



Aldus Society Notes

May 2016

Volume 16, No. 2

May 12, 2016 – Richard Ring speaks on “The Alchemy of Special Collections: Undergraduate Fellowships and Courses based on Unique Materials at Trinity College, 2011-2016”



The impact on undergraduates of encountering rare books, manuscripts, maps, prints, ephemera, and the diverse array of artifacts that may be found in special collections is a fundamentally opening, broadening, and deepening experience. It connects students with aspects of human creative and intellectual endeavor in ways that are otherwise impossible.

This is the alchemy of special collections, and the Watkinson Library has been my laboratory since 2010. In 2011, we began offering “Creative Fellowships” to undergraduates and I began teaching courses based on special collections. In this talk, Ring will share the outcomes of this activity, and present examples of student projects, events, and publications we have issued.

Richard Ring is originally from Columbus, Ohio. He holds a B.A. in English literature from the Ohio State University, and an M.L.S. from Indiana University, where his specialization was rare books librarianship. From 1998 to 2007, he served as the Reference & Acquisitions Librarian of the John Carter Brown Library at Brown University. From 2007 to 2010, Ring was the Special Collections Librarian at the Providence Public Library. Most recently, in August 2010, Ring was appointed Head Curator & Librarian of the Watkinson Library at Trinity College in Hartford, Connecticut.

June 12 Aldus Picnic - Takes Southern Theme

An Old-Fashioned Southern Summer Picnic will be the theme for the annual Aldus summer potluck event on June 12, from 3:30 p.m. until 6 p.m., at the Thurber Center at 77 Jefferson Ave., Columbus.

What to Bring. The Southern theme will enable long-time Aldus potluck chefs to rename their tried-and-true culinary contributions or explore new recipes such as those found by searching “southern picnic recipes” or “southern church picnic potluck recipes” on Google. If your last name begins with A-L, please bring a dessert. If your last name begins with M-Z, please bring a side dish. Fried and baked chicken, soft beverages and utensils are provided.

Southern Literary Entertainment. The sultry voices of Bill Evans, Roger Jerome and Erik Jul will provide spellbinding or humorous readings from southern authors and playwrights.

Name Your Dish Contest. Create a fanciful name for your potluck dish related to Southern literature or its characters and you may win a prize. For example, chicken salad might be renamed the flirtatious “Blanche Du Bois’ Hunky Chunky Chicken Salad.” Leah Kalasky will lead the judges.

Look for more information in your e-mail box in early May or contact Pat Groseck at groseck@gmail.com.



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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Aldus Society Newsletter is published three times a year. For article ideas and submissions contact the Newsletter Editor, Miriam Kahn at mbkcons@gmail.com, or 614-239-8977.

Newsletter deadlines are August 1, December 15, and April 1.

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August 18, 2016: Who Wrote Shakespeare?: Exploring the Authorship Question

Aldus members Jay Hoster and Harry Campbell will present their long-standing (but friendly) debate, and will provide food for thought regarding the authorship of the works of Shakespeare. Jay and Harry will give brief presentations with Jay representing the traditional biography and Harry representing the non-orthodox view. To encourage audience participation, they will post reading lists and resource links this summer to let attendees warm up to the subject and come prepared for an open discussion of the authorship issues.

May 6, 2016, 2 p.m. to 4 p.m. Preservation Week at Ohio State University

Please join faculty and staff of the Ohio State University Libraries' Preservation & Reformatting Department on Friday, May 6 from 2-4 p.m. in Thompson Library Room 165 for our 2016 Preservation Week event. Sponsored by the American Library Association's Preservation and Reformatting Section, Preservation Week celebrates the preservation of cultural heritage collections through public events, exhibits, webinars, and discussions about the importance of caring for collections across the country. (Please note that our Preservation Week event is one week delayed due to final exams).

Beginning at 2:30 p.m. Emily Shaw, Head of Preservation and Reformatting for the OSU Libraries, will give a presentation about how to properly care for your family's collections of photographs, letters, scrapbooks, recordings and memorabilia so that they can be passed on to future generations (and maybe to a library or archive!). Many of the strategies that will be discussed are low- and no-cost, but can have a big impact on the lifespan of your collections.

Light refreshments will be served courtesy of the Lee and Fred D. Pfening, Jr. Library Enrichment Fund, and there will be plenty of time for discussion and consultations after Emily's presentation. All are welcome to this public event. Please feel free to invite any friends or family who might be interested in learning more about how to preserve their family treasures.

Public parking is available in the Tuttle Park Place Garage (2050 Tuttle Park Place) and the Ohio Union South Garage (1759 North High Street). A limited number of ADA Accessible visitor parking spaces are also available near Thompson Library on Neil Avenue and South Oval Drive (see <http://osu.campusparc.com/home/visitors-patients/visitor-parking/ada-accessible-parking> for more information). Campus should be fairly quiet on this day, as final exams will have concluded.

Please email Emily at shaw.782@osu.edu with any questions.

Don't miss the 2016 Thurber House Summer Literary Picnics!

Join Thurber House on the lawn at 77 Jefferson Avenue for good friends, good food, and great books!

Visit www.thurberhouse.org for details and schedule.

President's Words

As we come to the end of our 2015/2016 program season I'd like to thank all of you who contributed your time and resources to keep Aldus the robust and active membership that we enjoy.

Roger Jerome and Helen Liebman are stepping down from the Board of Trustees this year to pursue other interests. They have served the Society well. Helen has been the Publicity Chair for two years and Roger played an integral part in the planning and fun of our 2015 Holiday Dinner. The remaining Trustees work quietly behind the scenes to be sure that The Aldus Society keeps running smoothly.

Eight of our past Board members comprise the *Emeritus Advisory Committee* for 2016. George Bauman, Genie and Jay Hoster, Nancy Campbell, Marilyn Logue, Laralyn Dearing, Emerson Gilbert, and Clara Ireland are undertaking projects and/or providing ideas to the current Board on how to stay connected with others who love books as much as we do.

Every month this season, Christine Hayes continued to feed our collective sweet tooth with her famous cookies and Tom and Margo Thacker provided the savories and wine that we enjoyed during our pre-program social time. Paul Watkins ensured that we had a place to meet. Tony Clark worked with each speaker to be sure the he or she had the A/V resources needed.

Miriam Kahn builds three newsletters a year and works hard to recruit the great stories that fill it. This year we saw articles from Bill Rich, George Bauman, Laralyn Dearing, Tom Thacker, Rex Hughes, Scott Williams and Geoff Smith, C. Mehrl and John M. Bennett, Matthew Schweitzer, Donald Tritt, Don Rice—and many others.

Lois Smith arranged our late Fall field trip to the Ingalls Library & Museum Archives at the Cleveland Museum of Art and Eric Johnson continues to look for ways to pull us into the magical world of the OSU Rare Books and Manuscripts collection for special Saturday presentations. Susan Johnson coordinates several "Lady Aldine" luncheons during the year so we can spend even more time talking about books.

Pat Groseck is planning our upcoming Summer Picnic and Erik Jul has volunteered to coordinate the return of the silent auction at our 2016 Holiday Dinner.

What I hope you're taking away from this is that it truly "takes a village," not just a Board, to shape The Aldus Society into what we all love. I deeply appreciate the time and effort of all of you. If you have not had a chance to contribute recently, please reach out to a Board member and ask how you can help keep The Aldus Society healthy and robust for years to come.

- *Debra Jul*

Editor's Words

Spring has arrived which means another issue of Aldus News, and what an issue. We have five articles that range from poetry to prose, illustrations to book adventures. George Bauman entertains readers with his 'capture, release, and recapture' of Buffalo Bill Cody. Roger Jerome traveled the length and breadth of England searching for the real Shakespeare and finding, well, you have to read his tale. John Bennett contributed a piece about Visual or Concrete Poetry, which offsets Olchar E. Lindsann's presentation perfectly. If you cannot get enough literary adventures in our meetings, read Bill Rich's 31st installment of Book Hunting Notes, which features Florence, Rome, Tacitus, and Browning's four volume poem "The Ring and the Book." Finally, Matthew Schweitzer shares his discoveries of Renaissance medicine and midwifery with an illustrated article featuring another treasure from his rare book collection. Each article explores words within our past and present, challenging us to learn more each day.

In between the articles are the usual short pieces about our members, past and upcoming events, books, and so much more. Sadly, the newsletter includes three memorials to Aldus members who passed away this winter: Sylvia Marantz, Richard Cheski, and Jim Richards. We mourn their loss and recognize their contributions to The Aldus Society.

I would be remiss if I didn't mention Shakespeare and the year-long commemoration of the 400th year of his death. I've compiled a short and very incomplete list of books about the bard, which I hope spurs all of us to read about his plays and life. We'll be able to share our ideas about this amazing and mysterious man on August 18th during a special meeting of the Aldus Society.

Thanks to everyone who contributed articles and news to the newsletter. As always, thanks go to Don Rice for his copyediting skills. If you want to contribute an article, long or short, just see me after a meeting or contact me via e-mail.

Happy reading, Miriam

A Trip to Shake (sic) My Lifelong Belief

by Roger Jerome

As an ex-pat, I now see the U.K. as a rich pudding of tourist opportunities with many literary associations. Judi and I spent eighteen days during October and November 2015 in southern England. Our itinerary, set up around old chums, family, and tourist venues, was strenuous—driving 800 miles—and featured, as any Aldine would expect, a number of bookish highlights.

While in London, for the first five days, we made three theatre visits. *Kinky Boots*, apart from being unexpectedly set in the unfashionable English town Northampton, had little relevance to the literary arts. However, *Jane Eyre*, at the National Theatre, was yet another attempt to stage a literary classic. The Victorian female's attempts to deal with strength and independence, and with domineering men match those of her near-contemporary, Lewis Carroll's Alice. Rochester is blinded and Jane can then take over and care for him. "Reader, I married him." Ta-da! When a book is theatricalized, aspects on the page take on a different nature. For example, Jane's treatment by Mr. St John Rivers, the missionary schoolteacher, became a melodramatic confrontation with the audience groaning at and hissing his behavior.

"A missionary's wife you must – shall be. I claim you."

"I scorn the counterfeit sentiment you offer, yes, St John and I scorn you when you offer it."

The actors seemed slightly surprised by our response. When one is in an audience, judgement of such chauvinism is a thing one can feel able to criticize vocally. Perhaps, as gentle readers, we are more passive and thoughtful.

Together with Nicole Kidman's appearance as Rosalind Franklin (the DNA heroine) in *Photograph 51*, the hottest ticket in town was *Farinelli and the King* by Claire van Kampen, starring Mark Rylance

[1]. The recent book *The Castrato and His Wife* by Helen Berry dealt with the situation of castrati singers, and this play showed Spanish King Phillip V's obsession with

and comfort in Carlo Broschi, aka Farinelli, played by the actor and concert counter-tenor Sam Crane. The King's mental instability was soothed by the singer until political pressures finally demanded a return to regal duties. A dramatic and moving second act made up for the static nature of the first half. Mr. Rylance, playing the King, provided an early note of a leitmotif of our trip, the Shakespeare Authorship question. Rylance is a leading figure in the group which doubts that the Warwickshire man wrote the plays.

I was born in St. Albans and we had a day trip to see the various historical monuments there, including the Roman Museum, the Cathedral, the Fighting Cocks pub, and the Roman Theatre[2]. The latter is on the Gorhambury Estate, home from 1579 to 1626 of Sir Francis Bacon[3]. His philosophical works are available and serve as proof that he not only didn't write Shakespeare's plays - as once claimed – but couldn't have. Their bloodless rationality is a million miles from "A plague on both your houses!" or "What light through yonder window breaks?" How could it have been thought that he was the Bard? This theme continued.

We soon made it to Bletchley Park, center of the Allied efforts to crack the Nazi Enigma and other codes in World War II. It has been officially stated that the Ultra intelligence produced at Bletchley shortened the war by two to four years. Churchill referred to the staff there as "the geese that laid the golden eggs and never cackled." It's a superb place to visit and one needs more than a day to see it all. Alan Turing is present in statue and spirit, but I can't say I understood much of what

FIG. 1



Outside Duke of York's Theatre, London, poster for "Farinelli and the King".

FIG. 2



Roman Theatre, St. Albans, Herts.

FIG. 3



St. Michael's Lodge, Gorhambury Estate.

the docents helpfully and hopefully tried to explain of the nitty-gritty. There are of course many books on it all, but I doubt I'll ever properly absorb them. All I know is that I'm glad that Benedict Cumberbatch was around to foil the enemy.

In Cambridge one is surrounded by so many literary ghosts – Marlowe, Milton, Wordsworth, Tennyson,

FIG. 4



King's College Cambridge.

FIG. 5



Two illustrations from catalog, "The Power of Paper."

FIG. 6



Oxburgh Hall, Norfolk.

explorations of alternative histories and sensibilities in linocuts, woodblocks, etchings, and so on.

Forster, Ballard, Rushdie... The sun sparkled on Trinity College Chapel and the students punting on the river. We made obeisance to the Cambridge University Press building – the Cambridge UP being the oldest continuing press in the UK – and took in the Fitzwilliam Museum[4].

An unexpected pleasure was at the Museum of Art and Archeology, with an exhibit "The Power of Paper – 50 years of printmaking in Australia, Canada and South Africa." [5] A perfect topic for an Aldus lecture. With decolonization in all three countries, black and indigenous peoples had what has been described as a 'renaissance' in the 1960s and 1970s,

Going further north, we visited an unexpected treasure, Oxburgh Hall in Norfolk, still inhabited by the Catholic Bedingfield family[6]. It's an attractive fortified house, built in brick in 1482, complete with moat, swans, and a parterre. The library has a jib (concealed) door with shelves and imitation book spines.

They include puns relating to the family's history: *Edmund on the Art of Increasing the Pouch and Paunch, Popery Unveil'd, and Recorde of ye Towere*. Shades of Dickens with his fake bookshelves.

Shakespeare wasn't being performed in Stratford-upon-Avon when we reached there[7]. Missing from his own HQ? The Royal Shakespeare Company was performing *Love for Love* by William Congreve in the Swan Theatre. This is a more accessible play than the same writer's *Way of the World*, but the actors in the preview we saw were unsure and underplaying. Only two or three had the energy and talent needed to pull off Congreve's elegant phrasing:

"Poet? No. Turn pimp, flatterer, quack, lawyer, parson, be chaplain to an atheist, or stallion to an old woman, anything but poet. A modern poet is worse, more servile, timorous and fawning, than any I have named."

The company must have improved later because the reviews were good. This shows again that theatre experience depends on the particular performance you see. There are "off" nights. Another difference from reading a book, the pages remain the same! Next day, it was fun to find my old digs in Shotttery—Hathaway Hamlet, a thatched cottage[8].

A rare pleasure awaited us in Worcester—the city of Elgar, cathedral, fine Royal Worcester china, flooding and

FIG. 7



Guildhall, Stratford-upon-Avon, with Shakespeare in niche.

FIG. 8



Hathaway Hamlet, Shotttery.

the oak tree that sheltered Charles II before he escaped the Parliamentary troops and fled to France. Or so they say. My old high school chum, Michael Dames, lives there with wife Judy[9]. We last met in 1960. I found the reunion very affecting. Our lives, in the intervening fifty-five years have taken different directions of course. Michael has pursued his career as a full-time writer with such books as *Mythic Ireland*, *The Avebury Cycle*, *Merlin and Wales*, and *Taliesin's Travels*. He had just delivered his latest manuscript, tentatively titled *Pagan's Progress*, to his publisher. He spends his time trudging over muddy fields, photographing significant scenery, collecting myths and interviewing locals. He entranced us at dinner with details and drawings of Sabrina, the River Goddess of the local Severn River. I didn't know much about such deities, but he pointed me in a helpful direction, *English River Names* by Eilert Ekwall.

And so to Salisbury and another cathedral, owning an original Magna Carta. I had always wanted to see Old Sarum, the original city, now a ruin. My good friend, Diana, chauffeured us around the whole area on a misty day. In addition to her surname being "de Vere Cole," she is a convinced Oxfordian, maintaining that Edward de Vere, Earl of Oxford, wrote Shakespeare's plays. As an orthodox Stratfordian, I was astonished and baffled by Diana. She described how, with a fellow-believer, she had explored the chimney of the famous "double-cube" room of Wilton House, seat of the Earl of Pembroke, while the Earl watched bemusedly. Some Oxfordians maintain that a box of significant documents is hidden in that chimney but, after much soot removal, they found nothing. Incidentally, Shakespeare's contemporary, the Countess of Pembroke—Sir Philip Sidney's sister—was a noted writer in her day. Diana also drove us though a village near Salisbury, Stratford-upon-Avon. Surely not? Another variation on the theme? Later, back in the U.S., I discovered that our good

friend, Harry Campbell, is close to being an Oxfordian. He can confidently quote chapter and verse in support of the theory. He set me back on my heels and I realized I must read up. I have now become an agnostic in the matter,

having read Mark Anderson, Diana Price, John Michell, John M Shahan and Alexander Waugh. Oh dear, suppose they are right? I tremble for England's tourist industry, Stratford-upon-Avon in particular. Anyone want to buy a Birthplace cheap?

Talking of birthplaces, I was very disappointed that Dickens's Birthplace in Portsmouth was closed[10]. Mollification was effected by the superb historic Naval Dockyard where the 'Mary Rose'—sunk in 1545, rescued from the deep in 1982 and still drying out—is displayed magnificently. It was Henry VIII's flagship, and Edward Hall wrote in his *Chronicle* in 1548:

"to much foly...for she was laden with much ordinance, and the portes left open, which were low, and the great ordinaunce, so that when the ship should turne, the water entered, and sodainly she sanke."

Also, the new statue of Dickens by the Guildhall was great to see, and remains the only statue of him in the U.K. He forbade any statue in his will but is rather powerless these days. He wouldn't have liked the coin and banknote featuring his likeness, either.

The car ferry took us to the Isle of Wight. We had booked accommodation in Shanklin, in the same building that John Keats stayed at in 1819, "in a little coffin of a room." Eglantine Cottage has been decorously converted into a B and B and the rooms are dedicated to various Romantic poets[11]. Ours was the Byron Room. Keats wrote:

"Such a place as this was Shanklin, only open to the south east and surrounded by hills in every other direction—from this south east came the damp of the sea which having no egress the air would for days together take on an unhealthy idiosyncrasy."

He wrote "Lamia" and part of "Otho the

FIG. 9



Michael Dames with a sketch of Sabrina.

FIG. 10



Statue of Charles Dickens, Portsmouth.

FIG. 11



Keats Cottage postcard, Shanklin, Isle of Wight.

FIG. 12



Seafront, Brighton, Sussex.

Great” there and died within two years. Brighton was next, the strange mixture of the elegant (the Royal Pavilion) and the tatty (the Pier)[12]. So many writers are connected with the town, as well as ‘Mr. and Mrs. Smith’ in cheap hotels. Is the term “dirty weekend” known in America? My idol, Sir Laurence Olivier, had his last home here, and my friends, Barry and Janet live in Sussex Square. Charles Dodgson would visit his sister there and a tunnel connects it to the beach, wrongly identified by locals as “Alice’s Rabbit Hole.”

Our last port of call was Hooe, near Hastings. This was a sad visit. My professor, mentor, and friend, John Russell Brown, had died in August[13]. He was a celebrated Shakespearean scholar and editor, the Literary Manager of London’s National theatre for five years and a beloved

teacher all over the world, including Ann Arbor, MI. His many books included *Shakespeare and His Comedies*, *Shakespeare’s Plays in Performance*, *New Sites for Shakespeare*, and *The Oxford Illustrated History of Theatre* as editor. Now his widow, Hilary, lives in their beautiful Elizabethan manor house, Court Lodge. It was haunting to look at his study and see what this famous academic was surrounded by. John always said I should ignore the arguments about the Authorship...but did I listen?

As always, I returned from the U.K. with a list of books to read, which I will probably never manage to complete.

One topic I must explore is the English Civil War, which is complex and crops up all over the country, whether it’s battlefields, homes, monuments, or whatever.

So a number of volumes are lined up to be read after I’ve finished with the Earl of Oxford or whoever did it.

FIG. 13



Photographic tribute to John Russell Brown.

NEW MEMBER PROFILE: PAT GOLDER



Pat joined Aldus in February. His book-related interests are collecting illustrated books, including literature and children’s. He shared that he is apt to start a collection of just about any kind of thing that he looks on nostalgically: vinyl records, including opera, Broadway, and jazz; sheet music, especially Tin Pan Alley; ukuleles, board games, jigsaw puzzles, Steiff animal toys, Art Deco, and vintage clothing. Unfortunately, his collection of tie clasps is just a painful memory thanks to a burglary last summer.

Other interests include enjoying his declining piano skills and improving his ukulele skills and he adds that he’s considering taking up the harmonica. A special treat for Pat is reading to his grandkids (Joel, 6 and Maya, 3). Other family includes daughter, Libby; son, David, and 15-year old Clooney, a red tabby Maine Coon.

A Friends of the OSU Library meeting is where Pat learned of The Aldus Society. He grew up in Cincinnati, went to college at the University of Pennsylvania in Philadelphia and to medical school in Cincinnati. Retired from a career as a surgical pathologist, Pat resides in Marion. When asked from what working position he has received the most satisfaction, he replied, “Summer stock! But that was a whole ‘nuther’ life.”

Regarding what he would love to add to his collection (if money was no object), Pat shared that he loves to care for beautiful antiques (European and Asian), but the frequency of home invasions nowadays makes him think twice. Asked if there was anything else we should know, Pat replied, “If you see someone eating alone in a restaurant reading a book, say hi to me!”

We sure will, Pat—welcome to Aldus!

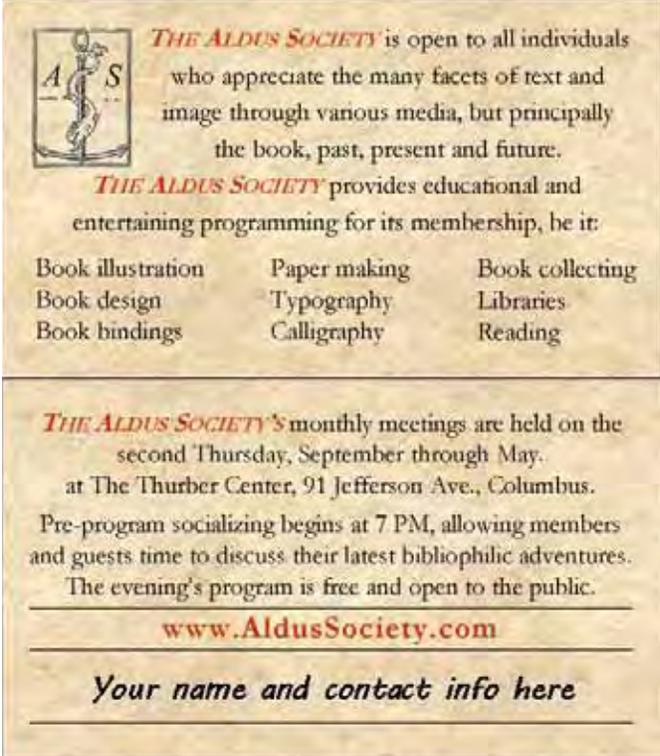
MEMBERS' NEWS

Alan Woods will conduct a writing workshop dealing with stories from family histories and lore (or if yours is like my family, mythologies) used for public presentation as monologues, short (5-10 pages) plays, or whatever format is deemed appropriate. Dates and location to be announced. Interested Aldines should contact Alan at wotan1942@gmail.com for further information.

Alan Woods, Columbus writer, read several short plays on Saturday April 2nd at the Columbus Civic Theatre, 3837 Indianola Avenue in Clintonville. Readers included Truman Winbush, Cat Cryan Erney, Patricia Winbush, Ken Erney, Aynn Tichinall, and Tom Holliday, among others. Plays included a prequel to *Hamlet*, a sequel to *Death of a Salesman*, a response to *Who's Afraid of Virginia Woolf?* as well as a fanciful response to artificial flavorings for cheap food. Woods taught for several decades at Ohio State's Department of Theatre, and was a founding board member of Senior Theatre USA.

Ann Woods' newest workshop Patterning Paste—Advanced Techniques will be presented at Aimia Art Works, 3304 Grasmere Avenue, Columbus Ohio on May 14 and 21, 2016. **Paste Papers** use color in a variety of viscous bases and a wide range of tools to create designs from simple staining to expressive, personal mark-making, to highly controlled, even op-art images. Today they are often used for making books, portfolios, and boxes, but really, the stratosphere's the limit! This workshop is perfect for folks who love paper, book binding, or just plain artistic creation and having fun doing it. For more information contact Ann at aimiaart@gmail.com.

Bill Radloff reminds Aldus members that his bookshop is up for sale. After twenty years, he is selling ALL of it! The books and the building. The Little Bookshop, 58 East Main Street, Westerville, Ohio, 43081. He will continue to open for appointments as well as Saturday's from 12 noon to 5 p.m. For more information, contact Bill at the bookshop: (614) 899-1537 or for appointments: (614) 882-1175.



 **THE ALDUS SOCIETY** is open to all individuals who appreciate the many facets of text and image through various media, but principally the book, past, present and future.

THE ALDUS SOCIETY provides educational and entertaining programming for its membership, be it:

| | | |
|-------------------|--------------|-----------------|
| Book illustration | Paper making | Book collecting |
| Book design | Typography | Libraries |
| Book bindings | Calligraphy | Reading |

THE ALDUS SOCIETY's monthly meetings are held on the second Thursday, September through May, at The Thurber Center, 91 Jefferson Ave., Columbus.

Pre-program socializing begins at 7 PM, allowing members and guests time to discuss their latest bibliophilic adventures. The evening's program is free and open to the public.

www.AldusSociety.com

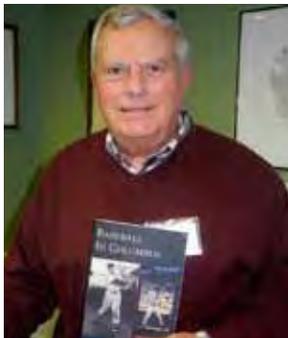
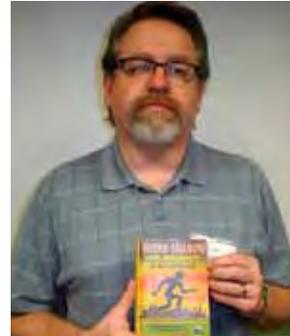
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Have you distributed your supply of Aldus Society info cards? Do you need more for friends and businesses you frequent? Contact Leah Kalasky kalask@aol.com for more.

January Recap: Aldus Presents

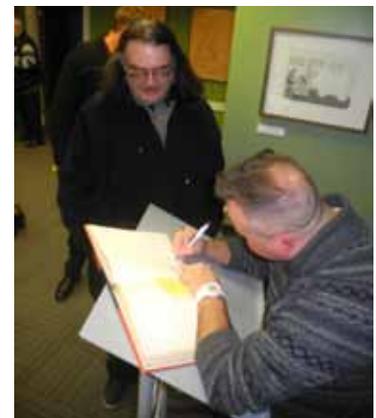
This was the month of miscellaneous collections as acquired by Aldus Members. But wait, January is always the month for collectors to strut their stuff. Jim Tootle, also a Mifflin Muffin, talked about Baseball and our culture. Jay Hoster regaled the audience with his collection of children's books illustrated by Thurber. Check out the *Thirteen Clocks* if you want to refresh your memory. Debra Jul shared her growing obsession with exonomia or tokens and medals. These beauties will inspire more of us to collect them. Tom Thaker showed off his Lovecraft curiosities, the weirder the better. Cassie Rose, book critic extraordinaire, shared her collection of Vietnam War history books, inspiring us all to read about wars past and present. Bill Evans wrapped up the program with his story of collecting *City Lights Pocket Poetry*. Fifty plus years of collecting makes lots of book hunting. George Bauman introduced each participant and hustled them off with good cheer.

George is always looking for presenters, so start thinking about your collections now.



February Recap: Matt Kish

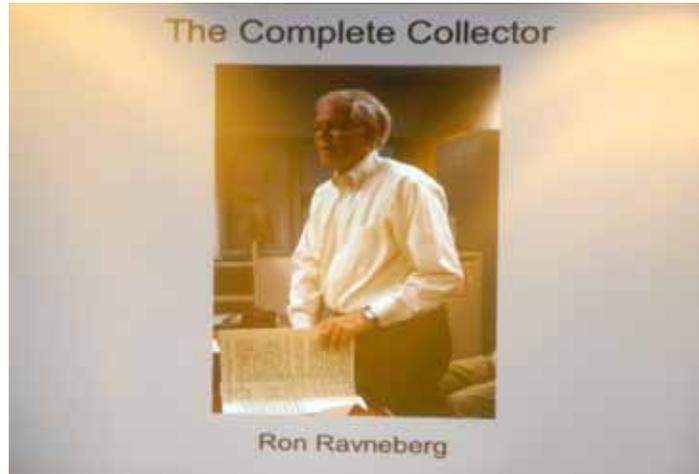
February blew in cold and snowy, perfect weather for Matt Kish's talk about illustrating *Moby Dick*. What a presentation. He described drawing, thinking, doodling, and illustrating every single page of the hunt for the great white whale. This labor of love and passion for *Moby Dick* spawned new projects including *Heart of Darkness*. If you want to revisit Kish's illustrations, check out his blog <http://everypageofmobydick.blogspot.com/> and his website which showcases all his illustration projects <http://www.matt-kish.com/>



March Recap: The 2016 Ravneberg Lecture

by George Cowmeadow Bauman

Ron Ravneberg, when he was president of the Aldus Society, often remarked about Columbus's inclement weather occurring on the evening of the second Thursday of each month. "But look at this turnout on this lousy night," he liked to say, "here to immerse yourselves in our program tonight." Ron loved that the weather didn't intimidate Aldines, and that people would still gather for our programs.



photos of their starry, starry nights, entertaining us on our Night of the Star.

Tony Clark staffed the IT desk, as always, making PowerPoint and slideshows proceed seamlessly. Images add so much to our programs, and Tony makes it all possible.

Geoff Smith passed out a flyer, "Collectors' Confessions: What mad Pursuit: The Pleasures, Perils, & Peccadillos of Book-

So it was appropriate that for the March 2016 Ravneberg Lecture Series that we had a downpour. And



yet...we still had a good turnout. Ron would have been pleased. Jan Ravneberg attended, along with son David, which added to the celebratory sense of the evening.

This year we had not just one presenter for the RLS, we had four! Sid Berger had been scheduled to deliver this year's lecture, "The Astonishing World of Decorated Papers." However, a scheduling conflict forced him to cancel his appearance, for now, with our Society. But we are a group with resourceful members. The result was a grand evening of celebrating Ron's life, thanks to Geoff Smith, Laralyn Sasaki, Bill Evans, and Wilkie Cirker, and the audience as well.

Laralyn Sasaki began the program with the first of much Ron-talk. She pinpointed Ron's focus by saying, "Ron demonstrated a love of books and of book collecting." She showed us two gifts she received from Ron: A beautifully framed antiquarian Cook map of Hawaii and a much-worn eighteenth-century copy of Captain Cook's journal of discovery of Hawaii. We heard other instances of meaningful gifts Ron bestowed on friends.

Wilkie came up next to share his connection with Ron through astronomy. They attended many "star parties" together, roaming as far as Australia. Wilkie showed many

Collecting," which began his remembrances of Ron. He said that Ron was "the purest of collectors. He collected for content as well as highlight material. Ron had a solid overview of his collection, as well as the specifics of his Captain Cook material."

Geoff mentioned another important facet of Ron's character. "He was a collector as scholar," and discussed how Ron had pursued information on a copy of one of Cook's journals that turned out to be what is called the Hawkesworth copy, used by the printer to set type for a journal. This important text had gone



unremarked for two centuries until Ron was both curious and willing to research at length to determine what he really had purchased from a dealer in Australia. Geoff said Ron was "technologically adept," to the point that he digitalized his Hawkesworth copy, so it could be studied around the world.

Geoff wrote a kind, interesting article about Ron in the Aldus January 2016 newsletter, on page 3. It is worth checking out.

Bill Evans was next to speak about Ron in "Working with Dealers, Book Fairs and Auctions," and even online. "Ron was fearless," Bill said. "He would talk to anybody. At a book fair, he would walk up to dealers who dealt in very high-end material and end up holding and examining a million-and-a-half dollar item, wearing gloves the dealer

had given him. He wasn't intimidated at all about asking to see special books."

About going to auctions in New York with Ron, Bill said "I made sure to put my bidding paddle on the floor and step on it so I wouldn't accidentally buy something when all I was doing was scratching my nose." He received appreciative chuckles from the gathered Aldines for that quip.

Ron and Bill visited bookstores while in New York. Bill decried the idea of online purchases, saying, "Bookstore browsing is like using the old library card catalog." He also talked about finding interesting books in local bookshops, saying, "Would you rather buy a book at Barnes & Noble or at Acorn?" He got many knowing nods from the audience with that question.

Geoff returned to discuss what a collector could do with books at the end of a collecting run. He mentioned putting them in an auction, if they deserved to be there, or possibly donating them to an institution, such as OSU's Rare Books & Manuscripts. "That's what Ron did with the better part of his Cook collection."

As the speakers finished and the audience broke up to private discussions, I spoke with Ron's son David. He said that he was pleased that his father was so well thought of to the point of having an annual lecture dedicated to his memory.

Jan Ravneberg was smiling after the program, and was heard to comment afterward, "I learned things I didn't know about Ron!"

As we could all say after a terrific program which remembered and honored a wonderful man, bibliophile, and Aldine, Ron Ravneberg.



April Recap: Olchar E. Lindsann

Olchar E. Lindsann, poet, artist, performance poet, and scholar spoke about his collection of early 19th-century French avant-garde literature. While describing the Revenant Archive and his collection, he shared images from the works and stories about the authors and poets. Examples of typography, design, and illustration rounded out Lindsann's talk. Best of all, Lindsann brought copies from his collection for Aldus members to look at and learn from.

If you want to know more about the Visual Poetry Lindsann discussed, read John Benner's article which follows this meeting recap.



Visual or Concrete Poetry

by John M. Bennett

At the April 2016 meeting, there was some discussion of Visual Poetry, sometimes called Concrete Poetry (which is just one type of visual poetry). As people often ask me what that is, I would like to share my short essay on the topic, along with a book of visual poems recently published by our press, Luna Bisonte Prods.

The book is *The Fluke Illuminator* by John M. Bennett & Michael Peters, details for which can be found at <http://www.lulu.com/shop/john-m-bennett/the-fluke-illuminator/paperback/product-22302847.html>



Here is the essay “Visual Poetry” by John M. Bennett, (adapted from the *Introduction to Visual Poetry in the Avant Writing Collection*, ed. by John M. Bennett, Columbus, OH: The Rare Books and Manuscripts Library, The Ohio state University Libraries, 2008.)

“Como de costumbre, para ser futurista solo había que ir lo más lejos posible al pasado.”

—Augusto Monterroso

All poetry is visual poetry. This idea, along with its corollary that all poetry is also aural, has become clearer and clearer to me as I have worked as a curator, practitioner, and collaborator. Visuality in poetry starts with the simple fact that there are blank spaces at the ends of lines, which is perhaps the most consistent factor that distinguishes poetry from prose. (A prose poem is poetry in the fact that the blank spaces are present by implication; present in their absence, you might say.) That blank space then extends to an almost infinite variety of forms and procedures, from typographic variance to three-dimensional constructions, from shaped poems to “classical” concrete poems, from recognizable words and phrases arranged in patterns to asemic (having no specific semantic content) scrawls and letter-forms, to purely graphic elements arranged in a “poem-like” manner.

[Editor’s note: to find out more about asemic writing see: https://en.wikipedia.org/wiki/Asemic_writing.] With respect to orality, it is safe to say that there is not a poem in existence that could not be performed aloud in some way. Even the most illegible asemic scrawl can be used as a script for the voice, and often is by many poets in these traditions. It may well be that poetry began before writing as a mnemonic social context for stories, news, and myths and thus as an oral form, but as soon as it began to be written, it became a visual form as well.

Sweeping aside the sweeping generality above, however, it would be of some use to discuss at least some of what it is that distinguishes visual poetry from standard textual poetry. Perhaps it simply has to do with the fact that it includes strongly visual dimensions that one cannot avoid considering as an important part of the experience of reading/seeing the work in question. Whereas in the case of textual poetry, the visual dimension is, to a large extent, unconsciously perceived or it is at least possible to experience the work paying little attention to its visual qualities.

There is also the question of the long and varied history of visual literature, which to a large extent forms its own tradition or subculture. That history is distinct in numerous ways from the history or subculture of more strictly textual poetry, and therefore is a distinguishing characteristic from it.

Another issue is the relationship of visual poetry to visual art and the use of linguistic elements in what is generally considered to be visual art. At what point does such art become visual poetry? I think it is more useful and enriching to think of it as either or both, depending on the context of one’s discussion or appreciation. Just as, at the other end of the continuum, it is most useful to think of poetry and visual poetry as either or both.

Underlying these considerations is the fact that inherent in Western Civilization, and probably in the human mind itself (as in large part a creation of that civilization) is the need to categorize phenomena. This is certainly true for visual poetry, which is generally regarded as a phenomenon separate in itself. In fact, however, as suggested above, it is an aspect of all written language, and has been since written language came into existence. Being inherently visual, written language must be seen to be apprehended, or as in the case of Braille or other technologies, in some way physically experienced. In the case of a blind person being read to, the reader must see the text. Written language by its very nature is founded on signs and symbols referring to things in the physical or

mental world, be they sounds, objects, or actions. In the case of poetry in particular, the usual modern poem, with its blank spaces either at the ends of lines or surrounding the words, requires a visual experience to be fully known.

Visual poetry calls to mind doubts about the stability of meaning in language, that is, the strict relationship between language and reality. Visual poetry, perhaps more than “normal” textual poetry, presenting or suggesting meaning on several levels and through several processes of consciousness simultaneously, mirrors that doubt. Or perhaps it is an attempt to do what language has always tried to do: capture “reality” and make it conscious. The difference is that visual poetry perceives reality or the world as multiple, ambiguous, shifting, polyvalent, and paradoxical. The opposites join into one total perception. The fact that different parts of the mind and/or mental processes address visual experience and linguistic experience, (and within linguistic experience itself there are very different and separate processes for each functionality of language: speaking, thinking, writing, translating, etc.) means that visual poetry is especially useful for dealing with and presenting this multivalent/multiconscious experience of the world. I suspect that has something to do with why it is so often a field of endeavor that is ignored in the genre-categorizing institutions of our society: those genres (visual art, literature, music, and so on) are not only socially constructed, but present a much simpler and therefore more comforting vision of what the world is. I suggest that that simple vision is limited and illusory,

however. Clemente Padín, the great Uruguayan visual and experimental poet, has discussed at some length how visual and experimental poetry stand in direct opposition to the dominant socioeconomic paradigms of our day (see his essay in *Signos corrosivos*, Mexico: Ediciones Literarias de Factor, 1987; translated by Harry Polkinhorn as *Corrosive Signs*, 1990).

Most visual poets have worked in a variety of other modes and genres, as textual poets and writers, media artists, and in other formats. Their work as visual poets, then, does not exist in a completely separate category, a “compartment” in which the artist/writer works in isolation from his or her other work, but functions on a continuum with all that other work. Many of these works, for example, have also been treated as performance texts. As Michael Basinski has stated, “A function of visibility is performance...a visual poem should be interpreted as a literary score...visual poets should consider their pieces to be literary scores rather than purely literary, visual images” (in *CORE: A Symposium on Contemporary Visual Poetry*, ed. By John Byrum & Crag Hill, Mentor, OH/Mill Valley, CA: Generator Press, c1993). (Another excellent recent source and anthology is *The Last Vispo Anthology: Visual Poetry 1998-2008*, ed. by Crag Hill & Nico Vassilakis, Seattle, WA: Fantagraphics Books, 2012.)

Visual poetry is a field of endeavor that is expanding exponentially just now, helped immeasurably by the ease of distributing it through the Internet: web sites, blogs, e-mail, social networking sites, and so on.



IN MEMORIUM

Sylvia Marantz: A Gentle Powerhouse

by Marianne Martens

Sylvia Marantz was a school librarian, an educator, a mother, and the wife of Dr. Kenneth A. Marantz (not necessarily in that order). As his wife, Sylvia was Ken's life partner. But she also shared his passion for all-things-picturebook, and worked with him side-by-side as a reviewer from about 1970 until 2012. Together with Ken, Sylvia traveled the world to interview authors and illustrators, and meet with publishers. Always ready with a smile and a hug, Sylvia was the organizational workhorse behind Ken, the gentle enabler, and his most enthusiastic supporter.

For students, faculty, and staff at Kent State's School of Library and Information Science (SLIS), Ken and Sylvia's lifelong passion for picturebooks and the children who read them, manifested itself in their support of the School. The eponymous Marantz Picturebook Collection for the Study of Picturebook Art exists because of their dedication and generosity. But for Ken and Sylvia, it was not enough to establish the center – they also enabled the study of picturebooks for years to come by funding the use of the center: first, through the Marantz Research Fellowship; and secondly via a Biannual Marantz Picturebook Research Symposium, the first of which will be held in their honor July 24-26, 2016. Ken and Sylvia would be so proud to see the range of proposals received from around the world, for both the fellowship and the symposium.

The loss of Sylvia, compounded with the recent loss of Ken, will be long felt by those of us at SLIS. But their memory is deeply embedded in our center, and their work and their passion lives on through our efforts.

Donations in Sylvia Marantz' honor may be made to the Children's Center Support Fund c/o Sarah Molina, Kent State SLIS, 314 Library, P.O. Box 5190, Kent, OH.

For more information about the collection, please go to: <https://www.kent.edu/slis/marantz-picturebook-collection-study-picturebook-art>

Sylvia's obituary ran in the Columbus (OH) *Dispatch* on January 17, 2016:

<http://www.legacy.com/obituaries/dispatch/obituary.aspx?n=sylvia-s-marantz&pid=177323623#sthash.viAtXiOI.dpuf>

Richard (Dick) Cheski (1935 - 2015) passed away on November 20, 2015. He earned a BA and BS in Education, and an MLS from Kent State University. He made his career in library administration and development, working with libraries in Ohio and New York. He served as Director of the State Library of Colorado, and then in 1978 as State Librarian of Ohio until his retirement in 1995. He was an active member of the Aldus Society and FABS. Throughout his career, Dick Cheski strove to make libraries accessible and to bring technology into all facets of librarianship. He was also passionate about literature, books, theater and opera.

Longer obituaries were published in the Columbus (OH) *Dispatch* on November 29, 2015:

<http://www.legacy.com/obituaries/dispatch/obituary.aspx?pid=176660216> and the State Library of Ohio *News*:

<https://library.ohio.gov/news/5412/>

Jim Richards—Bookseller

Three of our members reflect on Jim Richards' passing.

Jay Hoster wrote: We lost an outstanding bookseller this week. Jim Richards died Wednesday at the age of 78. Jim and his wife Shirley were frequent visitors to Books on High. He combined an encyclopedic knowledge of books with a sprightly sense of humor. I remember one idyllic Sunday afternoon at Jack Matthews' store in Southern Ohio when Jim and Jack were trading stories about their decades of experience with books. I felt privileged to be able to listen to their conversation. Sadly, they are now both gone. Jim also had some great stories about his time as an aide to Mayor Tom Moody. The world is a less literate place without Jim Richards in it.

Ed Hoffman added: Many in Aldus will remember him from his loyal participation in the Akron Fair, among the many annual bookfairs that he participated in.

And George Bauman concluded: Jim was a great storyteller indeed. He'd come into our office and take my chair, and hold forth on his many adventures, including his days on the road to book fairs in Florida and his days as a reporter. He was a great bookman, and our community is the poorer for his loss.

On the Generation of Man: Monstrous Births, Early Medicine, and the Power of Renaissance Art

by Matthew S. Schweitzer

By the late sixteenth century, science and medicine were beginning to make cautious headway into the modern world. Despite these first halting steps in separating fact from superstition and misunderstandings about injury, disease, and the workings of the human body, it would be another 300 years before it would emerge fully from the shadow of Galen and Aristotle who had held sway over the treatment of illness and knowledge of medicine for nearly two millennia. It remained largely illegal to



dissect a human corpse for the

purpose of scientific study and thus human knowledge of the body remained in the dark ages with only fumbling guesses about the placement and function of organs. Along with this ignorance of the body and its components was a debilitating reliance on folklore and superstition in the treatment of disease and injury. Physicians required extensive formal schooling and often found themselves confounded when their own observations conflicted with that of the long accepted medical texts. To a large extent barber-surgeons and midwives were not burdened in the same way and, unlike the physicians themselves, worked directly with and on their patients. This provided tremendous insight into the workings of the human body and particularly in the area of obstetrics. But what was needed were accurate and reliable instructional texts to assist these medical professionals in their important work.



Medical texts were among some of the popular works dating to the early days of printing, but by the late sixteenth century one area that began to see academic focus was the area of midwifery and its relation to not only pregnancy and childbirth, but to the complications related to the reproduction and gestation

of human beings. This touched closely on the topic of so called "monstrous births," children born with deformities and abnormalities that were often attributed to divine punishments or seen as portents of calamitous future events. As medical know-how began to expand, it became clear that manuals written for the benefit of midwives and surgeons would have not only tremendous practical medical benefit, but could turn a tidy profit at the same time.



Jacob Rueff, a Swiss physician from Zurich, wrote and had published what would become one of the most notable books on midwifery, pregnancy, childbirth, and related

illness. *De conceptu et generatione hominis* (On the Conception and Generation of Man) was first published in Latin in 1554. It was soon translated into German as *Hebammenbuch* (Book of Midwifery). The book's fame came in no small part from the amazingly detailed, anatomically accurate, and aesthetically beautiful woodcut engravings executed by Jost Amman. Its publication marked one of the milestones in the history of medicine and has been called by some "the most important obstetrical work of the Renaissance period." As a result, it has also proven to be a book of particular interest to bibliophiles and book collectors.

The illustrations are of exceptional quality and interest. The frontispiece itself presents a view of a sixteenth century bedchamber with the mother at the moment of childbirth. While the midwives and servants work to bring the newborn safely into the world, two well-dressed physicians gaze out the window into the night sky to cast the child's astrological birth chart to determine its future. Here we are instantly



presented with the collision of science and superstition as we see the prominent role astrology and divination occupied among even the most educated medical men of the time. On the facing page we see an illustration of the Biblical Tree of Knowledge flanked on either side by Adam and Eve. The Serpent of the Garden wraps itself around the branches of the Tree which is here represented as a human skeleton. Even here we are shown images that can be taken as allegorical symbols of the creation of Man and his metaphorical ascendancy out of ignorance into the light of knowledge and wisdom by the consumption of the Forbidden Fruit that doomed Mankind to an eternity



of earthly suffering. A few pages later we are presented with a full anatomical view of a woman with her internal organs exposed in all their visceral glory. Such illustrations would have been profoundly new and shocking and remained items of curious interest for many centuries judging by the wear and tear on the book's pages featuring these images.

Perhaps the most intriguing section of the book is the chapter on birth defects, abnormalities, and so-called monstrous births. Here again we see the juxtaposition of genuine medical knowledge with myth and superstition. We see the famous Monster of Ravenna, a child born in Italy in 1512 described as having “a single horn upon its

head, two bat-like wings, and markings upon its chest, a serpentine and hermaphroditic lower body, a single eye set in its knee and an eagle-like claw for a foot.” We see a multitude of conjoined twins, armless, legless, eyeless, almost inhuman creatures. In this time such births were still considered abominations sent by God to either punish for some misdeed or as an omen or warning to be interpreted and heeded by the community in which these births appeared. Again we can see from the wear on these pages in particular that people were fascinated and probably horrified by these images. As much as these illustrations were meant to educate, they also have an alluring artistic quality that sets them apart from the mundane. Here we see the power of art and how it could be harnessed to teach as well as to enthrall or shock. Amman's woodcuts here are every bit as fascinating and possess the same import as those of Andreas Vesalius's revolutionary *De humani corporis fabrica*.



Rueff's work was republished several times before the end of the sixteenth century with Latin and German editions appearing again in 1580, 1587, and 1588. It was translated into English as *The Expert Midwife* in 1637. It remains a remarkable book and one highly sought after by collectors.

Hope for the bibliophile and book hunter alike. *Rare Books Uncovered: The True Stories of Fantastic Finds in Unlikely Places* reviewed by Miriam Kahn

Rare Books Uncovered: The True Stories of Fantastic Finds in Unlikely Places by Rebecca Rego Barry, editor of *Fine Books & Collections*, gathers together 52 stories about amazing book finds over the past years. Can you imagine stumbling upon a first edition of *To Kill a Mockingbird* or a stash of comic books in almost pristine condition, a rare copy of a catechism, or an early printing of Shakespeare's plays? Each of the collectors, book hunters, appraisers, and book lovers featured in this volume describes a find, and what a find! Some are ultimately sold, some are saved and savored, some are donated to libraries and archives for the public to enjoy, while others are purchased by private collectors. There are colored illustrations of the books tucked toward the back of the book, and sidebars to describe terminology for the novice bibliophile. According to the publisher, the serif face in the book is Centaur MT Std. The sans serif face used in the “Further Reading” notes is Avenir. These reader friendly fonts add to the bibliophile's experience while exploring the discoveries of book hunters and lovers.

Why pick up this book of vignettes? So you will be enthralled in the thrill of the chase, the hunt for answers, and the search of clues about past owners, printers, and publishers. This is the perfect book to read one chapter at a time, to enjoy at dinner and with friends. Barry ends the book with a selected reading list to tempt the reader.

Rebecca Rego Berry was interviewed April 6, 2016 on Library-Café <http://library-cafe.blogspot.com/>.

Buffalo Bill in Helsinki

A BOOKSTORE-Y

by George Cowmeadow Bauman

Introduction

This store-y is about the internationality of books—about how one book for young adults published in New York in 1924 concerning an American frontier legend was eventually bought in Helsinki, Finland in 1998 and brought to Columbus, Ohio, to be sold again in 2005.

And about seller's remorse.

Home-schoolers visit the Acorn Bookshop regularly; they practice the advice of Crosby, Stills, Nash, and Young: "Teach your children well."

Lisa North is one of our home-schooling regulars and she collects the old Tom Swift books for her young son Ryan, a biblioholic in the making—and a nice kid, too.

We do our best to be enablers of biblioholism, an addiction whose devotees petition us daily for their literary fix. Our livelihood depends on these book-junkies. May a cure never be found for bibliophilia, or even for bibliomania. Let us always be able to bestow the blessing of reading upon all who would be entertained and enlightened by the miracle of print.

Lisa was in recently looking for interesting titles for Ryan, who usually comes in with her to pick out a stack of books to fill his voracious reading habit. Unlike most kids his age that we've met who also like to read, Ryan enjoys talking about his reading in an adult way. Which makes us look forward to his visits.

After browsing for a bit, his mother brought a book over and placed *The Adventures of Buffalo Bill* on the counter, with our price penciled in at \$45, which was much higher than her usual thrifty purchases. Lisa tapped the cover with one of her very elaborate, multi-design painted nails and asked pleasantly, "Can you tell me why this book is so much higher than the other books in the Vintage Children's section, George?" It wasn't said in a challenging way, just with curiosity.

"This was published early in the century," I replied, "and is rather rare in this good condition. Did you notice this was written by William F. Cody himself?"

She seemed satisfied with my explanation, and asked me to set *Buffalo Bill* with her other selections near the register.

While ringing them up, I did a double-take after looking at our source code under the price. I turned to her and announced, "There's a story to go along with this special book, if you have a few minutes."

Lisa smiled in anticipation, and after taking care of the

commercial transaction, we walked over and sat down by the marble-topped Browser's Table.



"I bought this book in Helsinki, right after a friend and I were kicked out of Finland's capital," I began. "My new Swiss friend Rolf and I had just arrived on the overnight ferry from Hamburg, Germany, less than two hours earlier."

"Good start to the story, George," Lisa laughed. She leaned back against the wall of cookbooks, smiling in anticipation of the rest of the story, while I sat on a step-stool where I could keep an eye on the counter.

"It was during the year when Linda had received a Fulbright Professorship to teach at a university in Bratislava, Slovakia. We were living there when Lin received an invitation from Ursula Ganz, who had discovered Linda's work online. They established a professional and personal rapport. The invite was for Linda to come and lecture at the University of Zurich in December, and to share a panel at a pop culture conference in Tampere, Finland, in June.

"We had spent a wonderful week at Christmastime with Ursula and Rolf in gorgeous Zurich while Linda lectured, and when June arrived, Rolf and I were on our way to meet Linda and Ursula north of Helsinki.

"Our wives flew to the conference ahead of us, while Rolf borrowed an old RV from a friend. We autobanned north from Zurich up through Germany to Hamburg to catch the evening-departing ferry, tooling along in that rickety old RV while sleek Mercedes and BMWs raced each other around us.

"After docking in Helsinki the next morning, we were to drive north through Finnish lakes and pines and reindeer to Tampere. Then it was to be vacation time for all of us, with plans to drive leisurely north through Lapland to above the Arctic Circle, where we would head west and come back south through Norway before re-crossing the North Sea and driving back to Zurich.

"Rolf had never driven an RV or anything bigger than a BMW before, but he had the Swiss confidence that he could do anything he put his mind to."



I checked to make sure that no customers needed my help, and returned to Lisa and the story.

“We had just driven off the overnight ferry in the harbor and were looking for a place to get some breakfast in a country where neither of us spoke the language, though I did have my pocket Berlitz Finnish language guide with me. We spied a large parking space, and I offered to get out and help guide this rookie RV-er in, but he waved me off.

“Bad idea.

“As Rolf was trying to fit the RV into that spot—wham!—he backed into a Mercedes, crunching the front end, but barely damaging the bulky RV. I think he broke a taillight.”

Lisa looked aghast.

“Cell phones were already ubiquitous throughout Europe in 1998, and quickly the police arrived,” I continued. “Neither Rolf nor I spoke Finnish; the cop didn’t speak German, as Rolf did, so though neither of them spoke *much* English, they at least could communicate, with my help. It was determined that Rolf was to follow the cop a few blocks to the police station to file a report, with the Mercedes owner following us.”

“‘Big shit trouble!’ Rolf said nervously and repeatedly as he drove in high anxiety to officialdom’s headquarters, using one of the few English curses he knew.

“‘Big shit!’

“After the cop parked his cruiser at the station, he walked back to big-bearded Rolf hanging out the RV’s driver’s side window, and pointed to where the visiting Swiss should park the beast. Rolf was then to come inside the station, where we were assured that someone spoke better English than the arresting officer.

“Rolf was very nervous,” I told Lisa, “and while trying to back the RV up, proceeded to slam the RV into a new BMW, while several cops watched in amazement.

“‘Oh, *very* big shit!’ Rolf growled between clenched teeth.”

Lisa laughed at the image, as I added, “I was very glad I wasn’t the driver.”

She was entranced with the story featuring such a dramatic beginning; fortunately the store was quiet save for this book-narrative, though a couple of heads had popped out from book aisles with curiosity.

“Then what happened?” she asked.

“Well, the cops handled it all very professionally, but you can imagine the great story that they’re probably *still* telling at the Helsinki police headquarters!

“Once the fender/bumper-banged RV was finally parked, Rolf, looking very upset and discouraged, disappeared into the foreign police station, and I was left on my own to process just what the hell was going on.

“There was a coffee shop down the same block, so my breakfast and caffeine needs were met, though I couldn’t find a fresh pair of underwear for Rolf anywhere. I just hoped that regardless of what was happening to him that he’d still be able to walk out of there and drive us to our wives, no matter how many...um...detours we ran into.”

While telling the story, I kept glancing around, always trying to be aware of what’s going on in the store. But none of the other browsers had gone to the counter and no new booklovers had come into the store while Lisa and I—surrounded by the written word—had been taken across the Atlantic via the spoken word.

“I watched through the coffee shop window for Rolf, making rapid notes in my travel journal. If they had served schnapps at 9 a.m. I would have gotten tightly bound. Over an hour later he walked out of the building next to a uniformed cop, who was talking to him rather earnestly.

“We all arrived simultaneously at the RV, the cop still lecturing Rolf in pretty good English, but by that point it was rather wasted on an extremely nervous Rolf. I heard the Finnish officer conclude with, ‘...so it might be a good idea if you and your friend left the city right away.’”

“And that’s what we intended to do,” I told Lisa, shaking my head at my Swiss driver’s behavior, “but Rolf was very distressed and wanted coffee and food. He said he’d had to file a lengthy report, pay a substantial fine, and was the butt of at least a couple of jokesters’ mirth. He couldn’t understand their language of humor, he said, but he got the message. He was not a happy Swiss camper.”

“‘Big shit...big shit...big shit...big shit...’



“As you can imagine, we were quite rattled by the events of our first couple of hours in Finland. We needed a break, a pause for the cause, to calm our nerves.

“Near the city limits we spied a coffee shop next to a secondhand, second-floor bookstore. Rolf parked the RV without event, avoiding any further paperwork headaches for Finnish insurance companies. He fled to his caffeine and meat while I strolled into my own kind of sanctuary—a used bookshop.

“I asked the proprietor in my very broken Finnish if he had any books in English, having learned from Linda’s and my earlier year of living in Europe (Romania, 1984-85, the Year of Big Brother) that most international bookdealers

have a few English titles stashed somewhere in the hopes that someone just like me will come in, ready to part with some local currency for a book fix. And what better souvenir for a booknut like me than a book purchased during travels to new towns, cities, countries?

“The smiling, fiftyish bookseller, wearing a well-worn maroon vest over an old black turtleneck and shapeless brown pants, replied in heavily accented, but quite understandable, English, ‘I have only one such book!’ and disappeared through a dirty green cloth curtain into a small, dark backroom. I could tell he was excited to be able to show off his English to this American, and perhaps make that sale he’d been waiting for.

“I spent a few minutes browsing the incomprehensible titles in the small, dark two rooms in his upstairs shop, trying to convert Finnish markkas into American dollars. If I were correct, the prices were a bit high—admittedly by American standards.

“The proprietor elbowed the curtain aside and emerged holding out an old book to me.

“It was this very book,” I told Lisa, tapping the title with my forefinger, *The Adventures of Buffalo Bill*.

“The Finn said, ‘I am waiting for American to come my bookshop to buy zis book!’ He seemed to speak in exclamation points.”

And I used his excited style to give Lisa a sense of being there.

“That book broke the ice between us, the Finn and American. We spent a half-hour or so talking about bookselling. He led me over to his desk and proudly showed me his new computer, and talked of having just started to sell books on the Internet. This was the fast-arriving future of bookselling which most of us now use and take for granted. He was catching an early ride on what was being called the Information Highway.

“Now I sell books you before you come my shop!” he cried, pointing to his list of books on the blue and white monitor.

“How long have you had this book?” I asked him. He seemed to say that he’d had it for many years and was waiting for some sucker to come along and take it off his hands at an enormous profit—but I could be wrong.

“I told him I’d take it. How could I resist such an opportunity to buy this book?! I paid approximately fifteen U.S. dollars for it, said thanks and goodbye in attempted-Finnish to my colleague, and left in wonderment at finding such an unusual book of frontier Americana in such a remote-from-that-frontier location. Just how did that book—the only English title he had—come to be in the backroom of that Helsinki shop?”



Lisa and I tried to imagine the story of that traveling book. We conjectured that “Buffalo Bill” had once belonged to a businessman’s or diplomat’s family who were forced to flee during World War II, and the book was ultimately found in the collection of a recently-deceased old schoolteacher who had lived in a stone hut above a fjord on the North Sea. Or not.

“So now you have the story of this book, as well as this famous book itself,” I told Lisa, who was grinning. The two other browsers had given up their book-hunting to come over for the conclusion of the story. I could have auctioned off Buffalo Bill’s book for three times the \$45!

She thanked me for the book and the story—in English, and said she was anxious to pass it on to Ryan when she gave him the well-journeyed book.

Later that day, as I pondered the transaction with Lisa, I ruefully came to the decision that I should have saved the book for my own collection of special titles. Damn! How often does a book have such an amazing story of international booking as its travelling companion? What was I thinking of by putting it out for sale?

Weeks passed, and the more I considered the loss of the Buffalo Bill book, the more I was kicking myself for letting it go, even to someone as nice as Lisa and Ryan.

Click!

They were really nice people, and nice people might well understand that I might want to have that book back for my own library, mightn’t they? Especially after Lisa heard the story of Buffalo Bill in Helsinki?

So I phoned her.

“I’ve kind of been waiting for your call, George,” she laughed. “After I told Ryan the story you told me, he said that he was surprised that you had let it go. I began thinking then that book really should stay with you.”

“Oh, thank you, thank you, Lisa!” I gushed. “I’d be glad to buy it back for more than you paid.”

“No, that’s all right, just give us store credit, because you know Ryan will use it up the next time he visits your store. He read the Buffalo Bill book already, and you know Ryan—now he wants to know more about him and his times. He’ll be on a frontier kick for six months now, thanks to you and that story.”



“The Adventures of Buffalo Bill” now holds a place of honor in my antique bookcase in our Riverhill home.

It not only tells a story with its text, but carries with it two more stories—one of its unusual acquisition in a secondhand Helsinki bookshop, and one of its reacquisition in the Acorn Bookshop in Columbus.

BOOK HUNTING NOTES 31

Florence, Rome, and Browning's "The Ring and the Book"

by Bill Rich

FIG. 1



The Piazza San Lorenzo, Baccio Bandinelli's statue of John of the Black Bands before the church, the Medici tombs behind.

the Piazza San Lorenzo, and the some of the nearby buildings [Fig.1].

San Lorenzo is the family church of the Medicis; they are entombed behind the church, tomb architecture and statuary by the then new-fangled Italian artist, one Michelangelo Buonarroti.

FIG. 2



Cloisters of San Lorenzo. The Library immediately behind.

manuscripts and 1400 early printed books, the repository of the humanists' triumph in recovering the literary and historical foundations of Western civilization, including books that barely made it through the Dark Ages in single copies. Fig. 2 shows the outside of the cloisters (a certain American aerospace engineer and his son are to the right of the Medici arms on the wall). Access to the library is through a smallish door in the side of the church, opening onto a magnificent staircase leading to the main room – all

Florence, Italy, is of course one of the great tourist meccas in the Western World and the center of the European Renaissance. For the book person and Browning collector, there is a special part of this glorious town. This is

But, for the book lover, all is eclipsed by the cloisters and their contents adjoining the church to the left. Here is the Medici Laurentian Library, containing 11,000

designed by Michelangelo [Fig. 3].

Here are preserved some of the greatest inheritances from classical Greece and Rome, accumulated in the Medici collections by not

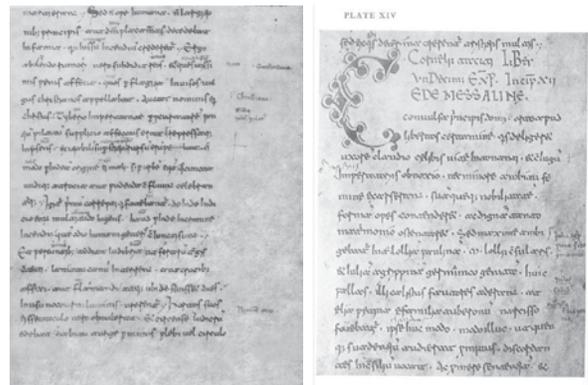
always orthodox means, but posterity should be grateful anyhow. Shown in Fig. 4 a (left) and b (right) are the two manuscripts of the Roman historian Tacitus, who wrote an authoritative history of imperial Rome for the first century C.E. These are the only copies which made it into modern times, and contain perhaps half of the original history. They were discovered in monastic collections by the early Florentine humanists, and were safely in the Laurentian by the early 1500s. Fig. 4a (left) is the earliest, a copy made around 850 C.E. in northern Europe. Fig. 4b (right) is another part of the history, a copy made about 1050 C.E.

FIG. 3



The Laurentian Library. The Main Reading Room

FIG. 4



Tacitus. Leaves from the original manuscripts. Left: MS M, 850 CE, Right: MS II, 1050 C.E.

in a southern Italian monastery. Both manuscripts show evidence of being made from late Roman copies.

And how do Rome and Browning enter this little story? Well, the Brownings, husband and wife, lived happily in Florence for many years around the middle of

the nineteenth century – their house, the Casa Guidi, is another place of literary pilgrimage in the city. Browning was browsing in a flea market in the city in 1860, and came across an old manuscript book (from the late 1600's) for sale. This was the inspiration for Browning's masterpiece, *The Ring and the Book*. The find place was the very Piazza San Lorenzo we have been discussing. As shown in the modern photo [Fig.1], the flea market is still there. Best let Browning describe the discovery, in his words from the poem:

“a Hand,
Always above my shoulder, pushed me once,
One day still fierce 'mid many a day struck calm,
Across a Square in Florence, crammed with booths,
Buzzing and blaze, noontide and market-time;
Toward Baccio's marble,—ay, the basement-ledge
O' the pedestal where sits and menaces
John of the Black Bands with the upright spear,
'Twixt palace and church,—Riccardi where they lived,
His race, and San Lorenzo where they lie.
This book,—precisely on that palace-step
Which, meant for lounging knaves o' the Medici,
Now serves re-venders to display their ware,—

The book, with its old yellow covers, described a murder case that had been tried in Rome in 1698. The title page is shown in Fig. 5. This page gives the outline of the case; it is translated below:

*A Setting-forth
of the entire Criminal Cause
against
GUIDO FRANSCECHINI, Nobleman of Arezzo,
and his Bravoes,
who were put to death in Rome,
February 22, 1698,
The first by beheading, the other four by gallows.
ROMAN MURDER-CASE
In which it is disputed whether and when a Husband may
kill his Adulterous Wife without incurring
the ordinary penalty.*

In actuality, Guido and his toughs not only killed the (presumed) adulterous wife, but her parents as well. Only the suspected adulterer, a young priest, escaped this vengeance. Note that the noble Guido was put to death by beheading, while his lower class help met the much less tender mercies of an Italian gallows of the time.

Browning thought this story would make a rousing theme for any poet, and first suggested it to his friends, including Alfred Tennyson. There were no takers, and Browning undertook to write a major poem on the story.

This was *The Ring and the Book*, published in four volumes in London in 1868-69, and in two volumes in the U.S. shortly after in 1869. Fig.6 shows these two editions.

As Samuel Johnson once said of *Paradise Lost*, “a great poem, but no one has ever said it was too short”—*The Ring and the Book* has got to be one of the longest poems in English—actually, about three times the length of *Paradise Lost*!

And a concluding book-collecting note. While the works of the great Victorian novelists are often pricey undertakings in first editions, poetry is notably cheaper. This certainly applies to *The Ring and the Book*. I bought the American first, shown in the figure, cloth bright and shiny as it is, for a mere \$3.50 from a country book and antique shop in mid-state New York, in 1982. This was a little bit of a bargain, perhaps, but only two years later, I bought the English first shown from one of the more chichi antiquarian bookshops in the London West End. And this was only \$92.

Finally, early in the poem Browning himself shows the collector's instinct in choosing the old yellow book:

“Here it is, this I toss and take again;
Small-quarto size, part print, part manuscript:
A book in shape but, really, pure crude fact
Secreted from man's life when hearts beat hard,
And brains, high-blooded, ticked two centuries hence.
Give it me back! The thing's restorative
I' the touch and sight.”

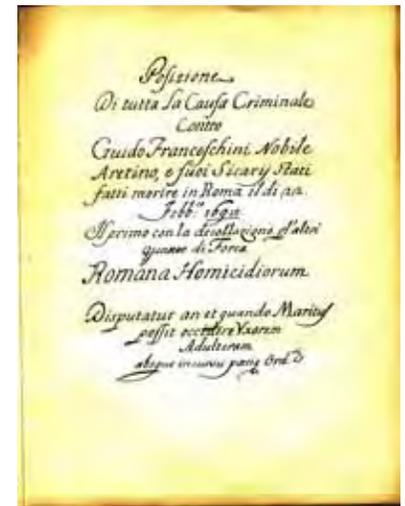
If this collector ever makes a book plate for his books, I might choose these last two lines for a motto.

FIG. 6



“The Ring and the Book” first editions in original cloth. Left, 1st English, right, 1st American.

FIG. 5



Title page of the old yellow book.

A Year of Living and Breathing Shakespeare

by Miriam Kahn

In this year, the 400th anniversary of Shakespeare's death, the world is abuzz with plays, readings, movies, books, and so much more. For Aldus Society members, we have the opportunity to see the Shakespeare First Folio exhibit at the Cleveland Public Library. Exhibits of contemporary seventeenth century poets, playwrights, and authors abound. Indeed, the Aldus Society is holding a meeting in August to debate the authorship of the most amazing works in the English language (see page 2 for details).

Now's the time to, as the song says, to "brush up your Shakespeare." Here are just some of the hundreds of articles and books you could read.

- Andrea Chapman "A Starter Kit on Elizabethan Essentials in Books, TV, and Film" *Signature* (Blog) March 9, 2016: <http://www.signature-reads.com/2016/03/a-starter-kit-on-elizabethan-essentials-in-books-tv-and-film/>
- Michael Dudley, "Shakespeare's 'Infinite Book of Secrecy': National Tour Explores the Significance and Mysteries of the First Folio." *American Libraries Magazine* (Dec 11, 2015): <http://americanlibrariesmagazine.org/2015/12/11/shakespeares-first-folio-national-tour/>
- Stephen Greenblatt, "How Shakespeare Lives now." *The New York Review of Books* (April 21, 2016): <http://www.nybooks.com/articles/2016/04/21/how-shakespeare-lives-now/>
- Nate Pedersen, "First Folio Discovered on Scottish Island" was big news in early April. You can read about it in *Fine Books & Collections* (April 11, 2016): https://www.finebooksmagazine.com/fine_books_blog/2016/04/first-folio-discovered-on-scottish-island.phtml
- Ron Rosenbaum "Shakespeare's Badass Quarto: On the trail of a centuries-old *Hamlet* mystery" *Chronicle of Higher Education* (Feb 7, 2016): <http://chronicle.com/article/Shakespeare-s-Badass-Quarto/235158>
- Gary Schmidgall "What Would Shakespeare Make of Trump?: The road to the White House should detour through Stratford-upon-Avon." *Chronicle of Higher Education* (Feb 7, 2016): <http://chronicle.com/article/What-Would-Shakespeare-Make-of/235217>
- Paul Collins, *The Book of William: How Shakespeare's First Folio Conquered the World* (NY: Bloomsbury, 2009)
- Stephen H. Grant, *Collecting Shakespeare: The Story of Henry and Emily Folger* (Baltimore: Johns Hopkins University Press, 2014).
- Chris Laoutaris, *Shakespeare and the Countess: The Battle That Gave Birth to the Globe*. (NY: Pegasus Books, 2014)
- Karen Harper, *Mistress Shakespeare* (NY:Putnam, 2009)
- Edward Marston, *The Roaring Boy: A Nicholas Bracewell Mystery* (Nicholas Bracewell Mysteries Book 7) (Poisoned Pen Press, 2002)
- Andrea Mays, *The Millionaire and the Bard: Henry Folger's Obsessive Hunt for Shakespeare's First Folio* (NY: Simon & Schuster, 2014)
- James Shapiro, *The Year of Lear: Shakespeare in 1606*. (Simon & Schuster, 2015) and *Contested Will: Who Wrote Shakespeare?* (NY: Simon & Schuster, 2010).

If you just want to look at exhibits, read blog posts, or listen to podcasts, here are a few places to check out.

- Shakespeare by the Book—at UVA <https://smallnotes.library.virginia.edu/2016/02/25/shakespeare-by-the-book/>
- The Folger Shakespeare Library <http://www.folger.edu/>
- "The Wonder of Will," celebrating Shakespeare on April 23, 2016. You can watch it through the Folger's archive <http://www.folger.edu/the-wonder-of-will>
- "The First Folio Tour" <http://www.folger.edu/first-folio-tour>. For ambitious Aldines, you can catch the First Folio in West Virginia before it comes to Cleveland. Check out the schedule to see how many times you can view these amazing published compilations of Shakespeare's work.
- Shakespeare & Beyond (Blog) <http://shakespeareandbeyond.folger.edu/>
- Shakespeare Unlimited (Podcasts available via iTunes and SoundCloud) <http://www.folger.edu/shakespeare-unlimited>

If you want to broaden your understanding of Shakespeare's Europe, you could visit University of Cambridge digital exhibit "Discoveries that changed the world: Lines of Thought." This exhibit highlights Cambridge University Library's 600th anniversary <https://exhibitions.lib.cam.ac.uk/linesofthought/>. Images from this exhibit are found here: <http://cudl.lib.cam.ac.uk/collections/linesofthought> and all 921 pages of their Shakespeare First Folio (SSS.10.6) is available for digital browsing <http://cudl.lib.cam.ac.uk/view/PR-SSS-00010-00006/1>

Most importantly, this year is full of opportunities to explore the bard, listen to his plays, and share your discoveries with Aldines and other bibliophiles.

What Am I Bid?

That's the sound of the (silent) auctioneer, returning this year after a brief hiatus to the 2016 Aldus Society's Holiday Dinner and Silent Auction.

What better way to celebrate our common enjoyment of books and the printing arts than by exchanging with each other, for the highest bid, of course, lots of well-loved tomes, titles and printed pieces?

By donating thoughtfully selected items from your shelves to be auctioned, you can help support Aldus Society programs such as the annual Ravneberg Lectures.

By bidding, bidding, and out-bidding, you can win for yourself a new item or lot to collect, read, lend, or give away as you like, because, for the highest bid, you can own it!

And you can take joy knowing that all proceeds benefit the Aldus Society.

The big event is Thursday, December 15, 2016, but it is not too early to decide to participate as both donor and bidder. So start putting together your lot of attractive, saleable items and await further instructions. If you'd like some donation guidelines, please contact me at erik_jul@hotmail.com

Let's make this year's Aldus Society's Holiday Dinner and Silent Auction delightfully fun and fundraisingly delightful!

Sold! To the Aldus Members for supporting our group!

With thanks in advance,

Erik Jul, Chair
Mary Saup
Geoff Smith



ALDUS PIUS MANUTI,
Rhetorices Prof. Romæ.

UPCOMING LITERARY EVENTS

May 7: Anthony Doerr (*All the Light We Cannot See*—winner of the 2015 Pulitzer Prize for Fiction) at Westerville Public Library \$15 tickets available at www.anthonydoerr.eventbrite.com

May 12: Aldus program: Richard Ring, Head Curator/Librarian of the Watkinson Library, Trinity College in Hartford, CT.

May 11-15: Book Expo America (Formerly the American Booksellers Association annual convention). The largest gathering of booksellers and publishers in the world. Chicago, IL www.bookexpoamerica.com

May 21: Claire's Day, Toledo-Lucas County Library, Maumee Branch "Northwest Ohio's largest children's book festival" from 9 a.m. to 5 p.m. For more information: www.claresday.org

May 30: Wagnalls Memorial Library Book Sale, 9 a.m. to 4 p.m. in Lithopolis, OH <http://www.wagnalls.org/>

Summer 2016: Thurber House sponsors a series of literary picnics throughout the summer. For information re: this summer's season, visit www.thurberhouse.org

June 8: Thurber Summer Literary Picnic: Anne Trubek, *A Skeptic's Guide to Authors' Houses*

June 11: Pickerington Teen Book Fest www.pickeringtonlibrary.org

June 12: Aldus picnic 3:30 p.m. to 6 p.m. at the Thurber Center

June 15-19: FABS 2016 Rare Book and Manuscript Tour will be hosted by The Book Club of California, San Francisco, CA www.fabsocieties.org/meeting.html

June 20-July 30: The First Folio! Cleveland Public Library Special Collections Division <http://cpl.org/firstfolio/>

June 22: Thurber Literary Picnic: Pauline Chen, *The Red Chamber*

July 2 through Sept. 25: Dressing Downton: Changing Fashions for Changing Times, at the Taft Museum in Cincinnati. Downton Abbey-philes can see 36 costumes worn on the popular PBS program which portray fashion trends from pre-WWI to the Jazz Age. Accessories and film stills will be included. Admission \$20 weekday, \$25 weekend. Tickets are timed and should be purchased in advance. <http://www.taftmuseum.org/upcoming-exhibitions-draft>

July 6: Thurber Literary Picnic: Robin Yocum, *A Brilliant Death*

July 20: Thurber Literary Picnic: Kevin Keating, *The Captive Condition*

August 3: Thurber Literary Picnic: Edward Roach, *The Wright Company: From Invention to Industry*

Autumn: Kenyon Review Literary Festival

Autumn: Jewish Book Fair Jewish Community Center of Greater Columbus

October 1: Ohio River Festival of Books in Huntington, WV www.ohioriverbooks.com

November 5: Buckeye Book Fair in Wooster, OH www.buckeyebookfair.com

November 13: Malabar Farm, Tea with Louisa May Alcott. Join the famous author for an afternoon tea in the Big House. Guests will be served tea and traditional fare while enjoying the story of Miss Alcott's life and her books www.malabarfarm.org