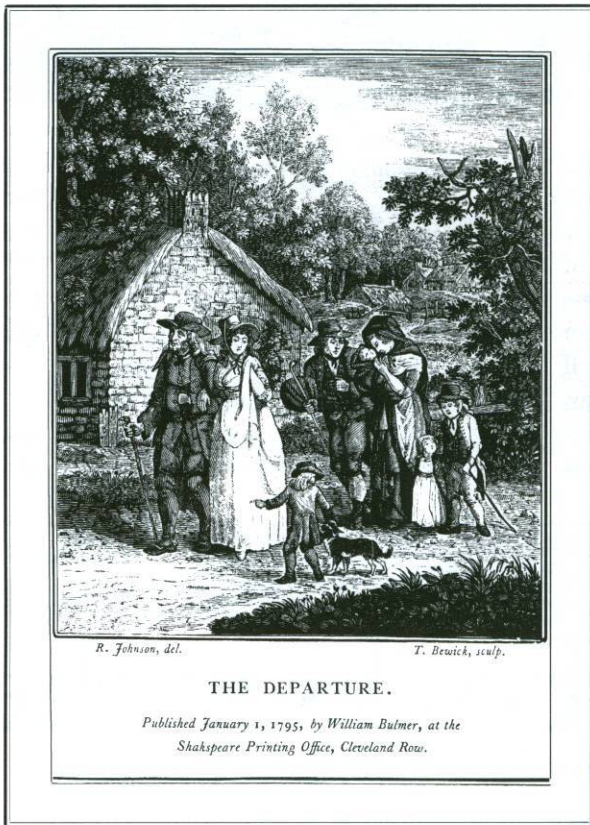
Nothing, at once established the reputation of the printer and his types. T. F. Dibdin, in his *Bibliographical Decameron* (1817), wrote: "No work of equal magnitude ever presented such complete accuracy and uniform excellence of execution. There is scarcely one perceptible shade of variation, from the first page of the first volume to the very last page of the work, either in the colour of the ink, the hue of the paper, or the clearness and sharpness of the types."

Bulmer took William Nicol, son of George Nicol, into partnership in 1819 and retired from the business in 1821. He lived in happy and active retirement in Clapham Rise until his death on 9 September 1830.

Bulmer understood his types and, in this, demonstrated the hallmark of the fine craftsman, since without suitable handling it is clearly not possible for the printer to produce really fine work, however good the materials. The first type that Martin cut for Bulmer was a particularly excellent transitional face. Under the pressure of demand for faces with increasing contrast between thick and thin strokes, Martin's faces became gradually more and more of the modern-face style, and

Marrot remarks that the printer was working with types which steadily grew worse. In spite of this, he and Bensley, the other giant of English printing at that time, were able to postpone the nineteenth-century twilight that was overlaying the Baskerville revival.

Martin's typefaces were derived from those of Baskerville, but his evolution from the Birmingham founder was much conditioned by the fashion for brilliant types with fine serifs started by Bodoni and the Didots. Martin's fount lent itself to the production of large imposing books, perhaps the most successful of which was the folio Milton in three volumes (1794-97), but it was no less excellent in text sizes suitable for the octavos and quartos which Bulmer printed in



Thomas Bewick's frontispiece for Goldsmith's *The Deserted Village*.

successor. He appears to have learned the arts of punch-cutting and type founding in the Birmingham foundry. Nicol set Martin "to cut sets of types after approved models in imitation of the sharp and fine letter used by the French and Italian printers." Martin's foundry was, in effect, the private foundry of the Shakespeare Press, and it was not until 1803, so far as we know, that a Martin type was used by another press. On this occasion it was used by McCreery for his poem "The Press."

The appearance in January 1791 of the first fascicle of the Shakespeare, containing *Richard III* and *Much Ado About*



such great number. Updike describes the Milton as "another wonderful production— in simplicity of arrangement, in typography, and in presswork. For pure typography is almost wholly relied on for effect. . . and the reliance is justified. Martin's roman types are very handsome, very clear. . . ." Like Baskerville, Bulmer relied on the superb paper of Whatman to display his type to the best effect, as he makes clear in his "Advertisement" to the *Poems of Goldsmith and Parnell*, and it is worth repeating this oft-quoted piece.

"To raise the art of printing from the neglected state in which it has been allowed to continue, and to remove the opprobrium which has too justly been attached to the late productions of the English press, much has been done within the last few years; and the warm emulation which has discovered itself amongst the Printers of the present day, as well as in the remote parts of the kingdom as in the metropolis, has been

highly patronized by the public in general. The present volume, in addition to the SHAKSPEARE, the MILTON, and many other valuable works of elegance, which have already been given to the world through the medium of the Shakspeare Press, are particularly meant to combine the various beauties of PRINTING, TYPE-



*Thomas Bewick's tailpiece  
for Goldsmith's The Deserted Village.*

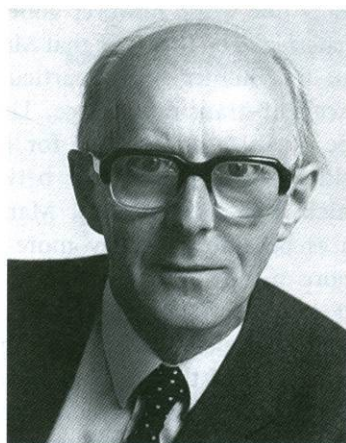
FOUNDING, ENGRAVING, and PAPER-MAKING; as well with a view to ascertain the near approach to perfection which these arts have attained in this country, as to invite a fair competition with the best Typographical Productions of other nations. How far the different Artists, who have contributed their exertions to

this great object, have succeeded in the attempt, the Public will now be fully able to judge. Much pains have been bestowed on the present publication, to render it a complete Specimen of the Arts of Type and Block-printing.

"The whole of the Types, with which this work has been printed, are executed by Mr. William Martin, in the house of my friend Mr. George Nicol . . . ; he has particularly patronized Mr. Martin, a very ingenious young Artist, who has resided with him seven years, and who is at this time forming a Foundry, by which he will shortly be enabled to offer to the world a Specimen of Types, that will in a very eminent degree unite utility, elegance, and beauty.

"The ornaments are all engraved on blocks of wood, by two of my earliest acquaintances, Messrs. Bewicks, of Newcastle upon Tyne and London. . . .

"Of the Paper it is only necessary to say, that it comes from the manufactory of Mr. Whatman."



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# The Club News and Notes

## PROGRAMS, EVENTS, AND PUBLICATIONS

Contact Valerie Urban with *Club News and Notes* at 612 310-5298 or [urban@rulon.com](mailto:urban@rulon.com).

### THE ALDUS SOCIETY



Even tornado threats could not dampen enthusiasm for Fall activities. The first joint meeting with the Rowfant Club of Cleveland provided a convivial time for all. Stephen Fliegel of the Cleveland Museum of Art gave an illustrated talk on the Gothic revivalism of the Pre-Raphaelites. After a tasty buffet supper at the Club, we boarded the bus for the trip back to Columbus and drove through torrents of rain. Planning is already underway for a reciprocal program (without the tornado threats) in Columbus for the Fall of 2003.

Beginning this past November, the Society has arranged for a permanent meeting place in the Thurber Center next door to the Thurber Museum, 91 Jefferson Avenue on the near East side of Columbus. James Thurber lived in this house while attending

the Ohio State University and it is the locale of many inimitable diverting stories about his family life. The Thurber Center has an active program of writing workshops, book-related art shows, and an excellent series of readings by noted authors. The Society and the Center look forward to a mutually beneficial relationship.

Remember to check out the Society's webpage at [www.aldussociety.com](http://www.aldussociety.com). Up-to-date information about our programs and activities is available there.

January 23—Harry Campbell, conservator at the OSU Libraries, will talk on conservation and preservation of printed materials.

February 20—Rabbi William Goldberg will speak on the repair and conservation of sacred documents.

March 13—Sylvia and Kenneth Marantz will speak about their collection of children's books housed at the Columbus College of Art and Design.

April 17—Anna Grotans will speak on the Germanic manuscript tradition as part of the *History of Text* series.

A program for May, as well as summer field trips, are to be determined. For further information about any program, contact Geoffrey Smith at the Ohio State University Rare Books and Manuscripts Library, (614) 292-5938 or [smith.1@osu.edu](mailto:smith.1@osu.edu).

### THE BALTIMORE BIBLIOPHILES



It is with deep regret that we note the passing of P. William Filby, a founding member of The Baltimore Bibliophiles, as well as a former director of the Maryland Historical Society and an authority on "The Star-Spangled Banner." Mr. Filby died of a stroke November 2, 2002. He was 90



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and lived in Savage, Maryland, with his wife, Vera.

Donald Farren, a longtime member of The Baltimore Bibliophiles, was guest curator of a beautifully mounted exhibition of 200 items at the Folger Shakespeare Library in Washington, D.C. The exhibit, titled: "A Shared Passion: Henry Clay Folger, Jr. and Emily Jordan Folger as Collectors" was open from June 26 through October 26, 2002, and was part of the library's 70th anniversary celebration and fond look back at its founders. "A Shared Passion" explored the taste that guided the Folgers and the techniques they used to build the world's largest Shakespeare collection and create a permanent home for it in the nation's capitol. Donald Farren, came to the Folger ten years ago to catalogue the library's core collection of Shakespeare Folios (the earliest editions of Shakespeare's plays).

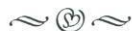
Author and artist Elisabeth Stevens, a member of The Baltimore Bibliophiles since 1970, has left Baltimore and moved to the west coast of Florida, near Sarasota, where she will continue to pursue her literary and artistic endeavors.


The next meeting of The Baltimore Bibliophiles will take place on Wednesday, January 22, at Buchner Hall, in The Alumni House, on the Campus of Goucher College, in Towson, Maryland. The evening includes a dinner, followed by a talk entitled: "An Evening with James Baldwin on the 50th anniversary of the publication of *Go Tell it on the Mountain*." Featuring Goucher professors Kelly Brown Douglas, Religion, and Angelo Robinson, English.

The next meeting of the Bibliophiles will also take place at Goucher's Buchner Hall, on Thursday, March 20. Bibliophile William Noel, Curator, Manuscripts & Rare Books, The Walters Art Museum, will speak about unraveling the mysteries of the palimpsest manuscript.

For additional information, contact Binnie Syril Braunstein, Corresponding Secretary and Program Chair, at 410 486-6178 or bsbgc@aol.com.

## THE JOHN RUSSELL BARTLETT SOCIETY



 In January 22, 8:00 p.m., at the List Art Center, Brown University, the Society will attend Jonathan Bengston's talk: "Thou shall not kindle flame in the library: Reminiscences of a decade in the libraries of Oxford University." The talk is jointly

sponsored by the Bartlett Society, the Providence Athenaeum, and the Friends of Brown University Libraries.

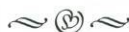
In February, the Society will visit the New Bedford Whaling Museum. Stuart Frank will lecture on Henry Kendall as a collector of books, manuscripts, and the artifacts of whaling. There may be another lecture on the man whose book collection formed the nucleus of the library of the New Bedford Whaling Museum. We will tour the new facility housing the combined libraries of the former Kendall Whaling Museum and the New Bedford Whaling Museum.


In March we will hold our annual meeting at the John Carter Brown Library. A talk will be given by Harry Beckwith on heraldic bookplates.

Our last meeting of the season will be on April 22, 8:00 p.m., at the John Carter Brown Library. We will hold the Stillwell Prize Event featuring book collecting by undergraduate library students from the state of Rhode Island. Brett Rutherford will speak on collecting the works of H.P. Lovecraft and Edgar Allen Poe.

Contact Pamela Rakowski at 401 751-5581 or prakowski@provlib.org for information.

## THE BIXBY CLUB



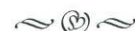
 In October 11 The Bixby Club traveled to Carbondale to enjoy an insightful tour of Southern Illinois University's archives. SIU's holdings in Irish literature, including James Joyce manuscripts and their extensive collection of fine press books were featured.


In January, Bixby Club members will enjoy private viewings of two special exhibitions at The St. Louis Mercantile Library. "The Gifts of Model Railroading" historic model trains, railroad modeling manuals, and magazines will delight young and old alike. Somewhat less delightful, but equally fascinating, the exhibition "Adventures and Sufferings: The American Indian Captivity Narrative Through the Centuries" will feature books from the Library's extensive collection.

In February, John Hoover, the Director of The St. Louis Mercantile Library, will host an open house at his home where he will share his private collecting interests with members of The Bixby Club.

For additional information about The Bixby Club please contact John Hoover at 314 516-7245 or jhoover@umsl.edu.

## THE BOOK CLUB OF CALIFORNIA



 The Book Club of California's publications program flourishes, with three books to make an appearance late in 2003: Joe D'Ambrosio's *A Memoir of Book Design, 1969-2000*, with many illustrations and a thought-provoking text; *Dear Master: George Sterling's Letters to Ambrose Bierce*, edited and introduced by Dr. Roger K. Larson, whose earlier work on George Wharton James sold very quickly; and *Inscriptions at the Old San Francisco Public Library*, edited by Jack W. Stauffacher, who also designed the volume. The last, a joint publication with the San Francisco Public Library with photographs by Dennis Letbetter and essays by Gray Brechin, Sumner Stone, Gus Blaisdell, and Andrea Grimes, celebrates San Francisco's beloved 1917 Beaux-Arts library in its international architectural and intellectual context.

Two Keepsakes are in progress: for 2002, *Up the River: Steam Navigation above Carquinez Strait*, edited by David Hull, and the 2003 Keepsake on notable California trees, Deke Sonnichsen, editor.

The Club recently enjoyed an exhibit of the Armed Services Editions, with a talk on the subject by James Douragian. The Christmas exhibit showcased "Twenty-four Treasures of the Book Club Library, 1559-1967," based upon two Keepsakes on the Club's unique holdings, edited by Barbara Jane Land. This is the first exhibit arranged by Dr. Adela Roatcap, who has taken over the job so ably and entertainingly done for eleven years by Jack Maclean.

The "Treasures" exhibit was a fitting backdrop for a very special event at the Club's rooms: the celebration, on December 9, 2002, of our 90th anniversary. Cake, champagne, and a Keepsake, printed by Patrick Reagh, highlighted the evening. (Club members will receive a copy of the Keepsake with the Winter issue of the *Quarterly News-Letter*.)

In other news, the Club has revised and expanded its Grants programs. Check for details.

In February, the Club will present its annual Oscar Lewis Awards at a gala evening reception. Kevin Starr, California State Librarian and prolific author, will receive the award for his contributions to Western History. Joanne Sonnichsen, past President of the Club and internationally known designer-binder, will be honored for her contributions to the Book Arts.



We look forward to Roderick Cave's April talk on the work of the Tallones of Alpignano, Italy, a renowned family of printers and publishers, and to other equally engaging talks arranged by our new Public Programs chairman, Roger Wicker.

Finally, the Club offers past publications, both books and Keepsakes, to the general public at the publication price plus shipping and handling. Some titles still available include: *Cynthia Splatt, Isadora Duncan and Gordon Craig* (1988); *A Typographic Masterpiece*, John Dreyfus on the making of Eric Gill's 1931 Four Gospels (1990); Charles and Kathleen Norris' early correspondence, *A Courtship Year*, edited by Richard Allen Davison (1993); Jack W. Stauffacher's *Porter Garnett: Philosophical Writings on the Ideal Book* (1994).

For more information about The Book Club of California contact Ann Whipple at 415 781-7532 or bcc@slip.net.

## THE CAXTON CLUB



The Winter 2003 season for the Caxton Club begins on Wednesday evening, January 15 at 5:00 p.m., with a special exhibition opening, dinner meeting, and a pre-

sensation at the Columbia College Chicago Center for Book & Paper Arts, 1104 South Wabash, 2nd floor. Reception and exhibition viewing in the gallery of "Inland Printers: The Fine Press Movement in Chicago, 1920-45." The exhibition will feature fifteen leading Chicago-area private presses that were active mainly in the inter-war period. Approximately seventy-five books will be on display. The superb 40-page color exhibition catalogue will be available and the authors will be present for a signing. In addition Caxtonian William Drendel, director of the Columbia College Chicago Center for Book & Paper Arts, has planned a special surprise.

### LUNCHEON PROGRAMS

January 10—"The Provenance of Rare Books: Dealing with the Legacy of World War II." Caxtonian Michael Thompson is a Chicago lawyer who handles transactions involving artistic and literary property. In this presentation, he will deal with the modern history of stolen art, books, and manuscripts and discuss the implications of buying something that was previously stolen.

February TBA—"Curators and Brokers: Stewardship of Scholarly Resources Today." Bernard F. Reilly, is President of The Center

for Research Libraries. The advent of the World Wide Web and the triumph of free-market economics have introduced new possibilities for managing cultural materials. They also pose new challenges and new threats to the survival of materials for scholarly research. He will reflect on these changes and present his observations on what this means for libraries and other knowledge organizations.

March 14—"Book Arts in Northampton: Show and Tell." Robert E. McCamant, who reported on his trip to Northampton, MA in the September, 2002 *Caxtonian*, will bring samples of each book artist's work for display, handling, and discussion.

### DINNER PROGRAMS

January 15—"Inland Printers: Big Shoulders for Small Presses" Paul F. Gehl, Custodian of the John M. Wing Foundation, The Newberry Library. A special exhibition opening and dinner meeting and a presentation at the Columbia College Chicago Center for Book & Paper Arts. (See above.)

February 19—"Collecting Words." Erin McKean, Editor, *Vebatim*, is a practicing lexicographer, a U.S. editor for the *Oxford English Dictionary*, and, most recently, author of *Weird and Wonderful Words*, published in 2002.

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March 19—"Exploring Lewis and Clark." Thomas Slaughter, Andrew V. Tackes Professor of History at the University of Notre Dame, will focus on the journals from the expedition that changed the history and the geography of the U.S. *Exploring Lewis and Clark*, his latest book, published by Knopf in 2003, offers a deeper reading of the journals and an exploration of their many themes. Thanks to Brent Books and Gifts, copies of *Exploring Lewis and Clark* will be available for sale and signing.

April 16—"Beyond Sherlock Holmes." C. Frederick Kittle will talk about the genesis and development of his unique collection in a program that will allow us time to view the exhibit and enjoy a reception and dinner. The Club will be visiting the Newberry Library at 60 West Walton Street, Chicago. The exhibit includes more than a dozen of Arthur Conan Doyle's handwritten manuscripts as well as examples of his writing on numerous social issues, and his works on Sherlock Holmes and other detective fiction. The collection also includes books and artwork by John Doyle, best known for his eighteenth century political caricatures, and the art and writing of Arthur Conan Doyle's father and uncle.

May 21 - TBA.

The June event will tour at least one major collection of books on either Saturday, June 7, or Saturday, June 14. The tour will be scheduled from about 10:00 a.m. to 3:00 p.m. and will include a catered lunch.

The Caxton Club's latest publication *The Chicago Diaries of John M. Wing, 1865-1866* was published with Southern Illinois University Press. Robert Williams transcribed, edited, and designed the book and Paul Gehl wrote the foreword. The book is enhanced with an essay on newspapers during Wing's time by Richard Schwarzlose, Professor at Northwestern University's Medill School of Journalism.

For additional information please contact Dan Crawford at 312 255-3710 or e-mail [caxtonclub@newberry.org](mailto:caxtonclub@newberry.org).

## THE DELAWARE BIBLIOPHILES



The 2002/03 program year started with the annual auction and dinner held on November 13th at The Terrace at Greenhill. Forty-one members attended, the largest number in the ten plus years of this event. Sales results were the second best with 69

lots realizing \$1,463. The raffle added another \$79. The highlight of the auction was sale of copy #3 of *The Delaware Bibliophiles, 1977-2002: A History & Anthology* for \$325. Three bidders fought it out until Susan Brynteson made the winning bid. There were eight lots of booksellers' catalogs that collectively made \$203 with one of these lots achieving the second highest price in the auction at \$60. A review of the items sold shows the diversity of material donated by our members. There was an 1819 edition of *History and Discovery of America . . .*; an early Hotel duPont brochure; 17 issues of *Printing History*; a bibliography of bookplate literature; Suzanne's famous lemon squares; four bound 19th-century periodicals; books about books; a group of map catalogs; a bottle of Champagne; and a 1906 paper sample book for Mittineague Paper Co.

December 8th was a cold but sunny day for our holiday party at Nat and Yvonne Puffer's home. Snow on the ground created a festive atmosphere. Nineteen members attended which included two new members. Gordon Pfeiffer thanked Nat and Yvonne for hosting this combined holiday/publication party for The DB's 25th anniversary publication. Gordon and Nat are co-editors and Gordon reported that

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this book would not have been published without the tremendous assistance of Nat and all those other members recognized in the book under "Acknowledgments."

Prior to enjoying a table full of goodies and beverages, members introduced themselves, told of their collecting interests and shared a new addition or treasure from their collection. These included two cookbooks; a deluxe edition of a new Grolier Club publication; two stunning chromolithograph books by the Audsley brothers; exhibition catalog of Polish bookplates; a pamphlet written by a member on Vermont postal history; a college literature textbook that had been grangerized with all kinds of interesting additions. Members also reported on recent bookish topics or events including a "Friends of Freddy" fan club meeting for books by Walter R. Brooks and information on F.O.C. Darley, an important illustrator of the mid 19th century who lived in Delaware.

Although we haven't finalized dates for our spring meetings, we know they will include our annual dinner in March and a trip to Sussex County, DE in May. As always, we hope any FABS member who might be planning a visit to Delaware, will contact Gordon Pfeiffer, President for

more information at 302-655-6473 or e-mail him at GAPbookie@aol.com.

The official publication date of *The Delaware Bibliophiles, 1977-2002: A History & Anthology* was December 8, 2002. This book is limited to 250 copies with 346 pages, including illustrations. Besides the history of the Club, it has the complete text of *350 Years of New Castle, Delaware* which was edited by DB member Constance J. Cooper; a reprint of "The Early Paper Money of Delaware" by Eric Newman; an addendum to Evald Rink's bibliography *Printing in Delaware 1761-1800*; and an article by DB member Herbert T. Pratt on "The Chemistry Collection of The New Castle Library Company of 1840." The book has an original wood engraving of Franklin's Press by John DePol which was printed by Neil Shaver at the Yellow Barn Press as well as an original 1749 leaf from the press of Benjamin Franklin tipped in. The retail price is \$125 but until April 30, 2003 FABS members can buy a copy for \$100 plus postage of \$5. Also available is a separate print of Franklin's Press, signed by John DePol and limited to 150 copies, which is available for \$35 plus postage. Make your check payable to The Delaware Bibliophiles and mail to Andrew McKay, 7 Hidden Val-

ley Drive, Newark, DE 19711. If you have any questions, his e-mail is: mckay514@aol.com.

## THE BOOK CLUB OF DETROIT



**T**he Book Club of Detroit begins its 45th anniversary year with a dinner meeting presentation in conjunction with Wayne State University Press, titled "Architecture in Detroit." We will partner with WSU on the "Local History Conference."

In April we will be at the home of Jim and Eugenie Beall to see and hear about their collection of small press books.

In May our annual seminar subject is mysteries. Two local mystery writers, a mystery bookstore owner, and an expert on Arthur Conan Doyle will speak followed by the presentation of a dinner theater play, "Murder in the Rare Book Room."

In June we have our annual bookshop crawl—this year from Sterling Heights to Windsor, Ontario. We will also participate in the Windsor Festival of the Book in our sister Canadian city.

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## FINE PRESS BOOK ASSOCIATION



The annual meeting of the Fine Press Book Association will once again be held during the weekend of the annual Oak Knoll Fest in New Castle, Delaware in early October.

The seventh issue of our journal *Parenthesis* is at the printers' and should be sent to subscribers shortly.

Please contact Carol Grossman at 303 530-7567, [www.fpba.com](http://www.fpba.com), or [carolg@fourriversbooks.com](mailto:carolg@fourriversbooks.com) for more information.

## FLORIDA BIBLIOPHILE SOCIETY



We were fortunate to have as a speaker at our October meeting Gretchen Edgren, former *Playboy* contributing editor and author of three books related to *Playboy* magazine. The program was enjoyed by all.

As has become a tradition, we participated in the *St. Petersburg Times* Reading Festival on November 3, distributing bibliophile literature and inviting new members to the Florida Bibliophile meetings.

Our November meeting, held at the Heritage Village in Largo, featured the annual show and tell of books which have made a significant impact in the lives of our members. We also had an in-house sale of books by members to members for exorbitant amounts of money (average price per book approximately \$3.00).

The January meeting, also at Heritage Village will feature a program on marbled paper, its history and preparation. The presenter will be Debbie Haslam of Haslam's Book Store in St. Petersburg.

Plans for the March meeting in Largo and the February and April meetings at the Merl Kelce Library at the University of Tampa have not yet been finalized. The location of our season ending soiree in May will be announced soon.

As always, guests are welcome to attend any of our meetings. For more information contact George Spiero at 727 376-4914 or [peechgirl@earthlink.net](mailto:peechgirl@earthlink.net).

## FONTANEDA SOCIETY



UNLESS otherwise noted, all programs are from 7:00 to 9:00 p.m. in the Bienes Center for the Literary Arts, 6th Floor, Broward County Main Library, 100 South Andrews Avenue, Fort Lauderdale, Florida.

January 16—President Fred Ruffner will host a literary/musical evening at his Intra-coastal apartment.

February 20—Tour of the new African American Research Library and Cultural Center facility, exhibits, and collections. 2650 NW 6th Street, Fort Lauderdale. 6:00 to 9:00 p.m.

March 20—Reception for the Bienes Center's "2002 Florida Artists' Book Prize" winner and exhibition.

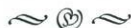
April 17—Fontaneda member, Barry Biderman will speak about "Developing a New Collection: the Caribbean and the Bahamas."

May 15—Annual meeting and election of officers. Miniature Book Society exhibit and program.

ON SALE: *The WPA: An Exhibition of Works Progress Administration 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 artworks from the over 1,400 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 26 x 20" poster features Robert Fink's art from the dustjacket 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



UNLESS otherwise stated, all events listed are being held at The Grolier Club, 47 East 60th Street, New York, NY 10022.

December 11 to February 1. "The Grolier Club Collects: Books, Manuscripts, and Works on Paper from the Collections of Grolier Club Members." Mondays to Saturdays from 10 a.m. to 5 p.m. No charge.

"Behind every great collection lies a great story." That is the premise of the "The Grolier Club Collects," a selection of books, manuscripts, and works on paper drawn from the international membership of the Grolier Club. The exhibition encompasses medieval manuscripts and early printed books as well as contemporary literature. Each object comes with a tale, written by the collector, describing how and when the book, manuscript, or print was acquired, under what circumstances, how it fits into an overall collecting scheme and—most importantly—why it is precious to the collector. These unique objects illuminate the remarkable range of subjects pursued by bibliophiles on an international stage and provide proof that the collecting of books and prints in the age of the Internet is not only alive and well, but thriving.

"The Grolier Club Collects" is a survey of collecting today. It is not a "treasures" show of jewel-encrusted and gilt-edged rarities, rather a collection of remarkable objects chosen for their power to inspire. Included in this diverse assemblage are a complete Roman Praetorian gladiatorial "diploma" dating to the third century A.D.; a history of New York bound in Javanese shark-skin by Tiffany & Co.; a hand-written poetic valentine from Jack London to a childhood sweetheart; Oscar Wilde's corrected page-proofs for "The Ballad of Reading Gaol;" a 1762 diary of George Washington; a copy of the very first Christmas card; Coryats Crudities, the first handbook for European travelers; and Emily Dickinson's recipe for coconut cake. Contemporary authors span Virginia Woolf to Charles Bukowski, while drawings range from a luminescent Odilon Redon Shakespeare illustration to an original cartoon strip for Al Capp's "L'il Abner."

### RECENT PUBLICATIONS

*Quack! Quack! Quack! Sellers of Nostrums in Prints, Posters, Ephemera, and Books*, 8 x 10 inches, 256 pp, 183 illustrations, many in color. Cloth, pictorial dustjacket. By William Helfand. To accompany exhibition of same name at Grolier Club, 18 September to 23 November, 2002. Authoritative and entertaining catalogue tracing medical quackery from the itinerant seller of nostrums four centuries ago to unsolicited spam on the Internet today. Designed by the Winterhouse Studio, printed at the Studley Press. \$39.95.

*Mary Hyde Eccles*, 6 x 9 inches, 320 pp, 24 illustrations. Collection of essays and addresses by long-time Grolier Club Council



member and renowned collector Mary Hyde Eccles, produced by her friends in celebration of her 90th birthday. Selected and edited by member William Zachs. Designed by Jerry Kelly and printed in an edition of 500 copies. Half cloth over boards, spine and cover stamped in gilt. \$55.00.

*To Set the Darkness Echoing: An Exhibition of Irish Literature 1950-2000*, 6 x 9 inches, 59 pp, 7 illustrations. Illustrated checklist of the exhibition of same name held at Grolier Club, May 14-July 27, 2002, and curated by club members Stephen Ennis, James O'Halloran, and Ronald Schuchard. Introduction by Schuchard, followed by detailed descriptions of the over 100 items on show. Designed by Jerry Kelly and printed from Caslon types in an edition of 500 copies. Wrappers. \$17.50.

*The Grolier Iter Veneticum*, 7 1/2 x 11 1/2 inches, 121 pp. An illustrated record of the Grolier Club's 1998 bibliophile tour of Venice and Ravenna. Edited by members Kit Currie and Jean Stephenson, with an introduction by trip organizer Jack Wasserman. Designed by Scott Vile and printed in an edition of 350 copies at the Ascensius Press. Bound in half-cloth over marbled boards. \$75.00.

*An Odyssey in Print*, 8 x 10 inches, 182 pp, 20 black & white and 150 color illustrations. By Mary Augusta Thomas, with foreword by Grolier member Nancy E. Gwinn, and essays by Michael Dirda and Storrs Olson. A lavishly illustrated record of books, manuscripts, and other objects from the collections of the Smithsonian Institution Libraries, on show at the Grolier Club during May-July, 2001, under the title "Voyages: A Smithsonian Libraries Exhibition." Full cloth, with pictorial dustjacket. \$30.00.

## LONG ISLAND BOOK COLLECTORS

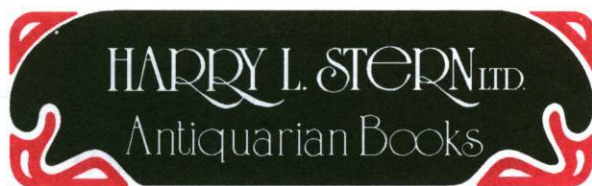


The Long Island Book Collectors has had several interesting meetings during these past few months.

At a recent monthly meeting Arthur Vidrow spoke about his Ellery Queen collection. Ellery Queen is a fictitious name used by two cousins, Manfred B. Lee and Frederic Dannay. A contest was announced that would award a prize of \$1,000 to new writers and they decided to pool their talents and imagination to write a mystery story that would award the prize to them.

They failed to win but decided to continue and became the famous Ellery Queen. They wrote from 1929 until 1971. Dannay conceived of the plots and Mr. Lee then wrote the scripts. Dannay's son, Douglas Dannay, is a book dealer and a member of The Long Island Book Dealers Association (LIBDA). He added substantially to the meeting by recounting some very interesting stories about their writing association and added some personal details about his father. Arthur Vidrow, the presenter, brought a substantial number of Ellery Queen books from his collection and provided many interesting facts about the working and personal relationships between these two authors.

At another meeting member Esther Geller, a collector of Beatrice Potter's Peter Rabbit series, used as her theme the many knock offs of her works printed in the United States. These fake copies were printed without Potter's consent and she never earned a dime in royalties. Before the days of International Copyrights Potter sent two of her books to the U.S. and overlooked having them copyrighted. Without that protection they became available to anyone who wanted to reproduce her work and many publishers found it very prof-



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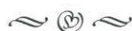


itable to distribute such "fake" editions. And, as her popularity increased and as the demand for these books increased, other authors wrote their own versions involving her characters, illustrations, and themes. Mrs. Geller brought a great number of such unauthorized knock offs published here in the U.S.

At our annual dinner meeting on November 28th Conrad Schoeffelin, the curator of C. W. Post University's Palmer Library, received a grant of \$30,000 a year to establish a library of rare Irish and French authors and his task was and is to find suitable specimens for the collection.

He described some of the difficulties involved in establishing a proper Irish or French link to a desired book so that it could be included in the Palmer collection. He showed books by Bernard Shaw, James Joyce, and Samuel Beckett with fascinating corrections and inscriptions.

## NORTHERN OHIO BIBLIOPHILIC SOCIETY



The Society meets the second Tuesday of each month at the Tangier Restaurant & Cabaret in Akron for dinner and a talk on a book-related topic. The winter/spring 2003 lineup of programs is as follows:

January 14—Jeff Keener, an employee of The Bookseller, Inc. of Akron will talk about experiences at a school for booksellers that he attended in Colorado last summer.

February 11—Thomas M. Davis, Professor Emeritus of English at Kent State University will speak about "Bill Tilghman: Guardian of the Law."

March 11—Sanford Marotitz, President of the William Dean Howells Society will speak about Howells.

April 8—Charles Zarobila, Head of Special Collections at John Carroll University in Cleveland will speak on "Forms of Ancient Books."

For reservations or more information call 330 865-5831.

NOBS sponsors an annual book fair. It will be held in Akron on Friday and Saturday, April 18 and 19, 2003. This year's fair will be the 21st sponsored by the Society. For information call Andrea Klein at 330 865-5831.

Over the years, NOBS has published a number of keepsake pamphlets on books,

book collecting, and bookselling which are distributed to all members. The most recent publication is *Army Life of John Morgan of Fredericksburg, Wayne County, Ohio as Told by Himself* (2001), a facsimile edition of a previously unknown Civil War memoir. Copies may be obtained for \$10.00 from NOBS, c/o The Village Bookshelf, 746, Amherst Road, NE, Massillon, Ohio 44646. A list of other keepsakes that are available may be obtained at the same address.

For additional information about NOBS and its programs please contact V. Michael Lahey at [readdoc@worldnet.att.net](mailto:readdoc@worldnet.att.net) or call 330 688-6273.

## OTTAWA BOOK COLLECTORS



Unless otherwise indicated, all meetings begin at 7:00 p.m. and will be held in the small conference room located on B-1 of the Main Branch of the Ottawa Public Library, 120 Metcalfe St. (corner of Metcalfe and Laurier)

January 6—Biblio-Wassail.

February 3—TBA

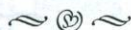
March 3—"The Future of Libraries." Barbara Clubb, Chief Librarian, Ottawa Public Library.

April 7—"The History of Dent Canada and its Role in Canadian Publishing and the Development of Canadian Literature." Edward St John, OBC founding member.

May 5—Field trip to a local fine bindery. (to be confirmed)

June 2—Annual General Meeting/OBC Book Fair.

## PITTSBURGH BIBLIOPHILES



Our next meeting will take place on Thursday, February 20th, 2003, in the Hillman Library. Professor Daniel Russell, Department of French and Italian Languages and Literature at the University of Pittsburgh is an internationally known expert and collector of emblem books. Dr. Russell will discuss the features of this popular literary genre and the impact that it made in Europe for 250 years as bestseller titles for their publishers.

## THE BIBLIOPHILE SOCIETY OF ROCHESTER



The Bibliophile Society of Rochester has had a series of great programs this season, which included talks by Linda Sue Parks, Newbery Medal winner for her book *A Single Shard*; Edith Lank, Rochester's Premiere Janite and author of *Jane Austen Speaks to Women*; and Bob Marcotte, author of *Where They Fell: Stories of Rochester Area Soldiers in the Civil War*.

We continue this extraordinary season at our January 15 meeting with a talk by David Perlman, noted L. Frank Baum and Oz collector. On February 19, we will hear from Philip Maples, archivist at the Rochester General Hospital and Curator/Director of the Baker-Cederberg Museum and Archives. The Baker-Cederberg collection includes the minute books of Rochester General's various boards from 1847 to the present, scrapbooks, uniforms, memorabilia, and a 22,000-image photo collection. The collection enjoys local and national recognition, having received both New York State and national awards and commendations. The March 19 meeting features a talk by author and Bibliophile member, Ray Edinger, on his book, *Fury Beach: The Four-Year Odyssey of Captain John Ross and Victory*, scheduled for publication in April. On April 16, our guest speaker will be David White, Associate Professor of Philosophy at St. John Fisher College. White will speak about the life of Joseph Butler, eighteenth-century Episcopalian Bishop of Durham. We close our Bibliophilic season on May 21 with our popular Members' Night, which features readings from works by Society members.

All meetings are open to the public and are usually held on the third Wednesdays of September through May at the Brighton Town Hall, beginning at 7:30 p.m. For information, please contact Ray Edinger by phone at 585-663-1339 or via e-mail at [redinger@rochester.rr.com](mailto:redinger@rochester.rr.com).

## THE ROWFANT CLUB



Wednesday evening lectures are held in our clubhouse which has been continuously occupied by the Club since 1895. All lectures are at 7:30 p.m., preceded by a social hour and dinner.



February 12—"The Chapel of Pope Sixtus IV." John Hunter, Professor of Art at Cleveland State University.

February 19—"Detectives, Private Eyes, and Spies: The Gordon N. Ray Collection at The Pierpont Morgan Library." Mary Lou Ashby, Andrew H. Mellon Curator at The Pierpont Morgan Library.

February 26—"President Grant Reconsidered." Frank Scaturro, Author and Scholar.

March 12—"A Contemporary Poetry Workshop." David Kirby and Barbara Hamby, Professors of English at Florida State University.

March 19—Title TBA. Will be an "illustrated" lecture featuring performances by CIM students. David Cerone, President of the Cleveland Institute of Music.

March 26—"U.S. World's Fairs and Expositions: 1876-1939." Howard Rossen, Attorney and Scholar.

April 9—"Samurai to Salesman: Japan since Admiral Perry." Patrick Smith, Author and Scholar.

April 23—Selby Kiffer, Title TBA.

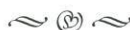
April 30—"The Ohio-Indiana Library Project." George Nepper.

May 14—"The Saint John's Bible." Reverend Eric Hollas, The Hill Monastic Library.

May 21—Speaker and Title TBA—A members' only evening.

For information contact Albert C. Kirby at [ack@po.cwru.edu](mailto:ack@po.cwru.edu) or 216 561-4866 (HOME) or 216 368-2450 (WORK).

## THE ROXBURGHE CLUB



February 4—Andreas Brown, owner and proprietor of the Gotham Book Mart and Gallery in New York City, regales the club with anecdotes of his store as a literary landmark and its habitués ranging from John Cheever and John Updike to Edward Gorey.

March 18—William Noel, curator at the Walters Art Museum, Baltimore, addresses a joint meeting of the San Francisco Col-

ophon Club about the Archimedes' Palimpsest. He will detail the meticulous unveiling of works by the third-century B.C. founder of mathematics found beneath the text in a 12th-century prayer book.

April 15—"Fifteen Minutes of Fames" presents three short topics by three of the Club's own members: Alan Smith on 16th Century English history books; Nancy Hoyt on building and then placing her collection of Norman Douglas; and Mark Burstein (the Club's Printer's Devil) discusses "cross collecting," how one type of collecting leads to or works with another.

Also at this meeting is presentation of the club's publication honoring its 75th anniversary. Printed by Andrew Hoyem's Arion Press and featuring an historic perspective on the Club by past-Master of the Press, William P. Barlow Jr, this handsome, volume is limited to 150 copies.

May 20—TBA.

For more information please contact Malcolm Whyte, Master of the Press, at 415 397-3716 or [wordplay@worldpassage.net](mailto:wordplay@worldpassage.net).

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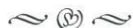


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## SACRAMENTO BOOK COLLECTORS CLUB



The Sacramento Book Collectors Club meets on the second Friday of each month, from 7:00 to 9:00 p.m., with a summer hiatus in July and August.

The Club will welcome 2003 with its traditional "Show and Tell" meeting in January, followed by the annual banquet in February. Banquet speaker Nicholas Basbanes, author of *Among the Gently Mad: Perspectives and Strategies for the Book Hunter in the Twenty-first Century* will speak about the passion for book collecting to this group of believers on February 6, 2003 at the Shepherders Inn Steak House in Rancho Cordova, California.

A particular highlight for 2003 is the Sacramento Book Collectors Club exhibition at the California State Library, which will feature outstanding club keepsakes, publications, and prized pieces from club member collections; the exhibition will open in February.

Guests are always welcome. For additional information about the Sacramento Book Collectors Club contact Susan Travers at 916 684-1138 or [traverswfa@aol.com](mailto:traverswfa@aol.com).

## THE BOOK CLUB OF TEXAS



The Book Club of Texas shared display space at the Texas Book Festival in Austin in November. The festival featured readings, discussions, panels, and signings by more than a hundred authors.

A broadside, "The Witness," an image by noted photographer Bill Wright, has been produced by the Club for the holiday season. The photogravure was printed by Flatbed Press in Austin, from a plate by Jon Goodman of Florence, Massachusetts. The signed and limited edition was available only to members until the end of 2002, after which remaining copies may be purchased.

The Club's annual business meeting will be in El Paso on March 7, with the time and location to be announced later. Club publications are viewable on the internet at [www.bookclubtexas.org](http://www.bookclubtexas.org).

For information contact Sue Barr at 806 742-2832, or [libsb@lib.ttu.edu](mailto:libsb@lib.ttu.edu).

## BOOK CLUB OF WASHINGTON



The Book Club of Washington hosted a dinner/lecture the evening before the opening of the Seattle Antiquarian Book Fair (October 12 & 13, 2002). Our guest speaker was Deloris Tarzan Ament, noted art critic and author of *Iridescent Light: The Emergence of Northwest Art* (University of Washington Press, 2002). Mrs. Ament discussed our rich and diverse local art heritage, heavily influenced by indigenous peoples' mystical/cultural traditions, and showed slides of major works by painters, sculptors, and photographers including Kenneth Callahan, Morris Graves, Mary Randlett, Dale Chihuly, and other seminal Pacific Northwest artists.

To celebrate the event the Club published a keepsake broadside poem by the late Northwest poet Robert Sund. This poem, "Five Oranges," was dedicated to the Northwest photographer Mary Randlett. A manuscript copy had hung in Mary's house for years. We enlisted the services of designer Chuck Pennington who incorporated a Mary Randlett photograph of Robert Sund onto the broadside that was beautifully letterpress printed by Grey Spider Press in Sedro Woolley, Washington. The edition was limited to 300 copies. A small number of the keepsakes were given to the Robert Sund Foundation and to Mary Randlett. Club members received one each, and the remaining copies are available for purchase through the Club at \$25.00 each, postpaid.

On December 11, 2002 the Club will hold its Annual Robert D. Monroe Awards Dinner and Auction. Each year the Club has given a monetary prize to the Elliott Press at Pacific Lutheran University. Megan Benton of the Elliott Press teaches a Book Arts class at the University and the Club also gives a monetary prize to the student who has shown the most promise each year. At this year's Awards Dinner the Club will honor Past President and Founding Member Robert Mattila with an Honorary Life Membership. We also have a silent auction to benefit the Club and its needs. This is usually a highlight of the evening, as everyone is interested in who-bid-what for an often amazing variety of book and non-book "goodies."

We look forward to a busy 2003. In January will we have a dinner/lecture with Dr.

Frederick Ellis who will discuss "Adventures in Bibliomania: Book Collecting in the Pacific Northwest and Beyond!," regaling us with tales of how the seeking is often at least as thrilling as the finding! In April the Club will again host a series of open-to-the-public "Second Wednesdays" presentations at the University Village (Seattle) Barnes and Noble Bookstore. One returning speaker will be horticulturist David Helgeson, who will continue his discussion of collecting books dealing with the history of gardening. This year's focus will be on the plant explorers of the Victorian period. In early 2003 the Club will send to press our publication of Robert Mattila's *Bibliography of George Sterling*.

## 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.

February 5—"Dictionaries: Before Johnson & a Few After." Gene Freeman. Introduced by James Lorson.

February 15—75th Anniversary of the Zamorano Club at University Club of Pasadena. Master of Ceremonies: Larry Burgess. Reminiscences by: Tyrus G. Harmsen, Earl F. Nation, MD, Doyce B. Nunis, Jr., and Judy Harvey Sahak.

March 5—"Henry R. Wagner Revisited." Stephen Colston, Ph.D, Associate Professor of History, San Diego State University. Introduced by Connie Vinita Dowell.

April 2—"William S. Burroughs." Brian E.C. Schottlaender, University Librarian, University of California, San Diego. Introduced by Lynda Corey Claassen.

May 7—"Sylvester & Orphanos: A Brief Supernova of Fine Printing in Los Angeles." Stephen A. Kanter, MD. Introduced by Alan Jutzi.

June 4—Bruce Whiteman, The Clark Library. Introduced by Steve Tabor.

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)



## Illustrated Book Collection Focus of Exhibition at Toledo Museum of Art

The Toledo Museum of Art holds one of the finest and most comprehensive collections devoted to modern illustrated books. Thanks to forty years of collecting by Molly and Walter Bareiss, this collection holds over 1,400 volumes dating from the 1850s through 2000. Mr. and Mrs. Bareiss, who divide their time between Germany and Connecticut, generously donated the entire collection to the Toledo Museum of Art in 1984. As a special Valentine to the Bareiss family, the Toledo Museum will open a major exhibition of these books entitled *Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books* on February 14, 2003.

*Splendid Pages*, the exhibition, will feature seven sections, highlighting the diverse strengths of the Bareiss Collection: "The Book Beautiful," features classic *livres d'artistes*; "A Publisher's Vision" is a selection of books by Vollard, P.A.B., and other key publishers; "Artist as Author" includes many contemporary artists'

books; "Inside/Outside" examines books of different shapes, sizes, and bindings; "The Authors" highlights important works of literature; "Scripts, Scores, and Costumes" features the many illustrated works for theater and dance; and "Visual Poetry" looks at the artistry of type design.

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

In conjunction with the exhibition, a comprehensive catalogue of the Bareiss Collection will be published. The cata-

logue, designed by Katy Homans and co-published by Hudson Hills Press, is planned to serve not only as a research tool documenting the Bareiss collection, but also to preserve the history of 20th-century book arts in general by capturing the lives and memories of some of its major participants. *Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books* includes a complete listing of the collection, copiously illustrated with full-color reproductions and accompanied by seven essays. The essays were written by artists, writers, publishers, and historians active in the field of artist's illustrated books, beginning with the contribution by Walter Bareiss himself.

In the catalogue, Mr. Bareiss talks about the joy he has had researching, finding, and acquiring the books he chose over the years. Riva Castleman, chief curator emerita of prints and printed books at The Museum of Modern Art, narrates the story of a trip

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through Germany with Walter Bareiss, where they visited German artists, scholars, and collections. Eleanor M. Garvey, curator emerita of the Department of Printing and Graphic Arts at Harvard University's Houghton Library, writes about Philip Hofer as a pioneer scholar of book arts and compares the Hofer and Bareiss collections. May Castleberry recalls her career from 1982 to 2000 as editor of the Artists and Writers Series of the Whitney Museum of American Art. Michael Semff, director of the Staatliche Graphische Sammlung in Munich, examines the crossover work of sculptors who also make illustrated books. Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia, examines the collaborative projects of the Russian book artist and designer Iliazd. Finally, artist Kiki Smith and poet Mei-mei Berssenbrugge tell of their 1997 collaboration, *Endocrinology*. In addition, Ms. Smith and Berssenbrugge collaborated with the book's designer to create a unique presentation for their project



**Collecting Modern Prints and Printed Books**, February 14, 7:00 p.m., Little Theater.

A Panel with Walter Bareiss and three other Midwest collectors discuss the how, what, and why of collecting modern prints and printed books.

**University of Toledo Symposium**

**Beyond Boundaries: A Weekend with the Bareiss Collection.**

**Text in Contemporary Art**, February 28, 3:30 p.m., University of Toledo and Toledo Art Museum, and **Symbolism to Surrealism**, March 1, 9:30 p.m., Toledo-Lucas County Public Library.

"Beyond Boundaries" speakers will address how the charged relationships between word and image inform us about a particular historical origin. While analyzing dynamic roles played by poets and theorists, artists and musicians, panelists will address the degree to which art changes and is changed by both readers and social contexts. Is the art of a period "in sync" with the literature? How can one compare visual and textual styles? Are there disjunctions between literary movements and visual arts variants? What are the effects of these disjunctions in the reading of the composite texts? Moreover, how does early modernism's vocal investment in immediacy and presence, the "here and now" or the new and revolutionary, compare with current obsessions with notions of reality? Finally, what does it mean to a reader, especially in today's information age?

A complete schedule for this comprehensive exhibition and series of book and art related programs is available through Mysoon Rizk at 419-530-8324 or [mysoon@utoledo.edu](mailto:mysoon@utoledo.edu).

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## Caxton Club Scholarships

The first of the Caxton Club Annual Scholarships have been awarded by Columbia College's Center for the Book and Paper Arts to Emily Reiser and Jill Summers, senior graduate students at the Center. Bill Drendel, a Caxton Club council member and Director of the Center announced the awards at the College in November. The funds for these scholarships were provided by the work of the Caxton Club development committee, chaired by Gene Hotchkiss, as a part of the Club's increased community outreach program.

Both Jill and Emily have produced notable works of the book and paper arts and are also working full time while they are studying at the Center. They were chosen from a field of nine applicants who were all worthy candidates. Jill and Emily will be guests at the Caxton Club Revels dinner and book auction on December 18th and will also be guests and doing volunteer work at future Caxton Club events.

## Delaware Bibliophile Bob Fleck Elected ILAB President

 SLO, NORWAY. Robert D. Fleck of New Castle, Delaware, was recently elected as the 18th President of the International League of Antiquarian Booksellers (ILAB), the largest and most influential organization devoted to rare books in the world ([www.ilab-lila.com](http://www.ilab-lila.com)). Robert (Bob) Fleck is only the second American to hold this office since its formation over 50 years ago. The last American to be given this honor was Richard Wormser of Bethel, Connecticut in 1965.

In his presidential acceptance speech, Fleck stated that his primary goal for his term of office is to "Tell the World about the ILAB" as he feels that the organization, and all its guarantees to the public, is still not well known to the average book collector. ILAB's world presence is comprised of 20 national organizations with almost 2,000 booksellers from 29 countries.

Fleck is the owner of Oak Knoll Books and Oak Knoll Press in New Castle. He originally trained as a Chemical Engi-

neer (BChE University of Delaware and MS in Chemical Engineering from the University of Virginia) and worked for various companies for five years. His love of books and his own collecting interests led him to establish Oak Knoll in 1976 and become a full time antiquarian bookseller. Fleck served as President of the Antiquarian Booksellers Association of America (ABAA), the largest national organization in the ILAB, from 1996 to 1998 capping many years of work as a Board member, Treasurer, and Vice-President. His "holy grail" quest over his years of work for the ABAA and ILAB has been to introduce the Internet to the sometimes-stodgy world of rare books. He has been at the forefront of the efforts made by both organizations to establish Web sites with searchable databases that cross over international boundaries.

He and his wife Mildred have four children, none of whom have decided (yet!) to follow in their father's footsteps and become booksellers.

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