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The Miniature Book Society: larsonjennifer@mac.com

Mary Warnement, *Vice Chair*

The Ticknor Society: mwarnem@yahoo.com

Gretchen Hause, *Treasurer*

The Caxton Club: gretchenhause@hindmanauctions.com

Gary Simons, *Secretary*

The Florida Bibliophile Society: gsimons1946@yahoo.com

JOURNAL

Tess Goodman, *Editor* journal.fabs@gmail.com

Scott Vile, *Production Designer* scott@ascensuspress.com

Sam Lemley, Website Manager & Designer

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The FABS Journal is published twice annually and 5,500 copies are distributed in Spring and Fall to our North American Member Clubs and International Affiliates.

Letter from the Chair

FOUNDED in 1993 as a “society of societies” whose members are the clubs themselves, the mission of FABS is to increase fellowship among bibliophilic clubs, to share ideas for the improvement of our respective organizations, and “to further the social and intellectual enjoyment derived from the larger world of books.” To these ends, I have decided that my goals as FABS Chair ought to be two: increasing awareness of FABS and adding value for our member societies. In the early years, FABS sponsored receptions at major book fairs, and we have begun to revive this practice, first at the 54th California International Book Fair in Oakland (with the generous sponsorship of The Book Club of California) and then at the October 2022 Seattle Antiquarian Book Fair, with The Book Club of Washington as our hospitable co-sponsor. Such events offer an essential opportunity for people from different clubs to meet and mingle.

Not everyone, however, can afford the time or money to travel to fairs, and for this reason FABS applauds member societies who continue to offer online programs in the wake of the pandemic, making them open to other FABS societies or indeed to the general public. We now have a well-established calendar of such events at fabsocieties.org, a collective testament to the vigor of bibliophilic endeavors in the U.S. In addition to checking the calendar, you can receive *Joie de Livre*, a monthly email digest of online events and FABS news, by signing up under “FABS Newsletter” at fabsocieties.org. Be assured that we will not share your email with anyone else. Our website, revamped with the help of webmaster Sam Lemley, also includes a newly active blog. Featured most recently are my interview with Barton Smith of The Manuscript Society, where you can learn the difference between an autograph and a signature, and a guest post by Slovenian bibliophile Boštjan Petrič on treasures found in the trash.

With this issue of the *FABS Journal*, we are significantly expanding content as well as the number of advertisers. Among other delights, in these pages you’ll find our first column by Kurt Zimmerman, a noted expert on the American book trade and book collecting, who comes to us via The Book Hunters Club of Houston. We are especially pleased also to feature news from an international affiliate, the Associació de Bibliòfils de Barcelona. In addition to our Editor, Tess Goodman, special thanks go to our Secretary, Gary Simons, designer Scott Vile and longtime FABS Friend Bruce McKittrick for pulling this “FABulous” issue together. Finally, our advertisers are fellow book-lovers who support the FABS mission with their dollars, but they also appreciate knowing that they have reached the target audience. If you do business with one of them, please mention that you saw their ad here!

JENNIFER LARSON
FABS Chair

Remembering Kay Kramer

JOHN NEAL HOOVER

THE Fellowship of American Bibliophilic Societies now spans five decades of growth and history. In recent months the baton has been figuratively passed to new leadership which can build on FABS' many past successes and programs in bringing our book collecting community even closer together, bridging our many communities of the book. As a longtime member and supporter of this organization, I've watched it evolve and change, and have admired individuals who have moved it forward. I'm especially honored to be able to share my appreciation of one of those past leaders and friends of the Fellowship: Kay Michael Kramer, collector, designer, printer, and friend.

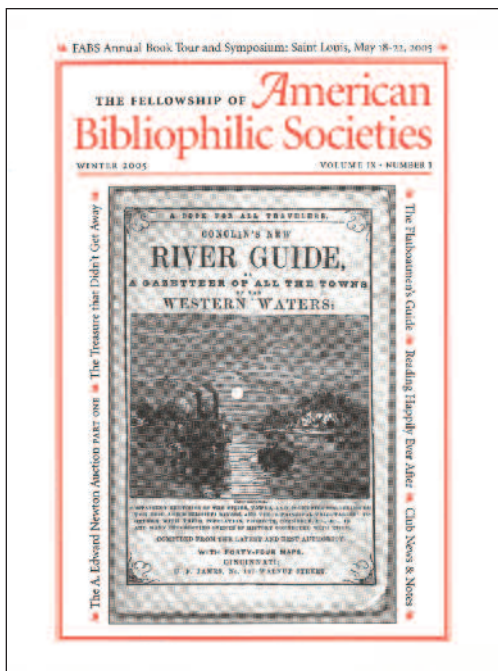
It wasn't more than within a year or two of my own involvement with FABS that this group was in dire need of a newsletter editor. At an early annual meeting, I had proudly by chance brought the well-designed newsletter of the Bixby Club to share with the group. It was a new newsletter, not too long, easy to read, on an eye-catching grey-toned foolscap set in Caslon with a deep black masthead using Edwin Davis French's famous design of St. Louis book collector William Bixby's early 20th-century ex libris of the omnivorous octopus grasping a book in every tentacle, and a title, "The Bixby Bibliopod." Several FABS members exclaimed in one voice "Who did this?!" and I was very proud to credit Kay as the designer and early editor/author. "Do you think he could take on the FABS Newsletter?" I was asked; the rest is history.

I believe the years that Kay edited our FABS newsletter coincided with the fastest growth and most active era of FABS and set the bar, admirably met by subsequent editors, to create a consistent organ of news and articles for the book collecting world. As he finished his work as a designer for C.V. Mosby, I think Kay was looking for a chance to build a deep corresponding friendship with the widest number of book-collecting readers, and the FABS Newsletter did that for him. It gave him added inspiration as the proprietor of his own highly regarded private press, The Printery, in Kirkwood, Missouri, a suburb of St. Louis, a press that started to welcome pilgrimages from all parts of the nation more than ever. In return for this fellowship and inspiration, Kay gave FABS a house style, edited news stories deep into the night, built recurring departments, welcomed book-sellers to advertise, cajoled rare book librarians like me to write articles, and provided us with a community in print. I treasure those old issues—they always bring a smile to my face.

John Neal Hoover began work at the St. Louis Mercantile Library Association in 1984 and has been its Director for thirty years. He has written many books and articles about his institution and on St. Louis and Missouri History. He is a past president of the Bibliographical Society of America and a member of the American Antiquarian Society, Caxton Club, Book Club of California, and the Grolier Club. He is currently President of the Bixby Book Club.



The author (center) pointing to an uncolored Karl Bodmer plate compared to a colored version, with Kay Kramer avidly noting the differences (center, back) at the Mercantile Library in the mid-1990s. Collection of the St. Louis Mercantile Library at UMSL.



An example of the FABS newsletter cover designed by Kay Kramer, May 18-22, 2005. Collection of the St. Louis Mercantile Library at UMSL.



Kay Kramer at The Printery's type bank. Collection of the St. Louis Mercantile Library at UMSL.

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Kay Kramer was known as a fine printers' fine printer. He was generous with his time and produced jewel-like broadsides, greetings, ephemera and posters, and a rare selection of books on topics ranging from his spiritual mentor, Benjamin Franklin, to lighthearted journeys into the work of Eugene Field. Nothing he produced was less than a work of high art, restrained and elegant, and I was proud that in my earliest years at the Mercantile, he made annual visits for ideas and texts for his famed Christmas card and material for his Typocrafters keepsakes.

In those days Kay and I founded the Bixby Club. He would suggest endless programs on books, the book arts, and collecting that I would eventually host. We judged miniature book contests and planned programs on Saturday mornings we called Book Arts Workshops. He was always so active, productive, engaged in the rare book community, and full of enthusiasm. You remembered what he said about books—a matter-of-fact modesty, a good example of what used to be known as Midwestern common sense. We hosted Bixby Club St. Valentine's Day parties for new book collectors at my house. He was a great, relatively unsung collector of leaf books, Franklin, fine printing and other topics. (He and I encouraged others in forming collections on one topic or another and then moving on to another topic—somehow mine always went to the Mercantile and then I started another.) One time I heard him, at the FABS reception we planned together at his home in Kirkwood, exhort someone on collecting the Lakeside Press—"all you really need are the book ends—the Kent *Moby-Dick* on one side and the *Classics* on the other and just a few select items in the middle." He wasn't daunted by all the job printing of that press. He was far too practical, his mind alert to new collecting paths.

I enjoyed Kay's sense of humor, in his work and in the man, always. With the great paper marbler/artist of St. Louis, Curtis Finley, the distinguished local book conservator Richard Baker, and me, Kay formed another little book club we called the Red Rot Club (there does seem to be a natural similarity between aging bookish gentlemen and desiccated leather bindings!). We met at the old Cheshire Inn catty-cornered to Forest Park every Thursday for a long lunch and an Irish Coffee. He decided we needed calling cards, so he brought to one meeting individual cards for us to trade with each other as "charter" members, elegantly set in French of *Club de la pourriture rouge*. I've always been very proud of that honor and I treasure this unique piece of Kay Kramer ephemera.

I last saw Kay at the opening of my exhibition at the Mercantile, "Audubon and Beyond." Kay loved Audubon, and his wife, Ginny, wanted him to come. Already Kay's memory was failing, but you wouldn't have noticed it that evening with his smiles and interest in the sprawling show. A few years later we lost him forever, this leading spirit of the book arts in my community, but not before I could return his many favors for endless book conversation and fellowship (the best of what we in FABS still offer to everyone interested in our passion) by

working with Ginny Kramer in establishing the Printery Book Arts Lab at the Central Print cooperative in St. Louis for study and research in fine printing. It was very fitting that the dedication of this reestablishment of Kay's press took place during a reception for the 2019 FABS Study Tour. Kay, I know, loved that. He was the truest example of a fine FABS member.

Kay Michael Kramer died in April, 2021 at the age of 81.

Recently a memorial appeared in The Caxtonian, The Journal of the Caxton Club.

Although that tribute was noted as delayed, it was given "to a distinguished, much-missed club member and none the less heartfelt."



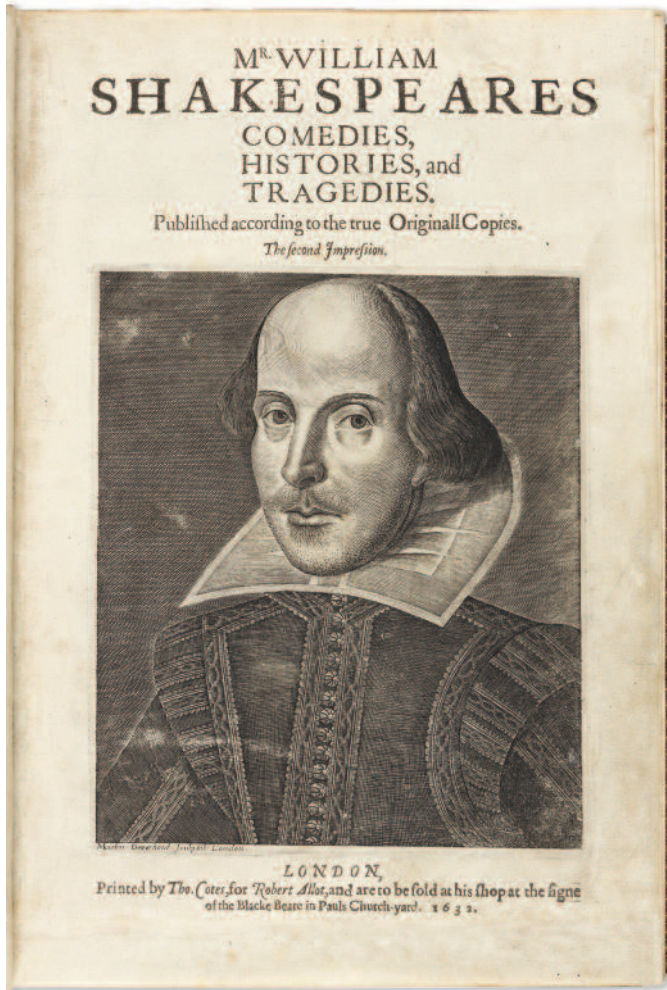
*"Infinitely Full of Possibilities":
Lucy Eugenia Osborne (1879-1955),
the first Chapin Librarian*

RHIANNON KNOL

THE rare book collection of the Chapin Library at Williams College, in Williamstown, MA, is one of the finest in the country—and one of the first compiled and curated with the express purpose of teaching undergraduates. While this is not perhaps as widely known as it ought to be, the history of its first librarian and curator, Lucy Eugenia Osborne, is even less known. This short article is merely a brief introduction to a woman who indelibly shaped the history of American rare books, and hopefully a prelude to more work illuminating the network, particularly of women bibliographers and bookwomen, who contributed to the remarkable intellectual landscape of this period, as well as the rather-neglected history of teaching with rare books.

Osborne was born in 1879 in South Abington, MA, and received her certificate in library science from Simmons College. As reported in her obituary in the *South Adams Transcript*, she worked at the Attleboro and Whitman libraries before coming to Williams College, where she held the post of head cataloger. In 1922, she was hand-selected by Williams alumnus Alfred Clark Chapin to be the first custodian of the remarkable collection he had put together for the college.

Chapin, a lawyer and a politician by trade, worked with the booksellers James Drake and Lathrop Harper to build a collection with the express purpose of donation to his alma mater for use in undergraduate education—a rather remark-



William Shakespeare, *Comedies, Histories, and Tragedies*, second impression, London, 1632. Sold May 2022 for \$161,000.

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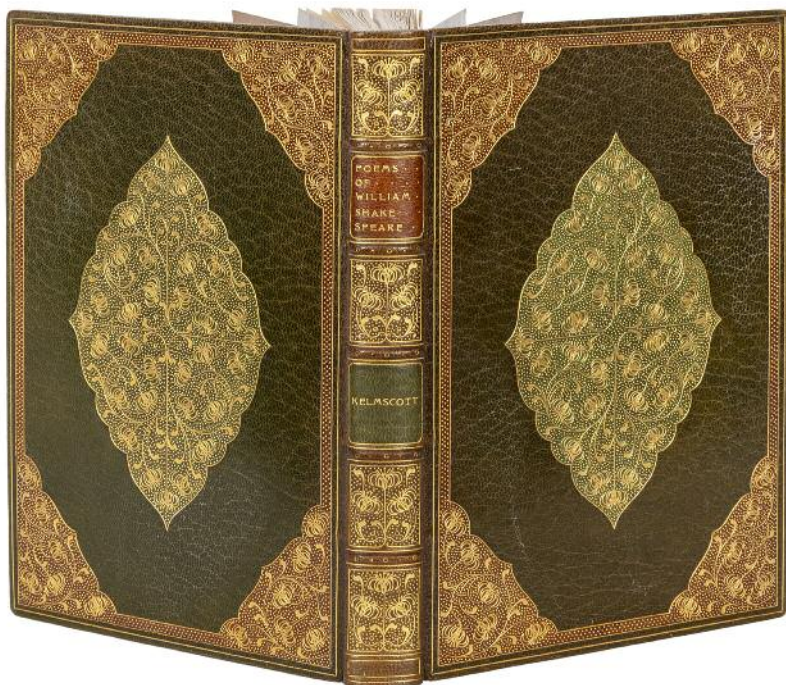
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Lucy Eugenia Osborne with police in 1939, receiving a copy of Shakespeare's First Folio, which had been stolen from the library.

able thing at the time. Harper, in an address given at the time of Osborne's retirement in 1947, wrote that: "she was the personal choice of Mr. Chapin himself and knew better than anyone what he intended his books to mean to Williams . . . [he realized] that for a Curator he needed someone with a wider outlook than that of the usual professional librarian." While the details of how exactly Chapin met and selected Osborne remain for future researches, some clue to her early sense of the potential of books can be witnessed by her close friendship with Wesleyan University professor, education reformer, and anti-

censorship activist Fred Millett. Millett was a boy when Osborne was a librarian at Whitman, and he cites her influence as a major inspiration to his life and work in letters.

How does one prepare for the custodianship of a wide-ranging, 12,000-volume library of fine books ranging from Byzantine manuscripts and incunabula to important American first editions and fine press? For Chapin, the choice was easy; during the two-year process of building the library, Osborne was sent to New York City to train under booksellers Lathrop Harper and James Drake—the very bookmen who had helped build the initial collection. In the words of Harper: "she spent about two years here, attended important auction sales, and met all the collectors of note and prominent booksellers, both American and European. During that time, she acquired an intimate knowledge of the books of the past."

Fellow librarian and bibliographer Margaret Stillwell mentions Osborne from this time in her autobiography, *Librarians are Human*:

Another of my diversions was to go to the little tea-room at 8 West 40th Street for lunch. This was an attractive place—at the back, on the ground floor, and in the same building as Mr Lathrop Harper's bookshop . . . it sometimes happened that Mr Harper himself would drop by and, seeing me, would join me at my table. Then we could have a fine bookish talk, all the news of the hour . . . In this way I came, then or later, to know his assistants, Douglas G. Parsonage and E. Miriam Lone. Her predecessor, Lucy Osborne, had gone to the Chapin Library at Williams College, but as

I had known her slightly, I tried to keep in touch with her through Mr. Harper. He reported always that she was doing fine work, especially in developing bookish interests among the undergraduates.

In a 1924 article in *Library Journal*, Osborne introduced the Chapin Library to the wider community, describing its stately architectural features in Stetson Hall and enumerating the categories of special import (although it might have been easier to say what they did not have): incunabula including block books, English literature, early printed Americana, Bibles, foreign-language literature after 1500, and manuscripts; a true panoply of bibliophile wonders. Osborne seems to have taken to the challenge of steering such a library like a fish to water, making increases in like measure both to the collection itself and to bib-liographic knowledge. In 1928, she acquired for the library a copy of Joshua Scottow's extremely rare *A Narrative of the Planting of the Massachusetts Colony* (with the even rarer errata leaf, of course), and in the ensuing library report, provided a census of known copies.

Her library reports were famous for their interest and erudition, not at all like "the ordinary type of report which sometimes edifies, but seldom inspires," in the words of Williams College president Harry Augustus Garfield in a letter to her on the subject. In the Bibliographer column of the *Boston Transcript*, a columnist wrote that "it is always a pleasure to read the annual report of the library of the Chapin Library of Williams College . . . Lucy Eugenia Osborne, the very capable librarian, always writes interestingly . . . and furthermore, she always has a story to tell that is worth telling. Her review of the library's acquisitions during the year is no mere catalogue, but she has something to say of the reasons why the books acquired are not only rare and valuable, but why they should be in the Chapin library."

She distinguished the college through her outside scholarship as well as her indispensable *Short-Title List* of the Chapin collection. Her articles in *The Colophon* address, with humor and learning, topics as wide-ranging as the bibliography of the legendary Tartary Lamb, the Aldine Theocritus, and rare editions of obscure (and according to her, not very good) J.M. Barrie plays. A piece in *The Library* on "The Whitchurch Compartment" traces the life of a woodcut border design from 16th-century England to Mexico via the intellectual labor of Mary Tudor. In 1933, the Grolier Club published her translation of Konrad Haebler's *The Study of Incunabula* from the German, making this work available for the time to Anglophone readers. Although Belle da Costa Green is often cited as the second woman elected to the Medieval Academy of America (in 1939) after Nellie Neilson in 1926, a letter in Osborne's archive at the Schlesinger, containing her invitation to the Academy and a congratulatory note from the president of Williams College dated 2 March 1926, suggests that she was perhaps an early

member (although mysteriously her signature does not appear in their Book of Fellows).

According to the encomia delivered upon her retirement, however, by far Osborne's greatest achievement in the world of books was her teaching. For her, books were not just valuable in themselves, as trophies or treasures, but for what uses they could be put to; to quote her own article on the Chapin Library:

Since, however, these books are infinitely full of possibilities, capable of showing us so many valuable things, I believe instead of depending on them solely as conferring distinction, they, like any other equipment of the college, should be summoned to do their part on the campus.

Her most famous student, whose own career would go on to be monumental in the world of American Books, was William Jackson—the first curator of the Houghton Library at Harvard. In a comment made upon her retirement, after praising her bibliographic prowess, he goes on to write that “her greatest contribution, however, has been in the long series of exhibitions, the classes for undergraduates, both those which she has conducted herself and those held jointly with instructors in various departments, and the countless times when she has given aid and advice to undergraduates who have come to the Library with literary or historical problems.”

Osborne was surely a pioneer in the field of teaching undergraduates with rare books in the first half of the twentieth century. She not only co-taught across disciplines, but offered popular courses of her own design. Her archive includes what seems to be an exhaustive syllabus of material for a course on the history of the book. The handwritten notes begin: “In this course we are going to find out how and when the printed book as we know it came into being.” In an age when book historians still sometimes struggle to acknowledge the global history of the book, it is a delight to see that Osborne's syllabus begins with Chinese printing, acknowledging the Diamond Sutra as the earliest known dated complete printed book, before diving into European manuscript culture as precursor to moveable type and then on to the world of print (and papermaking, and any number of other related subjects). It was clearly a project developed over time, and with much trial and error: a mix of handwritten and typed notes, with items pasted in, samples of laid paper, and notes added later in different ink.

Osborne retired in 1947, and the information in this article is largely based upon the repository of clippings, letters, and other ephemera left at her home at the time of her death in 1955, now held by the Schlesinger Library at Harvard. After retirement, she had moved to Boston, and at the time of her death had written and addressed all her Christmas cards—but not yet sent them. Her niece, Marion L. Baker, sent them out posthumously, with a notice of Osborne's death.

One of her former students, Kenneth Clark (who had become a distinguished paleographer of Greek manuscripts at Duke University), suggested in a return letter that Osborne's papers be organized and kept safe somewhere, as they might someday be of interest. This resulted in their donation to what was then the Radcliffe College Library some time later by Marion and her sister Edythe.

Among those papers of Osborne's retirement years are not just Clark's letter, but a great number of letters sent as responses to the death notice. Friends, former colleagues, and a legion of former students—not just or even mostly bookmen but doctors, lawyers, scholars, and teachers—who wrote back to Marion of their sadness at her aunt's death. The same words and phrases appear in almost every note; she is remembered for her kindness, her tremendous knowledge, and her wonderful classes. Her successor at the Chapin Library, Thomas Adams, wrote of her importance to him and his career, as well as her "courage, wit and good humor."

Her commitment to the infinite possibilities of books, which surely was a part of what led Chapin to select her as his collection's first curator, is evident not only in the many threads of knowledge she drew out from the collection—but also in the many different lives her work and teaching shaped and influenced. She was a bookwoman and a teacher of rare distinction, who deserves to be more widely remembered. Let this be a start.

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*“It’s Books Like These That Stretch My
Mind To All Extremes”:
Collecting Evidence of Reading, Giving, Defacing*

HÉLÈNE GOLAY

LIKE a lot of English majors, I suffered from a low-level case of graphomania in college. I filled sixty notebooks in four years and defaced every page of every assigned book with underlining and marginalia, my name hanging there on the front page, along with the month and year the book had been read. I held onto these volumes, about a hundred novels, for years before space became an issue and I started donating them. My notes now looked infantile rather than erudite, they were an embarrassment, and before sending them to Goodwill I clipped out my name—by then I was in the rare book trade and provenance was everything. Besides that, the world of used paperbacks is a funny one: books that still bear my name show up periodically in my husband’s shop Capitol Hill Books.

I may have banished my college library years ago, but my fascination with other people’s marginalia remains. I had already begun buying books for my inventory based purely on the strength of a strange inscription or uncommon ownership marking but was slowly migrating this predilection towards a private collection rather than a specialty. These are the items that finally clinched it: a reprint of Rainbow Rowell’s 2013 bestselling YA novel *Eleanor & Park*; a paperback Penguin Classics edition of *Narrative of the Life of Frederick Douglass*; and a human tooth. I found all three items on the same day while visiting Capitol Hill Books one weekend in the winter of 2018. The copy of Rowell’s novel now permanently housed in my collection bears this inscription, dated December, 2017, written in neat manuscript on the front free endpaper (fig. 1): “Dear reader. As a Korean American, I regret to inform you that this book is racist. I’m sure you’ll pick up on the author’s/characters’ casual racism even if you’re not Korean.” The reader goes on to provide a detailed explanation for the ways in which Rowell has reduced the characters of Park (a Korean surname erroneously employed as a first) and his family to stereotypes. The message was angry but thoughtful and so recent (written just a month earlier) that I could feel the inscriber almost standing next to me. I bought the book.

Later that same afternoon I was handed a copy of Douglass’s *Narrative* (fig. 2), which still contained the previous reader’s bookmark, an envelope addressed to the “Dere Tooth Fere” and still containing a baby tooth. I have found pressed flowers, four-leaf clovers, human hair, and crushed crickets inside the covers of books, but never teeth. The tooth itself, I accept, has no relation to the book, but

Hélène Golay founded the rare book company L.N. Golay Books in 2012. She lives in Washington, DC.

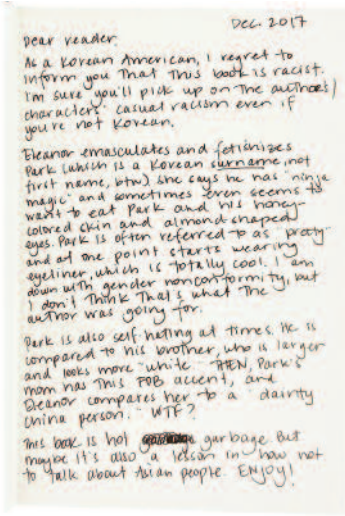


Fig. 1

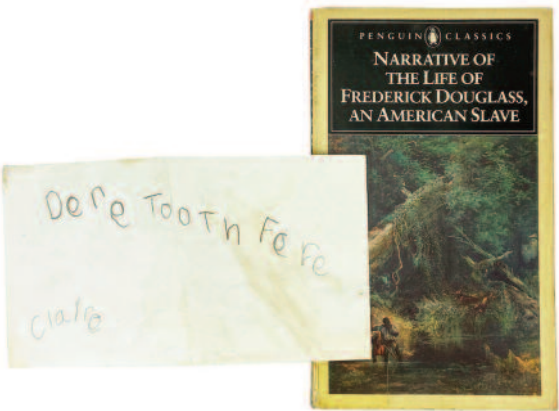


Fig. 2



Fig. 3

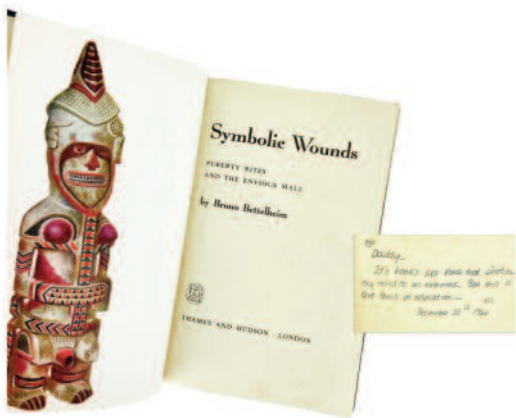


Fig. 4

as a choice of bookmark it still fired up my imagination about the reader. (What was their relation to the tooth? Surely it wasn't theirs? Was it their child's? Sibling's?) That was enough for me. I bought the book.

Since then the collection has greatly expanded to encompass several sub-collections. At the center is my "readership" collection, books whose readers have recorded their conversations with the text. On December 7th, 1985 (Pearl Harbor Day), a man named Charles Jared gave his friend Phil his copy of John Hershey's *Hiroshima*. It's an unassuming book when out of jacket, in simulated cloth boards, and this copy is further compromised, by some standards, by Jared's three-page autograph letter written in ballpoint pen on the preliminary blank leaves:

Phil, my reaction to this book is precisely the same as when I first read it, nearly 40 years ago. Ambiguity! My entire military career was involved with the B-29 program. The first guy I ever flew with was Tibbets (then a Captain, after he dropped the bomb, a major, if I remember right). I was trained and flew as a Chief Gunner . . . When Germany capitulated I was suddenly transferred to Combat Aviation Engineers and retained for the invasion of the Japanese mainland. My task was to go ashore with the 2nd assault wave invading the beaches to lay-down steel-mesh landing strips for the aircraft-carrier fighters to land on. We all knew it was suicide. So I owe my life (along with a million others) to the dropping of the atom bombs, bringing Japan finally to un-conditional surrender.

Sitting beside *Hiroshima* on the shelf is a book of an entirely different nature, *And So to Bed* (fig. 3), a comic period drama in three acts by the Irish playwright and stage manager J.B. Fagan. My copy is the first American edition, published in 1926, with the remnants of the dust jacket laid in. It was also costume designer Dorothy Croissant's copy, which she has annotated in manuscript as a "Special Edition with Illustrations by Dorothy Croissant" of which "one copy has been prepared by the illustrator for presentation in the United States. This is copy number 1." Tipped in are six original (tissue guarded!) gouache costume designs to accompany the text, the colors still vibrant, though I could find no evidence that Croissant ever officially designed the costumes for this play.

Meanwhile, my copy of the 1934 edition of Mary Wollstonecraft Shelley's *Frankenstein*, illustrated and signed by Everett Henry for The Limited Editions Club boasts an inscription on the front free endpaper by an ignorant boob, "I think I was more interested in the format than the subject-matter which is decidedly Bram Stokerish."

Another facet of the readership collection that has bloomed from the collection's original core is the "justification" collection, in which books sport an



Fig. 5



Fig. 6



Fig. 7

inscription or note in which the book's previous owner explains *why* they have bought the book. A copy of *The International Jew: The World's Foremost Problem*, published in Dearborn, Michigan, in 1920, has a double provenance based on the typescript note laid in by the Appalachian scholar David S. Walls:

I bought this copy of "The International Jew" in Lexington, Kentucky, somewhere in the period between 1971 and 1974, I believe. I bought it at a garage sale/estate sale of the late father-in-law of the poet, Wendell Berry, on Kentucky Avenue. I believe the publication of this book by the Dearborn Publishing Co. was subsidized by none other than Henry Ford.

Gift inscriptions also have a special place on my shelves. "To Daddy—It's books like these that stretch my mind to all extremes—But this is the thrill of education—December 25th, 1960." The book? Bruno Bettelheim's *Symbolic Wounds: Puberty Rites and the Envious Male* (fig. 4). Or "A very happy birthday To Daddy From Nina 4.15.40." The book? Tiffany Thayer's hyper-sexual sequelized rendering of Alexandre Dumas' *The Three Musketeers*, sporting dust jacket art depicting unspeakable acts of violence against a naked woman (fig. 5).

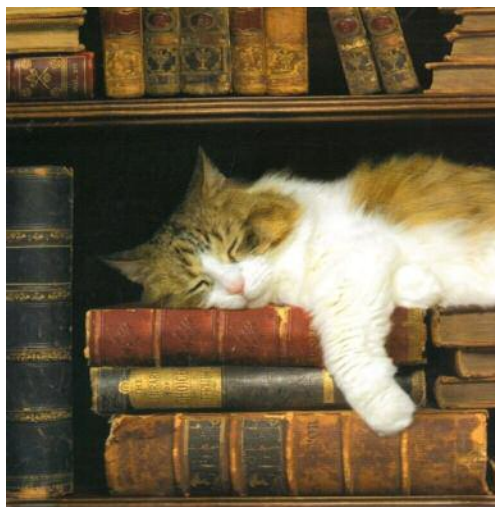
Examples of good ol' fashioned book graffiti are also healthily represented in the collection. A splendid copy of *Apician Morsels* by the pseudonymous Dick Humelbergius Secundus (New York: 1829) in the original cloth-backed boards and printed spine label is, in this case, adorned on the upper cover with a contemporary ink sketch of a red-nosed fellow about to swallow a shucked oyster

(fig. 6). Similarly was I drawn to an unrecorded edition of *Religious Courtship: Being Historical Discourses on the Necessity of Marrying Religious Husbands and Wives only, Also of Husbands and Wives Being of the Same Opinions in Religion* (Northampton: 1815). The intaglio frontispiece depicts a bonneted mother seated beside her young daughter in the drawing room and is captioned “A Mother impressing on her Daughter the importance of Religious Courtship.” A contemporary owner has rouged the daughter’s cheeks and added the word bubble coming out of her mother’s mouth: “Don’t be an old maid” (fig. 7). Indeed.

I reacquainted myself with every volume in this collection for the purpose of writing this article. As any good book collection should, it brought me joy. It also made me laugh, which is another reason why I began this collection. I do not doubt that this area of collecting is by no means unique, especially after spending a week at CABS-Minnesota surrounded by a similar faction of marginalia-philés. Even if there are dozens of readership collections out in the world, as I hope there are, each one will be one-of-a-kind, humorous, and, if you’re lucky, even a little Bram Stockerish.



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*Tales of the Uncollected:
Improvisational Poets of Italy around 1800*

RODGER FRIEDMAN

IN an account of her stay in Florence in 1785, Hester Lynch Piozzi (Samuel Johnson's adored correspondent) singled out for special praise two women famous in that city for reciting, spontaneously, perfectly shaped verses on any given subject. One of these, Corilla Olimpica (not her real name) had been crowned with laurel in Rome, only the third poet laureate in modern history, and the first female so crowned. A younger woman, Fortunata Fantastici (her real name), achieved celebrity status singing and reciting intuitively in rhyme. She toured the country, playing crowded salons and some of the nicer theaters. A third improvising poet, Teresa Bandettini, was Fortunata's younger friend and professional rival, and Corilla's designated successor. She transported her audiences by dancing as she composed poetry on the spot, dressed in Grecian gauze.

These three, and other extempore poets of both genders, seemed to British travelers of the Romantic age to present the very embodiment of poetic afflatus, of the spirit that sings unimpeded through the poet the way the wind sings through the Aeolian harp. They performed with the emotional intensity of the creative moment on full display in pursuit of a sort of freedom, a pursuit that has endured through several art forms into modern times.

The canon left them out. Their improvisations were criticized for not holding up to scrutiny, and the small amount of work that they published simply failed to appeal to the changing tastes of the 19th century. The University of Chicago maintains a substantial collection of Teresa Bandettini; otherwise their works are scarce in most North American and British libraries.

When Maria Maddalena Morelli Fernandez (Pistoia, 1727-Florence, 1800), known as Corilla Olimpica in Arcadia, was crowned Poet Laureate before the Pope on the Capitoline Hill in Rome in 1776, the Italian literary world cracked in half. Corilla's gender was an issue. Many honored members of the Arcadian Academy quit the order and formed their own group, the Academy of Strong Men. There followed reams of pamphlets and broadsides back and forth either defaming her or defending her. The author of one satirical drama about the coronation was arrested and condemned to death (but was released after just a few months in prison).

The fact remains that Corilla Olimpica was one of the most admired of the improvising poets who so fascinated Hester Piozzi and, later, Byron and the Shelleys. She lived the life of a rock star. She married briefly, then abandoned her

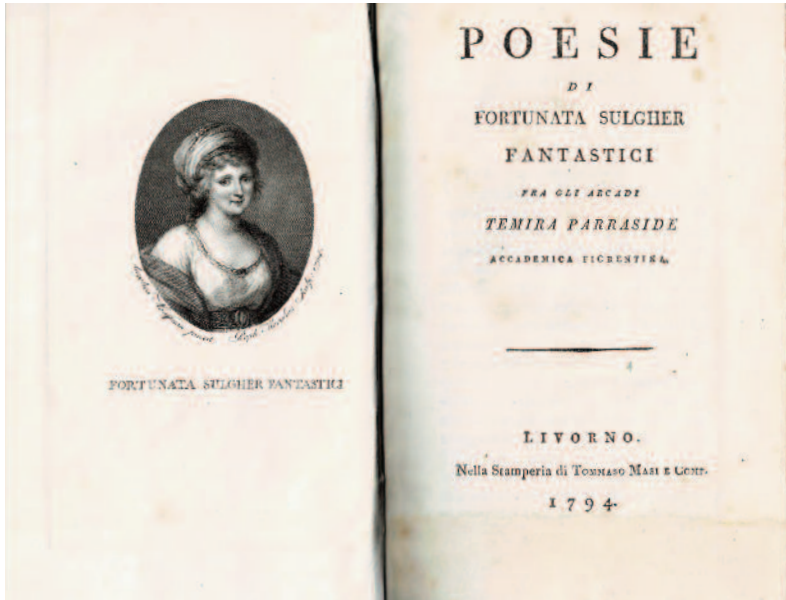
husband and child to follow her muse into theaters and palaces, living off the patronage of the rich and famous. Casanova knew her, Mozart performed for her, the Hapsburg Empress Maria Teresa promoted her, and the poets and musicians of the day—Metastasio, Pindemonte, Zanotti, Nardini, and others—fought over her. It is traditional to mention that Corilla Olimpica was at least in part the model for the title character of Madame de Staël's novel, *Corinne*.

Devoted to the spontaneity of the live performance, Corilla Olimpica published very little. A few sonnets appeared in ephemeral publications of the Arcadian Academy. A brief pamphlet of poetry dedicated to the Empress Maria Teresa was printed at Bologna in 1763, and the great printer Giambattista Bodoni of Parma printed a two-page sonnet of hers in praise of Cornelia Knight in 1794. These publications are extremely rare. Collectors of this poet must look to ephemera such as contemporary reviews, announcements, and the considerable body of argument surrounding her coronation.

Bodoni was one of her admirers. To commemorate the laurel coronation at the Capitol, Bodoni collected the orations and gratulatory verses delivered at the event and published them in 1789 as the *Atti della solenne coronazione* (Acts of the solemn coronation of . . . Corilla Olimpica) (fig. 1). Bodoni himself wrote the starstruck preface, signing it with his anagrammatic Arcadian name, Obindo Vagiennio. He also closed the volume with a laudatory sonnet of his own, one of very few known poems by the master printer. The last lines of the sonnet



(Fig. 1)



(Fig. 2)

commend the printed book to Corilla with a Horatian sentiment: “It seems to me that from these printed leaves of paper a monument emerges more lasting than bronze or marble.”

Corilla’s younger contemporary, Fortunata Sulgher Fantastici (Livorno, 1755-Florence, 1824; fig. 2) entered the Arcadian Academy with the name Temira Parasside, but it never replaced her legal name in the public eye. (Members of the Academy routinely took on special names upon induction, as if their identities “in Arcadia” were somehow elevated over their routine selves. In Corilla’s case, her Arcadian name superseded her birth name: Corilla Olimpica enjoyed international fame, Maria Morelli was unknown.) Fortunata Fantastici avoided the Byronic lifestyle embraced by her predecessor, preferring a traditional marriage and limited touring. Hester Lynch Piozzi praises her singing voice and her musicality, as well as her “youth, beauty, erudition, and fidelity to her husband,” but ultimately finds her less thrilling than the aging poet laureate. Fantastici toured as an improviser in the 1780s and 1790s, to great praise and success. Unlike Corilla, she composed several volumes of written poetry. A definitive collection was printed at Livorno in 1794.

Fantastici’s published poetry, relegated to obscurity for no good reason, exhibits a strong awareness of belonging to a league of accomplished women. She dedicates her poetry collection to Maria Amalia, Duchess of Parma (1746-1804), who defied gender roles to the point of cross-dressing and carousing with her guards. Fantastici includes an afternote in the 1794 collection addressed to Paolina Secco-Suardi



(Fig. 3)

(called Lesbia Cidonia in Arcadia), another notable poet whose fame has been left behind. The central poem in the 1794 book is a canzone to the Swiss artist Angelica Kauffmann, who painted Fantastici's portrait as well as that of Teresa Bandettini. In a personal rhapsody entitled "A Dream," Fantastici presents herself standing fiercely naked except for a breastplate, bow raised in one hand, arrow in the other, quiver hanging by her side, ready to do battle with that other archer, Amor. Hardly the shrinking obedient wife.

Teresa Bandettini Landucci (Lucca, 1763-Lucca, 1837; fig. 3) came from a far less privileged background than either Corilla Olimpica or Fortunata Fantastici. Orphaned in child-hood, she

grew up in deprived circumstances with relatives and read classics sporadically on her own. At age 15, she joined (or was bartered to) a dance company, and over the next ten years she developed her talent of reciting while dancing.

She ultimately left the company for a solo career. By the time she arrived in Florence in 1795, her fame was secured, she had joined the Arcadian Academy (with the name Amarilla Etrusca), and she was welcomed into the Florentine salons of Fantastici and Corilla Olimpica.

Corilla, now in her 70s, was especially charmed, recognizing in the younger woman's talent a worthy successor. They developed a close friendship, and certainly Corilla was a mentor. According to one account, she admitted to inviting Bandettini into her home "to enliven her declining years." The literary world celebrated her, and even the young Niccolò Paganini dedicated sonatas to her (these were rediscovered in 2002)!

Bandettini's performances must have been thrilling and edgy. She took chances in pursuit of the creative moment, the spark of immediacy. According to contemporary accounts, she could become emotionally overwhelmed onstage. Aware of criticism that spontaneous poetry did not hold up in print, she published a brief statement about it. "Art and reflection could make these verses better," she wrote in 1791, "but while these two daughters of time could change the features of any poem, they could lose the ingenuity stamped into the unmediated song."

And this is the point that so enthralled the traveling Romantic poets of England: the pursuit of the creative moment, the poet seized by the poem as it was taking shape in her voice.

Like Fortunata Fantastici, Bandettini wrote and published poetry in contrast to her live performances (which she declined to have transcribed). Her first books were printed in Venice at the expense of a patron in 1786. Notable among her later publications are *La morte d'Adone* (Modena, 1790), *Rime estemporanee* (Verona, 1801, often enlarged and reprinted), the romance in epic meter *La Teseide* (Parma, 1805, printed by Bodoni's star student, Luigi Mussi), and a translation from late antique Greek of *Paralipomena of Homer* by Quintus Smyrnaeus (Modena, 1815).

With these three ephemeral writers, it is beside the point to judge the quality of their poetry. They uncovered extraordinary native talents in themselves and rode them to achievements past every barrier that their social world could impose. Their pursuit of performing the creative moment has remained a fugitive goal in several arts, including abstract expressionist painting, jazz and other kinds of music, and rap poetry slams. For those who can accomplish it, it must feel like a sort of freedom.



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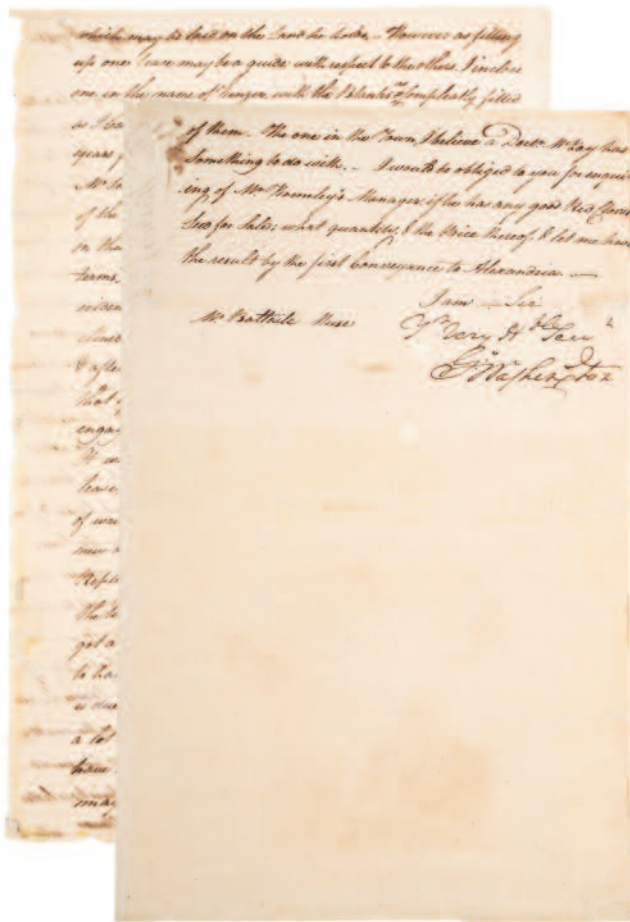
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WASHINGTON, George. Letter signed ("Geo. Washington"), to Bataille Muse. 28 July 1785. 3 pp, folio, on a bifolium. Writing his agent regarding land in Frederick County. Provenance: John Gribbel (sold his sale, 1940).

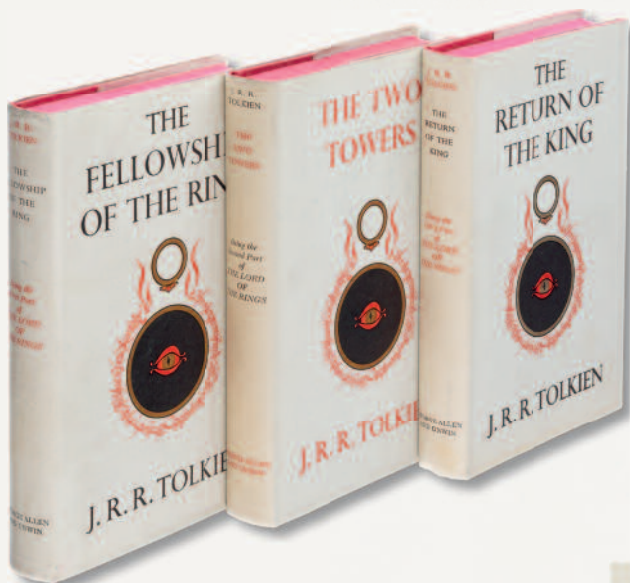
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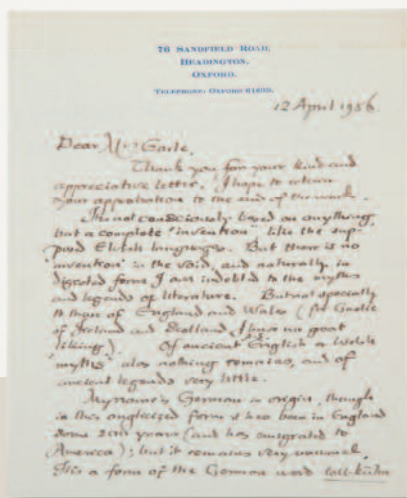


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*Kit and the Caliph:
Presentation Copies from Christopher Morley
to A. Edward Newton*

STEVEN ROTHMAN

OF the many ways to collect books, the one closest to my heart is the single author collection. And although I collect several authors, I collect only one in depth: Christopher Morley.

When I say in depth, I mean it. In more than 50 years of reading and collecting Morleyana, I have gathered over 2,700 items, not including magazine appearances. Books, manuscripts, letters, photographs, posters, buttons, a bust, a brick, pipe cleaners, and even a fragment of stained glass window—all these and more fill my shelves, walls, cabinets, and heart.

Christopher Morley (1890–1957) was an American novelist, essayist, poet, playwright, and columnist. From the appearance of his first novel *Parnassus on Wheels* in 1917 into the early 1950s, he was one of the best-known writers in the country, his name frequently appearing in news items and gossip columns (yes, I have those, too). He often was on the radio and had a weekly column in the *Saturday Review of Literature*, of which he was a founder. As a member of the original board of judges of the Book-of-the-Month Club, he helped to select America's reading for almost 25 years. His 1939 novel *Kitty Foyle* was a bestseller and became an Oscar-winning RKO motion picture (1940) starring Ginger Rogers in the title role. He was also a darling of collectors and booksellers, and dozens of his books were issued in signed, limited editions.

In the years since his death, Morley has slipped from most readers' (and collectors') consciousness and become another "Oh yeah, him" author. Today, he is best remembered for creating and leading the Baker Street Irregulars, that group (including me) devoted to the memory of Sherlock Holmes.

Like many collectors, I am a bit of a sentimentalist and enjoy my association copies. Almost all my books by Morley are inscribed, and I have shelved some in groups based on the recipient. There are over fifty volumes inscribed to members of his family: his parents, his brothers (Felix [1894–1982], a journalist and political commentator, and Frank [1899–1980], an editor, publisher, and author), and his children. Some of these books have been read to exhaustion. If they weren't presentation copies to loved ones, they would barely serve as reading copies. Another, more miscellaneous group are books from Morley's library. He was a voracious reader from a very young age and always generous about sharing his enthusiasms with friends. Though his 10,000-volume private library resides at the

Steven Rothman is president of Philobiblon Club. He has edited the *Baker Street Journal* since 2000.

Humanities Research Center at the University of Texas at Austin, three shelves of books from his library are now in mine.

Yet another four shelves are the publisher's file copies that came from J. B. Lippincott Company. I have file copies from both Doubleday and George H. Doran as well. A copy of Alfred P. Lee's *A Bibliography of Christopher Morley* (1935) accompanied these books, filled with some anonymous clerk's notations about copyright renewals.

Of all of these association copies, perhaps most appropriate for this journal are those Morley inscribed to A. Edward Newton (1864–1940), that indefatigable booster of book collecting. Newton had been a very successful manufacturer of electric switches, but his love was collecting books, primarily English literature from the eighteenth and nineteenth century. In his many collections of essays, beginning with *The Amenities of Book-Collecting and Kindred Affections* (1918), he charmed readers and encouraged book buying. He dressed like Mr. Pickwick, and his deepest love was for the works of Samuel Johnson. Newton's annual blue-wrapped Christmas pamphlets were charming essays about some of the highlights of his library, ranging from Robert Louis Stevenson's juvenilia to Oscar Wilde.

Newton was one of Morley's earliest supporters. In 1917, Morley moved from New York City to Philadelphia to be an editor of *Ladies' Home Journal* and then a columnist at the *Philadelphia Evening Public Ledger*. That column gained him a reputation across the region as a witty and observant writer. It also gained him many friends, especially among the city's booksellers and book collectors. Though a generation younger than Newton, Morley immediately sensed in him what he called a "kinsprit"—a kindred spirit. Morley called Newton "Caliph" in recognition of his wealth and the manner in which he lived at his home, Oak Knoll, in Daylesford, Pennsylvania, at the end of Philadelphia's Main Line.

The two appear in each other's books. Newton quotes a note from Morley in *The Amenities of Book-Collecting*, and published two of his poems as his 1918 Christmas pamphlet. Morley reviewed *Amenities of Book-Collecting* both for *The Bookman* and in a small advertising pamphlet for the publisher. Morley enthuses, "If you are a booklover you will make a serious mistake in dying before reading this enchanting book. . . . This is a book so admirable that it is really hard to see how we ever got along without it." And Newton was as generous about Morley's books, writing an introduction to *Travels in Philadelphia* for both the 1920 first edition and for the new edition of 1937, and introducing a 1925 reprint of *Parnassus on Wheels*. Newton featured facsimiles of poems and pages of manuscript by Morley in several of his books.

Morley's presentation inscriptions to Newton are warmly affectionate (and, unsurprisingly, often bibliographic). My copies begin with Morley's second book of poetry, *Songs for a Little House*:

This is the first copy of *S.L.H.*, but is defective, the pp. 46–62 missing and the first signature repeated in their place. Bob Holliday gave me this copy, when we lunched together at the Constantinople, Oct. 27, 1917. CDM

[beneath]:

And given, February 8, 1919, to A. Edward Newton, the Caliph of Heavenly Ink, to whom, as he careth but little for minor verse, a copy with one ‘signature’ missing will be more acceptable than the full garner—Christopher Morley.

P.S. Dear Caliph,

I think you’ll like the verse on p. 32—

Robert Cortes Holliday, a writer and editor, had been at Doubleday concurrently with Morley. The poem on page 32 was “Light Verse,” about gas and electric light.

Morley inscribed *The Rocking Horse* (1919), a collection of light verse:

A.E.N con amore—CDM. “The kind of poet I aspire to be is one who sings of homely things, and makes them seem homelier still.”—That, however, does not apply to my wife—CDM. March 26, 1919.

In the Sweet Dry and Dry, the 1919 Prohibition farce Morley co-wrote with Bart Haley, is appropriately presented:

For the Caliph—

A. Edward Newton—

From Kit Morley

“And sure, the reverent eye must see

A Purpose in Liquidity.

We darkly know, by Faith we cry

The future is not Wholly Dry!”

—Rupert Brooke—

September 3, 1919.

In Newton’s introduction to the first edition of Morley’s *Travels in Philadelphia*, Newton spends most of his time lamenting that Morley has just moved to New York, “there to create in the columns of the *Evening Post* that atmosphere of amiability which we have come to regard as inseparable from him.” Morley inscribed Newton’s copy:

To the Caliph

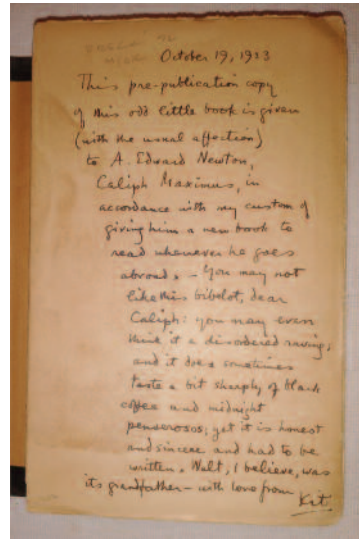
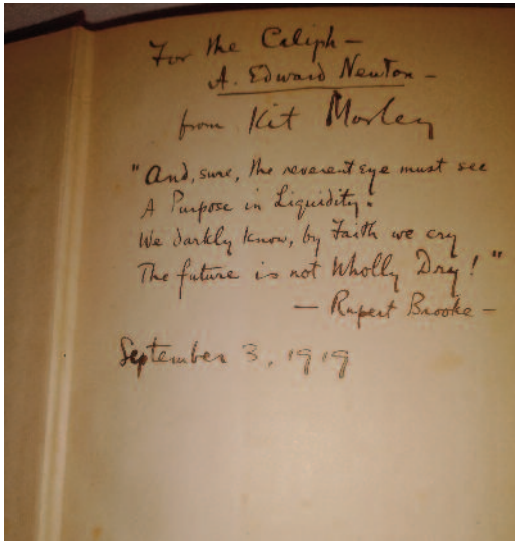
(A. Edward Newton)

with live, and in memory of “a bath, a beer and a blessing” (p. 206)

From Kit Morley

March 1920

The quotation is from the end of Morley’s essay “The Happy Valley,” which concludes at Oak Knoll. This is the last of three essays about walks along Darby



Creek in the Philadelphia suburbs. The first, "Darby Creek," tells of "an evening with a certain Caliph who lives at Daylesford."

Morley's mocking tale of Madison Avenue, a short story serialized in the *New York Evening Post*, was published as *The Story of Ginger Cubes* in 1922. Newton's copy is inscribed, somewhat obscurely:

To A. Edward Newton, Esq., a member of the XVIII Century, this bibliographical oddity with love from Kit Morley. June 1922.

Morley seldom wrote the same book twice (which may explain his status as a writer today). He published *Inward Ho!*, a very personal book on writing poetry, in 1923. Newton's copy consists of unbound signatures enclosed in, but not bound into, the publisher's boards. It is inscribed on October 19, 1923:

This pre-publication copy of this odd little book is given (with the usual affection) to A. Edward Newton, Caliph Maximus, in accordance with my custom of giving him a new book to read whenever he goes abroad. —You may not like this bibelot, dear Caliph: you may even think it a disordered raving; and it does sometimes taste a bit sharply of black coffee and midnight pensive; yet it is honest and sincere and had to be written. Walt, I believe, was its grandfather— with love from Kit.

In addition, Morley has noted his complaint with the designer at the foot of page 151, where Robert Bridges' sonnet "The Growth of Love" is printed with its final two lines on the next page.

Pleased to Meet You (1927) is a Ruritanian farce set in the newly republican nation of Illyria. Morley inscribed a pre-publication copy to Newton:

To the Great Caliph A.E.N.

This little farce is one which, as a work of literature, the sound taste of the Caliph will promptly reject; but which, as an offering of affection, the same Caliph will take to his ample chequered bosom—with love from Kit.

Oak Knoll, April 5, 1927.

In 1928, Morley and some friends leased a theater in Hoboken, New Jersey, to produce original plays and repertory. One of the earliest works about it was a 16mo pamphlet, *The Old Rialto Theatre Hoboken*. This one is inscribed:

This is for AEN with love from New York's only Old Vic. Kit Morley.

"*Rare*" Books, a 1935 pamphlet done in 75 copies, begins: "I do not insist upon rare books. In fact, I prefer them well done." Unsurprisingly, Morley sent Newton a copy, inscribing it:

Dear Caliph—I received this just this morning—Mr McElwee sh^d have noted that it was first printed about 1922 or thereabouts—you'll note some printers' errata (I never saw proof). Kit, Oct 15—1935.

Morley has corrected several errors in the text. He was almost right about its first publication: it was in the *Literary Review* supplement of the *New York Evening Post* on 20 January 1923.

Morley co-edited the eleventh edition of William Bartlett's *Familiar Quotations*. His introduction was issued separately as *Preface to "Bartlett"* in 1937. Newton's copy is inscribed:

For the Great Caliph A.E.N. with always love and homage from Kit. December 17, 1937.

Morley selected many quotations from his favorite authors and his friends, including Newton, who fills more than a column. One such, from *Amenities of Book-Collecting*, expresses a sentiment familiar to all collectors: "Possession is the grave of bliss. No sooner do we own some great book than we want another."

As Europe slid closer and closer to war, Morley observed the politics with foreboding and unease. In *History of an Autumn*, he attempted to record the events surrounding the Munich Agreement between the U.K. and Germany and his own personal reactions to it. He sent a copy to Newton:

For the Caliph A.E.N. with very much love from Kit Morley, December 1938.

I shall be very curious to know what you think of this oblique look at a cock-eyed world—what my youngest daughter used to call "A Letter of Askance"!

The final book inscribed to Newton that I own is *Letters of Askance* (1939). Newton, very ill by this time, clearly read the book. In his hand are penciled the identities of several of the authors described in "Personals," a sort of literary quiz. The book is simply inscribed:

A.E.N with love from Kit, April 21, 1939.

Newton died on Sunday, 29 September 1940. In *A Letter from England to A. Edward Newton*, a tribute designed to look like his Christmas pamphlets, Swift Newton, A. Edward's son, recalls events on the Thursday previous:

Realizing that with luck he might have a good day, I telephoned Christopher Morley, who immediately came from New York to spend an hour with him. Kit, bless him, found Father in fair condition, which permitted Kit to read this letter to him.

The Library of Congress issued *A Tribute to A. Edward Newton* for Christmas 1940, again in the form of Newton's pamphlets. Among the brief memories was, of course, one from Morley, recalling a walk in Philadelphia with Newton:

[H]e gave me quite unintentionally the most thrilling streamlined history of English literature I ever heard. Not from any distinguished scholar, and I have known several, did I ever get so arterial a glimpse down the long trail. . . . I don't remember the exact words in which Newton conveyed his feeling of the great continuity, but I know that in that seizure a small plump man in a checked suit was a great teacher.

Newton had directed his family to sell his library after his death. Parke-Bernet Galleries produced an elaborate three-volume illustrated catalogue, complete with prospectus. They auctioned the books in 1941 over eight days. It was the bibliographic event of the year. Parke-Bernet also produced *A Souvenir of the Opening Sale of the Oak Knoll Library*, a scrapbook of original photographs mounted in a volume the size of the catalogue. My copy is inscribed:

Beloved Kit:

Just a souvenir from the son of 'The Caliph' to one of his best friends and admirers.

E. Swift Newton

Oct. 6, 1941

The photos show the crowd and many of the book world's greats: A. S. W. Rosenbach, Ellery Sedgwick, Belle da Costa Greene, Arthur Swann, Marion Dodd, James Drake, Gabriel Wells, Mabel Zahn, Leonard Sessler, John Fleming, Lessing Rosenwald, John Eckel, Mary Hyde, Arthur Houghton, and Christopher Morley.

Lot 820 was the autograph manuscript of *Parnassus on Wheels*, a present from the author, inscribed on 11 July 1919:

Here is the MS. of "Parnassus on Wheels." It's a very humble thing, but you know with what pardonable affection one looks back at one's first child that broke into print. It was begun in a farmhouse at Walker Lake, Pike County, Pennsylvania, summer of 1915, and finished in the kitchen of our Long Island cottage the following winter—and a damned cold winter it was too. Affectionately yours, Kit.

It sold on 16 May 1941. David Randall, first librarian of the Lilly Library at Indiana University in Bloomington and the longtime manager of the rare book department at Scribner's bookshop on Fifth Avenue, recalled in a letter to a Morley collector dated 6 October 1969:

J. K. Lilly had a good collection of Morley and at the Newton sale asked me to bid in for him the original manuscript of *Parnassus on Wheels* which I did, for \$500. When his library came here this was not in it. I asked him about it and he replied that he had given it as a gift to some friend of his, adding, "You will get it eventually." That is absolutely all I know about it. After his death I asked his secretary and family if they had any idea to whom they had given it and they hadn't. So I am still waiting.

The manuscript of Morley's novel about a traveling bookshop is still on the road. Ever the hopeful collector, I dream that someday it will halt on my shelves.



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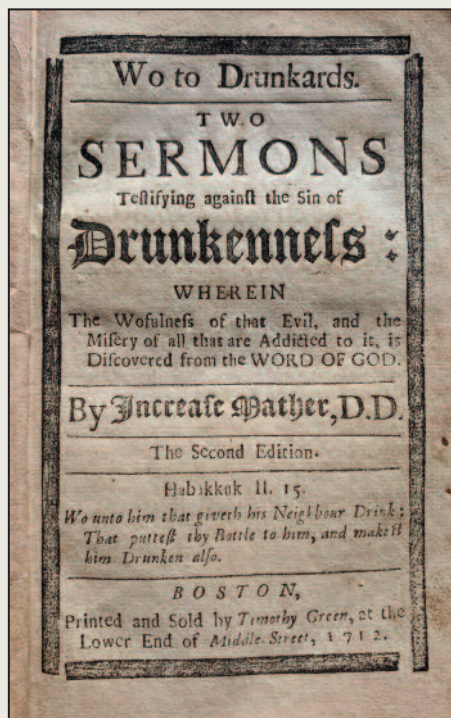
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KURT'S BIBLIO WANDERINGS

Extreme Book Collecting

KURT ZIMMERMAN

EXTREMISM is trending nowadays—weather, politics, sports, food portions. Even travel, an area with a historically wide latitude for adventure, is trending extreme. At least it appears so on those ubiquitous, addictive YouTube videos where an armchair traveler may lose themselves for hours. I'm readying for an actual trip to Colorado, real mountains, breath-taking vistas, cascading waters, and a modest bit of hiking and jeeping. But do I want to hang precariously over a plunging precipice, my life attached to a thin cable as I dangle in the air like a circus performer, my well-paid guide, conditioned as an Olympian, encouraging me, his (or her) can-do attitude quickly wearing thin like my cheap pair of hiking boots? Do I need this kind of adrenaline rush / confidence boost? You can guess the answer. For I'm a book collector and the betting odds find me seated at a craft brewery simply enjoying the mountain air, thumbing through an old-school travel guide, and admittedly googling to see if there are any bookstores close by.

Yet is book collecting really a staid and pleasant past-time, intellectually rewarding, but free of extremes compared to the whirl of the world we live in today? I have a one-word answer to the uninitiated—*bibliomania*. Physical demise may not be at stake, but in any other form book collecting ranks high on the extremism scale.

Take my own case, for example. I realize self-analysis is dangerous waters but let's wade in for a moment. I've been *told* by family and friends over the years that *perhaps* my book collecting has reached extreme levels *at times*. I read this as positive feedback, reflecting many years of effort and yes, obsessiveness (let's call it focus), in creating a collection that brings pride, joy, and an ever-elevating quest for storage space. I've surrounded myself with bibliophilic friends with the same traits, thus confirming it as the norm more than an extreme. But let me confess a few things. I admit in retrospect that a few of my escapades could be construed as *somewhat* extreme. There was the time I unexpectedly acquired fifty boxes of material at a book sale and I was, honestly, afraid to come home. This resulted in calling my *parents* and asking if I could stash the boxes temporarily at their house until I could muster some sort of excuse to my wife. I haven't lived that one down.

But any extremism on my part as a collector is quite modest on the larger scale. To bolster this statement, let me provide some examples.

Two English bibliophiles set a bar that has been providing cover for the rest of us for almost two centuries. Richard Heber (1773-1833) developed an inordinate taste for book collecting during his undergraduate years at Oxford, much to the

dissatisfaction of his wealthy father who wished him to concentrate on more academic concerns. No matter, the bug had bitten and there was no cure. He inherited substantial money and land holdings upon the death of his father in 1804. Fuel to the fire. Heber then went on a rare book acquisition spree until his death that remains almost unmatched in the annals of the venerable avocation. Heber was not just an accumulator, but a highly skilled collector, and the quality and quantity of his library was astounding. Heber, one of the founders of the Roxburghe Club, an exclusive English book collecting group, was a friend of Thomas Dibdin and inspired Dibdin's famous work *Bibliomania* first published in 1809. Heber is remembered for his remark, "No gentleman can be without three copies of a book, one for show, one for use, and one for borrowers." Upon Heber's death, he left *eight* houses in England and on the Continent overflowing with books. The auction of his collection took 216 days, flooding the rare book market, and providing opportunities for other notable bibliophiles to enhance their own libraries.

Sir Thomas Phillipps (1792-1872) was one of those bibliophiles. His bibliophilic flame burned even brighter than Heber's, and he acquired books and manuscripts at a pace unmatched by contemporaries, buying in bulk from dealers and bidding aggressively at auctions, seemingly always in debt to the booksellers as he dissipated his substantial wealth. His early goal was to own a copy of every book in the world. He did not achieve that, but it wasn't for lack of effort. His early manuscript holdings, often on vellum, numbered approximately 60,000 volumes, many being rare and important. Despite his irascible nature and single-minded focus, it must be admitted he saved unique items from possible destruction. His long-suffering wife and daughters were literally squeezed tighter and tighter into their home as acquisitions poured in. Sir Frederic Madden, keeper of manuscripts for the British Library, wrote of a visit,

"The house looks more miserable and dilapidated every time I visit it, and there is not a room now that is not crowded with large boxes full of manuscripts. The state of things is really inconceivable. Lady P is absent, and were I in her place, I would never return to so wretched an abode . . . Every room is filled with heaps of papers, manuscripts, books, charters, packages & other things, lying in heaps under your feet, piled upon tables, beds, chairs, ladders etc. and in every room, piles of huge boxes, up to the ceiling, containing the more valuable volumes! It is quite sickening . . . The windows of the house are never opened, and the close confined air & smell of the paper & manuscripts is almost unbearable."

Phillipps desired to convey his collection to the English nation, but negotiations broke down with the cantankerous bibliophile. After Phillipps' death, it took over 100 years to disperse the collection via private sales, auctions, and dealers.

These two classic biblio-extremists had the advantage of wealth to fund their

book collecting. A modern-day example of extreme book collecting shows what can be accomplished when a single-minded bibliophile of modest means risks economic annihilation in the pursuit of his subject. Collector Roger Wendlick gives a first-hand account of his passion in *Shotgun on My Chest: Memoirs of a Lewis and Clark Book Collector* (2009). Wendlick's Horatio Alger story of collecting Lewis & Clark material over a quarter of a century began in 1980. It is the best memoir I've encountered of a book collector immersed in the world of rare books in the 1980s and 1990s with much detail about the book trade, booksellers, and fellow collectors.

Wendlick writes, quoting Lewis & Clark scholar James Rhoda, "Books change lives." For Wendlick this certainly was the case. With only a high school education, construction foreman job, and a growing enthusiasm, he began collecting Lewis & Clark memorabilia related to the 1905 Portland World's Fair. This eventually evolved into the relentless pursuit of rare books related to Lewis & Clark, guided by early mentors and booksellers, George Tweney and Preston McMann. With a goal to form the best Lewis & Clark collection in private hands, Wendlick juggled as many as eleven credit cards and multiple home refinances in a feat of precarious financing worthy of a Wall Street gambler, buying rarities where he found them with the particular help of dealers William Reese and Michael Ginsburg. After a decade binge, some luck, and growing knowledge, he was leveraged to the absolute hilt but had accomplished his goal. Serendipitously, Lewis & Clark College in Portland, Oregon bought the collection for \$750,000, saving him from bankruptcy.

These examples of extreme collecting certainly caused stress at times for the participants and played havoc with loved ones and friends, but in the end their efforts nourished scholarship and preservation.

Yet let us finish with a cautionary tale. For extremism in any form—even bibliophilic—can foster chaos and conjure the shaded side of human nature.

Stephen Blumberg, the most notorious book thief in U.S. history, stole approximately 23,600 books from over 268 universities and institutions during a nearly two-decade spree during the 1970s-80s. Many were rare books and the estimated value of the items exceeded five million dollars. He was eventually caught, convicted, and sentenced to prison. (Nicholas Basbanes profiled Blumberg in-depth in *A Gentle Madness*.) Blumberg had the skills of a cat burglar and used all sorts of deceptive schemes to access the rare book libraries. But a primary reason he eluded capture for so long was that he collected these books with no intention of selling them. In his fractured mind, he stole to preserve the books from perceived neglect and gather them for his personal library. He even removed bookplates representing the various pilfered institutions and saved them in an album to memorialize his twisted conquests. Blumberg stands out as the sordid example of biblio-extremism taking a nefarious turn.

This writing has become a catharsis for me. I'm feeling better already. I've no

urge to join the dark side of the Force, my wife still finds me palatable, there is food in the pantry and a roof overhead, and book space is getting tight but that is a relatively minor infraction. My biblio-extremism is well in check. Perhaps before we leave on our trip to Colorado, Nicole and I should go out for a fine send-off meal. But it is a passing thought—I order instead a good book that just appeared in one of my want matches. I'd been looking for a copy for a *long* time.



The Georgetown Rare Book Fair: A New Type of Book Fair

EVE AND EDWARD LEMON

FIVE years ago, we visited our first book fair, the New York International Antiquarian Book Fair. Entering the Armory, we were overwhelmed by the number of exhibitors. We wandered around for half an hour and then left. We did not visit another fair again. As young collectors, we thought of book fairs as inaccessible, catering primarily to the trade and wealthy buyers. In the subsequent years, we became more serious about collecting, but did all our buying online.

But when we were asked to think about ways to raise money for the City Tavern Club, a private members club in Georgetown dating back to 1796, we immediately thought of organizing a book fair. Given the fair would be taking place in a historic tavern that had hosted the likes of Washington, Jefferson and Adams, we wanted it to be a social experience with food, drinks, live music and dinners. We wanted to introduce book collecting to a new generation—to create a welcoming space for them to come, ask questions, and buy books that would form the basis of their future collections. There had not been a book fair in the Washington area since 2019. And so, we saw a gap in the market.

The only problem was we did not know how to organize a book fair. We knew nothing about booth layouts, glass cases, or load-in procedures. No one in the bookselling world knew who we were. So, we began cold-calling almost every single ABAA member who was listed in the Directory, some 493 dealers, starting with the area around Washington and working our way up and down the East Coast. At first it was slow going. Many dealers thought we were telemarketers and promptly hung up. Others said they were no longer doing fairs. But eventually a few dealers took a chance on us and signed up. After two weeks of calling, we had 33 exhibitors signed up for the fair.

Thankfully, one of the first dealers to sign up for the fair, Joshua Mann of B&B Rare Books, kindly offered to help us. He convinced other exhibitors to sign up, came to Washington to view the venue, and helped us with the booth layouts. Without Joshua and his business partner Sunday Steinkirchner's support, the fair may well have been a flop.

With the exhibitors locked in, we began to promote the fair. With only a shoestring budget, we spread the word by using social media (Facebook and Instagram), our contacts in the local media, emails to local institutions, and posters plastered in local businesses and nearby college campuses.

So far so good. But the week of the fair itself was not without hiccups. When the tables arrived on Wednesday, we set up the booths according to our plan only to find that they would not fit in the spaces as planned. While everyone would still fit in the space, some exhibitors were moved around and we had to utilize every space in the historic tavern—including placing one dealer on the landing. On Thursday, the glass cases arrived. We had meticulously measured the freight elevator. What we had neglected to notice was the half inch lip between the elevator and tavern floor, a feature that would prevent us from being able to move glass cases to the second floor. Again, we had to shuffle some dealers around.

The exhibitors started arriving at 9 am on Friday. Loading into the building, which faces onto M Street, the main thoroughfare of Georgetown, had been something we anticipated being stressful. But with the help of staggered arrivals and porters, it did not prove too difficult. Soon the exhibitors were busy setting up their booths, selling to one another and having lunch in the tavern's tap room.

At 6 pm, with some trepidation, we opened our doors for the preview night. For \$50, guests enjoyed first access to the books, an open bar with literary-themed cocktails, canapes, and a string quartet to create the atmosphere. Within a few minutes, the club was bustling with people drinking, talking, and buying. Lighting was an issue in some of the spaces, so we quickly scoured the building for lamps to provide additional light in the affected booths. We ushered the public out at 8 pm and the exhibitors were treated to a three-course dinner. We wanted to create an all-inclusive experience for the dealers, so that they didn't have to worry about finding a restaurant.

On Saturday, the fair opened at 11 am. Fifteen minutes before opening, people were queuing outside. We had decided to make the fair free to the public to ensure a good turnout. Over the two days, we had over 1,000 people come through the doors. We were pleasantly surprised by the range of people who came to shop and browse, from seasoned collectors to college students. Over two-thirds left having bought something.

That evening we had a brief talk about George Washington's library by Dana Stefanelli, Curator of Special Collections at Mount Vernon, and then the exhibitors had another three-course dinner. This time we invited members of the club to

dine. Our goal was to create an opportunity to build relationships between collectors and dealers.

Sunday was also bustling. The dealers packed up and the load-out went relatively smoothly. We breathed a sigh of relief. The exhibitors seemed happy. For an inaugural fair, everything had gone better than we had expected. By the evening, we were already talking about planning more fairs.

One month after Georgetown we visited Philadelphia, scouting out venues for the Philadelphia Rare Book Fair, which we will be organizing from December 8 to 10. In late July, we visited Newport, RI to find a venue there for a fair in June 2023. We have founded Fine Book Fairs, a new company to promote our vision for a new type of book fair. Like our Georgetown Fair, these fairs will be held in historic venues; feature a limited number of booths so as not to overwhelm the visitors; and include drinks, dinner and live music. As collectors, we are organizing our fairs with their experience in mind. We want our fairs to be social events that establish lasting relationships between dealers and collectors. By making our fairs fun and accessible, we want to introduce a new generation to collecting. The future of the industry depends on our ability to adapt and appeal to new audiences.



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One Book At A Time: A Dialogue

PATRICK OLSON AND BEXX CASWELL-OLSON

Pat: For several years, my wife and I played an exhausting game of professional leapfrog. Some of you surely know it. A partner you love completely is offered a career-advancing opportunity. Discussion follows, and of course the job must be accepted. It's too good. A few years later, the tables turn, the same opportunity comes your way, and the process repeats. And so goes the dual-career game until both players have CVs longer than CVS receipts, a truckload of flatpack furniture never meant for multiple moves, and still one eye always on that next opportunity.

Our last move happened four years ago, when my wife accepted a position at the top of her field. Because obviously she had to. So, friends—can I call you friends?—what did we do? We threw that godforsaken gameboard at the wall. I would not seek another librarian job. I would turn up my nose at the hour-plus commute for a half-heartedly satisfying job that would leave me eyeing that next opportunity. No, I would withdraw from the game entirely. I would instead join the ranks of the antiquarian bookseller—that endlessly lucrative and famously stable means of making a living. Just me and the old books, cozied up in a peaceful home office that could move anywhere at the drop of a hat. I did have some reason to believe I could make a go of it. I'd spent four years in the trade before librarianship. I knew many librarians and had some sense of their collection priorities. Over the years, I'd even accumulated enough reasonably saleable material to assemble a debut catalog. Even budgeting and financial planning had long appealed to me on some level. How hard could this be? Why *shouldn't* I make the switch?

At this point, you may be expecting—perhaps even hoping—to hear how horribly wrong everything went, how I yearn for that library job, how I've made a terrible mistake. But really, four years into this, there's much to recommend it. Few things beat the research and writing my work requires, digging into scholarship to contextualize and interpret material, and building my own reference collection one book at a time.

Bexx: Sorry, I should chime in here, because I'm not sure "one book at a time" is entirely accurate. For every book he buys (of which there are many) he **MUST** buy 7 or 8 reference books (some of which he already owns), each of which will be skimmed for the relevant 1-2 paragraphs before they are cast off into the overflow shelving in our guest room—where they are likely to sit unused for the next 10 or 15 years.

Pat: To be fair, I have used some of the guest room reference material more than once. Though Bexx is right that I've accidentally bought some duplicates. But really, who among us will call books poor company? Of course I like people, too, and I genuinely enjoy socializing. Still, if I'm completely honest, I don't miss working with others as much as I thought I would. Especially during the pandemic, working alone out of the house turned out to be a lucky break. I can work at my own pace, take breaks for physical and mental health as needed. Altogether it's a pretty forgiving, low-stress occupation. There are no book emergencies, and certainly the books never hurt anyone.

Bexx: He says as a dangerously tall stack of mostly ex-library reference books comes crashing to the ground, only narrowly missing an overly fat and overly curious orange tabby cat. [*eye roll*]

Pat: Come on, I think it's an exaggeration to call *most* of them ex library copies. Sure, sometimes that's my only option. But I do have standards. In any case, it's just nice to work from home. Those of you lucky enough to have such flexibility probably discovered the same these last few years. It reduces my carbon footprint in multiple ways, even beyond the non-commute. I can tackle grocery runs and other errands during off-peak hours. I water plants in the summer, shovel the driveway in the winter. I can pamper Mrs. Squeaky Mouse—our elderly black-and-white tux cat, affectionately called Squeak—who demands supervised snacks throughout the day. (*She would never be caught eating a full meal in one sitting. How grotesque.*) Four-hour windows to receive the plumber and electrician are no problem. I never worry about expensive packages getting lost in the mailroom, and after-hour deliveries are never an issue.

Bexx: Ah yes! It's always so satisfying when the doorbell rings during dinner and your spouse jumps up exclaiming "I'm expecting a VERY important package" before running off to greet the DHL driver with a mouth full of food. "Wow" I say, "that must be something really exciting." As he returns to the dinner table with the prized package in hand, I ask with trepidation, "What is it?"

"A book," he replies stone-faced, as though I have no idea what it is he does for a living. Yes, it is a book, it's always a book, but WHAT book?

Pat: An interesting book, always an interesting book! Look, friendly conversation aside, I don't



The authors pictured in front of an unanticipated guest room bookcase, filled with material unlikely to be used again. No guest has complained.

mean to suggest it's all fun and games. There's bookkeeping to do, estimated income tax to pay, sales tax to file. Sourcing new inventory can be a slog. There's email, of course, and hardly a day goes by when there isn't at least one message requiring a response. I have Zoom meetings, too, just like everyone else. I had one back in June actually, and there's another coming up next month. It's just me now, so I do everything from tech support to facilities maintenance. I've given up the prestige of association with great institutional collections, likewise the perks that come with those positions. I have unlimited time off, if unpaid, and I don't know what I'd do without my wife's health insurance. At the end of the day, I'm really just a salesman, hoping you might value the same stuff I value. If I do it right, if I do this well, that'll be enough for me.

Bexx: When he says that stuff about Zoom meetings and unlimited time off, I'm tempted to put a pillow over his face while he's sleeping. But as a fellow book person, I do appreciate what he does, and it's nice to come home to someone that loves books as much as I do.



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BOOKSELLER REMINISCENCES

WILLIAM E. BUTLER

GOODMAN, GARY. *The Last Bookseller: A Life in the Rare Book Trade*. Minneapolis/London: University of Minnesota Press, 2021. 182, [iv] p. Casebound with dustwrapper. \$19.95. ISBN 978-1-5179-1257-4.

KOCIEJOWSKI, MARIUS. *A Factotum in the Book Trade: A Memoir*. Windsor, Ontario: Biblioasis, 2022. [viii], 349 p. Paperbound. \$18.95. ISBN 978-1-77196-456-2.

PIRAGES, PHILLIP J. *Booked by Fate; or, A Life of Dealing in the Exotic World of Rare Books (Beginning with a Garage Sale)*. [McMinnville, Oregon]: Printed for the Author, 2022. [xvi], 335. [ii] p. Casebound. \$25.00; Paperbound. \$16.00. ISBN 979-8-43280-326-9.

WOLF, CLARENCE. *Fifty Years a Bookseller: or, The Wolf at Your Door*. Prologue by Stephen Weissman. Bryn Mawr, Privately Printed, 2022. xxi, [vi], 156 p. Casebound with dustwrapper. \$25.00. No ISBN.

I READ bookseller memoirs and reminiscences for pure pleasure. I would not say that I collect them, although over the years I have acquired a number and consumed them cover to cover. The first that I recall was by Hans P. Kraus,* to whom I was introduced in the early 1960s by my mentor in bibliophily, Jean Jacques Newman (1901-1983). We visited the Kraus mid-Manhattan establishment, and I selected an early Jean Struys eighteenth-century edition of his travels to Russia at \$7.50, which as a law student at the time was a serious expenditure. Rossica was among Kraus's early specialties; his catalogues of the mid-1940s were a goldmine of desirable material and bibliographic data.

Happily, the retiring generation is following his example and regaling us with anecdotes of collection-building, opportunities seized or missed, remarkable bibliophilic discoveries, the peccadillos of those of us afflicted with the "gentle madness," and the trials and tribulations of creating and maintaining of what is, for most, an exercise in individual and intrepid entrepreneurship.

Of the four recent titles here considered, all are well written and entertaining, but the Kociejowski is in a class of excellence of its own. An accomplished poet, essayist, and travel raconteur, he has been a dedicated component of the antiquarian book trade for decades with a back story from, so to speak, the underside of the antiquarian book trade—a loyal servitor who had, but declined,

*Hans Peter Kraus (1907-1988), *A Rare Book Saga: The Autobiography of H. P. Kraus* (1978).

William E. Butler is a past Chair of FABS (2019-2022); member, The Grolier Club; National Union of Bibliophiles; Private Library Association; Fine Press Book Association; past Executive Secretary of the International Federation of Ex-Libris Societies; honorary member, The Bookplate Society.

the opportunities to become a bookshop proprietor or to acquire an equity position. He loved his chosen calling and worked for some of London's best bookshops. I suppose that I must at least have passed him by when entering Bertram Rota on my roughly twice yearly visits. The stock of that shop was of marginal interest to my own collecting, but I did acquire my own copy of John Bowring's *Specimens of Russian Poetry* there, of which he makes much (pp. 297-298) without mentioning Bowring's role in facilitating Jeremy Bentham's contacts with the St. Petersburg court and publishing Bentham's collected works in eleven volumes. This is a bookseller memoir of the first rank, a delight to read for any bibliophile, amusing, insightful, opinionated, and decidedly "old school."

Kociejowski laments the impact of the internet on the book trade and the still-to-be-fully-evaluated consequences of Covid, but Gary Goodman takes his recollections a step further. The impulsive purchaser of a mediocre bookshop in the less salubrious environs of St. Paul, Minnesota, in 1982, he transformed the business into a veritable North American book town in Stillwater, a few miles outside the Twin Cities and home of the principal state prison. His is a rags to reasonable riches to closure story predating Covid. Good secondhand books on a large scale, coupled with some deft marketing and expansion decisions, were the recipe for success and probably made his enterprise most vulnerable to the impact of internet transactions and Amazon subsidiaries. He closed down in 2017 but leaves behind an insider's account of three-plus decades of bookstore adventures told with sardonic wit and passion. His account of a visit to Richard Booth in Hay-on-Wye in 1993 is worth the price of the book alone.

Philip Pirages has produced a fascinating account of his continuing entrepreneurial enterprise, starting from zero (a canny, impulsive, and financially painful acquisition of a 1669 edition of Vitruvius on architecture at a Michigan household sale, later acquired by Yale) and eventually becoming the principal advisor to one of America's most imaginative bibliophiles. Well written and well-structured, as one would expect from a Ph.D. in English, the memoir is interspersed with textual interpolations (rather than footnotes) immensely informative and valuable but jarring to the typographic eye, as is the flow of chapters without page breaks. Plainly a design decision that will disturb admirers of Anthony Grafton on footnotes and other typographical artifices to clarify meaning and transition.

For Clarence Wolf, becoming an antiquarian bookseller was a family affair. Books, he observes, have been "a constant throughout my life." His cousin was Edwin Wolf II, well-known to readers of this review, and his parents took over the George MacManus Company in Philadelphia. He had all the advantages and disadvantages of being brought up within a going concern, as the auditors put it, and has made an impressive success of it.

As exercises in autobiography, all four volumes are rich in book lore and

anecdotes, amusing and entertaining, primers for the neophyte and experienced bibliophile, embellished with photographs (some in color), replete with trade gossip—in short, each is a page-turner well worth the reader's time. Pirages and Wolf are self-published and obtainable direct from the website of each or via Amazon. Goodman and Kociejowski may be acquired through the usual bookshop channels or online. Pirages and Wolf would do well to offer autographed copies if ordered direct. All four are priced to sell. They can be had together for less than the price of a decent dinner out and are far more nourishing and satisfying.

AFFILIATE NEWS

Recent Activities of the Associació de Bibliòfils de Barcelona (2019-2022)

The outbreak of the pandemic meant the freezing of the social events that our association had been promoting, such as the conferences given by its members, the visits we made to libraries, and the meetings or assemblies. Thanks to the new technologies, we were able to carry out some of the latter, and the board of directors has been able to continue facing the commitments assumed, such as the editions of bibliophile books addressed to our associates. Most recently we have published *La nostra cuina tradicional*, with texts by Josep Pla and illustrations by the famous chef Ferran Adrià (Barcelona 2019). A facsimile of the well-known work *Blanquerna* (1521), by Ramón Llull, has also been distributed among the members (September 2021), as well as *El llibre català en temps del Modernisme* (October 2020), a catalog of an exhibition on which several members of the Association have collaborated. We are currently preparing a work on freedom of the press in the Enlightenment that will be distributed among members in December 2022.

Regarding the presentations given by our members, the most recent ones have been the following: Mr. Jordi Mañosas evoked the bibliophile profile of his father under the title, “Enric Mañosas i Barrera, bibliofil atípic, biblioteca singular” (June 2021); Vicent Pastor enlightened us on “Pierres de Provença: anàlisi de l’obra i de la seva petjada a les imprentes catalanes” (December 2021); and Dr. Joaquín Callabed delivered a talk with the eloquent title “Una mirada a Santiago Ramón y Cajal humanista” (June 2022). The latter two were followed by the traditional dinner among the members, once the meeting restrictions were relaxed. Some of these talks were recorded on video and can be found on our website (www.biblio

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flsbcn.cat) and on the YouTube channel for Associació de Bibliòfils de Barcelona. Our aspiration is that, in the future, all of them can be available to people interested in bibliophilia.

Finally, I would like to mention the resumption of visits to libraries and relevant documentary centers. For example, on May 19, 2022, we visited the Arxiu comarcal located in the medieval town of Montblanc (Catalonia). Most recently we traveled to the Belgian city of Brussels (June 17 and 18), in order to contemplate the treasures preserved by the KBR and Wittrockiana libraries, and to visit the exhibition on artistic bindings by J.K. van West, at the Château Beloeil, promoted by our Belgian colleagues, the SRBIB. We look forward to continuing to publicize our activities and books published for our members.

AGUSTIN HERNANDO
Secretary

CLUB NEWS

Aldus Society

Our 2022-2023 program year got off to an early start on August 11 with a brilliant presentation by pioneering graphic novelist Jeff Smith, author of *Bone*, which began life as a successful self-published project. *Bone* was later reissued by Scholastic in beautiful color editions, chosen to launch their new imprint for graphic novels. Jeff shared the history of his artistic and publishing journeys, and brought along copies of the various editions of the books for members to examine, including editions of his newest projects, *RASL* and *Tuki*. We had a full house for this in-person program, which we had to postpone twice due to COVID.

Our speaker on September 8 is Michael Blanding, discussing his new book, *In Shakespeare's Shadow: A Rogue Scholar's Quest to Reveal the True Source Behind the World's Greatest Plays*, winner of the International Book Award for Narrative Non-Fiction. The book follows a renegade scholar's quest to solve the mysteries behind the world's greatest works of literature—leading him to the enigmatic Elizabethan courtier Sir Thomas North. Michael Blanding is an investigative journalist whose previous book, *The Map Thief* (2014), was named a New York Times Bestseller and an NPR Book of the Year.

Looking forward to the rest of our program year:

October 13: Michael Hancher will discuss the new edition of his book, *The Tenniel Illustrations to the "Alice" Books*.

November 10: Dr. Samuel Meier will speak to us about the Dead Sea Scrolls.

December 1: Holiday party.

January 12: Aldus Collects.

February 9: Michael Nye, Editor-in-Chief of the literary journal *Story*.

March 9: Sarah Brown, letterpress printer and bookmaker, founder of Questionable Press.

April 14: Chris Lafave, curator for the Kurt Vonnegut Museum and Library.

May 11: Dan Brewster, founder and owner, Prologue Bookshop, Columbus, Ohio.

Another treat for Aldus members this year will be in-person events hosted by the Rare Books & Manuscripts Library at the Ohio State University on Saturday mornings from 10:30-12. The first two events will be “Bookselling from Canvassing Books to Modern Literary Archives” (curated by Jolie Braun) on November 5, and “Preaching, Confession, and Medieval Pastoral Care Manuscripts” (curated by Eric Johnson) on December 10.

DAVID BRIGHTMAN
President

The Baxter Society

Since our last report to FABS the Baxter Society has continued meeting on Zoom, but change is, we hope, in the air.

First though, to pick up where we left off. In April 2022 we tried something new for us: we invited a sampler of new Baxter Society members to share stories of their own bibliophilic interest. This proved informative and enriching, allowing us all to get acquainted with a few people new to us. We are likely to do this again.

In May 2022 we switched course and focused on youth. In Portland, Maine there is an organization called “The Telling Room” whose director, Kristina M. J. Powell, gave her talk “Amplifying Youth Voices,” in which she shared stories of her literary arts organization and its efforts cultivating the writing and literary voices of area youth.

We’ll be reporting on our autumn 2022 programs in a later issue of this journal, but we’re planning to meet soon in a new venue for us: the Cumberland Club (Portland, Maine), where we plan to host “hybrid” meetings, meaning Zoom and in person simultaneously. Our first speaker in our 2022-2023 series is none other than FABS Chair Jennifer Larson. We are delighted that she’ll be joining us to speak about one of her passions, miniature books, as well as informing us of FABS doings.

So, this report is brief, but please know that we always welcome visitors and guests and would give a special, warm welcome to FABS visitors. Our meetings appear on the new FABS calendar with instructions on how to join us. The second Wednesday evening of each month, September through May, 7 p.m. is generally our date and time.

Our web address is www.baxtersociety.org where you may send us messages.

ZIP KELLOGG
President

Book Club of California

The Book Club of California continues to host remote speakers and audiences from across the globe, thanks to the wonders of digital technology. At the same time, many of us are craving the intimacy and conviviality of in-person gatherings and want to indulge our appreciation of the pre-digital arts and technologies that revolutionized communication and book worlds in an earlier era. Thus, at the end of February, we hosted a “Print Your Own Broadside Affair” in our club rooms, where we enjoyed the materiality and mechanical beauty of our nineteenth-century Columbian hand press. Attendees were treated to one of 50 elegant, limited-edition broadsides, designed and printed onsite by Li Jiang of Lemon-cheese Press. Featuring a “Centennial Quiz,” the broadside celebrates the 100th anniversary of modernist literature with a matching game: thirty authors in one column, to be paired with the title of their work in the other.

The opening reception for the exhibition *Standard/Deluxe/Design: Bindings of the Book Club of California*, hosted at the American Bookbinder’s Museum (November through February), offered members yet another opportunity to gather in person. Curated by librarian Elizabeth Newsom, the exhibit showcased the Club’s century-old tradition of publishing and fine bookbinding, as well as specimens of rare California bindings drawn from the Club’s Sperison Library. The latter’s holdings are also showcased, albeit virtually, on the popular and educational monthly program *Lunchtime with the Librarian*.

Recent lectures—live, via webinar or in hybrid form—have featured a rich array of topics and speakers, including *Mallette Dean, a Printmaker and His Art*, by John Hawk; *Rediscovering the Islamic Classics*, by Ahmed El Shamsy; *San Francisco Through Time*, by Catherine Accardi; *The Life and Times of Jo Mora: Iconic Artist of the West*, by Peter Hiller; *Medieval Manuscript Culture & Production*, by Kathryn Brunet; *Phoebe Apperson Hearst: A Life of Power and Politics*, by Alexandra Nickliss; *Monster, She Wrote*, by Melanie R. Anderson and Lisa Kröger; *Collecting Antiquarian Books & the Joy of the Hunt*, by Kenneth Gloss; *A Rebel’s Outcry: Biography of Issei Civil Rights Leader Sei Fujii (1882-1954)*, by Jeffrey Gee Chin; *12 Things to Know: Collectors Reflect*, by Spencer W. Stuart; and David Gray’s *Sharing our Desert’s LGBTQ+ History: How It All Began*.

We were delighted to partner with the Book Club of Washington on *Vespasiano da Bisticci: the Bookseller of Florence*, a virtual presentation by Ross King. Working with other FABS member organizations has been a great way to raise awareness around our work and reach new audiences. We invite FABS member organizations to reach out to the Book Club of California—we’d be thrilled to partner with you to co-present programs to our respective members.

Our Virtual Community Meetings on Zoom continue to bring club members together in fun and informal conversation. Most recently club members shared

their favorite bookshops, book stores, and booksellers, discussed their book-related social media habits, and learned about the Book Club's student membership initiative. Our focus on student members and ways to engage them as a cohort in conversations relevant to their interests continues to grow as we bring new and diverse voices to our dynamic community.

Whether online or in person, we hope you will join us for one or more of our free programs. Better yet, join the Book Club of California and be part of a century-old tradition; you'll discover that we are "bookish" in all the best ways. Head to www.bccbooks.org for membership information and a schedule of upcoming programs.

TERRI A. CASTANEDA
Programs Committee Co-Chair

Caxton Club

The Caxton Club, founded in 1875, elects a President and Vice-President every two years. The current holders of these offices are Jackie Vossler and Ethel Kaplan. The Caxton Club Council, which sets the policies of the club, consists of 15 members, with five elected each year for staggered three-year terms. The club's FABS representative is Gretchen Hause. Full details of the club and its governance can be found on the club's regularly updated website (www.caxtonclub.org).

Meetings

The steeply rising costs of, and economic and other practical obstacles to, our traditional in-person events, combined with the necessity of advanced planning and up-front guarantees, mean that we must look for innovative and affordable ways to facilitate personal interactions for our local members. We are going to try many ideas, but the challenges listed are here to stay. The Council continues to explore ideas consistent with our mission, our budget, our member preferences, and a responsible awareness of the circumstances we face.

A full program of noon and evening meetings is planned for 2022-2023. All Caxton Club programming will be available to all FABS members via Zoom. We require registration but all are invited free of charge. We may have some live events for members only but those will be followed shortly by a Zoom broadcast which will allow real-time Q&A, for which the speakers will be available. We will provide links to those who cannot attend in real time so that they can view full programs and Q & A from both sessions. Our 2021-2022 events hosted nearly 2400 non-member guests, far surpassing the number of non-members in any previous year.

Membership

We welcomed 73 new members in 2022, to end the year with 404 total Caxton Club members. We are also happy to report that almost 95% of continuing

members renewed their membership. In the spirit of “try something new” to diversify and boost Caxton membership, members were given the opportunity to give the gift of a free Caxton membership for a year to a friend or colleague. Gift memberships were given to 56 people from 21 different states. New membership is now trending younger with 37 total junior members under the age of 35. Innovative membership initiatives such as the above gift memberships, complimentary memberships for speakers, a new member welcome package, and flexible programming are important components in ensuring our club’s continued success.

Awards

For details of awards and their recipients see: www.caxtonclub.org.

Caxtonian Magazine

The *Caxtonian*, a bi-monthly publication, publishes a wide range of bibliophilic (defined broadly) and literary articles by members of the club, by people who have spoken to club meetings, and by many authors who have no affiliation with the club. It also includes historical material and current pieces dealing with the club itself. All issues are available online and downloadable to club members. Online versions of all issues from 1995 through 2015 are available on the website to non-members, with subsequent year’s issues added yearly. The *Caxtonian*’s articles are indexed in detailed *Name/title* and *Subject* indices on the website.

Diversity

The club’s Diversity, Equity, and Inclusion (DEI) and Outreach Committee welcomes the successful efforts made by the club in programming, membership recruitment, and the *Caxtonian* to broaden topics and welcome the perspectives of a diverse group of speakers and writers. The committee continues to work by consulting with other club committees to achieve a more diverse membership and to expand our connections with other organizations, local and national.

MICHAEL GORMAN
Editor, *Caxtonian*

Book Club of Detroit

Participation at our events has increased dramatically in 2022. In May, Jon Buller, Ann Arbor’s longtime hand bookbinder and former owner of the Bessenberg Bindery, shared information on the art of bookbinding with beautiful examples of his own handicraft, as well as photo slides of outstanding bindings he has accumulated during his career. Mr. Buller generously allowed us to digitize a good number of them and we plan to transfer these to individual USB drives as

gifts to members attending our annual meeting and Christmas luncheon.

In June we visited Hank Zuchowski's Shaw's Books in Grosse Pointe. Hank regaled us with informative and amusing stories about the book business and his 46-year career as a book dealer and collector. Members brought some of their own treasures for appraisals and we learned the steps Hank takes in determining value.

In July BCD member and former president Ryan Place once again held his popular Festival of Books in Detroit's historic Eastern Market. We recruited a sizable number of new members at this event.

We're looking forward to several special events this fall, including a presentation by former Michigan Supreme Court Justice John Volcker's longtime friend, attorney Frederick M. Baker Jr., as he reflects on this famous Michigan writer's life and works. Justice Voelker, writing under the pen name "Robert Traver" is well known as the author of *Anatomy of a Murder* and many other books about the law, life in Michigan's Upper Peninsula, and trout fishing. Co-sponsored by the Michigan Supreme Court Historical Society, the event will be held at the University of Detroit Mercy School of Law.

CHARLENE KULL

Florida Bibliophile Society

All of us at FBS still miss our long time principal, Jerry Morris, who passed away last spring. Nevertheless, under the leadership of our continuing President and Newsletter Editor Charles Brown, and our new Vice President and Program Chair Ben Wiley, we have regrouped and put together an active program for the 2022-2023 Season.

Our meetings will take place at 1:30 pm on the third Sunday of each month either in Tampa at the University of Tampa Library, or on the St. Petersburg side of Tampa Bay at the Seminole Community Library. Guests are welcome and schedule details are posted on our website, www.floridabibliophilesociety.org. All meetings will be hybrid, with face-to-face sessions augmented by Zoom access. Our schedule includes three regularly recurring events: a September "Show & Tell" in which members discuss and present their summer book discoveries; a December Holiday Party and book exchange; and a May Banquet and book auction which includes an awards ceremony for the winners of our Student Book Collector Essay Contest.

In October, Art Adkins, an antiques entrepreneur, novelist, and lieutenant in the Gainesville Florida Police force, will present "From the Beat to the Book: A Policeman Writes Detective Novels." In November, FBS members will visit the Whitehurst Gallery and Library in Tarpon Springs, a Tampa Bay area private library conceived and constructed along the lines of the Jefferson Memorial, and



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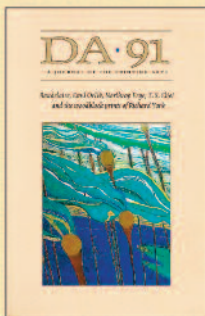
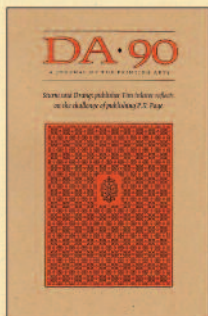
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hear Gareth Whitehurst and his son Griffeth discuss how the book collection and the library came into being.

In January David R. Hall, who has served two major New York book publishers as copy chief and managing editor, will present “Memories of a New York City Bookman.” Our February presenter will be Irene Pavese, a past President of FBS, whose talk is tentatively entitled “The Evolution of Margaret Armstrong as Botanist, Illustrator, Book Designer.” In March Carey Gordon, a lawyer, historian, and career Foreign Service officer, who has a massive collection of books related to African and Asian countries where he was assigned, will present “From the Nile to the Silk Road: A Life in Books.” Our April speaker will be Greg Byrd, a faculty member at St. Petersburg College. Greg is a scholar, a novelist, and an extensively published poet. His talk is entitled “The Art and Architecture of Constructing the Poetry Book.”

FBS is proud of our monthly newsletter, which we believe to be among the best of its kind; pdf editions of our current and past newsletters are freely available for download on our website. Last year FBS published an extensively illustrated exhibition catalogue “I Contain Multitudes. . .” with selections from the Ed. S. Centeno Walt Whitman Collection; copies of that catalogue are available upon request for \$10 each.

Those members of FABS clubs and societies who will be vacationing in Florida this winter are invited to participate in FBS meetings and activities. Please consider us your bookish home away from home.

GARY SIMONS
Secretary

Grolier Club

After the usual closing for August, the Grolier Club reopened September 6 with a long list of activities scheduled for the fall. Many of these activities were organized by staff members during August. The Grolier Club is open to the public free of charge. Non-Grolier members can participate in programs via <https://grolierclub.eventbrite.com>.

On Wednesday, September 7, 2022, an opening reception for a member’s exhibition in the second-floor gallery took place in the early evening. The exhibition “Aubrey Beardsley, 150 Years Young,” was curated by Margaret D. Stetz and Grolier member Mark Samuels Lasner and is in place through November 12, 2022. 69 items from the Mark Samuels Lasner Collection at the University of Delaware Library are featured in the exhibition. The two curators discussed the contents of the exhibition on October 7 at the Grolier Club.

The Grolier Club sponsored a number of events over four days in London associated with London Book Week in mid-September. Included were visits to

rare book libraries, walking tours in London, receptions, and admissions to the book fair. The events were attended by many Grolier Club members, as usual.

The New England Members Virtual Gathering program was restarted on September 20 at the Grolier Club. The meetings are monthly online get-togethers for anyone interested in events and bibliographical news associated with New England.

Also on September 20 was a Special Functions Lecture by Allen Ellen Zweig about photographer George Lynes. The presentation was based upon the speaker's book *George Platt Lynes: The Daring Eye* [Oxford]. Volumes from private collections and that of the Grolier Club were on view.

Grolier member Fortunat Mueller-Maerki organized a tour of the Horological Society of New York's Library on September 21. Horology scholar and technician Robert Frishman and the Society's librarian Miranda Marraccini led the visit.

The first fall exhibition in the Grolier Club's main gallery "Building the Book from the Ancient World to the Present Day: Five Decades of Rare Book School & the Book Arts Press" was celebrated with an opening reception for members and guests on September 27. The exhibition was curated by Rare Book School's Barbara Heritage (a Grolier Club member) and Ruth-Ellen St. Onge. The exhibition is in the ground-floor gallery through December 23, 2022. The first major Grolier Club publication this fall documents the exhibition.

Events associated with "Building the Book . . ." were a program by Rare Book School faculty member Soren Edgren including a Chinese calligraphy demonstration, and a full-day symposium on November 4, "Building the Book: Makers, Teachers, Collectors."

A (HYBRID) Special Functions Lecture "Dr. Johnson's House: A Drudge, A Dictionary and Domesticity" by Celine Lupp McDaid, Curator and Director of Dr. Johnson's House, was held on September 29. The host explored the life, work, and 300-year old townhouse of the lexicographer.

RONALD K. SMELTZER

Manuscript Society

Perhaps the best reason to join an organization is to meet people whose interest coincides with yours, and whose knowledge of the shared interest exceeds yours. If you join the Manuscript Society (MS) you will encounter many who fit the description. I think an excellent example of such a "manuscript maven" is Brian Kathenes, Managing Partner of National Appraisal Consultants, LLC and former MS Trustee. Brian's *curriculum vitae* goes from Eagle Scout to a chemical engineering degree, from casual collector to dealer in books and manuscripts, and then to expert appraiser, having been asked to appraise a huge cache of documents

related to the Nixon Watergate Paper Case in 1996. For years Kathenes has lent his organizational skills and innovative suggestions to the improvement of the MS. The best way to quickly make his acquaintance is to visit the MS website, www.manuscript.org, and follow the links to the series “Manuscript Mondays,” which includes live-stream webinars such as the program “Autograph phonies, fakes and forgeries” (9/14/ 2019) or “What’s it worth” (3/7/2022). Here you can also learn of up-coming programs.

On the website you can also join the MS, and become eligible to attend the next Annual Meeting, Los Angeles May 17-21, 2023. Details of the schedule are upcoming, but knowing the meeting’s planners are Robert Hopper, past MS President, and former Trustees Dr. Richard Ellis and Kevin Segall, you know we will be seeing rare material in world-class venues.

Last May our Annual Meeting was based in Colonial Williamsburg, the outstanding tours planned by Marge and Bill Loscalzo. Starting at the Rockefeller Museum with documents related to the founding of Colonial Williamsburg, we then had excellent guides to some sites currently undergoing archaeological discovery. At the Real American Revolution Multimedia Center in Yorktown, Randy Flood’s review of “Myths Surrounding the Revolution” was a revelation of how views of history can approach greater understanding of “what really happened.” A visit to Richmond for a specially arranged tour of the newly renovated Virginia Museum of History and Culture included documents such as George Washington’s 1790-1791 diary, among other treasures. Lastly Jamestown was a site with true historical resonance, and a “show and tell” visit with a resident archaeologist whose enthusiasm for items such as an ancient barrel stave (!) was quite touching.

A full account of the Williamsburg Annual Meeting by MS President Ellen Howell Myers is in the current *MS News*. The *News*, edited by Patricia Vaccaro, continues to be a trove of information about the world of manuscripts.

The current issue also has an obituary for Christopher R. Coover, who died on his seventy-third birthday, April 3rd, 2022. In his thirty-five-year career at Christie’s, Coover arranged yearly sales of the “cream of the crop” of books and manuscripts, including collections owned by Armand Hammer and Malcom Forbes. A long time MS member, he is remembered as our President from 1994-1996, and as a gentle, congenial man who never flaunted his expertise.

SHIRLEY SANDS
Executive Director

Miniature Book Society

The Miniature Book Society is continuing to adapt to the post-covid world. After not meeting in person for three years, we have planned a Grand Conclave

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for April of 2023 in Asheville, North Carolina that will include workshops, a silent and a live auction, and a book fair. Not only will this be the first spring meeting in our 39-year history, but also our first midweek convention.

One event that has not been impeded throughout the pandemic is our annual miniature book competition. Every year since 1988 the MBS has held the competition, awarding to three outstanding miniature books the Distinguished Book of the Year Award. This year's award winners will be announced at a virtual event to take place in late October or early November.

TODD SOMMERFELD

Northern Ohio Bibliophilic Society

The Society continued holding its monthly NOBS Forums virtually in the spring of 2022. The events covered a variety of topics and collections from presenters in northeast Ohio, including a trip through the photograph projects of Herb Ascherman and the books that inspired them, Amy Dawson's overview of the Herb Society of America's rare book collections, and a look at the art of papermaking from co-founder and Artistic Director of the Morgan Conservatory Tom Balbo. All three spring virtual sessions generated lively discussions and engagement among the attendees.

The summer months brought about a return to in-person NOBS Forums at Loganberry Books in Shaker Heights, Ohio, with a belated celebration of Bloomsday in late June. Fresh off his visit to the annual June 16 events in Dublin, noted *Ulysses* enthusiast and local Irish music show host Bill Kennedy entertained a robust in-person and online crowd—many from both enjoying an Irish stout, of course—with readings of the text, analysis of the novel, and tales of Bloomsdays past. The hybrid format proved to be successful so we decided to continue offering both options going forward when possible, including our August Forum with Andria Hoy, Archivist for the Cleveland Orchestra. Hoy delivered an illuminating talk in which she shared a behind-the-scenes look at the archival collections of one of the world's premier orchestras. Upcoming events this fall include a hybrid Forum in September in which Phyllis Brody will discuss "The Intimate Art of Altered Books" and an all-Zoom October Forum with award-winning children's author and illustrator Jason Chin.

NOBS also held a summer outing for members in July to Jane Austen Books in Novelty, Ohio, just east of Cleveland in the rolling hills of Geauga County. Owner and NOBS member Jennifer Weinbrecht hosted us at her home, where she operates her specialty bookstore focused on all things Austen. Members perused the shelves, made some purchases, and then enjoyed refreshments while Weinbrecht related the history of Jane Austen Books and her experiences traveling to book fairs.

The annual meeting of the NOBS membership is scheduled for November and will include lunch and a tour of the costume collection at the Kent State University Museum.

PAUL HEYDE

Ticknor Society

The Ticknor Society's spring programs started with a virtual tour of The History Project's collection given by the organization's Executive Director, Joan Ilacqua, on March 22nd. The History Project is Boston's LGBTQ+ community archives and holds over 200 collections documenting LGBTQ+ life and experience in the Boston area and regionally in New England. Joan shared the history of the organization and some fun digitized materials from the archives, including buttons, photographs, and other queer ephemera.

Following a rest in April, Ticknorites came together again on May 3rd for a virtual presentation by 2021 Ticknor Collecting Prize winner Erika Hapke Knowles on her collection of books and ephemera related to her hometown of New Milford, CT. View Erika's winning submission, titled "A Pleasant Painting, Isn't It?": New Milford, Connecticut as Artist's Muse," along with entries from our previous winners, on the Ticknor Society website. We begin accepting submissions for the 2023 Collecting Prize on March 1st, so if you're a book, manuscript, and/or ephemera collector in New England, consider entering the contest for a chance to win \$1000. More details can be found at <https://www.ticknor.org/collecting-prize/>.

Our 2021-2022 season ended with The Ticknor Society Annual Meeting on June 14th at More Than Words Bookstore. This was our first in-person annual meeting in three years and was also the 20th anniversary of the very first meeting of the Ticknor Society, which took place on May 22nd, 2002. The speaker at that first meeting was Nicholas Basbanes, and Mr. Basbanes joined us again this year with a talk fittingly titled "On the Highway of Letters: Forty Years Among the Gently Mad" because aside from a fellowship of book lovers, we all know Ticknorites are the definition of "gently mad"!

The Ticknor Society's new season began on August 28th with a whirlwind day trip to Portsmouth, NH to visit three bookish sites and learn more about the city's fascinating history. Executive Director Tom Hardiman started the festivities at the Portsmouth Athenaeum, where he introduced us to the Athenaeum in its past and present forms and took us on a tour of their historic building's three public floors, showing us treasures from their collection along the way. Next, we traveled to the Portsmouth Historical Society, where we were met by Nina Maurer, guest curator of the exhibit "Imagine That! The Power of Picture Books." Nina explained the origins of the show, which focuses on children's book illustrators based in

northern New England, and pointed out some highlights before letting us loose in the galleries to view everything at our own pace. We ended the day at the Rundlet-May House, the well-preserved home of a merchant built in 1807 and now part of Historic New England. On our guided tour, led by Melissa Kershaw, the Regional Site Administrator for Northern New England, and volunteer docent Kathleen Somssich, we learned about the four generations who lived in the house and how their fortunes connected to the larger history of Portsmouth. All-in-all, it was a whirlwind day of bibliophilia, and the perfect start to the new season!

Our 2022-2023 season will continue in September with a return trip to see Alan and Alison Tannenbaum's collection on Lewis Carroll, which we last visited in 2012. We're looking forward to seeing what new Carrolliana they have added to their library. October will bring a private tour of the Katherine Small Gallery in Somerville, MA, which hosts exhibits and sells books and magazines on graphic design and typography, led by proprietor and book designer Michael Russem. Calligrapher Margaret Shepherd will speak about her work on an edition of *Song of Songs* on November 1st, and the annual Ticknor Society Collectors' Roundtable will once again be in-person on November 12th at the Boston International Antiquarian Book Fair. The theme of this year's discussion will be artist's books, and we're excited to hear the unique perspectives our panelists, Darin Murphy, Head of the library at the School of the Museum of Fine Arts, book collector and conservator Marie Oedel, and Meredith Santaus, Gallery Manager at Bromer Booksellers & Gallery, will bring to this topic. FABS members are welcome to attend any of our events, and please feel free to email us at ticknorinfo@gmail.com for more details.

SHANNON STRUBLE

Book Club of Washington

The Book Club of Washington (BCW) actively continues to provide interesting events for our members, who primarily reside in the Pacific Northwest and in other geographies. We also publish two excellent *Journal* issues each year. In support of our members and attendees, we continue to provide our meetings, events, and many book-related activities via online services. Many of our past events are also available via video. Our events, publications, and membership information can be viewed on the Book Club of Washington's website www.bookclubofwashington.org.

In 2022 we continue to acknowledge that this is our 40th anniversary as a non-profit organization dedicated to promoting, preserving, and appreciating fine books. The journals from the Book Club of Washington in 2022 have had an orientation to the founding of the BCW, the evolution, how we enjoy and collect our books, and more.

Our current website brings many benefits, including a review of upcoming events, a simple method to become a member as well as to sign up for the events we have scheduled. We also publish our publications that can be ordered, a list of awards that have been presented to individuals and to students, and a major section titled BCW Book Beat that delineates other book-related events, member profiles, book collections, book fairs, and more.

The Book Club of Washington typically hosts a new event most months, which is primarily continuing online. We have been able to open our online programs to more guests and prospective members than was the case with our previous in-person events. The events that have occurred recently and planned for the future can be reviewed on the Book Club of Washington website and attendees can register. Notable this October 8-9, 2022, is the Seattle Antiquarian Book Fair which will be back in operation after being previously closed due to Covid risks. The Book Club of Washington will be a member within the Fair and also support a joint reception that includes others who attend that are FABS members.

Receiving the Book Club of Washington *Journal*, published twice a year in spring and fall, is one of the benefits of membership. Each issue assembled by our notable Editor, David Wertheimer, features articles on a broad variety of subjects by members and other invited contributors from the bibliophile community. The

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contents of all the issues are specified on our website, which also includes details of how additional *Journal* issues can be purchased by members or non-members.

We welcome bibliophiles from anywhere to become members of the Book Club of Washington – collectors, dealers, librarians, and all who enjoy books. Memberships can be purchased directly on our website or you can contact us at info@bookclubofwashington.org about submitting a check.

CLAUDIA SKELTON
Vice President

Washington Rare Book Group

The Washington Rare Book Group (WRBG) is getting ready for another exciting year!

We hope that you, your families, and coworkers are well. Over the past few years, so many of us have witnessed the benefits virtual events can have for both current and potential group members. In an effort to embrace the benefits of the digital while bringing us back to our more normal programming schedule, this year WRBG is going hybrid.

The first meeting of this program year will be a welcome return to our beloved Collector's Night event! We will gather together in-person to hear from three of the group's members, have a chance to look at and discuss selections from their collections, and enjoy some much-needed catching-up with friends and colleagues.

Other plans for the year ahead include a presentation on ancestry and genealogy research, an explanation and demonstration of a project and database tracing the movement of historical Jewish collections, our second-annual WRBG Book Discussion, and a shop talk about conservation issues.

Please watch your inbox, as we will announce our upcoming events by email, with links and instructions on how to join in.

As a group of committed bibliophiles, we can take pride in the WRBG scholarship to Rare Book School. We are enabling talented people in our area to build on their bibliographic interests and enjoy a week of intense study with like-minded students. Rare Book School administers the scholarship for us. More information is here: <https://rarebookschool.org/admissions-awards/scholarships/wrbg-scholarship/>. The award includes a one-year membership in the WRBG and a request that each recipient make a presentation to the group on their experience at RBS. We look forward to hearing from all of our award recipients!

If you are interested in learning more about the group or would like to join us, feel free to visit our website at <http://washingtonrarebookgroup.org/> or send us an email.

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President

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