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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

The world of bibliophily is thriving, and FABS member societies are showing the way. During 2022, some 170 events appeared in the FABS calendar ([fabsocieties.org/events](http://fabsocieties.org/events)). Most were online and open to the public, a great way to raise awareness of the Republic of Books. Anecdotally, I hear that clubs who have continued to offer a robust program of online events even as they resume in-person activities are seeing benefits to membership. The monthly FABS e-newsletter *Joie du Livre* contains a digest of event announcements and other news (<http://www.fabsocieties.org/subscribe-to-the-fabs-newsletter>). This publication raises awareness of member society events among a steadily growing readership drawn from the public at large.

Another FABS initiative for Fall 2022 was the monthly Leadership series of chats on Zoom, opportunities for current and aspiring club leaders to “gladly learn and gladly teach.” In the fall we covered “Membership development tools and strategies for clubs,” “Hybrid online and in-person events,” and “E-blasts and website development”—all fertile areas of discussion. The spring 2023 series has already kicked off with “How clubs can publish books.” We anticipate an equally good crowd for “Leveraging social media” and “Mounting a book exhibition.” Recordings of these sessions and summary sheets are available upon request. My thanks to all past and future speakers.

FABS congratulates The Baxter Society (Maine) and The Book Club of Washington on their quadragennial anniversaries! These two clubs have provided 40 years of bookish education, fellowship and pleasure to bibliophiles in their respective states, which “bracket the nation,” and beyond. Their joint celebration of this Ruby Jubilee (very much in the spirit of FABS) was capped by the ceremonial exchange of commemorative volumes extolling important books published in each state, the *Maine 100* and the *Washington 89*.

Over the past year, we have substantially increased the number of patrons who underwrite the FABS *Journal* with their advertising dollars. I wish to thank all of these supportive souls, as well as longtime Friend of FABS Bruce McKittrick and FABS Secretary Gary Simons, for their indispensable contributions to our organization. As always, if you do business with one of our advertisers, please mention that you saw their ad here!

JENNIFER LARSON  
FABS Chair

# A STUDY IN SHERLOCK

The Curious Collection of Robert Hess

## Part I



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AT AUCTION: APRIL 20, 2023 • 10AM CT

Potter & Potter is pleased to announce the first sale from Robert Hess's collection of Sherlock Holmes and Arthur Conan Doyle. High spots in every category include original illustration art, first editions, signed photos, archives of letters from the author and actors that portrayed Holmes, choice movie posters, a Richard Lancelyn Green collection, numerous rare ephemeral items from *The Lost World*, a selection of items from the Jeremy Brett estate, and an original Baker Street sign.



## ORGAN-IZING A COLLECTION OF BOOKS

by James L. Wallmann

When the number of books in a personal library exceeds the collector's ability to remember exactly where they are all located, the collector learns to live with the uncertainty, take delight in the hunt, or develop a system to organize the holdings. Soon after learning to play the organ as a teenager, I began to assemble a collection of books about the king of instruments. From 1511 to the present day, more books have been written about the organ than any other musical instrument<sup>1</sup> and it has been a rewarding experience for me to collect in this specialized field. Over twenty years ago, when my library of books and pamphlets on the organ occupied five or six bookcases and numbered about a thousand titles, I determined that I needed a system to organize (pun intended) my collection. Fortunately, cataloging each title and recording where and when it was acquired had been a habit for many years, and I could use my checklist of titles to develop a system without having to measure or constantly refer to books on the shelf.

The most efficient way to house books is by size. By reviewing my checklist and noting the size of each title, it quickly became apparent that almost all my books could be conveniently sorted by size into five categories: up to 19 cm tall; 20 to 25 cm; 26 to 31 cm; 32 to 37 cm; and 38 to 47 cm. A small number of books were square and even fewer were oblong, and it made sense to put square and oblong books separately on the shelf. Many churches, historical societies, and organbuilders publish pamphlets on the organ and I keep my pamphlets in letter-sized sheet protectors within three-ring binders. Finally, I like to keep a handful of reference books together and most of the rare books of my collection are shelved in an antique bookcase. These groupings by size and location (pamphlets, reference section, and rare books) formed the first element of my classification scheme.

Following a book's size or shelf location, I wanted books to be grouped into general categories. Too many categories and the system becomes complicated, but not enough categories means unrelated titles are together on the shelf. I never seriously considered adopting Dewey Decimal or Library of Congress Classification for my library. There are several reasons for this. I did not want to be reliant on how someone else thought books on the organ should be classified and I desired a compact shelf number, not a long string of digits or letters and numbers. Mostly, however, I wanted something specific to my collection and I knew I could do a better job of ordering my titles than Melvil Dewey or the Library of Congress.<sup>2</sup> My own system would give me complete control over the organization of my collection.

James L. Wallmann is an independent historian of the organ. He has degrees in music and law from Brigham Young University and Georgetown University, respectively, and works as a corporate attorney. He has reviewed over 650 books for *The American Organist* and written for other organ-related journals. Mr. Wallmann lives near Dallas, Texas, and the 3300 books and pamphlets in his collection are organized on about 135 feet of shelf space as described in this article. He can be reached at james.wallmann@gmail.com.

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After reviewing my checklist and thinking about the types of books on the organ I was collecting, I determined that eight categories would be appropriate. An early version of my library organization scheme had 35 categories under ten headings, but so many subdivisions was too complicated. Having less than ten categories meant that I only had to use one digit for the second element of my shelf mark. The eight categories are necessarily broad. Category 1, books on organbuilding,<sup>3</sup> includes not only treatises on organbuilding, but titles on acoustics, trade publications, guides to purchasing an organ, temperament, tuning, organ design, testing an organ, organ restoration, and dictionaries of organ stops. Organ history, category 2 and the one with the most books, contains general, national, regional, local, and period histories of the organ, as well as books of organ stoplists and descriptions of organs and organ cases. Books about organbuilders, including organ experts and consultants, are classified in category 3. A monograph about an organbuilder could be classified with titles on organbuilding or organ history, depending on its approach, but I wanted these books to have their own classification. If there is a shortcoming in my system, it is that books about organbuilders are grouped by country code and then chronologically, not by the name of the organbuilder. For example, the last ten books on the shelf about German organbuilders or consultants treat, in order, Schnitger, Mooser, Ahrend, Jahn, Brunzema, Trost, Töpfer, Ladegast, Schnitger, and Ahrend. Ideally, books on Ahrend and Schnitger would be together, not separated, but arranging the titles in chronological order prevails over the name of the subject. I did, however, create a special code for books on the Silbermann family of organbuilders, a special focus of my collecting. Books on composers, organ music, and church music make up category 4. A year ago, I decided that all titles about Johann Sebastian Bach should be together and for these books I use country code "G-Bach." This is a small but acceptable concession to my organizational scheme.

I have collected a fair number of festschrifts, exhibit and museum catalogs, conference and symposium reports, and collections of essays. These are all gathered in category 5, a category I give the generic name of "collected works." Periodicals and monographic series form category 7. In a nod to Library of Congress Classification in which the last letter, Z, is reserved for bibliographies, library science, and information resources, my last category, category 9, contains reference works such as bibliographies and dictionaries of terms. The miscellaneous grouping is category 8 and contains such varied items as fiction, organ calendars, convention programs, promotional flyers for books, and books on other musical instruments. These are my original eight categories, but an additional category (now number 6) was added a couple of years ago: auction catalogs and bookseller catalogs. Relevant titles that had been in category 9 were reclassified to category 6. Admittedly, there are very few such catalogs devoted specifically to books on the organ, but there are several important collections with significant holdings of books on the organ.<sup>4</sup>

For me, it was important to have a limited number of categories, in this case eight (later, nine). This is no more than the number of fingers on two hands and the categories were easily remembered. As soon as I developed these eight categories, I knew I had achieved exactly what I needed for my collection and it was time to implement my scheme. However, I understand that other collectors may want more categories to organize their books. If a particular collection needs dozens of categories, I think that is fine.

After size/shelf location and general category or subject matter, the third element of my classification scheme was to organize titles by country or region. I briefly considered

doing this strictly by country – two-letter country codes make a nice way of arranging things – but decided that much of European organ history predates the modern map. True, one can simply use present-day geography and project backwards, but I was interested in larger regions to reduce the number of geographic units. I divided Europe as follows: British Isles; Scandinavia; the Low Countries (the Netherlands and Flanders); Spain and Portugal; France (with Luxembourg, Wallonia, and French-speaking Switzerland); Germany (with Austria and German-speaking Italy and Switzerland); Central Europe (Poland, Czech Republic, Slovakia, and Hungary); Italy (with Italian-speaking Switzerland but excluding German-speaking Italy); Southeastern Europe and the Balkans;<sup>5</sup> Russia (plus states of the former U.S.S.R. not otherwise classified); and the Baltic countries. The rest of the world could be grouped into very large units: North America (the U.S. and Canada); Latin America (Mexico, Central America, and South America); Australia and New Zealand; Asia; and Africa and the Middle East. This organization is admittedly a very Euro-centric view of the world, but Europe is where most of organ history takes place. It is perhaps unfair to lump Mexico with Central America and South America, but the reality is that there are common trends in organ history among the Spanish- and Portuguese-speaking countries of North and South America. Further, not that much has been written about organs in these countries to warrant a more granular division. (Perhaps a collector specializing in these areas would find more books and could justify breaking up the category.)

The fourth element of my scheme is the date of publication. There is something very satisfying about seeing books on a common subject arranged in chronological order. I can't say whether my interest in the history of books on the organ determined this organization or the chronological organization of large parts of my library inspired my study in this area. Reprint editions use the original imprint date but an "r" follows the date, while translations are designated by a "t" following the date of the original work and manuscripts published later as books have an "m" following the date of the manuscript, not the date of publication.

Let me take a detour to note that pamphlets (but not books) on individual organs are classified differently.<sup>6</sup> These pamphlets are also kept in letter-sized sheet protectors in three-ring binders, but because these organs are in a specific location, I use the standard two-letter country code<sup>7</sup> followed by the city to arrange the pamphlets. For organs in the United States, I also add the two-letter USPS abbreviation. I have over 800 pamphlets on individual organs and almost four-fifths of these are on instruments in the Netherlands. Accordingly, to bring some additional division to the Dutch pamphlets, I organize these by province (there are twelve provinces in the Netherlands) and use the two-letter abbreviation for the province. For example, pamphlets about organs in Paris, Dallas, and Amsterdam (in the province of North Holland) are classified, respectively, as **p.FR.Paris**, **p.US.TX.Dallas**, and **p.NL.NH.Amsterdam**.<sup>8</sup>

Let us review the system, this time with the letters and numbers I use for shelf marks. Shelf marks are noted in pencil on the lower outside corner of the front paste-down endpaper or, if the endpaper is dark paper, on the first page suitable for a penciled annotation. The first element is size:

d = books up to 19 cm tall [**d**uodecimo-sized books]



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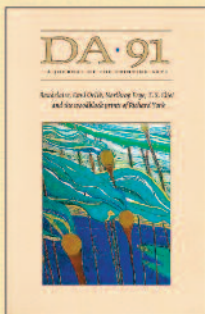
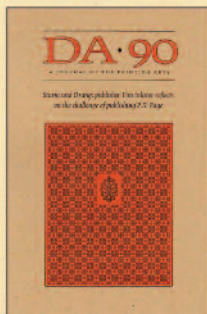
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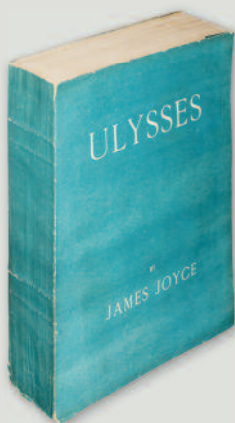
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New York: Limited Editions Club, 1935. Illustrations by Henri Matisse.

**One of 250 copies signed by Matisse and Joyce.**

Starting Bid: \$7,500



**James Joyce. *Ulysses*.**

London: John Lane, The Bodley Head, [1936]. First English Edition.

Binding designed by Eric Gill.

**One of 100 copies signed by the author.**

Starting Bid: \$7,500



**James Joyce. *Ulysses*.**

San Francisco: Arion Press, 1988. Illustrations by Robert Motherwell.

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- o = books 20–25 cm tall [octavo-sized books]
- q = books 26–31 cm tall [quarto-sized books]
- f = books 32–37 cm tall [folio-size books]
- h = books 38–47 cm tall [oversized books stored in a horizontal position]
- b = oblong books [oblong books]
- s = square books [square books]
- r = reference books [reference books]
- x = rare books in antique bookcase [case x]
- p = pamphlets (in binders) [pamphlets]
- pz = pamphlets (in folder) [pamphlets, oversized]

I readily acknowledge the difference between bibliographical format and size. I could have chosen random letters (a/b/c/d), but enjoy using d/o/q/f as mnemonics to help me arrange books by size from small to large.

The second element is the general category into which the book is classified. These are the nine categories I use with their corresponding numbers:

- 1 – books on organbuilding
- 2 – books on organ history
- 3 – books on organbuilders
- 4 – books on composers, organ music, and church music
- 5 – collected works (collections of essays, festschrifts, exhibit and museum catalogs, and conference and symposium reports)
- 6 – auction and bookseller catalogs
- 7 – periodicals and monographic series
- 8 – miscellaneous books on the organ
- 9 – reference works

Country codes form the third element. For categories 2, 3, 4, and 8, the country code relates to the subject of the category, while for the other categories the country code is generally the place of publication. For example, a book in English published in the United States about the history of organs in France (category 2) would have the country code F, while a book in English published in Sweden on organbuilding (category 1) would have country code C. Where more than one country code may be appropriate, the predominate subject, language, or place of publication of the book is considered.

- A – General (used only in categories 2, 4, and 8; category 2 includes period histories and books on the organ of antiquity)
- B – British Isles (U.K., Ireland)
- C – Scandinavia (Denmark, Norway, Sweden, Finland, Iceland)
- D – Low Countries (The Netherlands, Flanders)
- E – Spain and Portugal
- F – France (plus Luxembourg, Wallonia, French-speaking Switzerland)
- G – Germany (plus Austria, German-speaking Italy & Switzerland; in category 4, use G-Bach for books on J. S. Bach)
- H – Central Europe (Poland, Czech Republic, Slovakia, Hungary)
- I – Italy (plus Italian-speaking Switzerland but not German-speaking Italy)

- J – Southeastern Europe and the Balkans
- K – Russia (plus former states of the U.S.S.R. not otherwise classified)
- L – Baltic Countries (Lithuania, Latvia, Estonia)
- M – North America (U.S.A., Canada)
- N – Latin America (Mexico, Central America, South America)
- O – Oceania (Australia and New Zealand)
- P – Asia
- Q – Africa and the Middle East
- S – Silbermann (for category 3 only)

A period separates the third and fourth elements. As noted, the fourth element is the date of original publication. If a book was published in volumes over multiple years, I use the earliest publication date. Editions other than the first are dated with the date of the first edition followed by the number of the edition in square brackets.

Inevitably, there are close calls and decisions need to be made. For example, should Königsberg in Prussia (now Kaliningrad, part of Russia) be shown as part of Germany or Russia? I have put it in Russia (country code K). If a title can be in more than one category (the second element), I follow this order of preference: 6, 9, 7, 5, 1, 2, 3, 4, 8. I treat books in the important Dutch monographic series “Nederlandse orgelmonografieën” in category 7 (periodicals and monographic series), rather than category 2 (organ history). I like seeing the twelve volumes (so far) of the series in order on my shelf. Were I not collecting all titles in the series, I would classify the books in category 2. Shelf numbers are not unique. For example, there are ten books with the shelf mark o2D.2011. If I think about it, I might put these ten items in order by author or editor, but it does not bother me that the shelf mark is duplicated. The titles are next to each other and it takes little effort to scan ten spines to find the book I need.

Here are actual examples of shelf marks following the organization described above:

- d1M.1909[2] – George Laing Miller, *The recent revolution in organ building* (2nd edn., New York, 1913).
- o2K.1934 – *Die Orgel der Neurossgärter Kirche zu Königsberg i. Preuss.* (Kassel, 1934).
- o3G.1815m – *Das Werkstattbuch der kurpfälzischen Orgelmacher Wiegleb* (Kassel, 1983).
- o4G-Bach.1950 – *Bach-Gedenkschrift* (Zürich, 1950).
- q7C.2000(11) – *The Nordic-Baltic organ book* (Göteborg, 2003) (GOArt Publications, 11).
- f1G.1724r – Johann Jakob Schübler, *Neu-inventirte Hauß- und Kirchen-Orgeln* (rpt. Kassel, 1983).
- h1F.1766t – François Bedos de Celles, *The organ-builder* (Raleigh, 1977).
- b2N.1996 – Miguel P. Juárez, *Censo y estudio de los órganos de la República Argentina* ([Buenos Aires,] 1996).
- s2C.1999 – *Orglet i Sct. Mariæ Kirke i Helsingør – et festskrift* (Helsingør, 1999).
- r9D.1959 – G.A.C. de Graaf, *Literatuur over het orgel* ([Amsterdam, 1957]).
- x1B.1858 – John Baron, *Scudamore organs* (London, 1858).



- p5G.1951 – Werner David, *Gestaltungsformen des modernen Orgelprospekts* (Berlin, 1951).
- pz2M.1975 – John T. Fesperman, *Early organs on Nantucket* (Nantucket, [1975?]).
- p.UK.London – Andrew Freeman, *The organs and organists of St. Martin-in-the-Fields* (London, [1921]).
- p.NL.Ut.Utrecht – *Een nieuw geluid in de Tuindorpkkerk te Utrecht* (Utrecht, 1985).
- pz.US.UT.Salt Lake City – *The great organ of Salt Lake City* (Hartford, Conn., [1916 or 1917]).

In the past ten years I have acquired three specialized collections of organ pamphlets and other ephemera: two scrapbooks, dozens of pamphlets and recital programs, three books, and ephemera from the collection of Ivan C. Baldry (1896–1977), an English organ enthusiast (acquired in 2015); over 1750 books, pamphlets, recital programs, and miscellanea from the collection of the New England organist and organ historian Edgar A. Boadway (1936–2016; acquired 2017 to 2020); and 231 offprints from the collection of Theodor Wohnhaas (1922–2009), the German musicologist and organologist (acquired 2019).<sup>9</sup> These three collections were fairly sizable and each was assembled by its former owner. As much as I value the system I have created to organize my collection, I wanted to maintain the integrity of these collections and for the most part<sup>10</sup> I did not incorporate them into my main collection. Instead, I put these three collections in order and created finding aids to describe their contents. Just as I enjoyed the challenge of classifying my main collection, it was rewarding for me to organize the Baldry, Boadway, and Wohnhaas collections.

My library also contains books on religion, books on music (not about the organ), music reference books, and books on books (including books on typography). There are not enough of these non-organ titles that I have found it necessary to organize them in a systematic way. Likewise, I have not organized my scores of organ music.

Since the classification scheme was developed, my collection has tripled in size but the system has continued to work well. The only refinements I made, as noted, were to add category 6 (auction and bookseller catalogs), to add the province for pamphlets of organs in the Netherlands, and to change the country code to G-Bach for books on J.S. Bach. The success of this classification scheme is that it is simple and it works.

For me, books have always been the most important element of my collecting, but organizing them in a coherent scheme has been almost as rewarding. Collecting books is, of course, a personal affair. I would posit that organizing one's collection is even more personal and I encourage others to develop their own systems for their collections. Good luck!

#### NOTES

1. The earliest book on the organ is Arnolt Schlick, *Spiegel der Orgelmacher und Organisten* ([Speyer: Peter Drach III, 1511]). Two copies of this book are known, each representing a different state of the original edition: one at the British Library (Paul Hirsch collection) and the other at the Marienbibliothek in Halle. Oddly, the book was lost soon after it was published and only rediscovered in the middle of the nineteenth century.

2. For example, I have a problem with LC's ML 594 classification in which monographs about organs in Aarau, Abbeville, Alkmaar, Almenno San Salvatore, and Amorbach are next to each other on the shelf. It makes more sense to classify these books with other titles about organs in Switzerland, France, the Netherlands, Italy, and Germany, respectively.

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*Teresia Bandettinia*  
*Arcadico Nominè*  
*Amarillis Etrusca*

Teresa Bandettini

La Teseide

Parma: Luigi Mussi, 1805

Engraved portrait frontispiece after Angelica Kauffman

3. While organbuilding and organbuilder as single words will offend most computerized spell checkers and are not recognized by Merriam-Webster, these are the preferred spellings in the U.S. trade press (*The American Organist*, *The Diapason*, and *The Tracker: Journal of the Organ Historical Society*) and ones that I have adopted.
4. See, for example, the catalogs of the collections of Daniel Gottlob Türk, Carl Ferdinand Becker, and Jan Willem Enschedé.
5. I have no books from or about organs in this region, but hope springs eternal.
6. When I speak of "individual organs," I include pamphlets about a church, school, or museum with more than one instrument. A pamphlet describing multiple organs in different churches in the same city, however, is not classified with the system described here, but with the main classification outlined above.
7. See <https://www.iban.com/country-codes>.
8. In fact, since the location of the organ is generally obvious from the title of a pamphlet, I normally do not bother to note its shelf mark on the pamphlet because the pamphlets are already in order within the binder. If there is any ambiguity (for example, the correct location of the church is unclear or I need to distinguish between Portland, Maine and Portland, Oregon), I will add the shelf mark to the pamphlet.
9. When I count the total number of books and pamphlets in my collection, I do not include with that tally the number of items in these three collections.
10. To clarify, about 125 books and pamphlets from the Bowdoy collection were added to my main library. These materials are duplicates of books already in my collection, organbuilder opus lists, booklets in Dutch, and rare, unusual, or desirable books and booklets. The Bowdoy finding aid notes the books and pamphlets classified with my main library and the checklist of my main collection likewise notes what titles are from the Bowdoy collection.

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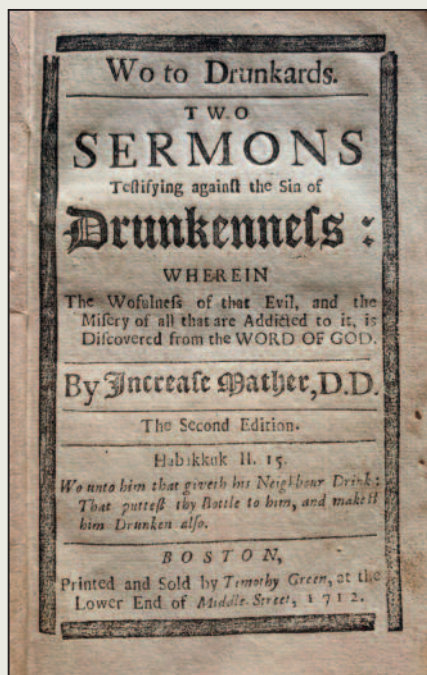
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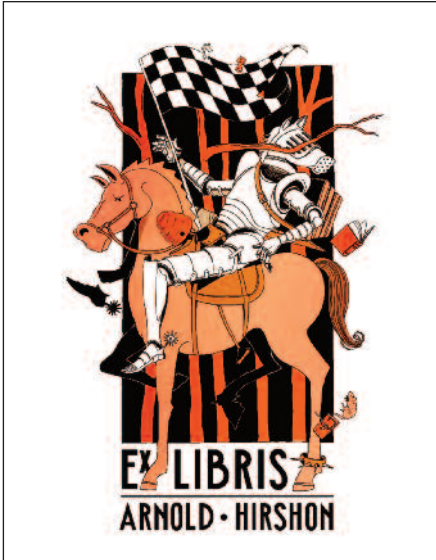


Fig 1. The White Knight personal bookplate for the author designed by Michael Hirshon.



Fig 3. Stable Diffusion image generated from the search: "Through the Looking-Glass White Knight in the style of Vermeer." Being generous, is this a knight errant with a ghostly face praying before battle? Who is that woman behind the knight and why is she there? The posing and lighting are in the style of Vermeer, but the picture itself has nothing to do with the story.



Fig 2. Midjourney image generated from search: "Through the Looking-Glass White Knight in the style of Vermeer." There is no reference to the book, nor to a mirror (i.e., a looking-glass). A clearly modern and young man (versus an old man in the book) with windows on the visor of his helmet. Why is he looking out the window, and what does that Lalique elevated covered candy dish have to do with anything discussed in the chapter?



Fig 4. DALL-E image generated from the search: "Through the Looking-Glass male White Knight in the style of Vermeer." I had to add the gender "male," otherwise all the images DALL-E generated were of women. Is this a knight or a priest with a breastplate? Why is he wearing a draping scarf instead of chain mail over his head? Why does he have no mouth in person? Why does his mirror image have a mouth, but lack the head scarf?

## ARNOLD, ART, ARTIFICIAL INTELLIGENCE, ALICE – AND BOOKS

Arnold Hirshon

Arnold and *Alice*

AS A book collector, I am interested in the published illustrated editions of Lewis Carroll's *Alice* books, primarily *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. My collection ranges from early editions to ones recently published, whether a trade, limited, and fine press edition, a first printing or otherwise. It is both a bibliophilic and a working collection in support of my own research. As an inveterate technologist, and in alignment with my research interests, I started to explore the potential impact on book illustration of art generated through artificial intelligence (AI) systems. A recent news report from the art world also helped to bring some issues into sharp focus, not about books *per se*, but the implications of which will eventually have an impact upon book collecting. I will get to that in a moment, but first, a bit of context.

The aforementioned two *Alice* books (along with the facsimiles of the original manuscript version, *Alice's Adventures Under Ground*, and of a young children's edition written by Carroll himself, *The Nursery "Alice"*) are both the most translated and the most illustrated English-language novels in the world. In the recently published two-volume *Alice in a World of Wonderlands: The English-Language Editions of the Four Alice Books Published Worldwide* (ATBOSH, 2023 deluxe edition),<sup>1</sup> I wrote "there are at least 1,848 unique illustrators who have illustrated (in whole or in part) one of the four *Alice* books."<sup>2</sup> These illustrations all appear in books, and this number excludes single illustrations, such as those online or produced as single fine art pieces. This number is an underestimate, as it does not include editions published in translation since 2014, nor English-language editions published after the checklist closed in November 2021.

There are numerous reasons why these books captured the attention of generations of illustrators for more than 150 years. As I recently wrote:

Carroll's gift to illustrators is a conceptually rich text, but one that largely lacks detailed descriptions of scenes or costumes, colors, backgrounds, or distinguishing features of each character. This frees each artist to apply different tools and techniques, palettes, and perspectives to create new compositions. Tenniel's successors often—but not always—built upon his work, but each new illustrator faced the opportunity and challenge to creatively mine the rich text and reimagine Alice's world for the reader. Illustrations must emanate from and illuminate the text, while retaining fidelity to it, and every illustrator must

**Arnold Hirshon** is the Vice Provost and Lindseth Family University Librarian Emeritus at Case Western Reserve University in Cleveland. A member of the Grolier Club, Hirshon is the current President of the Lewis Carroll Society of North America, and he has written and spoken frequently about the illustrations and visual history of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. He is the co-editor of the recently published *Alice in a World of Wonderlands: The English-Language Editions of the Four Alice Books Published Worldwide* (ATBOSH, 2023 deluxe edition), for which he also contributed (among other contributions) a profusely illustrated and explicated essay about the history of the illustration of *Alice's Adventures in Wonderland*.

choose, as Michael Hancher noted about Tenniel's work, whether an illustration will supplement, neglect, or contradict the text, and how best to shape the characters and scenes.<sup>3</sup> The words and pictures must complement, not oppose, each other, and cannot be literal representations of the text lest they become irrelevant or deadly.<sup>4</sup>

Therefore, my research interest has been in identifying how different illustrators have approached their task over time, and my book collecting interests are to locate editions that may lend something new to the illustration canon. Given the extraordinary number of different illustrated editions of the *Alice* books, they make for a perfect case study of the history of illustration, what each illustration reveals about Carroll's text, and about the cultures of the places and times when those illustrations first appeared. I explored this question in a systematic illustration-by-illustration study<sup>5</sup> that documents the first or only illustration that visually represents a scene, character, sentence, phrase, or word within *Alice's Adventures in Wonderland*.

### Artificial Intelligence (AI) and Art

The news item that caught my attention involved the Mauritshuis museum in The Hague, Netherlands, which lent its famous painting by Vermeer, the "Girl with a Pearl Earring," to the Rijksmuseum in Amsterdam for a blockbuster exhibit of twenty-eight of the thirty-seven Vermeer paintings known to exist in the world. The "Girl with a Pearl Earring" is a major attraction at the Mauritshuis, so with this iconic painting on loan it needed to find a way to fill the gap. What they did was, on the surface, fun and democratic, not controversial. They issued an open invitation to the public to create a piece of art inspired by their Vermeer painting. The prize: the museum would hang the best pieces temporarily in the usual location of the original Vermeer painting. The museum described the response as an "explosion of creativity," with 3,482 submissions created in many different media, including photographs, sculptures, crochet work, paintings, and "even one composed of vegetables."

A jury evaluated all the entries, and one of the winning submissions was a "A Girl With Glowing Earrings," ostensibly created by Julian van Dieken, who generated the piece using Midjourney, an artificial intelligence (AI) computer generation art tool, which he then Photoshopped to "fine-tune" the image. A jury chose five items to display, one of which was van Dieken's picture.<sup>6</sup> A firestorm ensued over whether a work generated (perhaps primarily) by an AI engine should be considered as art worthy of hanging in a world-class art museum. By doing so, the Mauritshuis gave its imprimatur and legitimized AI-generated art as being on the same plane as human-generated works.

A brief explanation about AI image generating systems. Besides Midjourney, other such systems include Stable Diffusion, OpenAI's DALL-E, and DreamStudio. These all work the same way: you input into the system a descriptive text prompt (a string of words or phrases) such as "dogs playing poker by Rembrandt in a children's book illustration." Within seconds, the computer generates one or more high-resolution images based upon its vast dataset of artwork and its metadata. You can take the images and use them as they are, enhance them digitally, or print them to use as a canvas upon which you can apply other physical media, such as oil paint or a three-dimensional object. The current state of these AI technologies, which is already amazingly powerful, continues to evolve, with new

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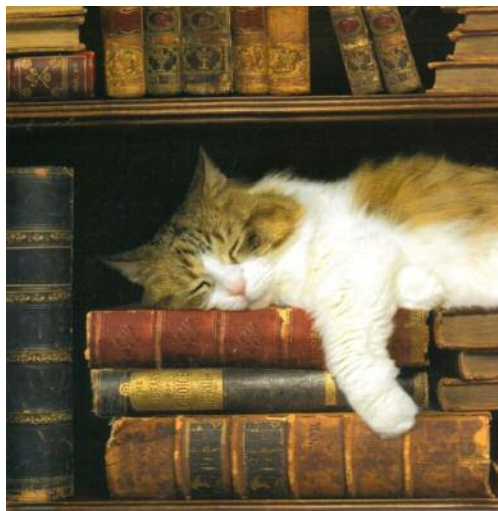
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releases providing more tools for greater compositional control and image enhancement, and increasingly larger image databases to further mimic artistic styles, media, and techniques.

The ostensible artist of the piece at the Mauritshuis, Julian van Dieken, did not provide additional details in his submission about how his submission compared to the original, and the jury did not ask. By its own admission, the jury “purely looked at what we liked. Is this creative?” One wonders how those jurists might have reacted if a donor said, “I bought these paintings because I liked them, and I didn’t consider if I might be buying stolen goods.” The jury abrogated the responsibility that art museums, auction houses, and bibliophiles consider all the time: what is the provenance? Responsible curation requires ascertaining not only who *created and owned* the work, but also what do we know about the *process of its creation*? For an AI-generated artwork this translates to looking through the “digital pentimento” to discover what lies beneath the digital canvas that we see now, and what the artist did to modify the original image. Unlike an oil painting, digital art does not require intensive technologies such as spectral analysis to reveal the previous states of the artwork because essential information is recorded in multiple versions of the final digital image and in its metadata. We need to know this so we can establish a legitimate artistic attribution. Was this painting entirely by Rembrandt’s own hand, or was it from “the school or a student” of Rembrandt? To what extent did the artist transform the original AI image? Is this a new work, or only derivative of it? These questions come up regularly in the art world to assess, for example, whether Andy Warhol generated new pictures or simply copied a Campbell soup can or an iconic photo of a celebrity, such as Marilyn Monroe. A more specific recent example was the famous Barack Obama “Hope” poster designed by Shepard Fairey, that he based on a photograph by an Associate Press (AP) photographer, Mannie Garcia. When the AP tried to negotiate with Fairey for his rights to the photograph, Fairey sued for a declaratory judgment, stating that his poster was a fair use. The case settled out of court, with Fairey pleading guilty that he destroyed and fabricated the evidence showing that he had used the photograph. Fairey changed the colors, but the underlying photo was the same in most respects. For his copyright infringement, Fairey was sentenced to community service, a fine of \$25,000, and two years of probation.

Ascertaining and assigning creative rights to a work applies equally to book illustrations. For example, recently a colleague referred an auction house to me to identify and authenticate some *Alice* illustrations. Many illustrations of *Alice* in the late 19th and early 20th century were what we call “after Tenniel,” not directly pirated copies of John Tenniel’s originals (which were still under copyright at the time), but clearly bad reproductions of the originals: tracings based upon them, or freehand recreations—often with some details modified or omitted. The key to my identification of the artist were some border designs and minor changes in details, such as the backgrounds. The auction house had the original line drawings from the published editions with illustrations attributed to L. J. (Lewis Jesse) Bridgman (New York: Thomas Y. Crowell, 1893). In Bridgman’s day, such piracy and appropriation were common, with little concern about the ethics of doing so. There were no legal concerns because these editions were published in New York, thus outside of the purview of British copyright laws governing Tenniel’s illustrations. However, if someone



did the same thing today, we should legitimately question the extent to which this is a reproduction or appropriation of the original, and whether it goes beyond legitimate fair use to create a derivative work, or if it crosses the border into artistic plagiarism and copyright infringement.

Given the speed and quality of work that technology can generate, these issues will increase in importance. The “intelligence” behind the newly generated “creative” work is truly artificial. The computer simply mimics and combines existing works in its database based upon the terms it is fed. These vast databases already comprise millions or billions of images they extracted from an Internet that has long been rife with images posted without copyright permission. What will happen when someone discovers that an AI-generated artwork was based largely or wholly on existing art that is under copyright? Who is to be held legally liable in a case of copyright infringement? Will it be the person who entered the search terms that generated this new image, and who then used the computer-supplied image for commercial purposes? Will it be the AI company that generated the image? Will it be both parties? The underlying question is: when does an image become original, and when does it become the 21st-century version of late 19th- and early 20th-century image piracy?

### **Arnold and AI-generated Alice**

The emergence of AI-generated art raises the question of where the images will come from for newly illustrated book editions, and what will be the quality of those books. As a non-scientific thought exercise, I engaged in a *very* brief experiment to see how easy it would be to use an AI engine to create an entirely new illustration derived from the text of *Through the Looking-Glass*. Let me stress that I am not a professional artist. I am the son of a photographer, and I am an avocational practitioner of photography myself. I also have two children who are both artists (one is a photographer who created a book of Alice quotes illustrated with his New York City street photography,<sup>7</sup> and the other is a professor of illustration and a freelance artist). While I do not create art, I have a scholarly interest in analyzing the artistic works of others.

For my experiment I chose the character of the White Knight from *Through the Looking-Glass*. The character appears in chapter VIII (“It’s My Own Invention”), which comprises three scenes. First, after the White Knight initially appears and sees Alice, he engages in a battle with the Red Knight to determine which of them shall take Alice as his “prisoner.” Second, after the White Knight’s “glorious victory,” he explains to Alice his inventions, many of which are common objects he places onto his horse for absurd reasons. Third, the White Knight sings a song to Alice to which he ascribes three different titles: “A Sitting on a Gate,” “The Aged, Aged Man,” and “Haddocks’ Eyes.” The textual details most ripe for illustration are in the second and third scenes. For my AI experiment, I began using keywords from only the second scene.

I also wanted to compare the AI-generated output against that of a human illustrator. Rather than choosing illustrators from the past for whom there is limited information how and why they made their artistic choices, I chose instead the illustration generated by my illustrator son who recently designed my new bookplate. When he asked what I wanted included on the bookplate, I provided only three simple requests. First, do not

base the White Knight on John Tenniel's originals; I wanted something entirely original that came from his own (digital) brush. Second, the illustration should be in color, not black-and-white. Third, I left to his inventive mind whatever details he might choose to include in the illustration. In essence, my instructions were: "Through the Looking-Glass + White Knight + color." The result is figure 1.

When I started out trying the three AI image generators, I assumed it would be best to include as many descriptors as possible. My text string included multiple objects from the text, such as "tin armor," "clothes and sandwiches," "beehive fastened to the saddle," "mousetrap on the horse's back," "anklets around the horse's feet," "bites of sharks," "candlesticks in saddle bag," and "fire-irons." I also included some of the nonsense phrases, such as "hair well fastened on," "wind as strong as soup," and "helmet like a sugar loaf." The first round of pictures demonstrated that too many words overwhelmed the capacity of the AI engines. The results were at two extremes: either the system ignored most of these words, or it generated a picture with one of each as a separate object. The images also reflected nothing regarding Alice's encounter with the White Knight. For example, when I included "sharks" in the text string, either a huge shark became ridiculously overly prominent or the shark was nowhere in sight. For my revised search, I went to the opposite extreme similar to the simple instruction I gave to my son, but with one difference. Since I could not specify "*not* in the style of Tenniel," I replaced it with a command so I could compare the results to the image in van Dieken's picture in the *Mauritshuis*: "in the style of Vermeer."

The AI engines typically generated four images from which to choose. Midjourney (the system van Dieken used) created the most "elegant" looking images. The images looked like Vermeer, but they still had nothing to do with the text. The *style* portion of the search (Vermeer) took complete precedence over the *subject* of the search, the White Knight. On this score, DALL-E did the worst, providing four pictures of women, two of which were simply variations on "Girl With a Pearl Earring," and two others that were essentially riffs vaguely reminiscent of two other Vermeer paintings, the "Woman in Blue Reading a Letter" and "The Milkmaid"—with none of the four containing any image of a knight. Shown here are three of the images, one from each of the AI engines generated, and these are the best of the bunch (see figures 2, 3 and 4). In a subsequent experiment (not shown), I tried unique character names (Tweedledum and Tweedledee) as described in the book, fighting with a rattle. The images were appropriate to the text—cute, but static, with generic backgrounds, and nothing unique about the images. I tried to generate images of other specific characters and the results were predictable and pedestrian. "Jabberwock" generated four images of the heads of a dragon. Adding "vorpal sword" and "beamish boy" caused the Jabberwock to disappear entirely. "Humpty Dumpty" and "Alice" generated cartoonish illustrations that simply turned the egg into a female character, but with no walls, no falling, and nothing related to Alice's conversation with Humpty Dumpty.

### AI ART and the Future of Illustrated Books

There were some lessons learned from the experiment regarding the possible future of illustrated editions of books. First, while it is important to take care to select the right keywords or phrases to include in the text string for the search, this is not a creative en-

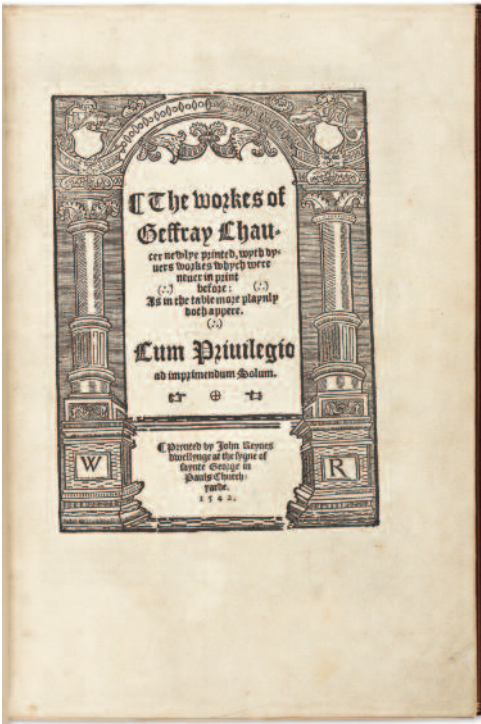
deavor and doing so requires deep understanding of the text to iteratively add, subtract, or concatenate unique words, adding occasionally only a soupçon of modifiers (such as in the style of another artist). Frankly, it took repeated tries just to get the AI engine to generate something even remotely related to the subject matter of the existing text.

Of course, a skilled human illustrator could take the image generated by the AI engine and: (a) somewhat modify it; (b) combine multiple versions of the images to create a new composite image; (c) use the original AI image as a canvas upon which to modify the background or insert new details, using either digital methods or by applying other media; or (d) use the AI system to inspire ideas to create a wholly original new illustration. When used in any of these ways, the AI image does not replace human creativity, but rather is a tool employed by someone to augment creativity. However, I expect that in reality the lowest common denominator in commercial publishing might prevail. Much like early *Alice* publishers, who commissioned illustrators to create cheap and bad artwork, now the illustrator as the “middleman” will be cut out of the picture. The publisher will just use whatever the AI engine spits out. The lifeblood of illustrations is that they benefit from multiple iterations and collaborations, all of which will get sucked out of the process.

In the early days of book illustration, it was common for an illustrator to receive no credit on the title page or in the colophon. These were works-for-hire attributed to “anonymous” or “unknown.” Lost was the identity of some very talented artists (and admittedly some hacks whose identities perhaps are best left unidentified.) With AI-generated art modified by an artist, we need to know the extent to which the human enhanced the base AI image. We need a style manual for illustrated books that instructs illustrators and their publishers on how to attribute artistic credit. Perhaps “artwork by Midjourney based upon text strings supplied by Arnold Hirshon?” We also need guidelines to tell us when the human illustrator should receive sole credit because the changes were so substantial that it warrants such credit.

The granting of artistic credit when AI-generated art is involved raises significant ethical and legal concerns. The United States Copyright Office has already determined that “the Office will not register works produced by a machine or mere mechanical process that operates randomly or automatically without any creative input or intervention from a human author,” and they recently provided additional guidance in a statement issued on March 16, 2023 in the *Federal Register*.<sup>8</sup> The statement notes, in part, that “when an AI technology receives solely a prompt from a human and produces complex ... visual ... works in response, [then] the ‘traditional elements of authorship’ are executed by the technology, and not eligible for copyright...” For images that are altered (e.g., Photoshopped) by an artist, whether the image can be copyrighted will depend upon the degree of alteration made by a human, but the guidance is ambiguous, saying only that “what matters is the extent to which the human had creative control over the work’s expression and ‘actually formed’ the traditional elements of authorship.” The final determination on whether the item can be copyrighted “will depend on the circumstances, particularly how the AI tool operates and how it was used to create the final work. This is necessarily a case-by-case inquiry.”

These guidelines may not be dispositive. They are subject to revision, plaintiffs may still challenge specific cases in court, and the laws may be revised or re-examined, based




Geoffrey Chaucer, *The Works of Geoffrey Chaucer Newelye Printed*, London, 1542. Sold October 2022 for \$106,250.

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upon either further advances in the technology or the level of human contribution such that the Copyright Office might consider an image to have been substantially altered or that the image qualifies as an entirely new work.

Unfortunately, the implications of AI image technology are well beyond the capacity of most legislators and regulators. It could be decades before we see any useful national laws or international standards. By the time they are promulgated, they will already be irrelevant. In the absence of laws, we already have license agreements that dictate the terms of the creation, use, and re-use of the images, and the rights of the content “requestor” versus those of the software company. For example, currently DreamStudio states that all images automatically are in the public domain, and the creator holds no copyright. OpenAI (DALL-E) says that users can own their images and use them for commercial purposes, but it is not entirely clear whether OpenAI also retains the right to use the images for their own purposes. Midjourney distinguishes between non-paying and paying customers, with the former having no ownership of the images they create, but they receive a Creative Commons Noncommercial 4.0 Attribution International License to use the image. Paying customers own the copyright to the images they create, but Midjourney grants itself a non-restrictive license to also use those images.

As for the ethical issues, consider again the van Dieken artwork at the Mauritshuis. Eva Toorenent of the European Guild for Artificial Intelligence Regulation (EGAIR) observed that “[w]hile Midjourney makes a lot of money with this software, the artists and creators whose work is involuntarily included in this dataset see nothing in return. Without the work of human artists, this program could not generate any works at all. The higher the quality of art in the dataset, the higher the quality of the AI art.”<sup>9</sup>

The convergence of these creative, legal, and ethical issues raises more serious questions than answers about the future of illustrated books. Who is the true illustrator? How much tweaking, fine-tuning, or wholesale redesigning is necessary before we consider the image to be that of the illustrator rather than the AI engine? Is AI-generated artwork worth collecting if we do not know how much human creativity was involved or to whom we can attribute visual authorship to them? Should (and will) book collectors collect only creatively imagined works resulting from a significant effort of the human mind and hand?

Text-prompted generated art may generate pretty pictures, even ones that we like, but they have no soul. This should matter to us as collectors. Our support of the creators of books and art is essential for such endeavors to continue, whether our support is financial in the lifetime of the creator, or in our building collections that maintain the importance of their legacies long after they are gone. Our everlasting patronage that we value their work. Book collectors are members of a community of trusted custodians who ensure the preservation and extension of our cultural heritage. We need to begin to wrestle with these issues today so we can lead the path for the responsible caretakers of the future.

#### NOTES

1. This new work is a companion to *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* (Oak Knoll, 2015).
2. Arnold Hirshon. “Introduction to the Illustrated Editions of the Four *Alice* Books.” *Alice in a World of Wonderlands: The English-Language Editions of the Four Alice Books Published Worldwide* (ATBOSH, 2023 deluxe edition). p. 221.

3. Hancher, Michael. The Tenniel Illustrations of the “Alice” Books. Columbus: Ohio State University Press, 1985; 2nd ed., 2019. p. 153.
4. Arnold Hirshon. “Beyond Tenniel: The Evolution of Visual Representations of *Wonderland* by Illustrators of the English-Language Editions.” *Alice in a World of Wonderlands: The English-Language Editions of the Four Alice Books Published Worldwide* (ATBOSH, 2023 deluxe edition). pp. 227.
5. Hirshon, Beyond Tenniel. 224–419.
6. All the entries and winners of the Mauritshuis’ contest are available for viewing at <https://www.mauritshuis.nl/nu-te-doen/tentoonstellingen/mygirlwithapearl/>.
7. Dan Hirshon. *Alice in Manhattan: A Photographic Trip Down New York City’s Rabbit Holes*. Six State Press, 2015.
8. 37 CFR Part 202. “Copyright Registration Guidance: Works Containing Material Generated by Artificial Intelligence” available online at [www.federalregister.gov/d/2023-05321](http://www.federalregister.gov/d/2023-05321). Published 3/16/2023.
9. As quoted at <https://nltimes.nl/2023/02/22/mauritshuis-hangs-artwork-created-ai-place-loaned-vermeer>.

## THE SWEET SPOT

Richard Kopley

THERE ARE sweet spots in any book collection. In the midst of the highest shelf of my Hawthorne collection is a sweet spot so sweet that I sometimes visit just to see it.

It took me two years to work out the author of the anonymous 1842 novel *The Salem Belle: A Tale of 1692*, published by Tappan and Dennet, of Boston. I was led to the book by my interest in Poe’s short story “The Tell-Tale Heart.” Having argued that that story had influenced chapter 10 (“The Leech and His Patient”) of Hawthorne’s *The Scarlet Letter*, I decided to read carefully the January 1843 issue of *The Pioneer*, in which Poe’s tale had first appeared. We know, from a letter from Hawthorne’s wife Sophia, that the Hawthornes had received the issue. As a friend of editor James Russell Lowell and soon to be a contributor to the February and March issues (“The Hall of Fantasy” and “The Birth-Mark”), Hawthorne would doubtless have read that January issue. Of greatest interest there, after Poe’s tale and a review of Hawthorne’s own *Historical Tales for Youth*, was another review, which mentions the rescue of the heroine of the book under consideration, an event that took place one day before her intended “death on the scaffold.” Well, of course, *The Scarlet Letter* ends with a death on the scaffold. And the focus on Salem and witchcraft in the reviewed book suggested the likelihood of Hawthorne’s interest—as did the book’s publi-

**Richard Kopley** is Distinguished Professor of English, Emeritus, at Penn State DuBois. Former president of the Poe Studies Association and the Nathaniel Hawthorne Society, he is the author of *Edgar Allan Poe and the Dupin Mysteries*, *The Formal Center in Literature: Explorations from Poe to the Present*, and *The Threads of The Scarlet Letter*. He is also the editor of Poe’s *The Narrative of Arthur Gordon Pym* and Ebenezer Wheelwright’s *The Salem Belle*. Recipient of the Poe Studies Association’s Lifetime Achievement Award, Kopley is completing a biography of Poe. His collecting interests reflect his scholarly work—he focuses primarily on Poe and Hawthorne. He is a member of The Grolier Club and The Ticknor Society.



cation by Hawthorne's own publisher. So, relying on a microfilm copy at Pattee/Paterno Library at Penn State, I read *The Salem Belle*.

The book, set in 1692 Boston and Salem, concerns the rebuffed suitor Trellison's false accusations of witchcraft against the woman he had courted, Mary Graham. From the setting, detail, and language of three passages in the final third of the narrative—a forest passage, a harbor passage, and a scaffold passage—I concluded that Hawthorne had transformed these passages for Chapter 16 (“A Forest Walk”), Chapter 21 (“A New England Holiday”), and Chapter 23 (“The Revelation of the Scarlet Letter”) of *The Scarlet Letter*. My problem, then, became who had written the source book. It had been tentatively attributed to Salem children's book writer Lucy Cleveland, but she was not the author.

I queried librarians for markings in copies of *The Salem Belle*. The copy at the Lilly Library, signed by Jane Ann Reed, of Waldoboro, Maine, stated that the book was by Mr. Wheelwright. I consulted the Reed Family collection at Butler Library and discovered a letter by Jane Ann's father Isaac to his daughter, Jane Ann's sister, Mary, about his reading the book and another letter by a friend to Mary, asking if Mr. and Mr. Wheelwright still lived on Dover Street or if they'd moved. A check of Boston directories of 1841 and 1842 showed that there was a Wheelwright who had lived on Dover Street and had moved to Temple Place, to the address of Charles Tappan: his first name was Ebenezer.

And so, the game was afoot. I recovered the story of Ebenezer Wheelwright Jr. through research at more than a dozen libraries, from Widener to the Huntington. Ebenezer was indeed the author of *The Salem Belle*. In fact, at a lecture that I gave at the Phillips Library in Salem, librarian Irene Axelrod shared with my daughter Emily—who dramatically shared with me on stage—a copy of *The Salem Belle* inscribed by Wheelwright to Newburyport poet Hannah F. Gould in October 1842. Also in October 1842, Hawthorne visited Boston from Concord. He probably stopped at his publisher at 114 Washington Street to inquire about his children's books—*Grandfather's Chair*, *Famous Old People*, *Liberty Tree*, *Biographical Stories for Children*, and *Historical Tales of Youth*. And Tappan and Dennet might well have given Hawthorne a copy of the just-published anonymous novel. Wheelwright was also the author of a later-published novel resonating in theme, plot, and language with *The Salem Belle* (and anticipating *Ben-Hur*): *Traditions of Palestine*. (He acknowledged his authorship of this book in a letter to genealogist John A. Vinton.) Former bookseller in Newburyport and flour merchant in Portsmouth and subsequently a West Indies trader, Wheelwright was unfortunately a poor businessman. It was probably his 1842 bankruptcy that led to his publishing *The Salem Belle* and *Traditions of Palestine* anonymously.

I wondered why Hawthorne had so relied on Wheelwright's first novel, and, over time, I came to an answer. Hawthorne twice compares his heroine, Hester Prynne, to Anne Hutchinson, the woman in the Massachusetts Bay Colony who defied theocratic dogma about worldly evidence for salvation and asserted her inner sense of divinity (the “Covenant of Grace” over the “Covenant of Works”). A student of Puritan history, Hawthorne would have known well that Anne Hutchinson (about whom he had written in an early sketch and *Grandfather's Chair*) had a partner in defying Governor John Winthrop: Reverend John Wheelwright. A student, too, of Puritan genealogy, Hawthorne would have known that John Wheelwright was the ancestor of Ebenezer—the anonymous novelist's great-great-great-great-grandfather. So, Hawthorne's allusions to *The Salem Belle*

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Richard Kopley's "Sweet Spot" shelf. Photo: Amy Golahny.

were a cryptic allusion to the unknown author of that novel, the direct descendant of Anne Hutchinson's partner in crime. Hawthorne had intimated both figures who had prompted the Antinomian Controversy.

And the historical allegory contains a biblical one. Anne Hutchinson and John Wheelwright disobeyed authority and were expelled from the Massachusetts Bay Colony. Where else have we read this story? Of course, it's in Genesis, where Adam and Eve defy God and are expelled from the Garden of Eden. Hawthorne even refers explicitly to this story in *The Scarlet Letter* when describing the infant Pearl as "worthy to have been brought forth in Eden; worthy to have been left there, to be the plaything of the angels, after the world's first parents were driven out." We may think, in this context, about Pearl's parents, Reverend Arthur Dimmesdale and Hester Prynne. "Hester" is a variant of "Esther"; Arthur and Esther suggest Adam and Eve. And the minister's initials, AD, may intimate not only Adultery, but also Adam. Throughout his career, Hawthorne meditated on the Fall and its consequences. And he did so in *The Scarlet Letter*, in part through allusions to *The Salem Belle*.

So I return to the sweet spot in my book collection. I see six copies of the first edition of *The Salem Belle*—all duodecimos, with original cloth boards (black, brown, or green and two designs). Most are in very good or fine condition, the titles on the spines easily legible. Next to these volumes are two copies of the 1847 John M. Whittemore edition, *The Salem Belle: A Tale of Love and Witchcraft in the Year 1692*. Also 12mos, they have especially attractive ornate spines. Next to these books are three copies of my edition of *The Salem Belle*, published by Penn State Press in 2016, with my introduction, annotations, and appendices. For the first time, Ebenezer's name appears on his book—as does my own. And beside these appear five copies of Ebenezer's novel *Traditions of Palestine*—four of these

the 1863 Graves and Young edition and one of them the 1864 M. H. Sargent edition. Again the volumes are mostly very good or fine. A worn copy of *The Salem Belle* and another of *Traditions of Palestine* are Sunday School copies. The novels were apparently considered acceptable within the context of Christian teaching.

Among my other Wheelwrightiana in this sweet spot are a copy of the Boston directory of 1842, with “Wheelwright Ebenezer” listed at 3 Temple Place, and two copies of the 1880 *Worth Keeping: Selected from The Congregationalist and Boston Recorder, 1870-1879*, with a posthumous attribution of “Mr. Finney in a Moment of Peril” to “Eben Wheelwright.” (I contributed this latter book to the exhibition “The Grolier Club Collects II,” and it is featured in *The Grolier Club Collects II* [New York: Grolier Club, 2015], 106.) Looking over all these books, I thrill to see that he who was so long unknown is now not only known, but also, in my collection, abundantly present. And when my eyes have had their fill of my Wheelwright volumes, I turn to a blue loose-leaf notebook, resting on the desk. I find there five receipts for barrels of flour, receipts written in the 1830s, all signed by a Portsmouth flour merchant: “Eben Wheelwright Jr.”

I continue to collect Ebenezer. In 2022, I found online one of my copies of *Traditions of Palestine* and received from Americanist David Cody one of the receipts. (Thank you, David!) In early 2023, I purchased my second copy of the 1847 edition of *The Salem Belle*. Each item that I add to the collection may aid in the recovery of a long-forgotten writer whose work underlies an American classic.

It has been a pleasure to revisit my visits to this sweet spot. And I’m sure that I’ll visit again and again. There they are—a row of books by Ebenezer Wheelwright—a small revelation perhaps, but a revelation just the same.

## *Kurt’s Biblio Wanderings: Booking in the Big Easy*

Kurt Zimmerman

Memorable. The Big Easy is. I am in the middle of Bourbon Street at night, leaning over, elbows on knees, head down. Lined up next to me are five other middle-aged white guys in a similar stance. The man beside me is groaning, saying his bad left knee isn’t going to hold up much longer. A lively crowd surrounds us including our disconcerted wives. The smell of spilt beer and less amenable odors permeate the surroundings, the whole scene lit up by the neon glow of the Hustler Hollywood sign nearby.

I am clear-headed, mostly, as alcohol is not a factor in this made-for-social-media moment. My thoughts are running (or at least jogging), one being the hope my wife is

Kurt Zimmerman has been fully immersed in rare books for over three decades. He has a library degree from UT-Austin and trained at the Ransom Center there. He has been a member of the rare book trade, directed the book department at a major auction house, remains a book appraiser, and most significantly, collects and writes about book collecting history and antiquarian bookselling.

still holding tight to the bag of books we bought earlier in the day. For we have been plundering bookstores in the French Quarter.

Within a few moments there is a whoosh over my head and a lithe, athletic Black man lands just past me. He has hurdled all six of us as the finale to a street show. He grins widely, shakes my hand, and thanks me for my participation. He and his other two cohorts have spent the previous minutes regaling us with gymnastic / break-dancing moves, and energetic music blasting from a portable speaker. Their lead MC is a running comedy show. He pokes fun at racial stereotypes, extolling the crowd to cheer louder, all the while appealing for generous tips.

I am selected from the revved onlookers to participate in the finale by the MC who is looking for “rich, white guys.” He’s one for two in my case, but I’m rather tall and make the mistake of standing in the front row. The MC leads us in absurd dance moves before the mighty leap. I see a lot of phones recording. At the end, I tip the enterprising trio all the cash in my wallet totaling \$12, confirming their poor choice (I spent most of my cash on books earlier). I make my way to my wife Nicole who is wiping tears of laughter from her eyes and still holding the book bag.

This is our anniversary trip to the Big Easy—the first visit for us to New Orleans as a couple (why did it take us almost twenty years?). More unexpected experiences await us including further pillage amongst a bevy of used bookstores.

Nature has never been kind to New Orleans, a city entirely below sea level, protected by a series of levies and massive drainage systems. The apocalyptic punch of Hurricane Katrina in 2005 and Hurricane Ida in 2021 have left scars not easily healed, even for a city used to disruption. Yet as frayed as the region is the core remains, both in a physical sense and spirit. Recovery may be fragmented, but progress is steady and visible, benefiting from a generally strong economy and a post-pandemic urge for travel and adventure.

We stay in the Garden District in a funky hotel called Creole Gardens. The amenities are basic, but the place has atmosphere: old house divided up, high ceilings, fireplace showpieces, dentil moldings with many layers of paint, creaky wood floors, colorful, quirky furnishings, the walls decorated with history including inscribed photographs of musicians who stayed there and/or played the adjoining music hall. I see a picture from the late seventies of a very young New Orleans native Harry Connick, Jr. and a couple of blues players. Who cares if our shower is a 3x3 stall, and the room heat is generated by an ancient space heater that could be featured in a public service announcement as a safety hazard?

The Garden District is magnificent to wander in, home to many astounding old-school mansions dating from the nineteenth century, most renovated, a few hanging on precariously. Parks, restaurants, sundry businesses, and Tulane University are interspersed throughout, and one must ride the famous St. Charles trolley cars to properly see the sites. Huge live oaks provide shade and atmosphere.

We eat at The Rum House on Magazine Street the first night, an irresistible mix of Caribbean fare and, naturally, rum-laden drinks. Nicole and I enjoy the ambiance and talk of book hunting the next day. This place is busy for a Monday night. We find that many of the restaurants require dinner reservations even during the early week. There remains a huge variety of dining options throughout New Orleans, many sporting upscale menus, any style of food you want from fancy French to gyro wraps. The irrepressible human urge to eat, drink, and mingle is on full display in the Big Easy, spare no dime, and damn to any pandemic

slowdown! Uplifting to the spirit. Yet the dichotomy of America is full front here—we pass a tent city under the freeway on the way to a trendy eatery, suddenly emerging in a poor area with blue tarp-covered roofs and rotted homes that abuts a street of brand-new townhomes under construction, a Porsche driver swerves deftly on a decaying street to avoid a mumbling, disheveled man pushing a shopping cart filled with his worldly goods.

We make our way the following morning to Blue Cypress Books on 8123 Oak Street in the Garden District. The first impression is clean, bright, and organized, almost too much for my taste, but Nicole loves the attention to detail. A woman owns this shop, she says. And she's right: owner Elizabeth Ahlquist established the store in 2008. This is not a rare book shop and most of the stock is newer used items with a focus on fiction, poetry, and local material. Nicole heads upstairs to architecture and I browse the extensive poetry section—not my usual focus but each store has a feel to it, and I know my hunting is limited here and the voice tells me to spend time with the poets. Indeed, I pull out four scarce Latin American titles. But my collecting of thirty-three years outruns my memory and I consult my Latin American catalogue on my phone. I already have three of them. At first momentary disappointment and then satisfaction with my earlier collecting self. Nicole's hunt is more fruitful. Our total is enough at checkout to qualify us for not only a free store pen but also a handcrafted, purse-sized folding fan made from pages of a book.

Soon after, we inadvertently attend a wedding. We are in front of Faulkner House Books at 624 Pirate's Alley in the French Quarter. A couple is standing outside the entryway to the bookstore saying their vows, surrounded by a small group of family and friends. The biblio-part of me wants to push past and enter the store but I know that would be bad form. In contrast, I observe Nicole having an awe moment. This softens me and I take her hand. The vows are completed, a kiss, brief clapping and cheering and a small batch of confetti is thrown over the two lovebirds, and the wedding party dissipates into the masses.

An employee of Faulkner House opens the door and looks out, allowing us to enter.

That was something, I said.

Happens a lot, he replies.

The shop is small, a selection of carefully curated used books focusing on fiction, with a nice display of Faulkner first editions and collectibles in the adjoining room, feeling more like an exhibition than a for sale. Faulkner lived here while he wrote his first novel *Soldier's Pay* (1926). In 1988, retired attorney Joe DeSalvo, an admirer and collector of Faulkner and other southern writers, bought the building and opened the bookshop downstairs, while he and his wife Rose lived above. It has become a literary destination. Frankly, for general book hunting it is slim pickings because of the limited stock. But it is worth a visit, being just off Jackson Square and close to many sites. Around the corner, we have lunch at Finnegan's Easy, a no-frills pub with a cozy courtyard in back, the tasty pub grub enhanced by a pint of local Gnarly Barley Peanut Butter Porter. The famous Pat O'Briens is across the street but too crowded.

Sporadic music spills out all around us, even in the day, smatterings of jazz, blues, and other styles echo through the narrow streets. A group of about ten young, carefree musicians play together on a corner for tips. Street shows of varying quality and palm readers in exotic dress tempt tourists in Jackson Square. The French Quarter still has *it*, that hard-to-define sensory experience which temporarily clears away the mundane and worry and opens the mind to a refreshing breeze.

Nicole looks at me in the pub courtyard and says the Voodoo Museum is around the corner. This is wife code for we are going, but I'm a willing participant.

The museum, located at 724 Dumaine Street was established in 1972. It is modest in size and consists of but a small entrance area and two rooms. Objects, paintings, and bric-a-brac abound, the yellowed exhibit labels surprisingly informative. The ubiquitous Tri-padvisor guide neatly summarizes, "There's just enough voodoo lore here to introduce you to the history and culture of this spiritual practice and to tempt you to bring home a love potion or voodoo doll as a souvenir."

We did not succumb to a voodoo doll, although Nicole brandishes the idea, but we did each write out a wish and leave it at the museum shrine honoring Marie Laveau (1801-1881). Laveau was a famous practitioner of voodoo as well as other forms of Native American and African spiritualism. Altogether an enlightening experience for us, but you know what soon beckoned.

We enter Crescent City Books on the corner of Chartres and Bienville Streets. This is a fine store of modest size, established in 1992, with expansive shop front windows that pull you in. The shelves are filled with a mix of well-selected and uncommon books, and a wall of older miscellaneous material that calls out to be scouted. Which I do. It is not often nowadays that one can simply handle an abundance of nineteenth-century and earlier material in an open shop. However, I notice the manager eyeing me closely, observing my handling of the books. I'm on a book high. The smell and touch and atmosphere provide an invigorating refresh after voodooing.

I speak briefly with the manager, so briefly I don't get his name. I compliment him on the establishment. He references my browsing.

I could tell you enjoyed that, he said.

Yes, I did. And I lit a virtual cigarette.

My actual finds however are in the Spanish section. I ferret out a Manuel Puig first edition and an early printing of Mario Vargas Llosa's *Conversacion en La Catedral*. This two-volume work has a complex bibliographical history. To unravel it, I engage in a post-trip email exchange among fellow collectors, Bill Fisher, David Streitfeld, and Carlos Aguirre.

Time is winding on and Nicole is impatient having found nothing for herself. But there is Beckham's Bookshop, another venerable New Orleans bookstore, only a two-minute walk away at 228 Decatur St. They have been selling used books in the French Quarter since 1967. The store rambles and has a patina. The stock is varied and relatively cheap, but much of it looks rode hard and put up wet, literally. A musty odor wafts strongly, strangely alluring to me, however. It is a time capsule of bookishness, a section of old glass front shelves running along the left wall upon entry, a stack upstairs of a remaindered title from the early 1960s, still seeking buyers, hopeful, but slowly disintegrating in the humid air. I go through the books about books section. Mostly a tired group, but one item comes home with me, an inscribed copy of my friend Kevin Graffagnino's *Only in Books* (1996), presented to a Luana Jareczek, an uncommon name, but Kevin doesn't recall the person offhand when I check in with him upon return.

That night is our anniversary, and we mix it up a bit, skipping the white tablecloth dinner for a meal at Mais Arepas, a Colombian restaurant near our hotel. The place is packed, and our hour wait time is filled by a visit to an Office Depot close by where I shop for a new

office chair, sitting and spinning and leaning back in every floor model. I take photos of favorites to reference when we return home. Lest you think I've entered clueless man mode and dragged my wife there on a sentimental night, it was her idea, and she sat and spun with me. Efficient use of time, she said. Good for a laugh, one of countless we've shared.

The next day, Arcadian Books at 714 Orleans Street offers an experience in book hunting rarely met with—it's dangerous, exciting, and overwhelming. The proprietor Russell Desmond opened the store in 1986. He sits squeezed into a small chair by the entrance greeting visitors, his stock of overflowing books about to push him out into the street. It's as if he crammed the contents of a semi-truck into a VW Bug. Towers of precariously balanced books soar upward, the aisles are narrow to non-existent, heaps of books filling every nook and cranny. One bump and an old folio could tumble and knock you out cold. If obesity statistics are to be believed, most Americans would not fit in here. This is tough hunting even for a grizzled book veteran.

I ask Russell the location of his books about books section. He points skyward and offers his chair to stand on. That's how I reach them, he says. I use all my limited skill set including full extension and ninja balancing to pull a couple of volumes from a pile. I return to ground and inquire about his Spanish section. He hands me a flashlight and points me past a huge assemblage of French material. Russell is a Francophile and has always specialized in French books. I'm not claustrophobic by nature but I'm getting there quick.

I shine the light and root around, many books sprawled on the floor in front of crammed shelves. This is literally an archaeological dig, and the deeper I go the older the stock gets. You could carbon date some of the stuff on the bottom. Russell's own description of the shop as being "organized chaos" is optimistic.

I do unearth a couple of minor Spanish items and Nicole finds a book before retreating in self-defense. If anyone wants into an aisle, everyone else must shift. We chat with Russell as we pay. Echoing through the shop, two customers jokingly engage in a game of Marco! Polo! to find each other.

We have spent almost too much time at Arcadian Books and have to hustle to make our last excursion before we head home, a two-hour ride on a giant Mississippi steamboat paddle-wheeler. There is no better way to have fun with a thousand fellow tourists. We skip the optional meal and just enjoy the breeze from the top deck. The tour guide's voice trumpets through the speakers as we leave the skyline of New Orleans behind. We pass two huge navy cargo ships anchored downstream, then the Ninth Ward neighborhood which suffered tremendously from the breached levee in Katrina, and the sprawling Domino Sugar Company, ancient and dilapidated in appearance but still in operation. The riverbank scenery takes a more natural turn. Music starts. The jazz trio Steamboat Stompers, mere feet from us, begin playing lively, well-crafted classics. They are an unexpected delight. Then a relative silence when the band takes a pause. I can hear the paddle-wheels churning as we glide along, the wide river beckoning ahead, and for a moment, I'm Mark Twain.

Nicole gently squeezes my arm and breaks my imaginary meanderings. A deep breath, and I hug her. A fine wrap-up to a memorable trip.

You look happy, she says. And I am. We are.



## *A Status Report on Bibliophiles in Norway*

by Fredrik Delås

ARE THERE book treasures and bibliophiles to be found among the mountains and fjords in the land of the midnight sun? Certainly. With a population of 5.4 million people we have 16 certified members of the Norwegian Association for Rare Book Dealers (NABF). As one of the youngest in the rare book business when starting up 15 years ago I am still one of the youngest today, feeling more motivated than ever. During my years in business, boundaries of national markets have become more blurred and collectors and dealers are communicating more globally. During the last couple of years, the pandemic situation has accelerated this development even more.

Norwegians have a tendency to appear quite introverted, our rare book business being no exception. You have to find us to see what we are up to.

Together with friend and colleague Pål Sagen, specialist dealer of older books, atlases, maps and Norwegian national art, we started Sagen & Delås Auctions in 2019, the first Norwegian auction house to focus on single owner collections, aiming for both a national and international audience. As late as in April this year we auctioned off the Polar Library of Otto Norland, drawing worldwide attention. Those of you subscribing to *The Book Collector* can read about Norland in the Autumn 2022 issue. Most of the collection found new owners outside of Norway. We even made a national record for the most expensive book ever sold at auction over here: Jens Munk *Navigatio Septentrionali* (1624), a dramatic account of the first Scandinavian attempt to find the North-West Passage. It sold for 1,187,500 [= \$118,300]. I know this is not much to brag about, being aware that many collectors and dealers in the US will not even lift their eyebrow hearing the price. Nevertheless, our recent auctions have made us more confident that there is an interest in our market outside the borders of our country.

So, where do collectors meet in Norway? Book auctions are natural meeting places, but all are held in Oslo, and are therefore quite challenging for collectors living in a country where it is not a short trip to go anywhere. As for bibliophile clubs there is only one, and membership is very limited. Bibliofilklubben (the Norwegian Club for Bibliophiles) was founded in 1922. In the period during and after the First World War, there was a significant growth in the turnover of antiquarian books—also in Norway. Book auctions were held, especially in Kristiania [Oslo], and the newspapers carried articles and notices on bibliophile subjects. The time was ripe to form a club or association. On 13 March 1922, 14 men gathered at the Park Cafe In Kristiania [Oslo] and founded the Norwegian Bibliophile Club. Thirty-three could become members, after internal selection of the applicants, and thirty-three it has been ever since, new members inheriting the number from the previous member. To become elected one needs a vast majority of the members' votes. The first

Fredrik Delås is a Norwegian rare book dealer, bibliophile and book collector. He established Antikvariat Bryggen in 2007, a full-time occupation emphasizing books for collectors.

woman was elected into the club in 1992 and the number has increased since then. In 2022 we celebrated 100 years, and we published no fewer than 5 books on the history of the club and collections of the members. On the first Tuesday every month, we meet at Gamle Logen in Oslo to dine and discuss books. Each meeting includes a major talk by external or internal connoisseurs, and a minor talk by one of the members, revealing recent discoveries within the world of rare books. Bibliofilklubben is a haven for the booklover.

Bibliofilklubben is of course for the fortunate and very few. In my opinion the situation is not satisfactory when it comes to reaching out to potential book collectors. The last couple of years, my two colleagues and I have tried to create new meeting places by initiating a rare book podcast and mini lectures where collectors share their passion. Want to know more about what is going on over here? Please feel free to contact me ([post@antikvariat-bryggen.no](mailto:post@antikvariat-bryggen.no)).



This is me, two minutes walk from the office, this afternoon. In the far background you can see Sweden. I live in Skjeberg, 15 minutes by car from the Swedish border and one hour south of Oslo. *Photo: Fredrik Delås.*



Gamle Logen in Oslo, meeting place of the Bibliofilklubben (Norwegian Club for Bibliophiles). *Photo: Fredrik Delås.*



Northern Lights. Northern lights at a fishing village in Norway; also home to bibliophiles! *Photo: Natalia Walsøe.*



## AFFILIATE NEWS

### *Aberystwyth Bibliographical Group*

The Aberystwyth Bibliographical Group was established at a meeting at the College of Librarianship Wales on 14th December 1970, with the object of fostering “a scholarly interest in printed books, books in manuscript, and maps.” The dinner planned for December 2020 to mark the Group’s fiftieth anniversary had to be postponed because of the Covid-19 pandemic, but a celebratory dinner was held at Nan-teos Mansion on 19th October 2021, preceded by a lecture by Dr. Giles Bergel of the Department of Engineering Science at the University of Oxford on “The Long Lives of Woodcuts on British Broadside Ballads and Chapbooks.” After dinner the Chairman read out greetings from one of our founding members, Eiluned Rees. The fiftieth anniversary of the first lecture given to the Group on 17th March 1971 was marked with a meeting on 16th March 2021, at which Richard Ovenden, Bodley’s Librarian at the University of Oxford, spoke on the subject of his recently-published book *Burning the Books: A History of Knowledge under Attack*. Also following the fiftieth-anniversary theme, in February 2021 our committee member Lucy Tedd spoke on the subject *Fifty Years On: A Look Back at Research, Teaching and Travel in the Digital Library World*.

Most of our meetings are held in person and followed by dinner or lunch, but we continue to use Zoom in order to welcome speakers who are unable to travel to west Wales. Thus in January 2022 we heard from our member Professor David Vander Meulen of the University of Virginia on *Littera Scripta Manet: The Life’s Work of Warren Chappell*, while in November 2021 Dr. Caroline Shenton of Cambridge gave a fascinating talk on her newly published book *National Treasures*. This tells the story of the evacuation of museums and galleries from London in the Second World War, when 100 tons of books from the British Museum were stored at the National Library of Wales in Aberystwyth.

Recent outings have included visits to the Old Stile Press in Llandogo, Monmouthshire, in 2018; The Story of Books in Hay-on-Wye in 2019; and St. David’s Cathedral Library in Pembrokeshire in 2021. In 2022 our member Gerald Morgan welcomed two groups of members to his house to see the pre-1800 Welsh books which he has been collecting for sixty years and to hear about the influences on his collecting, including antiquarian booksellers in both Wales and England and fellow collectors from as far away as Texas.

The remainder of our current programme includes lectures by Dr. Julie Mathias on “The Library of John Jones (1650-1727),” Ruth Gooding on “Conrad Gessner’s *Historia Animalium*: A 16th-Century Natural History Encyclopaedia,” and James Free-mantle on “Keeping Tradition Alive: From the Gregynog to the St. James Park Press.” Visitors are always welcome at our meetings. For further information see: <http://aber-bibgp.btck.co.uk>.

Timothy Cutts  
Secretary, Aberystwyth Bibliographical Group

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### VIRTUAL FAIRS

#### ABAA Spring Virtual Book Fair

May 11 – 13, 2023 | [abaa.org/vbf](http://abaa.org/vbf)

#### ABAA Booksellers' Showcase

June 27 – 30, 2023 | [abaa.org/vbf](http://abaa.org/vbf)

#### ABAA Holiday Virtual Book Fair

Nov 29 – Dec 1, 2023 | [abaa.org/vbf](http://abaa.org/vbf)

### IN-PERSON FAIRS

#### New York International Antiquarian Book Fair

April 27 – 30, 2023 | Park Avenue Armory, NYC

#### Boston International Antiquarian Book Fair

Oct 27 – 29, 2023 | Hynes Convention Center, BOS

#### California International Antiquarian Book Fair

Feb 9 – 11, 2024 | Pier 27, Embarcadero, SF

## CLUB NEWS

### *Aldus Society*

Our 2022-2023 program year has been stellar so far, and we are excited about the two remaining programs in our spring 2023 season. As reported in the Fall 2022 FABS journal, we started off with a brilliant presentation by pioneering graphic novelist Jeff Smith, author of *Bone*, last August. This was followed by Michael Blanding in September, 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. In October, Michael Hancher discussed the new edition of his book, *The Tenniel Illustrations to the "Alice" Books*, and in November Dr. Samuel Meier spoke to us about the Dead Sea Scrolls. Our annual holiday party was a great success, with two brief but wonderfully funny plays performed by members and a wonderful auction of treasures donated by members.

January saw our usual "Aldus Collects" presentation, with members sharing about such varied interests as the life and works of Robert E. Howard (creator of *Conan the Barbarian*); the History of Sex; and the many editions of Thurber's *Many Moons*. In February, Michael Nye, Editor-in-Chief of the literary journal *Story*, gave a fascinating talk about the distinguished history of the journal in its various incarnations and during his current stewardship. In March, Sarah Brown, letterpress printer, bookmaker, and founder of Questionable Press, talked to us about her exploration of the possibilities for an artist and maker offered by letterpress techniques. We are currently looking forward to our April presentation by Chris Lafave, curator for the Kurt Vonnegut Museum and Library, located in Indianapolis, IN. Also in April, Aldus members look forward to attending the annual Preview Night of the Rare Books & Manuscripts Library at the Ohio State University, when we get a peek at some of their recent acquisitions. Our final program of the season will be in May, when we meet Dan Brewster, founder and owner, Prologue Bookshop, Columbus, Ohio. Dan was working as a software engineer at Goodreads in California when he realized that his home state needed the kind of bricks-and-mortar bookstore he found out there. Lucky for Columbus, he decided to bring that idea here, and Aldus is excited to hear all about his journey.

David Brightman, President

### *The Ampersand Club*

We met back in April 2022 at the American Swedish Institute for our charity book auction with Rob Rulon-Miller as our auctioneer. Ampersand Club President John Moriarty introduced Lisa German, University of Minnesota Librarian and Dean of Libraries, who gave the Keynote Address at our Annual Dinner in May 2022.

The 2022-2023 season started in September with “Reviving a Beautiful Craft: The Dun Emer and Cuala Presses” by Pat Coleman, speaking at the Groveland Gallery. In October and November we met at the Open Book building that also hosts the Minnesota Center for Book Arts. We first heard Maria Lin’s talk, “Your Book is Upside Down: A Crash Course in Japanese Bibliography,” and then Jim Lenfestey’s presentation, “The History and Work of Scott King and the Red Dragonfly Press.” The December meeting was a zoom rebroadcast of Nick Wilding’s “Fraud and Forgery: the University of Michigan Galileo Manuscript” thanks to our webmaster Caitlin Moriarty. The Holiday Party in January was hosted by Susan and Jim Lenfestey. Our Biennial Show and Tell was held at the Campbell-Logan Bindery.

On March 16, 2023 we will have CB Sherlock present “River and Memoir” in the Traffic Zone Gallery and a special studio tour.

Richard Sveum

### *The Baltimore Bibliophiles*

All programs are via ZOOM unless otherwise noted.

In September, 2022, Collections advisor Spencer W. Stuart hosted *The Making of a Collector*, an Interactive ZOOM program with participating members Nick Rosasco (Churchill), August Imholtz (Lewis Carroll), Diane Bockrath (Culinary Ephemeria), Linda Lapidés (Children’s Books), Tom Beck (Photography), and Doug McElrath (Joke books published by Oppenheimers of Baltimore). October was highlighted by a visit to Evergreen House to learn about the Fowler Collection (architecture) and enjoy wine & cheese. Our November Annual Meeting was held at Baltimore’s Med-Chi—The Maryland State Medical Society. Our program featured a cold collation followed by a talk and tour of the facility by Meg Fairfax Fielding, Director of Development for the Society.

We began January, 2023 with Josh Mann of B & B Rare Books, Ltd speaking about book provenance and association copies. In February, Mark Samuels Lasner spoke on his collecting of Beardsley material as well as the exhibition, *Aubrey Beardsley, 150 Years Young* at the Grolier Club. On the horizon for the rest of 2023: March’s program will feature Arnie Sanders, Professor Emeritus, Goucher College, who will speak on *Measuring Worth: Surveying Goucher’s Rare Book Collection*. The following month April Oettinger, Professor of Art History at Goucher College, returns. She will discuss a new project based at Goucher, Book Arts Baltimore: Connecting People and Institutions Through Books. May will feature Susan King, whose *Lady Macbeth: A Novel* offers a different view of the Scottish play. In July, we will host Rebecca Romney, Rare Book Specialist, who will offer her views on the next generation(s) of book collectors and special collections librarians and archivists. This event is on July 8 and takes place at Enoch Pratt Free Library (Central) in Baltimore. The program will be live-streamed and will be preceded by lunch. It is open to the public. In August, we will return to the Kelmscott Bookshop for wine & cheese, member’s “Show & Tells” and an up close

look at artists' books and other offerings. In September we will again host Spencer W. Stuart, who will give us his perspective on the question: *How has the antiquarian book trade changed—and is changing—from the inside out and the outside in?* In October, Chris Needham will explore the fascinating aspects of book theft. Our Annual Meeting in November includes Election of Officers followed by Jacqueline Coleburn and Anthony Mullan (both from Library of Congress) who speak on Peter Parley aka Samuel Goodrich. This year's annual meeting is slated to be a luncheon rather than a dinner and will be held at the Enoch Pratt Free Library (Central) and will be open to the public.

In closing, I would like to shine a spotlight on one of our members, Olya Samilenko, who has a new children's book out! It is entitled *Ukrainian Air: How Sunny Sonechko WON* (Gatekeeper Press, 2023.)

To keep up to date with our schedule, please subscribe to our bi-monthly *Literary Miscellany*. Simply contact Binnie Syril Braunstein at BSBGCC@aol.com. Our programs are also posted to the FABS Calendar and to ExLibris. We welcome FABS members via ZOOM or in person.

Binnie Syril Braunstein

443-519-6366, [www.BaltimoreBibliophiles.org](http://www.BaltimoreBibliophiles.org), [www.Facebook.com/BaltimoreBibliophiles](http://www.Facebook.com/BaltimoreBibliophiles). We welcome new members! To join, please visit our website, and click on "Apply for Membership."

### *John Russell Bartlett Society*

The first meeting of the JRBS for its 39th season (and our first in-person gathering since 2020) was a member show-and-tell on October 26, hosted by the Rhode Island Historical Society in the ballroom of the Aldrich House, an 1822 mansion that serves as its headquarters. The Executive Committee also voted to remove the JRBS archives from John Carter Brown Library and to give them permanently to the Rhode Island Historical Society. Consequently, our mailing address has changed to 110 Benevolent Street, Providence, RI 02906.

Our second meeting took place on December 14 at the Providence Athenaeum. It included a tour of the building featuring a view of the newly renovated Art Room on the third floor, and a special viewing of new acquisitions, featuring the Susan Jaffe Tane Collection of Emerson and Thoreau, as well as additional items acquired in the past few years.

The Annual Meeting of the JRBS will be at the Providence Public Library, in the Mural Room, on March 28, 2023. Sid Berger will discuss the new edition of his *Dictionary of the Book: A Glossary for Book Collectors, Booksellers, Librarians and Others*. First published in 2016, it covers all areas of book knowledge, including typeface terminology, book collecting, book design, bibliography, the language of manuscripts, writing implements, librarianship, legal issues, and the parts of a book. "The volume

took more than 40 years to write,” says Berger. “It is the only book with up-to-date definitions of the key terms in the rare-book, book-collecting, and rare-book librarianship fields.”

Our final event of the season will be the Margaret Bingham Sillwell Prize for undergraduate book collecting, which will take place in the ballroom of the Aldrich House on April 25, 2023.

Richard J. Ring, President

### *The Baxter Society*

Last fall the Baxter Society began a series of hybrid meetings, in-person gatherings at the Cumberland Club in Portland that were also open to Zoom attendees.

In September, we were so fortunate as to have FABS President Jennifer Larson present to tell us about the new FABS support for its component clubs, and then to speak on the topic “Little Books and Big Ideas in the Seventeenth Century,” with illustrations from her collection of small books. In October, independent publisher David Godine regaled the meeting with recollections of his fifty-year career in the business and some of the wonderful books he produced. At the November meeting Sarah Baker and Jefferson Navicky spoke to us about the University of New England’s Maine Women Writers’ Collection, a fascinating tour through its holdings and resources. The December meeting was, as ever, the Holiday Party and election of new officers: Reid Byers as our fourteenth President, Stephen Halpert as Vice-President, and Bridget Healey as Secretary-Treasurer.

In January, we returned to Zoom meetings for the winter season, with the popular annual Show-and-Tell.

Reid Byers, President

### **The Joint Meeting of Two FABS Societies**

On February 8, 2023, FABS member societies from opposite ends of the continent gathered via Zoom for “The Nation Bracketed,” a joint quadragennial celebration. “Forty is a fine and promising number and it bodes well for the future of the clubs and the Republic of Books to which we all belong,” said Reid Byers, President of the Baxter Society, as he opened the festivities. For his part, Book Club of Washington President Gary Ackerman noted that “Invention is brought about by necessity,” and explained how BCW’s online programs, a response to the pandemic, have enabled the club to host speakers from around the world. Membership in both clubs is thriving, as each pursues a combination of online and in-person programming.

The Baxter Society is named for James Phinney Baxter (1831-1921), historian, book collector and benefactor of Portland, Maine. Among the activities of the Society during its forty-year history, highlights include talks by illustrator Leonard Baskin and Rare Book School Director Terry Belanger, many summer trips around Maine to visit printers and book artisans, and an active publication program including *The*





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*Mirror of Maine: One Hundred Distinguished Books that Reveal the History of the State and the Life of its People* (edited by Laura Fecych Sprague, University of Maine Press: 2000). The club was able to place this list of important books from the Colonial Era to 2000 in school libraries throughout the state.

Gary Ackerman explained that The Book Club of Washington was preceded by a group of 1970s booklovers called The Biblioermis Club. The Club owed its origins to University of Washington extension classes on advanced book collecting taught by George H. Tweney, himself a noted collector of Americana including material on Lewis & Clark. His students' desire to continue their camaraderie after classes ended resulted in the Biblioermis Club, many of whose members later migrated to the more formal and ambitious Book Club of Washington when it was organized.

Dennis Andersen, a founding member and past President of BCW, took up the tale at this point, relating how national perceptions of Seattle as a "cultural dustbin" stuck in the civic psyche during the 1970s, but during the decades that followed, the culture of the book stepped into the light. The BCW was formed in 1982 on the model of The Grolier Club and The Book Club of California. Cindy Richardson, assisted by Tim Schmidt, presented a slideshow of images from the early days of BCW, whose archives are held in Special Collections at the University of Washington.

To close the celebration, Presidents Byers and Ackerman read lists of the founding members of each society, copies of *The Mirror of Maine* and *The Washington 89* were exchanged as gestures of ongoing fellowship, and the assembled members drank a toast "to the founders of our clubs, and to the future of bibliophily, the love of books that binds us together."

Jennifer Larson

### *Book Club of California*

The Book Club of California recently celebrated the release of its 242nd publication. *The Thunderbolt and the Monk* documents the multi-faceted careers and legacy of Reed College calligraphy instructors Lloyd J. Reynolds and Robert J. Palladino (formerly a monastic scribe). Founded by Reynolds, and continued by Palladino, Reed's calligraphy program inspired some of the earliest designers of digital typography. Author and book designer Nancy Stock-Allen and bookbinder John DeMerritt, who handled the deluxe edition of the book, spoke at the November launch. In October, we released our 2022 Keepsake, *California Women of the Private Press*. This elegant work by Kathleen Walkup was designed and printed by Li Jiang of lemoncheese press. It profiles the contributions of eleven women printers and press owners born between 1881 and 1936. It is a significant addition to the literature on the role women played in California's twentieth-century fine press movement and the history of fine printing, more broadly.

The Club annually honors the memory of Oscar Lewis, San Francisco historian

and longtime club secretary (1921-1946), with two awards. The 2022 recipients were celebrated at a May 23 reception, with Mary Risala Laird receiving the award for achievement in the Book Arts and Charles Wollenberg for his contributions in the field of Western History. Their remarks were published in our *Quarterly News-Letter* (Winter 2023).

“Lunchtime with the Librarian” helps members enhance their knowledge of the book arts and history by engaging with Sperisen Library holdings selected by Elizabeth Newsom. Recent virtual programs showcased type founders’ catalogs; the late 19th century literary and artistic journal *The Lark*; *The Woodcuts of Andrea Rich*; *Death’s Bright New Darts*; and works from Quelquefois Press, Eucalyptus Press, Peter Koch Printers and Blackstone Press, among many others. Newsom also curated an exhibition at the Book Club. “Visual Poetry” (June 20–September 2), drew on Sperisen Library collections to highlight how this literary genre inherently lends itself to artistic rendering and visual experimentation. “The Tribute to George Steiner (1919-2020): An International Bookplate Competition” (September 12–December 12) featured a selection of bookplates honoring Steiner. Timed to dovetail with the American Society of Bookplate Collectors & Designers Centennial Celebration and World Congress (September 11-19, 2022), the exhibit was opened by William E. Butler, who presented “Bookplate Collecting in America,” co-hosted by the American Society of Book of Bookplate Collectors & Designers.

We host a regular slate of speakers virtually, in-person, or in hybrid format. Summer programs featured Lynn Downey on her book, *American Dude Ranch*; “The Global Library” by Robert Dawson and Ellen Manchester; “At Home, Together: The Quarantine Public Library,” by Katie Garth and Tracy Honn; and “Lambeth Palace Library Through Five Centuries,” by Giles Mandelbrote, co-presented by the Bibliographical Society of America. Fall talks included Lincoln Cushing’s “Outlaw Printing: How Discontents, Troublemakers, Organizers, and Visionaries Published for Social Change,” co-presented by the Northern California Chapter of the Antiquarian Booksellers’ Association of America; Martin Rizzo-Martinez discussing his book *We are Not Animals: Indigenous Politics of Survival, Rebellion, and Reconstitution in Nineteenth-Century California*; Richard White in conversation with Julia Flynn Siler about his book *Who Killed Jane Stanford? A Gilded Age Tale of Murder, Deceit, Spirits and the Birth of a University*, co-presented by Litquake; Denise Gigante introducing her book *Book Madness: A Story of Book Collectors in America*; and Alan H. Nelson sharing his research on “Adolph Sutro and the Bradshaw Library Pamphlets.”

This year’s Windle-Loker Lecture on the History of the Illustrated Book, “After artists books,” was presented in October by Tony White, University Librarian, OCAD, Toronto. The Kenneth Karmiole Endowed Lecture on the History of the Book Trade in California and the West, “The Surprising Legacy of Alice Parsons Millard, Antiquarian Bookseller & Champion of Beauty and Taste,” was delivered in December by Charles Nelson Johnson—first in San Francisco, and again in Pasadena. The Book Club also resumed programs in greater Los Angeles, with November’s “Cut, Fold, and Repeat: A Pop-Up Adventure with Mathew Reinhardt.”

Book Club programs are free and open to all. Recordings of past programs are available to members online at BCC@Home, one of many benefits of membership. Navigate to [bccbooks.org](http://bccbooks.org) for membership information and find our publications page, where *The Thunderbolt and the Monk* is available for purchase. Be sure to note upcoming events; we have some exciting programs lined up!

Terri A. Castaneda, Vice President and Programs Committee Co-Chair

### *Caxton Club*

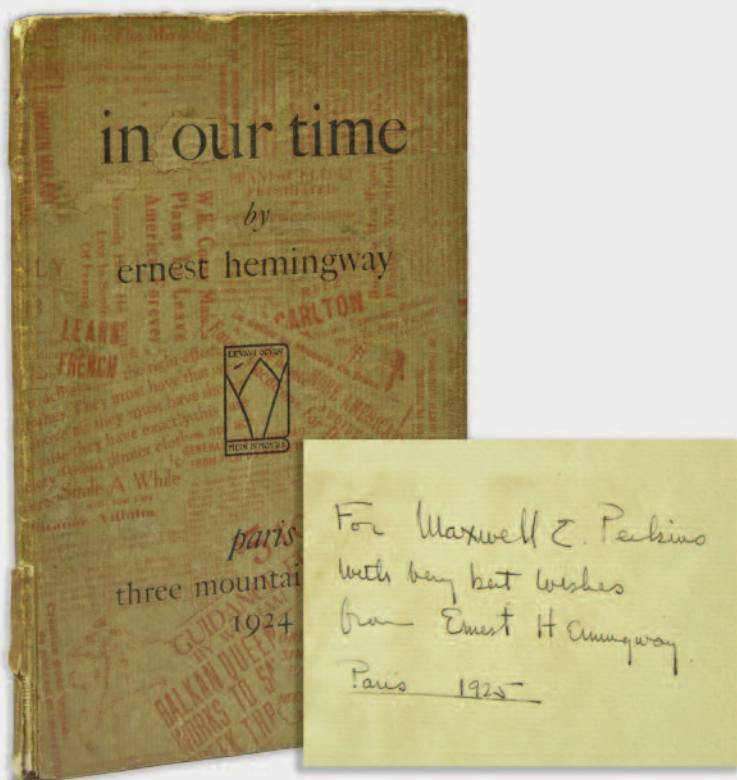
The Caxton Club, founded in 1875, elects a President and Vice-President every two years. The current holders of these offices are Jackie Vossler and Ethel Kaplan (terms end in September 2023). The Caxton Club Council, which sets the policies of the club, consists of 15 members, with five elected each 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.caxton-club.org](http://www.caxton-club.org)).

#### *Meetings*

The continuing effects of the Covid health emergency have changed almost all aspects of everyone's lives, in many ways irrevocably. The Caxton Club held a lunch and dinner meeting from September to June each year for more than 100 years, in addition to other gatherings. Now, the club is offering midday and evening meetings, but they all have an online (Zoom) dimension. Meetings now consist of a pre-recorded talk on Zoom, with the speaker(s) available online for Q&A; *or* an in-person event that is simultaneously available on Zoom; *or* an in-person meeting that is recorded and made available later on Zoom. A program of monthly noon and evening meetings has taken place from September 2022 through March 2023 or is planned for the rest of April through July 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 will provide links to those who cannot attend in real time so that they can view the full program and Q & A from all meetings. Our many non-resident members across the US and in other countries now enjoy access to all our meetings that was not possible before. Thus, the changes have a considerable upside to balance against their disruptive effects.

#### *Membership*

Club membership continues to hold steady. Innovative membership initiatives such as the gift memberships, complimentary memberships for speakers, a new member welcome package, and flexible programming are important components in ensuring our club's continued success.



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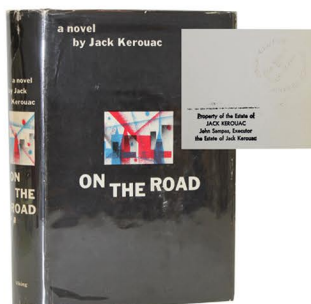
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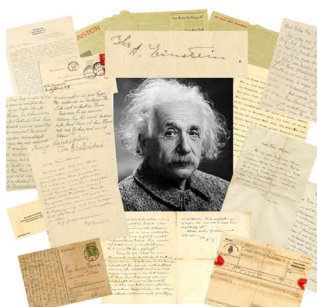
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### *Caxtonian*

The *Caxtonian*, a bi-monthly publication, publishes a wide range of bibliophilic (defined broadly) and literary articles, reviews, etc., 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 and current pieces dealing with the club itself. All issues are available online to, and downloadable by, club members. Online versions of all issues from 1995 (the magazine's first year) through 2016 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 continues to have success with its continuing effort to diversify its membership, programs, and publications, but all are aware that this is a years-long endeavor of improvement rather than a quantifiable goal with a time limit. Such improvement depends upon the club's reach always exceeding its grasp, something to which the club is committed.

### *Awards and Grants*

The Caxton Club has a robust, continuing awards and grants program. In the last 20 years, the club has awarded more than \$120,000 to encourage book scholarship, bibliophilia, and the next generation of book artists. In addition to its own awards, the club awards scholarships through the Bibliographical Society of America and Rare Book School and is the co-sponsor of the Honey & Wax Bookshop award to young book collectors. For details of awards and their recipients see: [www.caxtonclub.org](http://www.caxtonclub.org).

Michael Gorman

## *Book Club of Detroit*

Last fall, the Book Club of Detroit (BCD) sponsored several in-person events, culminating in our annual meeting and Christmas luncheon.

For the first time, BCD had a table at the Ann Arbor Antiquarian Fair, which has been organized by our member bookseller, Jay Platt, for over forty-six years and benefits the University of Michigan's William L. Clements Library.

In late October, BCD and the Michigan Supreme Court Historical Society cosponsored an event at the University of Detroit Mercy Law School. Attorney Frederick M. Baker, Jr., a close friend of Michigan Supreme Court Justice John Voelker (pen name, Robert Traver), gave us a very personal and sometimes emotional presentation on Voelker—best known for his novel *Anatomy of a Murder*. Our guests included several judges, including one from the Michigan Court of Appeals, and the presentation garnered a good deal of publicity.

Once again, our annual meeting and Christmas luncheon was held on the St. John Armenian Church campus. Father Garabed Kochakian, historian and manuscript illuminator, provided a media presentation on the early history of Armenian manu-

script illumination dating back nearly 2000 years ago. We learned about the purpose and function of manuscript illumination, styles of lettering, pigment creation, symbolism, the preparation of animal skins for manuscripts, as well as the art of paper-making.

Following the presentation, members visited two galleries of the Alex and Marie Manoogian Museum to view the outstanding collection of early printed books and illuminated manuscripts exhibited there.

In December of 1957, an invitation was sent out stating in part: “We believe there are more than enough friends of the book in Detroit to warrant an exploratory meeting with the view of establishing the Book Club of Detroit.” The response was excellent, and our member enthusiasm continues. This year marks the 65th anniversary of our club and we’re looking forward to another year replete with in-person events.

Charlene Kull, President

### *Florida Bibliophile Society*

The Florida Bibliophile Society (FBS) has had an active fall-winter season marked by the participation of a number of new members. Our regular activities have included a September member-driven “Show and Tell” and a December holiday party hosted by Ben and Joyce Wiley, as well as fascinating presentations by Art Adkins (“From the Beat to the Book: A Policeman Writes Detective Novels”), David Hall (“Aspects of Book Publishing, 1971-1985”), and Irene Pavese (“The Evolution of Margaret Armstrong: Botanist, Illustrator, Book Designer”). The highlight of the last several months, however, has undoubtedly been the well-attended November field trip to the Whitehurst Gallery and Library in Tarpon Springs. The Whitehurst Gallery building is a remarkable replica of the Jefferson Memorial, with breathtaking grounds and an extensive library which is a testament to a life well-read by the entrepreneur and philanthropist Gareth Whitehurst.

In our view *The Florida Bibliophile*, edited by Charles Brown and often distinguished by articles written by the noted bibliophile and scholar Maureen E. Mulvihill, continues to be an exceptional monthly publication. The periodical’s 28-page, full-color, highly illustrated issues are packed with news and features, and we once again invite *FABS Journal* readers to freely download current or past issues from <https://www.floridabibliophilesociety.org/newsletters/>.

Turning to the spring season, our annual College Student Book Collecting Essay contest is ongoing. In addition, FBS will actively support the Florida Antiquarian Book Fair, March 10-12, 2023. FBS will staff a Hospitality Table near the entrance to the St. Petersburg Coliseum, will maintain a presence inside the fair to share information regarding FBS, and will provide free book valuations on Sunday. If you are going to the fair please visit us.

Presentations by career foreign service officer Carey Gordon (“From the Nile to

the Silk Road: A Life in Books”) and professor and poet Greg Byrd (“The Art and Architecture of Constructing the Poetry Book”) are scheduled, respectively, for March and April. The guest speaker for our May banquet will be Tyler Gillespie, poet/author/teacher. A fifth-generation Floridian and co-founder of the Florida Local Artist & Writer Network, he authored *Florida Man: Poems* and *The Thing about Florida: Exploring a Misunderstood State*. His writing most often focuses on the state’s environment, history and culture, and LGBTQ communities.

As a special project FBS has undertaken to honor the memory and preserve the legacy of a past leader, Jerry Morris. A volume containing nearly thirty of his bibliophilic blog posts, entitled *The Seven Book Blogs of Jerry Morris*, will be published in the near future. The selected blog posts reflect Jerry’s interests and passions: Samuel Johnson and James Boswell; William Strunk and his book *The Elements of Style*; the roles and fates of book collectors, bibliographers, and book stores; the prominent writer and collector Mary Hyde Eccles; and the literary trails and wakes of association copies (books that have passed through a series of hands). We believe this collection may prove interesting to many readers of *The FABS Journal*.

Gary Simons, Secretary

### *Grolier Club*

Usual activities have resumed at the Grolier Club but interspersed with zoom events, which have been very effective in engaging the whole membership during the past few years.

During December 2002 to mid-February, the Grolier Club’s second floor exhibition gallery featured a very colorful and eye-catching exhibition *Animated Advertising — 200 Years of Premiums, Promos and Pop-Ups* from the collection of a member. A full-color catalog illustrates everything in the exhibition and explores the history of advertising from the 18th-century to the modern birth of ad agencies and new printing technologies. A panel discussion was held and a videotaped tour of the exhibition was created.

Currently in the second-floor gallery, curated by member Eve M. Kahn, is *To Fight for the Poor with My Pen: Zoe Anderson Norris, Queen of Bohemia*. About one hundred objects are shown. The curator presented a lecture on March 17 and has hosted exhibition tours.

In the main exhibition gallery through April 8 is *Pattern and Flow: A Golden Age of American Decorated Paper, 1960s to 2000s — The Paper Legacy Project collection, Thomas J. Watson Library*. There are 150 objects from the Watson Library collection on display. Decorated papers are shown in context with rare books, objects, color recipe books, correspondence, photographs, and hand-tools. The exhibition can be viewed online.

Based upon the recent past Grolier Club exhibition organized by staff of the Rare Book School at the University of Virginia, The Legacy Press has published *Building the Book from the Ancient World to the Present Day: Five Decades of Rare Book School*

& the Book Arts Press. The 300-page book is profusely illustrated and serves well to document the exhibition.

Numerous Grolier and related activities have been organized for book week, April 25-28, in New York. The Grolier Club welcomes visits by members of the other FABS clubs to view the exhibitions.

Ronald K. Smeltzer

### *Book Hunters Club of Houston*

The Book Hunters Club of Houston got 2023 off to a rousing start with two gatherings at the antiquarian bookshop Good Books in the Woods, Jay Rohfritsch, proprietor. His shop has become our informal clubhouse. The shop was once a private residence, and the former living area provides a comfortable and inviting atmosphere for talks and meetings. The still-functioning kitchen is amply stocked with beer, wine, varied snacks, and often Jay's famous smoked cheese dip. Congeniality is the norm, and show-and-tell encouraged. The last gathering on February 26th brought forth discussions about rare maps of Galveston, a unique artist book almost lost in a fire, recent book dealer memoirs, the Asian book trade, a group of signed Cormac McCarthy titles, book hunting in NYC in the 1970s, scarce titles related to oil exploration, *et al.* News discussed included the successful re-launch of the Houston Book Fair held in January, the *en bloc* sale of member Tom Davis' exceptional collection of Texas and Civil War material, and the inundation soon to hit the market of Larry McMurtry books from his private collection. The Club is planning field trips this year to the Rosenberg Library in Galveston and the Houston Museum of Fine Arts Library. Non-members are always welcome to visit our gatherings—indeed, encouraged to do so. This January we celebrated our ninth anniversary. And we look forward to many more.

Kurt Zimmerman

### *Manuscript Society*

Manuscript Society members create as well as collect manuscripts. Since its founding 75 years ago, the Society has sponsored three books, as well as a guide to the description of manuscripts (see the website: [www.manuscript.org](http://www.manuscript.org)). Ongoing publications include our journal *Manuscripts*, a periodical newsletter, a bimonthly e-digest free for the asking, and a website with a trove of public information about events and news, as well as a "members only" section.

Society membership includes *Manuscripts*, edited by Bradley D Cook, and the *News* edited by Patricia K. Vaccaro. The current issue of *Manuscripts* features Stephen E. Townes' article "An Ethical Responsibility? Research Access to Unique Manuscripts in the Custody of Private Collectors," Spencer W. Stuart's survey of "The Post-pandemic Auction Ecosystem," book editor Bill Butts' review of two memoirs by book dealers, and much more.





OTIOT: SCHÖPFUNGSALPHABET AUS DEM BUCH SOHAR [SIGNED]  
 (Creation Alphabet from the Book of Zohar) 1/150 subscriber copies  
 Reichert, Josua; Heinz Beier (translation)

Leipzig: Leipziger Bibliophilen-Abend/Verlag Faber & Faber, 1998  
 Twenty-two colorful serigraphs, each featuring a stylized letter of the Hebrew alphabet against a dynamic background that generates color vibrations. Text from the kabbalistic Zohar (1:2b–3a, translated from Aramaic to German) on most facing pages pairs each letter with a word that portrays its playful appeal to the master of the universe as it makes the case for why it should be chosen as the letter—the sound, the word—by which the world will be created. Dancing roundly in the tradition of Jewish mysticism with Shimon bar Yochai, Abraham Abulafia and Moshe de León, the work brings letter magic to vibrant life through Jan Le Witt's 1929 font *Chaim*, which expresses each letter's interior energy, and Reichert's skillful command of printmaking and color theory. Letter chart laid in. Printed by the artist and Martin Schimansky at Shumacher Gebler in Munich. Winner of the eighth Leipziger Drucke award. (51719) \$1250.

*The letter 'mem' (cropped)*



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On [www.manuscript.org](http://www.manuscript.org), three Society-sponsored books that should be read by bibliophiles are for sale. *Autographs and Manuscripts: a Collector's Manual* was published in 1978 in an edition of 4,000; a few new copies are still available. The book contains 41 articles by 33 authors, nearly 500 pages of timeless information. Subjects range from the history of writing and writing instruments, to the valuation of autographs, the organization and display of a collection, and legal ramifications of manuscript collecting. Specialized advice on the collection of 19 different areas is presented by experts in the individual fields, most of these with important illustrations of original material.

*Manuscripts: The First Twenty Years*, published in 1984, collected 56 interesting articles dating back to the journal's first issue. Some articles are 2 pages long: Gerald Carson on "The Proper Way" (to "beg" for a signature). Some are 20 pages long: The Society's first president Dr. Joseph E. Field's "The Autographs of Arthur Middleton," with copious illustrations. Some entries give unique advice: Virgil Y. Russell on using original material in teaching history. Some are esoteric: Dr. Herbert Klingelhofer's 20 page Survey of Medieval Royal Autographs, with illustrations of signums, rotas, sign manuals, and monograms. Unique insight is given by writer Dore Schary writing about his play, "Sunrise at Campobello," for which he used original manuscripts and interacted with the Roosevelt family, especially Eleanor.

The third book is *History in Your Hand: Fifty Years of the Manuscript Society*, published in 1997, written by former Society president John M. Taylor. A well-written, fascinating history of events and the personalities involved. Fifteen collectors met at the University Club in Chicago on January 3, 1948, and the founding was noted by *The New York Times*. The first Annual Meeting followed in May. The next year's Meeting was at Princeton, where a benefit auction of donated material included a document with Lincoln's signature that sold for \$75! A few years later the meeting in Virginia included a tour of the Liggett and Myers cigarette factory, a venue not included in the 2022 Annual Meeting in Virginia. Speakers at the concluding banquet have included historian Bruce Catton in 1955 and former Prime Minister John G. Diefenbaker at Ottawa in 1958. Our current Society President Ellen Howell Myers is the sixth woman in the position; the first was Ellen Schaffer, 1966-68. The society's role in the celebration of the USA Bicentennial is one of many proud stories recounted in this book.

What will historians write about The Manuscript Society 75 years from today? Join, attend the Annual Meeting in Los Angeles May 16-20, and you'll be part of the story. Bob and Carol Hopper, Kevin Segall, and Richard Ellis set up a program that will include the 3 major university libraries, the Huntington Library, and the Getty Center as well as a special dinner and show at the Magic Castle. See the details and sign up at [www.manuscript.org](http://www.manuscript.org). While at the site, check "Manuscript Mondays" the webinar series organized by Brian Katherenes, CEO of Progressive Business Concepts. Brian hosts the programs on the first Monday of every month, with expert guest speakers, who have covered topics such as "What's it Worth", "The Life Cycle of Collections and the Collectors Who Build Them," and "Collecting Awards: Oscar, Grammy, Tony, Emmy, and Nobel." Links to archived past programs are there. Finally, see details of the Society trip to "The Libraries of Rome." This greatly anticipated trip,



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which will include the Vatican Library, is scheduled for October 22-30. Currently sold out, get on the wait-list and cross your fingers!

Barton Smith

### *Northern Ohio Bibliophilic Society*

Building on the success of our hybrid in-person and online NOBS Forums last summer, we continued offering both options for attending monthly events when we were able to meet in person. Our September Forum was a fascinating look into “The Intimate Art of Altered Books” with Phyllis Brody, held at Loganberry Books in Shaker Heights, Ohio. Brody discussed her life-long interest in creating new works of art from old books, giving them new life with paint, collage, and other media, both found and made. Online attendance was good, but those attending in person were afforded the additional benefit of seeing—and handling—some examples of her creative works up close. The October meeting was held online-only to accommodate our out-of-town speaker, award-winning author and illustrator Jason Chin. NOBS member and children’s book dealer Will McCullam moderated a wide-ranging discussion with Chin about his Caldecott Medal and Newbery Honor-winning book, *Watercress*, and his inspirations for his illustrations that have also garnered him the Sibert and Orbis awards.

Our monthly Forums picked up again in January with our annual “Show & Tell” event, which half attended in person and half over Zoom. Attendees shared some of their prized finds along with the stories of acquiring them using the Society’s latest acquisition, a Meeting Owl, which provided panoramic views of the people meeting in person and close-up views of their books to those attending remotely. We returned to holding an online-only Forum in February in which FABS President and NOBS member Jennifer Larson spoke on “Miniature and Little Books in the Age of Early Printing.” Larson explored the history of miniature and small format books while sharing images of many examples from her personal collection and her experiences collecting them. The recording of this presentation and previous NOBS Forums can be viewed on our website ([nobsbooks.org](http://nobsbooks.org)) in the News section.

NOBS held its annual meeting in November in Kent, Ohio, over lunch and drinks at a local brewpub before visiting the Fashion Museum at Kent State University. Among the topics of discussion at the meeting was the desire to revive our annual book show in Akron, last held prior to the pandemic. After a great deal of work by the planning committee, we’re excited to announce that the 37th Akron Antiquarian Book & Paper Show will be held this April 7th and 8th at the Knight Center in downtown Akron. For more information, please see our website. We hope to see you there!

Paul Heyde

## *Ticknor Society*

The Ticknor Society has had a busy 2022-2023 season so far! We visited the home of Alan and Alison Tannenbaum in September to learn about their incredible Lewis Carroll collection. Alan delivered a presentation on the history of the *Alice* books and showed us related items from his collection, all while surrounded by the vast breadth of that collection.

In October, we held our first ever Collectors Happy Hour, which brought Ticknor members together on a Friday evening to discuss bookish topics of interest in a low-key virtual space. Since then, we have hosted several more gatherings, and all have been great fun!

Also in October, Ticknorites were introduced to the Katherine Small Gallery in Somerville, Mass., which is owned and operated by book designer Michael Russem and specializes in materials related to graphic design and typography. The gallery hosts small exhibitions, and we were able to view two: “Bernard Shaw: Covered” and “John Gall: Collages.”

November was an exciting month, starting with a presentation by calligrapher Margaret Shepherd about the project that would become her book *Song of Songs, the Bible’s Great Love Poems in Calligraphy*. Margaret described the range of techniques she used to express specific passages from the text through calligraphy, as well as the challenges she and her publisher encountered when reproducing that art for publication.

Later in the month, we returned to an in-person Boston International Antiquarian Book Fair after a three-year hiatus. The Ticknor Society hosted our annual Collectors’ Roundtable, during which we announced the winner of the 2022 Ticknor Collecting Prize, Dr. Jessica Linker, for her entry titled “Emma Hart Willard: A Life in Print.” View Jessica’s winning submission and learn more about the Collecting Prize here: <https://www.ticknor.org/collecting-prize/>.

The theme of the Collectors’ Roundtable this year was artist’s books, and we were treated to gorgeously illustrated presentations by three excellent speakers: 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. The Q&A session after the formal remarks was lively and allowed audience members to tease out even more from the panelists.

The year ended with our annual Show & Tell, during which five Ticknorites offered their fellow members a peek into their personal collections. The presenters were Dorothy Africa, Marie Canaves, Shannon Struble, Carmen Valentino, and Tim Weiskel.

2023 started with a Zoom presentation by Ticknor Collecting Prize Coordinator Maida Tilchen on “Preparing Your Entry” in anticipation of the opening of the Prize entry period on March 1st. Maida explained the newly revised rules, offered advice and tips for crafting one’s entry, and answered questions from attendees. The meeting

was recorded and can be found, along with Maida's excellent resource guide, on the Ticknor website.

On February 1st, we were reintroduced to the newly renovated Boston Athenaeum and treated to a private tour of their inaugural exhibition, "Materialia Lumina | Luminous Books: Concept & Craft in Contemporary Artists' Books," led by Dr. John Buchtel, Curator of Rare Books and Head of Special Collections. John took us around the exhibit space and pointed out highlights from the approximately 40 books on display, telling their stories and explaining how they fit with the larger theme of modern artist's books that combine high concept with high craft.

Later that month, we enjoyed a virtual talk by Reid Byers, author of *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*. Reid took us across time and space learning about private house libraries, from the ancient Sumerian city-state of Ur to modern hybrid approaches for both print and digital media.

We have much more excitement coming up during the remainder of our spring season! In March, social anthropologist, historian, and educator Tim Weiskel will host an online, interactive conversation about issues of collection creep, collecting in an increasingly digital world, and more. On April 4th, we will visit Harvard's Houghton Library for "Do-It-Yourself! Self Publishing from Letterpress to Laser Jet," and later in the month, we will host a book swap for Ticknor members and friends. Dr. Linker, the 2022 Ticknor Collecting Prize winner, will give a virtual talk about her collection on May 9th, and the following month, we will visit the newly renovated Neilson Library at Smith College. The season will end with our annual meeting in late June, bringing to a close a truly wonderful, full, and rich 20th-anniversary year.

Shannon Struble, President

### *Book Club of Washington*

The Book Club of Washington (BCW) was pleased to kick off our fall 2022 activities by once again sponsoring a booth at the Seattle Antiquarian Book Fair in October, after a three-year (2019-2022) pandemic gap. In addition to our booth, we hosted a reception for SABF dealers on Friday, and one for FABS members on Saturday. We also welcomed 17 new members into the club as an outcome of the fair.

We continued our fall programming with virtual presentations by Steven Woolfolk and Brian Sheldon, *Introducing Xenophile Bibliopole & Armorer, Chronopolis* (Science fiction and fantasy bookstore in Richland, Washington). Followed by Ben Maggs and Jessica Starr, *What It's Like Being Rare Book Dealers in London* (Maggs Brothers, Jarndyce in London, England).

2023 began with in-person and hybrid programs: *Scribes, Scripts, and Scribbles* in January, *Book Collecting 101* in February (hybrid), and *Jodee Fenton Studio Tour* in March. In addition, in February we partnered with the Baxter Society (Portland, Maine) to have a virtual *Founders Day* celebration, as both clubs were celebrating their

40th anniversaries. In April we will have our first in-person Annual Meeting in three years, featuring Sharon Cumberland talking about her new book, *Found in a Letter 1959: A Memoir in Poems*. We are very excited to be having more in-person programs again, while continuing to offer hybrid and virtual only meetings.

In 2023 we continue to be an organization dedicated to promoting, preserving, and appreciating fine books. We also seek to cultivate the next generation of collectors. One way we do this is by supporting the biennial University of Puget Sound Collins Memorial Library Book Collecting contest. The awards ceremony is scheduled for April 20th.

The BCW continues to publish two excellent journals each year (Spring, Fall). Each issue assembled by our distinguished editor, David Wertheimer, features articles on a broad variety of subjects by members and other invited contributors from the bibliophile community. The most recent issues focused on the founding of the BCW, its evolution, how we enjoy and collect our books, and more.

Our website [www.bookclubofwashington.org](http://www.bookclubofwashington.org) also includes information on membership, upcoming events, our publications, a list of awards that we sponsor, links to recorded programs, and a blog that provides additional book-related information.

We welcome bibliophiles from anywhere to become members of the Book Club of Washington—collectors, dealers, librarians, and all who enjoy books. For more information email us at [info@bookclubofwashington.org](mailto:info@bookclubofwashington.org)

Claudia Skelton, Vice President

### *Washington Rare Book Group*

The Washington Rare Book Group (WRBG) Goes Hybrid!

Our year began in October with a virtual lecture by Mark Dimunation, Chief of the Rare Book & Special Collections Division at the Library of Congress. In his presentation titled “To Each Generation its Own: Building and Reimagining the Nation’s Rare Book Collection,” Mark discussed the perspectives and decisions that have informed his work developing the rare book collection at the Library of Congress over the last 25 years.

In January the Group held its second Book Discussion, where we looked at *Index, A History of the* by Dennis Duncan; this delightful history looks at the “secret world of the index: an unsung but extraordinary everyday tool, with an illustrious but little-known past.” These book discussions are great fun and we will be holding another one next January. Please email the group if you have book recommendations!

In February the Group was treated to an extraordinary tour of the United States Naval Observatory, led by Librarian Morgan Black. The Group learned about the past and present of the USNO, looked through massive telescopes, learned about the nature of time and space, and saw several fabulous rare books in the library.

We are also proud to announce the fifth winner of the WRBG Rare Book School Scholarship. This year’s winner, Elissa Krieg, is a book artist and calligrapher. We look forward to hearing about her experience after she takes her course.



As a group of committed bibliophiles, we 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 available 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 her experience at RBS. Several winners have had to postpone their courses due to the pandemic, but we look forward to hearing from them all about their experiences.

As we look ahead, we have some very exciting events planned, including a virtual lecture from Michelle Margolis of Columbia University and an in-person tour of the National Museum of African American History and Culture (NMAAHC).

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.

Amanda Zimmerman

## *William Morris Society in the United States*

Like many groups, the William Morris Society has been moving towards a mix of internet and in-person events as the pandemic recedes. My report here focuses on activities which will be of interest to bibliophiles, leaving out online talks on interior design and art glass, as well as the academic sessions at the 2023 Modern Language Association annual convention and the meeting of the College Art Association where papers were delivered *in situ*.

Back on September 14, 2022, Marieka Kaye, head of conservation and book repair for the University of Michigan Library, gave a virtual presentation on “Kelmscott at the U-M Library Special Collections Research Center.” This went well beyond an introduction to the Library’s strong collection to discuss the necessary and continuing need to preserve the artifacts of Morris’s press, detailing the restoration of a Kelmscott title. Two months later, on November 30, we were treated to a Zoom visit with one of the most eminent scholars of our time. In “William Morris and Me,” Peter Stansky, Professor of History Emeritus at Stanford University, reminisced entertainingly about his decades-long engagement with Morris and the Arts and Crafts movement, talking about encounters with collectors, the UK Morris Society, and his many publications (including *Redesigning the World: William Morris, the 1880s, and the Arts and Crafts* and a short biography of Morris for Oxford’s Past Master series). “Althea McNish: Colour is Mine” on January 21, 2023, celebrated the exhibition organized by the William Morris Gallery in London in a conversation with curators Rose Sinclair, Lecturer in Design Education, University of London,

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and Rowan Bain, Principal Curator at the William Morris Gallery. This was an opportunity to learn about the dazzling textiles and graphic work of Althea McNish, who has been hailed as the first internationally renowned Caribbean designer. (Most of these presentations are available on the Society's YouTube channel.)

Last, but not least was a well-attended visit to the Grolier Club under FABS auspices on February 17, 2023. Librarian Jaime Crumby and Assistant Librarian Scott Ellwood put on display a fascinating selection of Morris and private press-related items ranging from volumes for Morris's library, to Kelmscott printings and proofs, to digital adaptations of the Golden Type. The library tour was followed by a drinks party filled with convivial conversation. Next up is our annual meeting, on March 19, with art historian Sarah Waters speaking on "Sir Edward Burne-Jones: A Work in Progress, the Digital Catalogue Raisonné."

Plans for the fall include a visit to the Textile Museum in Washington, DC (part of a new focus on Morris designs in contemporary society) and a special tour of the Delaware Art Museum's version of *The Rossettis* exhibition originating at Tate Britain. We welcome collaborations with other FABS member societies throughout the country. Information about past and upcoming events will be found on the Society's website: [www.morrisociety.org](http://www.morrisociety.org).

Mark Samuels Lasner

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