

THE FELLOWSHIP OF *American*  
Bibliophilic Societies

FALL 2004

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🍷 The Art of Terpsichore 🍷 Thomas Streeter Auction 🍷 Aldus Celebrates 🍷  
Lasting Impressions 🍷 The Poe-Kane Connection 🍷 Club News and Notes



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

The *FABS Newsletter* publishes September 1 and January 1. Member clubs are requested to have all information to the Editor

thirty days in advance of the publication date, preferably in Microsoft Word as an e-mail attachment. 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 Alcuin Society, Vancouver, B.C., Canada  
The Aldus Society, Columbus, OH  
www.aldussociety.com  
The Ampersand Club, Minneapolis, St. Paul, MN  
www.theampersandclub.org  
The Baltimore Bibliophiles, Baltimore, MD  
The John Russell Bartlett Society, Providence, RI  
The Bixby Club, St. Louis, MO  
The Bolton Society, Philadelphia, PA  
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  
The Book Club of Detroit, Detroit, MI  
Fine Press Book Association, Boulder, CO  
www.fourriversbooks.com  
Florida Bibliophile Society, St. Petersburg, FL  
Fontaneda Society, Fort Lauderdale, FL  
www.co.broward.fl.us/lii07400.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  
www.nobsweb.org  
Ottawa Book Collectors, Ottawa, Ontario, Canada  
The 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  
The Ticknor Society, Boston, MA  
www.ticknor.org  
Washington Rare Book Group, Washington, DC  
Book Club of Washington, Seattle, WA  
www.bookclubofwashington.org  
The Zamorano Club, Los Angeles, CA

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The cover image is a detail from *Esmeralda* as engraved by John Sartain after the original by Steuben. Vol. IV, No. 4. *Sartain's Union Magazine of Literature and Art*. Philadelphia, April 1849. Courtesy of Ray Edinger.



## From the Chair

**THE NEW YORK BOOK TOUR** was a smash success, and the work of Paul Romaine and his Grolier Club colleagues brought new friends and new libraries into focus.

George Chapman Singer has produced a new *FABS Directory*, a labor of love and of many, many hours of collecting valuable information.

Bob Jackson is working on publishing a volume of past "Symposia," so that those who did not hear Peter Howard in San Francisco, Paul Ruxin

in Cleveland, or Jason Epstein in Pasadena—among a host of other outstanding presenters—may do so. Publication depends on advance orders—so when the opportunity to order comes, please do so at once!

The same caveat will govern the Jack McClatchey inspired tie (four in hand and bow) and scarf. See the order form on page 8.

John Hoover and The Bixby Club will host the FABS Book Tour and Symposium in 2005 in St. Louis and Martin

Greene and the Book Club of Washington will be our hosts in Seattle in 2006. Leslie Overstreet's plans are already in process for Washington D.C. in 2007.

Most of you are probably aware of two recent books that are must reads. If not try these: Donald Dickinson's *John Carter, The Taste & Technique of a Bookman* and Rupert Hart-Davis: *Man of Letters* by Philip Ziegler.

JOHN C. CARSON, M.D.  
Chair

## Caxtonians Applaud New York

**THE TOUR** was a real treat from start to finish, with access to a variety of astonishing collections in a number of different settings: university libraries, private clubs, a great public library, the libraries of several museums and those in the homes of a number of individual collectors. However, as one long interested in the built environment and a collector of books on architecture and architectural history, the highlight of the tour for me was our visit to the Avery Architectural and Fine Arts Library of Columbia University. The Avery Library was founded in 1890 and is located in its own 1912 McKim, Mead, and White building in the heart of the historic Morning-side Heights campus of Columbia. Its holdings of 250,000 books, 1,500 periodicals and over 400,000 drawings and manuscripts comprise an unrivalled record of architectural thinking from before 1500 down to the present day. The breadth and depth of the collection is remarkable, with particular strengths in the Modern movement and American architecture.

During our visit to the Avery, we were first given an overview of the collection and a tour of the main reading room by the Library's Associate Director. We then divided into smaller groups for visits to the departments of the Library housing rare books and related materials and drawings and archives. We were greeted

by the curators of those departments, each of whom had set out for our viewing choice works from their collections. Each curator talked about these items and responded to questions. Our visit was leisurely, with ample time to develop an overall understanding of this great institution, meet and talk with several members of its senior staff, and view up close a representative sample of its treasures. It was, simply, thrilling.

JOHN C. BLEW

**THE RICHNESS AND DIVERSITY** of the libraries visited was wonderful. As a librarian who has spent most of my career in public libraries I especially appreciated the visit to the New York Public Library on Fifth Avenue. Although I had used the archives and reference materials and had attended programs and exhibits there, much of what we saw was new to me. Our hosts were knowledgeable, enthusiastic, and generous in letting us see and handle many of the gems of the collection. A special favorite of mine was the exhibit of 90 publications from the 1990's, which included a number of unique items as well as some that were exceptional in format, binding, or other features. The catalog, which I was able to read carefully after the visit, called attention to items I simply had not been able to view thoughtfully.

The New York Public Library has been exceptional throughout most of its history in maintaining its commitment to the preservation of rare books and manuscripts, collections of individual authors' works, etc., even when hard times have limited hours and services. Staff members seem undaunted by the pressures of less assistance and fewer resources than they have had in the past, and maintain a gracious openness to visitors like us. It was also great to leave, knowing that we might return and see some of the items again and to know that the curator of the exhibit about the 1990s will be coming to the Caxton Club in the Fall to present an illustrated talk about that delightful exhibit.

PEGGY SULLIVAN

**OUR GROLIER CLUB HOSTS** prepared an intense schedule of delights. Paul Romaine, chairman, his associate Declan Kiely and Justin Ferate Tours of the City kept us on the move. Also, we were provided with a list of 24 institutions with their current exhibitions and a list of 26 recommended restaurants for any "free time" during the three day event.

My private library visit was the two Central Park apartments of attorney Don Oresman. They are filled with paintings, prints, drawings, and photographs by



many artists—all containing images of readers. Best of all, Oresman told the story of his negotiations with Michael Zinman which resulted in Zinman selling most of his collection to the Library Company of Philadelphia for five million dollars. I remembered meeting Zinman when he spoke at a Caxton Club 2002 dinner meeting.

It was a nice surprise to see the Greene & Greene drawings for the Gamble house at the Avery library because the house

was on the FABS tour in Pasadena last year. St. Paul's Chapel, on the Columbia campus, was pointed out on the way to the Avery. It is described as Italian Renaissance Eclectic. It has a spectacular circular staircase. The manuscript of T.S. Elliot's *The Waste Land* with notes by Vivienne Elliot and Ezra Pound was on display for us at the Berg Collection of the New York Public Library.

The New York Historical Society Library, from the list of 24 given us, has an

1803 document authorizing negotiations for the Louisiana Purchase, signed "Bonaparte" (with a Madeira wine stain). I missed seeing this. There was plenty of wine at the FABS meals and none was spilled.

I came home with a bag full of catalogs and books. Included are two Grolier Club publications, *A Ha! Christmas*, an exhibition of Jock Elliott's Christmas books and *Mary Hyde Eccles*, a miscellany of her essays and addresses.

BERNIE ROST

## FABS in Saint Louis 2005

**S**AINT LOUIS will be the site of the eighth annual Book Tour & Symposium sponsored by the Fellowship of American Bibliophilic Societies. The 2005 Tour will begin on **Wednesday evening, May 18**, with cocktails, hors d'oeuvres, and a slide presentation by book and paper conservationist Richard Baker. Richard, who began his career with the American Antiquarian Society, will present a series of case histories to demonstrate just what can and cannot be done with fragile and aging materials.

**Thursday, May 19.** Established in 1953 as a research library for medieval and Renaissance manuscripts, the Vatican Film Library at Saint Louis University holds microfilm of most of the volumes in the Biblioteca Apostolica Vaticana. Librarian, Gregory Pass, will host a tour of the Film Library and their Rare Book and Special Collections Library.

Lilla Vekerdy of The Bernard Becker Medical Library at Washington University will prepare a special display of original medieval manuscripts and early printed books to complement their exhibition entitled *Manuscript or Print? An Exhibition of Renaissance Books*.

Francesca Consagra, Curator of Prints, Drawings, and Photographs at The Saint Louis Art Museum will host our visit and display and discuss some of the high points of the Museum's collection.

The Bixby Club and John Neal Hoover, Director, St. Louis Mercantile Library, will host dinner and a tour of "Cultural Cornerstone, 1846-2006," an exhibition of the fabled treasures acquired by the

Library over the past 160 years. Eric Newman, collector and noted authority on all things numismatic, will provide insight into early printed money and the methods and materials that were employed to foil counterfeiters.

**Friday, May 20.** Private Libraries, for many the highlight of past FABS Book Tours, will abound. Unusual books with unusual wording, Lilliputs, pigskin bindings, manuscripts with paintings, books with odd contours, books printed on aluminum, birchbark, cork, including a 280 page book composed entirely without the use of the letter "e."

St. Louis born author, Eugene Field, best remembered as "the poet of childhood" and the creator of the personal column, will be revealed, through his books and manuscripts, for what he really was—a bibliomaniac.

The work of Thomas Hart Benton, cantankerous Missouri artist will be encountered through an extensive collection of his prints and a video of a visit to his magnificent murals at the Missouri State Capital.

Some early publications of FABS Member Clubs will be on display including examples from the Book Club of California, the Caxton, the Grolier, the Rowfant, and the Zamaroni Clubs.

Such diverse collecting interests as Benjamin Franklin, the Louisiana Territory, Dred Scott, Bruce Rogers, and forgery will be addressed.

The day will be capped off with a buffet dinner at the home of Anthony Garrett, international bookseller. Anthony's

home is directly across from Forest Park and dates back to the Worlds Fair.

**Saturday, May 21** will offer the latest edition of FABS' highly praised series of bibliographical symposia at Washington University's new Olin Library. The Library was rededicated May 7, 2004, and the Symposium will be presented in the Special Collections Reading Room surrounded by high points from the Library's outstanding collection of William Morris and T. J. Cobden-Sanderson imprints and artifacts.

Robert Jackson, Symposium organizer, will bring together another series of outstanding presenters followed by a panel discussion and questions from the floor.

After lunch buses will depart for the Missouri Botanical Gardens where librarian, Douglas Holland, will provide an overview the Gardens magnificent collection. Doug will review the history of the Library, from its founding in 1859 to the present, and share some of its treasures. Time will be allowed for a visit to the Gardens.

The Farewell Banquet will be held at The University Club where we'll enjoy fine cuisine and a spectacular panoramic view of the City.

**Sunday, May 22.** No visit to St. Louis is complete without a trip to the the St. Louis Gateway Arch. Experience the view from the top, The Museum of Westward Expansion, the documentary films that chronical the building of the Arch, the History of St. Louis, and Way West should not be missed.



# FABS BOOK TOUR & SYMPOSIUM

Saint Louis May 18-22, 2005



## Wednesday, May 18

Cocktails, hors d'oeuvres, and Conservation Presentation at the Hotel

## Thursday, May 19

Saint Louis University Library Special Collections and Vatican Film Library  
Washington University Medical School Library, Department of Rare Books  
St. Louis Art Museum Department of Prints, Drawings, and Photographs  
St. Louis Mercantile Library at the University of Missouri St. Louis.

Exhibition and Dinner hosted by The Bixby Club

## Friday, May 20

Private Libraries of St. Louis

Miniature Books ♣ Bibliographic Oddities ♣ Fine Bindings  
Eugene Field Books and Manuscripts ♣ Thomas Hart Benton Prints  
Trans-Mississippi Americana ♣ Early FAB's Member Club Imprints  
Civil War Prints and Maps ♣ Printing History

Anthony Garnett Fine Books

Dinner hosted by The Bixby Club

## Saturday, May 21

Symposium at Washington University Libraries  
Missouri Botanical Garden Library  
Farewell Banquet and Program, The University Club

## Sunday, May 22

Optional Tour of Museum of Westward Expansion and Jefferson National  
Expansion Memorial (St. Louis Gateway Arch)

**Registration:** \$395.00 per person. Reservations until March 1, 2005. Cancellations refunded in full until April 1, 2005. Communications for the FABS Saint Louis Book Tour & Symposium should be by e-mail or self-addressed/stamped envelope. Please reserve \_\_\_\_\_ places for:

Name: \_\_\_\_\_ and \_\_\_\_\_

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

Phone: \_\_\_\_\_ e-mail: \_\_\_\_\_ Fax: \_\_\_\_\_

Please reserve \_\_\_\_\_ places for the Sunday Optional Tour (add \$25 per person).

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

Send registration to: John N. Hoover; The Bixby Club; St. Louis Mercantile Library; One University Boulevard; St. Louis, Missouri 63121. jhoover@umsl.edu; 314 516-7242.

**Headquarters:** The Parkway Hotel, 4550 Forest Park Boulevard, St. Louis, MO 63110. Please make your own hotel reservations. Thirty rooms are being held at The Parkway Hotel. Phone: 866 314-7700. Ask for The Bixby Club "FABS" rate of \$109 per night. e-mail: robc@theparkwayhotel.com



## GREAT AUCTIONS OF THE PAST

# *The Thomas W. Streeter Auction*

### ≈ PART TWO ≈

**T**HE INTEREST engendered by the Thomas W. Streeter auction of Americana in 1967 may have been as much a tribute to Streeter the bibliographer as Streeter the collector, although, in Streeter's case, the difference between the categories bibliographer and collector is semantically fine. Yet, with few exceptions, most collections on the scale of the Streeter collection have seldom matched such a personal, intellectual design of the collector himself. In particular, Streeter produced the monumental *Bibliography of Texas, 1795-1845*, published in three parts by the Harvard University Press, 1955-1960.<sup>1</sup> Streeter never claimed originality or inspiration for his work. He grounded his methodology within a grand tradition of American bibliography generally (e.g., Joseph Sabin's *Bibliotheca Americana*, begun in 1868 and com-

prising 29 volumes and Charles Evans' *American Bibliography*, published from 1903 to 1934 in 12 volumes) and expanded upon earlier research in Texas and regional bibliography specifically (e.g., C.W. Raines' *A Bibliography of Texas*, published in 1896 and Henry Wagner's *The Spanish Southwest, 1542-1794*, published in 1924<sup>2</sup>). Indeed, Streeter devotes several pages of his introduction to the *Bibliography of Texas* in acknowledgment of the work of his predecessors and the contemporary assistance of scholars and librarians from Texas and across the nation. Always, however, Thomas Streeter stood alone as the persevering coordinator who brought the bibliography to fruition.

One hears much about great books that influence individual lives, but less commonly about individual lives that

affect great collections. Thomas Streeter certainly falls within the latter category. Born in Concord, New Hampshire in 1883 and educated at the prestigious St. Paul's School in his home town, Streeter earned his undergraduate degree at Dartmouth (1904) and his law degree from Harvard (1907). Ever a reader and collector of American history, it was his career path as an executive with Simms Petroleum Company that led Streeter to visit Texas frequently and, eventually, to develop his great private collection of Texas imprints. Streeter describes his initiation to Texas history at the opening of his introduction to his bibliography: "Over forty years ago, interests in Mexican oil brought about my first visit to Texas. A few years later these visits became frequent and I became fascinated by the history of the early colonization of Texas,

## JOSEPH RUBINFINE



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with the drama of its revolution from Mexico and the successful establishment of its republic.” (xi)

Streeter’s Texas collection grew from an intrinsic interest in history and a professional interest in a region. Unlike the scholars and librarians that he worked with, however, Streeter himself had the financial means to acquire the rarest books and documents related to Texas history. Using his own collection as a cornerstone and exploring Texas collections nationwide, Streeter began to compile the Texas bibliography in earnest in 1927 and completed his five-volume work over the next three decades. Although no collector ever acquires every item of a thorough bibliography, by the time of the completion of his own work, Streeter’s remarkable Texas collection comprised 880 titles of the recorded 1,588 titles in Part I of his bibliography, *Texas Imprints, 1817-1838*. As a means of comparison, the University of Texas, the largest repository of Texas imprints in 1955, held 692 titles. The next largest institutional collection was at the Texas State Library (361) and the largest non-Texas repository was at Yale University (352). The Library of Congress, at that time, held 282 titles, less than a third of Streeter’s personal collection. Upon completion of the full, three-part bibliography in 1960, Streeter sold his collection of about 2,000 Texas related imprints, including the 880 primary imprints, to the Western American Collection at Yale University.

I provide background to one area of Thomas Streeter’s collecting interests in order to emphasize the scholarly focus of what can only be termed a research collection that, as a coherent whole, is most often associated with an institutional library. Streeter’s personal role in placing, by sale or donation, many of his collections in research libraries, in addition to his affiliation with many of those institutions, attests to his vision of building collections for scholars.<sup>3</sup> For instance, another of Streeter’s interests in collecting railroad materials is a core collection of the American Antiquarian Society’s holdings on canals and railroads. Upon his death in 1965, Streeter still owned personally over 4,000 titles, which were sold in a series of seven auctions conducted by the Parke-Bernet Galleries of New York City

from October 1967 to October 1969. And, though the books would now be available to private parties, research libraries might still procure desired works; moreover, as reported in the October 26, 1966, *New York Times*, “[u]ltimately, 17 institutions will share in the proceeds. Important beneficiaries include the New York Historical Society, the American Antiquarian Society, and the John Carter Brown Library.”

In short, and perhaps redundantly, what I am trying to demonstrate with the



Thomas Winthrop Streeter

Streeter Collection and subsequent auction, is the difference between high spot collecting, where the collection is developed and the subsequent auction engaged by the books themselves rather than by the mind and spirit of the collector himself. As an example, the Jerome Kern Collection was replete with “known” books and dominated by canonical authors such as Browning, Coleridge, Donne, Moore, Stevenson, and Thackeray. Open The Anderson Galleries’ catalog, *The Library of Jerome Kern* (1929), at random, as I have just done, and those are the caliber of names that emerge. The popular appeal for such books is apparent. On the other hand, the Streeter Collection appeals to a more specialized audience, primarily historians (both professional and amateur) and, as a more specialized subgroup, regional and local historians. Except for the specialists, then, the Streeter Collection is replete with “unknown” works and even the specialist might well come across new material. It is the intellectual design of Thomas W. Streeter, the bibliographer, the historical researcher, the scholarly

coordinator, which creates the coherence, range, and depth of his collection.

Streeter was hardly alone among enthusiasts of early American imprints in his theoretical approach to collecting, but he was, nonetheless, among the most successful collectors in his practical acquisition of scarce and unique books and documents. Open at random the middle volume of the Parke-Bernet Galleries’ catalog of *The Celebrated Collection of Americana Formed by the Late Thomas Winthrop Streeter* (1968) and the following titles, with sales prices in parentheses, emerge: James B. Marsh’s *Four Years in the Rockies*, 1884 (\$175); Edwin J. Stanley’s *Rambles in Wonderland: or, Up the Yellowstone*, 1878 (\$50); L. A. Bertrand’s *Mémoires d’un Mormon*, 1862 (\$75); *Noticia de la Exploración*, 1789 (\$1,000); or, *Deux Années d’Excursions d’un Parisien devenu Moscovite*, 1847 (\$425). Compared to the random selections from the Jerome Kern catalog, the specialist appeal for titles in the Streeter Collection is apparent.

Whereas newspaper coverage of earlier, great auctions such as the Huth and Hoe Collections focused on the agents for the private collectors, at the first session of the Streeter sale, the October 26, 1966, *New York Times* reported on the institutional interest: “the Yale Library, the John Carter Brown Library of Brown University, Indiana University.” Still, as the auction began, private collectors remained prominent, high spot Americana purchases dominated the headlines, and, causatively, the reported major purchases were by private dealers. Antonio Pigafetta’s account of Magellan’s first voyage (Paris, 1525) was purchased by the Carnegie Book Shop for \$56,000; the *Epistola Christofori Colom* (Rome, 1493) was acquired by New York dealer John E. Fleming for \$30,000; and “the letters of Nicolas Barre, published in 1557, telling of a French attempt to found a settlement in Brazil in 1555” was bought by Chicago dealer Kenneth Nebenzahl for \$25,000.

The Streeter Sale, then, was not devoid of high spots nor inconsequential in comparison to other great twentieth-century auctions. The total sales after the final session of the seventh auction reached over \$3,000,000 for the period 1966 to 1969, or, about \$17,000,000 in current value; and the *New York Times*



# FABS Ties and Scarf Subscription

FABS has made an arrangement for Barnard-Maine, Ltd to produce a four-in-hand tie, a bow tie, and a scarf, each bearing the FABS logo, on a subscription basis.

**B**arnard-Maine is a long-established firm that has produced high quality ties and scarves for many clubs, and is prepared to produce the FABS ties and scarf in navy blue with gold and tan logo. The ties will be standard size, the scarf will measure 36" by 36," and the fabric will be 100% silk cut to retain its original shape for a very long time. Prices (which includes gift box delivery) are as follows:

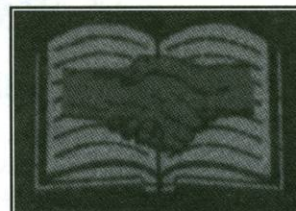
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Scarf: \$35.00

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If we do not receive the necessary minimum number of orders, your money will be fully refunded.

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ITEM	PRICE PER ITEM	NUMBER ORDERED	EXTENDED PRICE
Four-in-Hand Tie	\$35.00	_____	_____
Bow Tie	\$35.00	_____	_____
Scarf	\$35.00	_____	_____
Total Price (Amount of check payable to FABS)			_____

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was consistent in reporting major individual lot sales through the duration of the sale. At the second auction, in April 1967, *A Platform of Church Discipline Gathered out of the Word of God* (i.e., the Cambridge Platform), 1649, sold for \$80,000 to Harvard University and was "in auction annals . . . the second most valuable American printing," exceeded only by the 1947 sale of a *Bay Psalm Book* for \$151,000. Again, the *New York Times* emphasized the convergence of institutional buyers as well as the perennial complaint of high prices, what one participant called wild and another ridiculous. The third sale (October 1967) yielded a Northwest Ordinance with a George Washington letter (1789) for \$33,000, but for the last four sales only one lot went for more than \$20,000, with not a single item going for five figures in sale four and only one five-figure item each for the last three sales. Since the content of the imprints for the series of Streeter sales was organized geographically from East to West, I can only deduce an under appreciated market in the 1960's for Mid-western, Great Plains, Southwestern, and

Far Western Americana: missed opportunities for some, bargains for others. Some conspicuous examples include Joseph Smith's *Book of Mormon*, sold for \$4,500 (\$23,000 in 2003) at the Streeter sale, but valued at \$100,000 today; Thomas James' *Three Years Among the Indians and Mexicans* (1846), \$1,500 (\$20,600) then and \$60,000 at auction in 1999; or, James Cook's *A Voyage to the Pacific Ocean*, three volumes and Atlas (1784) for \$1,050 (\$5,275) then and now \$30,000.<sup>4</sup>

I do not intend to use the Streeter auction as an example of an unalterable division between high spot and subject intensive collecting, for, in truth, most great collections are a blend of both. Rather, I wish to emphasize how one individual's love of knowledge led to a great book collection, which, in its own right, led to one of the past century's great auctions. But I leave the last word to Lawrence C. Wroth, the then Librarian Emeritus of the John Carter Brown Library, who wrote the Introduction to the Streeter auction catalog: "The making of the Streeter collection was not the achievement of one who took up a hobby

late in life and speedily brought together a group of high spots . . . It was a growth from within, a process of 'book openeth book' indicative of the continuous intellectual broadening of its maker."

GEOFFREY D. SMITH

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<sup>1</sup>The Thomas W. Streeter Papers reside at the Beinecke Rare Book and Manuscript Library at Yale University. The archival description of the Streeter Papers, which are the essential research for his *Texas Bibliography*, can be accessed at [webtext.library.yale.edu/xml2html/beinecke.STREETER.con.html](http://webtext.library.yale.edu/xml2html/beinecke.STREETER.con.html). The Streeter Papers archival finding aid also provides vital information on the background of the bibliography and collection and details on the many collaborators and contributors to the *Texas Bibliography*.

<sup>2</sup>Streeter dedicated his bibliography to Wagner, lauding him as "The Old Master in Whose Footsteps I Have Tried to Follow."

<sup>3</sup>Texas State Historical Association's website, [www.tsha.utexas.edu/handbook/online](http://www.tsha.utexas.edu/handbook/online), notes that Streeter was "chairman of the Associates of the John Carter Brown Library, chairman of the Fellows of the Pierpont Morgan Library, president of the American Antiquarian Society, president of the American Bibliographical Society, treasurer of the New York Historical Society, fellow of the California Historical Society (and recipient of their 1962 Wagner Memorial Award), and a fellow of the Texas State Historical Association."

<sup>4</sup>The current values of the first two examples from Allen and Patricia Ahearn's *Collected Books: The Guide to Values, 2002 Edition* and the value for the Cook volumes taken as an average from the online Advanced Book Exchange.



Susanne Schulz-Falster

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# John Sartain

## THE POE-KANE CONNECTION

**M**Y BIBLIOPHILIC PASSION is collecting 18th- and 19th-century books about exploration in the Arctic. Early on, I had acquired *The U.S. Grinnell Expedition in Search of Sir John Franklin* (New York: Harper & Brothers, 1854) by American explorer Elisha Kent Kane. Kane's book is superbly illustrated with hundreds of woodcuts, tinted lithographs, and haunting engravings of the polar landscape, ships, the ice, and the seas. On one of my many perusals through the book, I noticed that a J. Sartain had signed the steel engravings. J. Sartain? Where had I seen that name before? Then it dawned on me. I had come across it while reading about Edgar Allan Poe. Now, as a Poe fan, here was a connection I could not resist. If Sartain knew Poe, the two men had undoubtedly shaken hands. In that Sartain's hand had engraved the plates for Kane's book, could the tingle I feel as

I gently run my fingers over these old engravings be the essence of Edgar Allan Poe? I determined to learn more about this Mr. Sartain.

John Sartain was born in London on October 24, 1808. His father died when he was a young lad and so by the age of twelve he had quit school—not only to escape the rod, as he put it, but also to earn money for the family. Before long, he had a job with a certain Signor Mortram, a scenic artist and theatrical pyrotechnist for productions at such grand places as London's Theatre Royal, Covent Garden, and Vauxhall Gardens. The young Sartain found the work hard and the hours long but he enjoyed the variety and excitement. After all, what twelve-year-old would not be thrilled to create smoke and explosions?

Holding a spoon filled with a mixture of potassium nitrate, sulfur, and red arsenic trisulfide, the little powder mon-

key, as others called him, hid in the wings or scenery to await his cue. At just the right moment, whoosh! a blast of sulfurous smoke poured forth the instant he touched a flame to the fiery powders. Or he might fire Roman candles from stage-prop cannons; or blow up a castle with real gunpowder as he once did for a spectacular adaptation of Shakespeare's *Two Gentlemen of Verona*.

Although blowing things up was fun, it was not what Sartain pictured for his life's career. Instead, he wanted to apply his love for drawing to the art of engraving. So, at the age of fourteen Sartain apprenticed himself to John Swaine, an engraver. Unfortunately, with the exception of a few heraldic pieces, his engraving assignments were far from artistic—mostly dog collars and nameplates. Nonetheless, Sartain worked hard and his exceptional workmanship soon caught the eye of British art collector William Young Ottley.

While visiting Rome in 1792, Ottley had begun a project to create an illustrated history of Florentine art. Yet for some reason the project came to a halt after only fourteen engravings were partially completed. Now, thirty years later, Ottley engaged the youthful but talented Sartain to complete his project. Despite that he was barely fifteen years old, Sartain greatly appreciated the task. He especially enjoyed working in Ottley's gallery of masterpieces. "If I raised my eyes from my work to the south wall opposite," wrote Sartain in his memoir (*The Reminiscences of a Very Old Man*. New York: D. Appleton, 1899), "there was a first-class Rembrandt" (probably "Bathsheba," now at the Louvre). And to the north immediately behind his chair hung Titian's "The Rape of Europa" (now at Isabella Stewart Gardner Museum). Ottley provided drawings for most of the works, but for some, such as Botticelli's "Nativity" (now at Columbia Museum of Art), Sartain worked from the masterpieces that hung from Ottley's walls. Over the next twenty months, Sartain finished the



Liberty Introducing the Arts to America. Engraved by J. Sartain from the original drawing by H. Corbould; title vignette. Vol IV. *Sartain's Union Magazine of Literature and Art*. Mrs. C. M. Kirkland and John S. Hart (Eds.). Philadelphia: John Sartain, 1849.



fourteen original plates and engraved eighteen more from scratch.

Undoubtedly delighted with Sartain's engravings, Ottley finally saw his project published in 1826 as *The Early Florentine School*, a rare volume that commands a high price today.

Upon completion of Ottley's project, Sartain returned to engraving dog collars, but not before he received a chance to draw from original sculptures at the British Museum. As at Ottley's, to be amidst the treasures of the museum delighted Sartain. The museum itself, however, may not have had quite the same appreciation that Sartain had as he recalled in his memoir seventy years later. "In the Egyptian room . . . is the famous 'Rosetta Stone.' . . . This precious mass of basalt is now safely enclosed in a glass case by itself, but when I was a student drawing from the antiquities there it must have been less valued, for it lay unprotected on the stone floor and I used to sit on it while eating my Abernethy biscuits for lunch."

After the stint at the British Museum, it was back to dog collars and occasional

works of art. Even though Swaine allowed Sartain to keep a portion of the commissions for artistic pieces—an unusual act of generosity—by his twenty-first birthday Sartain was champing at the bit for independence. He got his opportunity when he inherited £200 from his grandmother with which he bought out the remainder of his apprenticeship. Three months later, in January 1830, he married Swaine's daughter, Susannah. Now freed from his obligation and with a bride on his arm, Sartain sailed for America to launch his career as a "first-rate" mezzotint engraver.

Mezzotint is a process of engraving that yields a beautiful range of shades, from deep, velvety blacks, to smooth mid-tones, to bright highlights. To make a mezzotint, the engraver first pricks the steel engraving plate all over with tiny holes. These holes hold the thick ink so that if the engraver did nothing further the result would be a solid, black print. Of course highlights, mid-tones, and shadows make up a picture. The engraver produces these by scraping and burnishing away the tiny holes. The more that is

smoothed away, the less ink that is held and the lighter the printed region. Gradations in tone from black to white in a mezzotint, then, can be a continuum of grays rather than a series of lines or points as in more conventional engraving. To create extra sharp detail in a mezzotint, an engraver might add some line or stipple engraving. Because mezzotint can produce a continuous tonal range, the process lends itself well—in the hands of a skilled engraver such as John Sartain—for the reproduction of paintings.

After an eight-week sail across the rolling North Atlantic, the Sartains landed in Philadelphia, the "centre of commerce, finance, letters, and science of the Union," as a contemporary issue of the *New York Tribune* described the city. Armed with letters of introduction, Sartain sought out America's leading portrait painter, Thomas Sully. Sully greeted the young immigrant warmly and gave him one of his first commissions—to engrave Sully's portrait of the Episcopal Bishop William White. Before long, Sartain's exceptional skill with mezzotint led to commissions from Philadelphia's emi-

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nent citizens and artists, including Emmanuel Leutze and George Caleb Bingham. He also landed commissions to engrave magazine illustrations.

In 1830, the same year that Sartain arrived in America, Louis A. Godey had launched a magazine called *Godey's Lady's Book*. Although early sales were merely promising, the publication became immensely popular a few years later when a merger with *Ladies' Magazine* brought the consummate editing skills of Sarah Josepha Hale. The team of Godey and Hale introduced a novel innovation to the world of publishing—they drew their material from American writers and paid them! (American magazines had been lifting from British publications.) The list of contributors included, among others, Poe, Nathaniel Hawthorne, Washington Irving, Oliver Wendell Holmes, and Nathaniel P. Willis. What made *Godey's* of importance to Sartain, however, was that Godey wanted each issue illustrated with fine steel engravings and color fashion plates. Commissioning new plates for a maga-

zine was not widely practiced at that time and, indeed, most were cheaply illustrated from worn-out, used plates. However, Godey and Hale aspired to a higher level and before long Sartain was on *Godey's* list of commissioned engravers.

The innovation worked and as *Godey's* gained popularity, George Rex Graham, a former editor with the *Saturday Evening Post*, joined in with his *Graham's Magazine* in December 1840. Graham had created this new magazine by combining two others in which he held controlling interests—*Burton's Gentleman's Magazine* and *Atkinson's Casket*. He appointed Edgar Allan Poe to the position of associate editor. Poe had been assistant editor with *Burton's*.

Like Godey and Hale, Graham made the conscious decision that each monthly issue would contain a new steel engraving or mezzotint. And also like Godey, he hired Sartain to engrave them, producing plates "in which every line of character in the human face, the sheen of silk and brocade, the glossy coats of horses and dogs are reproduced with his

delightful realism. . . . To receive the magazine was a delightful experience; a happy anticipation before the numbers arrived," wrote Ellis Paxson Oberholtzer in his *Literary History of Philadelphia* (Philadelphia: George W. Jacobs, 1906).

Moreover, *Graham's* published great works of Poe, including "The Masque of the Red Death," "The Murders in the Rue Morgue," "Descent into the Maelström" and his "Philosophy of Composition" in which he analyzed "The Raven." Unfortunately for Poe, however, a quarrel developed between him and Charles J. Peterson, an associate editor, and Poe left the magazine in May 1842. In 1848, Graham then had to leave when a series of bad investments forced him to sell.

With *Graham's* in shaky shape, the magazine's own bookkeeper, William Sloanaker, suggested to John Sartain that it would be a good time to start a magazine of their own. At first Sartain was hesitant, but finally Sloanaker convinced him to invest an equal share and the two men bought the subscription list of *The Union*, a New York magazine. *Sartain's*

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Entering Lancaster Sound. Engraved by J. Sartain from a drawing by J. Hamilton after a sketch by Dr. E. K. Kane; frontispiece.  
*The U.S. Grinnell Expedition in Search of Sir John Franklin.* Elisha Kent Kane. New York: Harper & Brothers, 1854.

*Union Magazine of Literature and Art* was thus born on New Year's Day 1849.

Competing directly with *Graham's Magazine* (which bounced back strongly the following year when Graham regained a controlling interest, only to lose it again a few years later), Sartain determined to enhance each issue with fresh, elegant illustrations. "Worn-out London steel engravings will not find their way into the pages of 'SARTAIN,' under any circumstances," read the advertising copy. To assure the results he sought, Sartain engraved plates himself and assigned others to his twenty-year-old son, Samuel, a master engraver in his own right. Most issues contained at least one and often two stunning mezzotints by the father and son team, with most by the elder. Besides the Sartain pieces, a suite of tinted lithographs, woodcuts, and fine engravings by other artisans added to the monthly enjoyment.

The magazine also spent lavishly for first-rate literary contributions. "Best authors in Europe and America," began the advertisement, "... the most brilliant Magazine articles anywhere to be found ... entirely original ... WRITTEN EXPRESSLY FOR OUR MAGAZINE. If we cannot attract distinguished names to our list of contributors by the liberality of our prices, or the respectability of our magazine, we assuredly shall not try to gain the

appearance of it. . . ." Sartain was true to his claims, buying prose and poetry from the likes of Poe, Henry W. Longfellow, George H. Boker, Nathaniel P. Willis, Bayard Taylor, Jules Verne, and Henry David Thoreau.

His lofty aim produced a beautiful package that quickly brought the magazine's subscription list from its initial five thousand to nearly thirty thousand by the end of its first year. But the idealist had been too generous, not only with the purse but also with his assessment of the sophistication of the reading public. While, indeed, the subscriptions rose phenomenally, they did not rise sufficiently to carry the immense cost. *Sartain's* soon found itself strapped for cash. By the end of the fourth year of publication, 1852, Sloanaker advised Sartain that it was hopeless to continue and the two men closed down their magazine.

Nevertheless, before it failed *Sartain's Union Magazine of Literature and Art* had published noteworthy literary pieces and dozens of brilliant, often striking illustrations. Perhaps today's most memorable prose from the sheets of *Sartain's* appeared during the expiring gasps of the magazine's final year. We find there the first appearance of any part of Thoreau's *Walden*—two essays entitled "The Iron Horse" (July 1852) and "A Poet Buying a Farm" (August 1852). Not until 1854 did

Thoreau publish *Walden* in its entirety. Yet the appearance of his essays in *Sartain's* did nothing to save the magazine; it was too late and Thoreau's name at the time did not have the drawing power it commands today.

And, of course, there were the works by Poe: "The Bells" (at Sartain's urging, Poe had lengthened the poem from an original eighteen lines to the one hundred thirteen lines published posthumously in the November 1849 issue), "Annabel Lee" (published January 1850 despite Sartain's learning that Poe had already sold it to three other periodicals), and Poe's lecture, "The Poetic Principle" (October 1850). Sartain also republished Poe's charming acrostic poem "A Valentine" (March 1849) that Poe had written in 1846 for the poetess Frances S. Osgood at the height of their enchantment with one another. Perhaps Sartain had republished the poem at Poe's urging. Just a few months earlier Sarah Helen Whitman had broken off her engagement to Poe and maybe the heartsick poet had hoped—in vain—to rekindle a flame with Osgood. In any case, Poe's physical and mental states rapidly crumbled in 1849.

"The last time I saw Mr. Poe was . . . under such peculiar and almost fearful conditions that the experience can never fade from my memory," wrote Sartain in his memoir. "[L]ooking pale and hag-



gard, with a wild and frightened expression in his eyes," Poe showed up suddenly at Sartain's office and begged Sartain to conceal him from men he claimed sought to kill him. He had overheard the men plotting his death while on a train to New York, he explained, but had somehow eluded them and escaped to Philadelphia. They wanted him dead because of, "Well, a woman trouble," said Poe to the engraver. Then his demeanor changed and he began to ramble about self-destruction. Suddenly, he asked for a razor that he might cut off his moustache to disguise himself. Sartain wisely refused. Come nightfall, Poe insisted on a walk along the Schuylkill River. Fearing the worst, Sartain accompanied him.

As they strolled in the moonless night, Poe recounted strange visions – of a "young female brightly radiant as silver dipped in light" who stood on the parapet of Moyamensing Prison and addressed him with questions that he "dared not fail to hear and make apt response," and of prison attendants who "brought out my mother, Mrs. Clemm, to blast my sight by seeing them first saw off

her feet at the ankles, then her legs to the knees, her thighs at the hips, and so on." The telling threw Poe into convulsions. Somehow, Sartain guided his friend home where he nursed him back to relative sanity. After two days, Poe felt well enough to resume his trip to New York. With a gift of some money and clean clothing, Sartain bade Poe farewell. That was the last time the two men ever met. Within a month, a rain-soaked and delirious Poe sat dying, slumped in a chair in a shabby Baltimore tavern.

After the failure of his *Union Magazine*, Sartain devoted the rest of his long life to the fine arts and art education. He was a director of both the Pennsylvania Academy of Fine Arts and the Philadelphia School of Design for Women. (His daughter Emily and granddaughter Henrietta were successive deans of the Philadelphia School of Design for Women, now Moore College of Art and Design.) During the Civil War, he made a grand tour of Europe with stops in London, Berlin, Dresden, Paris, and Florence. While in England, he paid visits to John Ruskin, Sir Charles Eastlake,

Clarkson Stanfield and other notables of the world of art. At the age of sixty-eight, Sartain chaired the Committee of Exhibits for the Centennial Exposition in Philadelphia. Still refusing to slow even ten years later, he returned to England to serve as Chief of the Bureau of Art for the 1887 American Exhibition in London.

On October 25, 1897, just one day into his ninetieth year, John Sartain—mezzotint engraver extraordinaire, friend of Edgar Allan Poe, erstwhile powder monkey—exhaled his final breath.

And thus I came to know the man who had engraved the haunting illustrations in Elisha Kent Kane's book on the Arctic. But, alas, my sojourn down the Sartain trail has added yet another spur to my collecting interests. To coin from Edgar Allan Poe's last words, "Lord help my poor [bibliomaniac] soul."

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Ray is the author of *Fury Beach: The Four-Year Odyssey of Captain John Ross and the Victory* (Berkley, 2003). He makes his home in Rochester, New York, where he is president emeritus of the Bibliophile Society of Rochester. The images that appear in this article are courtesy of the author.

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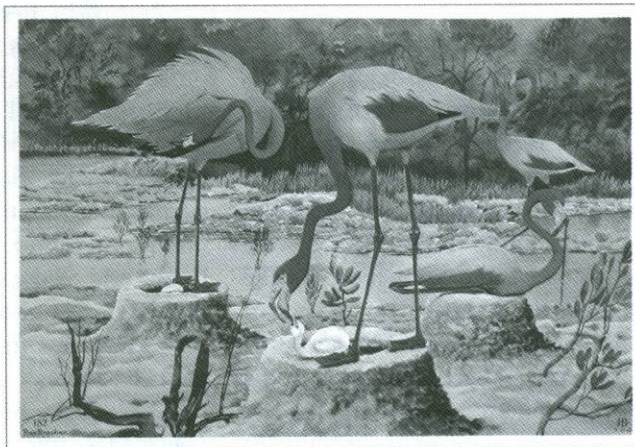
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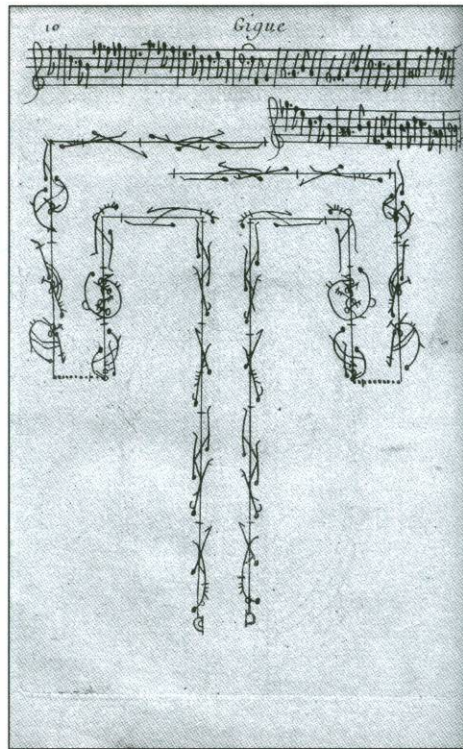


# The Art of Terpsichore

THE COLLECTION OF MARY ANN O'BRIAN MALKIN

**B**ETWEEN 1948 AND 1972, my late husband, Sol. M. Malkin, ran a weekly magazine for the used and rare book market called *AB Bookman's Weekly*. The magazine consisted of trade news and gossip followed by dealers' want ads and lists of books for sale. I worked on the magazine throughout its history, as administrative assistant, copy editor, and book reviewer. When we sold the magazine in 1972, it had more than 10,000 subscribers, and it was widely read not only by book dealers but also by rare book librarians and by book collectors.

Neither Sol. nor I collected books seriously during our *AB* days; Sol. felt deeply that it would have been unfair to our subscribers for us to do so. But some years after the sale of the magazine, I acquired an 18th century book on the history of dance that explained various dances by means of a visual shorthand system of dance notation. I had trouble



reading this book: stenochoregraphic dance notation has an alarming resemblance to chicken tracks. But shortly thereafter, I was watching a television program celebrating the Bicentennial of the United States in which my old friend, Edwin Wolf 2nd, Librarian of the Library Company of Philadelphia, talked about the importance of the physical book. He pointed out that a book is a three-dimensional object that can be loved for itself, as well as for its contents. I liked books containing dance notation, and Edwin Wolf's comments encouraged me to collect them.

Soon enough, I had quite a few of them, thanks in large part to the English dealer, Richard Macnutt, who represented me at the 1979 Jack Cole sale at Sotheby's London. Richard Macnutt sold

From Raoul-Auger Feuillet, *Recueil de Dances*, Paris, 1700.

## Lasting Impressions

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By Eric Holzenberg and J. Fernando Peña NY, 2004

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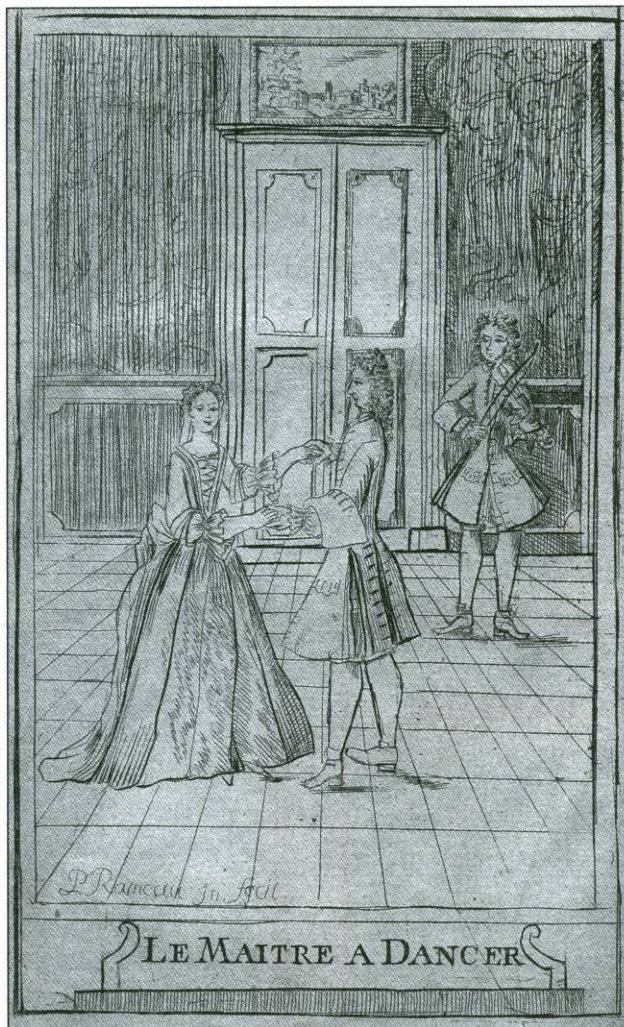
me one of the central books in my collection: the Alfred Cortot copy of Feuillet's *Chorégraphie ou l'art de décrire la danse, par caractères, figures, et signes démonstratifs* and two closely-related Feuillet pieces (Paris 1700-01), all concerned with the art of describing dances on paper by means of characters, figures, and illustrative signs. Feuillet's *Chorégraphie* represents our earliest printed record of the system of dance notation variously ascribed to Pierre Beauchamp, Feuillet, and Louis XIV; it is now generally known as the Beauchamp-Feuillet system. In 1706, John Weaver adapted this system of dance notation for English use in his *Orchesography*. The highly successful Feuillet system forms the basis for later systems by Rameau, Magny, and others, and it appears in books published in several European countries and languages during the 18th century. Over time the Feuillet system of dance notation was succeeded by others—most recently Laban, Benesh, and Conte—but his method had a long and influential life, and it became the core of my collecting interests, which increasingly centered on pre-1801 books on the history of European dance, its dancers (both amateur and professional), and on the development of dance notation.

In character, the books I purchased ranged from self-consciously splendid *fête* books to humble learn-how-to-dance manuals. Some of the books were elaborately illustrated; and some set forth both the dance steps and figures of the dance and its appropriate music—another non-alphabetic system of notation that can be baffling to those who cannot read it! Most of the early books in my collection were written both by and for professional dancing masters (hence the plain, workmanlike bindings in which many of them appear). Some of these books are of considerable rarity, because the originals were used up by their owners during the course of their work.

At some point in the late 1980s, I idly took up a copy of Ifan Kyrle Fletcher's

1977 pamphlet, *Bibliographical Description of Forty Rare Books Relating to the Art of Dancing in the Collection of P. J. S. Richardson*, and checked off the titles I owned. I was surprised to discover that I had more than half of them. Here was a powerful incentive to continue collecting dance books!

In the 1980s, I continued to acquire books from Richard Macnutt while also



Frontispiece from Pierre Rameau, *Le Maître à Danser*, Paris, 1734.

beginning to buy from other dealers who heard about my collecting interests and who began offering me relevant material. Most of my purchases were made in one of three ways: from dealers' catalogues, from visits to book fairs, or as the result of individual telephone and mail offers. Though I was traveling fairly extensively at the time in both the United States and in Europe, I seldom found myself in dealers' shops; and though I purchased many excellent books from Bennett Gilbert, Gordon Hollis of Golden Legend, the

Lubranos, Bruce McKittrick, and the Sallochs, I do not believe that I have ever actually set foot on any of their premises. The exception was Stephen Weissman. In the late 1980s, I bumped into him on Madison Avenue shortly after he had purchased the dance book collection of Parmenia Migel Ekstrom. Weissman asked me if I were still collecting dance books, and I assured him that I was. I visited his shop the next day, where I made a substantial selection from among Mrs Ekstrom's books.

I had first met Mrs Ekstrom some years earlier at a reception held at the New York Horticultural Society; if I remember correctly, I was working the reception as a volunteer, and I offered her a cookie. She was elaborately dressed (she was on her way to something at Lincoln Center, she said), and she wondered what I was going to do with myself that evening. "I'm going home to play with my old dance books," I replied. About a year later, when she was beginning to work on an exhibition of early dance books, she invited me to come and show her some items from my collection. I filled a large cloth L.L. Bean bag with some of my books (carefully wrapped in towels) and took a taxi over to her Manhattan house.

Mrs Ekstrom's collection was much larger than mine—but I specialized in early books, whereas the focus of her collection was on later materials. She was shocked by the informality of my wrapping techniques, but she liked my books. She exhibited quite a number

of them in the Grolier Club show she organized, *Four Hundred Years of Dance Notation*, which opened in New York in 1986 and was remounted in 1987 at the Theatre Collection of the Harvard College Library.

The next public appearance of books from my collection was in Utah. I had met Madison and Debra Sowell of Brigham Young University at various dance history conferences; in 1993, Madison asked to borrow some of my books for the 1994 exhibition he and Debra were



mounting in association with the 1994 annual conference of the Society of Dance History Scholars, to be held in Provo. About a third of the 130 books shown in the Sowell's exhibition, *The Art of Terpsichore: From Renaissance Festivals to Romantic Ballets* and nicely described by Madison in the catalogue of the same name, came from my collection.

The third and largest exhibition of my books while they were still in my hands was again held at the Grolier Club, this time in 2002 as a solo member's exhibition: *Dancing by the Book: European Dance Notation before 1801*. In the catalogue of this exhibition, I made public my intention of giving the early books in the collection to the Pennsylvania State University, my alma mater. I had stayed in touch over the years with Charles W. Mann, head of rare books and special collections at Penn State, and I began turning various collections over to him in the early 1990s, notably one on the history of lace and needlework. Charlie Mann died in 1998; by then, the bond between Penn State and me was a strong one. The transfer of the dance books took place in the fall of 2003. Penn State celebrated the acquisition of the books with an exhibition of its own called *Dancing by the Book: European Dance and Dance Notation, 1531-1801*.

For many years, I worked with the British dance historians, Moira Goff and Jennifer Thorp, on a bibliographical catalogue of the pre-1801 dance books in my collection. Several times a year throughout most of the 1990s, the two of them paid visits to New York City, camping out in my living room and studying and describing the books with the help of a rapidly growing reference library of books on dance history. Many of the older books were either entirely engraved or contained engraved plates in addition to a letterpress text, produced in small press-runs with extensive variation between one copy and another. Bibliographically,

such books are a cataloguer's nightmare, though great fun to work with and try to puzzle through. The work proceeded, but slowly. In 2001, to help overcome the logistical difficulties caused by the presence of the Atlantic Ocean between my original co-authors and me, I then asked

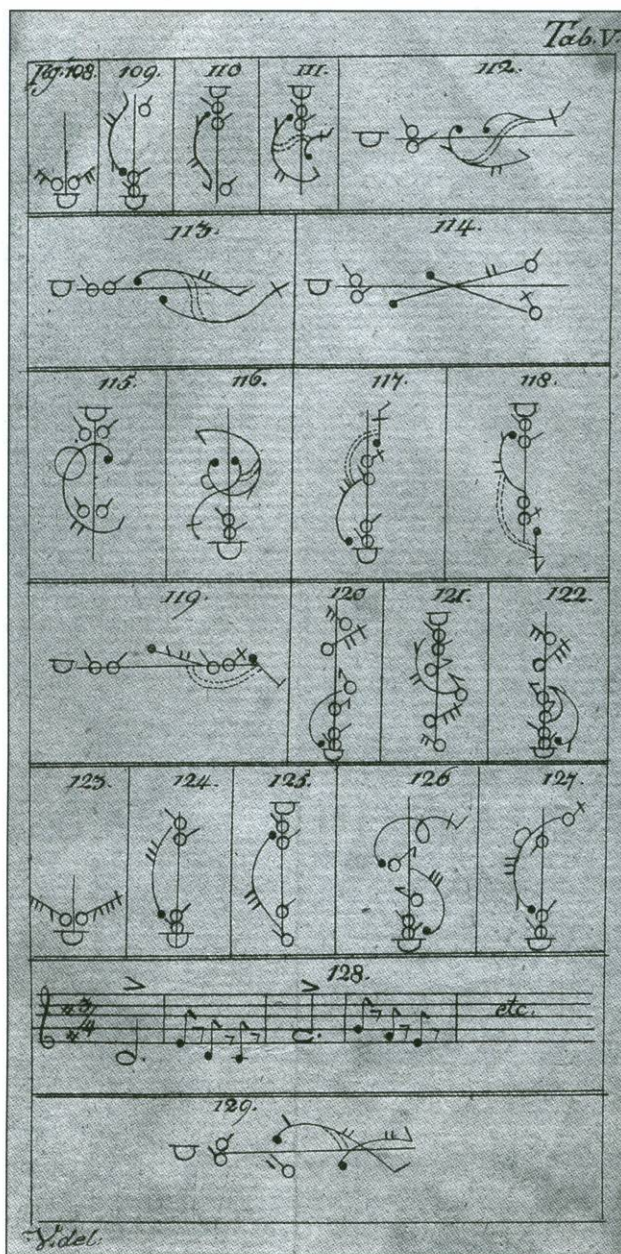
thus far. Accordingly, I asked Jerry Kelly to design a catalogue and to see it through the press. Photographer Robert Lorenzson took shots from about 60 of my books chosen to represent as broad a range as possible of the various sorts of dance notation used throughout the period, from the traditional French-Burgundian step tablature found in Antoine Arena's *Ad suos compagnones studiantes* (Lyon 1531) to the figure skating diagrams in Gerhard Ulrich Anton Vieth's *Versuch einer Encyclopädie der Leibesübungen* (Berlin 1794). The 246-page result (elegantly set in Monotype Garamond and printed on Mohawk Superfine paper) was privately published in the fall of 2003 as *Dancing by the Book: A Catalogue of Books in the Collection of Mary Ann O'Brian Malkin*.

The books have gone to a better place. Rather to my surprise, I find that I don't miss having them in my New York apartment. They have new friends and a fine home in Special Collections at the Paterno Library, and I am relieved not to be responsible for them any more. I can play with my old dance books in University Park whenever I want to (and when I go back, they get me really excellent seats at Penn state home football games). I have continued to buy books for the collection, but thanks to the effective work of Richard Macnutt and my other dealers, there are relatively few holes in the collection. Still, there's a stack of catalogues just in, and you never know when you're going to come across a Fletcher item you had always thought was unobtainable, or discover that after all you do need to have a copy of a book you never thought was relevant to the collection before. . . .

I wish to thank Terry Belanger (whose eyes are better than mine are, and who thinks his mind is more alert) for help in writing this article.

MARY ANN O'BRIAN MALKIN

All images appearing in this article are courtesy of the Mary Ann O'Brian Malkin Dance Collection, 1531-1804. Reproduced with the permission of Rare Books and Manuscripts, the Pennsylvania State University Libraries.



From Gerhard Ulrich Anton, *Versuch einer Encyclopädie der Leibesübungen*, Paris, 1794-95.

the American bibliographical specialists, Terry Belanger and Richard Noble, to edit and complete our original compilation. My living room again regularly became a bibliographical camping ground.

We could have (and indeed should have) done more; but as my 90th birthday approached, it seemed an appropriate time to show the result of our work





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# Aldus Celebrates the Book

## A RESOUNDING SUCCESS

**THIS SUMMER** was a significant one for the Aldus Society. In what was the young organization's first major event, it teamed up with the Friends of the Ohio State University Libraries to host a two-day "Celebration of the Book" in Columbus, Ohio.

The event was held on Thursday and Friday, July 22-23 at the Wexner Center for the Arts and the Columbus College of Art & Design, and featured a number of people speaking on book-related topics.

Between 75 and 100 people attended Thursday's activities which began with a description of the factors that make a book collectible jointly presented by Geoff Smith (Head of Rare Books and Manuscripts at the Ohio State University Libraries) and Ron Ravneberg (Aldus Society).

Jay Hoster (Aldus Society) then described the joys of collecting James Thurber and shared numerous anecdotes and discoveries about Columbus' favorite son.

Harry Campbell (Special Collections Conservator at the Ohio State University) followed with a sharing of his experiences working on the conservation of books and paper, and described many of the techniques he and his colleagues use to restore fragile publications to usable form.

Robert Slotta (Admirable Books) detailed his recent findings about some unethical dealings by Mark Twain's first publisher and his attempts to avoid paying royalties owed to Twain for his first major work, *The Jumping Frog*.

The final speaker of the afternoon was Robert Jackson (Rowfant Club, Grolier Club) who spoke about the books that influenced his collecting, and in turn helped shape his life.

The evening began with a well-attended reception that was followed by the conference's first guest presentation by Nicholas Basbanes, author of *A Gentle Madness*, *Patience & Fortitude*, *Among the Gently Mad*, and *A Splendor of Letters*. An audience of over 200 showed up to hear Basbanes' anecdotal trek through the

book and book collecting worlds. His humor-laden talk kept his audience fascinated for well over an hour.

Approximately 100 people showed up for Friday's activities, which started with a continental breakfast, book signings, and an appraisal clinic. Drawing upon online resources, published auction records, and years of personal experience, Columbus booksellers George Cowmeadow Bauman (Acorn Bookshop) and Jay and Genie Hoster (Books on High) provided verbal appraisals of selected books brought by conference attendees.

One of the high points of the gathering was Friday morning's panel discussion on "The Future of the Book." The panel included Joseph Branin (Director

Following the panel discussion, Joseph Branin described the \$100 million renovation of the Thompson Library at the Ohio State University. Branin summarized the history of the building, and described the plans for the "new" library that is scheduled for completion in 2008.

In the conference's second guest presentation and final event, noted book designer and illustrator Barry Moser described his personal challenge of designing, illustrating, and producing the Pennyroyal Caxton edition of the King James Bible. In a dramatic and thought-provoking presentation, Moser conveyed his conviction that "illustrating the Bible is a daunting effort, a struggle with my arrogance, a cup of the unknown."



"Celebration of the Book" panel members (L to R) Joseph Branin, Robert Jackson, Barry Moser, and Nicholas Basbanes ponder the future of the book.

of the Ohio State University Libraries), Robert Jackson, Barry Moser, and Nicholas Basbanes, and was moderated by Ron Ravneberg. Representing the multiple perspectives of librarians, book collectors, book designers and authors, the panel members carried on an interactive discussion with each other and the audience on topics that included the balance of printing and digital information, consolidation of the publishing industry, encouragement of independent booksellers and presses, government control of information, and books on demand. Final consensus? The book is here to stay.

Attendees of the "Celebration of the Book" were treated to a delightful two days of book events, and are looking forward to the next such gathering, which the Aldus Society and the Friends of the Ohio State University Libraries are already discussing.

The Thompson Library at the Ohio State University hosted an "Ohio Collects" exhibit from July 11th to September 2nd with representative samples from the collections of selected Ohio book collectors. During the conference, the Rare Books Library at OSU also had selected books by Barry Moser on display.



# SWANN



Editio princeps of Homer,  
 in Greek, Florence, 1488.  
 Two volumes in early  
 19th-century bindings.  
 Sold on April 15, 2004  
 for \$161,000.

## ΥΠΟΘΕΣΙΣ ΤΗΣ Α ΟΜΗΡΟΥ ΓΡΑΨΩΔΙΑΣ.

ῥύσας ἱερίεσσιν ἀποδύμενος παρὰ γῆρας ἐπὶ τῶν  
 βούσασιν ἑορταῖς χρυσίδα. ὅνκα ἀπολαβὴν δὲ δῖα καὶ  
 μετ' ὑβρίας ἀποδύμενος ὑπὸ ἀφαιμόροιο, κῆρα το  
 τῶ ἀποδύμενος κατὰ τῶν ἰλλήνων, λοιμοὶ δὲ γονομήν  
 καὶ πολλὰ ὡς ἔκτος διαφθόρον ἔκτα, ἐκκλίσταρ ἀχιλ  
 λινος σπῆσαι. καλῶς γὰρ τοῖς δῖα σαρπηδόνα τῶν ἀ  
 ληθῆ ἀντίων, καὶ κίλδοντος ἀχιλλῆος ἐξήλασκει ἀν  
 τὸν βίον, ὅς μιν μὲν ὀργισθεὶς, δῖον ἰχθυόεντα τῶν ἀχιλ  
 λία, καὶ αὐτοῦ τὸ γῆρας ἀντίσπασιν τῶν θρίσιν δῖα. ἰδὲ  
 ὀργιστῆναι τοῖς ἰλλήνοισι, βίητις δὲ τοῦ ἵου δαυφίοντος ἔς  
 ἑλμυτοῦ ἀνιλοῦσα, κτῆσαι τοῦ παρὰ τοῦ δῖος, ὅπως  
 τὸν βῆσαι ἐπὶ τῆς ἀντιόχου ἰλλήνων ποίσην. ἔρα δὲ  
 γηοῖσα τοῦτο, δῖον ἰχθυόεντα τῶν δῖα ἵωκα αὐτοῦ δὲ  
 ἰλλήνων, ἠφείσας ἀποχόσας ἐκ τῶν μακρῶν χρυσῶν. οἱ  
 δὲ τὸ λοιπὸν τῆς ἡμέρας δὲ ὡχθηρῆτις ἔς ὑπὸν τῆς  
 πορνῆας.

## ΙΛΙΑΔΟΣ Α ΟΜΗΡΟΥ ΓΡΑΨΩΔΙΑΣ.

Ἄλφα λίτῃς χρυσῶν λοιμοὶν ἀρῶν, ἰχθὺς ἀνὰ κτῶν.

ἠγὼν ἀφ' αὐτῆς βλάπτειν δῖα  
 ἀχιλλῆος,  
 ὀλομήν. ἢ μὲν ἄχαιοις  
 ἀλγὴν ἔθηκεν.  
 πολλὰς δὲ φθόρον φε  
 χὰς αὐτῶν τῶν  
 ἑρῶν. αὐτοῦ δὲ ἰλλήνων  
 χεῖρας αὐτῶν,  
 οἰμοῖσι τῶν αὐτῶν. δῖος δὲ  
 τῶν ἰλλήνων βούλη.

ἔξ δὲ δὴ τὰ πρῶτα δῖα σπῆσαι ἱερίεσσιν  
 ἀντιόχου τῶν ἀνὰ χρυσῶν καὶ δῖος ἀχιλλῆος.  
 τῆς παρὰ τοῦ βίου ἐπὶ δὲ ἑορταῖς μαχόμενος.  
 ἂν τὸν καὶ δῖος ἵος. ὅς γὰρ βασιλὴν χυλῶν  
 μούσων ἀνὰ ἀρῶν ὥρῃ κακῇ, ἐλκυστῶν δὲ λαοί,  
 ὅσκιον τὸν χρυσῶν ἡττιμὸν ἀρῶν.  
 ἀντιόχου. ὅς γὰρ ἔλθε βῆσαι ἐπὶ τῆς ἀχαιῶν  
 λινὸς μὲν ὅς τῶν ἀνὰ τῶν ἀντιόχου ἀντιόχου.

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# Lasting Impressions

"AN AWESOME REPOSITORY," THE GROLIER CLUB LIBRARY

**F**OUNDED IN 1884, the Grolier Club has become a mainstay of American book collecting, affording structure and direction to a movement which values books not only as vessels of knowledge, but also as physical objects. As an organization for book collectors, the Grolier Club has been remarkably successful in achieving its mission: to nurture an enthusiasm for books and the book arts in the face of other, increasingly pervasive 'information technologies,' and to offer to the general public the discoveries and treasures brought to light by the serious business of collecting. Club members have pursued this mission through an impressive series of publications, exhibitions, symposia, foreign trips, lectures, and, perhaps most importantly, through the formation of a great library.

The decade of the Club's founding saw in this country a quest for social uplift and cultural independence from Europe. Reflecting the spirit of the era, nine business and cultural leaders of New York City, all collectors of books and prints, gathered on January 24, 1884 to organize a club for the encouragement of "literary study and the arts of the book." Their group was named after Jean Grolier (1479-1565), the leading bibliophile of the Renaissance, patron of scholars and printers, and a royal treasurer under four French kings.

Fellowship through books was assuredly an objective of the founders, but so were education and public service. And for more than a century the Grolier Club has followed the founders' objectives unswervingly. Well over 600 imaginative exhibitions have been mounted (often the first of their kind) on such diverse topics as chess, murder mysteries, flying, John Donne, and Japanese prints. The Club has in addition published over 145 books—some of them now the standard references in their fields—on such subjects as William Blake, Mayan writing, Albrecht Dürer's alphabet book, and the well-known Grolier 100 selections in literature and science. The specialized

reference library has grown to some 100,000 volumes and is open by appointment to the entire community of scholars and bibliophiles.

The Georgian-style building housing the Club was completed in 1917 from the design of member Bertram Grosvenor Goodhue. The present Clubhouse, the third home, and second building erected by the Club, was extensively renovated in 1984, modernizing the main exhibition



hall and adding a large environmentally controlled storage facility.

Membership entitles one to use of the club house, attendance at members-only events, a subscription to the *Gazette* of the Grolier Club, and of course the pleasure of the company of like-minded persons.

The Grolier Club Library was put together over the course of twelve decades with care, discretion, and scholarly effort. The Library has nurtured the bibliophile interests of some 3,000 Grolier members, supported the businesses of uncounted antiquarian book dealers, and aided the research of generations of bibliographers, typographers, designers, and students in

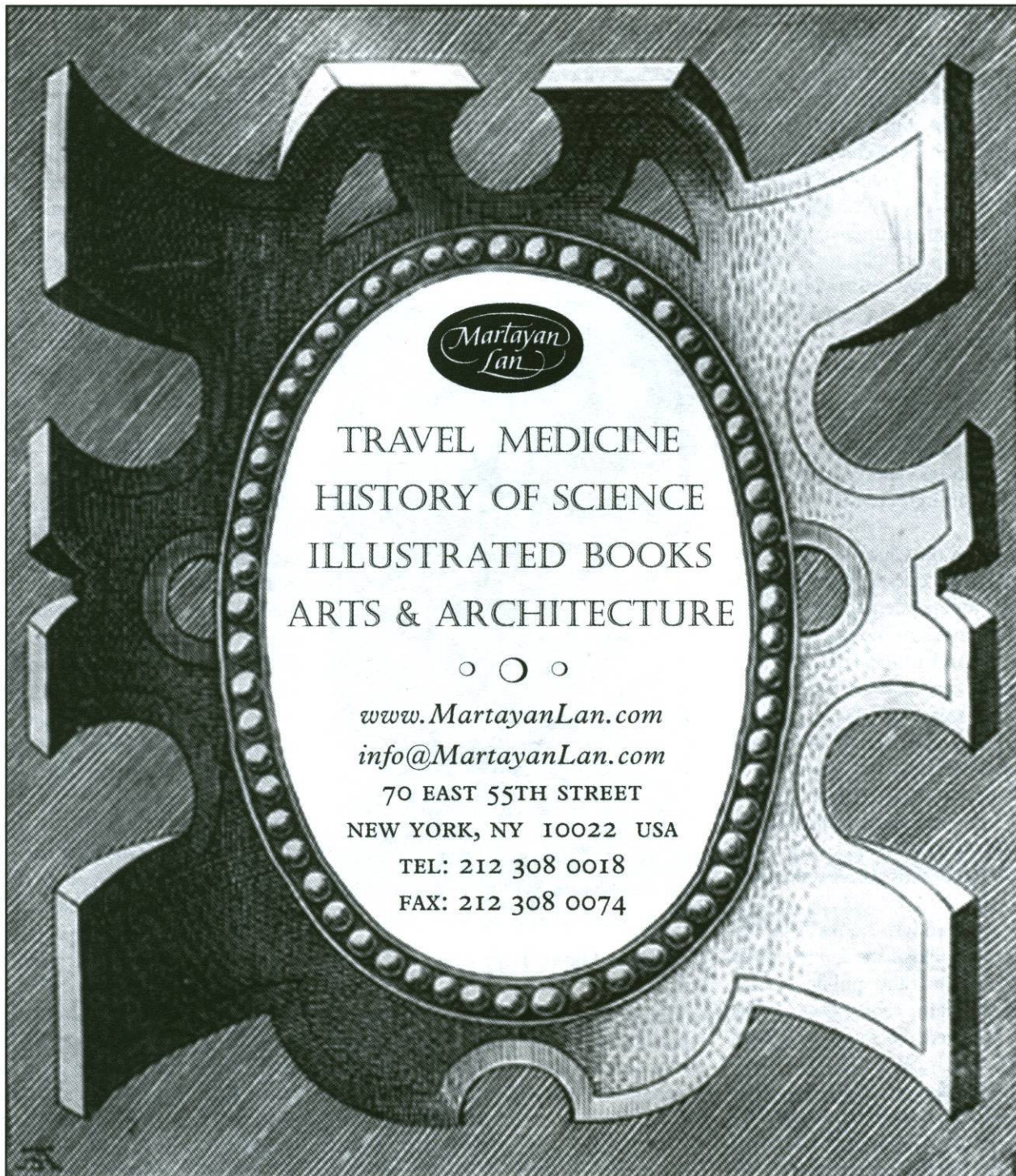
the history of the book. But few Grolier members and other book lovers, even those who use the collections intensively, have any real notion of the resources offered by the Library.

The Club's recent exhibition, *Lasting Impressions*, opened the doors to this bibliographic treasure trove with a fascinating survey of the books, manuscripts, and artwork held in the Grolier Club Library. A copiously illustrated catalogue was published to accompany the exhibition of treasures which ran from May 12 through July 31, 2004. An introduction and history of the Grolier Club Library by Eric Holzenberg are followed by 200 entries illustrating key aspects of the history of the book and bibliophily: illuminated manuscripts, including a tenth-century *Moralia in Job*; the 1467 Subiaco edition of St. Augustine's *City of God*, and other incunabula; works of printers and presses, from the Estiennes to the Janus Press; manuscript and printed catalogues documenting the libraries of figures such as Madame de Pompadour and William Morris; three centuries of printers' medals in silver and bronze; fine and historic bindings; and works on type design and letterforms by Albrecht Dürer, Geoffroy Tory, and others.

This survey of the Grolier Club Library will appeal to all who share an appreciation for "the art preservative of all arts." The catalogue seeks to examine in detail some of the Grolier Club's most striking and significant works. Eric Holzenberg, Director and Librarian of the Grolier Club Library, and Curator Fernando Peña present a skillful analysis of the books in the exhibition and their features. Whether you are a curious observer or a dedicated bibliophile, *Lasting Impressions* is an invaluable resource on one of America's richest collections of books about books.

Grace Glueck's review in *The New York Times* says it best: "Regarding books not only as literary but also visual treasures, the library of the Grolier Club is an awesome repository of the history of printing and collecting in the Western World."





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# Club News and Notes

## PROGRAMS, EVENTS, AND PUBLICATIONS

Contact Valerie Urban with *Club News and Notes* at 612 310-5298 or urban@rulon.com.

### THE ALCUIN SOCIETY



**S**INCE its founding on the initiative of Geoff Spencer and six other Vancouver bibliophiles in 1963, this non-profit organization has dedicated itself to the entire range of interests related to books and reading. These interests include authorship, publishing, book design and production, bookselling, book buying and book collecting, printing, binding, papermaking calligraphy, and illustration.

The Society's main goals are to promote a wider appreciation of books and reading to support excellence in book design and production. In support of these goals, it sponsors educational programs, publishes a journal, *Amphora*, and offers a prestigious award for excellence in Canadian book design.

The name "Alcuin" honours the memory of Alcuin of York (ca. 735 to 804 A.D.), Abbot of St. Martin at Tours, a man who cared deeply about books and literacy. As Charlemagne's "Minister of Culture," and a respected teacher, Alcuin encouraged the study and preservation of ancient texts, contributed to the development of the lower-case alphabet, and helped establish numerous schools and libraries.

The Society publishes *Amphora* four times a year along with occasional keepsakes and printed or calligraphic ephemera. We are starting a publishing program to produce "Fine Press" books which will be available to our members. In addition the Society has, since 1981, sponsored the only national competition that recognizes and celebrates fine book design in Canada. Each year, publishers submit books to a panel of expert judges, who give the Alcuin Society Awards for Excellence in Book Design in Canada. Competition categories are: prose fiction, prose non-fiction, prose non-fiction illustrated, poetry, pictorial, children's, reference, and limited editions.

After the winning books have been chosen, different sets of the winning books are sent on a touring exhibition to various Universities and Libraries around Canada. Starting this year, we are very fortunate that the American Institute of Graphic Artists

(AIGA), have agreed that the first prize winners of the Alcuin Awards will be part of AIGA's annual roadshow of prize winning books, "Fifty books/fifty covers." They will be on display at the National Design Center in New York in September and then travel across the U.S. starting in November 2004 through to the summer of 2005.

The Society hosts an annual awards ceremony for recipients of the Society's design awards and stages an annual book auction for members and the public.

Throughout the year the Society offers lectures and workshops on many aspects of the book and sponsors exhibits of finely produced books, including private press works and contemporary works notable for their excellence in book design. The Society works with The Canadian Centre for Studies in Publishing at Simon Fraser University to co-ordinate and co-sponsor book arts courses. It also co-operates with the Vancouver Public Library, University of British Columbia, University of Victoria, Emily Carr Institute of Art and Design, Vancouver Museum, and Graphic Designers of Canada to present events.

#### FALL ACTIVITIES

**August:** The Society will be participants in the Annual Sunshine Coast Festival of the Written Arts in Sechelt, B.C.

**September:** We will be participating in "Word on the Street" in Vancouver, September 26th. Also the Haig-Brown Festival and Book Fair in Campbell River on September 25th and 26th.

**October:** Lucie Lambert, publisher of *Livres d'Artiste* for 25 years, will talk about her work and her new release "Les Roses," on October 13th. We will also be in attendance at the Seattle Antiquarian Book Fair, October 9th and 10th, at the Seattle Center. Our main event for October is our first "Alcuin Wayzgoose" being held on October 30th at the Vancouver Public Library. We will have at least 15 B.C. private presses in attendance along with other displays of the book arts. Modeled on the long-running Grimsby, Ontario Wayzgoose, the Alcuin Wayzgoose will be the first time such a comprehensive collection of contemporary B.C. book arts is assembled in one place, for display and sale.

**November:** On November 6th we have our famous auction of books from the Design Awards. This event comes at the right time for Christmas as you are able to purchase fine and beautiful books at bargain prices. Also on November 10th we have a talk by Terry Rutherford, a hand bookbinder and book conservator, who learned her trade in both England and Switzerland.

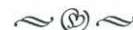
**2005:** Early in the year we mail out the entry forms for the Alcuin Society Book Design Awards to all Canadian publishers and then in May we have the judging. Other events that we are looking at will be the Alcuin Antiquarian Book Roadshow, a fabulous event of book appraisals and a mini book arts fair with binders, calligraphers, and paper makers in attendance.

There will also be a series of evening talks and lectures by members and/or invited guest lecturers from around the book world.

The majority of the events we participate in and produce are free and fully open to the general public.

The Alcuin Society hopes you will check its web site at [www.alcuinsociety.com](http://www.alcuinsociety.com) for more planned and up-to-date information about our programs and activities. For further information about the Alcuin Society, please contact, John King at 604 538-7092 or at [antbook@aol.com](mailto:antbook@aol.com)

### THE ALDUS SOCIETY



**S**INCE its founding in 2000, the Aldus Society has continued to expand its membership and programming, which deals with all aspects of the book. Members include book collectors, archivists and preservationists, book lovers and booksellers, writers, small press printers, calligraphers, artists, and librarians. Our programs have reflected members' varied personal and professional interests.

#### PAST 2004 PROGRAMS

**January:** Lucy Caswell, curator of the Cartoon Research Library at the Ohio State University presented a talk titled "Comics 100: The History of American Comic



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Strips." Established in 1977, the Cartoon Research Library is currently the largest and most comprehensive academic research facility documenting printed cartoon art in the United States.

**February:** Aldus trustee Bill Rich presented a talk on First American editions of nineteenth century British authors. He touched on the topic of pirated editions, which in many cases, were first American editions. His finds include a 1787 two-volume set of Milton's *Paradise Lost* published in Philadelphia, which was the first separate publication of this work in America.

**March:** The March program featured a "Show and Tell" format, with several Aldus members bringing samples from their collections or interesting book-related items to share with attendees of the meeting. The meeting was great fun, as speakers were limited to ten minutes for their presentations. Enthusiasm abounded as each speaker tried to describe their collecting passion in such a short time.

**April:** Daniel Frank, Assistant Professor in the Department of Near Eastern Languages and Cultures at the Ohio State University presented the sixth chapter of

the Aldus Society History of Text & Image series when he spoke on early Hebrew manuscripts.

**May:** Paul Ruxin, member of both the Rowfant and Caxton Clubs, and the creator of one of the most complete collections of the works of Johnson, Boswell, and their circle now in private hands, gave a talk entitled, "Other People's Books: Association Copies and Literary Detective Work" in which he focused on three examples of books from the Boswells, father and son, and Sir Joshua Reynolds, and explored how the evidence of their ownership not only puts in our hands what was literally in theirs, but also how it sheds light on unresolved literary disputes.

**July:** This past summer, the Aldus Society and the Friends of the Ohio State University Libraries co-sponsored a two-day "Celebration of the Book." Key speakers included Nicholas Basbanes, author of several books on books and book collecting; well-known book artist and designer Barry Moser; and Robert Jackson, member of the Rowfant Club and officer of FABS. There were also book signings, panel discussions, other presentations, and special exhibits

that highlighted the works of book collectors from throughout Ohio. (See p. 19)

#### UPCOMING 2004 ACTIVITIES

**September:** The Aldus Society will continue its monthly programming on Saturday, September 18, when book artist Donald Glaister will speak at Columbus College of Art and Design. Check the Aldus Society web site for meeting details.

**October:** The seventh chapter of the Aldus Society History of Text series continues with the Middle Eastern tradition on Thursday, October 11.

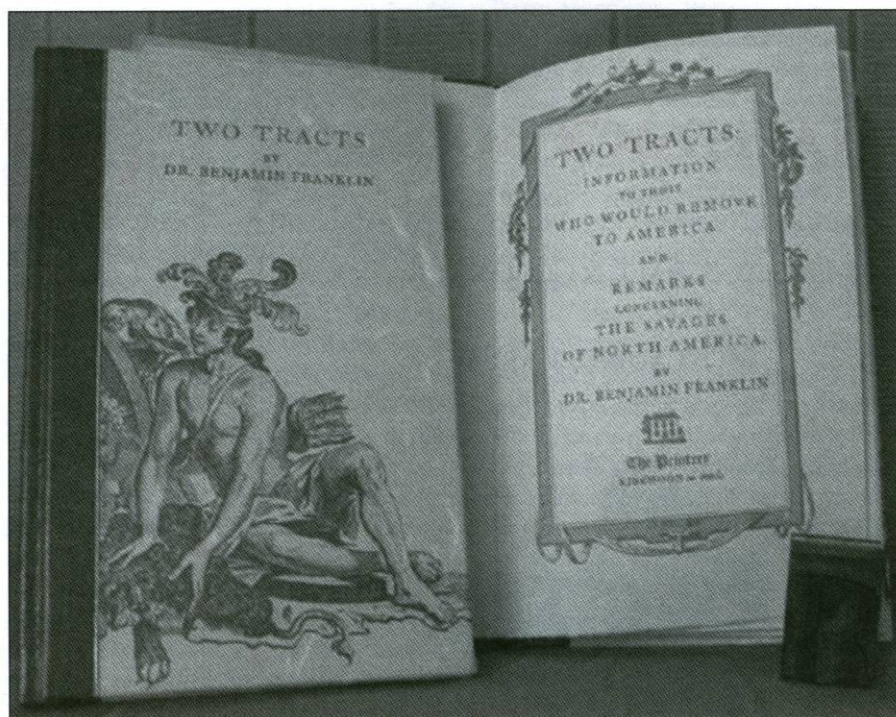
The Aldus Society is also co-sponsoring another event of interest to bibliophiles in Columbus during September and October. The Guild of Book Workers will have a show of "Artists' Books, Fine Bindings, & Broadides" by members of the Guild at the Columbus College of Art and Design from September 13 through October 29.

**November:** November will find us under the spell of the Irish when Desmond Kenny, of Kenny's Bookshop, visits from Galway, Ireland, Thursday, November 11.

**December:** December will once again find members of the Aldus Society gathered

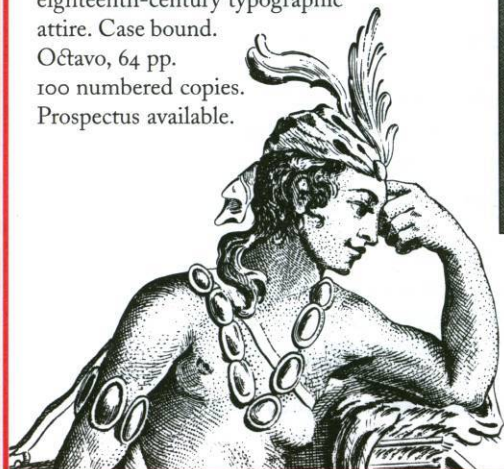
Publication of Crèvecoeur's *Letters from an American Farmer* in 1782 & American Independence in 1783, caused interest in immigration to America to increase dramatically. As America's envoy, Franklin had set up a press at Passy where he printed *Information to Those Who Would Remove to America* and *Remarks Concerning the Savages of North America*. These engaging and thought provoking essays were printed as *Two Tracts* in London, Dublin, France, Italy, & Germany. The same handset Caslon types, the long "f" and its ligatures, the catchwords, and the signature indicators, are all retained in this edition so the modern reader can fully appreciate these *Tracts* in their original eighteenth-century typographic attire. Case bound.

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together at the annual Holiday Dinner to celebrate the wrap-up of another year.

Regular meetings of The Aldus Society are held at 7:30 p.m. at: The Thurber Center, 91 Jefferson Avenue in Columbus, Ohio.

Remember to check out the Society's web site at [www.aldussociety.com](http://www.aldussociety.com), where you can find up-to-date information about our programs and activities and in-depth articles about many of our speakers.

For additional information about The Aldus Society, contact Ronald L. Ravneberg at (614) 457-1153, or [rravneberg@aol.com](mailto:rravneberg@aol.com).

## THE AMPERSAND CLUB



**I**N 2005 the Ampersand Club of Minneapolis and St. Paul will celebrate its 75th anniversary. Founded in 1930 under the leadership of Arnett W. Leslie of the John Leslie Paper Company, Minneapolis and Frank K. Walter, rare book librarian at the University of Minnesota, the club for a while remained unnamed and was unceremoniously known as the No-Name Club. In its fifth year Christopher Morley, who was in town for a book-signing engagement, attended one of the meetings. It was

at his suggestion that the club be named The Ampersand Club, perhaps because of the geographical linkage between St. Paul and Minneapolis, the so-called Twin Cities.

To celebrate the 75th anniversary, Ampersand will publish its fifth book, which will bring together two of the Club's earliest members, the Hon. Elmer L. Andersen, former governor of Minnesota and long-time CEO of H.B. Fuller Co. (now in his 96th year); and J. Harold Kittleson, bookseller, long-standing member of the Minneapolis Public Library Board, and patron of all things bookish in the local community. The manuscript is currently in preparation and a publication/anniversary party is slated for May.

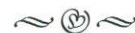
Ampersand meets regularly three times in the fall and three times in the spring for lectures at various locations, including book binderies, printers' studios, local libraries, book stores, museums, and historical societies, as well as an occasional tavern. Our membership currently numbers eighty-five. Field trips outside the Twin Cities occur perhaps once a year. We also hold an annual Christmas and/or New Year's party, and an annual dinner meeting in May, for which a featured speaker is generally brought in from out of town. Events

scheduled for the upcoming season include talks on Minnesota ephemera, dictionary illustrations, Sherlock Holmes, and book plates.

Our recently elected president is Peggy Korsmo-Kennon, former director of the Minnesota Center for Book Arts and currently with the James Ford Bell Museum of Natural History at the University of Minnesota.

Other officers include Rosemary Furtak, Treasurer; Jim Wicklatz, Secretary; Jana Pullman, Printing Officer; Paulette Myers-Rich, Newsletter Editor; Betty Bright and Pat Coleman, Program Officers; Rob Rulon-Miller and Will Powers, Publication Coordinators; Greg and Luanna Campbell, Membership Officers; and Duncan Campbell, Web Master.

## THE BALTIMORE BIBLIOPHILES



**T**HE Baltimore Bibliophiles have the following events planned for the Fall.

**September:** Meeting time, date, and topic to be announced.

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**October 17:** Nicholas Basbanes, author of *A Gentle Madness*, *Patience & Fortitude*, and *A Splendor of Letters* will present a talk at the Peabody Library, Baltimore, Maryland.

Our 50th Anniversary Celebration will feature an exhibition which will include selected items from the collections of The Baltimore Bibliophiles. An announcement will be mailed to all FABS groups.

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

## THE JOHN RUSSELL BARTLETT SOCIETY



**O**UR FIRST EVENT of the season will take place on September 18, 2004, at the Redwood Library and Athenaeum in Newport, Rhode Island. Our speaker will be Samuel Ellenport, of the Harcourt Bindery (Boston), who will give a lecture entitled "Bookbinding Bottlenecks and Breakthroughs: A Study of Style and Technique through the Ages." His discussion will center on production snags in the binding process, how they were resolved, and the subsequent changes in decoration patterns which developed from those technical changes. This lecture is our contribution to a larger series of events that the Redwood is sponsoring to inform their membership and the public about historic preservation and restoration. After the talk we will be able to view an exhibition on the process of bookbinding, including tools, sewing racks, and books in various stages of being bound, which will be augmented with demonstrations by Russell DeSimone (of the Bartlett Bindery) and Jim Currier and Helen Papp (of the Currier Bindery).

For additional information about the Bartlett Society and its activities, please contact Pamela Rakowski at 401 751-5581, or prakowski@provlib.org.

## THE BIXBY CLUB



**P**LANS have been finalized for The Bixby Club's Fall 2004 trip to Boston. The trip is being offered to our members September 16-19. It is a once in a life time chance to go behind the scenes in some of our nation's greatest libraries.

Plans include visits to the John Hay Library, the John Carter Brown Library, the Houghton Library, the American Anti-

quarian Society, and the Redwood Library. Also planned are tours of the Longfellow House, Rough Point (home of Doris Duke), and visits to the Third and Elm Press and John Stevens Stone Cutters.

The Bixby Club is Looking forward to hosting the 2005 FABS Book Tour and Symposium and plans are moving along nicely for a gracious yet exciting program.

For additional information about The Bixby Club, the 2005 FABS Book Tour and Symposium, or the trip to Boston please contact John Hoover at 314 516-7245 or jhoover@umsl.edu.

## THE BOOK CLUB OF CALIFORNIA



**F**ORTHCOMING BOOKS from the Club include *Napa Valley Heyday*, by Richard H. Dillon; *WPA Printmaking in California* by Elizabeth G. Seaton and John Ignatius Blaesdale; *A Friend of Wine in New Worlds* by Thomas Pinney. At midsummer, it is difficult to know just which of these titles will appear first.

Jonathan Clark of the Artichoke Press is producing *Napa Valley Heyday*. Mr. Dillon's comprehensive text, illustrated with vintage photographs, promises a very big book, and Mr. Clark's handsome design does justice to the subject. This is only the most recent of Mr. Dillon's numerous contributions to history and scholarship.

Patrick Reagh has everything well in hand for completion of the long-awaited WPA Printmakers study, a stunning book in terms of design and typography and a scholarly contribution to art and social history by Dr. Seaton. This is a volume not to be missed for its information and its fine illustrations of work by such artists as Mallette Dean, Otis Oldfield, Charles Suren-dorf, and many others.

Dr. Pinney's short biography of the English Jesuit who promoted wine in Australia and California in the mid-1800s is designed and printed by Bruce Washbish of the Anchor & Acorn Press. *A Friend of Wine in New Worlds* presents a look at a fascinating character and his pioneering work; Dr. Pinney is internationally known for his scholarship in the realm of wines. Club members are sure to find this smaller book engaging for its story and its illustrations as well as its production.

Bruce Washbish produced the much commended Keepsake for 2003, *Historic California Trees*. Work on the 2004 Keepsake, *Treasures of the Book Club Library*,

Part III, by Barbara Jane Land, is well under way. Jonathan Clark will be the printer.

The Club has been host to several wonderful exhibits in the past months. One of the most recent presented the work of Harold Berliner, "Sixty Years a Printer in Nevada City." This was followed by Bo Wreden's display of San Francisco psychedelia, "William P. Wreden: A Joint Show," featuring also the Wreden publication *The Overland Journey of Joseph Francl*. October 8 will be the last day for this evocative exhibit, to be followed by Dr. Adela Roatcap's presentation of Peter Koch on typography.

The Club's library has been blessed with several handsome additions, among them Peter Koch's magnificent *Parmenides* with the text of the Greek fragments opposite a translation by Robert Bringham; illustrations by Richard Wagener; and special type by Christopher Stinehour and Dan Carr. We are indebted to the generosity of librarian Barbara Land for this impressive work. Other gifts of note came from member Nancy Weston: the rare original Cherry edition of *Redwood and Lumbering in California Forests* (1884), of which the Club printed a "reconstruction" in 1983, and numerous Grabhorn imprints. Printer Terry Horrigan, Protean Press, gave us some of her fascinating fine-press editions, *Ogham and Kokopelli*, and we acquired her *Quipu*, text written and researched by Club member Catherine Mutz.

The Oscar Lewis Awards Committee is ready to consider nominations for this award (to be presented in early 2005). The Club has been able to support several book-related events. One of these was an exhibition dedicated to *The Wasp* at San Francisco's Cartoon Art Museum, and we were pleased to support TypeCon2004, a gathering of type aficionados in San Francisco in July. Reports of progress on research grants given by the Club earlier this year come in, evidence of dedicated work in Western History and the Book Arts on the part of recipients. Applications for the 2005 research grants will be available later this year; the new Chairman of the Grants Committee is Michael Thompson of Los Angeles.

## THE CAXTON CLUB



**I**N ADDITION to our schedule of luncheon and dinner meetings, we would like to inform the FABS members about some of our other activities.



The Caxton Club of Chicago has organized a major exhibition to open in Chicago in April of 2005. *Disbound and Dispersed: The Leaf Book Considered* will have an accompanying catalog and public programs.

The exhibition will include approximately sixty leaf books and will open at The Newberry Library and travel to three other venues. It will be on view at the Newberry from April 16, 2005-July 16, 2005. Then it will travel to the San Francisco Public Library (October 28 - December 31, 2005), the Houghton Library at Harvard University (January 18 - March 19, 2006), and the Lilly Library at Indiana University, Bloomington (April - May, 2006).

*Disbound and Dispersed: The Leaf Book Considered* is the first exhibition to examine the history of the leaf book. An invention of the late 19th century, the leaf book is a modern publication that incorporates one or more leaves (pages) from an earlier book judged historically or aesthetically important. The original leaves may derive from either manuscripts or printed books.

The first examples grew out of the book-collecting mania of the Victorian age; they were a way to allow more collectors to own significant bits of the bibliographic past. The genre was popular chiefly in England

and America up until about 1950 and thereafter had several revivals, most importantly in Northern California in the 1970s. Leaf books continue to appear today, but they are more rare than they once were, at least in part because attitudes about book breaking have changed so radically in the last quarter century.

The occasion for this exhibition is the centenary of the Caxton Club's own leaf-book publication, the monographic study of William Caxton's press by E. Gordon Duff (1863-1924), which appeared in 1905. The Duff book was issued in two forms: a self-contained regular edition with colotype plates, and a special edition of 148 copies each with a leaf from one of the rare surviving examples (incomplete copy) of the first edition of Geoffrey Chaucer's *Canterbury Tales* (Westminster: William Caxton, ca. 1477). Both versions were printed in Chicago by R.R. Donnelley & Sons Company at the Lakeside Press.

The subject of the leaf book raises a number of controversial issues—ethical, legal, historical, and bibliographic—that the exhibit, the catalog, and related programs will address. An important theme for the exhibition is that the leaves themselves are central to a process of destruction and cre-

ation that is provocative to scholars and to historical preservationists, as well as increasingly controversial in the art and rare-book community.

The accompanying exhibition catalog will have approximately 200 pages with 75 illustrations. It will have an introduction by Dr. Christopher de Hamel, Donnelley Fellow Librarian of Corpus Christi College, Cambridge University, England. Professor Daniel Mosser, professor in the English Department at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, will contribute an essay on the Caxton Club's *Chaucer* leaf book.

Mr. Michael Thompson, Caxtonian and an attorney in Chicago, will contribute an essay on the legal and moral precepts used in the United States and abroad for protecting important cultural property from destruction or alteration. Mr. John Chalmers, Caxtonian and Director of Library Services and Archives at The Chicago Community Trust, will provide a complete bibliographic checklist of all known leaf books. Dr. Joel Silver, Curator of Books at Lilly Library, Indiana University, will serve as the curator for this exhibition.

Christopher de Hamel will give an opening lecture at The Newberry Library on

## From Sherwin Beach Press, Chicago

*The Essence of Beeing*, by Michael Lenehan



An account of two beekeepers, one in the city, and one in the country. With line illustrations by Alice Brown-Wagner and custom ornaments by Albert Richardson. Hand set in 12 and 14 point Cooper Old-style and printed on Fabriano Roma Michelangelo in an edition of 200. 45 pages, 9 1/2 x 13 inches. \$300.

*Within the Context of No Context*, by George W. S. Trow



This book explores the role of television in American life, proffering a bleak vision that seems more and more accurate with the passage of time. With four interpretive illustrations by Howard Coale. Hand set in Centaur and printed on Rives Johannot in an edition of 200. 110 pages, 6 x 9 1/4 inches. \$340.

*\$144 a Month*, by Steve Bogira



This is the story of people living (in 1983) on General Assistance, a now-discontinued Illinois program that was the last resort of those at the bottom of the welfare ladder. Includes four portraits by the late photographer Mike Tappin, reproduced as duotone lithographs. Set by hand in Century Expanded and printed on Rives Johannot in an edition of 200. 24 pages, 12 1/4 x 9 inches. \$450, of which a \$100 donation will be made to Marillac House.

*The Innocents Abroad*, by Mark Twain



In 1867, Mark Twain took a pleasure cruise with a group of Americans through Europe and the Holy Land. *The Innocents Abroad* is the report of that trip, laced with acid observations of Americans and

foreigners alike. For this edition, Twain's text is paired with cartoons by Heather McAdams, who went many of places Twain did and reported on the state of tourism today. Monotype set in Bell and printed on Rives Johannot in an edition of 200. 445 text pages, plus 20 pages of illustrations, in two volumes, 7 3/8 by 11 inches. \$1200.

COMING THIS WINTER:

*Poisonous Plants at Table*

Featuring *Prudence: The Cautionary Tale of a Picky Eater*, written and illustrated by Audrey Niffenegger.

See Sherwin Beach Press books this fall at Oak Knoll Fest (New Castle, DE, Oct. 2-3), the Seattle Antiquarian Book Fair (Seattle, WA, Oct. 9-10), and the Pyramid Atlantic Book Arts Fair (Silver Spring, MD, Nov. 19-21).

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; Vamp and Tramp + Califia Books (Birmingham, AL) 205-824-2300; or PABA Gallery (New Haven, CT) 203-773-3665.



April 20, 2005 on the history of the leaf-book genre and its cultural significance. A second public program on the afternoon of May 13 will be organized as a symposium on the legal and ethical issues of book breaking and leaf-book publication, to be moderated by Michael Thompson.

For additional information, please contact The Caxton Club at 312 255-3710 or [caxtonclub@newberry.org](mailto:caxtonclub@newberry.org) or [www.caxtonclub.org](http://www.caxtonclub.org).

**Student Introductions.** Council member Kathryn DeGraff has been organizing a program with Dominican University in River Forest for bringing Library Science students who are interested in rare books into Caxton Club activities.

**Scholarships at Columbia College.** The Council recently approved the continuation of two \$2,500 scholarships for graduate students in the book arts at Columbia College in Chicago.

**Private Library Visits.** Vice President George Leonard and Council member Steve Tomasefsky continue to organize a series of limited-attendance visits to the libraries of Club members. They plan to hold two or three such visits each year, and will hope to highlight the diverse collecting interests of our members.

**Ongoing Member Activities.** The Club continues to provide its members with interesting programs and information about books and the book arts through the monthly luncheon and dinner meetings, the *Caxtonian*, the reinvigorated website, and the various committees that keep the Club functioning as an active and important cultural organization.

Caxtonians' comments about the FABS Book Tour & Symposium in New York City appear on page 3.

#### LUNCHEON PROGRAMS

The fall season begins Friday, September 10, 2004 with Caxtonian Tom Joyce. "A Personal Selection of Anecdotes of Chicago Booksellers (Chiefly Antiquarian and Deceased)"

In the 1860s Chicago was home to the biggest dealer in new books west of New York City. By the 1890s there were still not enough old books available locally to satisfy the demands of the titans of commerce and industry in the Windy City.

In the twentieth century Chicago was home to as colorful a group of book peddlers as one could imagine, from the Dickensian to the fastidious, from the mildewy to the creepily occult.

Caxtonian Joyce has collected notes and anecdotes from reading and from personal

contacts with these world-renowned and unknown bibliopoles and even some bibliophiles. He will whet your appetite for more arcana about the sublime and occasionally seamy sides of rare books and rare booksellers. Along the way expect to become acquainted with William Targ, J. F. Von Berg, Jerrold Nedwick, Sharon & Van Allen Bradley, Wright Howes, and the girls of Fanny Butcher.

On Friday, October 8th, Helen Sclair will talk to us about "What Happened at 2:00 p.m., June 30, 1995 in the Ryerson/Burnham Library of the Art Institute of Chicago."

Long known for her exposés of the problems in cemeteries, Caxtonian Helen Sclair has gained the reputation as a muckraker as she shares her knowledge of disintegrating granite, buried monuments, devious land practices, etc. In what was expected to be rather simple research, Helen encountered a major roadblock. While searching for the carver of Al Capone's gravestones, she found that important information had been systematically removed from library copies of the book containing the answer. She will tell us of her research that led to the startling findings contained within the missing information.

Helen Sclair, a retired Chicago school teacher, knows more about Chicago cemeteries than anyone else. She teaches classes at the Newberry Library and lectures throughout the country. In June 2004, Helen received the Harriette Merrifield Forbes Award for her outstanding service to the field of gravestone studies. She writes a column for the *Quarterly Journal of Gravestone Studies* and lives in one of the caretaker's cottages at Bohemian National Cemetery on the north side of Chicago. It is a showplace for her large collection of books and items related to cemeteries and the death care industry.

On Friday, November 12, 2004 Caxtonian Ed Quattrocchi will talk to us about "The Most Important Books Published between 1455 and 1623."

Inspired by a discussion at a Caxton luncheon two years ago, when Caxtonians Paul Ruxin and Bob Karrow talked about Elizabeth Eisenstein's book, *The Printing Revolution in Early Modern Europe*, Ed will identify books that he considers to be among the most important works published between the Gutenberg Bible and Shakespeare's First Folio, and how these publications have shaped our modern world.

Ed initiated the Friday Caxton luncheons in December, 1992, and has arranged and moderated the programs since then. He

now shares that felicitous activity with Dorothy Sinson and Bill Locke. Ed was an associate professor of English at Ohio University until 1977 when he moved to Chicago to trade commodities at the Chicago Mercantile Exchange. He is now retired and maintains his scholarly interests by publishing occasional articles in the *Caxtonian* and other journals. His presentation will focus on rare books in the Special Collections of the Newberry Library, where he has taught seminars. He has also taught and been a member of the Board of Trustees at Shimer College.

#### DINNER PROGRAMS

We start off the new year on Wednesday, September 15, 2004. David B. Malone, Head of Archives and Special Collections at Wheaton College, will discuss the extensive rare book and special collections at Wheaton College and at their Wade Center. David is on the faculty of the College. He will speak of the William S. Akin Rare Book Collection, the foundation of the Special Collections at Wheaton College, and of the associated Wade Center. These are major cultural resources in the Chicago area that are not sufficiently well known.

Akin was an avid book collector and former Caxtonian who lived in Evanston and who donated his entire collection containing thousands of volumes to the College. Some of the gems of the collection are one hundred illustrated editions of Bunyan's *Pilgrim's Progress* and a first edition of Johnson's Dictionary.

The Marion E. Wade Center houses a major research collection of the books and papers of seven British authors: Owen Barfield, G. K. Chesterton, C. S. Lewis, George MacDonald, Dorothy L. Sayers, J.R.R. Tolkien, and Charles Williams. The Center also houses a museum where memorabilia of the authors can be viewed.

On Wednesday, October 20, 2004, Virginia Bartow, Curator of the George Arents Collection at the New York Public Library, will give a presentation on "Ninety From The Nineties: A Decade of Printing," an exhibition of letterpress books at the Library. Ms. Bartow, will discuss the exhibition which was curated by her and which ran at the Library earlier this year, and was designed to showcase books printed in the Americas, Great Britain, and continental Europe during the 1990s. It displayed a selection of letterpress books, pamphlets, broadsides, and printed ephemera that were grouped to display features of their binding, paper, type, or illustration. Included in the exhibition was Mark Twain's



*Innocents Abroad*, published by Caxtonian Bob McCamant's Sherwin Beach Press and printed by Caxtonian Martha Chiplis.

Ms. Bartow will also discuss the process of creating the exhibition: the legacy of previous exhibitions of the Sixties, Seventies, and Eighties, collecting and selecting materials, designing the displays, and creating the explanatory text and materials. Her presentation will feature images of the exhibition itself and of selected books from the exhibition. She will also speak about the New York Public Library's collection of letterpress books, illustrated books, and artist's books.

On Wednesday, November 17, 2004, the program will feature David Buisseret, the editor of the forthcoming *Oxford Companion to Exploration*. Dr Buisseret will discuss the preparation of the *Oxford Companion* and the significance of books and maps on European expansion and the course of exploration and discovery.

The forthcoming book, in preparation for over six years, will contain over 1,000 entries about the history of discovery and exploration throughout the world. Dr. Buisseret is professor of history at the University of Texas Arlington where he spe-

cializes in the history of cartography, early modern France, and the colonial Caribbean. He is a former Director of the Smith Center for the History of Cartography at the Newberry Library. He has written or edited over 14 books in English and in French including *Historic Illinois from the Air* and *The Mapmaker's Quest: Depicting New Worlds in Renaissance Europe*, published by Oxford Press in 2003. Dr. Buisseret also edits *Terrae Incognitae: The Journal for the History of Discoveries* published by the Society for the History of Discoveries.

On Wednesday, December 15, 2004, our Holiday Revels will close out the year with a book auction, lively entertainment, and special dinner.

For additional information please contact Hayward R. Blake at 847 864-9800 or [hrlake@earthlink.net](mailto:hrlake@earthlink.net).

## THE COLOPHON CLUB



**T**HE Colophon Club meets for dinner and a talk on the second Tuesday of each month from September through May.

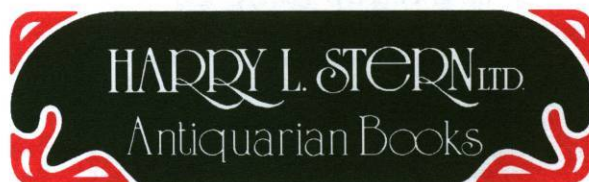
On September 14, our speaker will be Charles Hobson, Pacific Editions, who will give a talk on "Why I Love Books: The Artwork of Charles Hobson."

Also, on September 14, 2004, we will have our election and installation of new officers. Roberto Trujillo, head of Special Collections, Stanford University, will become President and Susan Filter will become Secretary for the coming year.

## THE DELAWARE BIBLIOPHILES



**T**HE 27th annual dinner occurred on Friday, March 19th, with 50 members in attendance, the second largest turnout ever. Gordon Pfeiffer created a special keepsake for each attendee with an original leaf tipped in from *A Catechism and Confession of Faith . . .* by Robert Barclay; printed and sold by James Wilson in Wilmington, Del. in 1821. President Tom Doherty introduced our speaker Michael Zinman and noted that he had recently sold/donated his collection of American imprints prior to 1801



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to the Library Company of Philadelphia. Their acquisition of the Michael Zinman Collection of Early American Imprints resulted in the Library Company doubling the size of their collection giving them the second largest such collection, behind only the American Antiquarian Society. Starting to collect them in the early 1980's, Zinman proved the naysayers' wrong when they said it was no longer possible to build such a collection.

Michael Zinman discussed what a collection is, its structure, and the importance of defining its scope. He stressed the importance of having a good reference library. He said there was no wrong answer when asked what you collect and mentioned that curiosity best describes his collecting interests. Zinman has built many collections such as canvassing books, trade bindings, and early American imprints that he then donated to a variety of institutions and he has continued to add to these collections. The act of collecting is what matters to him. He believes he has achieved immortality by endowing the urinals at the Van Pelt Dietrich Library at University of Pennsylvania and his devilish sense of humor comes out from the plaque located at each urinal that states "The relief you are now experiencing is made possible by a gift from Michael Zinman."

At the invitation of members Grace Lowe and Kevin and Marion Moore, the DB's traveled to Lewes, Delaware (where the Delaware Bay meets the Atlantic Ocean) for their May meeting. Grace served a delicious buffet luncheon and invited us to see her husband Bill's collection of all the cornerstone Delaware books in excellent condition that he had built prior to his death. From Grace's we walked a couple of blocks to the home of Kevin and Marion for dessert and to see Kevin's superb Delaware map collection and related collection of globes as well as books on Delaware and on American architecture and their wonderful antiques including samplers and needlework, blue and white ceramics, and children's tin dishes. And what fabulous collections they are.

Members met on June 26th for lunch at the Winterthur Pavillion on a beautiful summer Saturday afternoon. Following lunch Bert Denker, fellow Bibliophile and senior librarian in charge of Visual Resources, provided a conducted tour of the expanded exhibit of "The Winterthur Library Revealed—Five Centuries of Design and Inspiration" that had originally been

shown at The Grolier Club in New York. Bert had been one of the curators of the exhibit and the author of Chapter 2 of the catalog: "Shaping the Object: Designers and Makers." Books and manuscripts that had been shown in New York were greatly supplemented by other books from the library and various objects from the museum that provided numerous examples of the relationship between the library's original source material and the work of craftsmen and artists.

Among the many highlights on exhibit were original design books by Thomas Chippendale, Robert and James Adam, and Thomas Sheraton; cabinetmaker Duncan Phyfe's drawings for Empire-style chairs; the manuscript inventory of President George Washington's New York residence; the French designer Paul Follet's art nouveau jewelry folio; and the magnificent watercolor "French Peddler's Book" of 1806. A handsome catalog of the books, manuscripts, and ephemera exhibited in NYC was available for purchase and is highly recommended to FABS readers. We also had the opportunity to see the small but handsome exhibit "The Art of the Book" in the three wall cases outside the library. It focused on a variety of leather and cloth bindings along with binders trade cards and unusual decorated or marbled endpapers.

Judith Pfeiffer invited DB members and their guests to a potluck picnic at her home near Kemblesville, PA, on Sunday July 18th. The Club furnished grilled bratwurst and chicken with the attendees bringing hors d'oeuvres, salads, desserts, and beverages. We had the opportunity to see Judy's studio and some of her collection of books from The Press of Kells, Newark, Delaware. Judy and Robert Barnes were co-authors of *Press, Politics, and Perseverance: Everett C. Johnson and The Press of Kells*, a bibliography of Johnson's works as well as a biography of this Delaware printer and politician who was inspired by Elbert Hubbard's Roycroft Press.

The fall schedule will include a tour of the new library at the Brandywine River Museum in Chadds Ford, PA in September. On September 30 and October 1-3 we will be actively involved in the APHA and John DePol festivities at the University of Delaware in Newark, DE and Oak Knoll Fest in New Castle, DE. The annual auction will be at the Terrace at Greenhill in November. Visitors to the Club's events are always welcome.

## THE BOOK CLUB OF DETROIT



THE Book Club of Detroit began its year with a meeting at Wayne State University Press. Charles Hyde presented his newest book on the auto industry, *Riding the Roller Coaster: The History of the Chrysler Corporation*. We also participated in WSU's Local History Conference.

In April we held our second annual "Collectomania," in conjunction with the Friends of the University of Michigan Libraries. Several members presented their outstanding collections, from Antarctica to ABC books.

In May we toured the newly renovated Clements Library of Americana. Columbus' reports from the New World, Gage's Papers from the Revolutionary War, and many other treasures were on display.

In June we went on our annual bookshop crawl from Bloomfield Hills to Wyandotte on the Detroit River.

In July we met at Pasquale's Restaurant to have our very own "Show and Tell"—the latest purchases or the book that changed our life, it was all fascinating.

We start back in September with Mr. Poetry, Jett Whitehead, at a Sunday Dinner at the Scarab Club.

In October we have our annual seminar with the Friends of The Detroit Public Library. We will discuss and view the "Bird Books" of the DPL which have not been on display since 1966. David Corson, Don Chalfant, and Thomas Schneider will present their collections and discuss the Audubon books.

In November we will have a noted publisher, Roger Rapaport of RDR Publications, present everything from travel to Children's Books.

We end the year with our Annual Holiday Party, elections, and book auction dinner party held at the Scarab Club.

Contact Joan Knoertzer, 734 668-6815 (The Library B&B) for program details.

## FLORIDA BIBLIOPHILE SOCIETY



OUR annual banquet on May 15 was enjoyed by all who were able to attend. A social hour was followed by a delicious meal served in a private room. The book auction following dinner was fun



for all and the evening was topped off with the reinstallation of all incumbent officers.

As is our policy, there were no meetings held in June, July, or August. Our next meeting will be held on Sunday, September 19 at 1:30 p.m. at Heritage Village, Largo. Monthly meetings are usually held on the third Sunday of each month with the meeting place rotating between Heritage Village and the Merle Kelce Library at the University of Tampa. The schedule of presenters has not yet been formulated.

We look forward to our participation in the *St. Pete Times* Reading Festival in November and the Florida Antiquarian Book Show in March 2005. We also look forward to visits by any and all members of FABS who happen to be passing our way.

Any questions, contact George Spiero at 727 376-4914 or atgspiero@earthlink.net.

## FONTANEDA SOCIETY



**A**LL PROGRAMS are from 7-9 p.m. in the Bienes Center for the Literary Arts, 6th Floor, Broward County Main Library, 100 South Andrews Avenue, Fort Lauderdale,

Florida unless otherwise noted. We welcome FABS members to attend programs.

October 21 – “Inspired Moustache: Diverse Expression of Salvador Dali through Books and Memorabilia from the Collection of Rik Pavlescak.” Exhibit and gallery talk by Rik Pavlescak.

November 18–Calligraphy exhibit and program presented by the South Florida Calligraphy Guild.

December 16–Annual Holiday Party and Show and Tell.

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

Rivers of America Color Poster. Issued in conjunction with the exhibit: “The Rivers of America: A Selected Exhibition of Books from the Collection of Carol Fitzgerald” The 26"x20" poster features Robert Fink’s

art from the dustjacket of *The Everglades: River of Grass*. \$15.00.

## FINE PRESS BOOK ASSOCIATION



**O**UR most recent journal, *Parenthesis*, was published in June. Crispin Elsted, the editor, put together another issue which includes articles by Walter Bachinski on his approach to ‘livre d’artiste’ and his use of pochoir, Bernard Taylor and his “Press of Appletree Alley,” paper making, ink selection, the Mainzer Minipress Book Fair, and a goodly selection of fine press book reviews and recent events.

The FPBA publishes two issues of *Parenthesis* annually. It strives to pull together those who print and those who collect limited edition books by sharing information common to all folks involved in the book arts. Annual dues are \$40 US for the standard, and \$225 US for the deluxe. Inquiries should be directed to the Membership Secretary, Morva K. Gowans, 3235 West 10th

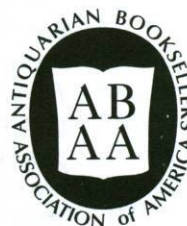
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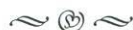
212.944.8291



Avenue, Vancouver, B.C. V6K 2L3 Canada or fpba\_morva@shaw.ca

The FPBA participates in the annual fine press book fair held in New Castle, Delaware, by Oak Knoll Books. This year's Fest will be the largest such event in North America and will draw presses from the U.S., Canada, England, France, Holland, and other countries. The dates are October 2 & 3. See the Oak Knoll web site for details and accommodations.

## THE GROLIER CLUB



UNLESS otherwise stated, all exhibitions are held at The Grolier Club, 47 East 60th Street, New York, NY 10022. The starred events are open to non-Grolier FABS members. Those interested should contact Eric Holzenberg.

\*Sept 8-Nov 5—Members-Exhibition: The Prints of Emil Nolde (1867-1956), from the collection of Albert and Irene Sax. Sponsored by the Committee on Prints, Drawings, & Photographs.

\*Sept 14-Nov 20—Public exhibition: Bound to Be the Best: The Club Bindery, 1895-1908. Curated by Thomas Boss.

Sept 15—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members.

\*Oct 19—Curator's chat: Albert Sax will give a guided tour of his exhibition on Emil Nolde.

Oct 20—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members.

Oct 26—New Members Evening: Alan Rauch, Associate Professor of English, University of North Carolina at Charlotte, will give a talk on "Victorian Encyclopedias." Tour and history of the Club by Director & Librarian Eric Holzenberg at 5:00 p.m., lecture at 6:00 p.m., reception at 7:00 p.m., with dinner to follow.

\*Oct 28—Club Meeting: Thomas G. Boss and Martin Antonetti will speak about the exhibition "Bound to Be the Best: The Club Bindery, 1895-1908." 6:00 p.m. at the Club; reception follows.

Nov 1—Special Functions Dinner: Frederick Mulder, long-time London specialist in old master and modern prints, will recount for Grolier Club members his "roguish adven-

tures" hunting for prints by such artists as Dürer, Rembrandt, Toulouse-Lautrec, and Picasso.

Nov 11-14—Grolier Club "Iter Texanum." A tour of important libraries and museums in Dallas, Waco, and Austin, including the Bridwell Library of Southern Methodist University, the Armstrong Browning Library at Baylor University, and The Harry Ransom Humanities Research Center.

Nov 17—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members.

\*Nov 17-Jan 14—Members' Exhibition: "Four Centuries of Graphic Design for Science," from the collection of Ronald Smeltzer.

\*Nov 20—A Grolier Gathering in Boston: Grolier members in town for the Book Fair join President Carolyn Smith, Director Eric Holzenberg, and other fellow Grolier Club members for an evening of drinks, hearty hors d'oeuvres, and book-chat.

Dec 1—Special Functions Dinner: Joanne Dobson on "Murder by the Book: the Popularity of the Bibliomystery."

\*Dec 7-Feb 5—Public exhibition: "A Heavenly Craft: The Woodcut in Early Printed Books: From the Lessing Rosenwald and Dyson Perrins Collections at the Library of Congress." Curated by Daniel De Simone.

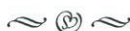
Dec 15—Grolier lunchtime buffet: No program, just an opportunity to sit and talk about books with fellow members.

\*Dec 15—Curator's chat: Ronald Smeltzer will give a guided tour of his exhibition on "Four Centuries of Graphic Design for Science."

Dec 16—Special Functions Dinner: Khristiaan Vilella on "Montezuma's Dinner: Pre-Columbian Art in Nineteenth Century Mexico."

All of our public exhibitions are open free of charge Mondays to Saturdays from 10.00 a.m. to 5.00 p.m. All our other events are open to Grolier Club members only. Please visit our website at [www.grolierclub.org](http://www.grolierclub.org).

## LONG ISLAND BOOK COLLECTORS



THE topics for our meetings for the period of September through January of 2004-5 include book repair by a professional bookbinder; H.P. Kraus, bookseller; Collecting Aaron Burr in fiction; Collecting

T.S. Stribling, forgotten Pulitzer prize winning author.

In June we visited the library of the New York Historical Society. In November we hold our annual luncheon with a speaker who has not yet been chosen.

## NORTHERN OHIO BIBLIOPHILIC SOCIETY



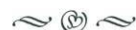
THE monthly NOBS Night in Akron will resume again in September with a dinner and a book related program. This year we will present a more formal "paper" and show-and-tell session by a book collector on alternate months. Members and guests are welcome and should call The Book-seller, Inc., 800 865-5831 for information and reservations.

Other NOBS program plans are being developed, including a Cleveland NOBS night in October, both NOBS special interest groups—the Map Group and the Children's Book Group—are planning fall programs, and the annual meeting will be held in November.

The annual keepsake, an interview with Akron book dealer Frank Klein, will be issued at the Annual Meeting. Non-members may purchase copies for \$10.00 each from The Village Bookshelf, 746 Amherst Road NE, Massillon, Ohio 44646, where a list of available NOBS publications may be obtained.

NOBS President Larry Rakow would be pleased to provide information about our organization and its programs. He can be reached at [Lrakow@earthlink.net](mailto:Lrakow@earthlink.net) or 216 932-3084. NOBS has also established a website at [www.nobsweb.org](http://www.nobsweb.org).

## THE PHILOBIBLON CLUB



THE Philobiblon Club prepares to finish its 110th year in much the same way it has all the others. That is with our usual complement of six dinner meetings held at the almost-as-old Franklin Inn Club at the corner of Camac and St. James Streets in center city Philadelphia.

Our meetings are a comfortable mix of good friends, wine, food, and books. Our speakers must be lively enough to over-



come the comfortable chairs and full bellies of their audiences after dinner. This year we once again have a very promising schedule. Our only break in our usual routine will be our first meeting of the fall in October when, instead of a speaker, we shall devote the evening to a general business meeting to discuss the results of a recent survey of members to which a full 50% of the membership responded and to try to plot the Club's future.

We meet on the second Tuesday of every month October through April.

November—William L. William, (Dorothy Foehr Huck Chair & Head, Special Collections, Penn State University) on Penn State's collections.

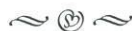
December—Nancy Nitzberg (local book binder and conservator) on the history of the Hebrew book.

January—Janice Fisher (editor). While Ms. Fisher has not announced her topic yet, the Club is still laughing at her last talk "I Married a Book Collector: One Woman's Poignant Story" which she has also delivered to the Grolier Club.

Guests are welcome at our meetings. Please arrange in advance with the Secretary,

Thomas Whitehead. Phone: 215 204-8230 or e-mail: thomas.whitehead@temple.edu.

## THE BIBLIOPHILE SOCIETY OF ROCHESTER



**T**HE Bibliophile Society of Rochester concluded the 2003-2004 season with its annual banquet in June. Honored at the banquet was Mr. Donovan A. Shilling, who received the Society's annual award "in recognition of his significant contributions to the Rochester book scene." Mr. Shilling, a retired science teacher and principal of the Brighton Elementary and Middle Schools, has served as an instructor at the Rochester Museum and Science Center's Gannett School for the past twenty years. He is author of a number of books in Arcadia Publishing's Images of America series, including his most recent, *Rochester's Transportation Heritage*, Charleston, SC: Arcadia Publishing, 2003.

This October, we will be treated to a talk by Bob Riedel, proprietor of Print Matters!

Used and Rare Books, Dansville, New York, about the pleasures of collecting paperback books.

At the November meeting, Rev. Richard A. Henshaw will give a talk on "the world's oldest book." Reverend Henshaw is Professor of Old Testament, Emeritus, Colgate Rochester Theological Seminary and Visiting Professor, Ming Hua Theological College, Hong Kong. "Books came in different forms throughout history," relates Rev. Henshaw. "We will speak of the world's oldest—5,000 years old, on clay tablets, from southern Iraq, older than vellum scrolls, older than Egyptian papyri, and indestructible." Examples will be circulated.

The society's traditional December Holiday Party will be held at the University of Rochester Rare Books and Special Collections Department. Members are invited to bring a goodie to share, bring friends, bring their latest book acquisition to brag about, and in fitting with the season, bring a children's book for donation to the Pediatric Center of the Rochester General Hospital. The evening's speaker will be Dr. Hal Kanthor, who will give a talk about Gilbert and Sullivan, complementing the ongoing exhibit on Gilbert and Sullivan that runs

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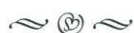


October through January at the Rare Books and Special Collections Department.

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. Occasional field trips are had throughout the bibliophilic season, as announced in the monthly newsletter and through local news media.

For additional information, contact Ray Edinger by phone at 585 663-1339 or e-mail at redinger@rochester.rr.com.

## THE ROWFANT CLUB



THE Rowfant Clubs speaker season begins on October 13, 2004 with our annual tribute to deceased member Maximilian "Maxi" Bloch, the quintessential Rowfant member. A wonderful medical doctor and researcher, he was known also for his great love of books and his own talks on the classical Greek and Roman worlds. The Bloch Memorial lecture this year will be by Michael Bennett, curator of ancient art at the Cleveland Museum of Art. He will discuss the museum's recent acquisition of the bronze Apollo Sauroktonos or Apollo the Lizard Slayer, a bronze reputedly by Praxiteles. If true, it is the only surviving bronze of the great Greek master.

Following that talk, we will hear from speakers from around the world on topics ranging from book restoration to library management.

We will hear from one of Belgium's leading scholars on the famous Dukes of Burgundy, Pierre Cockshaw. His talk will be preceded by a special lecture by member Stephen Fliegel, curator of medieval art at the Cleveland Museum of Art, on his magnificent show on the the first of the two dukes and their art and book collection. Stephen will follow his talk with a guided tour of this remarkable display from Dijon, France, the Burgundian capital, and Cleveland as well as other collections.

Later in the season we will hear Professor Levenson from the Cleveland College of Jewish Studies discuss the great rationalist Baruch Spinoza, Einstein's favorite philosopher.

Following that we will hear (and I do mean hear) from David Cerone, director of the Cleveland Institute for Music. He will be accompanied by some of his student

musicians who will play various classical selections for us and perhaps some original compositions and arrangements.

George Bilgere, poet in residence and Professor of English at John Carroll will speak to us on poetry, his and others.

We will hear from Robert Lawry, Cleveland attorney on his new book on responsibility and the law. He will discuss the great classical thinkers on this subject, Socrates for example, and their profound thinking on such subjects.

We have invited Nicholas Basbanes, author of such great books on books, book collecting, and book collectors as *A Gentle Madness*, *Patience & Fortitude*, *Among the Gently Mad*, and *A Splendor of Letters*. He will speak some time in the second half.

We have also invited Barry Moser, one of the world's leading book illustrators and the illustrator of the recently published complete Bible from West Hatfield Pennyroyal Caxton Press. He will also speak later in the year.

We will hear others speak on cosmology and how to publish your own book in this Age of the Internet. The Age of the Book, however, continues at The Rowfant Club.

For information contact Alan Sogg, M.D. at [ajssinus@aol.com](mailto:ajssinus@aol.com) or 440 247-1568.

## THE ROXBURGHE CLUB



THE Roxburghe Club of San Francisco meets the third Tuesday of the month, September through May, at the University Club in San Francisco. Upcoming programs include a discussion of members' collections in September, "The Bible as Book," a talk by Andrew Jameson in November, and our annual Printers' Gala in December. At the Gala, our printer members are honored, and they share with us the projects they have completed or have been working on for the past year.

In October, members of the Zamorano Club in Los Angeles will spend a weekend in San Francisco for our biennial joint meeting. Events will include visits to members' homes to see private collections, a tour of Arion Press with Andrew Hoyem, a visit to the new Asian Art Museum, and a presentation of the book and print collections at the Legion of Honor Museum with Curator Robert Johnson. At the Joint Meeting Dinner on October 25, members of both clubs will exchange keepsakes that

have been designed and printed letterpress by the individual members of each club.

## SACRAMENTO BOOK COLLECTORS CLUB



THE purpose of the Sacramento Book Collectors Club is to promote the printed word and to publish from time to time such books, pamphlets, and other forms of printing, as determined and selected by a consensus of the membership, that reflect club interests.

The SBCC, founded in 1939, publishes a *Monthly Letter* from the Club President and a *Quarterly Newsletter* from the desk of Robert Young. Our annual "Ephemera and Show and Share Meeting" is in January. Broadsides, graphics, and publications are donated to fellow Club members by member-printers and friends of the Club. In February we hold our annual Dinner. Field Trips are encouraged and usually occur when the Club is on vacation (July and August).

The Club Publications Committee under the stewardship of Giles Lauren is currently publishing a series of four paperback books on California history. The first two, *John A. Sutter, Sr. and His Grants* by John A. Laufkotter and *Preliminary Report of the Chief Engineer Central Pacific Railroad* by Theodore Judah are sold out. Our third and fourth publications are being prepared and will soon be available to our members.

Our Club observes a summer hiatus as we take July and August off. Club members were treated to member Mike Harrison's Western Research Center. Current President Susan Hanks organized a field trip of the Center which was conducted by curator, caretaker, and Past President Vince Lozito.

Our speaker list this fall will include Paula Boghosian author of *Sacramento Memorial Auditorium, Seven Decades of Memories*; Laverne and Carol Frith poets and publishers of chapbooks. Carol's *In and Out of Light* and *Never Enough Zero's* and Laverne's *In the Translated Day* and *In a Fast Food Place*; and Linda Smith will share her experiences in writing *One Woman's Sewing Bee*.

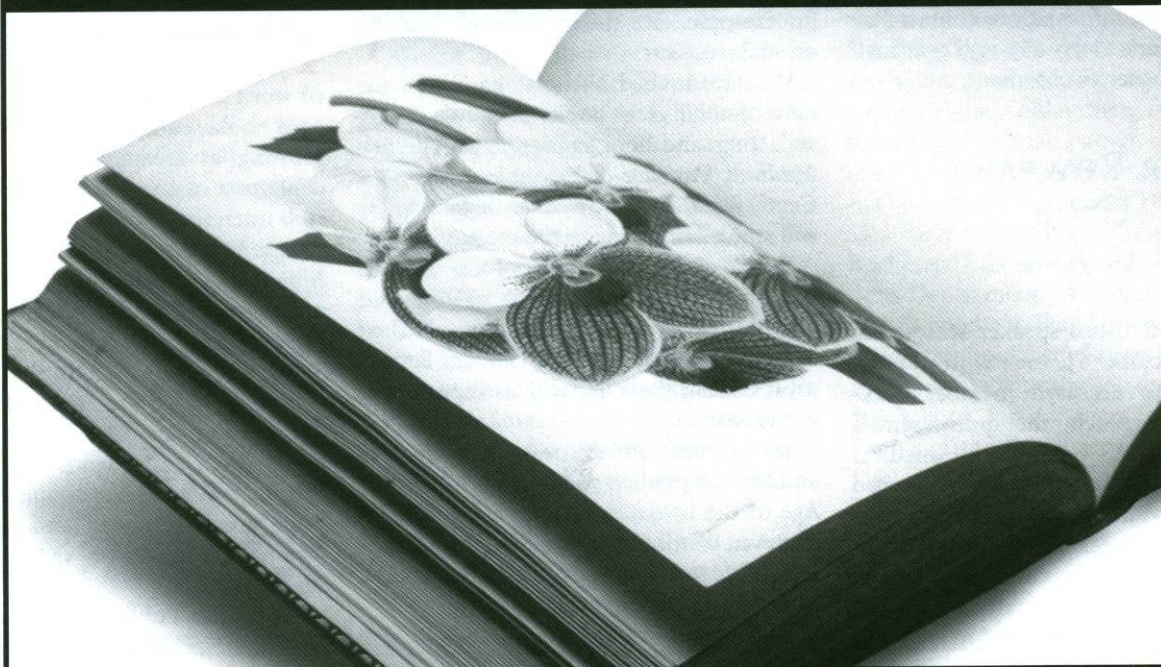
The Sacramento Book Collectors Club meets at 7:00 p.m. the second Friday of each month except July and August. Call for location. We welcome and encourage fellow



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Kristin Ludwig, Ball Horticultural Company

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## BOOK CLUB OF WASHINGTON



**T**HE Second Wednesday series has been going well. Our April speaker was Mary Ann Gwinn, the Book Editor of the *Seattle Times*. She spoke on the mechanics of how, what, etc. books were reviewed in the newspaper.

Next, BCW member Doris Pieroth spoke on her new book, a history of the Hutton settlement in Spokane. In June David Gregor gave a talk on the influence of Absinthe on the coming of the modern world in Paris of the 1920s.

Our next speaker will be the Book Editor of the *Seattle Post-Intelligencer* who has just published a history of the Seattle Public Library. In August local writer Matt Ruff will read from his 'work in progress.'

Our last Second Wednesday in September will be the publication celebration of

the Book Club of Washington's publication of the late Robert Mattila's bibliography of George Sterling.

Before the Second Wednesday series began, the Book Club of Washington was honored by John Dunning volunteering to be an after dinner speaker while in town on the book tour promoting his new bibliography, *The Bookman's Promise*. Thanks to the various Book Club of Washington members who are also members of the Rainer Club we were able to have the John Dunning evening at that elegant place.

The Book Club of Washington will again be at the Rainier Club in October when we have the joint BCW/Seattle Antiquarian Book Fair dinner. Our speaker in October will be Andrew Hoyem of Arion Press and The Grabhorn Institute. Mr. Hoyem was the perfect choice to launch the Seattle Antiquarian Book Fair expansion of a Book Arts section.

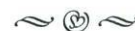
2004 will be the year that the late Robert Mattila's twenty-five year project will come to completion. We are very sad he is not here to handle the printed book. In September we will have for sale *A Bibliography of George Sterling* by Robert Mattila. A prospectus is being prepared.

Deborah Meade the editor is working on

the next *Book Club of Washington Journal*. Copies of previous *Journals* are available for \$7.50 postage paid. The last *Journal* included a chapter from *Book Lust* by the now famous Nancy Pearl.

LOUIS COLLINS, *President*

## THE ZAMORANO CLUB



**T**HE Zamorano Club meets on the first Wednesday of each month excepting July, August, and September. An annual outing is planned for June each year.

October 6—"The Taste & Technique of John Carter, Bookman." Donald C. Dickinson. Introduced by Glen Dawson.

November 3—"Mapping Southern California." William J. Warren. Introduced by Reese Benson.

December 1—"GAUDEAMUS: Treasures of the Vatican Library" Doyce B. Nunis, Jr. Introduced by Thomas F. Andrews.

January 5, 2005—"Some Aspects of Fine Printing." Regis M. Graden, Introduced by Andre M. V. Chaves.

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# Welcome Aboard!

## FABS MEMBERSHIP CONTINUES TO GROW

**T**HE FELLOWSHIP of American Bibliophilic Societies is pleased to welcome six new members to the FABS family. The three new North American Clubs have jumped right to the head of the list, at least alphabetically.

The Alcuin Society hails from Vancouver, B.C., Canada, while The Ampersand Club convenes in Minneapolis/St. Paul, Minnesota. Alcuin and Ampersand joined earlier in the year and had enough time to submit their 'News and Notes' for publication in the *Newsletter*. (See pp. 23

& 26). We'll have to wait until the Winter 2005 issue of the *Newsletter* for the latest from The Bolton Society, a Philadelphia based organization.

Three other new members are joining us from Europe as International Affiliates and include: Berliner Bibliophilen Abend E.V. from Berlin, Germany; the Societe Royale des Bibliophiles & Iconophiles de Beigique from Brussels, Belgium; and Nederlands Genootschap van Bibliofoelen from Amsterdam in the Netherlands.

The Alcuin Society boasts 65 members,

The Ampersand Club 125 members, and the Bolton Society 90 members. Berliner Bibliophilen Abend E.V. has 70 members, Societe Royale des Bibliophiles & Iconophiles de Beigique 171 members, and Nederlands Genootschap van Bibliofoelen 145 members.

Total FABS membership now includes 33 Club memberships with over 6,000 individual Club members and, with this issue of the *Newsletter*, FABS has truly taken on international status. FABS officers and trustees thank you.

## It's the Books You Don't Buy

### THAT BREAK YOUR HEART

**N.B.** "... so I'm a-sittin' here one day, and this here feller walks in with a big package under his arm. He's lookin' pretty sheepish, so I figger he's new to the game—probly never been in a used bookstore in his life. He comes up to me at the desk and says, 'I have a book here I'd like to sell, if you'd be interested.' So I says, 'Where do you expect I got all these books? You think somebody give 'em to me?' That's one 'a my ploys, ya see; knock 'em off balance right away so's they lose some 'a their confidence. So he gets all a-flustered, a-hemmin' and a-hawin,' 'Well ... no, of course not ... I just didn't know, you know ... I wasn't sure if you were buying right now ... so anyway ... well, here it is.' And he pulls the paper off from around the package and there's a beautiful large folio volume, full leather gilt, what seems to be in immaculate condition. I takes it from him—and I mean to tell ya, that damn book was heavy—and go to lookin' at it, and it's an atlas. And not just any atlas; why, it was a copy of Ortelius' *Theatrum Orbis Terrarum* of 1570, with 53 map sheets. Why, man, you coulda blowed me over with a hair drier! I mean, this thing was just magnificent! It was stupendous! It was spectacular! And I didn't have but \$300 in the bank! God, I was just about

nauseous over the whole damn situation, I don't mind tellin' you. Imagine a book like that just walkin' in the door—that kind of thing just don't happen! But it did, I swear to you, it did! Well, I pawed over the book for a few minutes, not sayin' nothin', and finally I turned to him and asked, 'So how long you had this



book?', just a-tryin' to figure out if he knew what it was or not. 'Oh, I just inherited it from my great-uncle, who died last month. He had all kinds of stuff in his house, but just this one book. I suppose it's worth something, isn't it?' I just sat there and looked at him. He didn't have a clue about the book. His great-uncle had this one book and no more. It didn't compute. I checked the book for signs that it might've been liberated from a library somewhere, but it checked out

clean. 'Do you have any idea how much you want for it?' I asked innocently. He said right away, 'Well, I was hoping that it would be worth \$500, cause that's what I owe the undertaker.' That did it. Five hundred dollars for this atlas what was worth in the six figures! And I only had \$300 in the bank! Holy Mother of God, what a pickle I was in! If I tried to get the book for \$300, I'd be nothin' but a damn crook—hell, I'd be a crook to offer him \$30,000 for it! I know that booksellers ain't supposed to have a conscience, but I seemed to have one a-screamin' in my ear. Oh, God. Damn it! O, Lord. So I just gently told him, 'Fella, you need to call up one 'a the big auction houses, 'cause this here book is worth a whole lotta money, more than me nor anybody else in this town can offer you. Don't be a-haulin' it around with you, either—you don't want to damage a treasure like this thing. Go on, now, get outta here—I can't stand the sight of ya!' He turned tail and scooted outta the shop, and I closed up early to go over to Kelly's and cry into some beer. It's the books that you don't buy that break your heart in this business, that's for sure."

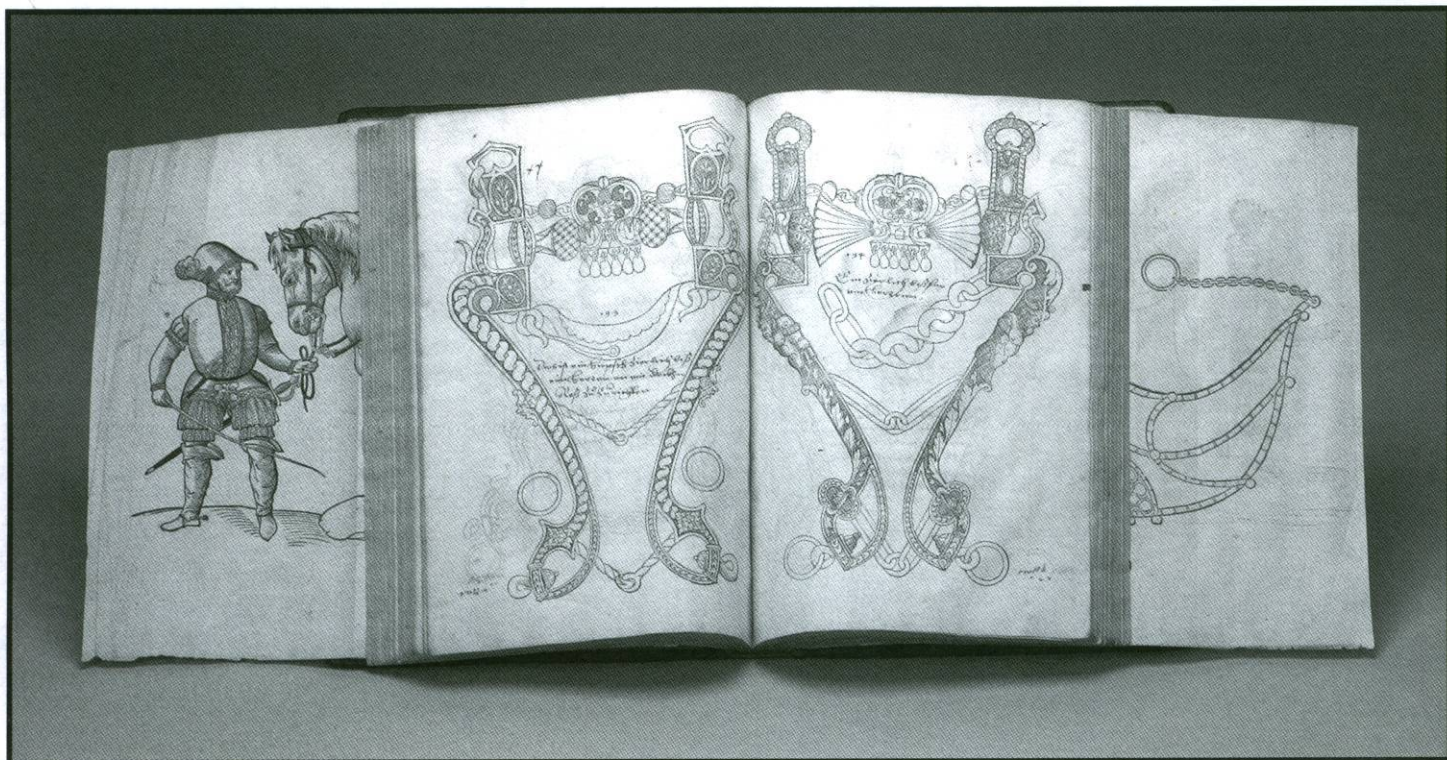
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