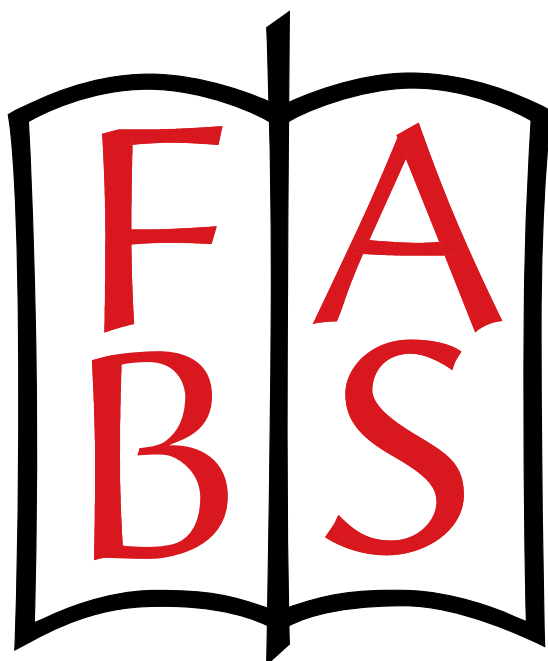




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The FABS Journal is published twice annually and 5,500 copies are distributed in Spring and Fall to our North American Member Clubs and International Affiliates.

Letter from the Chair

It is an honor to serve as the new Chair of FABS, our society of societies. I would like to offer my sincere appreciation to Jennifer Larson, outgoing Chair, for her three years of leadership and, before that, for her many years serving as Treasurer of FABS. Under Jennifer's leadership, the *FABS Journal* has taken new shape. She established special interest Zoom groups, bringing to life a vision of broad collaboration among all FABS members. In addition to my gratitude to Jennifer, I would like to extend my sincere appreciation to outgoing officers Gary Simons, whose leadership in selling FABS advertising has made the *Journal* self-sufficient for the first time, and Mary Warnement.

Looking to the future of FABS, I also want to warmly welcome our new officers: Sharon Gee, serving as Vice Chair, and Paul Heyde, serving as Secretary. Sharon and Paul, you have both already proven to be invaluable to FABS, and I look forward to the months and years ahead. I remain eternally grateful, too, to Bruce McKittrick, whose assistance and continuity are both invaluable to me personally and to FABS. My thanks too to Scott Vile who continues as *FABS Journal* designer, and Sam Lemley for his indispensable assistance with the FABS website.

I wanted to share a little bit about my background for those who may be curious about my involvement in the book world. I have been a lover of books and collector of things since I was old enough to understand what either of those things meant. I studied English Literature as both an undergraduate and graduate student, but quickly realized that I was not called to serve as an academic. While working in academic affairs at Loyola University Chicago, I did some part time work with a bookseller in Evanston Illinois in my early 20s. Through that work, I learned about the Caxton Club, who were hosting a symposium at the Newberry Library called *Rare Books and the Common Good*. My attendance at that symposium, and the lessons and people I met there, changed the course of my life. I attended Rare Book School for the first time, and shortly thereafter, I moved from Chicago to New York where I accepted a position as an Associate Specialist in the Books and Manuscripts department at Christie's. Eventually, I moved back to sweet home Chicago where I had been named head of the Books and Manuscripts department at Leslie Hindman Auctioneers. After managing the department and overseeing exponential growth there for several years, I was thrilled to join Bonhams as a Senior Specialist in Books and Manuscripts this spring. As a collector myself, I do not take lightly the true privilege it is to work with collectors in the way my career affords. If it weren't for the Caxton Club, I don't know that I would have found my true calling.

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Looking ahead to the next three years, I find myself constantly thinking about the “fellowship” aspect of our organization’s name. As members of FABS, we join in friendship and shared purpose. I believe I am here to serve our societies and their members in that spirit of fellowship, and to that end, I want to hear from as many of you as possible! If you have ideas for future programs, projects, initiatives, or discussions, I would love to talk with you. I hope to have the chance to meet as many of you as possible in the coming months and years, and am very eager to serve FABS and each of you.

Gretchen Hause
FABS Chair

Meeting Jo Mora

Mary McElveen

In a country that grew up on stories of the West, a place where Frederic Remington and Charles Russell illustrated for us the life of the cowboy, where Zane Grey told us stories, and television glorified every Western icon from Roy Rogers to Wyatt Earp, Jo Mora’s name is notable for its lack of recognition. That oversight is lamentable. Jo Mora was an artist, a cartographer, an historian, an illustrator, a sculptor, a cartoonist, an explorer, and much, much more. His life and his work are a veritable textbook of the West, full of the romance and adventure that we associate with that era.

Surprisingly, in spite of the dominance of the American West in his work, Mora was not a native-born American. His parents emigrated from Uruguay in 1880, when Jo was 4 years old, and lived first in New York, a far cry from the Wild West. Jo studied art in New York and Boston – at one time under the painter, William Merritt Chase. Jo’s father was a renowned sculptor in his native Spain, and his brother also became well-known as an artist. As a boy, Jo was fascinated with the West and, as a young man, ultimately traveled there, living among the Hopi and Navajo Indians, learning their languages and studying their way of life. He documented his studies with sketches and watercolors of their ceremonies and daily activities, offering the world a window into these little-known cultures. This

Mary McElveen’s history is fairly eclectic. She has been a biochemist, chemistry teacher, science department chair, tech support person, corporate trainer, writer, Shakespeare-lover and all-purpose volunteer. She collects books, maps, turned wood items, English herbals — and has served as the poet laureate for the City of Alexandria, VA. She currently divides her time between Arnold, MD and San Diego, CA.

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documentation ultimately gave way to his iconic ‘cartes’, a designation that encompasses maps, poster-style artworks and charts of geographic locations and cultural activities.

I first encountered Joseph Jacinto Mora at an antiquarian book and map fair. It is easy to see why I noticed his work. In the rather subdued background of a map fair, a Mora map stands out with its vibrant color and its humanity. Here was something different: a collection of colorful, amazing historical maps. In my prior experience, maps were dry and dull additions to geography texts, showing factual information: boundaries, cities, roads, railroad lines, mountains and valleys, bodies of water, and any number of topographical features. But Jo’s maps were pictorial maps, and that is what captured my attention. Mora’s maps told stories... illustrated stories. He humanized his maps with detailed facts and illustrations, with people and commentary, making it impossible to dismiss his work with a brief glance. His work draws you into the world of the map itself and directs you to points of interest via his caricatures of its inhabitants.

The 1927 carte of *California* (Fig. 1), his 1945 version of the same, and his map of *San Diego*, commissioned for the Marston Department Store, are prime examples of Mora’s expertise. It would take months to unpack all the information from these cartes. The *California* maps present the hikers in Yosemite, as well as the realtors giving their spiels to potential homeowners in San Diego. There is even a boatload of smugglers depicted off the coast of San Diego with their Prohibition-defying bottles of liquor. Trailing down one border are illustrations of each of the California missions. Mora himself traveled that mission road himself on horseback and shared that experience through his drawings.

Mora’s map takes advantage of the oddly-bent shape of California, using its border with Nevada to define a linear map section on the evolution of transportation in the state. Surmounting that triangular section, there are linear treatments of the state’s conquest history, from Indians through the conquistadors to the present. These inhabitants, including soldiers, settlers and laborers are represented, along with their characteristic armor, daily attire, or work clothes. It is impossible to look at any of Mora’s works and walk away. There is always one more picture to see, one more figure, one more note. You cannot dismiss it with a glance. Mora saw the little things, knew the history, and drew it all. He was a reflection of his times, and even today, his art emphasizes to us the importance of knowing our subjects, of being present, and always, always, of paying attention to the details.

Another carte, *The Spanish Main*, shows a line of passengers, complete with baggage-handlers and white-suited travelers mopping their brows in the Caribbean heat. This carte/poster, commissioned by the Grace Cruise Line, dates to 1933. It was accompanied by a book: Mora’s version of a ship’s log for the passenger to fill out on his/her trip – but it was so much more than a publicity hand-



Fig. 1: “California” (1927). Image courtesy of Barry Ruderman Antique Maps.



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out. There were pirate stories, a story of how the Panama Canal was begun, information about the ports of call, and innumerable facts (and amusing fictions) about their route, all cleverly illustrated by the author. The cruise company was so enamored of Mora's book that they bought the entire printing for distribution to their patrons. The cruise traversed the Caribbean, sailed through the Panama Canal, and continued up the west coast of California. Along the way, Mora treated us – and Grace's passengers – to the true history of the Panama Canal, the transition from sailing ships to ocean liners (blessed by Neptune), inset maps of Guatemala, El Salvador, and Cartagena (including landmarks, natives and historical events attached to each.) The border holds illustrations of figures in Mexican and South American history, of crops, natural resources, transportation, pirates and explorers. In itself, it is a short (but comprehensive) course in the topography and history of the Spanish Main, and, in the words of its creator, was "rendered in the manner humorous, that its perusal may be accomplished rather with the smile of levity than the frown of research." Mora showed us that humor has a place in education.

This whimsicality is ever-present in Mora's work, as is his own life experience. One could not speak of Mora's cartes without mentioning *The Sweetheart of the Rodeo* or *The Evolution of the Cowboy* (Fig. 2). This carte, done as a commission for the California Rodeo Salinas, was so popular that it was used as the cover art for the Byrds' album, *Sweetheart of the Rodeo*, and was also used by Levi Strauss in its advertising campaigns. It is easily one of the most recognized, and most reproduced of Mora's works. The carte recalls his years as a cowboy and his first-hand knowledge of their equipment and activities. Saddles, cowboy attire, and rodeo events are depicted – as well as a rendition of a rodeo ring, replete with stretcher bearers for the inevitable injured participants. The cowboys demonstrate their skills on horseback, and the tools of their trade are shown in detail. Not surprisingly, it is clear that Mora has been there. He has ridden those horses, used those tools. He has heard the conversations, and knows whereof he speaks. Mora is authentic and shows us the value of that authenticity.

Among his other cartes were commissions for national parks. In *Yosemite*, the famous Ahwahnee Hotel appears alongside happy, camera-toting vacationers camping, cooking, hiking, trail-riding and gawking at the sights. Bridal Veil Falls comes complete with a caricature of a bride, and Sentinel Rock has a uniformed sentinel atop. The sheer grandeur of Yosemite is conveyed simply by Mora's border vignette of visitors' 'first view' of the park: an entire family standing side by side, mouths agape.

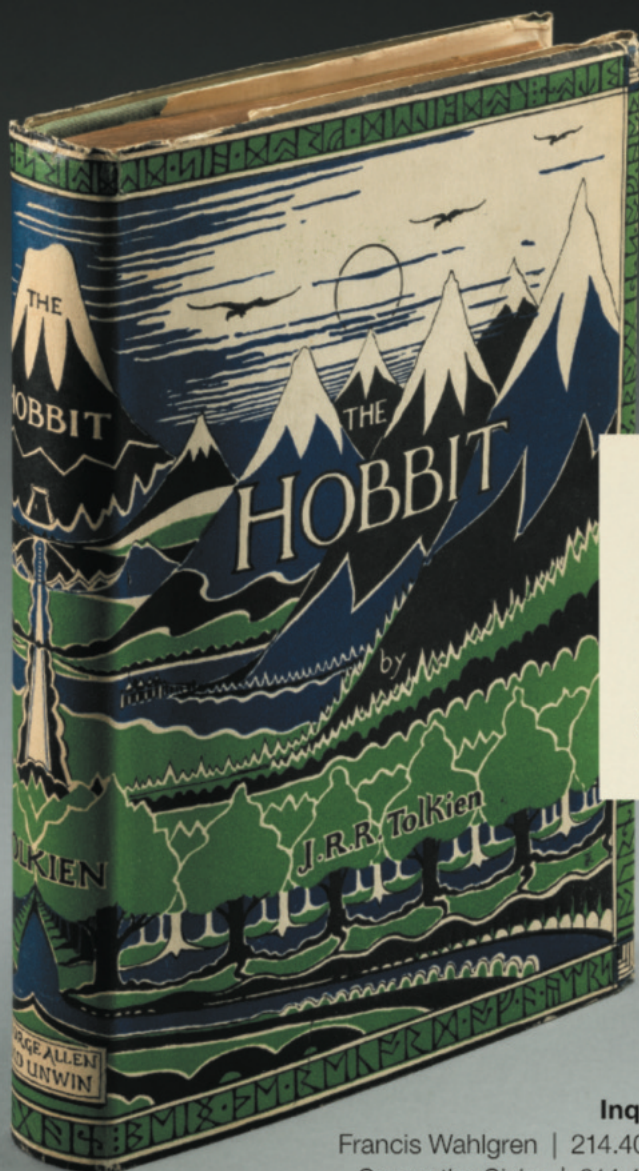
The *Grand Canyon* carte receives equivalent treatment, with special attention paid to native Americans and the Hopi story of the Creation. The Union Pacific Grand Canyon Lodge, the Phantom Ranch, the Painted Desert, and the Canyon Guides each get their mentions and illustrations, usually with some humorous



Fig. 2: “The Sweetheart of the Rodeo”/ “The Evolution of the Cowboy” (1933).
Image courtesy of Barry Ruderman Antique Maps.

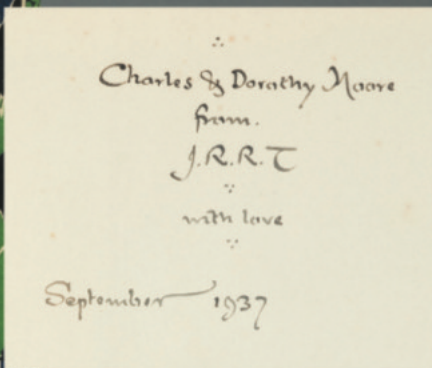
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commentary on the side. As with all travel ads, the National Parks maps are essentially pictorial guidebooks, including vital information about transportation, lodging and activities for the visitor.

While his cartography alone would set Mora apart, and actually brought him into the public eye, he is also known for his sculpture, particularly the cenotaph of Father Junipero Serra in Mission San Carlos Borromeo del Rio Carmelo in Carmel, California. Mora considered this to be the supreme artistic achievement of his career. There are also a number of commercial sculptural works, both by Mora himself, and by him and his father working together. The State Chamber of Commerce Building, the Don Lee Cadillac building, a bas-relief for the Metropolitan Life Insurance Company, the Native Sons of the Golden West building are all buildings that bore the Mora signature. While owners have changed, the sculptures remain. Mora has staying power.

To support his family, Jo Mora never refused a commission that he felt he could deliver. These commissions produced additional examples of Mora's art. The Del Monte Hotel properties utilized his talents in a campaign advertising its establishment in *Vanity Fair*, *Town & Country*, and *Fortune* magazines, promoting travel to the Monterey Peninsula. Foremost among his architectural commissions was the Monterey County Courthouse in Salinas, built by the Works Progress Association (WPA) in 1937, and designed by Robert A. Stanton. Mora provided column caps and bas reliefs representing the various eras of Monterey County, ranging from that of the American Indian through the arrival of the Spanish, the Mission period, and ultimately, the development of modern recreation in the area. He provided as well over sixty busts of important figures in California history to adorn the spaces between the first and second floor windows.

Jo's deep connection to his adopted home shows up in his work in Carmel. Not only did he do a carte of the town, featuring a detailed street map that included border vignettes of the town dog population, but his work appeared everywhere in the vicinity, from a chapel at the Mission San Carlos featuring statues of St. Francis of Assisi, St. Anthony of Padua, and St. Charles Borromeo, to illustrations on milk bottles, advertising, and even a Christmas card from the Carmel Dairy.

Jo Mora's body of work would be amazing if it comprised only these items. However, in addition, he painted murals. He wrote and illustrated children's books. He sketched. He did watercolors. He wrote two books – *Traildust and Saddle Leather* and *The Californios* – the first of which is considered to be one of the definitive works on cowboys and cowboy life – and was named as a Book-of-the-Month Club selection. *The Californios* documents the era of the *vaqueros*, the first Spanish (soon to become American) cowboys. Written in colloquial style and comprehensively illustrated throughout, it provides the reader, even today, with an eminently readable account of *vaquero* life.

To meet Jo Mora, however, more is required. One needs to go beyond reading about his accomplishments and wondering at his versatility. To truly meet Jo Mora is to engage with his art: his cartes, his books, his sculptures, his architectural works. To do this is to encounter and understand his love for the West and his reverence for that way of life – as well as his lifelong dedication to sharing that love with his fellow Americans.

Reference: Hiller, Peter. “The Life and Times of Jo Mora, Iconic Artist of the American West” (2021)

Connective Tissue: My Book Collecting Odyssey

Douglas Brown

Sometime in the Spring of 2021, I stared nervously at my computer screen, waiting for the Zoom meeting to start. It was my first such meeting as a new board member of a national health care policy and advocacy association, and I was honored to be a part of it. But I was about to risk becoming a skunk at the lawn party. A key item on the agenda was whether the organization’s political action committee should discontinue further contributions to any member of Congress who refused to vote to certify the results of the 2020 Presidential election.

My organization benefited greatly from bipartisan support. But this was visceral for me. Trained as a lawyer and a student of history, I knew that all democracies, including ours, are fragile. And when cracks develop, it is essential that credible institutions zealously defend the rule of law, especially with respect to the right to vote.

I launched into a spirited defense of our system of government, noting that our independent judicial branch is vested with the authority to decide questions of election integrity. And it did so here. More than sixty lawsuits had been filed; not one was successful. Plus, Congress has a very limited role, I asserted, quoting Republican Senator Mike Lee: “open and count. That’s it.”

For reasons likely unrelated to my oratory, the board reached the right result. But the issue kept gnawing at me. I felt an urgency to somehow get closer to the principles upon which our nation was founded. I sought to acquire the sources that influenced our Founding Fathers. And so began my journey into bibliophilic pursuits.

Douglas Brown is a member of the Grolier Club, the Caxton Club, the Ticknor Society, and the American Antiquarian Society, where he currently serves on its governing Council. He was the 2024 recipient of the Ticknor Society Book Collecting Prize.

I started with a 1750 First Edition of *The Spirit of Laws* by Montesquieu, whose call for “checks and balances” deeply shaped Hamilton and Madison (Fig. 1). Soon after came Addison’s *Cato*, loved by Washington, and Beccaria’s *On Crimes and Punishments*, admired by Jefferson for its humane vision of justice, and quoted by Adams in his defense of British soldiers in the Boston Massacre trial.

Owning these books served as a salve for me. They helped me take the long view and reinforced the notion that our government was built to withstand this kind of crisis. Collecting them was also my way of playing a small part in the preservation of these foundational American values.

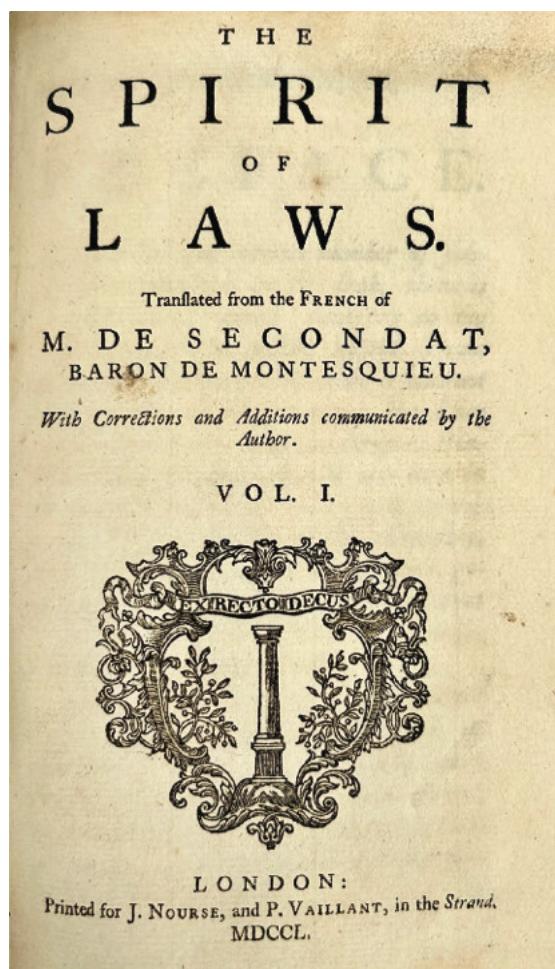


Fig 1: Baron de Montesquieu, *The Spirit of Laws*. London: Printed for J. Nourse and P. Vaillant, in the Strand, 1750. Author’s collection.

But where would my collection go from here? Would I go deep or broad? At first, I simply bought what interested me. My collection was like a meandering river, flowing without intentional design.

Then I happened upon a bibliography that changed everything: William Reese and Terrence Osborne’s *The Struggle for North America*. Covering the rapid growth of the British and French colonies before the Revolution, and continuing through the French and Indian War, it drew me into a period of early America that seemed to fly under the radar. I became fascinated and started collecting all I could. I have now acquired more than fifty items documenting the era – books, parliamentary acts, mezzotint sketches, travel accounts, broadsides, a revolutionary newspaper, and even an original Stamp Act revenue stamp.

Narrowing my focus brought joy. I felt knowledgeable, maybe even wise. Michael Zinman recently described his method of collecting as amassing a critical mass of material, then sorting and disposing later. But unlike him, I cannot part with anything. I view each object as a unique and critical part of the whole.

Perhaps Ken Rendell offers a better model: after years, he realized what he was really collecting was stories of people's hopes. Maybe that was what I was after all along.

One of the most hopeful books I own is entitled *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*. I acquired it because, in my focus on early America, it quickly became obvious to me that women were woefully underrepresented. I wanted to do something about that, at least with respect to my

own collection. Baskin's remarkable collection, what she calls her "insatiable lust," is now at Duke University and highlights women's work and accomplishments over nine centuries.

I later had the unexpected pleasure of getting to meet Lisa Baskin, which helped me to solve a mystery involving one of my acquisitions (Fig. 2). It was a 1968 Leonard Baskin press edition of Samuel Sewall's *The Selling of Joseph*, the first American anti-slavery tract. Leonard Baskin and his editor Sidney Kaplan sought to provide to the press "generally inaccessible texts of importance."

My copy was inscribed "E & S from L & L | Northampton | 1969." Lisa uncovered that it was a presentation copy that she and her late husband Leonard gave to Emma & Sidney Kaplan, with whom the Baskins were very close. What a joy to learn of this connection between such consequential figures.

Still, I sometimes wonder if I suffer from bibliophilic attention deficit disorder. But then I find

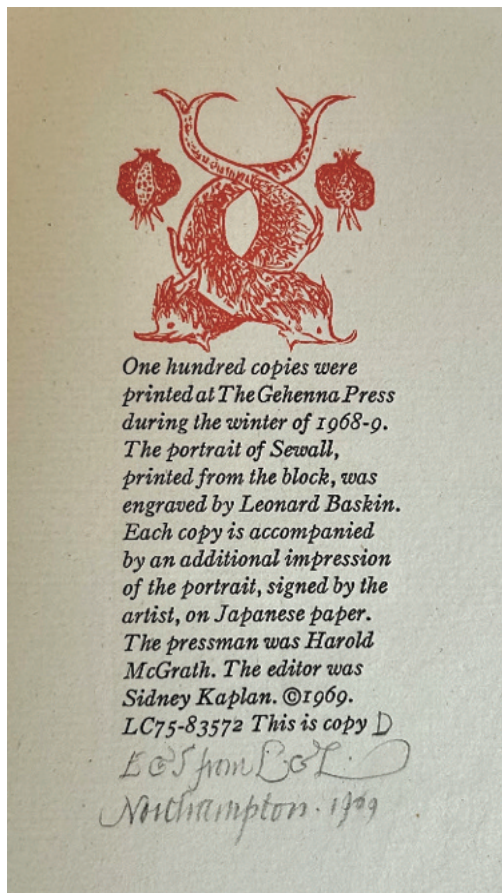


Fig. 2: Inscribed colophon of *The Selling of Joseph* by Samuel Sewall, reprinted by The Gehenna Press (1969). Author's collection.

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hope in David Epstein's *Range*, which argues that generalists often thrive in today's complex and unpredictable world. By cultivating a breadth of knowledge and diverse experiences, they are better than specialists at making unexpected connections. That's how I've curated my career through law, government, and healthcare. Perhaps my collection, too, is following that same path. Maybe it is all about finding connections.

William Reese, the great collector of Americana, would most certainly have agreed. He distinguished between collecting and merely assembling. "Real collecting comes from experiencing each object as it is acquired," and in the "making of connections, and the understanding of relationships between objects." In this way, "every object acquires more meaning from those next to it."

Gordon Ray, one of the great book and manuscript collectors of the twentieth century, took this idea even further. He believed that nurturing a wide curiosity about the past through books "adds a fourth dimension to one's life, and the ability to return at will through books to familiar countries of the mind becomes both a relaxing and a stabilizing influence that enhances the individual's value to society."

Could my books be helping me to become a better citizen?

People often ask if one has to spend a lot of money to build a good collection. I don't think so. I am certainly guilty of spending a small fortune on a book. But some of the most meaningful objects I own are ones on which I spent little or nothing.

One was an item given to me by Rusty Mott, a wonderful book seller who has helped to guide my journey. He learned of my interest in John Quincy Adams and sent me book ends made from an original beam in JQA's childhood home. They had been in Rusty's family for decades and he thought it was time they now find a new home. I treasure them.

Another was a miniature book that was owned by John Parke Custis, the stepson of George Washington. It almost certainly spent time at Mount Vernon and may even have been a gift from Washington. It was given to me by Jennifer Larson, who noted that it had been a gift to her. Knowing of my collection, she said she "wanted to pay forward some of the joy from the many times friends have given [her] books." I was touched beyond words.

Even a modest \$20 boxed set of Churchill contains wisdom I cherish. In *Painting as a Pastime*, a 1948 essay Churchill wrote about the joys of taking up a hobby later in life, he urges readers to: "read [books], but if you cannot, at any rate handle them... [m]ake a voyage of discovery, taking soundings of uncharted seas. Set them back on your shelves with your own hands. Arrange them on your own plan ... If they cannot be your friends, let them at any rate be your acquaintances."

I am reminded of Churchill's words every time I enter my study surrounded

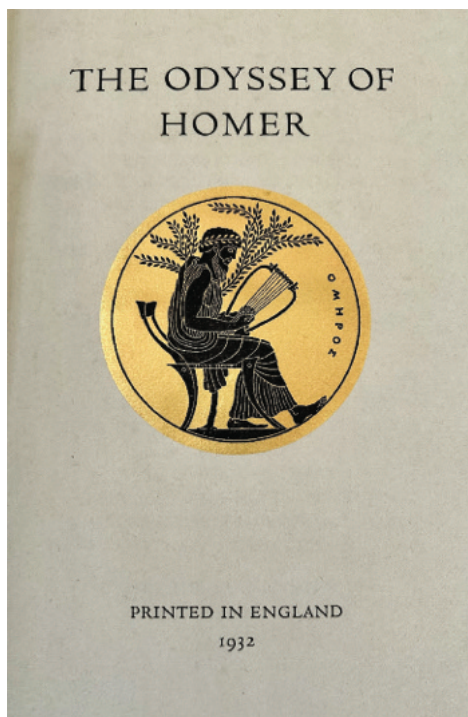


Fig. 3: Title page of *The Odyssey of Homer* (1928). Translated by T. E. Lawrence and designed by Bruce Rogers. Author's collection.

by my books. I feel a sense of joy and peace. There is something truly sublime about being surrounded by books.

One of the most beautiful books I own is the 1928 Bruce Rogers edition of the *Odyssey*, translated by T. E. Lawrence (Fig. 2). It was made on special paper watermarked with a Greek galley, and printed with aromatic ink that still holds its spicy aroma. Each chapter has a roundel of gold leaf that took seven separate impressions to make. It reminds me that my collecting has been its own odyssey, full of twists and turns and frolics and detours. But that's exactly the point. As Gordon Ray observed, "it is the journey, not the arrival, that matters."

In the end, it may be Odysseus I am channeling most. But perhaps my destination is not Ithaca, but something closer to what Ray described as "the literature of power" – the idea that books are about so much more than conveying information. They are "the unique and priceless record of the associations that are the residue of mankind's experience."

This literature of power is not partisan. It stands "above politics, having un-

derstanding as its aim rather than victory, and the books that embody it are thus a potentially unifying force in a divided world.”

I suppose my collecting journey has been my antidote to a democracy under strain: my way of reaching for those deeper sources of wisdom and understanding. Perhaps that is a path forward for all of us in these difficult times: to let books remind us of our shared humanity, our fragile institutions, and the enduring hopes that have carried so many generations before us.

The Midwife in Print: *Angélique du Coudray’s Abrégé de l’art des accouchements*

Elizabeth Canning

Few eighteenth-century authors were as engaged with the production and distribution of their books as French midwife and childbirth educator Angélique du Coudray. Between 1759 and 1785 Coudray released six editions of her midwifery manual, *Abrégé de l’art des accouchements* (Summary of the Art of Childbirth), as part of her nationwide education program. Coudray’s role went far beyond author – or even a modern-day publisher; she negotiated student discounts with her printers, arranged bulk wholesale purchases with provincial intendants, planned prize bindings for her pupils, and commissioned innovative color plates, the first of their kind in an obstetrical text. Coudray is often acknowledged as a pioneer for her multi-modal teaching style, employing intricate, life-size cloth mannequins in her lectures. But she was equally visionary in her use of the printed book, which she made central to both her pedagogy and her public mission.

After working as a licensed midwife in Paris for over a decade, Coudray moved to Clermont, the chief city of Auvergne in south-central France, to continue practicing midwifery – and begin her teaching career. France’s lack of rural midwives had been identified as a problem since at least the 1730’s, when the famous midwifery program at Paris’ Hotel-Dieu began soliciting women from the provinces as its primary students. Intendants and landowners around the country began hiring Parisian midwives to move to their towns and estates, but convincing Parisian women to trade the higher pay and bustle of the city for the superstition and difficulties of rural life proved challenging. Coudray was one of a small, scat-

Elizabeth Canning is a Seattle-area collector focused on the ways women used books, with particular emphasis on the handpress era. She holds a BA in English from Reed College and has studied book history at both Rare Book School at the University of Virginia and London Rare Book School. She also serves on the board of the Book Club of Washington.

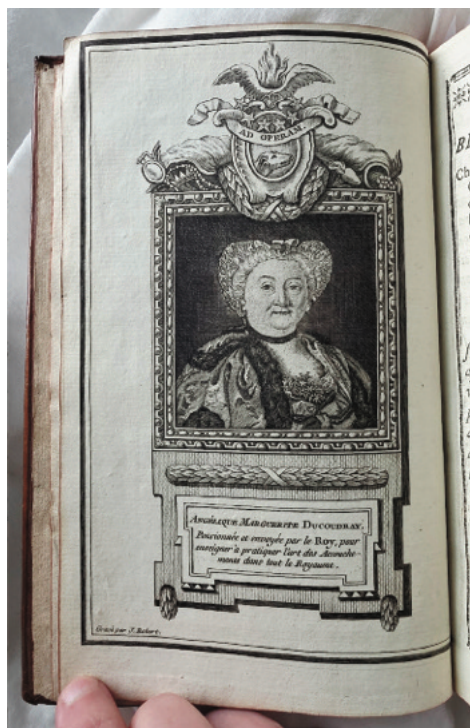


Fig. 1: Portrait frontispiece of Angélique du Coudray, with the motto *ad operam* ("to work"), from the 1769 edition of *Abrégé de l'art des accouchements*.

From the author's collection.

tered set of midwives hired to train provincial women.

What set Coudray apart from the other transplanted midwives was the ingenuity of her teaching tools. She called her first innovation *la machine* – an obstetrical model sewn with linen and leather atop a frame made of wicker and wood. Students could practice a range of deliveries using the machine, and Coudray could correct and guide them in a tangible yet low-stakes environment. She continued to add new features over the years, eventually equipping her models with a series of sponges and a tension system to better simulate labor and birth. Coudray made and sold hundreds of her machines to local officials and surgeons to use for classes in their own parishes and villages. In addition to demonstrations on the machine, Coudray started compiling notes from her lessons to give to literate students. The first version of the *Abrégé* was born.

We know so much about Coudray's management of her affairs thanks to more than one hundred surviving letters meticulously documented by her biographer, Nina Gelbart. As Coudray's teaching became more well-known in the province, she began her quest for a royal pension. Her new midwifery manual – written in 1757 but first published in 1759 – quickly became a key instrument in the campaign. To publish, she needed the approval of royal censors. Fortunately for Coudray, two of her old anatomy instructors from Paris obliged, though not without additions to her text from one of them. Her machine had already earned a testimonial from the Royal College of Surgeons. Her classes in Auvergne had won her the support of the provincial intendant, and now, with the sanction of the censors, she secured official support for her book. Coudray leveraged all three in her efforts with the royal ministers and won not only a gratuity from the crown but a command from the king to begin teaching across France.

Coudray immediately wrote to all thirty-one provincial intendants. "I have

Rodger Friedman
Rare Book Studio

T u fuggirai l'Ignoranza per la prima loia, la quale si sta sempre a sedere senza far nulla, e ha due orecchie grandi come



sono i miei, ma i suoi piedi tengono del Grifone, et dell'Asino, vna parte significa che gli ignoranti sono Asini dimesfichi, e l'altra rapaci dell'honor, e dell'utile delle bestie da bene. Quegli orecchiacci poi significano come gli ignoranti vogliano vdire tutti i fatti d'altri, e si credano di sapere ogni cosa. Bisogna poi che tu sia fedele al tuo Signore, e quando tu cominci a

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the honor of sending you a copy of the little work I composed on childbirth,” she tells them. Before she outlines her education plan, before she even introduces herself, she explains her book. She calls it useful, simple, essential, accessible. It represents everything she intends to accomplish, and it becomes her calling card. Coudray regularly sent it to municipal, provincial, and royal officials to arrange her teaching residencies and establish her credentials. “There is no question,” writes Gelbart, “that the book makes possible her navigation in the public sphere.”

It is a small object to be used for such grand purposes. Printed in 12mo without illustrations, and with only minimal decoration from the occasional printer’s ornament, the 1759 *Abrégé* was a modest book running to just over two hundred pages. Copies at the Bibliothèque Nationale (BnF) in France and the Wellcome Collection in London show functional and somewhat uneven printing. The inking is irregular. The type looks worn, and the line spacing is sometimes loose. The fundamentals are sound, though, and there are few obvious printer’s errors. This was a book built for use, not for ornament.

Yet the same workaday book could circulate in very different spheres. The *Abrégé* at the BnF is bound in red Morocco, stamped with gilt borders and the royal arms of France on both covers. Gilt dentelles run along the turn-ins. Inside are multiple instances of the red ownership stamps of the Bibliothèque du Roi and the Bibliothèque Nationale. Two different, early ink shelf marks appear on the endpapers and title page. This copy began its institutional life in the royal collection, then was restamped (and likely recatalogued) after the Revolution by the librarians of the new Republic. In these collections the book functioned less as a tool than as a token of institutional power.

The Wellcome’s copy, by contrast, shows the *Abrégé* in the everyday dress most eighteenth-century readers would have known. Bound in full, mottled calf, this copy wears a utilitarian trade binding. There is no gilt or tooling, no arms on the covers. The endpapers are marbled in a swirl of reds, blues, and yellows. All of this is standard for a basic leather binding of the period, made even more economical by its small size. A book you could slip in your pocket.

Coudray’s book circulated in this modest form for ten years while Coudray herself circulated throughout France, her fame increasing as she continued teaching. Finally, in 1767, she secured the royal pension she had campaigned for so vigorously, believing it would provide the financial stability so often lacking in her itinerant lifestyle. On the promise of the pension, Coudray began planning an upgraded edition of the *Abrégé*. She sat for a portrait to be used as the frontispiece (Fig. 1), and she commissioned twenty-six plates made with a new three-color process by Jean Robert in Paris (Fig. 2). The plates alone cost her 3,000 livres – almost half her stipend from the crown. No longer a pocket-sized 12mo, the 1769 *Abrégé* was a more imposing octavo, complete with elegant, colored illustrations



Fig. 2: Color plate from the 1769 edition of the *Abrégé*, produced with Jean Robert's innovative three-color printing process, showing fetal positions. From the author's collection.

for her students. By this stage in her career Coudray had already trained thousands of pupils; over the next two decades her students – midwives and surgeons, and even a cohort of veterinary trainees in Alfort – would number closer to 10,000.

Almost as significant as the book's new size and imagery was the way Coudray handled its printing. Unlike her first edition, which had been printed in Paris by Marie-Anne Osmond, the official printer and bookseller of the Royal Academy of Surgeons, the 1769 *Abrégé* was printed by Pierre Tous-saints in Saintes, a town on the Char-ente River in southwestern France. The royal pension emboldened Coudray in her choice of printer – she left the institutional sanction of the surgeons and the Paris medical establishment, choosing instead a provincial printer who may have offered better pricing, or perhaps better distribution to the small towns she visited. Coudray's relationships with printers were always somewhat mercurial, and she never worked

with the same printer more than once. The remaining lifetime editions of the *Abrégé* came from four different printers in Paris and Chalons-sur-Marne, a small city in Champagne about 90 miles east of Paris. Though it was common for books to pass through different printshops, what distinguishes Coudray is her management of the process – shifting printers as her teaching or relationships required, yet always retaining Robert's Paris plates as the fixed core of each octavo edition.

With such a significant increase in the size and contents of the *Abrégé*, Coudray (and her printers) raised its price. The original edition was listed for 50 sous (two and a half livres), though Coudray sold it wholesale to local officials for 40 sous. The first illustrated edition of the *Abrégé* sold for almost three times as much at 6 livres, and she charged the king's ministers even more to have the royal arms stamped on any copies subsidized by the crown. Without subsidies from officials or local seigneurs—or the discounts Coudray negotiated from some of her

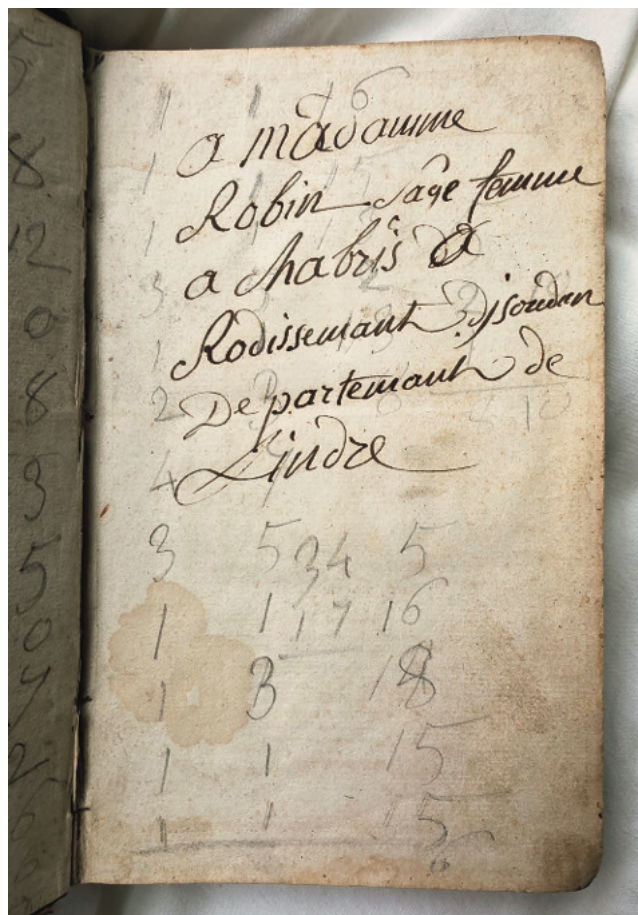


Fig. 3: Ownership inscription of Madame Robin, a midwife in the rural market town of Chabris, in the 1785 edition of the *Abrégé*. From the author's collection.

printers – most of Coudray's students wouldn't have been able to buy the *Abrégé*. Midwives in cities and towns sometimes received cash gratuities from families after a successful birth, ranging from 24 sous to 6 livres, while village midwives might be lucky to get some extra firewood for the winter.

In my collection sit two copies of Coudray's illustrated *Abrégé*. One, from 1769, is bound in mottled calf, with the remnants of a gilt-stamped label still clinging to the spine. The joints are cracked, though the pages and plates remain clear and bright. It carries signs of age and use, but no indications of ownership. This copy is the *Abrégé* as Coudray envisioned it – her *nouvelle édition*, complete with carefully planned color plates to remind students of their time practicing with the ma-

Simon Beattie

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chine, and her solid, reassuring portrait frontispiece with its motto *ad operam* ('to work') set above.

The other, from 1785, Coudray's final lifetime edition, carries the ink ownership inscription of Madame Robin, a midwife in the rural market town of Chabris in central France (Fig. 3). This one has a full calf binding that is battered and stained. Part of the lower spine has been torn away. The pastedowns and free endpapers are filled with penciled notes and columns of numbers, and the handwriting looks like Madame Robin's. The handwriting mentions hay and candles. This copy is the *Abrégé* as it was lived by Coudray's students, the young women who came to her from across France and returned home to help their friends and neighbors give birth. This copy, with its hastily written notes about payments or supplies, is the *Abrégé* at work.

Kurt's Biblio Wanderings: A Rare Book Saga

Kurt Zimmerman

Unbridled elation and bitter disappointment pretty much sum up the extremes of a book collector's psyche. An instance of either is well-remembered. But when the two intertwine over the same book a story must be told, for that is my only relief.

The elation came at a cost, naturally. The book involved was H.P. Kraus' *A Rare Book Saga* (1978). This copy is inscribed to Arthur Houghton, Jr., "To Arthur, the Great Collector, With best wishes, Hans, Sept. 12, 1978."

Hans P. Kraus (1907-1988) was a budding bookseller in Europe but lost almost everything when he fled Nazi Germany after spending time in a concentration camp. He re-established his rare book business in New York in 1939. Within a decade, he was well on his way to becoming one of the most dominant rare book dealers in the world. In many ways, he assumed the mantle of A.S.W. Rosenbach in America. *A Rare Book Saga* recounts his trials and adventures set against the backdrop of a world in turmoil.

The recipient, Arthur Houghton, Jr. (1906-1990) was a famous bibliophile whom Kraus himself discusses below. The seller was James Pepper, well-known West Coast book dealer, who has a discerning eye for important items and on occasion an unrestrained enthusiasm for pricing. However, he and I are on good

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.

terms, and I've enjoyed a couple fine conversations with him regarding specific books and the rare book trade in general. He also has a personal collection with many jaw-dropping items, but that is his story to tell.

The asking price for Houghton's copy of *A Rare Book Saga* was \$750. Now, biblio-ladies and gents, that may not sound like a lot to ye collectors of Incunabula, High Spot Modern Literature, Western Americana, or Heralds of Science, but an inscribed copy of *A Rare Book Saga* typically sells for much less. I know because I've been the primary market for them, and I have six other inscribed copies. So, in my realm this was sticker shock. I put the book in my online "save for later" cart and tried to forget about it, buying a couple of less expensive items that day to soothe my irritation.

But the mental gnawing began, like a rogue squirrel in an attic chewing on an exposed wire, at first relatively harmless, but then not so harmless, and we won't get too graphic, but the finale did not go well for the squirrel, and my mental gnawing reached the point that for my own well-being, I had to buy the book. My wife Nicole found my excuse of mental anguish flimsy but acquiesced.

In retrospect, I now view this recent purchase as a bargain, a what-was-I-thinking-if-it-got-away item, a priceless relic of biblio-history, which it is. Kraus provides an account of buying Houghton's Gutenberg Bible in *A Rare Book Saga*. Let's let him tell it in his own words:

What was the pinnacle of my bookselling career? What better encore, after buying and selling a *Constance Missal*, than buying a Gutenberg Bible, the king of all book rarities? . . . To buy a copy for stock, without immediate prospect of sale, was risky, considering monetary uncertainties and the threat of recession. No bookseller could tie up that much capital. Or so it was believed. The doubts persisted on that day in 1970, unforgettable to me, when the world learned of my acquisition of the Houghton copy.

On Monday, February 2, 1970, out of the blue Arthur A. Houghton [Jr.] called me at my office. He asked me to come for cocktails to his Sutton Place house. . . I knew Houghton and he wasn't the sort to invite anyone for small talk. I had a hunch he might be ready to sell [his Gutenberg Bible], or at least explore the possibility, so I accepted the invitation.

Houghton, president of Steuben Glass, had started young as a book collector. I met him first in 1940, when he was curator of rare books at the Library of Congress. He is one of America's great collectors and his library consists of rare and beautiful books and manuscripts that struck his fancy. . .

Houghton came right to the point. After exchanging amenities, during which he probably sensed that I knew what was coming, he announced:

“I want to sell the Bible.”

These words danced in my ears . . . Though hard negotiations might follow, I knew the book was mine.

The decision, he explained, had not been reached overnight. Houghton had owned a Gutenberg Bible, first the very incomplete duplicate of the Stadtbibliothek Trier copy bought at Sotheby's in 1937 and then this one, for more than 30 years. His fascination with the book had not diminished in all that time, but his insurance company insisted he keep it in the bank and he did not want a book he could not keep at home. The urge to sell comes to many collectors, especially in a bull market. In 1970 the bulls definitely had the best of the antiquarian book trade.

I immediately made a substantial offer.

This took him by surprise. . .

“How will you pay?” he asked.

“Cash.”

This, too, proved a surprise. Not every bookseller is in a position to write out a seven-figure check.

After minor bargaining, we reached a firm price. This was later reported in the press as ‘between one and two million dollars.’ I agreed with Houghton not to reveal the exact sum.

Kraus garnered much publicity from owning the Gutenberg Bible. He eventually sold the book to the Gutenberg Museum in Mainz. Kraus wrote, “It is especially gratifying to us that our copy goes home, not only to the country but also to the city of its birth.”

My savoring of this special association copy of *A Rare Book Saga* continues and will continue but that doesn't mean I'm not ready to add another unique copy to my holdings.

Thus, we come to the bitter disappointment. It involved an Ebay seller, but that won't shock most, as Ebay is both a potpourri of amazing finds and squirrely misfires. A collector must keep an eye on the site though or miss out.

I did a regular online sweep of copies of *A Rare Book Saga* and noticed one offered on Ebay that instantly stirred my biblio-juices. Listed ostensibly by a UK seller with the handle of “plsshipfast,” this copy was inscribed by Kraus to the famous American bookseller Jacob Zeitlin (1902-1987) with a related letter from Kraus laid in. The inscription read, “To my good friend Jake, with best wishes, Hans.” Both the inscription and letter were prominently illustrated in the online listing. I wisely in retrospect downloaded copies of each. The price was a very reasonable fifty British pounds (plus the usual zillion shipping fee to the US).

In many ways this association copy was a rival for the Houghton copy already

in my hands. Zeitlin, based in Los Angeles, was the doyen of West Coast dealers. He and Kraus brokered one of the greatest sales in the history of the rare book trade (in this case illuminated manuscripts). The transaction happened in 1983 and is not recorded in Kraus' autobiography because it occurred after the book was published.

Kraus represented the German collectors Peter & Irene Ludwig in the transaction. They were important clients of Kraus. Zeitlin was agent for the Getty Museum who purchased the Ludwig Collection of 144 illuminated manuscripts for a reported forty-two million dollars (roughly one hundred and forty million in 2025 dollars). This filled a major gap in the Getty Museum's holdings. In financial terms, this was the summit of both men's bookselling careers. There are more details online about the transaction for those interested. But this brief synopsis shows why this association copy was so appealing to me. I *needed* it. I could just imagine it rubbing jackets – gently – with the Houghton copy.

A hiccup happened when I hit the order button. The seller would not ship from the UK to the United States (and this was before tariffs). Oddly, the seller was also listed as being located in Houston, my hometown. In retrospect this incongruity was a yellow flag, but I was staring at the copy online with the illustrated inscription and letter and thinking you can't get more copy specific than that, so let's proceed. I emailed the seller, told them I was interested, and asked about options to get the book shipped to me.

In the meantime, my fervor for the book led to extreme proactivity. I went into deep thinking mode, got tired of doing that, took a break to eat, then came back to deep thinking mode, and my internal AI eventually produced an English contact that could order the book for me: Howard Mather of Wykeham Books. Howard is an experienced bookseller specializing in books about books, bibliography, the book arts and related subjects. I have never met him, but we have become epistolary friends. I've bought several nice association items from him over the years. I also found out during this adventure that he had been a corporate lawyer, and this escapade would eventually stir up his legal hackles.

I emailed Mather, told him of my predicament, asked him if he would order the book for me, ship it on, invoicing me for his services, including my contribution to his pub fund. In the meantime, I emailed the Ebay seller again and said I'd found a shipping solution so no worries.

Book time can move slowly when awaiting the arrival of an exciting acquisition. I tamped down the urge to check in with Mather for an update. The monetary amount involved was small beer, but the importance of preserving this copy a large one.

Mather's first update arrived. He said the book has been mailed to him, but it is coming from Australia according to tracking information. Both of us were per-



from Man Ray, Photographs 1920 1934

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plexed and we decided to just play it out. I was getting a sinking feeling.

A week later Mather's second update confirmed the book's arrival, but it is "a very average ex-library copy with stamps and tape marks."

I let fly favorite expletives. Lots of them. However, we both held a glimmer of hope that perhaps they simply shipped the wrong copy.

The so-called seller replied to Mather's concern and inquiry as follows:

Thank you again for bringing this to our attention. We truly understand how disappointing this experience must have been, especially when your expectation was set by the description and images provided. We're genuinely sorry for the inconvenience caused.

To clarify once more, the listing was for a Used – Good condition copy, and the images were intended as stock photos for reference only. While some listings may include extras like inscriptions or letters, these are not guaranteed unless specifically stated in the written description. [my italics].

As a USA-based seller, this order was fulfilled by one of our vendor partners. To avoid the inconvenience of an international return, we would like to offer you a 10% partial refund as a goodwill gesture and a sign of our responsibility.

Can there be any more classic case of bait-and-switch, or bookselling incompetence? Both Mather's and my biblio-motors were running hot after this ridiculous response.

Mather responded to the message, "No. That is wholly unsatisfactory and unless you resolve this properly now, I shall be forced to leave very negative feedback and raise the matter with Ebay. As for 'While some listings may include extras like inscriptions or letters, these are not guaranteed unless specifically stated in the written description,' I happen to have been a corporate lawyer for 20 years and this made me laugh. Kindly tell me where to send the book and send me a full refund without delay."

The seller eventually complied after more vigorous correspondence, the book was returned, and Mather was refunded the money. I felt horrible to have gotten Mather mixed up in this, and I appreciated his professionalism the whole way through.

This episode served to remind me that an online journey into the biblio-unknown, usually the most rewarding of desk-bound adventures, can occasionally be arduous and frustrating.

Yet someone, somewhere has the Zeitlin copy. Where art thou, *A Rare Book Saga*? You should be on my shelves nestled next to Mr. Houghton's copy. Eternally optimistic I remain, as all collectors must be, and I await your re-discovery and arrival.

BOOK REVIEWS

Review of Charlie Lovett, *Charles Lutwidge Dodgson (Lewis Carroll): A Bibliography of Works Published in His Lifetime*. New York: Lewis Carroll Society of North America, 2024. xv, 386 pp. ISBN 9780930326135 \$95.00

August Imholz

In answer to the question of what is the use of a bibliography, Charlie Lovett said in an address to the Lewis Carroll Society of North America last year: “Collectors will see it as a want list; dealers and auctioneers will use it as a tool to prove rarity and thus value. But for people interested in Carroll, there is a much higher purpose. We are interested in what he thought was important enough to put before the public. Without a good bibliography, we would not know the immense variety of Lewis Carroll’s interests.”

There have been several bibliographies of Carroll’s works. The first one was by his nephew; Stuart Dodgson Collingwood’s 1898 *Life and Letters*¹ includes an appendix title list of 14 pages. Sidney Herbert Williams published the first real bibliography in 1924 and it was followed by three revisions², all going beyond Carroll’s lifetime. Of course, all cover *Alice’s Adventures in Wonderland*, Carroll’s most famous work.

The story of the composition, printing, and rejection of the 1865 *Alice* with the subsequent sale of the sheets to D. Appleton and Company of New York has often been told. The history of that 1866 Appleton *Alice*, progressively covered in those bibliographies in different degrees, affords an example of the development of bibliographic knowledge. Williams, having access only to his own copy, errs in writing that “it is difficult to conceive that Lewis Carroll agreed to the publication of these sheets in America” but he goes on to write correctly that “there is evidence beyond doubt that the suppressed edition of 1865 and that issued by Appleton in New York in 1866 are identical.” Williams and Madan, shortening somewhat Williams’s earlier bibliographic data, but repeating verbatim much of his note, errs in saying that “1,000 titles to Alice were printed for Alice” without realizing what that really meant. Green does correctly state that “Dodgson authorized the sale to America (after consulting Tenniel) on 10 Apr. 1865.” Continuing on this

August A. Imholtz, Jr. worked for Congressional Information Service for 28 years and for 12 years was Government Documents Vice President of Readex, a digital publishing company. He has written and edited several books and published more than 100 articles in academic journals on Greek and Latin philology, Lewis Carroll, and other subjects. He has lectured at Cambridge University, the Smithsonian Institution, Princeton, Duke, the Foreign Language Library in Moscow, the Imperial War Museum in London, and many other institutions.

theme, Crutch does say in a concluding parenthetical note, almost an afterthought, to his Appleton entry that “W.H. Bond ... holds that the title-page differences represent merely states of the 1,000 Clarendon titles printed “two-up,” and that there is no question of two distinct American editions.” Lovett extends Bond’s assertion, as quoted by Crutch, on the title page discrepancies considerably: “The Appleton title page exists in two variants . . . In A.22.c [Lovett’s image reference] there is slightly more space (15 mm vs.13.5 mm) between the first two lines of the title. The centering of the words is slightly different, so that a vertical line can be drawn through the center of the “C” in “ALICE’S”, the right-hand edge of the “y” in the two “BY” lines, the left-hand edge of the “A” in “CARROLL”, and the left-hand edge of the first “E” in “TENNIEL.” ... [and so on].

Next, let’s next consider one of Dodgson’s lesser-known works, *Euclid Books I, II*, first published in 1875. Crutch has 10 lines of bibliographic data followed by 16 lines of notes; Lovett 26 lines of bibliographic data and 4 lines of notes. For the 1882 edition Crutch’s bibliographic data amounts to eleven lines whereas Lovett has 28 lines of bibliographic data and 14 lines of notes. The first line of Lovett’s notes reads “The book was completely rewritten and reorganized from the private edition of 1875” whereas Crutch simply states “[the recent edition] is revised throughout by changes and abridgements.” Finally, for the five editions of this work Crutch devotes six lines, Lovett has two and a half pages with detailed changes from earlier editions.

Everyone knows “Jabberwocky” but few probably know Augustus Arthur Vansittart’s 1881 Latin version of the poem, “Mors Iabrochii.” Williams and Madan reprinted it as they did with many other texts, a practice not followed in the subsequent bibliographies, though it must be said Collingwood does have it in *Life and Letters* and Lovett reproduces it in reduced image. None of the bibliographers, however, is aware of an earlier Latin translation with a Greek title ΙΑΒΕΙΡΟΦΟΝΤΗΣ by Frederic Brisbane Butler in *The Haileyburian* on March 13, 1872, the school magazine of the East India College for training recruits to the East India Company.

Under the book’s attractive dust jacket displaying examples of Dodgson’s works one finds a crimson cloth cover with a central triple-ruled rondel of Carroll in imitation of the front cover of the classic red cloth Macmillan edition of *Alice* with a rondel of Alice, sometimes less flatteringly reproduced and often reprinted.

Despite the author’s insistence that his fantasy books have no moral, and numerous critics’ concurrence, Alice did ask “What is the use of a book without pictures or conversation?” She definitely thought a book would have some use even if it were only entertainment, I suspect.

Collingwood has 8 bibliographic illustrations, by which I mean title page, cover, or manuscript images, Williams has 8, Williams and Madan has 15,



La Vie Secrète de Salvador Dali. 1952.

First edition of Michel Déon's French adaptation: his copy, warmly inscribed by the painter. The contemporary vellum binding was adorned by Salvador Dali with two original black ink compositions.

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The Gestapo Is a Force above the Law

The duties of the Gestapo inside Germany are thus outlined by statute: "It is the duty of the Secret State Police to expose and to oppose all collective forces which are dangerous to the state, to collect and evaluate the results of these findings, to inform the government and to keep all authorities informed of all evidence."

The S.S. troops have this motto composed by Himmler: "Thus we have taken up our position and march according to unalterable laws; we are an order of National-Socialist soldiers and bear the Nordic stamp; we are a sworn community of clans. We march onward

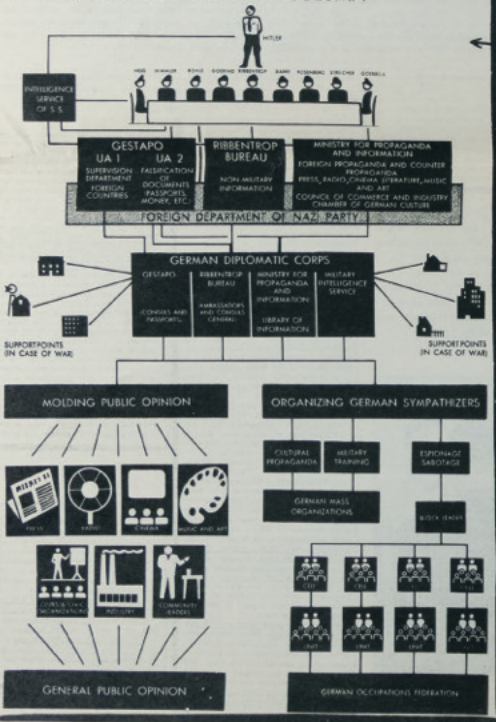
For nearly three years the Gestapo operated in the Reich with its functions undefined, but on May 2, 1935, the Prussian Administrative Court held that the Gestapo was not subject to judicial control. This decision was reinforced by statute February 10, 1936, by Section 7 of the Prussian law which states:

"The orders and business of the Secret Police are not subject to review in the administrative courts."

into a distant future, imbued with the hope and faith, not only that we may put up a better fight than our forefathers, but may ourselves be the forefathers of generations to come, generations which are necessary for the eternal life of the teutonic Germanic nation."

Himmler in 1937 pointed to the important role his men would play in the event of war. In a lecture to German army officers on the "Nature and Task of the S.S. and of the Police," he stated: "In a future war we shall have not only the army front on land, the naval front on water, the front of the air force in the air, but we shall have a fourth theater of war—Germany within. . . . The internal theater of war will be the 'to be or not to be' of our German nation."

THE BACKBONE OF THE FIFTH COLUMN



The diagram illustrates the importance of the Gestapo to the Nazi foreign network. The foreign division of the Gestapo, the UA 1, was instrumental in Hitler's successful march into Austria, Czechoslovakia, Poland, Norway, the Low Countries, France and the Balkans. Agents of the UA 1 are at work today in virtually every country in the world, engaged in espionage, sabotage and corruption. The psychological importance of its operations cannot be overestimated. Ewald Hermann August Bause, the Nazi theorist, writes:

"It is essential to attack the enemy nation in its weak spot . . . to undermine, crush, break down its resistance and convince it that it is being deceived, misled, and brought to destruction by its own government, in order that it may lose confidence in the justice of its cause and that thus the opposition at home . . . may raise its head and make trouble more successfully than before. The original well-knit, solid, powerful fabric of the enemy nation must be gradually disintegrated, broken down, rotted, so that it falls to pieces like a fungus when one treads on it in a wood."

This is the job of the Gestapo.

Himmler Sees Reich Needing More Babies

Opens Drive for 'Victory of Children' in New Era; Wants 4-6 in Each Family

BERLIN, Feb. 23 (AP)—A German "Victory of weapons" must be followed by a "Victory of children," according to a new magazine which appeared today under the penname of Heinrich Himmler, chief of the German police organizations. The magazine, "Victory of Arms—Victory of Children," declared that the new German family for which National Socialism (Nazism) was preparing a new era should have from four to six children. Germany, it said, needs an ever increasing number of babies to meet the needs for hands to perform the tasks "which time and destiny are thrusting at the Reich." In a foreword addressed to the blacksmiths, the guards and the police, Himmler said: "Two weapons are available to every father fighting for its existence: its power to defend itself and its natural fertility." "Don't forget," he wrote, "that the strength of arms alone cannot assure a people's existence into the distant future, but that an inexhaustible fountain of fertility is also necessary. Read this magazine which I give you and conduct yourselves accordingly so that the victory of German arms may be followed by a victory of German children."

The magazine opened a campaign to preserve and increase "Germanic blood," to which, it was intimated, the future belongs. Many photographs were presented of the Nordic idea of what the new German army mother should look like. There were also pictures of "undesirable" types, with the explanation that both may guide a young man in the selection of a wife and that he should do it right away. The chairman of German women are natural, the magazine said, and don't have to be enhanced by "the ideo-logic of fashion." "To preserve the purity of the race, the Nuremberg laws which include prohibitions against Jewish and non-Jewish marriages) are to be preserved, while the best eugenic practices will eliminate 'atavistic anti-social elements'."

When the New York Herald Tribune carried the above story, "Himmler Sees Reich Needing More Babies," the Gestapo chief said a "Victory of children" from the married couples of Germany. But read the paragraphs below, reproduced from Otto Tolischus's "They Wanted War." (Bernard & Hinrichs) and see how Himmler changed his views on the convention known as marriage. Next to the Tribune story is an excerpt from Time, April 24, 1939.

The most remarkable step in that direction, unprecedented in modern history, was taken by Heinrich Himmler as chief of the German police and leader of the Elite Guard, that represented the picked favored ones in the Third Reich. In an order issued to the Elite Guard and the police under the date of October 28, 1939, Herr Himmler decreed:

"Beyond the borders of perhaps necessary middle-class laws, customs and views, it will now be a great task, even outside the marriage bond, for German women and girls of good blood, not in frivolity but in deep moral earnestness, to become mothers of the children of soldiers going off to war, of whom fate alone knows whether they will return or fall for the Fatherland."

"On the men and women whose place remains at home by order of the State, these times likewise impose more than ever the sacred obligation to become again fathers and mothers of children."

No phase of life in supervision. Himmler in the city and in the of the omnipresent anti-Hitler opposition any other agency in G "Ein Volk, Ein Reich, Ein Führer" Nowhere is the Gestapo in its rigorous suppression Eyes," Martha Dodd "The workers are given Nazis know only too discontent and their and his set-up. Those arrested, killed, and in breaking trend opposition is discredited plants or related into other classes of society "One reads regularly, executed because of the Hitler of course com victim's family, relative or even quietly killed, lives or in their work. "With the crippling of guaranteed, formerly, with the tightening we believe they have expressed in the Germ

No more, scarcely a figure to arouse much personal emotion. Himmler's primary function, in an order issued to the Elite Guard and the police under the date of October 28, 1939, Herr Himmler decreed: "Beyond the borders of perhaps necessary middle-class laws, customs and views, it will now be a great task, even outside the marriage bond, for German women and girls of good blood, not in frivolity but in deep moral earnestness, to become mothers of the children of soldiers going off to war, of whom fate alone knows whether they will return or fall for the Fatherland."

THE GESTAPO

Birkhead, L. M. (ed). Kansas City/New York: Friends of Democracy Inc., [1941]

Anti-totalitarian folio by Leon M. Birkhead, a popular Missouri minister who in 1935 talked Julius Streicher's secretary into showing him a list of N.S. friends abroad. Birkhead's Friends of Democracy was probably connected to British intelligence. With news reprints from the U.S. press, photos, documents and analysis, the booklet exposes Nazis in America and the methods by which Himmler took Europe: create a secret state police above the law; politicize the military; conduct economic sabotage to heighten domestic difficulties; intensify surveillance to spike fear; keep rich industrialists and bankers close; crush trade unions; persecute Jews, clergy and gays; employ eugenics; abduct, torture and assassinate dissidents, even high-ranking Nazi officers; control universities; rescind speech, assembly and petition rights.

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Page 6. Prussian court decision May 2, 1935: the Gestapo is not subject to judicial review

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Williams-Madan-Green has 16, Williams-Madan-Green-Crutch has 16, and Lovett contains over 250. That is one of the uses of his excellent book.

Notes

1. Collingwood, Stuart Dodgson. *The Life and Letters of Lewis Carroll* (Rev. C.L. Dodgson) London: T. Unwin Fisher, 1898.
2. Williams, Sidney Herbert. *A Bibliography of the Writings of Lewis Carroll* (Charles Lutwidge Dodgson, M.A.) London: At the Office of "The Bookman's Journal," 1934.

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- Willians, S.H. and F. Madan. *A Handbook of the Literature of the Rev. C. L. Dodgson (Lewis Carroll)*. London: Oxford University Press, 1931.
- Willians, S.H., F. Madan and Roger Lancelyn Green. *The Lewis Carroll Handbook* Folkestone: Dawsons of Pall Mall, 1970.
- Willians, S.H., F. Madan, Roger Lancelyn Green, and Denis Crutch. *The Lewis Carroll Handbook*. Folkestone: Dawson, 1979.

Review of Rebecca Rego Barry, *The Vanishing of Carolyn Wells*. Brentwood TN: Post Hill Press. Distributed by Simon & Schuster. 2024.

Jeffrey Johnson

Rebecca Rego Barry has written many articles on book-related subjects and is the author of *True Stories of Fantastic Finds in Unlikely Places*. Her newest book, *The Vanishing of Carolyn Wells*, is a meticulously researched book about the prolific American author. Carolyn Wells (1862-1942) wrote and published more than 180 books in her lifetime, including more than 70 popular mysteries, but today is almost totally out of print and unread.

Barry opens the book on a high spot of Wells' life, Mark Twain's 70th birthday party at Delmonico's, for which Wells was asked to prepare a verse in Twain's honor. The 175 guests included luminaries such as Andrew Carnegie, Willa Cather and William Dean Howells.

Barry's research takes her from tracking down Wells' ancestors, to publisher's archives, to rare book collectors and dealers. Unfortunately for Barry, Wells' papers have not been archived and what remains are scattered in other collections, making research difficult and time-consuming.

Jeffrey Johnson recently retired from a 45-year career as a designer and architect in Knoxville, Tennessee, his hometown. He is a life-long book collector and has been a member of The Grolier Club, the nation's oldest and largest society of bibliophiles, since 2017. His member exhibit entitled "Whodunit: Key Books in Detective Fiction" garnered international attention. He currently is the Curator of Books for Addison's Used and Rare Books, a brick and mortar shop in downtown Knoxville.

The first part of Carolyn Wells' career was spent writing light verse, satire, children's books, puzzles and parody. She even had a Milton Bradley game that she devised. However, influenced by the writings of American mystery pioneer Anna Catherine Green and, perhaps, by an unsolved murder in her hometown of Rahway, New Jersey, Wells turned her attention to writing murder mysteries, usually featuring her fictional sleuth, Fleming Stone. Her books often made the best-seller lists, were serialized in magazines, were made into films and received generally good reviews. However, she often faced subtle misogyny with phrases in reviews like "though written by a woman" and "a woman contributor." She wrote an early assessment of the mystery genre, *The Technique of the Mystery Story: A Complete Practical Study of the Theory and Structure of the Form with Examples*. Wells was an influence on younger mystery novelists like S.S. Van Dine and John Dickson Carr.

Wells married late in life, in her fifties, and never had children of her own. She did have siblings and she maintained a close relationship with her nephew and nieces. After her husband's death, she turned to the hobby of book collecting and amassed an in-depth collection of Walt Whitman's work which she eventually donated to the Library of Congress. She also put together impressive collections of Edgar Allan Poe and Lewis Carroll which were sold at auction.

Barry is quick to point out that Carolyn Wells was not without flaws, at least from today's viewpoint. She was anti-suffrage and actively campaigned against women having the right to vote, contributing many anti-suffrage pieces to *Harper's*, *Life*, the *Washington Post* and *Judge* magazine. Barry follows Wells' own cautionary advice about biographers often becoming too adoring of their subjects. She also references many of Wells' poor reviews and assessments such as "a ridiculously bad novel" and "an interesting puzzle is spoiled by a completely unbelievable explanation."

However, Wells was at the center of New York's literary world and was friends with many famous people of her day including Theodore Roosevelt, Herbert Hoover, Thomas Edison, Frances Hodgson Burnett (*The Secret Garden*), Kate Douglas Wiggin (*Rebecca of Sunnybrook Farm*), P.G. Wodehouse (the Jeeves books), and G.K. Chesterton (the Father Brown books). She was referred to in print as "one of the most famous authors in the world" and "all-around literary champion of America, if not the world." Yet, less than one hundred years later, she is virtually unknown.

Her most remembered novel today is *Murder in the Bookshop*, a bibliomystery that, for obvious reasons, is popular with book collectors today. Indeed, it is one of the few Wells books that has been reissued (Collins Crime Club, 2018) and it was featured on the cover of The Mysterious Press's catalogue of collectible bibliomysteries in 2017.

When Wells died in 1942, her heirs, primarily her house-keeper/care-giver,

were naive about the publishing business and cheaper editions of her works were never produced. One collector of Carolyn Wells books, quoted by Barry, maintains that only one of her mysteries was published in paperback. Two more were issued as paperbacks but only after the copyrights had expired. As books go out of print and libraries deaccession older copies, the readers disappear for the simple fact that the books are no longer available.

The only fault found with *The Vanishing of Carolyn Wells* is a slight lack of proofreading (the film is entitled “Citizen Kane,” not “Citizen Cane”) and the occasional use of very informal language (“their pub date” refers to publication dates and not a romantic rendezvous at a bar). There is also no index, which makes re-searching specific titles or events cumbersome.

Barry does a good job in explaining how she became interested in Wells and the footnotes are frequent and amusing. All in all, *The Vanishing of Carolyn Wells* is a well-researched, well-written lament on the disappearance of a once very famous and prolific author.

Review of Michael Zinman, *The Critical Mess. Annals of Collecting No. 10*. New Jersey: Privately printed for the author. Distributed by Temporary Culture.

Jennifer Larson

This compendium of essays by and about Michael Zinman is itself a “critical mess” as defined by the author:

My approach to collecting was to accumulate as much material on a subject as possible, not worrying about condition or completeness, and after a critical mass was assembled, to sort it out and dispose of what I was done with.

If you have enough stuff, good and not so good, you see things that someone collecting only fine copies will miss.

By searching out the defective items squirreled away in sellers’ basements, canny acquisition of costly items when they became available, and valuing ephemera as much as he did books, Zinman did what many had supposed impossible in the twentieth century. He formed a collection of early American imprints of such great historical value that it now resides at The Library Company

Jennifer Larson is Professor of Classics at Kent State University, past Chair of FABS and current editor of the FABS Journal. She collects small-format books from the Handpress Era and is a member of several bibliophilic societies including The Miniature Book Society and The Grolier Club.



Fig. 1: A rare 19th century dos-à-dos binding from Zinman's collection.
Photo courtesy of Michael Zinman.

in Philadelphia. William S. Reese, a longtime friend of Zinman's, describes this feat in a talk (2000) included in this book.

The volume chronicles several other Zinmanian exploits, such as his assembly of 22 pre-1760 Bay Psalm Book editions, his collecting of printing for the blind, the formation of an important collection of early American bindings (Fig. 1), his acquisition of thousands of pamphlets microfilmed and dumped by the NYPL, which yielded a collection of constitutions of American social clubs and institutions, and of course his memorable endowment of urinals in the Van Pelt-Dietrich Library of the University of Pennsylvania, for which he commissioned poems from the various states' poets laureate. (Several laureates enthusiastically participated, supplying "Quartet for Four Urinals & Flushing Mechanism," "The Iambic Urinal," "The Stream of Life," "Urinary Tract," and more. The poems alone are worth the price of the book.)

This is not a connected narrative, but rather a gathering of introductions, profiles, notes, odds and ends. There are anecdotes such as the story of "Lawrence's flag," a British-designed flag used by T. E. Lawrence in the Arab Revolt and saved

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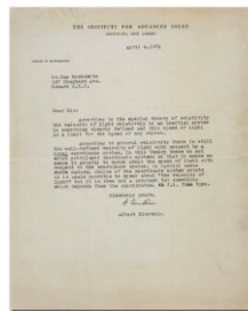
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by a sheikh who passed it on to a British officer. When this went to auction, Zinman wanted the headline to read “Property of a Jew,” but Sotheby’s declined the suggestion. He acquired an American Civil War diary full of memories of Gettysburg, authored by a soldier who was nowhere near Gettysburg on the date of the battle (apparently such diaries and memoirs are as common as big fish stories). And then there’s Zinman’s collection of “Tart cards,” pictorial cards offering the services of prostitutes, which used to be affixed to kiosks in London and other big cities.

When one has read the entire book, one feels that the critical mess offers insights into this unusual character, surely one of the most original thinkers in modern collecting. It reveals his impish wit, his contrarian instincts, and his generosity (he often gives rather than sells). Of his many collections there are two about which I would have liked to learn more. First, the bizarre titles collection *MUST* be catalogued. The full list of titles (e.g. *Pamphlets by an Ass*, *How to Be Happy Though Married*, *The Cult of the Goldfish*, *Colon Cleanse the Easy Way!*) would have made a delightful addition to this volume. Second, I would like to know more about the collection of American panhandlers’ signs (briefly mentioned in Mark Singer’s *New Yorker* profile “The Book Eater,” included in this volume). Such a collection, if large enough, would almost certainly illustrate the critical mess theory once again, telling us much about America in the late 20th and early 21st century—a turning point for worsening social and economic inequality.

What most interests me is how Zinman’s critical mess theory relates to the larger world of collecting and the impulses of collectors. The “accept damaged copies” aspect of the theory strongly contradicts the traditional, gentlemanly forms of collecting in which well-preserved copies with prestigious provenance were sought out as trophies, sophisticated as necessary, re-clothed in fancy bindings deemed more suitable to the valuable contents, and so forth. Even if most collectors today know that they ought to just put it in a box, the urge to rebind is powerful. I have felt it myself. And for me, missing leaves tend to be a dealbreaker unless the item is so scarce that no other copy is likely to surface. But then again, I have several times purchased inexpensive books with missing leaves painstakingly replaced in manuscript by an early owner. I did this partly because of a weakness for manuscripts, but also partly because such repairs tell me something about book owners in the early modern period, and how they cherished even small, relatively cheap books. It’s a far cry from the disposable object that the new book has become in the modern era.

Would I buy multiple copies of the same work, damaged or not, just to compare them across printers or time periods? Yes, I’ve already started some collections of this kind (though I balk at acquiring the damaged items). Would I pay attention to ephemera, if it is related to my collecting themes? Of course. Do I currently seek it out? Perhaps not. One of the burning questions, though, is whether the

Zinman magic can be duplicated. On reading about “critical mass theory,” I was reminded of the Greek myth about the witch Medea, who demonstrated her rejuvenating powers to the three daughters of old King Pelias. She took an aged ram, cut him up and threw the pieces into a cauldron. To the bubbling mess she added herbs, and over it she chanted incantations. Suddenly, a vigorous young lamb climbed from the pot! So the three daughters of Pelias cut their father up, put the pieces into a cauldron, cast into it the herbs supplied by Medea, and chanted the prescribed incantations. And ... nothing happened.

In other words, what if I spend a huge amount of time and money amassing a collection of disbound, imperfect, decaying items, and...nothing happens? Clearly this approach involves a leap of faith, but more importantly, one should undertake it only if one possesses (1) a deep love for the material and (2) the fortitude to persist in winking out items that booksellers have long ago set aside as unsaleable. Perhaps, too, one needs an instinctive feel for material that will yield a critical mess, that is, material which others will find interesting once you have assembled it and pointed to the new insights it yields. What are the critical messes of the future?

Read this book for the laughs, read it as the long-awaited story of a great American collector, and most importantly, read it to stimulate your own thinking about the act of collecting.

AFFILIATE NEWS

Associació de Bibliòfils de Barcelona Activities 2022-2025

After leaving behind the difficult years of confinement, we have resumed most of the activities we had been offering with renewed energy. Faithful to the spirit and values we inherited, we have continued publishing fine press books, organizing visits to prominent European libraries, and hosting lectures delivered by our members. In addition, we have held occasional events, such as book presentations at our headquarters.

Over the past three years, we have published two fine press books. The first addresses a topic of lasting relevance, eloquently titled *La llibertat de premsa, de la Il·lustració a la contrarevolució* (ABB 2023). The introductory texts were written by Albert Corbeto and Josep Ramoneda, followed by two extensive contributions from Enlightenment thinkers, Nicolas de Condorcet and Louis de Bonald. The book is illustrated with linocuts drawn by book artist Elies Plana. The most recent

title is *La rosa als llavis. The rose between the lips* (ABB 2024), a publication aiming to promote the poetic work of Joan Salvat-Papasseit, accompanied by evocative illustrations by the artist Narcís Comadira. Both works were luxuriously produced, in Catalan and English, with the latter housed in a slipcase.

In February 2023, we held a commemorative event in honor of our former president, who passed away during the pandemic. The tributes were compiled in the book *Homenatge a Jordi Estruga. 1934-2020* (ABB). We also dedicated an article to him: “Jordi Estruga (1934–2020). Evocation of an Enthusiastic Bibliophile,” published in *Bulletin de Bibliophile*, 2023, pp. 153–161.

We have distributed bibliophile books among our members. Examples include, Max Caflisch, *Análisis tipográficos. Estudios sobre la historia de la tipografía* (Barcelona, Campgràfic Editors, 2012); and *Grandes encuadernaciones en las Bibliotecas Reales* (Madrid, Patrimonio Nacional, 2012) edited by M^a L. López Vidriero—a superbly produced book donated by our member Santiago Saavedra in conjunction with his lecture. We also distributed the monumental volumes documenting the impressive poster collection assembled by our member Jordi Carulla.

Thanks to the enthusiastic support of our new members, we resumed our program of visits to notable European libraries. These experiences have allowed us to know important institutions and examine unique items. We have always received warm hospitality from its directors, who, in specially prepared rooms, presented us with works they believed would most interest us for their beauty, rarity, provenance, uniqueness, or cultural significance. Our members have consistently responded with admiration and gratitude for the opportunity.

In April 2023, we traveled to Rome to explore its most revered libraries. Some of their rooms, with the landscape of shelves packed with books, have served as movie sets in major films. The most anticipated visit was to the Vatican Apostolic Library, admired both for its invaluable holdings and its artistic setting and cultural significance. Through prior arrangements, we were able to view codex Mss Reg lat 123, created at the scriptorium of the Ripoll Monastery in Catalonia, in 1055. This rare scientific manuscript, titled *De Natura Rerum*, includes a splendid world map – the most elaborate mapamundi created in medieval Catalonia. We also visited other major “cathedrals of books,” including the Casanatense Library (founded by the Dominicans) and the Angelica Library (by the Augustinians), where curators shared their history and showed us some of their treasures. We also visited Subiaco, touring the Benedictine Abbey adorned with medieval murals, and at the Santa Scolastica Monastery where, guided by its wise librarian, we viewed precious codices produced in the local scriptorium (*scriptorium sublacense*) since the 10th century. It was here, in this modest and peaceful setting, that the first books outside of Germany were printed between 1465 and 1467—before the presses moved to Rome. These books marked the spread of Roman typeface in

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BROELMANN, Stephan.

Epideigna, Sive Specimen Historiae (...)

Cologne, Gerard Grevenbruch, 1608

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ORTELIUS, Abraham.

Theatrum orbis terrarum, Paregon, Nomenclator

Antwerp, Christophe Plantin, 1584

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ASELLI, Gaspare.

De lactibus sive lacteis venis

Milan, apud Ioan Baptistam Bidellum, 1627

contrast to the Gothic type used by German printers. Among the many treasures preserved there, we were most captivated by the codex *Civitate Dei* by St. Augustine, displayed alongside the printed edition from June 12, 1467, inspired by the manuscript. A unique and unforgettable experience.

Continuing this program, in spring 2024 we visited the magnificent Austrian National Library in Vienna, marveling at its grand halls and baroque furnishings that hold its bibliographic heritage. In more modest facilities, we viewed selected volumes such as the first volume on Spain from the Blaeu-van der Hem Atlas, a monumental 50-volume cartographic collection compiled in the 17th century by Dutch cartographer Joan Blaeu for Amsterdam lawyer and collector Laurens van der Hem. Since 2004, this collection has been included in UNESCO's Memory of the World Register. Another cartographic gem was a 1551 nautical chart by Sancho Gutiérrez – a copy of the famed Padrón General from the Casa de la Contratación in Seville. We also saw a curated selection of Bibles representing different traditions – medieval and Renaissance, Catholic and Protestant, in Latin, Hebrew, and vernacular languages. Another highlight was the visit to the world's only terrestrial globe museum, where we enjoyed insightful commentary from both the current and future directors. We also traveled to the Benedictine Abbey of Melk, where we toured the baroque rooms filled with artistic treasures and viewed unique illuminated manuscripts and early printed books in their library.

Most recently, in April 2025, we visited Paris to explore the rich bibliographic heritage of its renowned libraries and enjoy the city's enduring love for books, evidenced by its many surviving bookstores. On the first day, we visited the Rare Books Department of the BnF at its Tolbiac site, where staff had prepared thirty volumes for us – some by request, others selected independently, including incunabula printed in Barcelona previously unknown to us. In the afternoon, we went to the historic Richelieu site, home to the new museum showcasing Western cultural treasures, such as two of the six sheets from the celebrated 1375 Catalan Atlas. We also admired the iconic oval reading room, which featured in the opening ceremony of the previous summer's Olympic Games. We visited the Cartes et Plans section to view unique pieces from the history of cartography. The following day, we toured the historic Sainte Geneviève and Mazarine libraries, where directors generously presented major treasures such as the Gutenberg Bible. On our final day, we visited the Arsenal Library, where the director once again allowed us to examine extraordinary works – from lavishly illustrated medieval armorials (e.g., Alfonso V of Aragon) to exquisite bindings.

We have also organized local visits within Barcelona, including one to the Picasso Museum (December 2024) to see the exhibit “De Montmartre a Montparnasse. Artistes catalans a Paris, 1889–1914,” which featured documentary evidence from the book architect Lluís Jou who worked in Paris during those years. Another visit took us to Solsona (Catalonia), where we explored its regional and ecclesias-

tical archives, museum, and the exhibit on popular culture in Picasso's work – led by the exhibition curator herself.

In keeping with tradition, we host two annual lectures –in spring and fall – events that bring us together for the talk and a closing dinner, a cherished ritual we have joyfully resumed. The earliest in this period (December 2022) was given by our member Víctor Hurtado, who shared his experience designing maps for the *Atles de l'expansió catalana a la Mediterrània*. Next (June 2023) was artist book publisher Martí Berrio, with a lecture titled “Edició d'artista per a bibliòfils.” In December 2023, Santiago Saavedra shared his experience as a successful art book publisher with *Pinceladas en la vida de un editor de Arte* (Editorial El Viso). In June 2024, Mr. Artur Ramon delighted us with “La bibliofilia autògrafa. De Lluís Montanyà a Josep Barbey,” showcasing prized dedications by prominent literary figures in recent history. That December, our member Raimon Graells Wagner presented “La Glíptica i els llibres de Glíptica abans del S. XIX,” illustrating his talk with examples from his personal collection and gifting us a printed copy. The latest lecture (June 2025) was by Professor Manuel Forcano on “Les Haggadot catalans. Els manuscrits il·luminats del ritual Pasqual dels jueus de la Catalunya medieval,” highlighting the artistry of 14 known illuminated manuscripts produced in Catalonia, preserved after the 15th-century Jewish expulsions. We are now preparing a publication that documents this bibliographic treasure, featuring Forcano's study and reproductions of its illustrations, images, and calligraphy.

We must also regret the loss of distinguished members, such as Joan Matabosch – former vice president and member of the International Association, and frequent attendee to its congress – and Francesc Puig-Rovira, former treasurer and historian of our Association. As our president has often reminded us, one of our greatest challenges is to fill vacancies with new members and thus keep our shared passion alive. It's important to note that member contributions remain the primary funding source for our operations and bibliophilic projects, especially the publication of fine press books. Until now, these books have been non-commercial editions for members only, but due to rising production costs, we are now seeking partnerships with institutions or publishers. Furthermore, natural changes in membership have gradually shifted the profile and interests of the Association. Lastly, we are pleased to report that local newspaper have recently published a series of articles on private libraries, several of which belong to our members. This visibility has helped increase public awareness of our Association and its bibliophilic spirit.

We will inaugurate the upcoming year with an exhibition and publication dedicated to Catalonia's cartographic heritage.

Agustin Hernando Rica

CLUB NEWS

Aldus Society

The Aldus Society of Columbus, Ohio begins its 25th year with 100 new and returning members. In August the Society held a book swap for members and friends in partnership with the Columbus Metropolitan Library.

On September 11th our programs begin with *Five Short Talks on Recent Book History Research*. Students from the Ohio State University English Ph.D. program will present their work, including Jessica Crabtree on an 8th-century manuscript in Ohio; Sabrina Durso on James Thurber's vision loss and its effect on his work; Eileen A. Horansky on heraldry, print, and authorship in sixteenth-century London; Shaun Russell on the evolution of Shakespeare's sonnets in print; and Samantha Trzinski on marginalia in a copy of *The Mysteries of Udolpho*. In October Sarah Peters Kernan, an independent culinary historian, discusses *Manuscript Recipe Books in Early Modern Europe*. Then in November Ann Woods and Bob Tauber will present *The Logan Elm Press and the Art of the Book*. Logan Elm is a fine press based in Columbus from 1978-2015 that made numerous books and broadsides.

In December we shall enjoy our annual holiday dinner, and in January celebrate Aldus Collects, a sampler from the in-home collections of Aldus Society members. In February 2026 Aldus' own Tom Bredehoft will discuss *A Table-Top Fine Press from Ohio: Charles C. Bubb's Clerk's Press (1908-17)*. In March we welcome Caitlin McGurk, curator of Comics and Cartoon Art at the Billy Ireland Cartoon Library, as she presents *Tell Me a Story Where the Bad Girl Wins: The Life and Art of Barbara Shermund*. In April Thora Brylowe, associate professor of English at the University of Colorado, Boulder, discusses *Early Southern State Passports and the Paper They're Printed On: A Little-Known American Story*. Finally in May Ron Shaull, papermaker and book artist, will present *A History of Paper, From Pulp to Pixel*.

The Aldus Society looks forward to another exciting year with our diverse speakers.

Steve Andersson, *Secretary*

The Ampersand Club

The Ampersand Club met at the Ramsey County Library-Roseville on March 20, 2025, to hear Patrick Coleman deliver a presentation titled, "Emanuel Haldeman-Julius and Little Blue Books: A University for the Working Man." His talk detailed the life of Emanuel and his wife Marcet and the Haldeman-Julius Publishing Com-

pany of Girard, Kansas and the Little Blue Books, a series of 3.5 x 5-inch pamphlets, mostly sold by mail order. Pat ended the evening by handing out to everyone in the audience free copies of the Little Blue Books that he had collected.

On April 17, 2025, we gathered at the Minnesota Center for Book Arts to celebrate the 25th Anniversary of the opening of their home in the Open Book building. After our social hour we had a gallery talk of the exhibition, “Building/Books – Karen Wirth: A Retrospective Exhibition.” Karen discussed her body of work over 40 years of both solo and collaborative practices of books, sculpture and architecture. The exhibition included 28 works including the Gail See Staircase in the building’s lobby.

The Ampersand Annual Dinner was held at Jax Café on May 22, 2025. The keynote address was delivered by Gregor Campbell and titled, “A History of the Ampersand Club as I Know It.” Greg attended his first Ampersand meeting in 1969 as his father’s guest. The meeting was held in the Minnesota Press Club above the Radisson Hotel and he met Harold Kittleson, Dr. James Eckman and Emerson Wulling, membership at that time was limited to 35. Greg also discussed his career at Campbell-Logan Bindery and the Inkunabula Building at 212 North Second, Minneapolis.

The 2025-2026 Season will start on September 18, 2025, with a “Members Show & Tell” at the Campbell-Logan Bindery’s new location in Fridley.

Please visit our website theampersandclub.org for the complete schedule of our future 2025 meetings.

Richard Sveum, *Program Officer*

The Baltimore Bibliophiles

Sixteen members and guests participated in our August 23, 2025, field trip to **Wonder Book and Video** in Frederick, Maryland. Owner **Chuck Roberts** took us on a tour of the labyrinthine warehouse and its 5 million books. Our group then enjoyed lunch, followed by a visit to a nearby Wonder Book retail store. Consensus: Wow!

We begin the fall with the subject of book collecting/buying angst. We all know of that elusive book...you practically had it in your hands – within your grasp – and someone else got there first, or outbid you. Drat! On Saturday, September 13, Enoch Pratt Free Library and the Baltimore Bibliophiles present esteemed collector **Mark Samuels Lasner** who discourses on “Could’ve, Should’ve, Didn’t: Tales of a Wrong-Headed Collector.”

October 7th isn’t particularly memorable – except that it’s the day Edgar Allan Poe died. This year, we celebrate the day *before* October 7th. On Monday, October 6th, Enoch Pratt Free Library and the Baltimore Bibliophiles proudly host **Pro-**

fessor **Richard Kopley**, author of *Edgar Allan Poe: A Life*. And Professor Kopley knows whereof he speaks: this is his fourth book on Poe!

We end the year 2025 with our Annual Meeting, which always includes election of officers. This year, we are fortunate to have as our speaker our member, **Casey Smith**, who is also the Executive Director of the Frederick Book Arts Center. His topic: “‘Of the Making of Many Books, There is no End’: Book Arts Education in the 21st Century.” Per Casey, the book, as we know it, is alive and well. Despite threats from Artificial Intelligence and other technologies, the book endures. This talk will highlight the role of book arts education in the United States over the past fifty years. In particular, the talk will highlight the role that artists have made and are making in energizing book-form in new and diverse ways. To cap the talk, Casey has kindly offered an elegant keepsake to all in attendance.

Looking forward to 2026.... In January, **Dr. Lynley Herbert** of the Walters Art Museum has offered to guide us through “Paws on Parchment,” which explores how medieval people thought about, engaged with, and admired cats through the animals’ presence in manuscripts from the period. Later in the new year, **Chris Needham** will offer a (ZOOM) talk on “Library Ghosts: The Afterlives of Vanished Collections.” Throughout history, libraries have been burned, looted, blown up, broken up and flooded in a variety of man made and natural disasters. Yet often, this is not the end of their stories. By exploring the aftermath of numerous examples of library destruction from the ancient world to the modern day, it is possible to see how the ideas, and sometimes even parts of the collection live on, transformed, repurposed or reimaged into something new. In the spring, **Casey Smith**, Executive Director of the Frederick Book and Arts Center has invited us to visit the Center, and participate in a hands-on demonstration of printmaking.

For more information about the Baltimore Bibliophiles, please contact Binnie Syril Braunstein: BSBGCAOL.com

Binnie Syril Braunstein

The Baxter Society

The Baxter Society is the bibliophilic group of northern New England, usually meeting at Glickman Library at the University of Southern Maine in Portland (and on Zoom) on the second Wednesday of the month.

In March, **David Dilauro**, Professor Emeritus at the University of Colorado, spoke on “A Startling Discovery: Meeting Isaac Newton in My Own Library – or – Gobsmacked by Provenance.” A few years ago, David made the discovery of a lifetime on his own shelves, a stunning example of the importance of careful examination in the collecting of books: he discovered that his copy of Newton’s *Opticks*, a volume he had owned for twenty years, had a second bookplate beneath the first, and that the book had in fact been Newton’s *own copy* of this important book.

In April, **Karolyne Garner**, General Counsel for LawProse, Inc., spoke on her collection of etiquette books, a collection extending far beyond table manners and wedding planning, and focusing on empathy and sympathy for others.

In May, the Baxter Society produced its *first exhibition in thirty years*, and **Scott Vile**, its curator, introduced the exhibition when he spoke on “Printing for Four Decades.” This celebration of his work at Ascensius Press ran through August in the Great Reading Room at Glickman Library.

In September, **Richard Kopley** will speak to the Society on his new book, *Edgar Allan Poe: A Life*, recently published by the University of Virginia Press. Richard will describe the remarkable discovery that sparked this brilliant biography. The following month will see a joint meeting with the Kate Cheney Chappell ’83 Center for Book Arts, when **Peter and Donna Thomas**, papermakers, book artists, and authors will discuss their work, and in November, **Jenna Ware**, of the Crane Museum of Papermaking, will speak of the Museum’s role in preserving papermaking history.

In December, of course, we will celebrate our Annual Meeting and Holiday Carouse, hosted by the Maine Museum of Photographic Arts, here in Portland, Maine.

Reid Byers, *President*

The Book Club of California

We kicked off the new year tabling at Rare Books San Francisco, February 1-2, where a cadre of dedicated volunteers shared our history, programming, and mission with fairgoers. On Sunday afternoon, a standing room-only crowd gathered to hear the Club’s executive director, Kevin Kosik, in conversation with artist Richard Wagener, whose stunning work can be seen in our 243rd publication, *From California: Poems by Dana Gioia, Engravings by Richard Wagener*. The following evening, in our club rooms, we hosted Dr. Barbara A. Shailor, President of The American Trust for the British Library, where she presented the 2025 Windle-Loker Lecture on the History of the Illustrated Book: “Medieval & Renaissance Manuscripts: Designing the Book.”

Our annual printing party took place on April 7. Li Jiang, of Lemoncheese Press, supervised our turn at the Book Club’s Columbian hand press, printing a broadside she designed to commemorate the 175th anniversary of statehood featuring an excerpt from the October 18, 1850, *Daily Alta Californian*. This was the date word reached San Francisco, via the mail steamer *Oregon*, confirming California’s September 9 admission to the Union. In May we visited San Francisco’s Henry Wilson Coil Library and Museum of Freemasonry. We toured the sumptuous library where beautifully bound volumes of the *Grand Lodge of California Proceedings* from 1850 onward line the shelves. Collections manager Joseph Evans

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then opened the repository to us, sharing a selection of photographs, books, ephemera, and artifacts related to Freemasonry and other fraternal orders in California. It was especially interesting to see the massive ledgers comprising the “Roster of Members” and to hear how this record, going back to 1850, was reconstructed following the 1906 earthquake and fire that destroyed so many historical documents.

The reception for Oscar Lewis Award winners took place on June 9. This year’s honorees were Norman Clayton, for his contributions to the Book Arts, and Dr. Shirley Ann Wilson Moore for her work in Western History. You can learn more about them and see past winners on our website.

The club rooms were never more animated than during the exhibit “Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books” (March 17–July 21, 2025). Curator Reid Byers gave two fabulous talks to mark the exhibit’s opening and closing. Our regular suite of book talks continued at both venues. In Pasadena we hosted Todd Lerew’s “Also on View; Unique and Unexpected Museums of Greater Los Angeles,” Nathan Marsak’s “Los Angeles Before the Freeways: Images of an Era: 1850–1950,” and David Wing’s “Picture, Book, Talk.” In San Francisco, in-person and hybrid talks included Obi Kauffmann’s “Representation, Reason and Rewilding in the State of Fire,” Robert Aquinas McNally’s “Cast Out of Eden,” Bonnie Portnoy’s “The Man Beneath the Paint: California



ABAA FAIR CALENDAR

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VIRTUAL FAIRS

ABAA Spring Book Fair

May 1–3, 2025 | abaa.org/vbf

ABAA Autumn Book Fair

Sept 25 – 27, 2025 | abaa.org/vbf

IN-PERSON FAIRS

New York International Antiquarian Book Fair

Apr 3 – 6, 2025 | Park Avenue Armory

Boston International Antiquarian Book Fair

Nov 7 – 9, 2025 | Hynes Convention Center

Impressionist Tilden Daken,” Amanda Smith’s and Sydney Silverstein’s “Mothers and Fathers of the Digital Archive: The Endangered Archives Programme in Iquitos Peru” (co-hosted and co-presented with The American Trust for the British Library), Beth Pratt’s “When Mountain Lions are Neighbors,” Catherine Predergast’s “The Gilded Edge: Two Audacious Women and the Cyanide Love Triangle That Shook America,” Carol J. Verburg’s “From Page to Stage and Back: The Theatrical Adventures of Artist Edward Gorey,” and Robert W. Cherny’s “Writing about San Francisco in the 1930s.”

Wednesdays are dedicated to two alternating online, members-only events. Recent Virtual Community Meeting themes have included 2025 reading resolutions, bookfairs, collecting ephemera, books on books, living with books, and social media and online resources for book lovers. Lunchtime with the Librarian is always a bibliophile’s buffet of book arts, book history, and book collecting that draws on new acquisitions and longtime holdings in our own Albert Sperisen Library. Our schedule of talks for the remainder of the year can be found at bcc-books.org, along with a list of our publications. We hope you’ll join us for a talk and consider becoming a member!

Terri A. Castaneda, *Vice-President*

The Caxton Club

As it does every year, in May the club held an annual meeting and election of its officers and one-third of the members of its council. This year, Sarah Pritchard was re-elected as president, Rudy Altergott was elected as vice-president, and Leslie Winter (secretary) and Jeff Jahns (treasurer) were re-elected. In July, Sarah Pritchard announced that she was resigning as president, effective August 29th. At that time, and in accordance with the club’s by-laws, Rudy Altergott will become president.

The Caxton Club continues to pursue a vigorous program of membership recruitment, meetings, grants and awards, and publication of the *Caxtonian*.

Membership: We currently have 360 members.

Meetings: The club’s midday and evening meetings continue to attract good audiences, both physical at many events and virtual (via Zoom). The latter are a benefit to all, especially non-resident members, and enable the club to invite speakers from many areas of the US and other countries who deliver their presentations virtually and interact with the audience via Zoom after their talks. Programs for the rest of 2025 include (October evening) Vanessa Pintado on “Treasures of The Hispanic Society of America Library and *La Celestina*—the tragicomedy of Calisto and Melibea”; (November midday) Sara Charles on “The Medieval Scriptorium—Making Books in the Middle Ages”; and (December mid-

day) Gabe Henry on “Enough Is Enuf—Our Failed Attempts To Make English Eezier To Spell”. (Details at caxtonclub.org.)

Grants and awards: Since 2002, the Caxton Club has bestowed more than \$123,000 in awards and grants. Our November evening program speaker will be Jessica Spring of Springtide Press. At that meeting, the club will be giving our 2025 Book Artist Awards and inviting back our past grant recipients.

Caxtonian: The *Caxtonian* is published six times yearly and contains illustrated essays and articles on a wide range of bibliophilic topics. Members can gain access to digitized copies from the beginning in 1993 though the most recent issue, the latter is available for anyone to view on the club’s website (caxtonclub.org). In addition, all copies from 1993 through 2020 are available for anyone to view at caxtonian.org. The most recent issue (July/August 2025) was dedicated to the late Caxtonian Anthony Mourek, also a member of other bibliophilic clubs, who amassed a notable collection of political cartoons. The issue includes a review of Tim Benson’s *Churchill, A Life in Cartoons* and brief features on Thomas Nast (the Father of Political Cartoons) and the incomparable David Low. Other highlights are Timothy Hawley’s two-part essay – “Eugene Field’s Bibliomania” (in the first two issues of 2025); Jack Weiss’s short history of the Chicago Design Archive (January/February 2025); and Nora Davies’s essay on eighteenth century crime ballads, “Jack Shepard, Cleverest of Them All.”

Michael Gorman

The Book Club of Detroit

As anticipated, Book Club of Detroit (BCD) member Dan Freidus served up a delightful presentation on March 15, “Expat Cookbooks: Expressions of Identity and Community While Living Abroad,” drawing on his collection of over 1,300 cookbooks. We met at the First Presbyterian Church of Royal Oak, whose meeting rooms have been the venue for several BCD events. The featured cookbooks included those from military families on overseas bases, Peace Corps volunteers, missionaries, international school PTAs, American women’s clubs, and more. Dan explained that people living away from their home country want to connect with what’s familiar and reassuring, and one way to do that is through cooking. Dan, who searches out Jewish cookbooks on behalf of the New York Public Library, noted that one of the challenges of collecting this genre is that “expat” is seldom used in the titles of these cookbooks. As an added bonus, Dan shared in advance several notable recipes, including the brownie recipe of Mrs. Beatty Zimmerman Rutman – a.k.a. Bob Dylan’s mom! BCD Treasurer Victoria Landes made this recipe for our gathering, and the results were pronounced to be “more like fudge than brownies, but still good.”

On April 10, BCD members were privileged to visit the Anna S. and Meyer L. Prentis Memorial Library at Temple Beth El in Bloomfield Hills. We also toured the Joan Meyers Jampel Center for Michigan Jewish Heritage. We enjoyed hearing “Bisels of History” – short stories about items in the archives and library – from Robbie Terman and Laura Gottlieb. Robbie Terman is the director of the Leonard N. Simons Jewish Community Archives of the Jewish Federation of Detroit, and Laura Gottlieb is Director of Cultural Resources at the Prentis Memorial Library. The Prentis Library is believed to be the oldest Jewish congregational library in Michigan.

The highly-anticipated Detroit Festival of Books, now in its eighth year, did not disappoint! This July 20 event took place at Detroit’s Eastern Market and drew record attendance, proving that the love of books flourishes in Detroit! This event has deep roots in BCD; BCD past president Ryan Place first conceived of the event and brought it to fruition with financial support from the club. As in past years, BCD again had a table at Bookfest, where we answered many questions about the club and signed up a number of new members. Bookfest is BCD’s most fruitful venue for recruiting new members, and we are grateful to Ryan and the other organizers of Bookfest for this opportunity. Taking turns covering the table were BCD members Lisa Alfelt, Jon Buller, Joanna Cohen, Charles Hanson (BCD board member), Pegi Knight, Victoria Landes (BCD treasurer), Marcia McBrien (BCD president), Tom Meyer (BCD board member), Schelly Paterson, Tiana Washington (BCD board member), and Beth Yoakum. A number of BCD bookseller-members also had tables at the event, including Lisa Alfelt and Daniel Eller (The Barbershop Art and Book Gallery); Evan Blackhawk (Mossback Books) and BCD board member Janet Blackhawk (McCormick Books); BCD past president C. Hedger Breed, joined by his wife Charlotte Pierson (White Raven Books); George Hagenauer (known as the “Comic Books Wizard of Ypsilanti”); Luke Janes (Toadvine Books), and John King (John King Books).

On Sunday, July 27, BCD members Mike and Sandy Skinner graciously hosted us at their lakeside home in St. Clair Shores for a picnic! It was an afternoon of good food, boat rides, and book fellowship. We enjoyed wonderful weather that day, as well as the stunning view of Lake St. Clair from Mike and Sandy’s backyard. George Hagenauer was on hand to provide a recap of Bookfest. After many helpings of dessert, we enjoyed Mike’s presentation on the contributions of Henry and Edsel Ford to the early aviation industry. Mike is a founding member and past president of the Henry Ford Heritage Association; Mike’s personal collection of Ford Motor Company history is stunning and was another highlight of the day.

In September, we look forward to “Pulp fiction: Why ‘trashy’ books are our treasure,” by BCD member Victoria Landes and Max Tortoriello. A holiday gathering is planned for early December.

Visit bookclubofdetroit.org and follow BCD on Facebook, LinkedIn, Instagram, and YouTube.

Marcia McBrien, *President*

Florida Bibliophile Society

Last season ended with the May banquet, held for a second year at the St. Petersburg Marriott Clearwater. Jim West, president of the Manuscript Society, was our guest speaker. Jim gave a lively talk on polar exploration and voyages, illustrated with examples of rare books and manuscripts from his collection. The usual benefit auction was replaced with a raffle of 100 books. It went off well and raised money for the organization. The banquet also featured the presentation of the Lee J. Harrer Student Book Collecting Essay Contest awards. Roxanne Rhodes, who coordinated this year's competition, introduced the winner, Amanda Weakley (USF), and two runners-up, Rachel Zangrillo (USF) and Hannah Workman (Eckerd College). They each read their essays to an appreciative audience.

During the summer hiatus a small group met at member Gary Simons' home in Sarasota to see highlights from his remarkable John Henry Nash collection. A larger group gathered at Lighthouse Books in DeLand to shop and have lunch. The three months of summer, with no regular meetings, are too long to go without seeing our bibliophile friends. The end of summer brought welcome news from

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President Charles Brown: *40 Years of Books: Florida Bibliophile Society, 1983-2023* is finished and ready to be printed! The publication is a year later than anticipated but well worth the wait. Charles has given us a full-color, generously illustrated book that will be treasured by the membership. Copies are available to members at a special discounted price.

Planning the 2025-2026 season presented logistical challenges as we had to give up the University of Tampa as an alternate meeting place due to parking issues. After many years of happy meetings there we will miss the library and their staff. But our other venue, Seminole Community Library, can accommodate us and for that we're grateful. The season will kick off there in September with the usual show-and-tell as members discuss notable book finds and share bookish adventures. The field trip to Homosassa to visit Jim Anderson's Old Mill House Gallery and Printing Museum, postponed last season because of the hurricanes, is back on the roster for the October meeting. Jim will share his love of vintage printing equipment, from imposing Linotypes to table-top Kelsey presses. Lunch will follow at Jim's restaurant. We'll be back in Seminole in November for a screening of the 2019 documentary "The Booksellers" followed by a discussion and refreshments. Members will gather in December for the annual holiday potluck party and book swap.

Bibliophiles are a restless bunch so the new year will kick off in January with another field trip, this time to Tombolo Books, an independent bookstore near downtown St. Petersburg. Cathy Salustri, a journalist who writes about Florida lifestyles and history, will talk about her work as a journalist, editor, and publisher at our February meeting. With her husband Barry she owns "The Gabber Newspaper" in Gulfport. When March comes around again, that means the Bibliophiles will be manning their tables at the Florida Antiquarian Book Fair. March 7 and 8 will be red-letter days on our calendar as we enlist new members and shop for books to add to our own libraries. Firm plans have not been made yet for the April meeting but any member could give an impromptu talk if necessary – and without much cajoling! The season will wrap up, like it did last year, with the banquet at the Marriott.

Sean Donnelly, *Secretary*

The Grolier Club

The autumn will bring the Club two new exhibitions. The first is "Jewish Worlds Illuminated: A Treasury of Hebrew Manuscripts from The JTS Library." This will feature over 100 manuscripts and books offering a world tour of Jewish literary creativity across many centuries and thousands of miles. It will explore the diversity of cultures in many lands in which Jews resided, including Egypt, the Ottoman Empire, Yemen, Iraq and Iran, Italy, France, Spain, and Germany.

Alongside this is to be shown “Richard Aldington: Versatile Man of Letters.” This exhibition, from the collection of Simon Hewett, will explore the work of Richard Aldington (1892-1962), a prolific yet largely forgotten British man of letters. A poet, literary critic, translator, novelist, anthologist, and biographer, Aldington was associated with Ezra Pound, H.D. (Hilda Doolittle, whom he married), Ford Madox Ford, Amy Lowell, T.S. Eliot, D.H. Lawrence, Norman Douglas, and Lawrence Durrell, among many others.

In the winter, the Club will present “The Second Printing Revolution: Invention of Mass Media,” curated by Jeremy Norman from his collections. At the beginning of the 19th century, the Industrial Revolution had been underway in England for nearly a century, yet book production had hardly changed since Gutenberg’s invention of printing by movable type in the mid-15th century. This exhibition tells the story of the second printing revolution, one that took place during the 19th century, the transition from book production as exclusively handcraft to the mechanized production of papermaking, printing, illustration, typesetting, and book-binding.

Also presented this winter will be the eagerly awaited “Paper Jane: 250 Years of Austen.” This will mark the 250th anniversary of the birth of Jane Austen (1775–1817). The exhibition is organized chronologically, measuring the novelist’s growing fame at fifty-year intervals (1825, 1875, 1925, 1975, and 2025) through a kaleidoscopic mix of 110 objects, including rare first editions, manuscripts, popular reprintings, movie posters, illustrations, theater playbills, and other paper ephemera, all drawn from the collections of Sandra Clark, Mary Crawford, and Janine Barchas.

Upcoming lectures include David Alan Richards speaking on “Shakespeare’s First Folio in America” (Sept 24), Miriam Udel speaking on “With Maternal Ferocity: Reflections on Yiddish Children’s Literature” (Oct 24), Mikhi Yashinsky on “The Yiddish Sherlock Holmes, Newly Translated” (Oct 27), and Stefanie Halpern on “100 Objects from the Collections of the YIVO Institute for Jewish Research” (Oct 30).

On Nov 7, Andrew Jotischky will reveal “New Light on Medieval Manuscript Culture,” and on Nov 12, Jordon Ross will discuss “Seekers, Finders, and Givers: A Black Bibliophile Tradition in Philadelphia.” Raffaella della Olga will speak to “Typescripts at Clark Art Institute” on Nov 18, and on Nov 21, Joseph Hone will deliver the annual Nikirk Lecture: “The Microscope and the Eye,” discussing two seemingly incompatible ways of looking at books. On Dec 9, Gary Stiles will speak on his latest book, *A Prelude to Immortality: Winston Churchill’s ‘My Early Life,’* and on Dec 16, Hilary Davidson will present “Fashions on Paper: The Words of Regency Dress.”

All these lectures and exhibitions are open to the public free of charge. We hope to see you there.

Reid Byers, *FABS Trustee*

The Manuscript Society

FABS members and interested guests are invited to Manuscript Mondays, free monthly presentations on Zoom. The topic is generally listed in the online FABS bulletin on the first of each month, thanks to Jennifer Larson. Our host is Jay Gaidmore, Marian and Alan McLeod Director of Special Collections at Swem Library at the College of William and Mary. Upcoming Manuscript Mondays and recordings of past presentations are available at <https://manuscript.org/events/manuscript-mondays/>.

The biennial European archives study tour continues to be a highlight of the Manuscript Society's offerings. The tours were originally organized by our late member Alfred Lemmon, who accompanied us to France (2014) and Spain (2016). Manuscript Society groups have also gone to the Netherlands (2018) and to Rome (2023). This September, 16 travelers visited university libraries and archives in Cambridge and Oxford, with additional visits to historic homes such as Blenheim and Waddesdon Manor. Many on the trip stayed for the London extension, which took us to the National Archives Rare Books Collection at Kew and the British Library's Conservation Laboratories and Treasures Gallery.

Next on the agenda is the Manuscript Society's Annual Meeting, May 27–31, 2026, in Boston. Details are forthcoming.

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The Manuscript Society also provides interesting articles for the armchair traveler. The quarterly journal, *Manuscripts*, is edited by Brad Cook, and Pat Vaccaro edits both the *Manuscript Society News* and the online *Digest*. All three of these publications are included in membership. Dues are now being accepted for 2026.

For more information and to join the organization, visit www.manuscript.org.

Ellen Howell Myers, PhD, *Past President*

The Miniature Book Society

The Miniature Book Society will hold a two day Virtual Conclave on Saturday and Sunday October 25 and 26, 2025. The two days will feature Zoom presentations by miniature book artists and publishers, guest speakers, a Collector's Showcase, and a timed online auction of miniature books hosted by PBA Galleries. The winners of the annual MBS Awards and the MBS Distinguished Book Award Competition will also be announced. Registration forms are on the MBS website - \$60 for non-members and \$45.00 for MBS members. We are pleased to announce that the 2026 MBS Conclave will be held August 27-31 in Berlin, Germany.

Kathleen Roberts, *FABS Trustee*

Northern Ohio Bibliophilic Society (NOBS)

NOBS held another successful edition of the Akron Antiquarian Book & Paper Show on March 28-29 at the John S. Knight Center, this time with a ticketed preview on Friday evening with drinks and hors d'oeuvres where attendees mingled with the booksellers and other bibliophiles and snapped up all the best finds. Then on Saturday the traditional book fair attracted one of the better post-COVID crowds we've had. We are hoping for an even better turnout at our 40th Akron Fair on Easter weekend, April 3-4, 2026. Please save the date and we hope to see you there!

We just wrapped up another event-filled summer. Our monthly NOBS Forums picked up again in May with something a little different: Kaleidoscopes. Rowfant Club member Dr. Jim Vendeland outlined the history of kaleidoscopes and some of the early high points for collectors, including the 1818 Brewster and 1822 William Leigh Newton kaleidoscopes, while sharing his passion for collecting them and some fascinating stories from amassing his unique collection. In July, we held another Forum that explored collecting something other than books. Morrie Everett outlined the history of movie posters and his experience, starting

while in college in 1962, building an immense collection of vintage movie posters. Most recently, in August we had a delightful presentation from Kelly Pontoni and NOBS President and Strong Bindery owner Ellen Strong, detailing their conservation of a summer 1930 issue of *Architectural Review* featuring Walker & Weeks – the architectural firm that designed many of Cleveland’s most significant structures, including Severance Hall and the Cleveland Public Library main building – for architect Harry Week’s grandson. NOBS also sponsored another members-only field trip to the Cleveland Museum of Art in June, which is fast-becoming an annual summer tradition. This time we toured the fascinating exhibit of a 16th-century illustrated Persian manuscript of *Tuti-Nama* (Tales of a Parrot) while listening to an enchanting presentation on the history and significance of the works of art by George P. Bickford Curator of Indian Art and Southeast Asian Art, Sonya Rhie Mace.

This fall NOBS has an exciting lineup of Forums scheduled in addition to our annual meeting in November. In September, Chase Donaldson will be presenting “Paradise Lost in Print: A Benchmark in Typography and Illustration”, and then in October, Jane Austen Books owner Jennifer Weinbrecht will be telling us about “Jane Austen’s Intellectual World.” As always, the recordings of past NOBS Forums as well as more information on our upcoming events, can be viewed on our website (nobsbooks.org).

Paul Heyde, *FABS Trustee*

The Philobiblon Club

The Philobiblon Club will kick off its 2025-26 season with an event at the American Philosophical Society, one of Philadelphia’s most distinguished institutions. Members will have the opportunity to meet the curators and view selected highlights from a collection that includes the bulk of Benjamins Franklin’s papers, the original journals of Lewis and Clark, and a Dunlop copy of the Declaration of Independence from July 4-5, 1776.

Our Club holds its regular meetings from October through May on the second Tuesday of the month. This season we are thrilled to host our meetings at The Rosenbach Museum and Library, which is a homecoming of sorts, as A.S.W. Rosenbach served as President of the club from 1922 through 1952. We start off our season with reflections from Clarence Wolf of MacManus Books, “50-plus Years as a Bookseller.” In November, Christine Nelson of the Morgan Library will present “A. S. W. Rosenbach and Bella da Costa Greene, J. P. Morgan’s Librarian.” December brings our “Members’ Show and Tell,” where we share our favorite bibliophilic objects with fellow members, always a lively and festive meeting.

In January we open 2026 with a panel discussion among representatives of

Philadelphia libraries and archives on planned observances of the nation's 250th birthday in the city where it all began. February will bring us Catherine Dann Roeber of Winterthur, presenting on "The Denig Manuscript Project," which digitized a personal record of art and life in the borderlands of early 18th-century America featuring intricate ink and watercolor drawings, personal and devotional text, and sheet music hymns. In March we welcome Holly Mengel of the University of Pennsylvania discussing "The Art of Ursula Sternberg-Hertz," a self-taught painter and textile artist who escaped Germany before the Holocaust, living in exile in the Netherlands and Belgium. In April, Bill Rhoda, co-owner of Philly Typewriter, a firm that preserves and restores typewriters throughout the ages, will speak about his company and its efforts to bring resurrected typewriters to hundreds of locations throughout the Philadelphia area.

"Legacy Planning for Book Collectors" wraps up our season in May. We have invited a panel of experts from a variety of disciplines to offer advice on planning for the ultimate disposition of our collections.

Janine Pollock, *President*

The Roxburghe Club of San Francisco

The Roxburghe Club of San Francisco, founded in 1928, meets the third Tuesday of each month from September through May for cocktails, dinner, and an after-dinner speaker (and, occasionally, may substitute a bookish outing for a monthly dinner meeting). Covid-19 interrupted our meeting schedule, but the Club has since fully resumed its traditions. For our 2024/2025 season, we met at the Marines' Memorial Club and enjoyed presentations from the following speakers:

September 17, 2024: Myles Cooper, a member of the Club and the Library Manager and Archivist of the Mechanics' Institute of San Francisco (founded in 1854), on "A History of the Mechanics' Institute and Its Library"; October 22, 2024: Coriander Reisbord, a rare book conservator, on "The Best Job Ever: Repairing 19th Century Publisher's Cloth Bindings"; November 19, 2024: Private group tour of the "Treasures of the San Francisco Public Library," followed by lunch; December 10, 2024: Annual Roxburghe Club Wayzgoose Celebration; January 21, 2025: Randall Tarpey-Schwed, a member of the Club posing as Dr. Dryden Walter Paschal, an expert on wine culture fictional literature, on "The Vintage Festival and the Cup and the Sword: Two Mysteries Solved"; February 18, 2025: Rachel Kinnon, Manager of the San Francisco Public Library's Jail and Reentry Services, on its mission to provide books and library services to 1,000 incarcerated youths and adults each month; March 18, 2025: Michael Suarez, Director of the Rare Book School at the University of Virginia, on "How to Save the Humanities: Re-Cen-

tering the Historical Record (or, Why Should the Scientists Have All the Fun?)”; April 15, 2025: Stephen Zovickian, a member of the Club, on “The Rebirth of Geoffrey Chaucer’s Scribe: The Huntington/Yushodo Facsimile of Adam Scriveyn’s Ellesmere Manuscript”; May 20, 2025: John Crichton, a member of the Club, on “Larry McMurtry’s Runaways: The Story of Larry McMurtry’s Collection of Books by Women Travelers.”

Randall Tarpey-Schwed, *Master of the Press*
 Laurelle Swan, *Printer’s Devil*

The Ticknor Society

The Ticknor Society is the bibliophilic organization serving the greater Boston area, with membership open to all who enjoy books and book culture. Our programs continue to include both in-person visits and outings as well as Zoom presentations, and recent highlights include visits to the Neilson Library at Smith College, the Emily Dickinson Museum, and Houghton Library at Harvard, and presentations from Richard Kopley on Edgar Allen Poe, Douglas Brown on his collection of works on the pre-Revolutionary period 1735 to 1775, and Robert Frishman on his horology collection.

In July of 2025 we launched our 24th year of activities with an excursion to Rhode Island where we joined members of the New England Chapter of the American Printing History Association (APHA) on visits to the Providence Athenaeum, Special Collections at the Providence Public Library, and the Computer Museum in Warwick. Our itinerary was planned for us by Jordan Goffin, president of the APHA chapter and head of Special Collections at Providence PL, and meeting him and his colleagues so near by was a real pleasure.

In November at the 47th Boston International Antiquarian Book Fair we will present our Collectors’ Roundtable which is open to all book fair attendees. This year’s topic is collector-built collections finding homes in libraries, with librarians from the Boston Athenaeum, Boston College, and Harvard University each reporting on a notable distinctive collection they hold, how it arrived and how it is used.

Since 2019 we have awarded the George and Anna Eliot Ticknor Book and Book Culture Collecting Prize annually to recognize and inspire personal book collecting. The award is given in the spirit of George Ticknor and his daughter, Anna Eliot Ticknor, who were scholars, teachers, and avid book collectors. Recently we widened our criteria so that anyone whose collection centers on a subject germane to New England may apply for the \$1,000 prize (that’s correct; you no longer must reside in New England to be eligible). The application period for the

2026 prize will open soon, so if any FABS club member has a personal collection that might meet our criteria, go to ticknor.org for complete entry guidelines.

Janet Steins, *President*

The Book Club of Washington

The Book Club of Washington (BCW) finished off spring programming with our Annual Meeting which included a wonderful presentation by Dr. Solveig C. Robinson, Associate Professor of English at Pacific Lutheran University. Her intriguing talk was titled, “Death of a Bookman: The Publishing Misadventures of Charles Rideal.” Earlier in April we launched what was to us a new initiative with a mid-week, midday, talk in partnership with Bastyr University Library. BCW Board member Elizabeth Canning, an independent scholar and avid book collector, shared her expertise in a talk titled, “From Practice to Print: Early Midwives and the Power of Books.” It provided an opportunity as well to share with those present original 17th- and 18th-century midwifery books, the better of which were written by women.

In May we hosted a re-vamped version of our “Biblio Stone Soup,” titling it “Member Showcase,” with the theme *More Than Meets the Eye*, encouraging members to share visually appealing or awe inviting items. It was a great success. This may become an annual event. We also issued a public statement, “Defending Washington’s Libraries in a Time of Crisis,” and provided a *Library Advocacy Resource Guide* for those wanting to support our public libraries amid devastating financial cuts.

We launched our summer with a presentation by Mark Fischer, publisher of Plain Wrapper Press Redux, which carries on the legacy of the Plain Wrapper Press and his mentor Richard-Gabriel Rummonds (1931-2024).

In July we went on a road trip to Portland, Oregon – City of Books! We started our weekend with a “show and tell” presentation by the Special Collections staff at Lewis and Clark College, followed by dinner with members from our sister club Himes and Duniway and local booksellers. On Saturday we went on a “book crawl,” visiting four area bookshops. Sunday began with a visit to Andre Chaves’ Clinker Press, followed by a visit to the private home and library of BCW members David and Julie Goggin.

In July we held our annual summer Picnic at a Jesuit Retreat Center near Seattle. There we also welcomed another Lifetime Member! (The second in the same number of months). This has become a tradition! The last two years a member has paid it forward by gifting someone a Lifetime Membership. It’s always a fun surprise! In July we also announced the recipient of our Emory Award, presented to a person who has made an outstanding contribution to the culture of the book

in Washington State. This year's recipient is Cynthia Sears, who has been an unwavering advocate for book arts both locally and nationally. The award ceremony will be in September at the Bainbridge Island Museum of Art (BIMA), which Cynthia founded, and which holds a rich collection of artists' books.

We ended our summer with a Bookstore Social at Long Brothers Fine and Rare Books in Seattle. Proprietor Jeff Long talked more about the intricacies of buying and selling, including at times acting as an intermediary to make sure an item finds a good home.

We will again host a reception and booth at the Seattle Antiquarian Book Fair in October. Our Annual Holiday Dinner and Auction will be in December. This is both our main fundraiser for the year and a wonderful time for members to get together, and we expect it to be well attended.

If interested in learning more, check out our website at www.bookclubofwashington.org, sign up for our mailing list, or, better yet, become a member!

Tamara Belts, *Vice President and FABS Trustee*

The Zamorano Club

Like so many others in Los Angeles last January, members of the Zamorano Club spent the days following the historic fires that devastated Altadena and Pacific Palisades trying to ascertain the fate of friends and colleagues in the fire zones. While most escaped unscathed, two Zamoranistas lost everything and another, whose house survived, lost the bulk of his book collection that was stored in his garage, which burned to the ground. Other members forced to evacuate had to spend months in exile while dealing with smoke damage and toxic contamination.

Among the buildings that perished in the flames was Zamorano's long-time venue, the Altadena Town & Country Club. After cancelling our January meeting – the Pasadena Book Fair also was cancelled, as the Pasadena Convention Center had been turned into an evacuation center – the Club determined to continue to meet, virtually if need be, and search for a new permanent venue. Programming Chair Jen Johnson, co-owner of Johnson Rare Books & Archives, was more than equal to the task, using her connections and creativity to recruit a full calendar of engaging speakers at a variety of one-time venues across Los Angeles.

Our February and March meetings were, understandably, via Zoom – a return to the format that kept the Club going through the pandemic. Zamoranista Nick Ervin kindly jumped into the breach for the February meeting, drawing on his own collection and his many years with the Sierra Club to deliver a talk entitled, "David Brower, Ansel Adams and the Sierra Club's Exhibit Format Series – A Groundbreaking Innovation in Modern Book Publishing." In March, Alex

Claussen, president and co-owner of La Jolla-based Barry Lawrence Ruderman Antique Maps, spoke on “Mapping the West,” in which he shared the discovery of 10 original manuscript maps from the 1775 Hezeta-Bodega y Quadra survey of the Pacific coast, representing some of the earliest cartography of Northern California and the Northwest Coast.

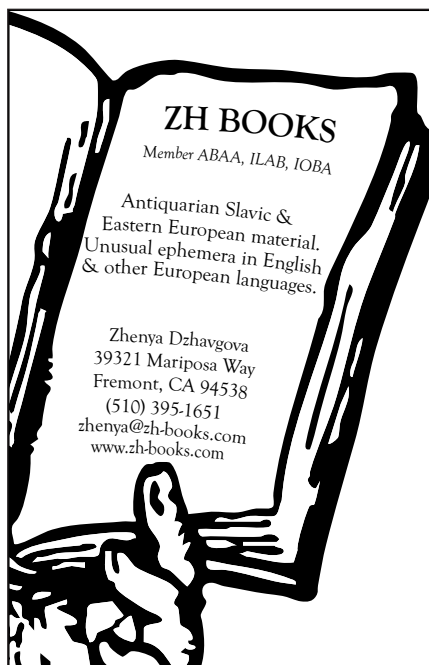
Zamorano returned to in-person meetings in April, when the club traveled to Occidental College – alma mater of Robinson Jeffers, Lawrence Clark Powell and Ward Ritchie, and home of the superlative Guymon collection of mysteries – to hear Biology Professor John McCormack, director and curator of the Moore Laboratory of Zoology, speak on “100 Years of Dawson’s Birds of California.” Several different editions of this encyclopedic, four-volume set published in 1923 were on display as McCormack recounted the professional outrage that greeted William Leon Dawson’s idiosyncratic descriptions of 580 species and subspecies of birds.

May saw Zamoranistas gathering in the beautiful gardens of the Huntington Library for an al fresco dinner, followed by a talk by Brett Rushford, Ph.D., new editor-in-chief of the Library’s official publication, titled “New Perspectives for a Second Century: Reimagining the Huntington Library Quarterly.” Rushford likely picked up some new subscribers as he described his ambitious plans for the Quarterly, now approaching its 100th year.

Zamorano closed out its regular year in June at the legendary Formosa Cafe in West Hollywood, where co-owner Bobby Green – originally scheduled to speak in January – regaled us with tales of the Formosa in its Hollywood heyday. (On any given day, patrons might have seen Ava Gardner dacing past the red leather booths, or John Wayne nursing a late-night scotch – he was once caught making scrambled eggs in the kitchen one morning, after reportedly passing out in a booth the night before.)

Finally, for its traditional summer outing, Zamorano members willing to negotiate the winding mountain roads that lead up to Lake Arrowhead met in July at Bill and Laura Donohoo’s lovely lakeside home for a look at Bill’s impressive collection of Zamorano 80 titles and western Americana and a delicious buffet spread.

Jim Tranquada, *President*



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