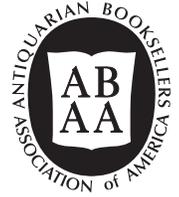




The **ABAA** NEWSLETTER



VOLUME EIGHTEEN, NUMBER 4 ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

FALL 2007

INSIDE: MAC Chapter hosts Digital Photo Seminar.....PAGE 3



Ken Sanders (center) celebrates with friends at the kick-off of several days of events feting the anniversary of his shop in Salt Lake City.

Ken Sanders Rare Books kicks off 10th Anniversary Celebration

by Annie Mazes

Ken Sanders, a long-time active member of the ABAA, and his daughter Melissa, celebrated the 10th anniversary of their store this past September. However, the Salt Lake City native has had a much longer relationship with books than this would lead you to believe.

“I don’t remember a time in my life without books,” Sanders says.

It started in grade school when he developed a love of reading, which parlayed itself into book collecting. By high school, Ken was buying and selling

first editions and comic books as well as working on and off at Sam Weller’s, a well established independent bookstore in Salt Lake City.

There have been a lot of steps along the way to this anniversary, some more successful than others. In 1980, Ken founded Dream Garden Press, an in-house publishing company, which has published various works ranging from R. Crumb’s illustrated edition of Edward Abbey’s *The Monkey Wrench Gang*, to

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A Collector’s Primer to the Wonders of Fore-edge Painting

By Jeff Weber

One of the most unusual types of book decoration is fore-edge paintings. These are books which have one or more of the top, fore or bottom edge painted – usually with watercolors. The typical form is a book with a single fanned fore-edge painting. In the twentieth century other forms have developed, including the double fore-edge or even the remarkable six-way painting where all three sides of the book have a double. Other forms include the side-by-side painting (two scenes on the single edge), and the split-double (splits the book in half and shows a scene on each fanned side half-way up the book edge). There is the vertical painting which is found on occasion. The fanned single edge painting is the most common form. When the book is closed the painting disappears! This is because the all gilt-edged treated book will hide a painting which is actually painted on the upper (or lower) rim of the paper. Some books have a fore-edge painting on the closed edge of the book. The nineteenth-century Liverpool binder Fazakerley is most often seen using this form.

Some very famous people have enjoyed the surprise of these delightful

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ILAB Book Fairs

2007

November 16-18

Boston, MA (ABAA)
Hynes Convention Center

November 29-December 2

Madrid, Spain
Hotel Miguel Angel

November 30-December 2

Hong Kong (APABA)
Pacific Place Conference
Centre

2008

January 25-January 27

Stuttgart, Germany (VDA)
Württembergischer
Kunstverein

February 15-17

Los Angeles, CA (ABAA)
Hyatt Regency Century Plaza

March 12-March 14

Tokyo, Japan (ABAJ)
Tokyo International Forum
Convention Center, Hall B7

March 14-March 15

Edinburgh, Scotland (ABA)
Music Room, The Assembly
Rooms

For a calendar including non-ILAB book fairs, visit www.abaa.org

Boston International Antiquarian Book Fair



November 16-18, 2007



The 2007 Boston International Antiquarian Book Fair, one of the oldest and most respected antiquarian book shows in the country, celebrates more than thirty years, from November 16-18, 2007 at Boston's Hynes Convention Center. Rare booksellers and dealers will gather to exhibit and sell rare, collectible, and antiquarian books, modern first editions, manuscripts, autographs, maps, and a plethora of other literary ephemera. Dealers of fine and decorative prints will feature fine prints and drawings.

Hours

Friday 5pm-9pm
Saturday noon-7pm
Sunday noon-5pm

Tickets

Friday: \$15 (good for three days)
Saturday, Sunday: \$8 each day

For more info, visit bostonbookfair.com or call (617) 266-6540.

This Issue's Contributors

Jens Christoffersen is an Emeritus Member of the ABAA.

George Krzyminski is a long-time active member of the Mid-Atlantic Chapter of the ABAA and the proprietor of Certain Books in Westhampton, NY.

Jennifer Larson works with Jeffrey H. Marks Rare Books in Rochester. She specializes in Modern First Editions and also has extensive experience with Californiana.

Peter Siegel is the proprietor of Bea & Peter Siegel Rare books in Corvallis, OR. He specializes in Californiana, Western Americana, American Indians, and Ephemera.

Jeff Weber is the proprietor of Jeff Weber Rare books in Los Angeles and specializes in Fore-edge Paintings, Medicine, Natural History, Science and Bibliography.

Bo Wreden worked with his father at William P. Wreden Books for many years and remains active in the Northern California bookselling and collecting community.

With Gratitude

A special thanks to Donald Heald for archivally preserving the ABAA's Book Fair posters.

Mid-Atlantic Chapter hosts Dinner and Seminar on Digital Photography in Bookselling

by George Krzyminski

On Friday, September 14, 2007 the Mid-Atlantic Chapter of the ABAA hosted a meeting on the eve of the Rochester Book Fair at the Brio Mediterranean Bistro in that town, with a convivial cocktail hour. It was followed by a buffet supper after which Dan Gregory of the Between the Covers gave an excellent program regarding the practical uses of digital photography in bookselling.

The meal was tasty, wait service was efficient and courteous and the dinner provided a good foundation for the evening's relaxed educational and interactive purpose, lubricated with wine and drinks available at our own privately served bar.

Attendance was about 35 folks, split about evenly between ABAA members and non-members, mostly bookdealers who were attending and exhibiting at the Rochester book fair the next day. Several spouses and family members were also present and very welcomed.

Refreshingly for the audience, Dan's approach to the process of learning digital photography has always been from the perspective of bookselling. He learned as he went and became an expert

at the task through trial and error and learned shortcuts through a tremendous amount of book image-taking, literally in the thousands of pictures. His level of professionalism is unquestioned and at the same time his presentation was not burdened with overly-technical photographic jargon.

He got our attention right away by showing examples, taken from actual online imagery currently in use, of poorly-taken digital pictures of books,

He got our attention right away by showing examples, taken from actual online imagery currently in use, of poorly-taken digital pictures of books, demonstrating what patently does not work in digital book photography.

demonstrating what patently does not work in digital book photography. Laying books on abstractly-decorated surfaces,

wood grains that made the book disappear and other backdrops that eliminated the possibility of selling the book because of their distracting and distorting the view of the object were all shown. Other ineffective examples included placing items intended to embellish, but have the opposite effect in the photos, like fancily decorative bookends and furniture that were occasionally far more appealing than the image of the book that was for sale. Dan also showed some of his favorite "bloopers of digital photography" as in the "Renaissance Perspective Study" in which distortion makes books look like they ought to be about 10 times their actual height, the covers stretching off into a disappearing infinity.

Dan explained how colors and textures of bindings and book covers can be accurately imaged by paying attention to the background, making sure that it is neutral and not clashing with the object to be photographed. Dan favors a neutral buff white medium cardstock, subtly curved, that helps light reflection and provides glare reduction.

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THE BOOK CLUB OF CALIFORNIA ANNOUNCES THE PUBLICATION OF

† *A Valiant Enterprise: A History of the Talisman Press, 1951–1993*

By Robert Greenwood / Designed by Jack W. Stauffacher of The Greenwood Press

Edition 350 / Price \$150

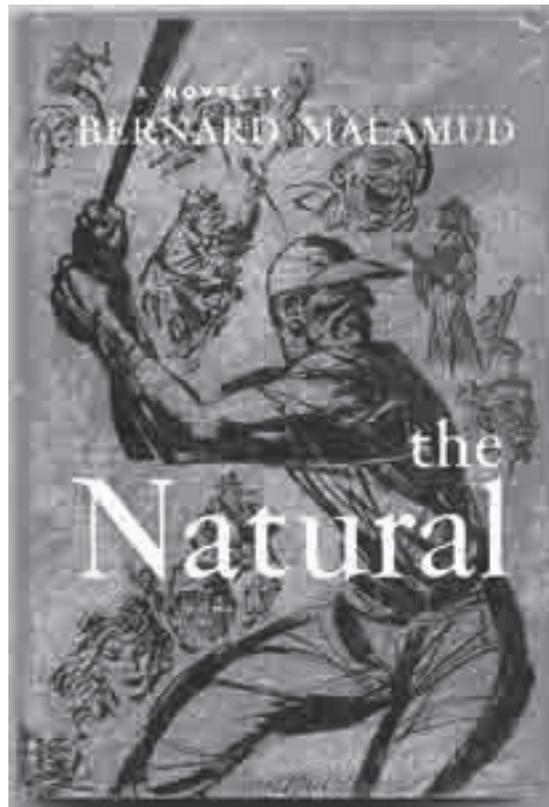
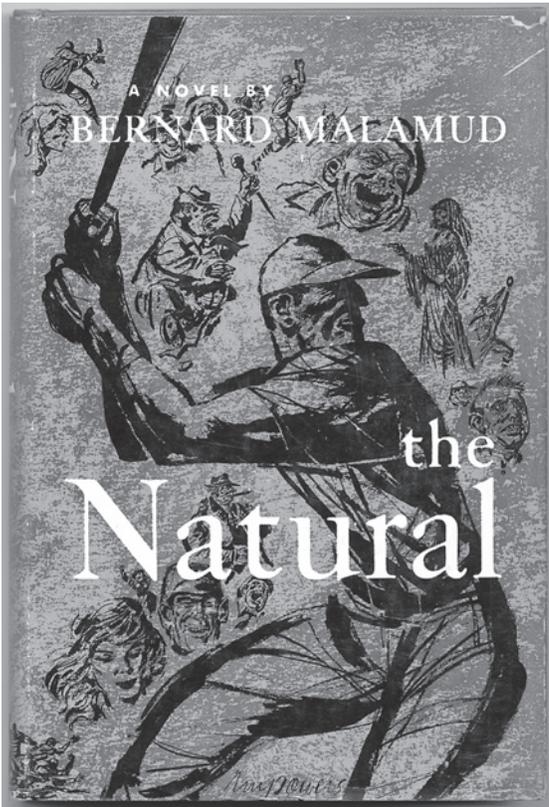
The Account traces the evolution of book-related adventures of Robert Greenwood and Newton Baird, founders of the Press. From publishing a quarterly poetry magazine to discovering a 'ghost' book, to establishing a non-profit arm (Talisman Literary Research), to becoming book dealers, the pair has enjoyed the respect and admiration of the publishing world. Includes a bibliography of books published by the Talisman Press, a bibliography of books published by Talisman Literary Research, Inc., a supplement to California Imprints 1835–1862, and a complete index.

THE BOOK CLUB OF CALIFORNIA 312 Sutter Street, Suite 510 San Francisco, CA 94108

[415] 781-7532 www.bccbooks.org <http://www.bccbooks.org/>

Krzyminski

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On the Internet the image on the right might look very similar to the image on the left, but in print the difference in quality can often be dramatic. Dealers often put web-appropriate images into their print catalogues, causing their books to look murky and the catalogues to look sloppy.

Questions from the audience were useful and intelligent, putting Dan to the test with queries about the purchase of various types of scanners, cameras and photographic support equipment including lighting types and tripods. Especially useful was information on buying at the next level of digital camera. Dan emphasized starting out inexpensively and giving oneself the ability to grow into the next level of digital photography by using our present equipment fully and finding our real needs. He demonstrated the use of more advanced digital options like manual focus and exposure settings and white balance control and simple techniques like placing the tripod at some distance and using zoom rather than coming right up onto the object. Doing this allows the camera to focus on the object more accurately and effectively. Not all digital cameras may carry these options and it was helpful to see firsthand how

for the best available light and picture quality. Photographic bookselling has its own specific needs among which are being able to present the book and pages to the camera's eye in a way that does not harm the leaves or the binding and he brought along several home-made card-stock wedges and props and clips which worked admirably in holding open books without damage or strain. He showed how these helpful tools may be easily constructed with help of a razor and glue gun. Dan has his own opinions about use of watermarks for copyrighting our digital images (he no longer does), and also highly recommends separate storage of images, at the highest resolution, for possible later print publication use, since online pixel requirements are much less than what are required for print media high resolution. He graphically demonstrated this by projecting on an overhead screen with his computer the same book

cover imagery taken with higher and lower resolution.

Perhaps most gratifying is that this type of educational and convivial event

is a good recruitment exercise for the ABAA, since several possible new members were in attendance and showing these potential members that the ABAA membership offers great opportunities for gathering with colleagues and learning activities that are practical, accessible and enhance our bookselling abilities.

Everyone I spoke to had a good experience at this event and appreciated Dan's efforts. Especially interesting was his addendum after the main talk and a small break, where he set up, scanned &

photographed several books of our choice among examples he brought along and which demonstrated the techniques he taught during the presentation proper. We all had a chance to cluster around and observe, comment and take notes regarding the specific tasks he walked us through.

The MAC chapter also had a short business meeting at which a slate of nominees for chapter positions was put forth and voted on, and a special thank you given to Shirley Solomon, the current chairperson, for her efforts in getting the MAC website up and running.

A grateful thank you to John Spencer of Riverow Bookshop and Jennifer Larson of Jeffrey H. Marks Rare Books, Mid-Atlantic Chapter ABAA members of the Rochester area for quickly and efficiently putting forth this educational and collegial event. ■

How Danes Brought *Beowulf* To Light: G.J. Thorkelin, Johan Bülow, and N.S.F. Grundtvig

by Jens Christoffersen

It was left to a Danish scholar, Grimur Jonsson Thorkelin, an Icelander by birth, to bring to light one of England's oldest monuments of literature, the epic of *Beowulf*, long before an Englishman had cared to study the poem. Inspired by the Danish historians Suhm and Langebek, who in their works had referred to Wanley's first mention of the manuscript, Thorkelin set out in 1785 on a journey to England with the intention "to collect and record anything referring to the deeds of our Scandinavian ancestors, be it in documents, antiquities, or history." To this end he received financial aid from the Danish government, chiefly upon the recommendations of such influential persons as Johan Bülow, of Sanderumgaard, and Ove Høegh Guldberg, both of whom he counted among his personal friends.

Thorkelin spent six years in England, working in museums and libraries. We do not know much about what else he produced, but he has caused his name to be remembered by students of the Anglo-Saxon language throughout the world by copying the manuscript of the thousand-years-old epic, thus having made the most important contribution towards preserving the poem for posterity. When he returned to Denmark in 1791 to take over as keeper of the Privy Archives he brought with him no less than two transcripts of the text, one made with his own hand, a second made to order by a professional copyist.

There has been some discussion among later students as to the value of Thorkelin's transcripts. His ignorance of the Anglo-Saxon language caused him to make many mistakes and the editions of the epic we know today differ greatly from his text. Some scholars have censured his shortcomings rather harshly, whereas others have pointed to the danger that had his knowledge of Anglo-Saxon been greater he might have been tempted to fill in from conjecture such gaps as he found in the already deteriorating manu-

script.

Some fifty years earlier, in 1731, the *Beowulf* manuscript had suffered considerable damage in the disastrous fire that ravaged the library of Sir Robert Bruce Cotton (d.1631), a previous owner of the manuscript. During the lapse of time until Thorkelin copied it in the British Museum, where the Cottonian library was now housed, many of the edges, made brittle by heat, had been chipped off. Surely, it was no easy task that Thorkelin had undertaken, and his unfamiliarity with the language, as well as the lack of cooperation on the part of the British librarians, added much to his difficulties. Inasmuch as the manuscript has since then suffered further deterioration, the service he performed in copying the text at a time when it was still fairly legible should not be underestimated.

It was Thorkelin's intention to translate the poem into a language more intelligible to people of his time, and after his return to Denmark he applied himself to that task. His idea was to have the Anglo-Saxon text published together with a Latin translation. For many years he labored quietly over this job and it was not until 1806, in a letter to his friend Johan Bülow, that he mentioned the possibility of having his work published; yet he saw no chance of raising the money necessary for such a project. Bülow, however, who on so many occasions before had devoted large sums to the promotion of Danish art and literature, immediately promised Thorkelin the financial aid he needed, and at the same time expressed his fervent interest in the undertaking.

Thus encouraged, Thorkelin intensified his efforts to get the epic ready for publication. Soon after, however, a disaster seriously set him back in his work. In the war with the English in 1807, when Copenhagen was bombed by the British fleet, Thorkelin's house was set on fire and destroyed, and with it his extensive and irreplaceable library. Only the valuable transcripts were salvaged, but the

manuscript of his translation perished. Thorkelin was disconsolate and had it not been for Bülow's encouragement he might have given up altogether, but his patron induced him to start anew.

After another seven years of painstaking labor his translation approached completion, and he began negotiations with Bülow about the details of publication. In the meantime, in consequence of the economic depression following the war with England, prices for paper and printing had increased to four times the amount originally estimated, and Bülow was in the end presented a bill for 1853 Rigsdaler, as compared with the 400 Rigsdaler originally set aside for the purpose. Nonetheless, Bülow did not hesitate to pay it in full. At long last, in May 1815, the book came off the press, and it was with a feeling of pride and triumph that Thorkelin dispatched one of the first printed copies to his friend and benefactor.

The Latin title of Thorkelin's version of *Beowulf* reads: *De Danorum Rebus Gestis Secl. III & IV, Poema Danicum Dialecto Anglosaxonica*. – It was N.S.F. Grundtvig who a few years later conceived of the idea of naming the epic for its hero, and so he gave his Danish translation the title *Beowulfs (sic) Drape*. Thorkelin's version contains the Anglo-Saxon text together with his Latin translation in juxtaposition and it constitutes the *editio princeps* of the poem.

Unfortunately, even after the book was published, Thorkelin experienced a bitter disappointment. Among the people who had been looking forward to seeing the result of the work was the young Pastor N.S.F. Grundtvig, a leader in the movement for a renaissance of the antiquities of the North which distinguishes the romantic period in the first half of the 19th century. In his early work *Nordens Mythologie* (1808), in a footnote, Grundtvig had already referred to the

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Christoffersen

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Beowulf translation, which he knew was underway, and expressed his eagerness to see it finished.

Although not knowing Anglo-Saxon, Grundtvig immediately addressed himself to the study of the poem and, helped by his knowledge of Old Norse, he was able to understand the Anglo-Saxon text so well that he could point out many misinterpretations in Thorkelin's translation, and also what he thought to be corruption of the Anglo-Saxon text. The same year, i.e. 1815, he produced a series of critiques which appeared in *Kjøbenhavn's Skilderie*. Grundtvig's attack on Thorkelin divided the world of scholars into two opposite camps, and a real literary feud went on for months. Thorkelin was furious and deeply hurt, and in his letters to Bülow referred to Grundtvig as being

"hypocritical, conceited, and ignorant, save of the Danish metre. It is easy for him to criticize, even if [my work] may have its fault; Mr. G. would not have been able to do it half as well. . ."

Johan Bülow, however, observed a strictly impartial attitude in this dispute and suggested that Grundtvig produce a complete poetical version of the poem in the Danish language. He supported his proposal by offering him financial aid adequate to see him through this task. It goes without saying that Grundtvig accepted this generous proposal with pleasure; during the following years he devoted all his efforts to the study of Anglo-Saxon, "as though I wanted to qualify as a professor of that language", to quote him. Five years later, in 1820, he published his Danish version of the *Beowulf* epic, the first translation into a modern language. Not until 1837 did J. M. Kemble edit the Anglo-Saxon text for publication.

In an extensive preface, and in the copious notes that accompanied his Danish text, Grundtvig laid down the results of his studies of the poem, and the book became a valuable source of information to the students of the following decades. During his stay in England some years later he had an opportunity to go through the original manuscript himself, and he is generally recognized as the real founder of Anglo-Saxon philology. He prepared a new critical edition of the Anglo-Saxon text which was published in 1861.

Thorkelin's *Beowulf* is looked upon by modern philologists as a mere literary curiosity, valuable chiefly as an historical document. That, however, should not cause us to forget that he was a pioneer among early students of one of England's oldest literary monuments. His two transcripts, now in the Royal Library in Copenhagen, have been of great importance to further research on the Anglo-Saxon epic. ■

Changes at ABAA Headquarters

by Susan Benne

In late August, the ABAA moved its headquarters one floor above the former location at 20 West 44th Street in Manhattan. The new space is brighter and loftier and lends itself to being better fit for us. The previous location had been a headmaster's apartment and while it had a homey feel, there was a lot of wasted space and not enough room to store the vast amount of files we maintain. We explored several other options in Midtown and Chelsea, but ultimately were more satisfied with this newly renovated office and liked that the move would be both easy and inexpensive.

In other news, Annie Mazes started working full-time with the ABAA in the position of Membership Assistant in mid-June. Many of you have already dealt with her and have no doubt experienced her bubbly personality. She has proven to be a strong asset to the ABAA with her skills in business and bookkeeping, writing, and resolving problems. In her spare time she enjoys the theatre, world travel,

and trying new restaurants. I'm delighted to be working with her.

Also, I will be taking some time off in the Fall as my husband and I are expecting our first child at the end of

November. Depending upon the date of her arrival, I will be back some time in January. Thanks very much for all of the kind words and support that so many of you have sent. ■



Annie Mazes (left) and Susan Benne (right) at the new ABAA office space.

Mazes

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their current project, Scott Carrier's *Running After Antelope*.

Ken was also a partner in the Cosmic Aeroplane Bookstore in 1975, where he was able to curate his first art exhibits. One of his first exhibits, "Air Powered," featured airbrush art by national artists working during the sixties and early seventies. Sanders and Cosmic Aeroplane also worked together to produce exhibitions with the Blue Mouse theater. Exhibits hosted included Phillip Hyde's "Lost Glen Canyon Images" and the extremely popular "60's and 70's Rock and Roll Posters" show. Sanders had such an influence, that frequenters of Cosmic Aeroplane followed him through the years and currently can be found wandering around his store.

And quite the impressive store it is! Ken Sanders Rare Books is 5,000 square feet of Edward Abbey, Wallace Stegner, B. Traven and Ken Brewer to name a few. Additionally, with subjects ranging from Art and Theatre to Religion and Metaphysics, and a large assortment of photography, maps and historical documents, this iconic place caters to and satisfies a wide variety of tastes.

During the month of September, celebrations abounded to thank and acknowledge anyone who has been a part of the arduous decade long journey. As part of Ken's ongoing mission to 'create chaos out of anarchy,' a non-stop parade of poets, musicians, authors, and artists were invited to participate.

Historian Will Bagley, author of *Blood of the Prophets: Brigham Young and the Massacre at Mountain Meadows* spoke, appropriately enough, on the cusp of the 150th anniversary of those events.

A slideshow and book signing with Steve Trimble featuring *Talking with Clay: the Art of Pueblo Pottery in the 21st Century* followed.

Doug Peacock and his wife Andrea addressed the gathered throngs on those themes recurrent in their work — war, wilderness, and grizzlies. Andrea's latest is *Libby, Montana: Asbestos and the*

Deadly Silence of the American Corporation. Doug, the ex-Vietnam Green Beret medic, the model for George Washington Hayduke in Abbey's novel *The Monkey Wrench Gang* has become quite the accomplished writer and environmental activist — and a most interesting public speaker.

Filmmaker Trent Harris arrived to shoot a scene for his next feature, and poets Sara Caldiero and Melissa Bond also made appearances.

The Reverend Willis 'Shern' Clow, the Chisolm Brothers, and assorted other former members of the Salt Lake Alternative Jazz Orchestra brought down the house with their poetry and music.

The irreverently-notorious Buddha poet and editor Gino Sky told tales of Richard Brautigan, Robert Duncan, Jerry Garcia, and Hunter S. Thompson with his own eclectic poetry.

On the evening of September 27, an in-store performance was held by none other than Rosalie Sorrels — who, Ken has stated, is "one of the West's most extraordinary artists and an icon of several decades' worth of music, culture, art and literature."

The anniversary celebration culminated on the 28th when Ken welcomed long-time friends Charles Bowden, Scott Carrier, and Alex Caldiero for a collective

reading and book signing.

The complete list of renowned contributors to the arts who celebrated Ken included: Trent Alvey, Sandy Anderson, Will Bagley, Pat Bagley, Rick Bass, Edward Bateman, Leia Bell, R.P. Bissland, Marcee Blackerby, Liberty Blake, Ric Blackerby, Melissa Bond, Charles Bowden, Carel Peter Brest Van Kempen, Alex Caldiero, Sara Caldiero, Trent Call, Scott Carrier, Willis Clow, Gentry Densley, Patrick Eddington, Trent Harris, Jann Haworth, Andy Hoffmann, Susan Makov, Marc Buehner, Julie Hickson, Eli Powell, Dana Costello, Neil Passey, Frank McEntyre, Ray Obermayer, Doug Peacock, Andrea Peacock, Charles Potts, Jenkyn Powell, Renny Russell, Gino Sky, Willis Clow, the Chisolm Brothers, Rosalie Sorrels, Stephen Trimble, Martin Vest, and Sri Whipple.

In a fitting tribute, as one Ken Sanders' fan stated, "over these past years Ken Sanders Rare Books has become a sanctuary, a haven, a refuge from a less enlightened space and time. It's a haunt where poet and reader alike can hole up and recharge. When we need a 'safe house' more than ever, it welcomes us to the best the written and spoken word have to offer."

Congratulations Ken! ■



Gallery Stroll Night, September 21, 2007.

ABAA Benevolent Fund & Woodburn Fund

A contribution to the ABAA Benevolent Fund or to the Elisabeth Woodburn Memorial Fund is a meaningful way to honor the memory of a departed colleague. A contribution can also be a thoughtful celebration of an important event in the life of an antiquarian bookseller—a birthday, an anniversary, or a retirement.

Your help is greatly appreciated.

The Antiquarian Booksellers' Benevolent Fund is a non-profit charity fund established by the ABAA in 1952 to benefit any antiquarian bookseller in time of personal need. The Elisabeth Woodburn Memorial Fund offers financial assistance for education and scholarly research relevant to the antiquarian book trade.

Direct your contributions and inquiries to:
Antiquarian Booksellers' Association of America
20 West 44th Street
Fourth Floor
New York, NY 10036



Benevolent Fund Pledge Sheet

Help us boost the ABAA's Benevolent Fund! Your pledge will help raise money for scholarships and booksellers in need and is tax deductible.

Simply let us know what you would like to donate and we will send you an invoice. Your support is much appreciated.

Sincerely,

John Crichton, David Lilburne, and Ken Lopez
Trustees of the Benevolent Fund

I wish to pledge \$ _____

Firm Name _____

Contact Name _____

Address _____

Please return to Antiquarian Booksellers' Association of America, 20 West 44th Street, New York, NY 10036

ABAA Member Endows UC-Santa Barbara Libraries

Kenneth Karmiole, Class of '68, is creating an endowed fund to benefit Special Collections in the UC Santa Barbara Libraries with a pledge of \$100,000. Earnings from the endowment will purchase rare books and manuscripts to enhance the university's research holdings.

Ken was inspired to have a career focused on books as a student by librarian, Martha Peterson. She encouraged Ken's interest in buying and selling books by employing him to search for items needed to build a relatively new collection to serve the growing university. After serving in Nicaragua in the Peace Corps following college graduation, Ken earned a Master's in Library Science at UCLA and began working full-time at Heritage Bookshop in Los Angeles. His experience there equipped him to begin his own business.

Kenneth Karmiole Bookseller, Inc., in Santa Monica, specializes in antiquarian books and works. Ken has always been a

general antiquarian book dealer, dealing in all periods of printed history, all subjects, all languages, but his emphasis is on early printed books of the 15th, 16th, and 17th centuries. He uses his own extensive reference library to do research on his holdings.

He says, "There have been many wonderful books in my shop, from a copy of an early work by Galileo (defending his invention of the proportional compass) inscribed by him to one of his friends; to a copy of the *Fabrica* of Andreas Vesalius, 1543, the father of the study of human anatomy; or the first printing of Isaac Newton's *Principia Mathematica*, 1687; or a first edition of Hemingway's *The Old Man in the Sea* inscribed by Hemingway to Spencer Tracy with Tracy's notes throughout the book."

These days, much of the business is conducted on-line with people from all over the world. Ken also participates in activities at the Getty Museum, the William Andrews Clark Library and UCLA,

collects American art, and enjoys folk dancing and traveling.

UC Santa Barbara's Executive Vice-Chancellor Gene Lucas said "Ken's gift is a very generous expression of his love of books and the UCSB Libraries. I am sure this will inspire others to give to help us grow an endowment that will enable the Libraries to expand our collections and enrich the experience of the students and scholars who access them. We are truly grateful for Ken's leadership and support."

Ken hopes this endowment will be augmented by the gifts of others who cherish libraries and want to preserve rare books and manuscripts for study. His role on the newly created UCSB University Librarian's Advancement Council is perfect for spreading the word about this important goal.

To learn more, visit Special Collections online at <http://www.library.ucsb.edu/speccoll/index.html>. ■

Weber

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Above: Several fine examples of fore-edge paintings.

books. Samuel Johnson's friend, Mrs. Hester Thrale, described seeing a fore-edge painting at a small English village bookshop and bindery owned by Thomas Edwards. Her visit in 1784 was recorded in her famous diary. Horace Walpole was an early customer of Edwards and had his own home of Strawberry Hill painted on the edge of a book.

This form of embellishing a book edge is really much older than you might think. Even in medieval times one would see books of the period marked with the author's name drawn on the edges of the paper. The most famous early example of actual painted

pictures on book edges was

made not by the English, but by an Italian named Cesare Vecellio (ca.1530-1600), who was cousin of the great painter Titian. He was commissioned to paint on books in the Pillone Library, later owned by the renowned English collector Sir Thomas Brooke (1830-1908).

In the mid-seventeenth century, English binders began their own form of edge decorating. During this time – never seen in England before – edges were painted with highly decorative motifs, including flowers, butterflies, royal portraits, armorial bearings, or religious images. These decorations were applied to the finest bindings for only rich commissions, given to binders from cities like London, Oxford and Cambridge.

John Brindley, bookseller, publisher and binder, was appointed binder to Queen Caroline of Ansbach (1683-1737). He continued the tradition of painting

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Weber

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fore-edges into the mid-eighteenth century. But styles changed as the Reformation period closed. For a period of about thirty years no fore-edge paintings are thought to have been made.

Edwards of Halifax changed fore-edge painting history for good when bindings from this firm became famous for the sumptuous beauty, skill and artistry. Edwards established three new binding styles which they patented in 1785. Two of these were trade secrets. All three took advantage of art which was popular at the time: the neo-Grecian scenes, English walking tours of the countryside, and the relishing of English life. Thus was founded the Etruscan calf binding with Greek palmettes surrounding the binding panels. Edwards also founded the technique of drawing under white vellum which was rendered transparent by a special process. The scenes under vellum were the pride of the bindery and they boasted that these drawings could not be affected by water or wear. When coupled with a fore-edge painting depicting an English country estate, Mount Vesuvius, Eton College, Coaghill Hall, Fountains Abbey, or even the Last Supper, the binding was indeed quite special. In other words the Edwards bindings were elegant, unique and they succeeded in both reflecting the culture of their day and achieving great success for the Edwards family. A book with a hand-painted fore-edge on the fanned edge could become a wonderful gift for a lady, or a wedding present for a relative.

How can you learn more about fore-edge paintings? The history of fore-edge paintings is steeped in mystery – mostly due to the remarkable work of innumerable anonymous artists who spanned the centuries. Some are indeed known, but time has certainly hidden from us the identities of those English & American artisans who applied their craft to the edges of books from the 1640s to the present. Besides the question of “who” painted these curious works, one also should consider “when” they were painted. Often the clues as to the origin of any particular piece may be unfounded.

Thus part of the fun of collecting these books is to try and discover their past.

English bookbinding historians like G. D. Hobson, Howard Nixon, Dr. Mirjam M. Foot, and Philippa Marks are among the most authoritative writers and scholars on the history of English bookbindings.

Many fore-edge paintings were also created by independent artists who have been making fore-edge paintings on books long after they were bound. Unfortunately some of these artists’ works have been called fakes since they are changing the intention of the binder’s original design. Yet some are also highly skilled artists who are notable for their own work in this craft. A few fore-edge painting artists are active today and by seeing what fore-edges are on the market one can get an idea of the latest in fore-edge decorations.

The first history of fore-edge paintings was Carl J. Weber’s, *A Thousand and One Fore-edge Paintings*, Waterville: Colby College Press, 1949. The book serves as a suitable introduction to the history of these books. A second edition was issued in 1966. Various articles and newspaper accounts are among other resources. In addition, several basic books on book collecting cover the topic, including John Carter’s *ABC for Book Collectors* (8th edition edited by Nicolas Barker), and G. Glaister’s *Glossary of the Book*. Recently published is a new book on fore-edge paintings. One can obtain an unusual full-depth history of one important English fore-edge artist named John T. Beer (d. 1903) who was also a book collector, undertaker, tailor, poet and writer. This new book is written by myself, entitled, *The Fore-edge Paintings of John T. Beer*, (2006) and it includes a catalogue raisonné of all Beer’s known fore-edge paintings. This book is the first complete history of a fore-edge painting artist and even answers questions as to exactly when Beer painted on books in his own library. Finally this book also studies the distribution of Beer’s fore-edge books – from the sale of his library more than one hundred years ago – to today, where locations are given wherever possible and all references to each

book as they appeared for sale in bookseller or auction catalogues as well as in articles or books about book history.

To see some fore-edge paintings, one can turn to the great libraries of both America and Britain. Check into the British Library or the Bodleian. Try seeing these books at the Boston Public Library or the New York Public, the Pierpont Morgan Library, and even the Folger Shakespeare Library. In Baltimore see the Knox collection at the Loyola Notre-Dame campus library. The largest collection ever formed is at the Swem Library of William & Mary College. In the west see the collections of the Huntington Library, UCLA, USC, Stanford University, Berkeley, and a fine and extensive collection at the San Diego Public Library. Don’t forget the University of Colorado, the Lilly Library at Indiana University and HRC at the University of Texas. They can be seen just about anywhere.

Booksellers who often have fore-edge paintings for sale include Jeff Weber Rare Books, Bromer Booksellers, James Cummins, David Brass, Phillip J Pirages, Philadelphia Rare Books & Manuscripts, John Windle, The Family Album, First Folio, James Cummins, Kelmescott Bookshop, Rulon-Miller Books, Hermitage Book Shop, and in London see Adrian Harrington and Maggs. Visiting an ABAA International Book Fair can be a rewarding place to see fore-edge paintings. Book auctions all over America and England offer opportunities to buy these books. Of course it is advisable to see the book and painting you hope to buy, and ask questions everywhere.

What about the future of fore-edge paintings? Artists have certainly not tired of making new specimens. More histories from this author are in the works! Coming up next year is a full study of the fore-edge paintings of Miss C. B. Currie. Included in this book will be a dictionary of known binders and artists who have made fore-edge paintings. This will be followed up by a second book on the work of one of America’s most famous fore-edge artists, Miss Vera Dutter. Each of these works will offer a great deal of insight and new information contributing to the history of fore-edge painting. ■



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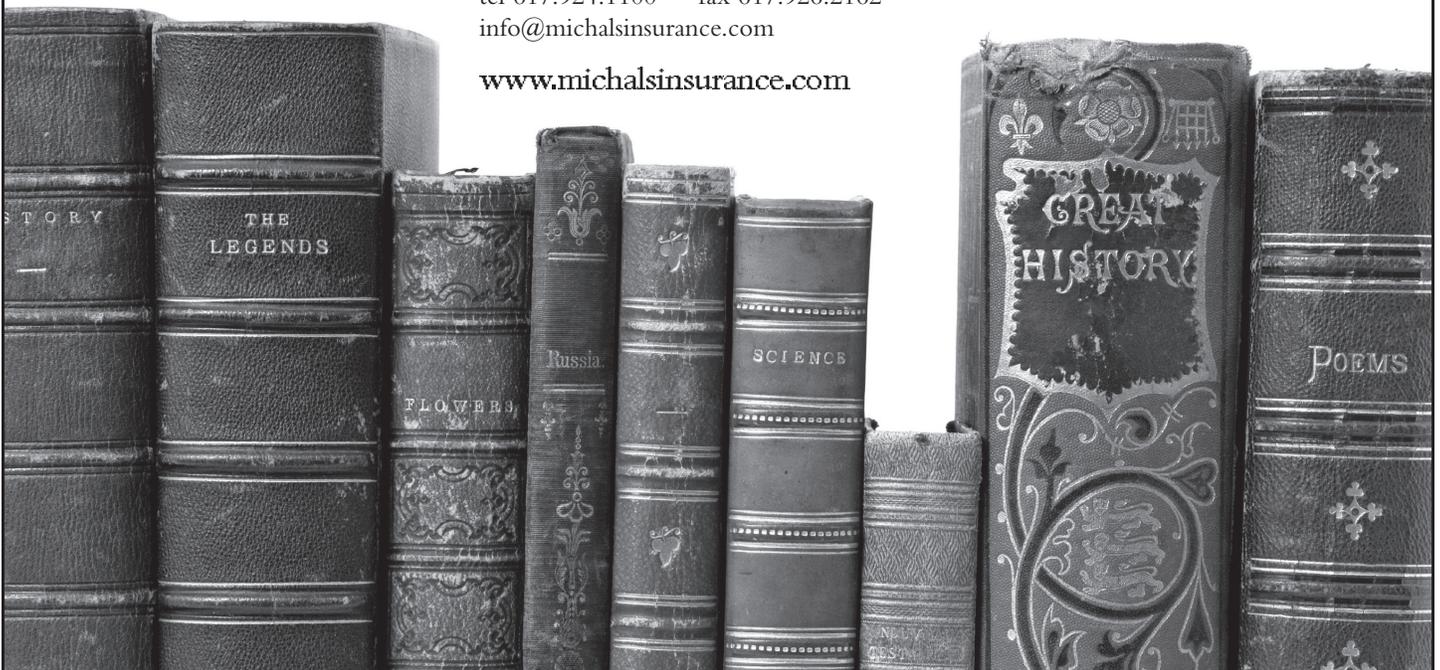
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Book Reviews

Robert Greenwood. *A Valiant Enterprise: A History of the Talisman Press, 1951-1993. Printers, Publishers, and Antiquarian Booksellers.* San Francisco: The Book Club of California, 2007. 383 pp. Index. 350 copies designed by Jack W. Stauffacher of The Greenwood Press. Available from the publisher at \$150.

Benjamin Rush, writing in *Diseases of the Mind*, the first American book on psychiatry, 1812, identified an occupational hazard of bookselling: “The frequent and rapid transition of the mind from one subject to another. It is said booksellers have sometimes become deranged from this cause.” Robert Greenwood and Newton Baird (ABAA members beginning in 1964) did not suffer from this intellectual derangement: their Talisman Press is a model of purposeful dedication to certain carefully chosen areas of bookselling, printing, and publishing. The partnership moved from Colorado to California and from contemporary poetry and letters to western Americana (especially Californiana); and from printing and publishing to buying and selling antiquarian books; and eventually to scholarly research and writing; but as Bob Greenwood makes clear in this engaging account of making a living from books, indecision and inconsistency were not among their problems.

Not many of us could write a similar account of our own businesses, possibly due to those pesky mind transitions. Although Talisman Press publications and rare book catalogues were by any measure financial successes (Catalogue One, for instance, September, 1960 listed 128 items for a total of \$1200; sales amounted to \$878.73), capital was often in short supply, and each giant leap forward (purchases of printing equipment; moves necessitated by space considerations; quitting of “day” jobs; vehicle upgrades; &c.) required careful calculation and the borrowing of funds. Edward Weston photographs had to be passed up at \$10; a bookcase full of Steinbeck titles, many signed and some inscribed, none over \$200, were not purchased (“But no one has a crystal ball in the book business.”).

Unlike the published reminiscences of some other antiquarian booksellers, which proceed grandly from one world-record price to another, *A Valiant Enterprise* is a record of many small successes, together with a few big successes in a focused area of specialty—most notably, the discovery in 1967 of the only known

[The] Talisman Press is a model of purposeful dedication to certain carefully chosen areas of bookselling, printing, and publishing.

copy of Brigham H. Young and John Eagar’s *Emigrant’s Guide* from Great Salt Lake City to San Francisco (now at Yale). Furthermore, and, most instructively to fellow booksellers, we learn exactly why it was Bob Greenwood who was the one who was invited to look into the trunk that contained that rarity, and some other wonderful things besides.

It is tempting to simply conclude that the glory days of being able to scout books like a fine copy of the *Poems of John R. Ridge (Yellow Bird)* for \$1 or McGlashan’s *History of the Donner Party* for \$5 or unrecorded California imprints for \$25, are over; and that the internet has changed forever at least the scouting end of our business. Greenwood writes that “Forty years ago, it was possible to find rare books, if one took the time to search for them. Today, however, it is difficult to find a truly rare book, pamphlet, or broadside. To discover a unique book or pamphlet, one unknown to bibliography, is nearly impossible.” Perhaps, but Bob Greenwood did not abandon scouting because he could not find James Marshall’s lost original diary: antiquarian booksellers need to find ways to sell that which they can find, and in this Baird and Greenwood succeeded admirably. The Talisman Press publishing program preceded the rare book business, and it is unclear whether antiquarian bookselling financed the publishing program or vice versa; but by creating books in addition to finding them, a reliable supply of quality merchandise was assured.

Several of Baird and Greenwood’s important contributions to scholarship also

enhanced their antiquarian book business, a phenomenon that has been noted in many collecting fields. *California Imprints, 1833-1862; A Bibliography*, edited by Robert Greenwood (The Talisman Press, 1961) and *An Annotated Bibliography of California Fiction, 1664-1970*, by Newton Baird and Robert Greenwood (Talisman Literary Research, 1971) were significant boosts to acquisitive interest in these fields, as were Talisman bibliographies of Sherwood Anderson, Frank Norris, and Jack London. *A Valiant Enterprise* itself includes three bibliographies—the publications of the Talisman Press and of Talisman Literary Research; and a Supplement to California Imprints, listing 235 items not included in the 1961 bibliography, of which many are ghosts, known only from descriptions in contemporary newspaper articles, painstakingly unearthed. Dealers in Californiana will want *A Valiant Enterprise* on their reference shelves for this important supplement to the indispensable *Greenwood* alone, although there is much more of value to them in it.

Greenwood closes with some thought-provoking reflections on the changes in the book business that he has witnessed—the decline of independent bookstores and the concomitant rise of large book distributors and superstores; the difficulties currently faced by small press publishers and authors of books with small markets; and the changes wrought in recent decades in antiquarian bookselling, which he calls the most demanding and interesting facet of the book trade, “offering as many opportunities today as it did forty years ago.”

Above all, though, *A Valiant Enterprise* (it was Dale Morgan who so described the Talisman Press publishing program) is a good read, replete with colorful incidents involving peculiar librarians, eccentric collectors, booksellers famous and unknown, strange stashes, a few crooks, and a wealth of memorable anecdotes of the bizarre sorts of situations that any diligent scout is bound to accumulate over the decades. Bob Greenwood is as good a storyteller as he is a bookseller.

Jennifer Larson

Book Reviews

con't.

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A Small Moment of Great Illumination, Searching for Valentine Greatrakes, the Master Healer. By Leonard Pitt. Emeryville, CA: Shoemaker & Hoard, 2006. 214pp. \$22.00

For years, my father had a biographical listing in a British publication, *The International Year Book and Statesmen's Who's Who*, which, under the category of publication, listed the single title, *Bibliography of Valentine Greatrakes*. In 1989, when I began to compile a checklist of his imprints to accompany an exhibition in the Donohue Rare Book Room at the Gleeson Library, University of San Francisco, in honor of his eightieth birthday, I asked my father about the title and he responded that it was a joke. In one sense, it may have been, but in another, as I later learned, it was not.

Leonard Pitt writes that in the same year, 1989, he "came across a footnote in an article on the history of medicine. All it said was 'Valentine Greatrakes, a seventeenth century Irish healer.'" Pitt's curiosity was piqued and it led him on an eight-year odyssey, searching into the healing ability and history of Greatrakes, the adventures of which he recounts in his book

What piqued Pitt's curiosity? My father said he was attracted by Valentine Greatrakes' name. I suspect, as a long-time collector of books on witchcraft, magic and folklore, he was also attracted to those elements in Greatrakes' life as well. There is a certain compelling quality to the name, Valentine Greatrakes, which may have attracted Pitt just as it did my father, but Pitt reveals, in his writing, a particular interest in Greatrakes' healing ability.

He begins his story with some preliminary library research at the University of California in his hometown of Berkeley,

which soon took him, with a friend, and ultimately fellow researcher, Iain Boal, on to Stanford University. Pitt finds himself in pursuit of the one book written by Greatrakes, *A Brief Account*, and two written about him, all published in 1666. In between his theatrical and performing arts career, Pitt writes of his frequent visits to antiquarian booksellers and libraries as he and Boal travel America, England and Ireland in their sleuthing and researching. He offers some interesting observations on his many visits to antiquarian bookshops. While no bookshop is identified by name, San Franciscans may recognize his description of his discoveries at Jeremy Norman & Co. He describes the visits and discoveries of letters and manuscripts he and Boal find at the British Library, the Royal Society, the National Library of Ireland and many other places they visit in their travels.

Woven into their adventures are accounts of the tumultuous Anglo-Irish history of the era in which Greatrakes lived, how his miraculous healing ability developed and how it brought with it both celebrity and controversy. As the renown of his healing spread, he was summoned from his home in Affane, Ireland, and to London, by King Charles II in order that the King's royal physicians might witness Greatrakes' "wondrous cures." Robert Boyle, the scientist and a founder of the Royal Society of London verified Greatrakes' healing abilities. Nonetheless, controversy ensued largely predicated on political and religious beliefs of the time.

In 1993, a few years after Leonard Pitt began his quest, I chanced upon a flyer for a St. Patrick's Day event in San Francisco, which advertised him telling the story of Irish healer Valentine Greatrakes. Knowing of my father's interest, I made a point to attend the program. I took with me a copy of a broadside entitled *Rub for Rub...*, a reply, in verse, to an attack upon cures said to be wrought by Valentine Greatrakes, London, 1666, reprinted as a keepsake for my father by Sherwood Grover at the Grace Hoper Press in 1980.

Pitt told a compelling story, just as he has written more fully in his book, and was excited to receive the broadside I had brought and to know of my father as an-

other Greatrakes enthusiast. I promised to supply him with copies of any Greatrakes material I might uncover among my father's books and papers. In the process I learned that, in the early 1950s, my father and an English bibliographer and bookseller, Eric Osborne, were working together to publish a Greatrakes bibliography. In 1996, giving the William P. Wreden Books & Manuscripts Archive to the Stanford University Libraries after my father's death, I found a smoke stained typescript - a survivor of a 1953 fire, which destroyed his Burlingame bookshop - of a *Bibliography of Valentine Greatrakes*. It was no longer just a joke as my father had said, but a publication abandoned in the aftermath of a fire.

Pitt's book includes a bibliography as well as an appendix of firsthand accounts of Greatrakes' cures. It will clearly reward anyone interested in the history of medical healing and in the interwoven, and often tragic and violent, histories of seventeenth century England and Ireland as well as those who enjoy the adventure and allure of historical research.

Bo Wreden

News in Brief

In summer 2008, The Bancroft Library will return to the Doe Library Annex from downtown Berkeley, CA. The state-mandated seismic retrofitting of its building, as well the much-needed upgrading of its facilities, is planned for completion by the end of spring 2008. The Library will be closed for approximately five months during this move, and once again be open to the public.

Bancroft's normal open hours will be maintained this spring in preparation for the move. From May 23, 2008 to Fall 2008, Bancroft will be closed to the public in order to move its collections. Programs affected by the move include the Mark Twain Papers and Project, the Regional Oral History Office, the Center for the Tebtunis Papyri, and the University Archives. For more about the move, visit the Bancroft website at <http://bancroft.berkeley.edu/info/move/> or call (510) 642-3781. ■

In Memoriam

Thomas Munnerlyn Pflugerville, TX

Tom A. Munnerlyn passed away April 26, 2007 at his home in Texas after battling cancer. He is survived by his wife Carolyn of Pflugerville, and daughter Rebecca Blackwell of Universal City, Texas.

Born in Texas in 1931, he grew up in an oil boom town in a family with five children. He earned a degree in business administration at Texas A&M before enlisting in the Air Force. He spent 24 years in the military, and was stationed in Europe, Asia, and later at the Pentagon. Along the way, he earned another bachelor's degree in mechanical science and subsequently a master's in nuclear engineering. While at the Pentagon, he specialized in nuclear ordnance logistics.

After returning to Texas in the late 70's, he left his military career and pursued a degree in library science. He had worked as a book scout since 1963 after being drawn into the trade by Charles P. Everitt's *The Adventures of a Treasure Hunter: A Rarebookman in Search of American History*. A collector, himself, he amassed a collection of the works of the English novelist H. Rider Haggard and Kentucky writer Jesse Stuart. In addition, he collected the works of science fiction writer Robert E. Howard, creator of Conan the Barbarian, and works on the Texas Rangers. In the beginning, he sold books through catalogs and at gun shows. He founded the Austin Book and Paper Show in 1983 along with Lawrence T. Jones III, a photographic historian. Munnerlyn was elected a member of the ABAA in 1983.

Munnerlyn opened State House Books as a pioneer in South Austin in 1983 in partnership with the writer, dealer and collector Mike Cox. State House Books carried a large inventory consisting primarily of Texana, Western Americana and military books. At the time, that part of downtown Austin was not known for fine art and antiques--more ladies of the night and panhandlers than walk-in book buyers as it was years before it became

the hip scene it is today. He bought out his partner in 1984 and continued to operate the open shop for several more years. Even while sidelined by serious health problems, he continued to issue catalogs and participate in book fairs.

In addition to bookselling, Munnerlyn wrote a respected bibliography for Texas collectors, *Texas Local History*, which was published in 1983. He subsequently ventured into publishing himself, beginning with out of print Texana and moving on to publish 150 Texas-related books, children's and cookbooks through State House Press. His partner in the firm, Debbie Brothers, had been an assistant to James Michener. She and Munnerlyn urged Michener to adapt a chapter from *Texas* into a novel and allow them to publish it. The resulting work, *The Eagle and the Raven*, was successful and garnered much attention for the press. State House Press went on to publish a definitive bibliography of the works of Michener. The press and 70 of its titles were sold to the McWhinney Foundation in 2003 and continues to operate today.

Munnerlyn continued to sell Texana up until his death in partnership with his daughter, Rebecca Blackwell. He helped build both institutional and private collections and continued to participate in fairs. Having sold his interest in the Austin Book and Paper Show in 1988, he returned to the business and resumed his partnership with Jones.

In addition to his bookselling endeavors, Munnerlyn volunteered in the critical care unit at Seton Hospital and served as a reserve police officer. Though known as a private man, he is remembered for his intelligence, warmth and wit. As a well-known contributor to the Texas bookselling community, he will be missed.

Susan Benne

Bea Siegel Corvallis, OR

Beatrice Siegel, partner of Bea and Peter Siegel Books, died at her home in Corvallis, Oregon, September 22. She had been in failing health for some time, so her death was not unexpected.

Bea was born on the Hoboken, New Jersey, waterfront, the daughter of a ship's chandler. She grew up within daily sight of the New York City skyline, and she never lost her love and enthusiasm for Manhattan, her original childhood playground. She also never lost her early loyalty to the New York (later San Francisco) Giants baseball team.

She graduated from high school at 16, and briefly attended Montclair State Teacher's College and N.Y.U. While at N.Y.U. she met her future husband and life partner Ernest Siegel. She and Ernie married in the waning days of World War II, and the couple soon became parents in an effort to avert Ernie's army deployment overseas. Ernie returned to New York upon completing his stateside military service, and finished his studies at N.Y.U. and the Pratt Institute. The family moved West in 1951, when Ernie started his career in librarianship at the Washoe County Public Library in Reno. Career moves to San Diego, Los Angeles, Baltimore, and the San Francisco Bay Area would follow.

Bea started her book business in 1962, back in the era of *AB Bookman's Weekly* and "snail mail" postcard quotations. She and Ernie were both avid book scouts, and their children well remember regular forays to Salvation Army and Goodwill thrift shops, as well as to the finer antiquarian bookstores of Los Angeles. Bea and Ernie were welcomed as members of the Los Angeles bibliophilic community, and counted booksellers Jake Zeitlin and the Dawson brothers as good friends. While employed at the U.C.L.A. Library, Bea had an opportunity to audit the final classes Lawrence Clark Powell taught at the U.C.L.A. Library School, courses in the literature of California and the Southwest. The idea of the American West captured Bea's imagination, and Western Americana thereafter became the specialty of her book business.

When Ernie became director of Baltimore's Enoch Pratt Free Library in 1975, Bea took a position in the Special Collections department of the Johns Hopkins University Library. Part of her

continued on next page

In Memoriam

continued from previous page

job involved disposing duplicate holdings and surplus gifts, in which capacity she developed a wide acquaintance and friendship with antiquarian booksellers up and down the eastern seaboard.

Bea became a full-time bookseller in 1981, following her and Ernie's return to California. She participated in three co-



photo credit: Josh Siegel

Bea Siegel, photographed by her grandson a few weeks before her passing.

operative bookselling ventures, the Gull Bookstore in Oakland, California, the Book Gallery in Santa Fe, New Mexico, and Collected Works in Mountain View, California, while building and maintaining her own specialized inventory of fine Western Americana from her home. Bea expanded her business following Ernie's death in 1991: she became a member of the ABAA and, in 1993, joined in partnership with her younger son Peter. The partners relocated to Corvallis, Oregon, in 2006, and Peter will honor Bea's memory and contributions to the antiquarian bookselling community by remaining in business as Bea and Peter Siegel Books.

Peter Siegel

Madeleine Stern New York, NY

Madeleine Stern passed away this August at the age of 95. She and Leona Rostenberg were the proprietors of Rostenberg and Stern Rare Books and specialized in feminism and literature. She was a founding member of the ABAA and was also one of the first female members of the association.

Acting as the first chair of the New York Antiquarian Book Fair, which took place at Steinway Hall in April of 1960, she helped establish a benchmark in the roster of established fairs.

A native New Yorker, she met Ms. Rostenberg when they were both schoolteachers in 1929, but their friendship did not blossom until they were graduate students at Columbia. It led them into the book trade in the mid-1940's.

She and Rostenberg were known for their scholarly work as booksellers and among their notable discoveries was Louisa May Alcott's secret past of "blood and thunder" writings—racier books which featured murder, substance abuse, and transvestitism. Along with *Behind the Mask: The Unknown Thrillers of Louisa May Alcott*, Stern and Rostenberg penned more than 30 books on feminists and American History. She also published several volumes of memoirs, culminating with *Bookends: Two Women, One Enduring Friendship*. Her relationship with Rostenberg and her contributions to the trade crossed over into pop culture. In July of 2007, *Bookends*, a musical celebrating their lives and friendship premiered at the New Jersey Repertory Company.

Stern was part of the MAC Committee which organized the "Antiquarian Booksellers Center" in 1963. A cooperative bookstore for ABAA members, it operated there until 1987. Reminiscing about the ABC for this publication in 1992, she

said, "The Center was indeed remarkable. In the long and fascinating history of books and bookpeople, it provides a unique chapter. It was a bookstore, but an anomalous one, for it was a co-operative enterprise of between 50 and 70 rugged and frequently eccentric individuals from all over the country, all of whom happened to be members of the ABAA."

Member Ed Glaser has fond memories of Ms. Stern:

"One of my principal impressions of the ABAA when I first was admitted to membership in 1971 had to do with the number of powerful and influential women who held prominent positions in the organization. Fanny Duschnes, Elizabeth Woodburn, Anne Klein, Margy Cohn, and of course, Leona Rostenberg and Madeline Stern, to name just a few in the Middle Atlantic Chapter at that time.

They all were committed to the concept of a professional organization of antiquarian booksellers and made significant contributions in the crucial formative years of the ABAA. Several were founding members and many served either on the national or chapter level.

I was very much a rookie when I found myself in that exalted company and without exception they were kind and helpful to me, although several (and I won't name names) had rather forbidding reputations, and to say they didn't suffer fools is a gross understatement. Madeline and I served together on several Boards and committees and she was unfailingly energetic and insightful though she could caustically dismiss some nonsensical digression with laser-like precision.

When I saw the paucity of notices and reminiscences on the ABAA email discuss group when her passing was announced, I realized that most of the our present group were not yet members during the Stern and Rostenberg heyday, and that, indeed, an era had passed."

Susan Benne

Membership Updates

Black Sun Books has moved: 81-647 Avenida Sombra, Indio, CA 92203. Phone & Fax: (760) 541-9365.

Thomas J. Boss has a new address: 20

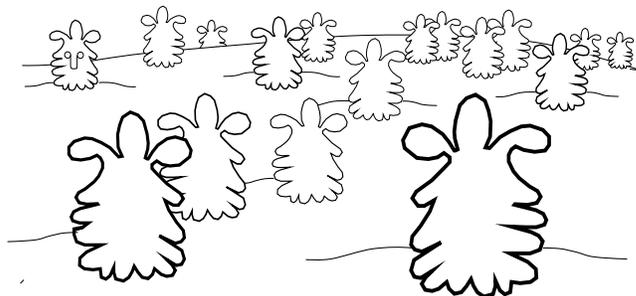
Linden St., Wellesley, MA 02482.

Lowry-James Rare Books & Prints has a new email address: rarebooks@lowryjames.com.

BASED AT THE University of Virginia, Rare Book School (RBS) offers five-day non-credit courses in January, March, and June - October in Charlottesville, New York, Baltimore, Washington DC, and elsewhere on bookish subjects ranging from Latin paleography and medieval bookbinding structures to modern artists' books and electronic texts and images. RBS students (their average age is about forty) include academics, antiquarian booksellers, book collectors, conservators and binders, and rare book librarians. Current faculty members include:

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EDITOR: Susan Benne

ASSOCIATE EDITORS:

Annie Mazes

John Windle

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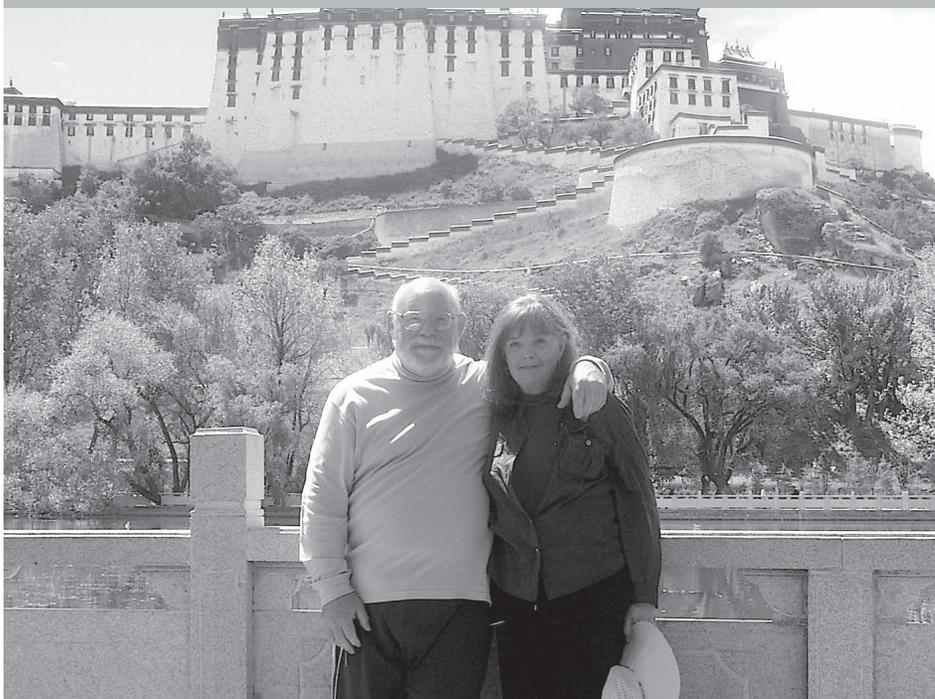
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Recent Photos from Members



David and Nancy Aronovitz on vacation in Asia at the Potala Palace in Lhasa, Tibet.