



Aldus Society Notes

Autumn, 2015

Volume 15, No. 3

September 10, 2015: David Lynn - *The Kenyon Review*

In 1994, with a deficit in the hundreds of thousands of dollars, *The Kenyon Review* was on the verge of being closed once and for all by the trustees of Kenyon College. At the last minute, bursting into a secretive meeting, a couple of far-seeing trustees disrupted the plans and managed to throw it a lifeline. David Lynn was appointed editor, the *Review* was incorporated separately from the college, and its own board of trustees, lovers of literature from around the nation, began the long labor of love to transform the journal.



Last year *The Kenyon Review* celebrated its 75th anniversary, and never has it been stronger. The print magazine received its boldest redesign ever, along with a new publishing schedule. Readership has grown. And its digital partner, KRONline, an entirely separate electronic literary journal, reaches hundreds of thousands of readers around the world. Its mission has expanded to include vibrant literary workshops for teens and adults.

For the Aldus Society, David Lynn will present a visual history of *The Kenyon Review*, especially some of the important design evolutions of recent years, and chart how it has reestablished itself at the pinnacle of American literary journals. He will also discuss – and answer questions about – the dynamic and ongoing changes in literary publishing and reading.

Lynn graduated from Kenyon College in 1976. He returned to his alma mater in 1988 as a writer in residence

and then was appointed professor of English. His most recent book is *Year of Fire*, a collection of short stories published by Harcourt. He lives in Gambier with his wife, Wendy Singer, a distinguished historian of modern India.

October 8, 2015: Arnold Hirshon - *Alice at 150: Artistic Visions as Visual Translation*

Over the past nearly 150 years since the first publication of *Alice's Adventures in Wonderland*, significant attention has been paid to the complexity and layers of the language, verbal word play, philosophical and mathematical concepts, puns, ambiguities, and nonsense words in the books. Much attention has been paid to translations of this thorny text into languages other than English. Despite the fact that there have been well over 200 illustrated editions of *Alice in Wonderland* and *Through the Looking-glass*, and perhaps because so many people consider Tenniel's pictures to be the *ne plus ultra* of Alice illustrations, until relatively recently there were few popular, scholarly or critical explorations of translation of these texts into visual form. Alice has been portrayed in any number of visual media (including stage, film, television, and fine art), but this presentation will concentrate upon only translations of Alice from text-to-image in book illustrations.

Arnold Hirshon is the Associate Provost and University Librarian at Case Western Reserve University, Kelvin Smith Library and a long time book aficionado.



Aldus Society Meetings

Regular meetings of the Aldus Society are held at 7:30 p.m. on the second Thursday of the month between September and May. Meetings are held at **Thurber Center, 91 Jefferson Avenue, Columbus, Ohio**. Socializing at 7:00 p.m. Free parking behind Thurber House and at State Auto rear parking lot (between 11th St. and Washington)

The Aldus Society

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President's Message

The newest *Aldus Membership Directory* is out! As always, we invite our members to list some specific book-related interests. You will find the "Index of Interests" and an "Index of Authors" in the *Aldus Membership Directory*. However, you should not infer that a person's interest is limited only to what is attributed in the Indexes. For example, reading is implicit and so is not even listed as a topic and only one person specifically mentions Shakespeare. However, mapping the current special interests of Aldus members helps those with common interests find each other for discussion and sharing and can gauge shifting interests for program planning.

If you check the new directory, you'll notice that these topics were listed most often by Aldus members this year:

- Art and artists
- Book arts
- Collecting
- History (across several subcategories)
- Picture / Children's books

If you compare that list to our program schedule for 2015-2016, you'll see what a great job our program committees do to bring programs that appeal directly to members' interests. Hats off to Ed Hoffman and last year's committee for our upcoming schedule of engaging programs. Our new chair, Geoff Smith, and his committee are taking up the challenge of finding more wonderful programming for 2016-2017.

I'll see you all at our first program on September 10th when David Lynn will discuss the history, mission and achievements of *The Kenyon Review*, one of the nation's premier literary journals.

Debra Jul, President

Editor's Note

This fall issue is jam packed with seven articles, some exhibit and tour reviews, and much more. Several members contributed articles for the first time. Our cadre of writers is growing and there's always a place for you. We have several members who have published books. Congratulations to Rex Hughes, Anne Woods, and MJ Bole. MJ has an exhibit at CCAD starting in mid-September that is a larger version of her current book, *White Elephant*. Most of all, the newsletter is full of fascinating articles about books and book life in the US and Ireland.

From Logan Elm Press to OSU Rare Books and Manuscripts Library, from the book crawl to the picnic, there's news aplenty in this issue.

If you travel somewhere book related or encounter an interesting book or collection, write it up and submit it to the newsletter. We are always looking for new contributors.

Thanks as always to Don Rice for copy-editing and to Thurber House's Erin Deel for layout and design.

Happy reading!

Your newsletter editor,

Miriam Kahn

November 12, 2015: Lucy Caswell - "Seeing the Great War"



Former Curator of the Billy Ireland Cartoon Library at The Ohio State University, Lucy Caswell will speak about images, political cartoons, and drawings from and about the Great War. Audiences will be treated to an educational and image-filled talk as we continue to commemorate the centenary of WWI.

Lucy Shelton Caswell, Professor Emerita, is the founder and first curator of the Billy Ireland Cartoon Library & Museum at The Ohio State University Libraries. The Billy Ireland is the largest and most comprehensive academic research facility documenting printed cartoon art. Now, retired, Professor Caswell remains active with Billy Ireland as exhibition advisor. Professor Caswell is the author of *Billy Ireland* (2008), legendary *Columbus Dispatch* cartoonist and namesake of the Cartoon Library & Museum, in addition to numerous publications on cartoonists and cartoons.

Logan Elm Press

The Logan Elm Press, combined with the Ohio State University Libraries' Center for the Book Arts, has suspended operations effective August 1, 2015. The University Libraries and the College of Arts and Sciences are seeking potential paths forward following the retirement of the former head of press operations, Bob Tauber, in late 2014. This has been a difficult decision and one that was not taken lightly. The Libraries recognizes the rich history of the press and values the contribution the press has made to the university and the broader stakeholder community since its inception in 1978. The University Libraries simply does not have the resources to continue press operations at this time. The Libraries' Head of Preservation and Reformatting, Emily Shaw, will manage ongoing sales of works in the Logan Elm Press inventory.

If you wish to purchase Logan Elm Press publications or discuss ways to help the press, please contact Emily Shaw at shaw.782@osu.edu

There are two new webpages for Logan Elm Press on Facebook:

Save Logan Elm Press <https://www.facebook.com/saveloganelm>

Logan Elm Press Fans (Group) <https://www.facebook.com/groups/LoganElmPressFans/>

Logan Elm Press Update:

After a productive meeting today of concerned faculty, we have concluded that there are a few new channels to try within the OSU administration in order to revive the Logan Elm Press. It is not closed but suspended and we are proposing a restructuring, i.e. a new support-sharing arrangement with the College of the Arts and Sciences and the OSU Libraries. We are also looking for additional funding and donor support. However, we need to continue the groundswell of support that so many of you have generously shown for the future of LEP. A strong demonstration of support will be helpful in our negotiations with the administration.

To this end we ask that all of you write accounts, stories, testimonials, etc. of what LEP has meant to you and what it means to the future of the book arts and education. We have established a Gmail account where you can send your letters of support: loganelmpressdiaries@gmail.com

Those of you who have already sent letters of support to Suzanne Silver's email address, kindly resend them or other testimonials to the new Gmail account. If you feel comfortable, please include your name, contact information, and position (when relevant). The Facebook page is still up and running but please also send letters to the new Gmail account, which will document the value of Logan Elm Press to the University and to the community.

If negotiations fail, you, as supporters, will be informed about the next steps we can take to save the Logan Elm Press.

Thank you, Suzanne Silver & Rebecca Harvey

MINUTES of the Aldus Society Annual Meeting

Meeting Date: May 14, 2015

Call to Order: The annual meeting of the Aldus Society was held at the Thurber House on May 14, 2015. The meeting convened at 7:15 p.m., President Emerson Gilbert presiding.

Agenda Items

1. **Year in Review** - Emerson reviewed the following highlights from the 2014-2015 year:
 - A well-attended schedule of regular meetings through the year.
 - Special member-only events, including the trip to the University of Dayton and the Rose home to view Stuart Rose's collection.
 - First Saturdays, hosted by Geoff Smith at The OSU Rare Books and Manuscripts Library
 - The Holiday Dinner and award for Marilyn Lough
 - The memorial luncheon and tribute book for Marcia Preston
 - The Ladies Luncheons
 - The Summer Book Crawl
 - A recognition of the many volunteers who helped with programs and activities
2. **Treasurer's Report** - Oral Report by Amy Bostic
 - Our funds are growing nicely and are adequate for this year's programs and on into the future. For details contact Amy Bostic.
3. **Year in Review (con'd)** – Emerson added the following to his year in review:
 - The Bylaws have been updated and Policies established.
 - The website and Facebook listings have been enhanced.
 - Special recognition was given to:
 - o Paul Watkins for the venue setup at the Thurber House for the monthly meetings.
 - o Tom and Margo Thacker for providing refreshments.
 - o Christine Hayes for providing cookies and coffee.
 - o Ed Hoffman and Marilyn Logue and their committees for the year's excellent programming
4. **Special Presentation** - Lois Smith made a presentation to Emerson on behalf of the Board in recognition of his service as president for the year: a custom-made wooden box with an engraved plaque.
5. **Election of Trustees**
 - Emerson thanked the current trustees for their service.
 - Amy Bostic made a motion to accept the Nominating Committee's slate of candidates for the Board of Trustees. For re-election of continuing members: Debra Jul, Leah Kalasky, Scott Williams and Wes Baker.
 - For election as new members:
Roger Jerome, Lani Heilman, Mary Saup and Geoff Smith. Seconded by Tony Clark. Approved.
6. **Presentation of the Officers for 2015-2016**
 - There was a brief break in the meeting to allow the new board to elect officers.
 - Upon the board's return, the new officers were presented: President - Debra Jul, Secretary - Wes Baker, Treasurer - Scott Williams.

Meeting adjourned at 7:32 p.m.

BOOK HUNTING NOTES

The Brontës in America

by Bill Rich

In July of 1848, two young ladies presented themselves at the London offices of the well-known publishing firm, Smith, Elder, and Company, and asked to meet with the proprietor, George Smith. Smith was startled to learn his visitors were Currer and Acton Bell, the authors of novels recently published to widespread acclaim. The real names of the ladies before him were, of course, Charlotte and Anne Brontë.

In October of 1847 Smith had published Charlotte's *Jane Eyre*; this was followed in June, 1848, by Anne's *Tenant of Wildfell Hall*, published by a lesser publisher, Thomas Newby. Newby had already published *Wuthering Heights* by Ellis Bell (Emily Brontë) and *Agnes Grey* by Anne, in December of 1847, these two novels being combined in one three-decker format. All were being eaten up by the reading public.

The use of the Acton, Currer, and Ellis Bell pseudonyms had created huge confusion among readers, critics, and publishers. It was generally assumed the authors were brothers, but the initial names were transposed, and authorship was misattributed among them. Only a few critical readers had begun to suspect the anonymous author, or authors, might be women. It was the confusion among the publishers, however, that really prompted the visit of the two women to Smith. They had learned that American rights were being sold by Newby, and the authorship of their books was being misattributed on the American editions. In general, they felt it was time to reveal themselves. Smith was overjoyed, and provided them with an introduction to London literary society. The period of their published authorship was tragically short. The most creative siblings in nineteenth-century literature suffered from tuberculosis. Emily died at the end of 1848, Anne a few months later in 1849. Only Charlotte lived for a few more years, publishing the wonderful *Villette* in 1853, but succumbing to the family disease in 1855. All three outlived their only brother, Branwell, who had died in Sept. of 1848. Fig. 1 is a portrait of the sisters, Anne, Emily, and Charlotte, painted by Branwell. It is believed that the vacant and shadowy space between Emily and Charlotte once contained a portrait of Branwell. Disappointed and failed in his young life, he

perhaps painted himself out of the picture.

The early misattribution of the American first editions is a feature of this "Book Hunting Note." I first began collecting nineteenth-century English literature in the 1970s. Even then, first editions of most of the Victorian high spots were beyond my means. The first American printings were not as generally sought after, and, during book hunting in used book stores and book barns, an occasional first American edition could be found at a moderate price. This sort of thing made hunting in secondhand shops rather exciting. There were few bibliographies that described in detail such poor second choices, compared to the true English firsts. But, if mistakes were made in hunting for small fish, the cost was minimal.

The first of these Brontë American printings I found was in November of 1979. In those years, rural western and central New York State was filled with country usedbook stores and book barns. We lived in East Aurora, NY, a small town near Buffalo. One of my favorite shops was the Lantern Book Store, in Livonia, New York, about fifty miles east of our house. Like many of these places, the Lantern was open seven days a week.

I drove out there, in pursuit of book-hunting pleasure, on snow-covered New York roads, during a sunny afternoon that Sunday in November. (My wife was long since reconciled to this weekend behavior – better than booze, gambling, or other unsavory recreations, she said).

The Lantern was a bunch of book-filled rooms in an old warehouse beside a long-abandoned railroad siding. The proprietor, Jim Brunner, filled it with books culled from many an old house in central New York. Real finds were sold to big time dealers downstate – the rest remained there in Livonia. And that day there was a copy of *Villette* by "Currer Bell," with the imprint of Harper & Brothers, New York, 1853 (Fig. 2). Well, I knew enough to remember the novel was first published in London the same year, and, of course knew who "Currer Bell" was – no use looking for firsts with Brontë as the author – whatever copy has that name, it's not a first. And the cloth binding was in quite reasonable condition, and looked original (Fig.3). Almost none of the books in the huge mausoleum of bookdom that was the Lantern were priced. You were expected to dicker with Jim - which I promptly did,

FIG. 1



The Brontë Sisters: Anne, Emily, and Charlotte

and secured the book for \$12.50. Low as this price seems, it reflected awareness by both the proprietor and me that the book was a Brontë first. Any run-of-the-mill mid-nineteenth-century book in the Lantern could be mine for a third this price or less. How the times do change.

Another feature of my find was the contemporary ownership signature on the title, and a printed book label on the front pastedown of George F. Danforth, of Rochester, New York (Fig. 2). Now, as stated, many Lantern books were

FIG. 2



First American Edition of *Villette* – Title Page and Danforth Book Label

from old New York state homes, from a time when upper middle class families of any pretensions whatsoever had a private library. So such inscriptions and labels were common, and on other books I bought there, there were some well-known names. But I had never heard of George Danforth, and for years made no effort to consult biographical

FIG. 3



Villette - Original Cloth Binding

dictionaries for him. But, in later years, with the advent of Internet searches, I googled George, and found he was no small figure in the history of New York State and, even, of the United States. He was a noted lawyer and a major judge on the New York Court of Appeals for many years, until his mandatory retirement at age seventy in 1889.

Danforth was a mover in the Republican Party, and, in

my judgement, often on the side of the angels. Notably, the Court of Appeals reviewed a decision of the lower courts in 1883 which upheld the constitutionality of separate but equal education laws in New York. This was upheld by the Court of Appeals - with a ringing dissent: Judge Danforth stated that "it cannot...be doubted that [separate but equal education] when enforced by law against the wish of the colored race, is directly calculated to keep alive the prejudice against color from which sprung many of the evils for the suppression of which the fourteenth amendment and our own civil rights statute were enacted." And, even later, in 1894 he was chair of a Republican meeting that invited Susan B. Anthony to speak on the right of women to vote. A founder of the Unitarian-Universalist Church in Rochester, he sure sounds like my kind of Republican. Danforth practiced law for ten years after his retirement from the Court of Appeals, and died in court, having a stroke immediately after summing up eloquently for his defendant.

Among the many obituaries, I did note one that mentioned Danforth's literary interests:

"His learning was by no means confined to knowledge of the law; he had a large acquaintance with general literature, in which he found recreation from professional and judicial labors."

There are collectors, particularly collectors of modern firsts, who abhor any ownership inscriptions in their books, unless, possibly, they are associated with the author or with one of the great and the good in this world. I have never been one of these. And I doubly cherish *Villette* because of its authorship and the association with a collector of (then) modern literature, whose taste in politics, religion, and literature I seem to share.

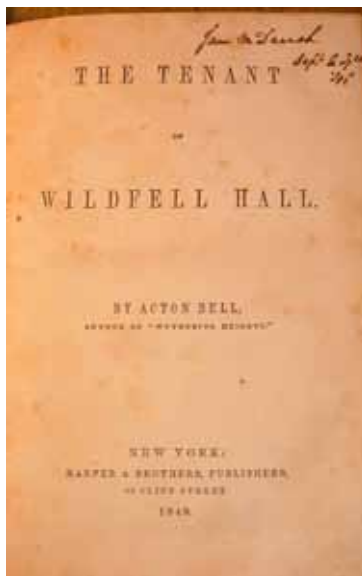
With this initial buy, the bit was in my teeth, and I maintained a lookout for more Brontë American firsts. And lightning seemed to have struck twice within a few months. With the spring thaws (which come late in western and central New York), I was off to Brunners, scanned the shelves, and saw - another Brontë American first. This was Anne Brontë's *The Tenant of Wildfell Hall*. Then I did something I have never done since. Despite knowing I wanted the book, I put it back on the shelf to reclaim later after I had looked some more! And, there was another customer in the shop - a middle-aged, scholarly-looking woman. Turns out, she was a librarian in the University of Rochester Special Collections Department. When I went to reclaim the book off the shelf, I saw it was in her hands - and she was talking to the proprietor: "I'll take this one, Mr. Brunner. If it's what it appears to be, it belongs in the library collections at Rochester." Damn, damn. I heard the transaction completed for \$50. Evidently, if old Jim was selling to library special collections, the going price was higher than selling to a weekend book hunter a couple months before. *Tenant* is a considerably scarcer book than *Villette*, as far as first American printings go. Licking my wounds, I went home. But, I got

FIG. 4



Tenant of Wildfell Hall -
First American Edition

FIG. 5



Tenant of Wildfell Hall -
Title Page

the date of its creation - Harper published the book with a choice of either cloth or paper bindings in New York on July 28, 1848. My copy was evidently a gift - on the front free endpaper is written "Jane M. Darrah, from Henry." Evidently it was bound within a few weeks of its publishing in a nice binding - perhaps for Henry to present to his girlfriend? But here's a curious thing - I have looked by now at several copies of this book, from the stock of many dealers - all the ones I see have these very similar half leather and marbled board bindings - the spine tooling may be slightly dissimilar, but close. I know paper and cloth copies exist - I see them in bibliographies and rare book libraries. I wonder if Harper

more luck than I deserved. A couple years later, I was scanning the pages of the *Antiquarian Bookman's Monthly*, a publication long since vanished in these days of the Internet. Back then, most book dealers in the country advertised books sought and books for sale in *AB* - a must magazine for both dealers and collectors. And, there was an ad for the American first of *Tenant* - for a mere \$35. Most tantalizing of all, this was an ad from a country bookshop in Holland, New York - a place only sixteen miles from my home. But it was late in the evening for me to call. Early the next morning, I called from work, the book was still there, and I drove out that night and secured it for \$30. This was a truly fine copy in a contemporary binding of half leather and marbled boards (Fig. 4). On the title page (Fig. 5) is seen the kind of misattribution that so upset the sisters. Poor Anne (Acton Bell) is misidentified as the author of *Wuthering Heights*.

There is also a very early ownership inscription - Jane M. Darrah, Sept. 22, 1848. This is very close to

maintained a specialty bindery at the time - and a very popular current publication might have been given a gift binding? Only a collector's dream, now.

I have continued to collect Brontë first American printings - but the days of under \$50 finds are long gone. For me, pride of place goes to the first American printing in paper of *Jane Eyre* (Fig. 6). This was obtained from a New England book scout, who scoured every book barn, antique, and junk store in this old part of the United States. Considering the extreme fragility of the paper wrappers, the copy is in wonderful shape. The price can be seen on the front wrapper - "Twenty-Five Cents" for the 1848 buyer - but, alas, not for me when I bought it.

These days, there are wonderful illustrated bibliographies that show photographs of the first and early American Brontë printings. Fig. 7 shows my collection of ones in wrappers. Vanity of vanities - I take comfort that my *Jane Eyre* is in far finer condition than the one illustrated in the most standard modern bibliography. But then, perhaps some reflection is in order. I have always thought book collecting is a rather non-vicious hobby. But I am aware that in following this pursuit, I am committing at least three of the seven deadly sins - in the present case, greed, pride, and envy. Perhaps some spiritual counseling is necessary.

FIG. 7



Brontë Early American
Printings in Wrappers

FIG. 6



Jane Eyre - First American
Edition in Wrappers

Bloomsday in Dublin and Other Observations

by George Cowmeadow Bauman

Writing and reading were taught since 1868 in St. Stephens school in the Ballsbridge neighborhood of Dublin, Ireland, with children growing up surrounded by the rich tradition of Irish storytellers and writers. Perhaps some pupils hoped to be featured on a twenty-first-century mug celebrating such scribes.

During the Easter uprising of 1916, Ballsbridge was at the heart of some of the most intense fighting between the English soldiers and the Irish rebels fighting for independence. The schoolhouse location became a temporary refuge for the rebels, and students' desks were turned over in the street as a barricade and in the schoolhouse to deflect British bullets.

Ninety-nine years later, Linda and I took a room in the converted Schoolhouse Hotel where euros poured in instead of bullets. She was attending an academic conference in the historic neighborhood. Staying in such a named residence seemed perfect for a book-oriented couple. All the rooms are named after Irish writers; we were assigned the Bram Stoker room. Extra locks were on the window.

One of our priorities was to visit as many of Dublin's noted literary sites as our schedule permitted. Which is why we booked ourselves to Ireland a few days before Lin's conference; we wanted to be in Dublin on June 16 - Bloomsday - that day in 1904 when James Joyce met future wife Nora Barnacle and then roamed the city as fictional Stephen Bloom, providing us with a stream-of-consciousness narrative of Bloom's wanderings and famously published as *Ulysses*. It may be the most famous unread - or at least started-but-not-finished - book ever.

Ulysses was named the best novel of the twentieth century by the Modern Library, but as a bookseller, I've known few who professed to enjoy its complications. In graduate school I took a seminar on the works of Joyce, but I still don't understand or enjoy his dense writings. Though James Joyce despised the city so much he never lived there as an adult, Dublin is at the center of all of his writings. I read *Dubliners* during the overnight flight to the Isle of Saints and Scholars. These short stories are accessible

and quite good.

We spent the sixteenth re-Joyce-ing, more out of a sense of joining in the celebration of literary culture than an appreciation of the novel.

Bloomsday has turned into Bloomsweek and even includes a bike rally. Don't remember that part of *Ulysses*.

About the celebration, distinguished Irish writer William Trevor noted, "For a lively week James Joyce reigned in Dublin." Indeed he did.

We visited first the James Joyce statue just across the River Liffey at the intersection with famed O'Connell Street, [Fig. 1] where we saw Joyceans strolling the streets in Edwardian costume, complete with long gowns for the women and straw boaters for the men, standing out from the other tourists. Men tipped

their boaters to one another in Joycean recognition.

Pilgrims and casual passersby paused for photographs with JJ, including an Asian woman who had a selfie-stick and spent at least five minutes working her way around the bronzed author, taking multiple pictures. After she and others cleared out, I took my turn. [Fig. 2]

The very modest, out-of-the-way James Joyce Center was booked solid with sold-out all-day readings from *Ulysses*. Twenty or so fans milled around outside, holding passes for the next reading. The gift shop had meager offerings; it could have made a killing with better merchandise for visitors

like us wanting Bloomsday-related material and literary souvenirs of Dublin.

Nearby, the Irish Writers Museum was nearly deserted because of the citywide activities of Joyce's day. Curious that they hadn't coordinated with the JJ people to bring folks to both literary centers.

The exhibits there reminded me of visiting the Carnegie Museum in Pittsburgh in the 1950s, everything behind glass, framed in old dark hardwood with small descriptive signs that were difficult to read. We saw only one reference to a female writer - Edna O'Brien. Again, the gift shop was uninspired, the advertised Chapters Café was gone (had been for two years, despite attractive signage still

FIG. 1



FIG. 2



outside), and a temporary hand-lettered sign warned that their Volumes bookshop was closed. The bookshop owner in me wanted to take over and turn this retail area (and the one in the Joyce center) into the money-maker its visitors would have supported: various collectible editions of Joyce and other Irish writers, snazzy T-shirts, tote-bags, coffee/tea mugs, cards and postcards, and so on. Why not develop the chance to raise funds to support and promote the centers?

Heading back across the river past the Joyce statue, we noticed someone had colorfully decorated his neck with a lei.

We were on our way to one of several readings throughout Dublin, this one outside, in the touristy Temple Bar area. The crowd numbered perhaps a hundred JJ devotees - many carrying *Ulysses* - listening to a reading as well as period music sung by women in costume.

That evening, after a delicious shrimp salad (Linda) and Guinness-and-beef-pie (me) dinner back at the Schoolhouse Restaurant, we walked to a local pub away from City Centre. A pint of Guinness was in front of me as we relaxed to traditional toe-tapping Irish music. At the next table a Joycean sat, unmistakable in his boater and blazer. I complimented him on his jacket.

"I got *married* in this jacket 30 years ago," he replied, then paused for effect. "And I still have the *jacket*."

At the next musicians' break, we were surprised when he was invited to address us pubbers. [fig 3] A copy of *Ulysses* appeared from his bag; he spoke and read in an actor's voice for about fifteen minutes, an unexpected treat, and an appropriate close to our Bloomsday.

Dublin is literature-crazy and bookstore-challenged. In a brochure titled *City of Words*, I learned that Dublin is recognized by UNESCO as a City of Literature. Streets and even bridges – the latest is the Samuel Beckett Bridge – are named after Irish writers.

Near the Schoolhouse, we came across the well-known statue of Oscar Wilde, lounging on a rock in the Georgian garden of beautiful Merrion Square Park, smirking at all the tourists taking photos of him, perhaps working on a quip.[Fig 4] Park personnel could have put this quote of his next to his name: "If you are not too long, I will wait here for you all my life."

His home from 1855 to 1878 is close by and

announced with a plaque. Dublin excels at bringing attention to its revered writers. Even in Howth, Dublin's

port on the Irish Sea, we found a literary acknowledgement while walking along the cliffside trail. On one of the few old houses overlooking the commercial fishing village, we spied a plaque with "W. B. Yeats Poet Lived Here 1880-1883." Another unexpected pleasure. We each handled the doorknob on the bright blue door.

One of our goals was to visit *The Book of Kells* in the eighteenth-century library of Trinity College, which was founded in 1592. Standing guard at the entrance to the old school were statues of Oliver Goldsmith and Edmund Burke - writers instead of administrators or politicians.

We signed up for a tour of beautiful Trinity, which was to end at the library. After ten minutes, we dumped the boring student-leader and boogied straight to the magnificent home of the treasure.

The Book of Kells is a stunningly beautiful illuminated manuscript - some might say it is the illuminated manuscript - containing the four Gospels in Latin. It was created in a Columban monastery in either Britain or Ireland, possibly on the Isle of Iona, and believed to be from around 800. Viking raids and later theft are part of its illustrious past. It has been at Trinity since the seventeenth century.

In 1953, the book was deliberately split apart, turning each Gospel into a separate book. On exhibit in low-light display cases are two of the Gospels at a time - pages open to one heavily illuminated page and the other text-oriented with elaborate initials. The pages are turned regularly and the Gospels are rotated often to preserve the books.

A full-page illumination from Matthew and a text page from Mark were on display. My camera stayed in my pocket as no photos were allowed in that part of the library. I was sooooo tempted, but a docent was closely watching, knowing a photography troublemaker when he sees one.

On the floor above, called the Long Hall, we were gobsmacked again, the second of three such book-related gobsmackings of the trip. The Long Hall is the repository of Trinity's antiquarian material, 200,000 books, available to research scholars. We unwashed public [Fig 5] had to be content to stare incredulously at the old tomes filling the tall wooden shelves on two levels, stretching in leather-and-

FIG. 3



FIG. 4



paper wonder to the ceiling.

"All our holdings are Protestant," said the docent. "The National Library has the Catholic Irish material. Until the 1970s, they accepted things that weren't good enough for us," he snarked.

I asked about humidity and light control, assuming that the coverings on the many large windows had special filters. "No, they're just ordinary blinds," he said, chuckling at my presumption. "Only the center display cases have special lighting. For heat and humidity control, when it gets hot in here, say above 20°C (approx. 72°F), we just open the windows a bit and get a cross-breeze!" I was surprised at that.

The Trinity library had the best shop in Dublin for book-related gifts, and we assisted with their fund-raising.

I visited the Ireland National Library a couple of days later. It has a beautiful reading room with an expansive teal and white rotunda above old dark-wood trim. I spied a card catalog which was still in use.[Fig 6] As well, they have "an increasing number" of their collections online.

In the basement, I chanced upon a rather interesting W. B. Yeats exhibit, celebrating his 150th birthday. After touring the extensive displays, I sat in a tiny auditorium where Yeats's poetry was being projected on a screen accompanied by readers' voices.

While watching/listening to Yeats's "When You Are Old," which Linda can quote from, I heard someone say, "Top o' the morning to ye!"

A tall, slender, grizzled old man - perhaps a perambulating pensioner of Dublin - had joined me on the viewers' bench, and in a welcoming voice was starting a conversation. In surprise I turned to him, paused to refocus from Yeats to this friendly Irishman, and then replied, "The same to you, sir." He said something in an unrecognizable phrase, so I asked him what he'd said. He repeated it.

"Gaelic?" I asked.

"Irish," he insisted in a thick accent, and repeated, "Irish. It's the Irish word for 'thank you'".

I asked him to say it again, so I could record the phonetic pronunciation in my journal.

"*A-qur-ih-milk-ies.*" He nodded when I repeated it aloud.

He thanked me sincerely for my interest, and we

turned back to the poetry.

After experiencing the reading of several more poems, I turned to him, caught up in the moment, and said, "I feel privileged to be sitting here today." He agreed, and we watched/listened to the final poem, "Easter, 1916," about the horrific Easter uprising, which ultimately led to Irish independence in 1922.

"Thank you for sharing this with me," he said, and stuck out his large hand. I shook it, and said "*A-qur-ih-milk-ies.*" He smiled, pumped my hand once, and disappeared as quietly as he'd shown up. Perhaps he was a six-foot literature-loving leprechaun who appears only during Bloomsweek. Or...perhaps he was the ghost of Yeats himself.

No gift shop at the library; Yeats material coordinated with the display would have been welcome. There *was* a very fine, busy café, where I had lunch and sat to write up some notes.

The last of the stunning literary moments came when I visited the free-to-the-public Chester Beatty Library, located within Dublin Castle grounds. Again, no photography was possible, but my eyes recorded an outstanding collection of material.

Chester Beatty retired from his lucrative mining career from New York to London, then Ireland. He passionately collected illuminated manuscripts from his travels around the world in the early twentieth century. Egyptian papyrus texts, beautifully illuminated copies of the Qur'an and the Bible, European medieval and Renaissance manuscripts, twenty-foot pictorial Asian scrolls, rare books, and other material will keep you there for hours. Check out images from the amazingly beautiful holdings at <http://www.cbl.ie/Image-Gallery.aspx>. The website states, "the collection captures much of the richness of human creative expression from about 2700 BC to the present day." Beatty bequeathed it to an Irish trust to make it available to the public.

It's an absolutely mind-boggling collection. Combined with Trinity College's assemblage, Dublin has an extremely visit-worthy gathering of illuminated manuscripts.

There's so much more to Dublin's literary life, but those were my highlights. There was also the surprising Blooms Hotel, its sides painted with beautiful forty-foot high, full-color portraits of Molly and Stephen from Ulysses. Several

FIG. 5



FIG. 6



pubs had a literary quote on their front, including the one at the Bachelor Inn: Bram Stoker's, "No man knows till he has suffered from the night, how sweet to his heart and eye how the morning can be."

It would take a lot longer than a week to explore all the connections between the city and Irish writers, but it was a good start.

Dublin bookstores were a disappointment. They have several quality new-books bookstores, but for a city with the literary heritage of Dublin, the secondhand bookshops were



surprisingly few and/or lacking in the size and funky ambience we Americans associate with antiquarian shops. I asked locals and booksellers, but all were unable to come up with any but the few I visited that were either tiny or antiseptically new-books-bookstores in style. In one little shop, named Ulysses Rare Books - appropriate to the week - I could find nothing for less than seventy-five euros.

Best souvenir I brought back? An Irish writers mug from which I'm sipping Jameson's while I write this article.

Sláinte.

A Treasure Trove in Harrisburg, PA

by Laralyn Dearing

Imagine a department store filled with used books! Midtown Scholar Bookstore in Harrisburg, PA, is described as a "cavernous space" filled floor-to-ceiling, lower level, basement, mezzanine, catwalks and main floor, with more than 100,000 second-hand, out-of-print and scholarly books, all treasures waiting to be discovered.

My too-brief exploration of room after room at Midtown Scholar Bookstore in June yielded signed gems (a hardcover of Philip Levine's "Breathe"), as well as multiple rooms of rare books that included a lovely rare "History of the Sandwich Islands" published by a missionary in 1831. Other collecting "finds" stacked up (two trips to the checkout counter), including many books on the internment of Japanese Americans during

World War II, a topic I've largely exhausted in our beloved Columbus used and rare bookstores.

Unfortunately, Midtown Scholar Bookstore is located five hours away in Harrisburg, PA, so it probably doesn't qualify as a day trip from Columbus. But given the hours that could be happily whiled away there, discovering prizes in its multitude of nooks and crannies, this might be more appropriately considered an overnight trip. Or, if bibliomania strikes intensely, one could stop here on the way – and on the return from – a visit to Philadelphia's countless noteworthy booking sites.

Open daily, Midtown Scholar Bookstore is located at 1302 North Third Street, Harrisburg, PA 17102. See www.midtownscholar.com for more details.



2015 FABS Tour: Philadelphia

by Laralyn Dearing

The 2015 FABS Study Tour assembled a full bus load of bibliophiles eager to declare their pursuit of life, liberty and the examination of rare books and manuscripts in Philadelphia. Among the devotees were Aldus Society members Bill and Marcia Evans, Grazyna Grauer, Geoff and Lois Smith and Laralyn Dearing.

The astounding content of the tour included everything from rare books, the scarce first edition of Edgar Allan Poe's "Tamerlane" for one, manuscripts such as signed "confessions" from the infamous Salem witch trials, and ephemera including printed posters, hand drawings and an early White House account ledger. A few tour stops astonished attendees by transporting them to actual 19th century locations, libraries donated to rare book collectors that had been physically removed from donors' homes and meticulously reassembled, book by book, lamp by desk.

An event-opening book fair at the Doubletree by Hilton Hotel on June 3 whet everyone's appetite for the delights ahead, showcasing exquisite examples of fine bindings, rare volumes and ephemera to fit the most discerning collections. The next morning, Bruce McKittrick and his team from Bruce McKittrick's Rare Books kept the tour rolling on schedule, sometimes tearing enthusiasts away from old postcards and genealogy records at the Historical Society of Pennsylvania and rounding up more than one tour-goer who perhaps lingered too long in the stacks studying a rare music manuscript display at the Library of the Philadelphia Museum of Art.

The first tour stop was at the Rare Book Department of the Free Library of Philadelphia

<http://www.freelibrary.org/>, a system that is the

counterpart to the Columbus Metropolitan Libraries. As elsewhere on the tour, librarians were excited to share highlights of their collection. Members gazed at A.S.W. Rosenbach's personal collection of rare editions of children's

classics such as the works of Beatrix Potter and Munro Leaf's "The Story of Ferdinand" the bull. There was a Pennsylvania-proud display of traditional Fraktur folk art and even the taxidermy-successful Grip, pet raven of Charles Dickens and the inspiration for Edgar Allan Poe's "The Raven."

Entering the reassembled library of William McIntire Elkins, a 62-foot-long paneled Georgian room complete with lights and photographed scenery in place of the original library windows, FABS tourists immersed themselves in displayed treasures, complete with Charles Dickens' writing desk.

From the Free Library, the group walked down the street to enjoy special access to the Barnes Foundation <http://www.barnesfoundation.org/>, the internationally acclaimed art collection of Dr. Albert C. Barnes. Gathered between 1922 and his death in 1951, the collection is touted as a means to advance democracy. There are floor-to-ceiling "ensembles" of pieces from iron medieval crosses to post-impressionist and early modern paintings hanging side-by-side in compositions intended to convey common or complementary themes. The collection includes 181 pieces by Auguste Renoir.

After regrouping over family-style lunch at Asia on the Parkway, the FABS travelers resumed their excursion at the Library of the Philadelphia Museum of Art <http://www.philamuseum.org/>, eschewing the typical tourist "Rocky" run up the famous steps for a comfortable step off the tour bus. Curators and librarians welcomed the inquiring minds to investigate showcased items, including artist autographs and manuscripts, rare books and a display of early music manuscripts and related items.

The first day culminated at the University of Pennsylvania, with an architectural tour of the Anne and Jerome Fisher Fine Arts Library <http://www.library.upenn.edu/finearts/> and a visit with the treasures of the Kislak Center for Special Collections, Rare Books and Manuscripts <http://www.library.upenn.edu/rbm/>. The Fisher Fine Arts Library building itself is a visual treat – built in 1891 as the university's first library, the trend-breaking brick building was designed by Frank Furness in collaboration



with Melvil Dewey and Justin Winsor. After falling into almost complete disrepair, alumni championed a restoration effort through 1990, refurbishing the magnificent Beaux-Arts building that now houses art, architecture, urban planning, and design reference materials.

Before sharing the final meal of the day in the midst of the Kislak Center, tour-goers browsed samplings of its numerous collections, including “Representing Modern Japan: The Luber Collection of Art Books” featuring books about contemporary Japanese woodblock prints and the Henry Charles Lea Library, a complete reassemblage of Lea’s 19th century room that housed his collection of institutional, legal and ecclesiastical history, as well as incunabula, magic and witchcraft. Palinurus Antiquarian Books <http://www.palinurusbooks.com/> sponsored pre-dinner cocktails for travelers and curators alike.

While the first day of the study tour provided enough thought-provoking items, conversation and scholarly work for a whole year of consideration, the tour continued a second day, touching on a few of Ben Franklin’s plentiful biblio-related interests and activities.

At the Library Company of Philadelphia <http://www.librarycompany.org/>, tour-goers were delighted by highlights of its collections, including historic prints, manuscripts and volumes related to the exhibit “Black Founders: The Free Black Community in the Early Republic” <http://www.librarycompany.org/blackfounders/#.VdMTFJf3bGE>. This august institution was founded in 1731 by Franklin and a group of his friends as a subscription library. It is the first lending library on this side of the Atlantic and our country’s oldest cultural institution. The Library Company served as the Library of Congress during the Continental Congress, the Constitutional Convention, and the U.S. Congress, which met in Philadelphia from 1774 to 1800.

Among the treasures FABS tourists discovered was a volume printed by Franklin’s press in 1744 and one of his earliest static electricity-generating machines,

the fold-out map used by Lewis and Clark on their expedition to the Pacific coast, a Thomas Jefferson manuscript showing edits for his printer, and the desk of William Penn. Other oddities like the life masks of George Washington and Abraham Lincoln and the death mask of French emperor Napoleon Bonaparte are just some of the Library Company’s diverse collections.

Next door, FABS travelers visited the Historical Society of Pennsylvania <http://hsp.org/>, one of the oldest such groups, where conservation and cataloguing work is being done on the earliest

documents of the Bank of North America, our nation’s first central bank chartered in 1781 and, eventually, the predecessor of Wells Fargo Bank. It was fascinating to talk to conservators expertly repairing some of the collection’s 650 volumes. Staff of the Society also shared some of its rarities including a hand-drawn map of the military camp of the Continental Army at Valley Forge in 1777-78, a physician’s diary of his eye-witness account of the death of George Washington, and a manuscript “signed” by chiefs of North American Indian tribes selling Pennsylvania lands to settlers.

To truly honor the spirit of Ben Franklin now permeating the tour, our hungry bibliophiles lunched at the Franklin Inn Club <http://thefranklininn.com/>, furthering its mission to promote conversation about local, national and international events and cultural matters. FABS patrons kept good company with famous “Innmates” of

the past, including authors such as Owen Wister of “The Virginians” and artists such as N.C. Wyeth.

Well-fortified, tour-goers embarked upon a trio of sites in Philadelphia’s Old City, steps away from the Liberty Bell and Independence Hall: the American Philosophical Society, the Athenaeum of Philadelphia and the Center for Judaic Studies.

The American Philosophical Society <http://www.amphilsoc.org/> was also founded by Franklin and his friends, in 1743, not formed for philosophical discussion but for the study of the natural world by individuals who were deemed “natural philosophers.”



Founded in 1814, the Athenaeum of Philadelphia <http://www.philaathenaeum.org/> remains a member-supported special collections library tasked with collecting materials related to the history and antiquities of America, such as the first edition of Robert Frost's first book, "A Boy's Will," which the author inscribed, "First printing of my first book."

The Herbert D. Katz Center for Advanced Judaic Studies is part of the University of Pennsylvania <http://katz.sas.upenn.edu/>. Begun in 1907 as the Dropsie College of Hebrew and Cognate Learning, the Katz Center continues to play a central role in advancing the study of Judaism in the United States, and its library holds Hebrew incunabula, early printed works, medieval codices, papyri and Jewish scrolls and ritual objects.

To catch our collective breath after two days of bibliographic riches in the City of Brotherly Love, tour-goers ended the day at the Chemical Heritage Foundation <https://www.chemheritage.org/>. With the mission of fostering dialogue on science and technology in society, the foundation maintains a museum that includes medieval alchemical manuscripts and rare science books, and the day's tour ended with a study of the alchemy of cocktails.

On the last morning of the formal tour, Bauman Rare Books <http://www.baumanrarebooks.com/> sponsored the Saturday Symposium "My Life Collecting" at the Historical Society of Pennsylvania. The panel of speakers represented many facets of the FABS tour, and the event was a meaningful and provocative culmination of the study tour.

Sharing their collecting histories from a variety of perspectives were:

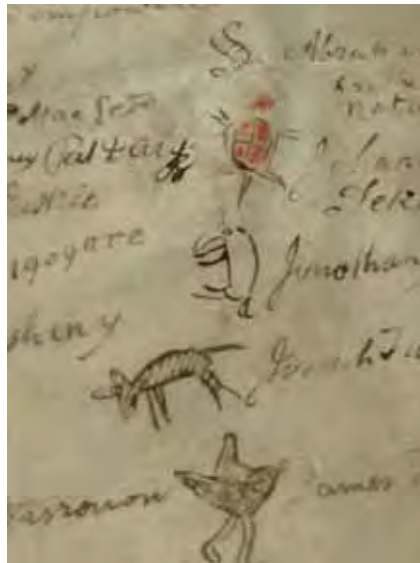
- Eugene S. Flamm, a neurosurgeon and collector of medical books, as well as forgeries in that genre,
- Peter Kraus, owner of Ursus Books in New York <http://www.ursusbooks.com/>, who spoke of his career working with book collectors, as well as his own picture collection,
- Steve Rothman, president of the Philobiblon Club of Philadelphia <http://www.philobiblonclub.org/> a Baker Street Irregular and collector of Christopher Morley works, and

- Susan Tane, collector of 19th-century American literature and reputedly the preeminent collector of Edgar Allan Poe and Mark Twain items.

Moderator Michael Ryan, the Director of the Klingenstein Library of the New York Historical Society <http://www.nyhistory.org/>, guided the panelists' exploration of their own collecting passions, discussion about the fading number of Philadelphia booksellers, and changes in the book-collecting game.

A gala dinner capped off the book-minded congregation in Philadelphia, an event fittingly sponsored by tour-guide extraordinaire Bruce McKittrick Rare Books, Inc. <http://www.mckittrickrarebooks.com/shop/mckittrick/index.html>, The Aldus Society's own Geoff Smith presided as out-going FABS president over an evening that ended with sweet dreams of bibliographic treasures and, already, talk of convening together at next year's FABS Study Tour.

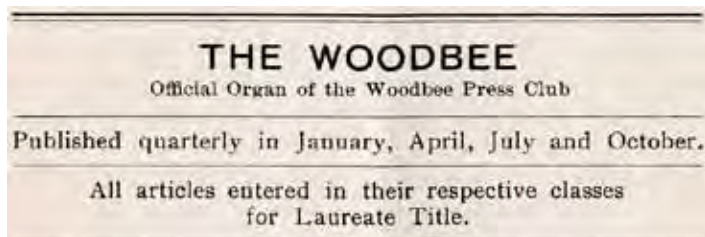
FABS 2016 Tour and Symposium, June 15 -19, 2016 will be in San Francisco. The Study Tour is sponsored by the Fellowship of American Bibliophilic Societies and hosted by The Book Club of California. The 2016 Tour Fee is \$650. There are 50 places available. First come, first served. Watch the FABS website <http://www.fabsocieties.org/index.html> for news of the 2016 Study Tour.



Cats and Snakes: The Woodbee Press Club and H. P. Lovecraft

by Thomas Thacker

Long before the advent of the Internet and its plethora of blogs, amateur journalism offered an outlet for the wannabee writer. Beginning in the mid-nineteenth century with the availability of smaller letterpresses, the amateur journalism movement flourished in regional and national organizations that supported local groups as well as individuals, giving them an audience for their small publications. The first national organization was the National Amateur Press Association (NAPA), founded in 1875 and still active today. Its 140th convention was held in Columbus this past July. Early in the twentieth century a rival organization was created – the United Amateur Press Association. One of the UAPA's most prominent local groups was the Woodbee Press Club of Columbus, Ohio.



The history of the Woodbees is a bit sketchy, but appears to have started around April 1914. Its founder was Dora Hepner, an early president of the UAPA. At the time of her involvement with the club, Ms. Hepner was a stenographer at The Ohio State University. Two other prominent members were Leo Fritter, a local lawyer and Ms. Hepner's brother-in-law, and Ida Haughton, a housekeeper who lived near The Ohio State University campus. The rest of the club was made up of a mix of local residents and OSU students.

The club published a quarterly journal, appropriately called *The Woodbee*. A typical issue would contain poems, essays, reviews, and club news. As a member of the UAPA, the club was required to print 200 copies of *The Woodbee* to be distributed to other member groups of the national organization. Because of the small print run, copies of the journals are difficult to find. The one issue that I have been able to find (the January 1916 number) is sixteen pages measuring 4.5 by 6.5 inches, with a crease down the middle, presumably from mailing.

Despite the scarcity of copies, we can still get a good idea of the output of the members of the Woodbees thanks to what may seem to some as an unlikely source: horror author H. P. Lovecraft. However, Lovecraft was very much involved in the amateur journalism movement, publishing his own journal, *The Conservative*, contributing to other members' publications, and serving as president of both the UAPA and the NAPA. In 1915 Lovecraft was appointed chairman of the Department of Public Criticism for the UAPA's official organ, *The United Amateur*. The job of the chairman was to critique the publications of the various clubs and individual members. Not surprisingly, given his rabid devotion to all things seventeenth-century, Lovecraft comes across as rather old-fashioned in his opinions, especially of poetry. But it was internal politics that turned what started as a very positive relationship into a war of words between the Woodbee Press Club and H. P. Lovecraft.

The first mention of the Woodbees by Lovecraft was in the November 1914 issue of *The United Amateur*, and demonstrates how he tried to concentrate on the positives. Lovecraft calls the May issue of *The Woodbee* "dainty and attractive both in cover and type." Naturally, for he thought himself a poet, the first piece of writing that Lovecraft praises is a poem by Dora Hepner entitled "Spring!" Leo Fritter's "The Convention City," "an excellent description and panegyric of Columbus, Ohio," warrants special mention, as does its author, who "we believe...is destined to influence greatly the trend of thought in the amateur literary world."

Woodbee poetry comes under fire in the March 1915 *United Amateur*. After calling *The Woodbee* "amateur journalism at its best," Lovecraft proceeds to pull apart an untitled piece of otherwise "pleasing" verse by Anne Tillery Renshaw. At the time a stickler for rhyme and metre, Lovecraft points out redundant syllables and missing feet that "mar...the symmetry of the verse." (To be fair to Lovecraft, in the same column, he calls one of his own poems, written under a pseudonym, "wholly without merit.") Mr. Fritter again is praised for an essay, this one entitled "The Spiritual Significance of the Stars." The praise should be considered genuine, as astronomy was one of Lovecraft's favorite subjects. The works of other Woodbees are given good marks as well. However, perhaps a sign of what was to come, an editorial stated "that the paper is submitted without fear

to the critics.” While probably not directed to Lovecraft, it shows that the Woodbees were ready, willing, and able to take on a fight.

However, Lovecraft is clearly in the Woodbee’s corner, as shown in *The United Amateur* of May 1915. He makes special note of an editorial by Dora Hepner in the April issue of *The Woodbee*, supporting Leo Fritter’s candidacy for president of the UAPA. Lovecraft himself backed Fritter in his own publication. In fact, Fritter was elected president, Lovecraft first vice-president, and Woodbee member Anne Tillery Renshaw second vice-president.

With politics behind them for the moment, Lovecraft’s review of *The Woodbee* of July 1915 is full of his usual praise with a small dash of helpful criticism. Alma Sanger’s poem, “To Autumn Violets,” gets a slight compliment (“exhibits some poetical talent”) and Ida Haughton’s “Moonlight on the River” earns an “exquisite.” Lovecraft seems to be quite perplexed by the word “alright” in a short story by Henriette Ziegfeld, saying that the word “certainly is no part of our language.” A humorous sketch by Irene Metzger, “What’s in a Name,” making light of the silly names parents give their children (apparently Ms. Metzger was familiar with Mr. Fritter’s mother, Pocahontas), gets a mention.

The October 1915 issue comes under some rare criticism from Lovecraft. Problems of grammar are pointed out with great detail (and gusto). “On page 4 it is stated that ‘a boy can go...almost every place.’ Since ‘go’ is an intransitive verb, a preposition is here required, making the phrase read: ‘go *to* almost every place.’” The same writer is also taken to task for his use of the word “onto,” while another’s use of “like” is “not to be applauded.” And in what was probably a bit of intentional irony, Lovecraft ends his review by praising Mr. Fritter’s editing skills.

The Woodbee of January 1916 is of interest for a number of reasons. As it is the one issue I have access to, actual examples can be quoted. Also, it may mark the beginning of Lovecraft’s dislike of Ida Haughton. And finally, it contains a review of an issue of Lovecraft’s *The Conservative*.

Haughton’s short story “Retribution” is considered “clever” by Lovecraft, but he must have been horrified when he first read it. “I loathe and despise cats” is how it starts and continues in that vein for five pages. How Lovecraft, a well-known lover of cats, managed to get to the end is difficult to imagine, but what met him at the end must have set the die for the feud that was to come. “Did I stop drowning kittens? Never! Not when there

were kittens about. I never reformed. I still *loathe* and *despise* cats; if possible, *I hate kittens worse!*”

In reviewing *The Conservative*, Fritter praises Lovecraft’s ideas while condemning his over-the-top tone, saying that it “explains in part at least the reason for some of the bitter opposition aroused by *The Conservative*.” Interestingly, although perhaps not surprisingly, Lovecraft not only did not take offense to this criticism, he agreed with it, calling that particular issue “horribly plain-spoken and frightfully ungentle.”

Since examples of the writings from *The Woodbee* are difficult to come by, here is a poem by Winifred Virginia Jordan that opens this particular number. Jordan, perhaps better known, if known at all, by her maiden name of Jackson, was not a member of the Woodbees, but contributions by outsider writers was not uncommon.

Oh, Where is Springtime?

*Oh, where is Springtime? Tell me where?
I’m weary of Winter’s reign!
I long for green and golden sheen
Of Springtime’s wings again.*

*Oh, where is Springtime? Tell me where
Her blessings now abound.
This hint of death, this chilling breath,
Brings weariness profound.*

*Oh, where is Springtime? Tell me where?
I’m weary of Winter’s face!
I want the Spring, her mirthful ring
Of song, and pleasing grace.*

*Oh, where is Springtime? Tell me where?
She wears a crystal crown.
I’ll seek her out with joyous shout
And at her feet bow down.*

And Lovecraft’s opinion of the poem? “Brilliant.” It should be noted that some believe that Lovecraft and Winifred were romantically involved. Whether or not that had any sway over his opinion of this particular poem is not for me to say.

Over the next few years, the relationship between the Woodbees and Lovecraft remained good, although the output of the club seemed to decline in quantity. The typical issue of *The Woodbee* apparently consisted mostly of club news, with fewer poems, stories and essays.

Picnics and rummage sales were common subjects, and by 1920 the club started to take an interest in amateur dramatics.

A rift between the club and Lovecraft seems to have begun around 1921 when Ida Haughton took over as president of the UAPA. In the October issue of *The Woodbee*, Leo Fritter starts the ball rolling downhill in an editorial that criticizes Lovecraft's editorial practices in *The United Amateur*. Fritter claimed that many members of the UAPA were unhappy with the editorial policies, feeling that its high standards were discouraging the growth of the organization. While there may be some truth to these complaints, the root of the issue was more likely a resentment over Lovecraft's new status as a professional author, as well as the belief that the UAPA was being taken over by Lovecraft's friends.

Although he was attacked publically by Fritter, Lovecraft vented his anger over the situation towards Ida Haughton. It's unclear why he went after her, as she had written nothing negative about him. Perhaps words were exchanged in private. Whatever the case, she inspired one of Lovecraft's most merciless satires, the poem "Medusa: A Portrait," published in the December 1921 issue of the amateur journal *The Tryout*. Published without the poem but found on the original typescript was an introductory letter addressed to the Hon. Ida Cochran Haughton, Viscountess Woodby. In it he

claimed that her hatred of him caused her to "slander and vilify me behind my Back," and that "a Fund of Lies and Calumnies" forced him to write the poem that followed. Fortunately he decided to publish the poem without the letter. Indeed, the poem was strong enough without it. Here are the last four lines:

*So must she fume, insatiate, sour, and wild;
Deaf, stupid, blear'd; by ev'ry tongue revil'd;
So must we wait, till Heav'n the curse revokes,
And the swoln snake in her own poison chokes!*

The Fritter faction took control of the UAPA in 1922, but it was short-lived. In 1923, Lovecraft's wife Sonia was elected President of the organization. However, the UAPA's days were numbered. As Lovecraft's writing career was taking off, his interest in amateur journalism began to wane and he left the UAPA in 1925. The next year, the organization folded.

It's unknown what happened to the Woodbee Press Club after 1926. Possibly they continued for a while as part of the National Amateur Press Association, but more likely the membership dispersed, some continuing with amateur journalism, some moving on to other interests. Perhaps someday more issues of *The Woodbee* will come to light and give us a better appreciation for their writings.

PulpFest 2015: The Thrilling Adventure of a Third-Gen Pulpster

by Rex Allen Hughes

PulpFest 2015 <http://www.pulpfest.com/>, in my experience, was a weekend of firsts.

It was a weekend to discover the works of new pulp writers and rising scholars. It was a chance to remember the first time we read a Lovecraft story; the first time we picked up a copy of *Weird Tales*; the first time we became lost to the wonderful world of the pulps. And despite being an avid reader of fantastic fiction and pulp writers of the early twentieth century, this was my first opportunity to partake in a remarkable shared experience of pulp readers and collectors.

While I cannot compare *PulpFest* 2015 to previous

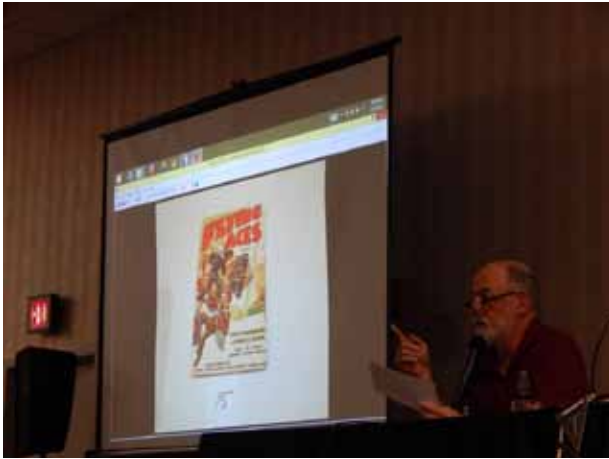
convention years, I was certainly impressed with the diversity of programming and range of activity throughout the weekend. Exploring the dealer room and the printed treasures stood out as one of many thrilling highlights.



After the initial set-up period and early bird shopping of Thursday night, the dealers eventually packed the upstairs ballroom to the gills. Rare books, limited editions, collectibles, framed illustrations, and pulp magazines of every genre filled the tabletops. I picked up my own personal gem from Dark Star Books: a copy of

the January 1954 issue of *Planet Stories*, featuring stories by Ray Bradbury, Leigh Brackett, and Philip K. Dick.

There were certainly more valuable treasures to be discovered, especially during the Saturday night auction. High bids were placed on issues of *Flying Aces*, *Tales of Magic and Mystery*, and *Sinister Stories*. Bidding picked



up fabulous steam when the original typescript of Philip Jose Farmer's *Dayworld* and several bound *Shadow* novels appeared, while sometimes it came to a screeching halt as attendees passed on high reserve items and a thirties-era *Shadow* mask (with no identifiable markings other than the sweat of Orson Welles).

While the dealer room and auction brought a tangible excitement to the convention proceedings, it was during the panels and special guest presentations that you could actually feel the intellectual and emotional connection between those in attendance.

Several panels were dedicated to the primary theme of the convention, the 125th anniversary of H.P. Lovecraft's birth and his involvement with the *Weird Tales* fantastic fiction magazine. I brought along two story collections, *The Thing on the Doorstep* and *The Call of Cthulu*, to read in preparation for the Old Ones and the coastal horrors of Innsmouth. After the Friday discussion of Lovecraft's mythos, the Saturday programming featured an energetic panel with new fiction writers, who shared their first experiences of reading Lovecraft and *Weird Tales*, in addition to an editorial history of the "Unique Magazine."

The editorial panel featured some wonderful insights into the relationship between Farnsworth Wright, Lovecraft, and other contributors of *Weird Tales*, shared by editors and historians such as Don Herron (*The Dark Barbarian*) and Morgan Holmes (*The Dark Man*). There were many fascinating speculations regarding the rejected submissions and alternate editorial decisions that could have led to a very different experience of Lovecraft and fantastic literature in general.

The artistry of *Weird Tales* and other pulp magazines was also a major focus of *PulpFest* this year. Jon Arfstrom, a cover and interior artist from the original run of *Weird Tales*, shared his personal experiences and graciously chatted with convention goers who visited his *Other Side Gallery* booth. During his presentation, he discussed the submission process for artists (who often never saw the original paintings again) and the inspiration he drew from various pulp magazine artists, such as Edd Cartier and Virgil Finlay (who was incorrectly given attribution for one of Arfstrom's signed illustrations in *Weird Tales*).

A notable presentation was made by Mike Hunchback, author of the book *Pulp Macabre*, as he shared the artwork of *Weird Tales* artist Lee Brown Coye. The book features beautiful reproductions of Coye's artwork in addition to biographical text and full-color



photographs of the artist. A personal favorite depicted Coye visiting a nearby crypt with author Karl Edward Wagner to study the cadavers.

Other highlights included a presentation from counterintelligence officer Tim King regarding the espionage practices found within *The Shadow* stories and an insightful remembrance of Thrilling editor Leo Margulies, presented by his nephew, Philip M. Sherman.



Aside from being a terrific way to experience *PulpFest* for the first time, the convention also reminded me of the enduring effect of these stories and the way printed artifacts bring us together. Not only do these stories impact our lives in such a way that we must share our passion with others, but the journey of the printed material itself also fashions a bond between readers of the past and present.

We collect the original printed material for many reasons. Perhaps we are attempting to recreate the moment we made contact with a narrative that changed our lives or a piece of artwork that forever stirred our imagination. We may appreciate the material's

inextricable connection to a new epoch in literary history or the nostalgic connection to an earlier day in our own history.

It would be impossible to list all of the reasons, but I believe many avid readers like myself can conjure up a time when an addition to our collections elicited a memory of coming to a treasured text for the very first time.

And as my first experience of Lovecraft, Howard, and others encouraged me to delve deeper into the world of fantastic literature, my first *PulpFest* will be one of many to come.

Book Crawls

The first crawl of the summer was July 11th. It began at The Acorn Bookshop at 10:00am. A yummy lunch was had by all as they ate at Thai Basil, then moved on to Christine Hayes' art studio.



August's Book Crawl started off at Hoffman Books, hosted as always by Ed and Tina Hoffman. Members were treated to exclusive time with books and a 30% discount on all inventory. There was a pretty good turnout at Ed's in the morning.

After exploring Hoffman Books, Aldines dined at Lunch at The Acre in Clintonville.

The August Book Crawl concluded with a brief talk about the history of Olde Towne East and the history of a visit to Genie and Jay Hoster's new house on Bryden. "old store" The old store is now in the basement of their house, and newly acquired, unlisted books on the second floor, including such diverse topics as local Ohio archaeology and signed first editions of current fiction. Boxes of books from Marcia Preston's collection round out their current inventory.



MEMBERS SPOTLIGHT: ARTISTS AND BOOKS IN THE MIDST OF THE ALDUS SOCIETY

MaryJo Bole

Mary Jo (MJ) Bole is an artist who works in a variety of media. Her two most recent pieces demonstrate her talent as a book artist who designs, alters, photographs, prints, and binds her creations. Some of her work is considered installation art, some is traditional art with a twist. MJ's creativity shines in her books of composite images, images of memories, family, and souvenirs.

Using the presses and other equipment at Logan Elm Press, MJ printed and bound *Toilet Worship* and *White Elephant*. The pages of *Toilet Worship*, hum with images of everyday life, from funerary sculpture to bathroom fixtures. MJ describes this work in her artist statement.

I grew up very free to roam my world, in a decaying mid-century Cleveland, Ohio. I am more comfortable with things emptying out and fading. I continue to seek out these qualities in the world. Maybe we all need our secrets, real and imagined, with all our ever-present communication. My work is about the scatological and sepulchral and they are so secret and so scary and so omnipotent. Death and bodily functions are absolute. Death gives us poetry and paradoxically singular cemetery monuments I find life affirming. Funerary works remain one of the great sculptural themes throughout history.

In stark contrast, *White Elephant* is the visual story of women in MJ's family, looking back to 1860 through the 1960s. Scraps of wallpaper, family treasures, photographs of great grandmother, and a huge buffalo are just some of the images that fill the pages and remind viewers of their own families. MJ describes her inspiration for *White Elephant*.

I am thinking about "contemporary" as encompassing for me the span of my experienced familial generations. Although I was born in 1956, my cognition begins with Granny Bole, born in 1881, as she shared her life stories with me. Her antiques, trove of photographs, (we had two early photographers in the family), trunks of rotting clothing and finger bowls had a profound impact on me. This joins and collides with the span of my decades, mixed with sardonic visions for a frightening future.

MJ's upcoming exhibit is "White Elephant (1860-)" at CCAD Contemporary Art Space showing from Sept. 10 - Nov. 5, with a visiting artist event, featuring MJ Bole on Sept. 18, 2015 from 6-8pm <http://www.ccad.edu/events-2015/white-elephant> .



Amy McCrory



MJB_16808

Ann Woods' Newest Book

The 2015 edition of Ann Woods' *Trayside Manual of Marbling* is now available. Designed for the studio artist serious about learning the ins and outs of this traditional art form, it features four tipped-in original marblings that help make sense of the vast array of beautiful patterns already in the canon and Ann's unique Troubleshooting Guide in both fold-out form and in a separate protective plastic sleeve that can be kept right by your work station. The book also includes a history of marbling, instruction on understanding and preparing materials and on making one's own equipment, supply resources, and much more. Contact Ann at aimiaart@gmail.com.



Rex Hughes: Author and Aldus Member

Rex Hughes' newest book was just published. *Memories of Ragnarok: An Illustrated Novella* (A Prequel to *All the World's Electric*) was published by Hidden Dragons, an imprint of Columbus Scribes, in association with Epiphany Eve Books
<http://www.hiddendragonscolumbus.org/>

The blurb is intriguing:



A new world is born.

The earth has become a ruined wasteland, conquered by godlike machines and iron monsters. After destroying the human race, the artificial intelligence behind the apocalypse attempted to mold the earth into a mechanized utopia.

Their programming would never allow it.

War has broken out once more, this time between the machines stuck in a command loop and the artificial intelligence. The creations of science - machines of metal and machines of thought - fight one last battle for supremacy that can only end in total destruction. To save her electric soul, the artificial intelligence must retrieve a genetic code and reinvent a creature capable of ending the never-ending war. She must resurrect an older enemy... the human race itself.

Featuring new illustrations by the author that blur the lines between mythology and technology, *Memories of Ragnarok* is a tale of birth and death; parents and children; our will to survive and our capacity for sacrifice. And it is only the beginning.



MISCELLANEOUS NEWS

Member News:

Best wishes to Jay and Genie Hoster on their new home at 1237 Bryden Rd. Columbus, OH 43205 (Olde Towne East)

Christine Hayes has written an article in the May/June 2015 issue of the Short North Gazette about *Franklinton's Maggie Fager Library*. This library existed from 1918 to 1973, and was not a part of any public library system in the county. You can pick up the newspaper in restaurants and libraries or go to <http://www.shortnorth.com/Hayes.html>. It is truly an amazing story.

Welcome our newest members Philip and Becky Milburn. They live in East Sandwich, Massachusetts, but some of you may have met Philip when he was in town recently. He is Marcia Preston's nephew. Like his aunt, Philip is interested in Private and Fine press and in all book arts.

BookLoft: Newest Aldus Business Friend

Tucked in a sprawling building at 631 South Third Street in Columbus, Ohio is Aldus' newest Business Friend, The Book Loft of German Village. Established in 1977, the store consists of 32 rooms and crowded hallways filled with books, games, signed editions, and more books. They are a local voice, community friendly independent bookstore. If you are looking for new and slightly older books, it is the place to go. Most recently, the Book Loft hosts a series of author book talks featuring local and national authors. They promise more book talks this fall, some at the store and others at Bexley Public Library. Other reasons to visit the Book Loft include a large children's section and an ever-growing selection of young adult books.

The Book Loft of German Village is a great place to explore for new treasures for the book acquirer, accumulator, and reader. Visit the Book Loft <http://bookloft.com/> and mention that you are an Aldus member, and you'll get a 10% discount on your purchases.

Summer Picnic at Thurber House

Our annual Summer Picnic was Sunday, June 14th. at Thurber Center, where we hold our evening programs. We took over the garden and porch plus the air-conditioned space and kitchen inside. There was a record-breaking crowd who provided food, drinks, and shared conversation about books and upcoming book related trips. After consuming too much food, we were entertained by the Thurber Chamber Theatre! The Chamber Theatre read Thurber poems and short stories acted out in living color.

Special thanks to Lois Smith and her fantastic planning skills and to Ed Hoffman being the Head of Operations. We had great setup and cleanup crews and all of the dishes were delicious as evidenced by the number of empty bowls and platters. Thanks to Willkie Cirker for taking photos.



A CURATOR'S TWELVE FAVORITE BOOKS

An Everlasting “First Saturday” Channeling Shakespeare to Godot

by Scott Williams with Geoffrey Smith

Soon after helping to found The Aldus Society, and being head of The Ohio State University's Rare Books and Manuscripts Library <http://library.osu.edu/find/collections/rarebooks/>, Dr. Geoffrey Smith saw an opportunity to share the library's world-class collection. So was born First Saturdays for Aldus members. Who has attended one of Geoff's First Saturdays and not left with a feeling of bibliophilic satisfaction. Good humor, insights and debate, collegially shared, while handling precious and influential classics. Oh my!

Geoffrey laughed that his original idea was to schedule professors from different OSU departments to come and talk about the classics of their fields or specialties. But he quickly discovered it was much easier to organize the program on his own. Given Geoff's knowledge of literature and the library's collection, which he helped to build, this was not a problem. Nor was it a problem to find a guest presenter now and then, or assemble a thematic show as suggested by Aldus members.

With retirement at hand, Geoff's final First Saturday took place on June 20 in the Rare Books and Manuscripts Library. Twenty-six lucky people were able to make the show. Geoff complained that it wasn't easy



to select the top ten most important works of western literature, so he bumped it up to a dozen titles. (But look carefully; he slipped in at least a baker's dozen.) Geoff also noted that his final choices came with some humility and trepidation, knowing that critics always differ and that he, himself, might switch a few titles at any given moment. After sharing some stories about the very first First Saturdays in 2002, he launched into his presentation.

Just think about how much discussion and writing the following dozen titles have generated. In this digital age of cryptic twittering and texting of opinions, Geoff has risen to the challenge. Below he provides us three-word descriptive reviews for each of the twelve titles. The order is chronological as published and presented.

1. William Shakespeare. *Mr. William Shakespeares Comedies, Histories, and Tragedies*. London: Printed by Tho. Cotes for Robert Allot, 1632. [The second impression/folio] MONUMENTAL – UNIQUE – FOUNDATIONAL.

2. William Wordsworth and Samuel Taylor Coleridge. *Lyrical Ballads : with a Few Other Poems*. London: Printed for J. & A. Arch, 1798. [A further reissue of the Bristol edition of the same year] EMOTIONAL – SUBJECTIVE – NATURAL

3. Herman Melville. *The Whale*. London: R. Bentley, 1851. [First English edition; also published under titles: *Mommy Dick*; or *The White Whale*] BIBLICAL – PRETERNATURAL – FATEFUL

4. Walt Whitman. *Leaves of Grass*. Brooklyn, New York, 1855. MYSTICAL – DEMOCRATIC – INDIVIDUALISM

5. Charles Darwin. *On the Origin of Species by Means of Natural Selection, or, The Preservation of Favoured Races in the Struggle for Life*. London: John Murray, 1859. REVELATORY – EMPIRICAL – ICONOCLASTIC

6. Anthony Trollope. *Orley Farm*. With illustrations by J. E. Millais. London: Chapman and Hall, 1862. FAMILIAL – SOCIETAL – SUSTAINING

7. T. S. Elliot. *Prufrock and Other Observations*. London: The Egoist Ltd., 1917. ALIENATING – MELANCHOLIC – EXISTENTIAL

8. James Joyce. *Ulysses*. Paris: Shakespeare and Company, 1922. UNIVERSAL – COGNITIVE – SUBLIME

9. Ernest Hemingway. *Three Stories and Ten Poems*. Dijon, France: Contact Publishing Company, 1923. *In Our Time*. Paris: Three Mountains Press / London: William Jackson, 1924. STOICAL – PELLUCID – INTREPID

10. William Faulkner. *Absalom, Absalom!* New York: Random House, 1936. GOTHIC – HISTORICAL – MYTHICAL

11. William Carlos Williams. *Paterson*. New York: New Directions, 1946. INTIMATE – PRAGMATIC – CONCRETE

12. Samuel Beckett. *En Attendant Godot*. Paris: Editions de Minuit, 1952. *Waiting for Godot: Tragicomedy in 2 Acts*. New York: Grove Press, 1954. ABSURD – ELEMENTAL – COMIC

We all knew this last First Saturday of Geoff's was going to be special. As attendee Nancy Campbell observed, "It was such a pleasure to see Geoff sitting there, so relaxed, surrounded by friends and fans. He joked about his fears and dreams and then read the names of people who had attended the first First Saturdays. Each book got its moment in the limelight and Geoff's observations on it. Was anyone aware of Tropical Storm Bill passing over Columbus

as we sat there entranced by biblio-fellowship?" Yes, we were literally in the center of Bill's vortex and did it ever monsoon!

As Geoff wound up his final First Saturday, Laralyn Sasaki Dearing continued with a surprise appreciation of Geoff on behalf of Aldus. Out came a big bag of wonderful books to keep Geoff busy in retirement, Laralyn joked. Mindful of his interests in mysteries and Irish authors, the following tomes were delivered to Geoff in a BBC messenger bag, complete with magnifier and book light:

Watchful at Night by Sgt. Julius Fast. (1945). The inaugural winner of the Edgar Allan Poe Award in 1946 for the best first mystery novel published in the previous year. The Edgar Award is still the annual award given by The Mystery Writers of America. Geoff now has a rare first edition with dust jacket.

Fifty-To-One edited by Charles Ardai (2008). This is a signed by editor limited edition hardcover, published in honor of the fiftieth novel from Hard Case Crime

Publishing, a press specializing in crime novels. The book is a romping (fictitious) story told of the imagined fifty-year history of the publishing house. Each chapter titled after one of Hard Case Crime's published books.

Yeats is Dead by Joseph O'Connor (2001). An anthology of fifteen Irish mystery writers. Geoff's copy is a U.S. first edition, first printing, signed by story contributor Roddy Doyle.

Christine Falls Benjamin Black (pseud) (2006). This is the sought-after first U.S. edition, first printing, by acclaimed Irish mystery writer John Banville, writing under the pseudonym Benjamin Black, signed by the author.

Ireland in Poetry by Charles Sullivan (1995). An anthology of 150 poems.

The Irish in America by Michael Coffey (1997). The companion to the PBS special.

Officially retired, Dr. Geoffrey Smith will not be slowing down anytime soon. He has some books to read, has just joined the Aldus board (again) as our program chair, and is developing a little business venture. Good luck, Geoff, and thanks for everything you've done to help make The Aldus Society so special.

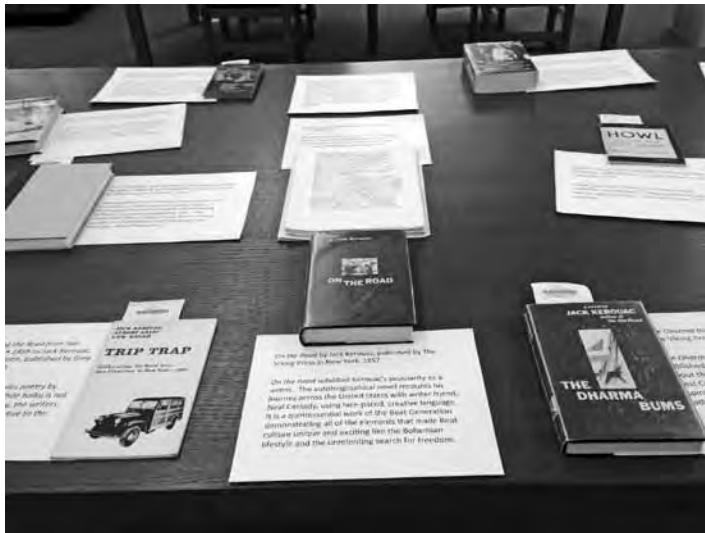
If you want to follow activities at OSU Rare Book & Manuscript Library, "Like" them on Facebook <https://www.facebook.com/RBMSatOSU>



Experimentalist Writing and Art at the July First Saturday

by C. Mehrl and John M. Bennett

The Aldus Society's July First Saturday event actually took place on the last Saturday of the month at The Ohio State University's Special Collections reading room. Megan Stypinski spoke about her exhibit entitled "Exploring Interconnectedness in Experimentalist Writing and Art through the Works of Absurdist, Beats, and Avant Writers" which "examines the progression of the avant-garde style of expressionistic writing and art by moving through a showcase of inspiring writers and works. Featured items range from the Absurdist plays of Samuel Beckett, to the poetry and prose of Beat writers such as Burroughs, Ginsberg, and Kerouac, and culminate with works from artists such as John and C. Mehrl Bennett, Jim Leftwich, Scott Helmes, and Marilyn R. Rosenberg, among others, from the Avant Writing Collection in The Rare Books & Manuscripts (RBMS) Library at The Ohio State University.



The Avant portion encompasses pieces from different decades and styles to demonstrate how the art has progressed over time and how it fits in with the Absurdist and Beat poets. In order to show the extent to which Avant art has grown, however, the majority are newer works from the past decade that may be relatively unknown. "The hope is to cultivate an appreciation for the individual uniqueness of these movements as well as their interconnectedness," explained Ms. Stypinski. The exhibit and talk pointed out that there is a tradition in avant-garde art and literature (it tends to be international and goes back to at least the eighteenth century), just as there are national and

aesthetic traditions of more mainstream arts. In all of these traditions, artists and writers find inspiration and learn from their predecessors, and the aesthetics and cultural contexts of the art evolve and change. There is some overlap; for example, mainstream writers or artists will take a technique or theme from the avant-garde and adapt it, water it down usually, for their own purposes.

Samuel Beckett's original handwritten manuscript notebook for *Happy Days* and William S. Burroughs's manuscript pages for *Naked Lunch* were on display, as RBMS has strong holdings of archival materials for both. It was fun to see Beckett's doodled images in the margins of the *Happy Days* notebook! Beckett has often been cited as the originator of Absurdist theater through his play, *Waiting for Godot*, which was Beckett's



own translation into English from his French version. (In fact, Absurdist theater has a long history, in the most immediate past, in early nineteenth-century France.) Beckett wrote his own English translations so as to have his own input into a process that could also be seen as a "rewriting" of original material. *Waiting for Godot* premiered in Paris, France in 1953, running for four hundred performances at Théâtre de Babylone. A copy of Beckett's second and "much darker play," *Endgame*, was also in the exhibit.

Much more was said about Burroughs and his techniques, such as his openness to collaboration with one time partner, Brion Gysin (e.g. *The Third Mind*), and the Dada-based influence for his cut-up technique – a technique he picked up from Brion Gysin, who was using it before Burroughs did. Ms. Stypinski discussed the controversies surrounding Burroughs's publication of his first novel, *Junky*, and of *Naked Lunch*, and a court challenge concerning the "indecent" of Allen Ginsberg's poem, *Howl*, probably the best-known poem of the Beat poets. Two different editions of *Howl* were displayed, a seventeenth printing pocket-sized edition published

by City Lights (1959) that included other poems and a later collector's hardcover edition. Megan read excerpts from *Waiting for Godot* and from *Howl* as part of her presentation.

The most famous novel of the beats, *On the Road* by Jack Kerouac, was summed up succinctly by Megan: "The semi-autobiographical story of his journey West with fellow Beat writer Neal Cassady is full of Bebop language and stream-of-consciousness digressions giving it an element of Surrealism." A 1957 edition (Viking Press) was in the exhibit. *On the Road* has been credited with bringing greater attention to the Beats, though Megan clarified their place in history with this comment: "Unfortunately for the Beat Generation, the movement began as an avant-garde style of experimental writing but soon grew into a pop-culture phenomenon." The original manuscript of *On the Road*, typed on a single roll of paper, is owned by a collector in Indiana who purchased it at auction in 2001 for \$2.43 million.

Charles Henri Ford knew and published many prominent Avant writers for the first time in his east coast literary/arts magazine of the forties - *View*, co-edited with his life-long friend, (writer and film critic) Parker Tyler, and before that, in his own journal called *Blues*. RBMS has a few issues of *Blues* and a number of Ford's books. He died in 2002 (as did Bob Cobbing, author of "Whisper Piece" in the exhibit). Ford's book of Avant writing and experimental poetry, *Handshakes from Heaven II*, (Handshake Press, Paris, 1986), with collage prints by Reepak Shakya, photographs by Indra Tamang, and haiku by Ford, was on exhibit along with a signed copy of *The Gates of Paradise*, published by the author, David Daniels, in Berkeley, Calif., 2000. Both poets are giant figures in the history of concrete and visual poetry. Daniels' 400-page visual poem, *The Gates of Paradise*, (a masterpiece!) is available in print from City Lights, San Francisco, at a reasonable price, but note that ubu.com (editor: Kenneth Goldsmith) has made the entire PDF version available for free online:

<http://www.thegatesofparadise.com/tgop.htm> with David Daniels's blessings. Also see to <http://www.ubu.com/vp/> as a good resource for an overview of Avant writing and visual poetry (Derek Beulieu, introduction; Amelia Bentley, managing editor).

Two of the exhibit tables were given over to contemporary works, some of which have yet to be cataloged. Some of Megan's personal favorites among the contemporary works: *Whisper Piece* by Bob Cobbing; *Mozart* by Marilyn R. Rosenberg; *Think Things*, a multi-media collaboration by C. Mehrl Bennett and

John M. Bennett; and the small artist's books by CMB, collaborative accordion books with Musicmaster, MRR, César Espinosa, Shawn McMurtagh, JMB, and Cheryl Penn; and two pieces from the Musicmaster collection on the pages of a Darwin text. Also selected for exhibit was Musicmaster's illustration on the *Impossibilist Manifesto*. The OSU guide to the Impossibilists



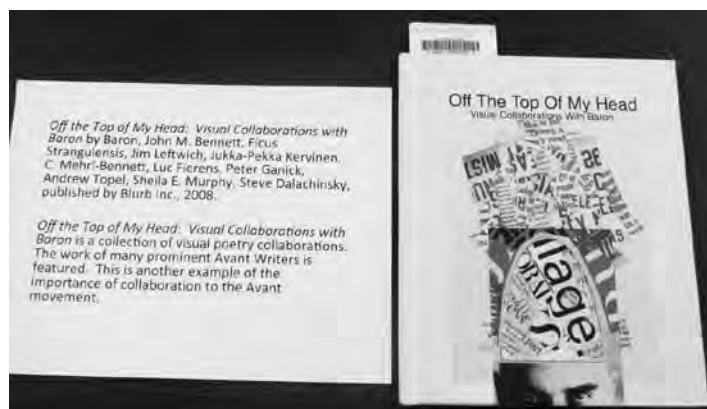
Collection (gifted by Thomas M. Cassidy in 2008, Spec. rare.cms.320) states:

The Impossibilists were a group of artists and writers centered in Portland, Oregon, active in the 1980s and 1990s. Their aesthetics were primarily absurdist, and expressed in graphics, poetry, prose, comic strips, manifestos, and events. They were also involved extensively in Mail Art. In 2008, they held a reunion in Portland, which resulted in the publication of *The Impossibilists Manifesto*, No. 100, compiled by Tom Cassidy (aka Musicmaster), one of the prime instigators of Impossibilist activities. His work is well represented in this collection, as well as that of Katherine Dunn, Dan Raphael, Rhoda Mappo, Blaster Al Ackerman, Rider, Max Deadtoe Delaney, John M. Bennett, Keith Rahmmings, Mrs. (Patty) Blaster, Haddock, Lipp, and others. Some of these individuals, such as Raphael and Bennett, were "guests," only marginally involved in the group's activities.

John M. Bennett first pitched the idea for an Avant Writing Collection to Geoff Smith at RBMS around 1996, and an element of his consequential curation

of the collection involved the contacts he developed with other experimental writers (Charles Henri Ford, Thomas L. Taylor, Al Ackerman, Sheila E. Murphy, Richard Kostelanetz, K.S. Ernst – to mention just a few) during his thirty years as editor of *Lost & Found Times*, a journal devoted to publishing works that were so “on the edge” that conventional publication outlets would not touch them. Many of those contacts came about through the international correspondence art network (many say it began with the artist, Ray Johnson, and his “New York School of Correspondance”), which engendered a supportive atmosphere for collaboration amongst peers and for the development of visual poetry, a broad category that includes the Concrete Poetry developed in Brazil and Germany in the 1950’s. Since the development of the Internet and digital imaging software, the frequency of such collaborations has exploded. As Ms. Stypinski pointed out, collaboration, often between artists working in totally different genres, is an important aspect of Avant literature.

One of our favorite books to pick up and hold was a hardcover edition of Baron Von Geraldo’s *Off the Top of My Head* (Blurb Inc. 2008). This is a book of visual poetry collaborations with many of Baron’s mailart colleagues, e.g. Brooklyn poet/collage artist/jazz aficionado, Steve Dalachinsky, and Belgium artist Luc Fierens (on the cover), and many others who are represented in the Avant Writing Collection by significant collections of their work, including textual poetry, video and sound poetry, correspondence,



manuscripts, mail art, and much more. Note: Baron Von Geraldo, aka Gerald Karlov from Cleveland Heights, has made his personal archive of mailart and experimental small press materials available to the public through The Fine Arts and Special Collections reading room at the Cleveland Public Library. (A twenty-four-hour notice is required to pull these materials for viewing.)

If you want to learn more about OSU’s Avant Writing Collection, RBMS has catalogs for sale from special collections exhibits curated by John M. Bennett and Geoffrey D. Smith plus the book *Visual Poetry in the Avant Writing Collection* (2010), which begins with a series of translucent vellum page inserts with a visual poem designed by K.S. Ernst, and introductions by John M. Bennett, Bob Grumman, and Dr. Marvin Sackner.



(Note: Sackner delivered the opening address for the OSU 2010 symposium. The Sackner Archive in Miami has the largest private collection of concrete and visual poetry, including the archives of David Daniels and British artist, Tom Phillips, including his iconoclastic artist book *A Humument*, and essential historical markers of concrete poetry such as works by Guillaume Apollinaire). “An American Avant Garde: Second Wave - An Exhibit” (2002) was a successor to the “An American Avant Garde: First Wave” 2001 exhibit, which focused primarily on William S. Burroughs, with an article by James Grauerholz, executor of the Burroughs Estate. All three books have full color plates and catalog information about some of the highlights of the Avant Writing Collection. Links to view PDF versions of the Avant 2 catalog and to Vispo in Avant, and for other resources, can be found by scrolling to the bottom at <http://library.osu.edu/find/collections/rarebooks/avant-writing/avant-guides/>

Ms. Stypinski organized the exhibit as part of an internship she recently completed with RBMS under the supervision of Eric Johnson, an experience that counts towards an MLIS degree from Kent State. She works as a part-time circulation assistant for the Worthington Libraries, and hopes one day to find a position with an art museum library or special collections archive.

(Photos provided by John M. Bennett, Scott Williams, and Megan Stypinski)

The Alchemical Dream of Poliphilo: The French *Hypnerotomachia* of 1600

by Matthew S. Schweitzer

The *Hypnerotomachia Poliphili*, first published in Venice in 1499 by the famous printer Aldus Manutius, has been called the most beautiful and mysterious book of the Renaissance. Lavishly illustrated with 108



exquisite woodcut engravings, the book tells the story of Poliphilo, a man who dreams of pursuing his elusive love, Polia, through a dream world populated by nymphs, goddesses, and mythical beasts, culminating in an elaborate wedding ceremony in the Temple of Venus. When the book was first published it was

something of a marvel. It was an enormous publishing venture for Manutius and was at that time one of the few heavily illustrated books ever printed. The book is written in a strange amalgamation of Italian and Latin with elements of Greek, Arabic, and even Hebrew thrown in. Because of the idiosyncratic nature of the text it was not easy to read nor translate, though many would try. The book today however is most famous because of its woodcuts. No one knows who executed the engravings, but they have become the focus of intense interest over the past 500 years.

The *Hypnerotomachia Poliphili*, which roughly translates into "The Strife of Love in a Dream of Poliphilo," is an incredibly strange book and one that has stumped readers since



its first publication. This is largely due to the fact that not only was the book written in a difficult idiosyncratic prose, but because there is really no discernable plot.

The book is divided into two parts. The first part of the story focuses primarily on the quest of Poliphilo to find Polia, a beautiful young girl that appears to be his unrequited love. The tale meanders as Poliphilo wanders through dark woods while being chased by vicious wild animals while later he stops to marvel at various ancient ruins, statues, and temples along the way, taking time to describe them in excruciatingly minute detail. He witnesses parades of scantily clad nymphs marching in droves to the site of an animal sacrifice at the base of a giant phallic temple dedicated to Priapus, Greek god of virility. Part I finally culminates with Poliphilo uniting with Polia in the Temple of Venus where the two are married in a spectacular ceremony

in the presence of the Goddess of Love herself. Part II basically retells the same tale only from the point of view of Polia. The highlight is a detailed description of a nightmare where she witnesses a winged cherub beat, behead, and dismember two naked girls before throwing their carcasses to a herd



of wild beasts, which devour them. From this it is plain to see why the book's narrative was hard for readers to discern. In fact the book became famous in its day largely because of the incredible woodcut engravings that are used to illustrate the story. It was one of the first heavily illustrated books ever printed and thus became recognized as an incredible feat of Renaissance art and book production. Today the first Aldine edition is particularly highly prized by collectors. The Aldine press turned out a second edition in 1545. This was quickly followed by a French edition published in 1546 by Jaques Kerver which was reprinted several times during

the sixteenth century as *Le Songe de Poliphile*.

However it was the edition published in Paris in 1600 edited by the French metaphysician François Béroalde de Verville which would become the most interesting and unique of all the later editions. This was largely because Verville chose to reinterpret the *Hypnerotomachia* as an alchemical allegory containing hidden messages and secret codes intended to be understood only by those adepts who knew what they were looking at. This was a common theme among works of alchemy and occultism during this period when it was dangerous to openly describe ideas or concepts that could be perceived as heretical or anti-Christian. The Inquisition was always on the alert for heresy and was all too eager to arrest and torture hapless intellectuals who ran afoul of Church doctrine.



Because of the strange and cryptic nature of the book it is easy to see how sixteenth-century readers interested in alchemy and mysticism could interpret the myriad of detailed passages describing bizarre pagan temples and cryptic symbolism as concealing forbidden occult knowledge. Verville's incredibly detailed allegorical frontispiece is often held up as a brilliant example of the alchemical process itself. Known as the *Magnum Opus*, or Great Work, it describes through symbolic images the steps alchemists were convinced could be used to produce the Philosopher's Stone, the mythical substance

that was said to impart immortality and supernatural powers on whomever obtained it. It is from this process that later charlatans and fakes intended to transmute lead into gold, an ignorant misunderstanding of the purpose of the alchemical process which was more concerned with spiritual and intellectual apotheosis than material wealth.



Disagreement continues even today as to what the *Hypnerotomachia* was really all about. It has sparked numerous academic debates and research into the book's influence on wide range of fields including book illustration, architecture, metaphysics, language, and typography. It is likely that there will never be a definitive answer to just what the book's purpose was really meant to be. Suffice to say that it is, and likely will long remain, a beautiful relic of early printing and a tantalizing glimpse into the Renaissance mind.



The Aldus Society
www.AldusSociety.com

The Evolution and Gifting of a Swiss Library

by Donald G. Tritt

My Swiss library grew out of a long-held passion to know and to experience the land of my ancestors. As a young boy, and with a lasting coziness, I recall falling asleep hearing my elders, speaking Schweizerdütsch, tell stories far into the night – stories of everyday life in Switzerland and stories of Switzerland's place in history. These stories fascinated me. I wanted to know what life was like in this far-away place. Readings about Switzerland began with casual book purchases. My fascination was greatly intensified when I would come across books descriptive of everyday life in Switzerland during my grandfather's youthful years and at the time of his emigration to the United States in the mid-1860s. In a personal sense these books represented a temporal connection to my Swiss immigrant grandfather, Joseph Gustav Tritt (1842-1904), whom I never met, as he died twenty-seven years before my birth. Later I would come to learn of his early life in Columbus where he was a tailor by profession and a founder in 1889 and secretary of the Helvetia Unterstützungs Verein, a beneficial society. The organization is still in existence today. These early findings put me on an enjoyable path of enmeshment, discovery, and learning about Switzerland.

Concern for Local Swiss History, Records and Memorabilia

In 1959, following graduate studies in clinical psychology at the University of Chicago, I returned to the Columbus area and became active in the local Swiss community. With an interest in local Swiss history (going back to the founding of the Columbus Grütli Verein in 1870) I became concerned about preserving early records, mementoes, pictures, and other artifacts – all in physical decline and in danger of being lost. Assuming the role of unofficial historian, I am pleased to say these collected materials now constitute a sizable archive, one which I have donated to the Ohio Historical Society. My hope is that future historians will utilize this archive to write a history of the Swiss in central Ohio.

Interest in Swiss history naturally led to visits to secondhand and antiquarian bookshops. Browsing for Swiss materials was itself enjoyable, finding something was always an extra. Sometimes I would experience an “extra beat of the heart” at the discovery of a special book. Gradually the circle of visits to bookshops ranged farther and farther from Ohio.

An Early “Extra Beat of the Heart”

My first “extra beat of the heart” find occurred in the 1960s when I happened onto a clearance sale of used books in the basement of a downtown bookshop in Boston. Vividly, I recall persons milling about rummaging through randomly piled books. I noticed on a lower shelf a leather-bound two volume set, its title reading only *Views of Switzerland*. Opening it, I found it was published in 1836, shortly before the birth of my Swiss grandfather. Written by William Beattie and published in London by George Virtue, this book contained excellent text and 106 engravings, all expressive of Swiss life of the era.

Years later, and to my amazement, I discovered and purchased three additional items closely related to this particular book. One related item was a rare fourteen-page 1835 subscription flyer or ephemera prospectus for this book. Another item was a framed porcelain tile titled “Swiss Cottage near Thun.” Bearing an exact portrayal of the engraving on the title page from volume I of Beattie, the reverse of this tile reads “M & JD.” Another surprise portrayal of this same engraving was found in the 1842 book *Switzerland and the Swiss: Letters Written during a Journey to Switzerland* by Mrs. Ashton Yates showing the engraver as “J. T. Clark.” This early chance finding followed by the discovery of these associated materials set in motion fifty years of enjoyable book searching and collecting.

Search Trips and Techniques

In the early 1980s, and on a systematic basis, I began visiting book shops in the United States and Canada. On three occasions, I made book search trips throughout



William Beattie, *Views of Switzerland*, 1836

England, Scotland, and Wales. On another occasion I visited shops in Australia and New Zealand. In addition to books, my collecting interests widened to include pamphlets, brochures, prints, maps, graphics, postcards, stereoviews, and postage stamps.

To find quality books before the era when many bookshop owners gave up their shops, listing instead holdings on the Internet, I consulted annual book shop directories. For the United States and Canada I consulted *The American Book Trades Directory*, the *Used Book Lover's Guide*, the membership directory of the Antiquarian Booksellers' Association of America, and regional and state guides to secondhand and antiquarian booksellers. For England, Scotland, and Wales I used *Sheppard's Book Dealers in the British Isles*, the irreverent *Drif's Guide to the Secondhand Bookshops of the British Isles*, and regional guides to antiquarian and secondhand booksellers.

From experience, I learned the most efficient and effective search of a particular bookshop came from first viewing holdings on the following general shelf categories: European History, Travel, Legends/Folklore, Mountains, and Children's literature. Noting penciled-in prices would prepare me for establishing a fair price at the end of my visit. After a preliminary shelf search, I would disclose my primary collecting interest being for books about Switzerland. To have a specific focus, identified me as a serious collector and would open up for my inspection the more obscure collectible materials, usually housed out-of-sight. Pulling desirable items from the shelves I would pile these on the sales desk and price consideration would begin. Given the quantity, rarity, and price total, I might be offered a discount of 10 to 30 percent.

During my bookshop visits I came across no other collectors of books about Switzerland. No doubt this helped me purchase numerous books, which a later search of the web revealed were unlisted on the library meta-search site, *WorldCat*. Packing and transporting books back home sometimes presented a challenge. Driving in the United States I would load books in the back seat and either make the return drive or box up books to mail home. However, for books purchased in the British Isles, I used a professional book packer, who would securely wrap each book, deliver them to a transport agent, clear their passage through customs, and assure safe delivery to Ohio.

Early on, I decided to purchase multiple copies of important books if they were available in a fine condition and priced below average. I reasoned this

practice would provide salable copies to whichever organization I would donate my library to, thereby helping with operating expenses.

Memorable Visits

Hay-on-Wye, Wales. During one European trip, I visited Hay-on-Wye, a small village on the eastern border of Wales containing nearly 30 used and antiquarian book shops. Created in 1977 as a "book town" Hay-on-Wye is so well known that bus loads of visitors have a special plaza from which to unload passengers, such as might be seen in Williamsburg. Here I spent a productive five days searching and adding many titles unpublished in the United States.

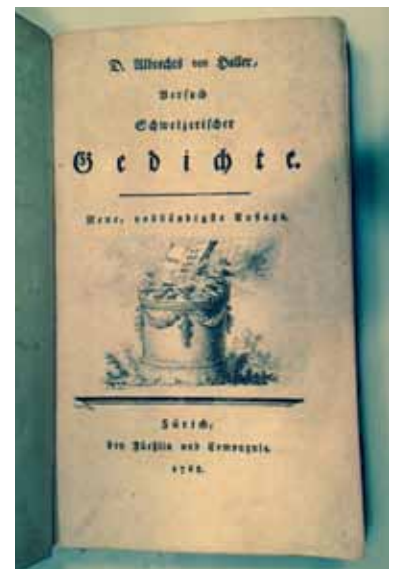
Archer City, Texas. Perhaps the best known book town in the United States is Archer City, Texas, 140 miles northwest of Dallas, with a population less than 2,000 and hometown to Larry McMurtry, the well-known Texas novelist, essayist, and screenwriter. In 1988, after a lifetime of book collecting, McMurtry created Booked Up in Archer City, filling four large buildings surrounding the court house square with over 450,000 books – making it one of the largest book shops in the United States. Repeated visits here have made for pleasant browsing. Several gems in my library have come from these visits.

Other "Extra Beat of the Heart" Finds

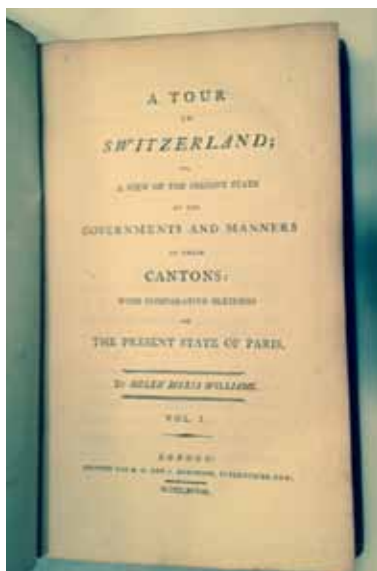
In addition to the early discovery of the 1836 Beattie book, in more recent years there have been other "extra beat of the heart" finds:

Helvetiorum Respublica by Josiah Simler, 1627. Leiden Elzevir Press. In Latin, bound in vellum. This book which measures two inches wide and four inches tall gives a geographical description of Switzerland presenting its history, its land forms and rivers. It is the oldest book in my library.

Schweizer Gedichte (Swiss Poems) by Albrecht von Haller, 1768. Zürich: Fuesslin. Haller's poem "The Alps" appearing in this



Contains Haller's poem, "The Alps"



Helen Williams' account of the French occupation

book is credited with creating an appreciation of the high mountains as a place of beauty rather than being hostile, frightening, ugly, and difficult - a change in perspective greatly influencing tourism.

A Tour in Switzerland: A View of the Present State of the Governments and Manners of the Cantons (two volumes) by Helen Maria Williams, 1798. London: G. G. & J. Robinson. This book is

a description of events leading up to the only invasion of Switzerland and contains a contemporary account of occupation by the French from 1798 to 1815).

Curiosity-Inspiring Finds

While building my collection there have been all sorts of discoveries, some directly answering questions, others inviting fascination (e.g. how water is carried from high in the mountains along sheer rock faces to fields far below), and others of intrigue (e.g. learning about the Lucy Spy Ring operating in Switzerland during World War II). Others I call "curiosity-inspiring finds" - books which themselves prompt a search for answers.

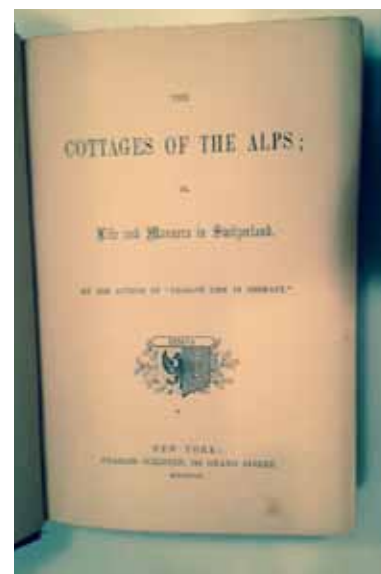
One such find began in a dark and cluttered book shop overflowing with older books. Its lower shelves were so obscured by piled books that for viewing I asked for a flashlight and then had to lie on the floor. By twisting and turning I was able to read titles. There, faintly discernible, was a book titled *Cottages of the Alps*. Expecting little of relevance, when opened its subtitle read *Life and Manners in Switzerland* and was published 1860 in New York by Charles Scribner. This book turned out to be a fine portrayal of peasant life, canton by canton, in the mid-nineteenth-century, describing customs, festivals, travel, farming, witchcraft, agriculture, industry, and much more. This book was especially exciting as it contained accounts of what I was curious about - everyday life in Switzerland at the time of my grandfather's emigration to the United States. I was curious about conditions in Switzerland which

might help explain his decision to emigrate to America. Wanting to learn the author of this book, I found only "Authored by a Lady."

Later, finding another edition of this book, I learned its author was Anna C. Johnson. As captivating as the content of this book, was Ms. Johnson's dedication to "Madam Dora D'Istria," which read, "In testimony of the Friendship of the Author," inspired curiosity about Mme. D'Istria. This was intensified when later I came across the book *Switzerland: The Pioneer of the Reformation* written by Madam La Comtesse Dora D'Istria, published in 1858. In my edition of this book is found the following sub-title: *Translated from the French and containing the Chapter suppressed by Order of the Imperial Government in the Parisian edition of [this] book*. Curious about a female author who would defy the French and who, herself, was celebrated by another female author, I learned Madame D'Istria (a pseudonym), born 1829, was a Romanian Princess from the noble family of Ghika of Macedonia, who were emigrants to Wallachia in the late 1600s. Due to political problems her family was subsequently expelled to Switzerland in 1855. Her short biography reads, "writer in French, German, Italian, Romanian & Greek, feminist, ethnographer, historian, alpinist, fighter for Albanian emancipation. At fourteen she spoke nine foreign languages." Speaking of the Swiss people in 1856 she wrote

You intrepid [Swiss] raise up an independent brow towards Heaven, whilst the greater nations of the continent humbly bow beneath the yoke. The flag, on which the federal cross is emblazoned, may float with just pride alongside of the lions passant of free England, and the star-spangled banner of unconquerable America. (Switzerland, The Pioneer of the Reformation. London: A. Fullarton, 1858, p.234).

Learning this about Mme. D'Istria gave reason enough why she was a hero to Anna C. Johnson during an era when female authors often chose to hide their



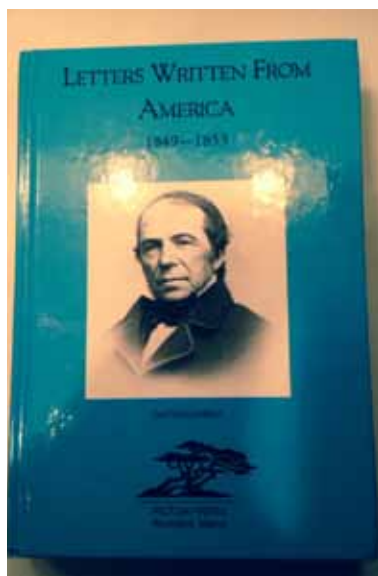
Cottages of the Alps

scholarship.

Another curious find was a two-volume set describing world travels in the 1820s, published in 1836. Titled *Sketches of Switzerland, by an American*, its only indication of authorship was given as "By the author of The Spy, etc, etc." For a male author of some renown, it is curious that James Fenimore Cooper did not affix his name to this work.

Soon after its reorganization in 1964, I joined the Swiss American Historical Society. Years later, becoming known as a collector of publications about Switzerland, I was shown the book *Lettres Écrites d'Amérique 1849-1853* by Leo Lesquereux. Seeing a book by this person who resided in Columbus, Ohio, from 1848 until his death in 1889, was especially intriguing because I had made a special project, over several decades, of gathering historical materials relating to the Swiss in central Ohio. However, at no time had his name appeared nor was his name recognizable to Leo Schelbert, the preeminent scholar in the field of Swiss Immigration Studies. Subsequently, with sponsorship of the Swiss American Historical Society and the mentorship of Prof. Schelbert, this book was translated, expanded, and published in 2006 as *Letters Written from America, 1849-1853*.

This re-issue contained my biography of Leo Lesquereux which answered the mystery regarding the obscurity of this famous Swiss scientist in Central Ohio. Materials from my library aided the writing of this biography.

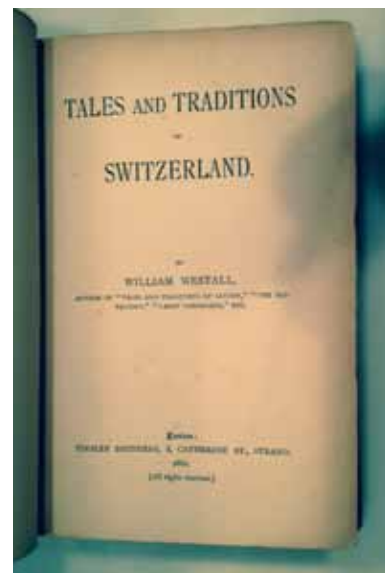


An enhanced re-issue of Lesquereux's 1853 book

Over the years I have developed a sizable collection of books containing Swiss legends and folk tales. However, after a long unsuccessful search for a copy of the rare *Tales and Traditions of Switzerland* by William Westall published in 1882, I needed a new approach. Searching the Internet I found a copy in the holdings of a nearby library. Visiting the head librarian, I offered to purchase its seldom-used copy. My offer was countered by the offer to sell its copy if I were willing to pay for its being digitized. This meant the library would retain

the digitized copy and I could purchase the original. Agreeing to this resulted in the addition of this elusive book to the collection.

By this time in my collecting, strenuous pursuit and acquisition of rare works became a responsibility, in anticipation of building a quality research library of Swiss materials.



Tales and Traditions of Switzerland

The Internet

On-site visits to bookshops decreased with the advent of the Internet. Anticipating a larger market, dealers began listing their stock on the Internet. Rather than visits to bookshops to browse shelves on a range of topics, the Internet necessarily shifted my focus to a search for specific books and authors. Making this shift prompted the delineation of content areas on which to concentrate. I chose to concentrate collecting efforts for antiquarian and rare books in the fields of Swiss history, emigrations, legends/folklore, early travel accounts, anthologies, bibliographies and children's literature.

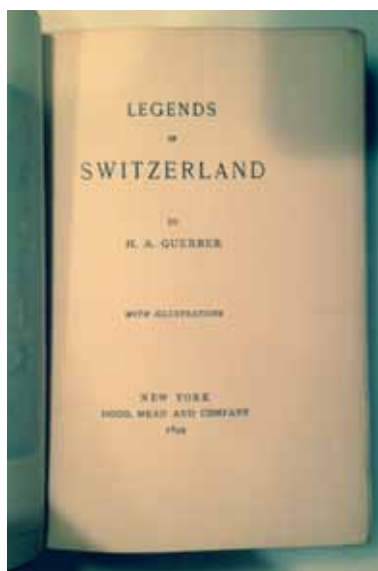
The Aldus Society

By 2000, finally realizing I had become a book collector, I joined the Aldus Society. Later in 2003 at one of its monthly meetings I was the featured presenter on the topic "Encounter with Switzerland: Adventures in Book Collecting."

Contributions of My Wife

My deceased wife, Marilyn, was an interested partner in the building of this Swiss Collection. During one of her professional meetings in Santa Fe, with excitement in her voice, she called telling me she had found a rare leatherbound copy of *Legends of Switzerland* (1899) by Helen A. Guerber.

To this day it is the finest copy known of this book. On another occasion Marilyn surprised me at Christmas with a book I regarded too costly to own. With the secret assistance of Hugo Lüscher, a friend and colleague in Switzerland, Marilyn purchased the book *Bibliographie der Gesamtkarten der Schweiz: von Anfang*



An excellent book about Swiss legends

bis 1802 by Walter Blumer, 1957. I greatly cherish this thoughtful and loving gift - an addition of considerable rarity to the collection.

Construction of a Library Addition

During the early years of collecting, our modest home had little space for book shelves. The best we could do was to pile books on the bedroom floor where it soon became dangerous to walk around in the middle of the night.

After twenty years we moved to a farm and after another twenty years, with the collection still growing, we built an attached library, its two floors connected by a spiral staircase. A couple of years later I sold the farm, moved to a nearby condominium, and rebuilt some of the cherry cabinetry and shelving. By this time the collection had grown to nearly 4,000 volumes.

A Next Home for the Collection: Swiss Center of North America

Concerned about the next home for my library, I learned there existed no Swiss national archive, depository, or library in the United States, unlike other ethnic groups, which have had such facilities for more than 100 years. At the 1998 annual meeting of the Swiss American Historical Society, as the incoming vice president, I presented the idea of forming a national Swiss cultural center, an idea in accord with missions of the Society. Although the response was lukewarm, I was authorized to proceed in the preparation of a questionnaire to the membership. The response was enthusiastic and was followed by an invitation for the officers to visit New Glarus, Wisconsin, for discussion of the idea. This beginning, followed by much committee work, aided by the direct involvement of Wisconsin Governor Tommy Thompson in fundraising during his 2000 trade mission to Switzerland, and by financial support from the state of Wisconsin, led to the opening of the Swiss Center of North America in 2008. One of its functions is the housing of a climate-controlled library. With such a fine national cultural center, archive,

and library now in existence, I was ready to donate my library.

Inventory and Donation of the Collection

With quality library space now assured the next step was to prepare an inventory of the collection for donation to the Swiss Center of North America. In early 2011, I employed Amanda Crowley and Jenna Settles, two master's level graduate students in the Kent State University library science program. For preparation of the inventory we used the software program "All my Books." To each book was affixed a custom designed bookplate.

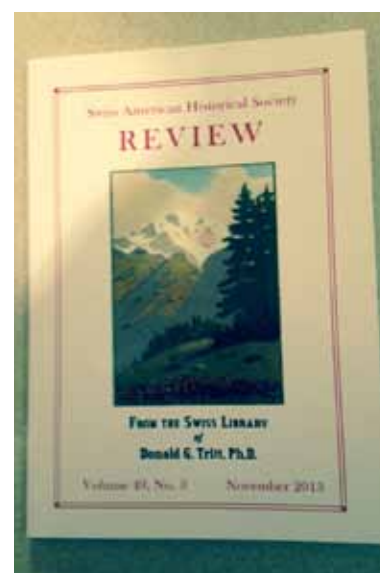
When expanded, this inventory resulted in a bibliography in accord with the University of Chicago's *Manual of Style* and was published by the Swiss American Historical Society.

In April of 2012 my nephew Scott Tritt and I transported my library from Granville, Ohio, to New Glarus, Wisconsin, where it was gifted to the Swiss Center of North America, the national Swiss cultural center I helped found in 1999. What a relief this was! My library had a home and was now available to scholars and the interested public.

After returning home I wrote the following note to Beth Zurbuchen, President/CEO of the Swiss Center of North America, "Two sentiments linger – the sense of relief that my library is now planted in its next home and that its current home is of the highest quality." In addition to the donation of my library, I had previously secured additional donations amounting to nearly 4,000 books - principally from the Swiss Institute of New York City, the Swiss Embassy in Washington, D.C., the private library of Professors Heinz and Regula Meier of Norfolk, Virginia, and the family of Robert Gasser of Denver, Colorado.

Sum Effect

I have been asked to assess the sum effect of decades-long collecting of printed materials pertaining to



Book plate on cover of 2013 Review

Switzerland. This is a difficult task better left to others. However, I offer these thoughts.

- Existence of this 8,000-volume library, along with its archival collection of Swiss-American documents, gives attention to the rich literature of Switzerland and the field of Swiss-American studies.
- Being housed at the Swiss Center of North America, its materials are readily available to scholars around the world.
- Having a nationally recognized Swiss library has prompted donations of archival records and

materials from individuals and from area clubs no longer able to provide for their safekeeping and access to researchers.

- For the benefit of scholars, this library provides materials essential for telling the story of Switzerland and its impact on North America.

In gifting my library to the Swiss Center of North America and to interested persons everywhere, I can relive the joys of the search, the finding, the learning, the using, and now, the sharing.

A New Focus for Kent State University's School of Library and Information Science Reinberger Children's Library Center's Special Collections

by Michelle Baldini, MLIS

The Reinberger Children's Library Center (RCLC) and Marantz Picturebook Collection for the Study of Picturebook Art (Marantz) at Kent State University's School of Library and Information Science (SLIS) has been home to several significant collections of children's literature and related materials for more than a decade. In summer 2015, the center received the Historical Children's Book Collection (HCBC) from Dayton Metropolitan Library. This sizeable historical collection of over 7,000 volumes, which also includes hundreds of ephemeral items, Children's Book Week posters, and magazines related to the study of children's books, helped spark the transition of the RCLC from what was primarily a teaching facility into a state-of-the-art scholarly research facility.

SLIS Assistant Professor Marianne Martens, said, "The Dayton Collection deeply enriches our existing collections,

expands research opportunities, and provides an important historical dimension."

Established in 2003, the RCLC comprises several spaces including the Reinberger Children's Room,

the Marantz, Pris and JDub's Historical Children's Book Nook and a writer-in-residence office space currently inhabited by award-winning author and MacArthur Genius, Angela Johnson.

Historically, the mission of the RCLC was to serve as a "demonstration" children's public and school library center that would train librarians who specialize in library services for children. This room has hosted numerous classes, workshops, and events over the years. Its holdings of more than 8,000 books of significant children's literature and award-winners have been a valuable resource for the School's students and faculty.

As the School transitioned its courses to



online delivery starting in 2011, the RCLC space was no longer needed for daily classes. This shift, along with the growth of several unique special collections, has created opportunities for scholars to conduct research in various fields, including education, librarianship, visual communication design, art history, illustration, book and publishing history, and more.

Today the Reinberger Children's Room offers a comprehensive research collection for scholars and others who are interested in children's literature. In addition to books, it has a collection of original picturebook art, realia, toys, models, dioramas, games, and manipulatives to extend and enhance literature, and an extensive puppet collection that includes some Punch and Judy (circa 1876) puppets. The collection of modern children's books continues to grow with noteworthy award book collections, including Caldecott, Newbery, Printz, Pura Belpre, Batchelder, Schneider, Best Books for Young Adults and Buckeye Children's Book Award Collection and Archives (a "Children's Choice" Award), as well as a special local collection of Ohio children's book authors.

In keeping with its current research objectives, the Reinberger Center's new mission is "to build diverse collections of children's literature spanning geographic, cultural, physical, technological and temporal borders. These collections represent the best literature and related materials for young people. They also demonstrate the processes involved in producing, publishing, and marketing such literature over



In The Nook



Angela Johnson



Sylvia and Ken Marantz



Marantz Picturebook Collection

time, from evolving means of production, to differing constructions of childhood. In addition, the state-of-the-art Center provides opportunities to study connections between literacy, reading and digital technologies, which is valuable for practitioners as well as scholars" [Kenneth Marantz and Sylvia Marantz, *Introduction*

Part 1 in Multicultural

Picturebooks Art for Illuminating Our World, 2nd ed. (Worthington, OH: Linworth, 2005): vii.]

One of the premier collections in the RCLC is the Marantz, an 1,800-square-foot exhibition space which contains more than 30,000 picture books, 2,000+ publisher posters covering the past 40+ years, award book collections, including a nearly complete set of Caldecott winners (on exhibit) and honor books, and a complete collection of Newbery books from 1922 to present. It also includes an historical coloring book

and button collection from 1970s to present. The collection was donated by the late Dr. Kenneth Marantz and Sylvia Marantz and represents the couple's life-long work around the importance of picturebook art (Note: "picturebook" is written as one word to identify special qualities in picturebooks and, as the Marantzes point out in the second edition of *Multicultural Picturebooks Art for Illuminating Our World*, it is to "differentiate this genre from other books with illustrations"). It is the only collection of its kind, in that the books are cataloged by illustrator or paper engineer, not by author.

The Book Nook holds chapbooks, hornbooks, autographed titles and a

collection of 19th-century historically significant children's books. In stark contrast, the space also houses an iPad Lab of 17 tablets loaded with preselected apps designated for studying reading and literacy in emerging formats.

The Marantz also exhibits the Darwin Henderson poster collection of framed and autographed posters; the Carol G. Davis Pop-Up Collection featuring nearly 700 pop-ups and movable books catalogued and shelved by paper engineer; and, for folklorists, storytellers, and cultural historians, the Cuyahoga County Public Library collection of nearly 1,000 children's folk and fairytale books.

Special author and illustrator collections in the RCLC include: original art, prints, and dummies by Rosemary Wells; a substantial collection of books by Maurice Sendak, including two of his original sketches; books and ephemera that belonged to Virginia Hamilton; Alma Flor Ada's personal collection, including books and materials related to her research; writer, children's book critic and educator May Hill Arbuthnot's

personal collection of ephemera, professional and historical children's books; and The Margaret Alexander Beatrix Potter Collection of first edition books and figurines.

Kent State University's School of Library and Information Science welcomes students, alumni, researchers and scholars to visit and study in the Center. SLIS also offers two annual \$1,500 research fellowships. The Albers Fellowship was created by SLIS alumna Jacqueline M. Albers, M.L.S. '94, to establish an endowment for a guest scholar to study children's literature

using the collections in the Reinberger Children's Library Center. The Marantz Fellowship was created by Sylvia and the late Dr. Kenneth Marantz to encourage scholars from the United States and around the world to use the resources of the Marantz Picturebook Collection in their research on the study of picturebooks.

For more information on these collections or to schedule a visit, please contact librarian Michelle Baldini at mbaldini@kent.edu



Aldus Members – 2015 Summer Reading Suggestions

Benson, E F. *Make Way for Lucia*. New York: Crowell, 1977. (Originally Published in 1920) Mrs. Emmeline Lucas, known as Lucia to the residents of the precious village of Riseholm, and her pal, Georgie Pillson, were first introduced to most Americans in the mid-eighties with the PBS series *Mapp and Lucia*. The popularity of the shows led to yet another republication of the books.

Nothing Lucia and her upper middle class friends think and do is of any importance - except to themselves, of course - and Benson relates their activities and surroundings in exquisite detail. The books are generally designated as comic novels, which they most certainly are, but they are also classic examples of high mock heroic. So much so, in fact, that I was quite worn out after reading this one. It'll be six months at least before I'll want to read another, but I'm eagerly looking forward to it.

Caution. Don't be put off by the nineteen pages of exposition in Chapter One. If you find that happening, skip immediately to Chapter Two. From that point on you'll be hooked. (Don Rice)

Bolaño, Roberto. *La universidad desconocida*, Barcelona: Anagrama, 2007. There is a recent bilingual Spanish-English edition under the title *The Unknown University*, published by New Directions. It's a 459-page volume of poetry, published posthumously, in a wide variety of styles and forms written over several years. I'll just include this quotation:

Entre estos árboles que he inventado
y que no son árboles
estoy yo.

(John Bennett)

Cather, Willa. *Death Comes for the Archbishop*. New York: A.A. Knopf, 1927. In 1851, French Bishop Latour and his friend Father Valliant are dispatched to New Mexico to reawaken its slumbering Catholicism. Moving along the endless prairies, Latour spreads his faith the only way he knows - gently, although he must contend with the unforgiving landscape, derelict and sometimes openly rebellious priests, and his own loneliness. Over nearly 40 years, they leave converts and enemies, crosses, and occasionally ecstasy in their wake. But it takes a death for them to make their mark on the landscape forever. (Renée Matusik)

Elliot, Jason. *An Unexpected Light: Travels in Afghanistan*. New York: Picador, 2001. Elliot writes about his two trips to Afghanistan, the first in 1979 as the Russians were invading and then the second visit about ten years later. (Lani Heilman)

Hare, John. *Mysteries of the Gobi: Searching for Wild Camels and Lost Cities in the Heart of Asia*. London: I.B. Tauris, 2009. Modern day exploration - John Hare's journey into an unmapped part of the Gobi Desert in China in search of the wild Bactrian camels, which he is trying to save. (Lani Heilman)

Haruf, Kent. *Plainsong*. Vintage Books, 1959. First Vintage Contemporaries Edition. "Ambitious, but never seeming so, Kent Haruf reveals a whole community as he interweaves the stories of a pregnant high school girl, a lonely teacher, a pair of boys abandoned by their mother, and a couple of crusty bachelor farmers. From simple elements, Haruf achieves a novel of wisdom and grace - a narrative that builds in strength and feeling until, as in a choral chant, the voices in the book surround, transport, and lift the reader off the ground." - From the citation for the National Book Award (Emerson)

Hillenbrand, Laura. *Unbroken: A World War II Story of Survival, Resilience, and Redemption*. Random House, c2010. On a May afternoon in 1943, an Army Air Forces bomber crashed into the Pacific Ocean and disappeared, leaving only a spray of debris and a slick of oil, gasoline, and blood. Then, on the ocean surface, a face appeared - Lt. Louis Zamperini. Captured by the Japanese and driven to the limits of endurance, Zamperini would answer desperation with ingenuity; suffering with hope, resolve, and humor. (Marilyn Logue)

Smith, Martin C. *Tatiana: An Arkady Renko Novel*. Simon & Schuster, 2013. Arkady Renko, now a Senior Investigator for Very Important Cases, looks into the apparent suicide of crusading investigative journalist Tatiana Petrovna, who fell from a window to her death in Moscow. When Cruz Smith gave a reading the Thurber House right after this book was published, he admitted that Tatiana is modeled on real-life reporter Anna Politkovskaya. (Lani Heilman)

Swyler, Erika. *The book of speculation*. New York: St. Martin's Press, 2015. I think you'll enjoy this book more if you don't know a lot about it. All I'll say is that involves a librarian, an antiquarian bookseller, a mysterious book, a family curse, and a carnival act. (Debra Jul)

Tóibín, Colm. *On Elizabeth Bishop*. Princeton University Press, 2011. "In this book, novelist Colm Tóibín offers a deeply personal introduction to the work and life of one of his most important literary influences - the American poet Elizabeth Bishop. Ranging across her poetry, prose, letters, and biography, Tóibín creates a vivid picture of Bishop while also revealing how her work has helped shape his sensibility as a novelist and how her experiences of loss and exile resonate with his own. What emerges is a compelling double portrait that will intrigue readers interested in both Bishop and Tóibín." (Linda Skelley)

Tzemach, Lemmon G. *The Dressmaker of Khair Khana: Five Sisters, One Remarkable Family, and the Woman Who Risked Everything to Keep Them Safe*. New York: Harper, 2011. Former ABC journalist Gayle Tzemach Lemmon wrote this true story of a

fearless young woman who not only reinvented herself as an entrepreneur to save her family but, in the face of ferocious opposition, brought hope to the lives of dozens of women in war-torn Kabul. (Lani Heilman)

Vreeland, Susan. *Lisette's List*. Random House, 2014. Historical fiction that takes place in France around WWII with real characters such as Chagall and his wife and hidden paintings of French Impressionists e.g., Pissarro, Cezanne. (Lani Heilman)

Wells, H G. *The Works of H.G. Wells*. New York: Charles Scribner's Sons, 1924. I devoured it in a few sittings. He seems strangely out of fashion at present, except for his major science fiction. Considering he was a celebrity writer of his time, former friend of Shaw and of Henry James (with whom he had a major falling out - I'm on Wells' side), it's difficult to find his non-SF fiction in our CMH bookshops. "T.B" is a hurtling rise and fall account of a commercial conman in UK who promoted a snake oil type medicament. Related to a real case, it's not the finest literature but a skillfully told one with relevance to a number of commercial schemes on both sides of the Atlantic. Worth a read but remember Ed's T-shirt - so many books, so little time. (Roger Jerome)

Join Thurber House for the Fall 2015 Season of Evenings with Authors!

For tickets or more information, visit www.thurberhouse.org or call Erin at 614-464-1032 x.11.

Paula McLain: *Circling the Sun*
Wednesday, September 2

Karin Slaughter: *Pretty Girls*
Wednesday, September 30

Sloane Crosley: *The Clasp*
Tuesday, October 13

Gregory Maguire: *After Alice*
Thursday, October 29

Audrey Niffenegger: *Ghostly*
Wednesday, November 11

Jason Gay: *Little Victories*
Thursday, November 19

2015 Ohioana Awards Event Set For October 9

Ohioana Library 74th Annual Book Awards

The Ohioana Library, which collects, preserves, and celebrates Ohio literature, is gearing up for its 74th annual awards ceremony. The 2015 Ohioana Awards will be presented Friday, October 9, from 6 to 9 p.m. in the Atrium of the Ohio Statehouse. First presented in 1942, the Ohioana Awards are given to honor the outstanding books of the previous year by Ohio writers.

The 2015 winners are: Anthony Doerr, *All the Light We Cannot See* (fiction); Ann Hagedorn, *The Invisible Soldiers: How America Outsourced Our Security* (nonfiction); Stuart Frieberg, *Floating Heart* (poetry); J. Patrick Lewis, *Harlem Hellfighters* (juvenile literature); Jacqueline Woodson, *Brown Girl Dreaming* (middle grade/young adult literature); and Tom Diemer, Lee Leonard and Richard G. Zimmerman for *James A. Rhodes: Ohio Colossus* (book about Ohio or an Ohioan).

Ohioana will also present the annual Walter Rumsey Marvin Grant, a special prize given to a writer age 30 or younger who has not yet published a book. The recipient of the 2015 Marvin Grant is Negesti Kaudo of Columbus.

Tickets for the event are \$50, which includes a pre-awards reception. Tickets go on sale in September. For more information, contact the library at:

ohioana@ohioana.org



SAVE THE DATE 2015 - 2016 Aldus Programs

September 10: David Lynn - "The Kenyon Review." <http://www.kenyonreview.org/> David will discuss the history, mission, and achievements of *The Kenyon Review*, one of the nation's premier literary journals.

October 8: Arnold Hirshon - "Alice at 150: Artistic Visions as Visual Translation."

November 12: Lucy Caswell - "Seeing the Great War."

December 3: Holiday Dinner. Watch the Aldus listserv for details.

January 14: "Aldus Collects."

February 11: Matt Kish - "Illustrating 'Moby Dick' and 'The Heart of Darkness.'"

March 10: Sidney Berger - "The Astonishing World of Decorated Papers." (Ravneberg Lecture)

April and May programs: To Be Announced

The new Program Committee (2015/2016) is active. The current committee is: John M Bennett, Harry Campbell, Debra Jul (ex-officio), Pat Groseck, Don T. Rice, Geoffrey D. Smith (Chair) and Tom Thacker. Also, you could advise Aldus members to forward programming ideas to Geoff Smith geo48ff@gmail.com