



# Aldus Society Notes

September 2016

Volume 16, No. 3

## September 8, 2016: Sid Berger

Our September speaker is eminent paper historian Sid Berger who will speak about paper and his collection.

Books have been bound in paper covers for at least 5 centuries, and many of the papers on them have been adorned in one way or another with decorations. Artists and bookbinders (sometimes one and the same person) have come up with amazingly innovative ways of decorating paper. There are paste papers and marbles, block printed sheets, suminagashi, stencil patterns, and decoration done in the pulp--with inclusions or with regulating the thickness of the fibers making the sheet. In this last method, a thinned-out part of the paper will allow more light to shine through than

will come through at the rest of the sheet, creating a watermark.

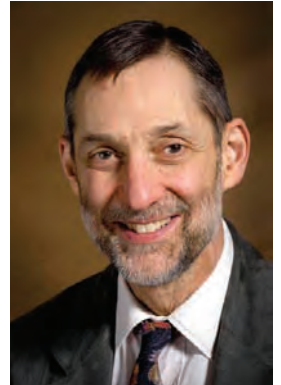
There are at least four kinds of watermarks. The range of decoration possibilities is astonishing. Even in this method, the range of decorations is mind-



boggling. For instance, the Japanese have created a paper called Chiyogami, originally created from woodblocks, but from the last third of the 19th century created from katazome--stencils that are hand cut. Some of the chiyogami papers has as many as 25 colors on them, each color imparted by its own stencil. One sample book alone, from a company selling chiyogami papers, contains more than 1200 sheets. And that was only one of their sample books. The papers were produced by dozens of companies, all with a like range of papers. So one kind of paper decoration alone has many thousands of unique sheets. Likewise, no two marbled sheets are alike since the process creates papers one pattern at a time. The possibilities are endless.

Read some of Sid's short pieces about paper on the Peabody Essex Museum blog <http://www.pem.org/library/blog/?s=berger>

Sidney Berger and his wife, Michele Cloonan, have been collecting decorated paper for 45 years. Their collection of more than 18,000 pieces may be the largest in the United States. He will talk about paper decoration in its many manifestations, discussing the techniques and showing what these techniques produce. Some papers are of extraordinary beauty. Some are pedestrian patterns reproduced over several centuries. But even the pedestrian ones can be lovely, and they have been in use on books and for many other purposes for hundreds of years.



Sidney Berger is the Director Emeritus of the Phillips Library at the Peabody Essex Museum, a library he headed for 8 years. He has also been Head of Special Collections and University Archivist at the University of California, Riverside; Curator of Printed Books and then Curator of Manuscripts at the American Antiquarian Society; and Director of the California Center for the Book, a statewide literacy program for children and adults, affiliated with the Library of Congress Center for the Book. His Ph.D. from the University of Iowa is in Medieval English Literature and Bibliography and Book History. He has taught for the last half century at various colleges and universities, including UC Davis, UC Riverside, UCLA, the University of Illinois, Urbana/Champaign, and Simmons College. He is widely published on literary and library issues, and his most recent book, *Rare Books and Special Collections* won the ABC CLIO-American Library Association Award for 2015 as The Best Book in Library Literature. He has published 5 books and more than 40 articles on paper--its manufacture and decoration; and his next book, *A Dictionary of Book Terminology*, is at press with Rowman and Littlefield.

## 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 Words

By the time you read this, we will have already enjoyed Jay and Harry's special program, "Who Wrote Shakespeare?" They put a lot of work into the planning of the event with almost a dozen "Bard Briefs" posted to the Aldus Facebook page to provide the background we'd need to be a more informed audience on the subject. They spent hours on their presentations and met multiple times, including meeting with Erik on the program timing and sequence. Jay even printed business-sized promotional cards that were easy to distribute in restaurants, libraries, and bookstores. This was a perfect kickoff for our 2016/2017 program year and I can't thank them enough for their passion and effort in putting together such an intriguing and informative program.

And how about that June picnic? Pat Groseck's Southern Literature theme was a lot of fun, with readings by Bill Evans, Erik Jul and Roger Jerome. Nancy Campbell's "With God as my witness I'll never be hungry again" carrot cake won the Best Name for a Dish contest. The food was great and the breeze on the veranda was delightful. Pat throws a great party. Many thanks, Pat!

I attended a meeting of the Program Committee this summer. Now that our 2016/2017 program docket is set, Geoff's committee is scouting speakers for our 2017/2018 schedule. We'll always have great programming lined up well in advance, so I'd say you're safe in marking your calendars now for second Thursdays through the next millennium. You'll find the list of programs for this year in this issue of the newsletter.

Don't forget that we're bringing back the Silent Auction at this year's Holiday Party on December 15. Erik Jul and his committee will be sending more information about that on the member listserv.

*Best Wishes, Debra*

## Notes from the Editor

In an outpouring of submissions, the newsletter is bursting with news and articles. In response to my request for "where I traveled this summer," I received two travelogues, one from our treasurer Scott Williams and the second for veteran traveler Don Rice. Laralyn graciously reported on the FABS 2016 Book Tour in California, which definitely fits in the "summer travels" category.

Bill Rich returns with Book Hunting No. 32 where he describes Dickens' first editions. Not to be outdone, George Bauman's Book Store-y is about his travels to bookstores in Scotland. He visited so many places, we have to wait until January to read the second installment. We received permission to reprint David W. Smith's article on books and estates that appears in *The Pulpster* (July 2016).

Included in the summer recap is the May talk by Richard Ring and a review of his wonderful book by Geoff Smith, the summer picnic complete with recipes, and the Book Loft – Schiller Park picnic and play. There's also a recap of the Great Shakespeare Debate in August and a list of books about Shakespeare you might peruse.

Thanks to all our regular and first time contributors. A special thanks to Don Rice who looks for mis-placed commas, periods, and oddly phrased sentences.

Did you travel somewhere exciting this summer via book or road? I'd love to print more travelogues and book reviews this winter. E-mail me at [mbkcons@gmail.com](mailto:mbkcons@gmail.com) if you have an idea and we'll sit down for tea or coffee. Your contributions make this newsletter great, so keep the articles coming.

*Happy reading, Miriam*

## October 13, 2016: Ulises Juan Zevallos-Aguilar presents: A Renaissance of Andean Quechua Literature in the XXIst Century

Quechua is the major indigenous language of the Andean region, still spoken widely today, where it is the first, and often the only, language for a very large population. Zevallos-



Aguilar will discuss Quechua as a written language from colonial times to the present, and the contemporary development of a new literature in that language, which is being published as part of an exciting renaissance in Quechua culture. In the years after the Spanish conquest, a number of major documents were written in Quechua, using the roman alphabet, chronicling life in the Pre-Columbian Andes. These

texts, and the new books being written today, testify to the

depth and strength of a culture that has survived and adapted throughout its thousands of years of history.

Ulises Juan Zevallos-Aguilar is an Associate Professor, Literatures and Cultures of Latin America at Ohio State University. He is the author of *Las provincias contraatacan. Regionalismo y anticentralismo en la literatura peruana del siglo XX*. Lima: Ediciones del Vicerrectorado de la Universidad Nacional Mayor de San Marcos, 2009, co-editor of *Ensayos de cultura virreinal latinoamericana*. Lima: Fondo Editorial de la Facultad de Ciencias Sociales de la Universidad Nacional Mayor de San Marcos, 2006. His current research projects include Modern Alternatives in the Central Andes and Andean Transnationalism. Ulises Juan Zevallos-Aguilar's areas of expertise are Andean, Amazonian and Transnational Studies, Ethnicity, Gender and Race in the Americas, and Non Visual Cultures and Intermedialities. He holds a Ph.D. in Latin American Literatures, University of Pittsburgh (1996), an M.A. in Hispanic Languages and Literatures, University of Pittsburgh (1991), and a B.A. in Literatures in Spanish, Universidad Nacional Mayor de San Marcos (1987).

## November 10, 2016 features Dr. Ronald Smeltzer

*Emilie Du Châtelet (1706–1749): Scientific Publications, Love Affairs, Conflicts with the French Academy,...the Tragic Ending.*

Gabrielle-Emilie le Tonnelier de Breteuil, Marquise Du Châtelet, is best known from the many books about her life and love affair with Voltaire. Very recently, scholarship has finally caught up with the true significance of her life during the time she and Voltaire lived together. Her 450-page book published in 1740 was the first new theoretical physics book to appear in France for seventy years. She was probably the first woman to have a major essay appear in a publication of the French Academy of Sciences. To this day, her translation from the Latin into French of Newton's *Principia* remains the only edition in French. She was the major author of a book with Voltaire's name as author on the title page. She successfully engaged in a scientific argument via a pamphlet war with the secretary of the French Academy of Sciences. Based upon her publications and MSS. from the speaker's collection, the presentation weaves a story of deep human interest with a history of an 18th-century woman's struggle to be accepted in the scientific community.

Dr. Smeltzer is a retired scientist with publications and patents in semiconductor electronics. More recently he has presented and published papers in bibliography, color

illustration in the sciences, and the history of science. He does bibliographical research focused on the history of science and on graphic illustration in the sciences. He holds a 1970 Ph.D. in Electrical Engineering, from Northwestern University, and is a member of the History of Science Society, the Scientific Instrument Society, The Grolier Club, Caxton Club, Delaware Bibliophiles, Philobiblon Club, Washington Rare Book Group, and Princeton Bibliophiles and Collectors, and Secretary of the Fellowship of American Bibliophilic Societies. Dr. Smeltzer has curated exhibitions at the Grolier Club entitled "Extraordinary Women in Science & Medicine: Four Centuries of Achievement" (September 18, 2013 – November 22, 2013) and "Four Centuries of Graphic Design for Science" (November 17, 2004 – January 14, 2005).





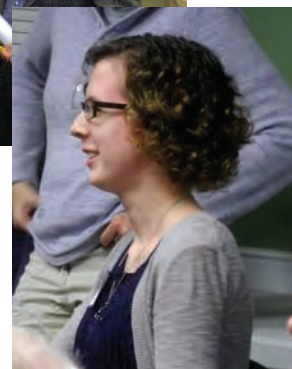
# May Recap



Richard Ring spoke to an intense Aldus audience about his work with undergraduates and faculty at Trinity College in Hartford, Connecticut. Using the extensive collections at the at Watkinson Library, he taught students to analyze primary sources, work with historic records, and appreciate the treasures that

are acquired, accumulated, and curated in special collections.

As a treat, he also spoke about his recent book on Lawrence C. Wroth entitled *Notes for Bibliophiles in the New York Herald-Tribune, 1937-1947*. This book includes a concise biography of Wroth and many of his informative columns in the newspaper. Geoff Smith agreed to review Rick's book.

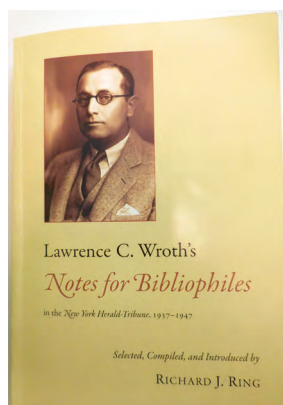


*Lawrence C. Wroth's Notes for Bibliophiles in the New York Herald-Tribune, 1937-1947*. Selected, Compiled, and Introduced by Richard J. Ring. [South Freeport, Maine]: The Ascensius Press, 2016. Reviewed by Geoffrey D. Smith

There was a time, primarily before World War II, when many metropolitan daily newspapers regularly covered the book world: not book reviews, but book auctions, book art and design, book collectors, and book repositories. Among them was the *New York Herald-Tribune* whose "Notes for Bibliophiles" (NFB), ran from 1924 until 1947. Leonard L. Mackall founded the book column and provided weekly book news until 1937, when Lawrence C. Wroth succeeded him and continued a bi-weekly column until NFB's cessation.

Richard Ring, Curator of the Watkinson Library at Trinity College in Hartford, Connecticut (and an Aldus Society speaker in May 2016) has assembled a judicious selection of Wroth's articles that, though nostalgic to a certain extent, still extol the appeal of incisive analysis of the book world by an erudite and catholic observer.

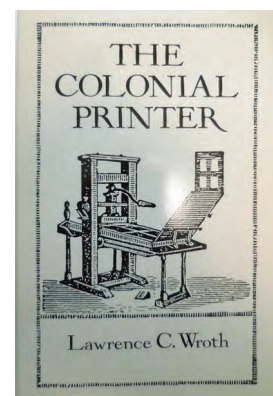
As Richard Ring notes in his useful introduction, Lawrence C. Wroth (1884 - 1970) was born



to a clerical family in Baltimore, Maryland, where he attended public and private schools and received a scholarship to Johns Hopkins University. Following a series of library positions after his graduation as a history major, Wroth was appointed head of the John Carter Brown Library (Brown University) in 1923 and served there until his retirement in 1957. A scholar-librarian, Wroth capitalized on his position and access to great

collections of Americana at the John Carter Brown Library and other prominent collections to produce a corpus of standard American resources still pertinent today, particularly *The History of Printing in Colonial Maryland, 1686-1776* and *The Colonial Printer*.

Upon assuming the editorship of NFB, Wroth generated a series of essential articles promoting the current bibliophilic scene. The book is divided into four parts that cover the principal areas of Wroth's interests: people, exhibitions, institutions, and publications. "Part I, People" is a précis of the great American bibliography community of the time. Included are tributes to those giants who had passed on: Wilberforce Eames, D. B. Updike, Douglas C. McMurtrie, and the incomparable A.W.S. Rosenbach. "Part II, Exhibitions" is of special interest because exhibits are ephemeral. Wroth's descriptions are the rare records of physical exhibitions that served their time until they were disassembled and dispersed: prominently, a two-part series, *The Sesquicentennial of the Northwest Territory*, and a three-part series, *The Press in the United States: An Ideal Tercentenary Exhibition*. In this series, the first part of which was published on August 13, 1939, Wroth allows himself the enjoyment of curating an exhibit that would be a bibliophilic dream for anyone interested in early American printing:



Many libraries have been putting on exhibitions this year to celebrate the tercentenary of the establishment of printing in the United States at Cambridge, Massachusetts, in 1639. No library in existence has all the things needed to make a complete showing

of first printings in each of the original colonies but it is possible to have a good deal of fun constructing imaginatively the best possible exhibition and, still in the realm of fancy, borrowing for it unique titles from their owners. Such an exhibition could be held anywhere the fancy suggests, but because of the association between the first Cambridge press and the “College,” we might plan to set it up in the Treasure Room of the Harvard College Library. (<https://pplspcoll.wordpress.com/2009/06/19/the-press-in-the-united-states-part-1>)

He then goes on to describe not only the historical publications that should be included, but also those that can't be because there are no extant copies, such as “the very first thing printed by Stephen Day on his press in Cambridge, that is, the “Oath of a Free-man,” the celebrated formulary used by the Massachusetts government which, though a simple broadside, had implications of considerable importance in the political life of the country.” Before you're through reading this you'll have learned a good deal more than you previously knew about early printing in America.

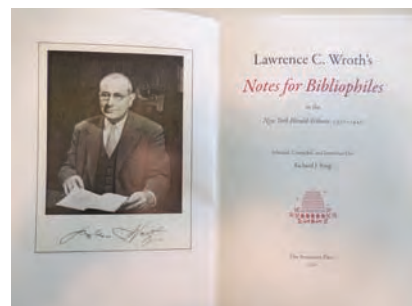
In the final two sections of the book, “Part III, Institutions” and “Part IV, Publications” Wroth recounts the wealth of American resources and the depth of American bibliographic research: The Houghton Library at Harvard, The Folger Shakespeare Library and the William L. Clements Library at Michigan; “Indian Treaties Printed by Franklin,” “Printing Comes to America: The Press in Mexico, 1559,” and “The Cotton Mather Bibliography” (compiled by Thomas J. Holmes, whose papers on the Mather bibliography are available in the Rare Books and Manuscripts Library at The

Ohio State University). In his October 6, 1940 column Wroth wrote of this work:

In its highest employment, bibliography is not a mere listing and describing of titles, but a process in the study of texts. It involves consideration of the history of those texts as expressions of the human spirit, and calls for the minute examination of the forms in which the texts have been transmitted. In purpose and accomplishment the Mather bibliographies fulfill the requirements of this definition to an extent that puts them close to the top in the list of American essays in literary history. (<https://pplspcoll.wordpress.com/2009/05/15/the-mathers-of-new-england/>)

Deciding which of Wroth's articles to include must have been a challenge, and those chosen are certainly deserving.

Still, the pieces omitted (and their allure is irresistible) are appended at the book's end in a Checklist of Lawrence Wroth's NFB. As a final note, Lawrence Wroth wrote almost exclusively about Americana in a field that had for a long time been deferential to European bibliography. Richard Ring's compilation of Wroth's NFB articles is an engaging book that rewards and delights while it epitomizes a bygone book era.



## Book Loft & Play at Schiller Park

On July 17, intrepid Aldus Society members scoured the BookLoft of German Village's 32 rooms for books and other treasures to add to their collections. Each left with a gem or two. Thank you to the Book Loft for a nice discount on the entire purchase <http://www.bookloft.com/>. Then off to dinner or picnic in Schiller Park followed by a twilight production of *The Mistress of Monte Cristo*. While a small crowd, all who attended loved the outing and the opportunity to converse with Aldines.





# Laughter, Drama, Great Food Mark Aldus Annual Picnic

More than 50 Aldus members and guests shared drama, music, laughter, and cleverly-named delicious dishes at the society's Old-Fashioned Southern Picnic, June 12, at the Thurber Center.

A small horde of volunteers set up and set the stage with checked table cloths topped with Spanish moss upon which Aldus "chefs" set their renditions of favorite Southern recipes.

Erik Jul delivered a poignant passage from "The Bear," from the short story collection "Go Down, Moses" by William Faulkner. Erik assumed the character of Isaac, a young man who joins seasoned hunters determined to bring down a legendary old bear in the deep forests of the old south—and had us rooting for the bear.

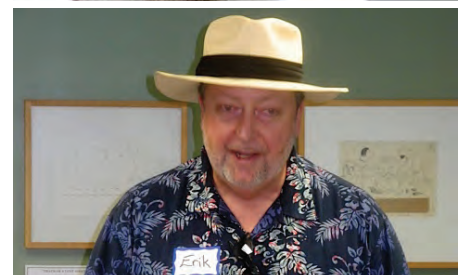
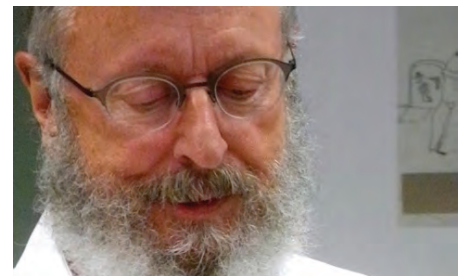
Selections from Pulitzer Prize winning poet and civil rights activist Robert Penn Warren were read by Bill Evans. The seemingly reserved Bill changed tempo, leading us through The Pat Conroy Cookbook to a lively song and dance (yes, really) finale of "What I like about the South" by Phil Harris, that brought down the house.

Roger Jerome astounded everyone by slipping into the role of Blanche Du Bois with a spellbinding performance exposing her despair, fear and loneliness in his selected passage from Tennessee Williams "Streetcar Named Desire." The professional actor then did a 360, wrapping up with "Deep Thoughts" by Jack Handey and his own script of "Dickens in Ohio."

After tough deliberation, Judge Leah Kalasky named Nancy Campbell's "I'll Never Go Hungry Again Carrot Cake" the winner of the Name-the-Dish Contest featuring names based on Southern literature. The beautiful white-iced cake had real carrot heads with somewhat war-torn wilted green tops peeking up through the icing. Nancy won a bag of Spanish moss.

Leah commended members for their creative name entries which also included Br'er Rabbit's Briar Patch Blueberry Buckle, Susan Johnson; Carson McCuller's Sad Cafe Carrot-Raisin Salad, Lois Smith; and Sweet Walnutator Pie, Catherine Bennett.

Thanks to all who made the picnic a success. Next year's theme? E-mail your ideas to Pat Groseck at [groseck@gmail.com](mailto:groseck@gmail.com).



# Devouring Southern Literature



## THE ALDUS SOCIETY

Recipes from the 2016 Summer Picnic



## Maple Bourbon Sweet Potato Pie

(aka *Walnutator Pie*)

Offered by Television Food Network;

Adapted by Cathy Mehrl Bennett

### Ingredients

2 large or 3 medium sized sweet potatoes  
4 Tbsp (2 ounces) butter, melted  
1 tsp vanilla extract  
3 eggs  
1 egg yolk  
3/4 cup cream  
1/4 cup plus 2 tablespoons maple syrup  
1/4 cup plus 1 tablespoon brown sugar  
1/4 cup bourbon  
1/4 tsp kosher salt  
1/4 tsp grated nutmeg (preferably freshly grated)  
1/4 tsp ground cinnamon  
1/8 tsp ground cloves  
A few grinds black pepper

1 nine-inch partially baked pie crust.

Cathy topped her version with chopped walnuts.

Serve with whipped cream or, for a take on a tried-and-true Thanksgiving combo, garnish with some marshmallow fluff.

### Directions

Preheat oven to 425 degrees F.

Pierce the sweet potatoes at each end with a fork and place them on a foil-lined baking sheet. Roast until the potatoes are soft, about 1 hour, turning them over halfway through the baking time. Cool, peel, and put the flesh through a food mill or mash smoothly with a potato masher. You should have 2 cups of puree.

Turn oven down to 375 degrees F.

Combine the puree with all the remaining ingredients for the filling. Whisk until well combined and smooth. Pour the filling into the partially baked pie shell.

Bake for about 45 to 50 minutes, until the filling is just barely set. When the rim of the pie plate is nudged, the very center of the filling should barely move.

Cool the pie to room temperature. It can be made several hours or up to 1 day in advance.

Take care not to overbake the filling. Check it frequently as it nears the end of its baking time and remember that it will set up a bit as it cools.





## Blueberry Buckle

(aka Br'er Rabbit's Briar Patch Blueberry Buckle)

Offered by Television Food Network;

Adapted by Susan Johnson

### Ingredients

#### Topping

(Mix together and set aside)

1 cup sugar

2/3 cup all-purpose flour

1 tsp cinnamon (I added a little nutmeg, too)

1/2 cup butter, melted and set aside (Do not mix the butter with the above topping)

#### Batter

4 cups sifted all-purpose flour

4 tsp baking powder

1/2 tsp salt

1/2 cup butter, softened, not melted

1- 1/2 cup sugar

2 eggs, beaten

1/2 tsp vanilla extract

1 cup milk

4 cups fresh blueberries, washed and stemmed

### Directions

Preheat oven to 375 degrees.

Butter and flour a 13x9 baking pan.

Cream butter and sugar. Blend in egg, vanilla, and milk.

Stir in the dry ingredients, then fold in the blueberries.

Pour batter into greased pan and sprinkle batter with the topping.

Drizzle the melted butter over the topping.

Bake for 50-55 minutes or so.



## The Lane Cake

(aka Miss Maudie's Lane Cake)

Offered by Television Food Network;

Adapted by Debra Jul

### Ingredients

#### Cake layers

2 1/4 cups sugar

1 1/4 cups butter, softened

8 large egg whites, at room temperature

3 cups all-purpose soft-wheat flour (such as White Lily)

4 tsp baking powder

1 Tbsp vanilla extract

Shortening

#### Peach filling

Boiling water

8 ounces dried peach halves

1/2 cup butter, melted

1 cup sugar

8 large egg yolks

3/4 cup sweetened flaked coconut

3/4 cup chopped toasted pecans

1/2 cup bourbon

2 tsp vanilla extract

#### Peach Schnapps frosting

2 large egg whites

1 1/2 cups sugar

1/2 cup peach schnapps

2 tsp light corn syrup

1/8 tsp table salt

### Directions

**Prepare Cake Layers:** Preheat oven to 350°. Beat first 2 ingredients at medium speed with an electric mixer until fluffy. Gradually add 8 egg whites, 2 at a time, beating well after each addition.

Sift together flour and baking powder; gradually add to butter mixture alternately with 1 cup water, beginning and ending with flour mixture. Stir in 1 Tbsp. vanilla extract. Spoon batter into 4 greased (with shortening) and floured 9-inch round shiny cake pans (about 1 3/4 cups batter in each pan).

Bake at 350° for 14 to 16 minutes or until a wooden pick inserted in center comes out clean. Cool in pans on wire racks 10 minutes; remove from pans to wire racks, and cool completely (about 30 minutes).

**Prepare Filling:** Pour boiling water to cover over dried peach halves in a medium bowl; let stand 30 minutes. Drain well, and cut into 1/4-inch pieces. (After plumping and dicing, you should have about 2 cups peaches.)

Whisk together melted butter and next 2 ingredients in a heavy saucepan. Cook over medium-low heat, whisking constantly, 10 to 12 minutes or until thickened. Remove from heat, and stir in diced peaches, coconut, and next 3 ingredients. Cool completely (about 30 minutes).

Spread filling between cake layers (a little over 1 cup per layer). Cover cake with plastic wrap, and chill 12 hours.

**Prepare Frosting:** Pour water to a depth of 1 1/2 inches into a small saucepan; bring to a boil over medium heat. Whisk together 2 egg whites, 1 1/2 cups sugar, and next 3 ingredients in a heatproof bowl; place bowl over boiling water. Beat egg white mixture at medium-high speed with a handheld electric mixer 12 to 15 minutes or until stiff glossy peaks form and frosting is spreading consistency. Remove from heat, and spread immediately over top and sides of cake.





2016 Summer Picnic Prize Winner!

## Homemade Carrot Cake

(aka *As God is my witness, I'll never be hungry again Carrot Cake.*)

Offered by I am Baker;

Adapted by Nancy Campbell

### Ingredients

#### Cake layers

2 cups granulated sugar  
1-1/4 cups vegetable oil  
3 large eggs, at room temperature  
1 tsp pure vanilla extract

2-3/4 cups all-purpose flour  
2 tsp ground cinnamon  
1/4 tsp nutmeg  
2 tsp baking soda  
1-1/2 tsp salt

1 cup raisins  
1 cup chopped walnuts  
2-1/4 cups grated carrots  
1/2 cup pineapple (drain, if canned)

#### Cream cheese frosting

1 package cream cheese (8 oz.)  
1 stick butter (8 tablespoons)  
1 tsp vanilla extract  
4 cups confectioner's sugar

### Directions

#### Cake layers

Heat the oven to 350 degrees.

Prepare (butter) two 8-inch round baking pans or one 13x9-inch pan.

Beat sugar, vegetable oil, eggs and vanilla until it is a light yellow

In a separate bowl, sift together flour, cinnamon, soda, nutmeg and salt.

With the mixer on low speed, slowly and gently add in the dry ingredients. Mix until JUST combined.

Remove bowl from mixer and fold in raisins, walnuts, grated carrots and pineapple.

Divide the batter equally between the round pans *or* spoon into the 9x13-inch pan. Bake round pans for 55 to 65 minutes or until a toothpick comes out clean. Bake the 9x13-inch pan for 45-50 minutes or until a toothpick comes out. Allow the round cakes to cool on a wire rack.

Cover in cream cheese frosting.

#### Cream cheese frosting

Place room temperature cream cheese, butter, vanilla into mixer and blend for 1-2 minutes on medium until fully incorporated.

Add powdered sugar, 1 cup at a time, until frosting is light and creamy.



## Bread Pudding

(aka *New Orleans Bread Pudding*)

Offered by Leah Kalasky

### Ingredients

#### Bread pudding

8 cups cubed/torn stale bread  
1 cup peanut butter chips  
1 cup butterscotch chips  
1 cup chocolate chips  
1 cup chopped nuts  
1 cup shredded coconut  
1 cup raisins  
1 cup dried cranberries  
2 cups sugar  
2 cups milk  
2 cups heavy cream  
3 eggs  
8 Tbs melted butter (1 stick)  
1 tsp ground cinnamon  
1 tsp ground nutmeg  
2 Tbsp vanilla extract

#### Whiskey sauce

1/2 cup butter  
1-1/2 cups powdered sugar  
1 egg yolk  
1/2 cup bourbon of your choice

### Directions

#### Bread pudding

Heat oven to 350 degrees.

Combine all ingredients. The mixture should be moist but not soupy. Pour into a buttered 9 x 13 baking dish. Place on the middle rack of a non-preheated oven. Bake at 350 degrees for approximately 1 hour 15 minutes or until the top is golden brown.

If you'd like a chunkier bread pudding, toss the bread, chips, nuts and fruit together and place in the buttered dish. Mix together the remaining ingredients and pour it over the bread mixture and bake.

Serve with warm Whiskey Sauce. Store leftovers in the refrigerator and reheat by portion in a microwave for 30 seconds on high.

#### Whiskey sauce

Heat butter and sugar over medium heat until all the butter is absorbed. Remove from heat and blend in egg yolk. Pour in bourbon gradually to your own taste, stirring constantly. Sauce will thicken as it cools.

**Note:** For the dish I brought to the Aldus Picnic, I omitted the peanut butter chips and used the directions for a "chunkier bread pudding". I used Maker's Mark bourbon for the Whiskey Sauce.



## Mac 'N Cheese

(aka *Calpurnia's Mock 'n Cheese*)

Offered by Epcurious;

Adapted by Lois Carlston Smith

### Ingredients

#### Topping

2 Tblsp unsalted butter, plus more for baking dish  
2 Tblsp extra-virgin olive oil  
2 cups panko or other plain breadcrumbs  
1 garlic clove, crushed  
2 ounces finely grated Parmesan (about 1/2 cup)  
1/2 teaspoon kosher salt

#### Macaroni and sauce

1 pound dried elbow macaroni  
1/2 cup (1 stick) unsalted butter  
6 Tblsp all-purpose flour  
4 cups whole milk  
3/4 cup heavy cream (I used skim for all of the milk)  
16 ounces coarsely grated extra-sharp cheddar (about 6 cups)  
2 ounces grated Parmesan (about 1/2 cup)  
2 tsp kosher salt  
1/2 tsp ground white pepper  
1 1/2 Tblsp mustard powder (I used 1 tsp Dijon)

#### Make ahead notes

Cook the noodles a day ahead. Coat lightly with olive oil and store in a gallon plastic bag flat in the fridge. Make the sauce the day before as well, then let it cool and store in fridge overnight. Bring noodles to room temperature about an hour or two before assembling. Heat sauce on low for about 10 minutes, stirring frequently so as not to burn or curdle. The sauce doesn't need to be hot, just warmed up. Start with the "Baking" step and you're good to go!

This is one of about a dozen recipes I've used for mac 'n cheese. I'm sure you have one of your own you like. Actually, Stouffer's makes an excellent version (lol).

### Directions

Preheat oven to 400°F with rack in the middle of oven. Butter the baking dish. Set a large, covered pot of salted water over high heat to boil.

Meanwhile, in a large skillet over medium heat, heat butter and oil until butter foam subsides. Add panko and garlic; stirring, until crumbs are golden brown, 4 to 6 minutes. Transfer crumbs to a medium bowl, stir in 1/2 cup Parmesan and salt, and set aside.

Add macaroni to boiling salted water and cook until just al dente (avoid overcooking – I cooked it for 6 mins./cooled on a cookie sheet). Drain and set aside. In a large wide pot over medium-low heat, melt the butter. Sprinkle flour over butter, whisking to make a roux. Cook, stirring constantly with a wooden spoon, until roux is light golden, about 4 minutes.

Gradually pour in milk and cream, whisking constantly to incorporate and make a béchamel sauce. Raise heat to medium-high and bring sauce to a low boil, whisking constantly. Reduce to a simmer, whisking occasionally, and cook until béchamel sauce is thick and coats the back of a spoon, about 3 minutes more.

Add the salt, pepper, and mustard powder or Dijon. Add the cheeses in three batches, whisking until each addition is completely melted before adding more.

Remove from heat.

Add the drained macaroni to the pot with the cheese sauce and stir well to coat.

**Baking:** Transfer macaroni mixture to the buttered baking dish and place on a rimmed baking sheet. Sprinkle topping evenly over macaroni and bake until golden and bubbling, 18 to 23 minutes. Let cool 15 minutes before serving.



## Fresh Collard Greens

(aka *Johnee's Collards McCullers*)

Offered by John M. Bennett

### Ingredients

Collard greens  
Sweet onion  
Garlic scapes (or garlic if you don't have scapes)  
Shizo leaves (or kale if you don't have shizo leaves)  
Stevia leaves  
2 Tblsp honey  
Olive oil  
Balsamic vinegar

I usually remove the thick stems of the collards, but you can also chop them up into little pieces and include them.

### Directions

Tear up a few shizo and stevia leaves and set aside.

Sauté the garlic scapes and some onion in the olive oil, then add a little water, the collards, shizo leaves, stevia leaves, honey, and a little balsamic vinegar.

Cook covered at low heat, checking frequently to make sure it doesn't dry out and burn (you can add a little more water if it gets dry). Cook for at least an hour.



*We have two submissions from my request for “Where I traveled this summer with the aid of a book, articles about virtual, armchair travels, travels following a book, or travels where you went to see books.” Scott Williams below and Don Rice’s article follows. Enjoy!*

## Summer Armchair Travel Report

by Scott Williams

I visited Borneo and Yemen this summer with author Eric Hansen. Being a contrarian collector and reader of travel, I’ve avoided some of this genre’s best known works for fear of not better enjoying the obscure writers and stories that I seek out. On occasion I relent and tackle some great stories. Thus, Eric Hansen.

*Stranger in the Forest: On Foot Across Borneo* is Hansen’s debut narrative (Houghton Mifflin, 1988). It is widely acclaimed. It falls into a category of travel narrative that attracts me—persons who go in deep and with luck return alive to tell their story.

A good laugh came from the following account. Describing how nomadic natives from the interior of Borneo go to the coast to bring back modern technology, he adds how they also return with status items like plastic toys which become ritual objects. “I once saw a lurid pink plastic suitcase used as a portable shrine. Instead of neatly folded clothes and a shaving kit, the suitcase contained fresh pig livers for divining the future. ... We might laugh at the notion ... but it is a time-honored ritual for Western travelers to collect pre-industrial artifacts to use as home decorations. ... Possession of primitive artifacts suggests worldly knowledge. ... Funny thing how travel can narrow the mind.”

*Motoring With Mohammed: Journeys to Yemen and the Red Sea* (Houghton Mifflin, 1991) is Hansen’s second narrative, also widely appreciated. Furthermore, it features a plot with a life-lesson for Hansen.

Like those fierce Afghanis, Yemenis are one of the few peoples that stood up to European colonizing. Hence we get to engage with a closed, but sophisticated culture emerging from “medieval” times. Upon his first arrival in the capital San’a, Hansen asks directions to an authentic restaurant. “A dozen disheveled men were suddenly disgorged from the [restaurant] doorway, the waiting crowd surged forward, and I was carried into darkness by the momentum. ... Blinded by the rising heat and smoke billowing up the stairway, I descended slick, foot-worn

steps and entered an inferno. ... Following the example of those around me, I climbed over the tables and steaming ceramic dishes until finally I managed to wedge myself between two heavily armed strangers. ... There wasn’t room for everyone to be seated, and many men were squatting on the tables as they helped themselves from large, steaming communal pots.” Amidst the pandemonium, Hansen thoroughly enjoys the only dish available—*Saltah*, a spicy potato, garlic, and mutton stew covered in a green froth called *Hulba*, a sauce made from whipped fenugreek paste. “I was charged with energy by the time I finished,” Hansen states. And after being “...carried by the rising tide of bodies up the stairs and back to daylight, air, and the relative calm of the traffic-jammed streets,” Hansen tells himself, “If that was a typical Yemeni meal, I could well understand why people chewed qat in the afternoon.”

Authors of great travel literature, like Eric Hansen, have a knack for meeting unique characters with unlikely stories that enrich their narrative. One of his titles, *The Bird Man and the Lap Dancer: Close Encounters with Strangers*, fits this mold. It includes an unworldly short story about his forced return trip to Borneo. For those who love flowers, Hansen pays another visit to Borneo in *Orchid Fever: A Horticultural Tale of Love, Lust, and Lunacy*, which is also a great piece of investigative journalism.



# LITERARY JAUNTS

## James Joyce's Tower

by Donald Tunnicliff Rice

If you're planning to a trip to Dublin, consider a visit to what is popularly called Joyce's Tower. This was the setting for



An outside view gives no clue to what's to be found inside.

the opening chapter of *Ulysses*, the famous first line of which reads, "Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed."

Don't let it trouble you that you've never read the book; I'm not convinced anyone has – and not having read it won't spoil anything.

A little background: in the sixteenth century, an Italian military engineer named Giovan Giacomo Paleari Fratino (1520–1586) designed an innovative fortified tower, the first of which was constructed in 1565 on Punta Mortella (Myrtle Point) on the island of Corsica. Its eight-foot-thick stone walls and round shape, a departure from the rectangular military towers of the day, caused cannon balls to glance harmlessly off its surface. On the top of the tower were cannon that fired much more accurately than those on any attacking ships.

So impressed were the military of other nations, that Martello (as they misspelled it) Towers were built around the world. They were particularly favored by the United Kingdom of Great Britain and Ireland, the period when most of them were constructed. I first noticed one years ago while traveling along the Kentish coast and eventually discovered their name and original purpose, namely, to provide a defense against Napoleon's invading navy, which never happened to arrive. In time, the military planners decided the towers weren't worth the upkeep and started leasing them to individuals and organizations.

That's how, in 1904, James Joyce came to spend six nights in the Martello Tower that now bears his name. It was being leased by a friend, Oliver St. John Gogarty, who invited Joyce to stay there with him. Gogarty later told someone he'd leased the tower for the express purpose of providing the impecunious Joyce with a place where he might write. Gogarty was a

delightfully eccentric character in his day – writer of bawdy verse, novelist, surgeon, wit, aviator, founding member of Sinn Féin, driver of a buttercup-colored Rolls Royce, cricket player, lecturer, jokester, and, eventually, a U.S. citizen living in New York City, where he could be found in later years toasting friends in bars along Third Avenue. It was he who inspired the character of Buck Mulligan.

On the sixth night of Joyce's stay in the tower, another guest, Samuel Chenevix Trench, apparently had a bad dream involving a black panther, which he attempted to shoot with a revolver.

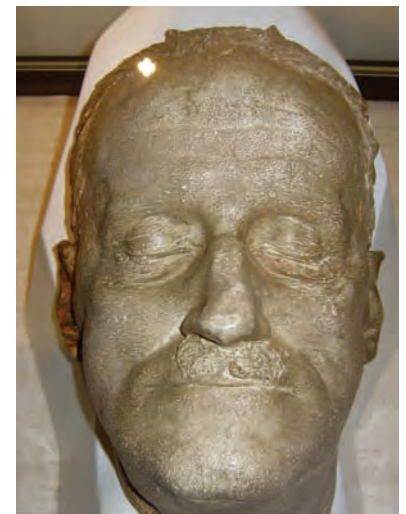
Gogarty then picked up the revolver and yelled, "Leave him

to me," and shot the pots and pans off the shelf above Joyce's bed. The incident might have been merely a staged antic, but it was too much for Joyce, who left the next morning and later immortalized his version of events in *Ulysses*.

A typical Martello Tower, of which there were some fifty built in Ireland, is around forty feet high and has two stories. The ground floor was used for the storage of ammunition and food. The upper floor served as quarters for the soldiers. A reception area and exhibition hall has been added to the Joyce Tower, which contains an enviable collection of Joyciana. There is, of course, a first edition of *Ulysses*, published by Shakespeare and Company in 1922. More items, including Joyce's hunting waistcoat, his guitar, and two eerie death masks,



Picture Joyce lying in the bed while shots were being fired at the items on the shelf.



He certainly seems at peace.



can be found in the former gunpowder magazine.

The circular staircase to the upper floor is barely wide enough for a grown person. They must have devised a clever system for getting cannonballs up there. You emerge into a well-lighted airy space furnished to appear the way it might have been when Joyce visited. There are chairs and a plain table that probably had to be taken apart to get it up the stairwell. Pots and pans and other items occupy a shelf over a bed. I didn't notice it, but I'm sure that somewhere there was a bowl, a cracked mirror, and a straight razor. The one seemingly incongruous item is a nearly life-size ceramic black panther, but we know why that's there.

The stairwell continues to the roof, where there remains evidence of the track on which a moveable cannon once sat and commanded a fan-shaped portion of Dublin Bay. In the distant Irish Sea you can usually see large ships and ferries. The day I was there the water was anything but "snotgreen," nearer Payne's gray, I would think. But perhaps Buck Mulligan wasn't referring to that water anyway.

If you decide to go there, the best way to travel is on DART (Dublin Area Rapid Transit), the light rail system with which the city is blessed. I'd recommend leaving from either the Tara Street or Pearse stations to avoid changing trains, but any station would work. Tell the ticket seller you want to go to Sandycove, and you'll get your ticket and all the instruction you'll need. It's a pleasant ride southeast from the city center, some of it along Dublin Bay.

Once in Sandycove it's a bit of a walk, with few signs to assist you, but all you have to remember is right, left, right. Turn right when you exit the station, take any left-hand turn you come to (the first will be Islington Avenue), and before long

you'll bump into the shoreline. Turn right and you'll be headed towards the tower, discernable in the distance.

Today it's owned by the Friends of Joyce Tower, whose members volunteer as welcoming hosts and docents. These people are great. And quite knowledgeable. They're mostly retired folks and love to talk about anything related to James Joyce. The best time to visit? Any day you want. The tower is open 365 days a year and there's no charge. If you want to spend some time examining everything and asking questions of the greeters, I'd avoid being there on Bloomsday, June 16; however, if you enjoy participating in a good-natured, if crowded, celebration, that's the best day to be there. And if you're a committed enthusiast, bring your Molly Bloom or James Joyce costume. Better yet would be a Leopold Bloom costume, which one rarely sees even though the day is named for him.

Instead of returning from the Sandycove station, take the pleasant mile-and-a-half seawalk along the shoreline to Dun Laoghaire, the next town north. You can visit and have lunch in the National Maritime Museum of Ireland (€5.00). The return portion of your DART fare will allow you to board the train at the local station.



I suppose a Leopold and Molly Bloom cutout was inevitable.

One of the things that make our monthly programs so hospitable to visitors and members is our wine and appetizer table. We've been fortunate to have members who dedicated years to serving as our official "Knosh-Meisters" and we'd like to make it easier for more people to share this responsibility. We've divided the year into two, four-program periods so that volunteers don't have to commit for an entire year.

### Responsibilities

- Replenish inventory of wine, snacks, and serving necessities
- Arrive at each monthly program at 6:45 pm to set up and set out donation basket
- Put away wine and give donations to the Treasurer when the speaker begins at 7:30 pm
- Clean up snack area after the program
- Tote leftovers home. (Perishables are for your own enjoyment; storable items can be re-used at the next program)
- Refill provisions for the next meeting, saving receipts for the Treasurer for reimbursement

**Budget:** We ask that you keep monthly purchases to around \$25.00. (Donations never cover the full cost of this service, so Aldus subsidizes this program bonus.)

**Thanks to our new knosh volunteers Janet Ravneberg and Willkie Cirker (September, October, November, January) and Susan Reed (February, March, April, May).**

# FABS Tourists Shake Up San Francisco

Report and Photographs By Laralyn Dearing

In June, the Fellowship of American Bibliophilic Societies (FABS) 2016 Tour and Symposium rocked San Francisco, with four Aldus Society members immersing themselves in rare books, manuscripts, and private presses of seismic proportions. Bill and Marcia Evans, Grazyna Grauer, and Laralyn Dearing joined forty other bibliophiles—many from Ohio—for four days of public libraries, private collections and exciting efforts to preserve book arts and ignite the next generation's book passion.



Tour host Book Club of California, founded in 1912, is dedicated to preserving the history of books and book arts of California and the West by publishing limited edition collectibles and maintaining a library of noteworthy fine press books and ephemera from the region. Anne W. Smith, former BCC president and a leader in San Francisco's book community, personally organized and led most of the tour, beginning with an evening reception on June 15 at BCC's splendid offices, near the Hotel G, temporary home for most tour attendees.

On June 16, the bibliophilic buffet began at the University of California in Berkeley's Bancroft Library, which houses one of the largest and most heavily used collections of manuscripts, rare books, and unique materials in the country. Passionate young curators at the Bancroft were particularly animated when showing samples of papyri, an oversized illuminated gospel used for sermons, and early letters and a daguerreotype of Mark Twain.



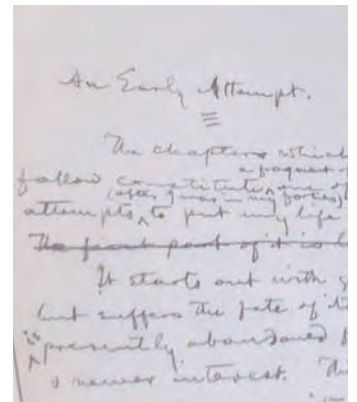
Across the quad went the FABS tourists to the C. V. Starr East Asian Library and Chang-Lin Tien Center for East Asian Studies, which keeps 900,000 volumes of Chinese, Japanese and Korean materials dating back to woodblock prints and rare maps. Curator Deborah Rudolph shared a table nearly replete with scrolls, prints, and books to illustrate her whirlwind overview of the history of Asian printing.



Before returning to San Francisco, the group paused for lunch hosted by another local FABS member, the Colophon Club. Bob Hirst, Director of the Mark Twain Project, spoke of his forty-nine years working with the famous author's papers. Well-nourished in mind and body, the bibliophilic bus tour stopped at the amazing San Francisco Center for the Book (SFCB).



A non-profit organization that fosters the joy of books, SFCB offers 400-plus workshops on the book arts for both beginners and advanced practitioners, as well as free programs, exhibits, and events like its Punctuation Party. The dates of the FABS Tour happened to include June 16, famous throughout the literary world as "Bloomsday." This is the date on which the events in James Joyce's *Ulysses* occurred. To celebrate that happy coincidence, a keepsake for attendees was designed and







printed by SFCB. As an homage to Shakespeare & Co., publishers of the first edition, SFCB reset the first and last seven lines of Joyce's masterpiece.

In addition to what came off the hand press, tour-goers were

delighted by huge linoleum block prints created during a dozen annual "Roadworks: A Steamroller Printing Festival." The prints are created by placing three-foot-square linoleum blocks in the street, inking them, covering them with blank paper, topping them off with a final layer of carpet and blankets, and then running over them with a three-ton steamroller. Since 2003, the festival has focused public attention on all sorts of book arts, with artists invited to provide linoleum blocks for the resulting gallery-quality prints. Rik Olson, the grandson of a steamroller operator, has contributed linoleum blocks every year since the festival began.

The tour day wound through the California Historical Society's "Experiments In Environments: The Halprin Workshops 1966-1971" exhibit and ended at a reception hosted by neighboring antiquarian dealers, Brick Row Book Shop and John Windle Antiquarian Booksellers.



Both dealers threw open rows of glass-fronted book cases, patiently answering questions about the precious items and even making a sale or two.

The second day of study began at the Commonwealth Club with reminiscences by Dr. Catherine Williamson, the Director of the Fine Books and Manuscripts and Entertainment Memorabilia at Bonhams in Los Angeles. An appraiser on "Antiques Roadshow," she captivated the audience with her personal stories, also broadcast as part of the Club's cultural topics series.



A short walk to The Asian Art Museum and the San Francisco Public Library's Book Arts & Special Collections Center found another pair of knowledgeable and enthusiastic curators to engage the traveling bibliophiles.

Before wandering through one of the most comprehensive collections of Asian art in the world—spanning over 6,000 years—attendees browsed at the C. Laan Chun Library Center at the Asian Art Museum, examining tables covered by scrolls and early printed samples of literary artifacts. Museum Librarian John Stucky generously shared antiquarian publications on jade and silk, histories of India, prayer books, and other illustrated collectibles.

Likewise, the San Francisco Public Library's Marjorie G. & Carl W. Stern Book Arts & Special Collections Center offered exceptional copies of unique works from numerous time periods. Andrea Grimes, Special Collection Librarian, shared highlights of California book artists, fine press editions and other high spots.



Of special interest was the Aldine Press publication of a book in Greek with penciled notations that scholars have concluded were editorial corrections written in the margin by Aldus Manutius himself! And yes, all four Aldus Society members touched the book on behalf of our Aldine friends!

The Roxburghe Club, Book Club of California, and Sacramento Book Collectors Club jointly hosted the FABS 2016 GALA dinner. Surrounded by the Art Deco-infused City Club of San Francisco, author George Hammond reassured the audience that books will continue to be cherished into the future, as much for their intellectual and emotional substance as for the art and craft of bookmaking itself.

The final full day of bibliophilic wonders began with the FABS symposium titled "Dilemmas and Delights of Book Collectors, Dealers and Librarians." The panel, hosted by BCC, was comprised of Susan Allen, Director of California Rare Book School at UCLA; Gary Kurutz, Executive Director of California State Library Foundation; Ken Karmiole, Los Angeles bookseller/collector; and San Francisco collectors David Levy and Andrew Nadell. Randall Tarpey-Schwed led the experts through their lessons learned.



letterpress books with original art, designed and published by Andrew Hoyem.

Formerly a partnership with Grabhorn Press, which specialized in typographical design, fine printing, and the publication of limited editions such as the 1971 “Howl” by Allen Ginsberg, the Arion Press is co-located with M&H (Mackenzie & Harris) Type, the oldest and largest foundry producing hot metal type for letterpress printers in the U.S.



For the final afternoon, the biblio-nomads stormed The Presidio, formerly a military post and now part of the National Park Service, for a glimpse of its many nonprofit organizations, museums, and historical sites, beginning with the Arion Press, which still produces fine press collectible limited edition

Designated an “irreplaceable cultural treasure” by the National Trust for Historic Preservation, M&H’s Monotype machines from the 1915 Panama Pacific International Exposition’s Palace of Ministry still operate and create keepsakes for the centennial of the Exposition. FABS tourists were honored to carry away a few of those keepsake metal type characters.

A Presidio neighbor, the Society of California Pioneers, showcased key books and ephemera related to the California Gold Rush. John Sutter’s journal—gold was discovered at Sutter’s Mill—and early Forty-Niner maps and

diaries were time capsules of another age, especially viewed in that historic setting. Founded by California’s pre-1850 settlers, the Society thrives under leadership of its direct descendants, and its Alice Phelan Sullivan Library archives the state’s earliest records of settlement, Earthquake and Fire of 1906 and, of course, the Gold Rush.



A different sort of pioneer was celebrated a few doors down the block at the Walt Disney Family Museum, featuring state-of-the-art, interactive exhibits where early drawings, cartoons, films and music were displayed, along with a wall of Oscar trophies, magazine covers and personal mementoes. The world of Disney was a fitting end to the bibliophilic fun-filled, roller-coaster-ride tour of San Francisco’s booking hot spots, and only the final morning’s private visits to collectors’ homes could cap such a phenomenal FABS event.

Of course, no bibliophile’s trip to the City by the Bay would be complete without a stop at the iconic City Lights Bookstore to honor Lawrence Ferlinghetti (age 97) and his band of Beat Generation writers. Rounding out the experience were harrowing cable car rides for the Evanses, a unique fabric shop for Grazyna, first sequoia sightings for Laralyn, and repeated sampling of the season’s Dungeness crab. All Aldus members returned safely to Columbus, ready to plan future FABS tours.





## BOOK HUNTING NOTES 32

### A Little Dickens

by Bill Rich

Hunting for Dickens's books in first editions is something of a book collecting cliché. Immensely popular in his day, there were (usually) rather large printings of even the first editions. They can be found now on the shelves of antiquarian dealers, Dickens remaining a cultural icon. At this date, however, some have become truly scarce. For

FIG. 1



the Dickens lover, there are many alternatives—beautifully printed later editions, sumptuously bound sets, endless books about Dickens and his circle, and so on. There are also the first American printings – but these have also become collectors' quarry, and are rather hard to find themselves.

In the course of collecting nineteenth-century fiction, I have encountered many of Dickens's first editions. And, I cherish his writings. The temptation to add these to my collection, especially

when the price seemed advantageous, has been inescapable over the years. (The relation to various other forms of addictive behavior will be duly noted.) So here is a survey of some of my Dickens first editions.

#### Boz

As a young man Dickens worked as a political and court reporter, and traveled fairly widely in these jobs. His first publications were "sketches" of various aspects of London and English life, which appeared in periodicals. They appeared under the pseudonym "Boz," a corruption of a childhood family name, and were collected in two volumes published in 1836. These, I think, are indeed scarce. The best I could do is a very good copy in original cloth of volume 2, the vignette title page being shown in Fig. 1.

#### Pickwick and Parts

Success came to Dickens with the publication of *The Posthumous Papers of the Pickwick Club*,

appearing in nineteen paper-wrapped monthly parts in 1836–1837 (Fig. 2). *Pickwick* originally was designed around a series of comic etchings by Robert Seymour; Dickens was hired to provide some sketches to accompany the etchings. Seymour killed himself after two parts were published, and was eventually replaced by the famous "Phiz" (Hablot Browne) who became

one of Dickens's premier illustrators. The series caught on after the fourth number, in which Dickens introduced the Cockney character Sam Weller. With the final part, 40,000

copies had to be printed. This was a tremendous accomplishment; the book was immediately pirated and widely sold in America.

After *Pickwick*, printing in these monthly parts became a favored publishing method for the most popular Victorian authors. Dickens led the way, with the blue-green covers quickly identifying his latest work. Each part sold for a shilling; the twenty parts of the complete novel amounted to £1. This was something like a week's wages for a working man. Spreading the pain over a year and a half certainly increased sales, and, of course, folks eagerly awaited the next installment of the novel.

Collecting Dickens in parts poses several problems, both practical and philosophical. A good set of parts is charming to look at; it has the first version of the novel, the original illustrations, and, like modern magazines, a lot of advertising

matter. The advertisements are a wonderful reflection of the times.

Fig. 3 shows one of my favorites, from *Pickwick*, showing an advanced method for curing toothaches.

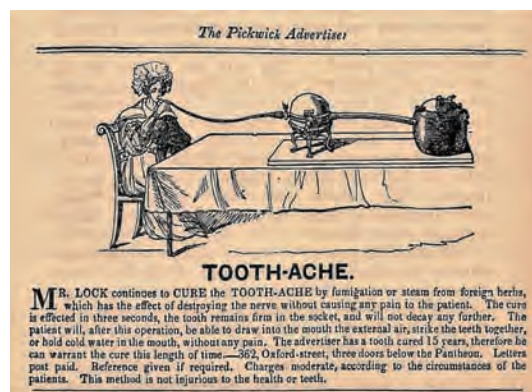
Surprisingly, this was not a method recommended during my last visit to the OSU Dental Clinic. On the other hand, the parts are fragile.

They were never designed for years of reading. To fold back the covers and read each part page by page

FIG. 2



FIG. 3



is offering insult to a treasure. I know of more than one collector who claims to read the parts, but methinks these guys are blowhards at the Donald Trump level.

It should be noted that every set of parts of a particular novel is not equal. *Pickwick* is a prime example. The first parts had very limited printings; but, as we have noted, by the last issue, 40,000 copies were needed to meet demand. Readers who became hooked on the later parts of course wanted to buy the earlier parts to catch up, and the publisher satisfied this demand, printing additional issues of these parts. Also, the ads are sometimes removed or changed, having become out of date for these later issues. So, a set of “Prime Pickwick in Parts” with each part the earliest issue with all the first ads intact, is very much a bibliographic holy grail, and not usually obtainable. For the copy shown in

FIG. 4



“David Copperfield”, Parts Issue

minimum foxing of the pictorial engravings.

Why collect the novels in parts at all? Well, the usual collector’s acquisitive instincts, for sure. By now, this has led

FIG. 5



“David Copperfield” in Contemporary Leather Bindings, Left First U.S.; Right First English

me to acquire all of the novels in parts. It is a pleasure to have these beautiful things, and to show them to knowledgeable bibliophilic friends; and to write about them, as here. As with all rare books, we are but their custodians for a little while.

### Leather and Cloth Binding

Having said this, there are other ways to read Dickens’s novels in first editions. Fig. 4 shows *David Copperfield* in parts, which were published in 1849-1850. But many

readers had their set of parts bound in leather, shortly after publication. Fig. 5 shows the first American and the first English editions in this form. The leather bindings are attractive on the shelf, and sturdy enough for a good read. The copy on the left is the bound American parts, printed by John Wiley in New York as soon as each English part came off the boat.

Fig. 6 shows the title pages of both these editions. The engraving of the American title has been copied from the English. These first editions bound in contemporary leather are the

FIG. 6



Title Pages of “David Copperfield”; Left English First; Right American First

most common form of Dickens firsts on the market today, and are much cheaper than the original parts themselves.

Next to “Have you read them all?” the most common question asked is “Which is your favorite?” The answer to the first question is “not quite all”; the answer to the second is definitely “*Bleak House*.” This great novel, among much else, tells a story of inheritance litigation, the infamous case of “Jarndyce vs. Jarndyce” that, over many years, exhausted the resources of more than one generation of the litigants, and enriched only the lawyers. Fig. 7 shows the original parts. And here is

FIG. 7



“Bleak House” in Parts

another form of Dickens’ first editions: immediately after the last part was produced, it was the practice of the publishers to bind the parts in cloth, and issue the novel in book form. Just as the blue-green covers identified Dickens’s parts, green cloth identified his book issues. This is problematical for the collector, as producing



the whole novel in one volume, even if the ads were removed, as they were, still made a huge book, really too big for the cloth binding. In addition, the green cloth is severely

FIG. 8



"Bleak House" in Original Cloth. First American on the left, first English on the right.

prone to fading. So Dickens in the original cloth bindings is now as hard to acquire as the parts, and may cost even more. Shown in Fig. 8 is "Bleak House" in original cloth bindings; the first American on the left, the first English on the right. It can be seen that the green binding on the English first has faded to brown; this is typical – the green remains on the front and back covers. The

binding is also fragile. The American publisher had the sense to bind this massive novel in two volumes.

Certainly all Dickens's books were not published in parts. Fig.9 shows three of his most famous novels as they first appeared in original cloth bindings. *Great Expectations*, on the left, was first published as a serial in *All the Year Round*, the weekly magazine edited by Dickens. Several of the books appeared as serials in magazines. These are actually the first publication of the novels. Such is the absurd vanity of the book collecting world that these first publications have nothing like the esteem of the first book editions, and are

FIG. 9



Novels First Published in Cloth: Left to Right: "Great Expectations", "Oliver Twist", and "Tale of Two Cities".

much lower priced. This is the case with *Great Expectations*. The three-decker novel shown is difficult to acquire. It appeared right after the *Tale of Two Cities*, which was not immediately popular—readers did not flock to a historical novel, an unexpected métier for Dickens. So, the publishers

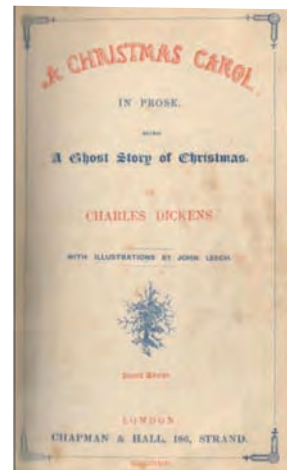
issued the book in a rather limited three-decker form, not themselves having any "great expectations." The book appeared in two essentially identical issues – the first of 1,000 printings and the second of 750. Most of the first and almost half the second printing (nearly 1400 copies in all) were bought by Mudie's circulating library, and were likely read to death by the subscribers. The first issue is the ultimate Dickens rarity. The copy shown is the second issue, and was found in a wonderful old book store, The Erie Book Store in Erie, Pa., thirty-five years ago. I bought the book right away, and know I will not see its like again.

That same year I was in Haslam's Bookstore in St. Petersburg, Fla. My folks had retired there, and on each visit to them I also visited Haslam's, a large store selling both new and used books. While the Erie Bookstore finally folded in 2013, Haslam's is still going strong, and is now the largest bookshop in Florida. There I found the *Oliver Twist* three-decker shown. This, too, is a later issue of the same year. In this issue, the name "Boz" was finally replaced by "Charles Dickens" on the title pages. Again, it's almost impossible to find these days in the original cloth. Maybe a partial compensation for being such an old book hunter.

The last book in Fig. 9 is *A Tale of Two Cities*. This was being published in serial form in one of Dickens's magazines, and was also being published in separate parts. However, the cloth issue was the first complete edition on the market, or very nearly so. This is a short novel—but a great one—the opening and ending lines are memorable.

Finally, the Christmas books. There are five of these small books, each with a Christmas story. At Christmas time, they were published in red bindings. The most famous is of course *A Christmas Carol*, the first in the series. It was initially produced in a brown binding, the later issues in the red with gold stamping, as the others. Dickens insisted on the elegance, to the publisher's dismay. These are relatively easy to find and, not too costly, except for *Christmas Carol*, which has a huge following. Over the years, I have managed to gather a complete set in original cloth. They are all first printings, with the exception of *Christmas Carol*, which, alas, is a second, still in the brown binding, from the same year. The title page of this one is shown in Fig. 10.

FIG. 10



"A Christmas Carol"

## Dickens in America

Dickens first visited the U.S. in 1842, he and his wife traveling by steamer to Boston. It is fair to say he went with “great expectations.” He was disappointed in more than one way. By this time, he was an American hero, with publication of *Pickwick*, *Oliver Twist*, and the serial production of *The Old Curiosity Shop*, which had had hundreds waiting on the dock for the next steamer from England, to find out if Little Nell had died. But several things disappointed. Leaving the cultural centers of the East Coast, the general uncouth manners of the Westerners shocked: the widespread tobacco chewing, and the expectoration of the tobacco juice on the carpets of even the grandest hotels and steamships; the lack of even elementary table manners (he recounted one lout licking the communal butter knife in a steamship restaurant); the peering into the stateroom window while he and his wife were preparing for bed, etc. ( I am old enough to remember when in most barber shops and some hotel lobbies spittoons were still widely in place in the U.S. South—well, we had progressed to using spittoons—but folks sometimes missed).

More serious matters included Dickens giving talks in which he objected to the pirating of his works in America. He had never received a cent for any of his works from the U.S., despite the widespread sales, exceeding those in Great Britain. Americans were appalled by a great writer, an artist, being so crass as to want money; editorials in the American press deplored his avarice.

American slavery was abhorred by Dickens. He noted hundreds of ads trying to recover runaway slaves in many Midwestern and Southern newspapers, some of which he quoted in his subsequent book on his visit:

“Detained at the police jail, the negro wench Myra. Has several marks of LASHING, and has irons on her feet.”

“Ran away, a negro woman and two children; a few days before she went off, I burnt her with a hot iron, on the left side of her face. I tried to make the letter M.”

“Ran away, a negro man named Henry; some scars from a dirk on and under his left arm, and much scarred with the whip.”

So much for American exceptionalism.

Upon his return to England, he wrote *American Notes*, sub-titled: *For General Circulation*. The sub-title indicated that Dickens had no illusions that the Americans would immediately pirate the book, which is what of course

happened.

Fig. 11 shows the first English edition of this in two volumes, and the Harper’s piracy in paper wrappers.

Since the book was free for anyone in the U.S. to publish, it was, within a week, printed in two more piracies, which are shown in Fig. 12. Indeed, it is not known which of the three

American piracies shown is the true first U.S. edition. The printing in the newspaper format of Fig. 12 made the book cheaper to distribute via the mails—

anything in the newspaper format had a special cheap rate at the time. All three of the American editions are very ephemeral and hard to come by—these were found one by one over many years of watching and waiting.

## His Last Novel

In June, 1870, Dickens was 58 years old. All day, he had been working on his latest novel, *The Mystery of Edwin Drood*, when he had a stroke at his desk and died. The novel was being published in the traditional parts, and promised to be another best seller. At his death, only three parts had been published, but he left enough material for another three parts, which duly appeared. Talk about cliff hangers—the novel was his first attempt at a pure mystery story, and remained totally unresolved. Presumably, it would have consumed the traditional twenty parts. There have been countless attempts to reconstruct the whole novel, some

FIG. 11



“American Notes”, 1st English and Harpers Edition of First American

FIG. 12



The “New World” and “Brother Jonathan” Editions of “American Notes”.



FIG. 13



“The Mystery of Edwin Drood” in Parts.

*Drood* is the cheapest Dickens in parts. They were certainly the first set of parts acquired in my collecting (Fig. 13).

### A Summary for Collectors

In my lifetime, prices of many things I have collected have drifted upward, out of the range of the ordinary bear. This has happened to many Dickens items. However, if one is determined to collect at the top of the scale, there are magnificent bibliographies available as guides. And top material is still available. If I were asked who the leading dealer in Dickens material is, the answer would certainly be Jarndyce Antiquarian Booksellers in London (note the name taken from *Bleak House*). Every second year or so, they issue a catalog devoted to Dickens material only. Fig. 14 is the cover of the July, 2016 catalog. This thick, book-

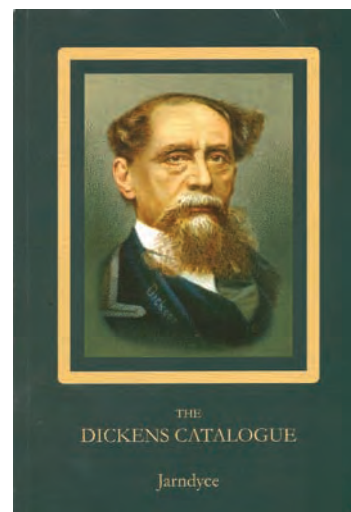
based on the cover vignette pictures, which Dickens suggested—these were seen to give a clue to the ending he intended.

The popularity of Dickens ensured that there were many copies of the existing parts. With this, and given that it is an unfinished novel,

like catalog lists 1,528 separate items—from first editions to later publications, Dickensiana of all types in abundance, even some holograph writings, bibliographies, biographies, and so on. Prices range from £5 to many thousands. And, particularly with the fall of the pound after the Brexit folly, there are bargains to be had. Just for fun, I looked for listings of the novels in parts. The catalog still has every one, except for *Pickwick*. This makes sense—after all, London is where the novels originated 150 years ago and more, even though the book collecting adage of “local scarcity” or “local abundance” may not really apply to Dickens firsts, which are traded so widely in the English-speaking world. Prices ranged from £650 for *Drood* to a truly stratospheric £12,500 for a very good set of *David Copperfield*, lacking only a couple ads and with minor repairs.

One of the minor, but still exquisite, pleasures of book collecting is seeing books one already owns at very elevated prices in new catalogs. But, again, collecting is not what we do for investment—that’s for sure.

FIG. 14



July, 2016 Jarndyce Dickens Catalog

## 2016 PulpFest

**Even if you don’t collect or read “pulp” this national event held each summer in Columbus may catch your interest!**

*PulpFest 2016* paid tribute to the history of the pulps by saluting the 150th anniversary of the birth of H. G. Wells; the 120th anniversary of the debut of the first pulp magazine, *THE ARGOSY*; the 100th anniversary of the genre pulps such as *DETECTIVE STORY* and *LOVE STORY*; the ninetieth anniversary of the creation of the first science fiction magazine, *AMAZING STORIES*; the 80th anniversaries of the premieres of two exciting hero pulps, *THE SKIPPER* and *THE WHISPERER*; and the tenth anniversary of Sanctum Books, well known for their reprints of *THE SHADOW*, *DOC SAVAGE*, *THE SPIDER*, and other hero pulps. Our Guest of Honor was author, editor, and pulp fan Ted White, the man who ushered in the Golden Age of *AMAZING STORIES* and *FANTASTIC* during the 1970s. White also wrote the Captain America novel *THE GREAT GOLD STEAL* and many other books. PulpFest also hosted friends from *FarmerCon XI*, the convention within a convention that honors the memory of that Grand Master of Science Fiction, Philip José Farmer.

For more information about PulpFest, check out their website at <http://www.pulpfest.com>.







that's us! But let me also propose that the collector would do well with a second document as well, what I call an estate manual. This second document is the actual instruction manual on how best to dispose of your collection. Knowing what to do with a collection can be complicated, especially if your executor does not know very much about collectibles and what to do with them. This is particularly true if your collection is to go to a non-collector spouse or relative who will want to sell the collection.

### We all need a will

I HAVE a friend who doesn't have a lot of possessions, and no real estate. He's an old-time rocker, so collectibles-wise he has some old Beatles items from the 1960s and a few vintage music-related posters. Even though you could put his whole collection into a couple of large boxes, he still needs a will. What's going to happen with his possessions when he dies? He has no children and his parents are deceased, so where does this stuff go? It would probably go to his closest living relative, which in this case would be his older brother. Without direction it could very easily not travel to where he wants it to go.

One of my clients passed away a few years ago. As he was not married and had no kids that I know of, he would have been in bad shape had he not had a will to direct where his collection should go. Fortunately, he had such an instrument in place.

Some people may rely on an oral will. Verbal information may not get shared well. This information needs to be written down, and codified based on state law. Realize that an oral will is likely not sufficient under most states' laws. Some states, such as Washington, allow a personal-property memorandum to be added to the back of the will. This allows you to note individual pieces of property and say to whom they should go. The memorandum can be changed without rewriting your will. State laws are different, so you need to do the research yourself or hire a lawyer to do this for you. Most attorneys don't charge much for a simple will. Really, there is no good excuse not to have one.

Before super-collector Frank Robinson passed away he did the ultimate exercise in dealing with his estate. He took the initiative and sold it in 2010 via auction, thereby controlling how it would be dispersed. A wonderful catalogue was issued, which will always be a part of his collecting legacy. Fortunately, before he passed away he was able to orchestrate how and when all this would transpire. Great timing on Frank's part.

We may not all be as fortunate as Frank, and I for one would not want to see my collection auctioned. I would like to be able to enjoy my collection till my dying day. After that my estate can take care of it. This is why I decided to write my own estate manual as instructions on how best to dispose of my collections.

### The estate manual

SOME PEOPLE don't care what happens to their possessions when they die. That lack of materialism is probably good. But assisting a loved one(s) who will be in mourning is an act of

kindness and love. I also don't think that simply saying in a will (or verbally) that they should just "mail everything to X and have them auction or sell it for you" is sufficient. To be good stewards of our collections we should want them to benefit our heirs or close friends. It's important to dictate how this will play out after our collections leave our control.

In my own will I have what I term "collectibles co-executors." The collectibles co-executors are in place to help facilitate the sale of the collection. Now, my wife is fully capable of pulling this off without too much help. The collectibles co-executors are more like advisors, and are not necessarily binding on the estate. However, if let's say we both perish together, then the estate goes to my secondary beneficiary, which in this case would be my daughter. She doesn't know much about the collection, so she would need help in realizing the most financial benefits from it. This is where the co-executors come into play.

Having an executor in your will who is knowledgeable about your collection is just a good idea. Assuming they are not the main beneficiary, they should be compensated for the work they do on benefit of the estate. Ten to 20 percent of the net money produced from the sale of your collection is a good rule of thumb for compensation. It could also be something out of your collection that goes to them in lieu of pay. You can work that out with them in advance.

If you have just one area of interest, you still need instructions on where it should go. It may be as simple as "send all my pulps to X auction house." However, rarely is life so simple. In the case of the client who passed away a few years ago, he apparently willed his collection to some collector friends. This is still simple but needed to be spelled out.

WHAT IF you collect in more than one area of interest? Then it can become complicated. Using my own collection as example, I have pulps, comics, original art, vintage toys, movie memorabilia, and rare books. The books themselves can be further divided into several sub-genres. All these would not go to the same auction house. This is where my estate manual comes into play.

While most of my collection will go to my wife, she still needs help in the disposition of it. If you've just passed away, then your family certainly doesn't need the added burden of trying to figure out what to do next. Having it spelled out will be most helpful. Remember, no one will know what to do with your collection as well as you will, so writing instructions down is very important. It will help your estate immeasurably, and will also go a long ways to maximizing future profits.

Most of my rare books will probably go to Heritage Auctions. They have made wonderful inroads in the rare-book auction department. However, not all will go to them: Heritage just isn't as adept in the vintage magic books department. My signed Houdini books will do much better at a different auction house, so I need to spell out where these go. Different auction houses will serve you better than others depending on the subject matter.

I try to follow auction-house prices realized so I have a good handle on where certain items will do best. Remember, having just one auction house may not serve you well for everything in your collection. Do your research, and figure out which is best



Robinson



for you and your collection. Comics, pulps, and books may go to three different venues, or they may not, but you need to figure this out. There is no one answer for everybody. You may also need to decide if your collection should go to a professional auction house or somewhere else. You may just leave it up to your collectibles executor to decide what is best based on market conditions to do with the collection after you pass.

Of course, you can take care of it yourself. Like Frank Robinson, you may want to sell most of your collection on your own as you enter your twilight years. I think this method gives you a lot of control and satisfaction over the process. A lot of people take a "lightening the load" mindset later in life. If you're one to sell your big house in your golden years and move to a smaller one, then that may also be a good time to divest yourself of your collection.

**M**YESTATE MANUAL is not static. I didn't just write it once and leave it as is. As my collection ebbs and flows, so does the manual. The original incarnation started out as five pages. Today it has grown to over 20 pages long, and it will continue to grow as the collection grows. I don't rewrite it as much as I add and subtract from it as the collection changes. I may have added something important to the collection and want to address that change, or something could have happened in the marketplace that needs to be focused on. I will continue adding new paragraphs, and changing or subtracting old ones to reflect the most vital current information that I can, to make the manual as current as can be. To show you what I mean, here's a section out of my estate manual. Remember, I am writing this for my executor to read after I pass:

***Doc Savage pulps:** As you know, I am trying to put together a complete set of this title. As of right now (Oct. 2006) I have about 24 issues to go. This year (2006) I acquired the first issue, so it has been a good year in that respect. Otherwise I have not added too much to the set lately, but have kept busy with other pulps and comics. The #1 is in the safe and I would value it at about \$5,000.00+... The #2 is low grade and currently on the shelf with the rest of the set. It is low grade and has interior tape but would still get \$500.00+ on eBay. The #3 is Canadian and I hope to upgrade it to an American copy sometime. \*\*\*\*\* is a Doc expert and can help you with the values on the rest and what to sell vs. what to hang onto for a while. If I do complete it then it would be nice to sell as a complete set.*

*NOTE: As of July 2011 six issues to go.*

*2015 — COMPLETE! I bought \*\*\*\*\*'s set and upgraded mine so now I have a very nice set for my own. I also have a complete set for sale.*

As you can see above, when I add a new paragraph I usually date it so I can see the natural progression of the manual taking place. You, on the other hand, may choose to take a different approach. You may wish to rewrite it as your collection changes, or you may decide to sit down with it once a year and do the changes.

There is certainly no hard-and-fast rule on how to do it. What works for you is best. The point is to create some tool to help your estate dispose of your collection in the best possible way. Also, it's important to keep the estate manual with your will and

even reference it in your will.

### An important concept

**N**OW HERE'S what may very well be the most important part of this article. While it's important to state where items should go, I feel that it may be just as important — or even more important — to state where they should *not* go!

Think about it. You may have had a bad business dealing with dealer X, or X auction house, in the past. Do you really want them to end up getting their hands on your collection? Absolutely not! If so, then state that in your estate manual.

One of my customers who recently passed away had a large collection of military books. He apparently was very specific with the executor of his estate that they should not go to a specific bookstore, even though this store specialized in military books. He had had a bad experience with the store in the past, so he didn't want it making any money off his collection.

I have had a few bad experiences with dealers in the past, and I do not want them to profit from my collection. Why should they make money off me after I'm gone? Plus if they screwed me before, it pretty much stands to reason that they will probably screw over my estate. Don't just take for granted that your executor will have the knowledge of whom you don't want to deal with. Write it down!

I think this is very important to have in your manual. Be specific, be brutally honest, as this is a private document between you and your executor. Something like "don't even think about selling my stuff to \*\*\*\*\* because he ripped me off back in 1992 at a convention." The more information you give, the better, I think.

While some of us will avoid these estate issues altogether by liquidating our collections while we are still alive, not all of us will be able (or willing) to do so.

I have firsthand knowledge of a huge collection that was not managed well. This person had a million-dollar-plus collection. He passed away due to health issues in the middle of re-doing his will, and the most current one was not up to date. He died before he could sign off on his final iteration expressing his desire to set up a trust to preserve part of his collection in a museum-type establishment. Because he died before signing the will, the end result was most of the estate was sold, and at least part of the proceeds may have gone to people he didn't want to benefit.

My point here is: Don't wait until the last minute to "set your house in order" or it may not play out the way you would like it to.

### Final thoughts

Let me reiterate my thoughts here. You need two documents: a will, and an estate manual to give your executor the direction he or she needs on how best to dispose of your collection. The will designates who disposes of the collection, while the estate manual gives that person the tools or mechanics to do it properly.

The estate manual does not take the place of the will; rather, it augments it. It's my position that the collector needs both. Remember, you've spent a copious amount of time putting together your collection, so don't drop the ball now setting up its dispersal. Be a good steward, and do the right thing for your heirs. <sup>12</sup>

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# Stories Are My Refuge or Booking in Scotland

Text and Photos by George Cowmeadow Bauman

The title of this article is provided by Scottish writer Robert Louis Stevenson, who also wrote, “I kept always two books in my pocket, one to read, one to write in.” Amen, brother!



I don’t know of any tartan for our Cowmeadow clan, but for years I’ve been fascinated by Scotland’s history and culture – just as I have with British royalty, though *they’ve* mistreated the Scots for centuries.

My copies of *Scottish Life* magazine have been dog-eared throughout my ten years’ subscription, marking places of interest that one day we might visit. Alexander McCall Smith has enthralled me with his series of novels set in Edinburgh.<sup>1</sup> And for the past twelve Decembers, I’ve read Rosamund Pilcher’s *Winter Solstice*.

Those who have traveled there—including Aldine Don Rice, James Boswell, and Dr. Samuel Johnson—have come back with interesting stories of the rugged land and its people.

Plus, I enjoy Scotch whisky.

Reasons enough for us to go!

Linda and I traveled to the Land of the Thistle in July 2016. We walked up and down the steep cobblestoned streets of old Edinburgh, and drove on horrifyingly dangerous, narrow roads from Edinburgh to the beautiful isles of Mull and Skye, where what roads there are are mostly what they call “one-track,” meaning one lane for both directions. If you meet head-on between passing areas, one driver has to back up into the closest one. Way too thrilling to be comfortable, but we made it, driving through the rugged mountainous highlands around the historic Glencoe valley, then back across the wild remote moors to Edinburgh again. It was a glorious sixteen days.

We look for literary connections wherever we travel. I’m lucky to travel with someone who shares my enthusiasm for books. The quest for bookness in Scotland was fruitful in many ways. And in one unusual way: I found my first tombstone honoring a bookseller. John Bell, bookseller of Edinburgh, died in 1806 at the age of sixty-nine, and was interred in Greyfriars Kirkyard, the oldest

known cemetery in Edinburgh.

Perhaps the most dramatic honoring of Scottish literature is the imposing Gothic monument to Sir Walter Scott, the largest structure to honor any writer, anywhere.

The Scott monument (1844) features the great writer sitting larger-than-life on the base of the monument, over which the spire rises to 197 feet. There are 287 steps leading to several viewing platforms, which provide breathtaking 360-degree views over the old city and across the Firth of Forth to the Kingdom of Fife.

The professor and bookdealer climbed the strenuous, tight, narrow, winding stone steps, ubiquitous in Edinburgh’s buildings, many of them centuries old when the city had little room to expand except up. My fear of heights kept us at the first observation level, which gave a seagull’s view of Edinburgh. We were high above the swarming tourists in town for the world-famous twenty-four-day-long Edinburgh Fringe Festival. We would have preferred to attend the International Book Festival later in



the month, but thanks to OSU’s switching to semesters a few years ago, we had to be back in BuckeyeBurgh in early August for Lin to resume teaching.

Sir Walter Scott is part of the holy literary trinity in Scotland along with Robert Burns and Robert Louis Stevenson.

I was surprised and disappointed that no T-shirts with their images were available, though we often saw their likenesses in portrait and sculpture.

We discovered the official celebration of those men at the well-done Writers’ Museum. Approaching the museum, the visitor steps over engraved stones with quotes from various Scottish writers and poets etched



<sup>1</sup> For those of you interested in reading along with me, the two series by Alexander McCall Smith are *The Sunday Philosophy Club*: Book one in the Isabel Dalhousie series (NY: Alfred Knopf, 2004) and *44 Scotland Street*: Book one in the *44 Scotland Street* series (Edinburgh: Polygon, An Imprint of Birlinn Limited, 2005).

deeply into them. They're called Makar's Stones, and are an ongoing national literary monument.

A Makar is a Scottish poet, and twelve such versers are celebrated by having a line or two of theirs etched in the flagstones. Here are a few:

J. K. Annand:

"Sing it aince for pleasure  
Sing it twice for joy"

John Muir:

"I care to live only to entice people  
to look at Nature's loveliness."

James Boswell:

"I rattled down the high street  
in high elevated spirits".

Walter Scott:

"This is my own, my native land."

The museum is housed in Lady Stair's House, built for an Edinburgh merchant in 1622, and referred to in

its heyday as "one of the grandest mansions in Old Town." The information sheet cautions, "because of the age of the building, there are some uneven stairs and low doorways." Mind your head!

And how. Narrow twisting stairs lead down to the Stevenson room and up to the Burns and Scott rooms,

with the main floor used for a very nice gift shop, one that features books and products celebrating reading and writing.

We descended to visit with Stevenson first. Last year I read the outstanding book, *The Lighthouse Stevensons: The Extraordinary Story of the Building of the Scottish Lighthouses by the Ancestors of Robert Louis Stevenson*. I was looking forward to checking out the presentation of the life of the writer who defied family expectations to join the celebrated Stevenson engineering firm, whose innovative, dangerous-to-build lighthouses saved many shippers' cargoes and sailors' lives.

Who among us hasn't read, or at least is familiar with, Stevenson's *Kidnapped*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Treasure Island*, and the children's classic, *A Child's Garden of Verses*?

The displays in the two Stevenson rooms were remarkable.

Just before coming to Scotland, I had read Matthew Pearl's fictional *The Last Bookaneer*, as did Miriam Kahn, Aldus newsletter editor, and we'd chatted about the book,

comparing notes. The book describes two "bookaneers" who travelled to Vailima, Stevenson's home in Western Samoa, where he settled in 1890 and lived out the last years of his life. The bookaneers competed to steal the manuscript Stevenson was working on as he was dying.

On the walls in Stevenson's museum room were about twenty black-and-white photographs of RLS in Vailima. I was amazed, and studied each one, many showing the sickly writer receiving locals and English travelers while lying in bed. Plates and glasses from Vailima were also on display, and you could imagine "Velvet Coat" – as he was nicknamed – sitting around with his English visitors and

Samoan friends, dining in comfort, followed by a bit of intoxicating kava, pounded in the large wooden bowl that also was under glass. He was called "Tusitala," meaning "teller of tales" by the Samoans.



A quote above the display read, "Western Samoa was Stevenson's paradise. Island life suited not only his health but his personality."

All this brought Pearl's book back to life for me.

Also on display were RLS's fishing rod, cap, long Meerschaum pipe, riding boots, and many more artifacts, including a small, one-foot-cubed Victorian printing press, which he carried first to Switzerland, then to San Francisco, and on to Samoa, printing cards and announcements, as well as his and friends' poetry.

Now to Burns.



He's everywhere in Edinburgh. Where a few books are gathered for display or sale, his will be foremost among them. His "Auld Lang Syne"'s popularity is such that it's sung around the globe on New Year's Eve. He is the soul of Scottish literature.

We found tributes to him in many places, including a street plaque, and in the White Hart Inn, the oldest pub in Edinburgh, founded





in 1561. Burns stayed there in 1791 on his last trip to Edinburgh, which bookends these two photos – Burns’ first and last Edinburgh stays. His quotes are painted on the rafters above the bar.



Pubs are named for Burns and I even found a Robert Burns

Single Malt Whisky. I confess to buying a mini-bottle of it, not to drink, but to put on display at the bookshop.

At the Writers Museum, the Burns rooms upstairs featured his writing desk, a coup for the museum. With the help of an audio circuit filling the space with one of his songs, it was easy to imagine him sitting there, working on his poetry and ballads. His silver drinking cup (quaich) is under glass, and I had to wonder how many wee drams were sipped from that vessel for inspiration.

Burns’s work isn’t as accessible to non-Scots as Stevenson’s or Scott’s, but to tartan-wearers, Rabbie Burns is part of their national soul. His image is on the Scottish £10 bill;



the high kirk of Scotland, is called the Burns window.



In 1814, Walter Scott published *Waverley*, his first book, anonymously in three volumes. A copy was on the printing press displayed with the rare books. In the museum, each of the writers was represented by very collectible editions of a few of their books. Book lust crept into my soul.

The museum had Scott’s childhood rocking horse, which fascinated two young girls when I was there. Their mother pulled them back as one was about to throw a leg over the well-worn wooden saddle. His personal chess set was ready to receive moves, and his dining table was laden with memories.

All three writers were represented by their walking sticks, a must for the well-appointed gentleman. A few of their letters were shown as well, something I would have enjoyed reading.

The trip to the museum wouldn’t be complete until I checked out the tempting gift shop. We burned up a bit of plastic at the register, selecting items that wouldn’t weigh down suitcases or get broken in transit.

The bookseller-du-jour was Allison, a pleasant woman who was very enthusiastic about the writers, especially

Stevenson. She recommended a book about his widow, Fanny Osbourne. “It’s rather controversial, for it covers the unusual relationship that Fanny had with her daughter—they shared the same lover!” She suggested we check out Fanny’s portrait down in the RLS room, so we dutifully minded the steps and our heads to check her out. “I want to read that book!” exclaimed Linda.

As the museum’s website states, “You don’t need to have read these writers’ works to enjoy the fascinating life stories told in the Writers’ Museum.”

We tried to visit the Scottish Poetry Library, but it’s closed on Sundays and Mondays, the two days we had available. The folks at the Writers Museum spoke highly of the Library.



There are many more Scottish writers of note beyond those celebrated in the museum, including famed biographer James Boswell. A short list would include: Ian Banks, Ian Rankin, Irving Welsh, Muriel Spark, Arthur Conan Doyle, George MacDonald, M. C. Beaton, and John Buchan, a favorite of Aldus member Ann Saup. John Muir, he of Yosemite fame with his writings on conservation and wilderness, was a Scot. Add David Hume and Adam Smith from the Enlightenment. There is a large statue of a seated Hume on the Royal Mile, and Smith’s gravestone in a gated enclosure is a treasure for cemetery wanderers of Canongate Kirkyard.



Perhaps the best-known current Scottish writer is Alexander McCall Smith, creator of the *#1 Ladies Detective Agency* series, imaginatively set in Botswana. He’s a favorite of mine. In our room at the Loch Leven Hotel in Ballachullish, overlooking the narrows between Loch Leven and Loch Linnhe, a copy of McCall



Smith’s book, *Love Over Scotland*, was waiting for us on one of the bedstands.

Other than the Gideon Bible, we’d never experienced any book being set out specifically for our reading pleasure on our travels. Very nice touch offered by the hotel, self-described on the website as “quirky.”

The hotel, run by a very giggly family right out of



“Fawlty Towers,” featured a “Scottish Literature Lounge,” so we knew we’d enjoy our visit there, even apart from having a room overlooking a loch. Four large bookcases were arranged around the small library, featuring books

exclusively by Scots, especially such well-known writers as Ian Rankin, Ian Banks, Peter May and McCall Smith, plus many others we were unfamiliar with. An elaborate chessboard was set up for play between two comfortable leather chairs by a window. On the mantle was a small framed quote, which I loved: “The world is a book, and those that do not travel read only one page.”

Turns out the books are the collection of Craig, the adult son of the hotel’s owners. “I ran out of room for books in my flat,” he advised us while he and his affable, laughing parents scuttled in and out, appearing and disappearing through various doors to prepare for a wedding reception for eight that evening. “So I decided we should have a room in the hotel celebrating the writers of Scotland.” We browsed through them and noted several

books to look up when we got home.

The loch for which the hotel is named was a key location in Kidnapped, as the fictional David Balfour rowed across Loch Leven. Literature was haunting us regardless of where we went.



Stay tuned for the second part of this story, to be published in the next issue of *Aldus Notes*. Linda and I leave Edinburgh and travel the dangerous, narrow, twisty roads of Scotland to the islands and highlands, enjoying booking adventures along with the fantastic scenery of that wild, history-haunted, loch-dotted land.



## IN MEMORIUM

Aldus member, Brendan Ware, died Friday, June 24, 2016. He was diagnosed with stomach cancer just a few weeks ago, shortly after returning from a visit to his native Ireland and various sites in Europe. If you wish to send condolences to Jane, who is also a member of Aldus, her address is:

Jane Ware  
1000 Urlin Ave. # 1505  
Grandview Heights, OH 43212



Regina Bouley Sweeten and Darling Lily will head to their new home in New Mexico. David went out earlier to start his new teaching job at Eastern New Mexico University.



# The Great Shakespeare Debate August 18, 2016

## Harry Campbell vs Jay Hoster



Aldus friends,  
It was wonderful to see everyone having a good time.

Erik Jul served as moderator introducing our debaters. Each was allotted thirty minutes with extremely flexible rules. Jay Hoster presented the Stratfordian view and pumped up the Shakespeare industry

while Harry Campbell, who spoke first, has many doubts about William Shakespeare. Harry graciously ceded five minutes to Roger Jerome who provided his perspective and rhyming tales.

Harry, the doubter, the anti-Stratfordian, questions Shakespeare's authorship and authority. Throughout his presentation, he alternated between identifying the author as Shake-Spear and Shakespeare. With dates aplenty interspersed in his talk, Harry pointed to the eleven primary sources, milestones in Shakespeare's life. Most of the evidence provided was visual, irregular spelling, scraps of documents, and barely a portrait. According to Harry, this evidence is shaky when compared with his contemporary Ben Jonson and the prolific writings he left to posterity. In the end, Harry's was a "Declaration of Reasonable Doubt."

In the remaining five minutes of anti-Stratfordian evidence, Roger Jerome declaimed about similar plays, language, contemporary authors, and more. Roger's performance was dramatic and riveting, and oh, so persuasive.

Enter Jay Hoster and his celebration of all things

Shakespeare, his celebration of heroes and citation of royal privilege. His evidence? The Lord Chamberlain's Men, the Royal Players, and 1623 First Folio with King James I imprimatur. Stratfordian to the end, he applauded Hemings and Condell as the "Good Guys of History."



After much applause, the audience waded in with questions and opinions. John Bennet asked about textual and vocabulary analysis and the drive to find consensus. Harry vociferously denied consensus. With a query about apocryphal Shakespeare plays, Jay noted the addition of new plays to the Complete Shakespeare corpus.

Veering off topic, questions continued with references to David Crystal's Dictionary of Shakespearean pronunciation,

views of Shakespeare, and some artists' experiments. Bill Rich waded in with questions about irregular spelling using fifty-cent words like fungible. Paul Watkins reminded Aldines to beware Twain's opinions, as he was no true authority on Shakespeare, not like our debaters. James Harris, a self-acknowledged Stratfordian, cited Shakespeare's son's name Hamnet and the play Hamlet as proof of authorship. Was this confusing or what? Roger frowned, Harry said "Perhaps not!" and, recovering his senses, Roger said Shakespeare cannot be false or there would go the British economy. In defense of his position, Jay's rebuttal was that poets express themselves even if playwrights are hiding in their plays.

Matthew asked about Delia Bacon's 1857 Shakespearean

controversy, which only Harry tried to explain, but perhaps he merely slogged through the scholarship which Roger reminded all, that scholarship enhances the debate. When Geoff asked about the concept of authorship and collected works, he was comparing Johnson to Shakespeare. Was the former a conspirator or a supporter, for Johnson's work was compiled in 1611 and was, perhaps, a model for Hemings and Condell's 1623 compilation. When

Marlow's name was shouted out, Jay waved it away with much fanfare. Tony's final query revolved around ownership of Shakespeare's words. Who lays claim to them or has the right to license the texts. With no consensus or agreement, the debate concluded to much applause and back slapping all around.

Prizes from Laralyn's impressive stash were awarded to all three speakers.

For those who missed the great debate, consult the Aldus Society Facebook page <https://www.facebook.com/The-Aldus-Society-Columbus-Ohio-144688935628686/> and the listserv. Both are host to ten sets of comments by Harry and Jay.

In the aftermath of the Great Shakespeare debate, the listserv was humming with follow up including:

The movie "Anonymous" released in 2011. To find out more about the movie, check out Wikipedia [https://en.wikipedia.org/wiki/Anonymous\\_\(film\)](https://en.wikipedia.org/wiki/Anonymous_(film)) or watch the trailer on YouTube <https://youtu.be/huP1XHf-bdk>. The YouTube blurb read as follows: "A political thriller about who actually wrote the plays of William Shakespeare—Edward De Vere, Earl of Oxford—set against the backdrop of the succession of Queen Elizabeth I, and the Essex Rebellion against her."



# Roger Jerome's William Shakespeare Reading List

As he boned up for his performance, Roger read and read and read. Here are some of the many books he consulted, some new and some old. There's lots of reading to keep you busy for the rest of the 400th anniversary of Shakespeare's death.

- Shakespeare By Another Name* by Mark Anderson (Gotham Books, 2005)
- William Shakespeare and Others*, collaborative plays edited by Jonathan Bate and Eric Rasmussen (Palgrave, 2013)
- Shakespeare's Lost Kingdom* by Charles Beauclerk (Grove Press, 2010)
- Oxford Dictionary of Original Shakespearean Pronunciation* by David Crystal (OUP, 2016)
- Oxford Illustrated Shakespeare Dictionary* by David & Ben Crystal (OUP, 2015)
- The Shakespeare Circle* edited by Jonathan Bate and Eric Rasmussen (Palgrave, 2013)
- Players* by Bertram Fields (Regan Books, 2005)
- Annals of English Drama* Alfred Harbage. Revised by S. Schoenbaum (Univ of Pennsylvania Press, 1964)
- Tiger's Hart* by Jay Hoster (Ravine Books, 1993)
- Shakespeare's Unorthodox Biography* by Diana Price (Greenwood Press, 2012)
- The Truth Will Out: Unmasking the Real Shakespeare* by Brenda James and William D. Rubenstein (Harper Perennial, 2007)
- I Am Shakespeare* by Mark Rylance (Nick Hern Books, 2012)
- Shakespeare Beyond Doubt?* edited by John Shahan and Alexander Waugh (Llumina Press, 2013)
- Contested Will* by James Shapiro (Faber and Faber, 2010)
- The Year of Lear* by James Shapiro (Simon and Schuster, 2015)
- Shakespeare's First Folio* by Emma Smith (OUP, 2016)
- Alias Shakespeare* by Joseph Sobran (The Free Press, 1997)
- 12 Years in the Life of William Shakespeare* by Hank Whittemore (Forever Press, 2012)
- Who Wrote Shakespeare?* by John F. Michell (Thames and Hudson, 1996)
- The Real Shakespeare* by Eric Sams (Yale Univ Press, 1995)
- William Shakespeare Complete Works* edited by Stanley Wells and Gary Taylor (OUP, 1988)
- The Story of English* by Robert McCrum, William Cran and Robert MacNeill (Viking Penguin, 1986)
- The First Folio of Shakespeare* (facsimile) prepared by Doug Moston (Applause Books, 1995)
- Shakespeare's Lives* by Samuel Schoenbaum (Clarendon Press, 1991)
- The Lodger Shakespeare: His Life on Silver Street* by Charles Nicholl (Viking, 2008)
- Shakespeare's Restless World* by Neil MacGregor (Viking, 2012)
- Shakespeare For All Time* by Stanley Wells (OUP, 2003)
- Shakespeare's Face* by Stephanie Nolen (Alfred A Knopf Canada, 2002)
- Shakespeare's Plays in Performance* John Russell Brown (Applause, 1993)
- Freeing Shakespeare's Voice* by Kristin Linklater (Theatre Communications Group, 1992)
- Playing Shakespeare* by John Barton (Methuen Drama, 1984)
- Reinventing Shakespeare* by Gary Taylor (OUP, 1989)
- Shakespeare: Staging the World* edited by Jonathan Bate and Dora Thornton (British Museum Press, 2012)
- Shaw On Shakespeare* edited by Edwin Wilson (Applause, 1961)
- Searching For Shakespeare* by Tarnya Cooper (National Portrait Gallery, 2006)
- Shakespeare in Performance* edited by Keith Parsons and Pamela Mason (Salamander Books, 1995)
- William Shakespeare: The Extraordinary Life of the Most Successful Writer of All Time* by Andrew Gurr (Harper Perennial, 1995)
- Shakespeare : the Life, the Works, the Treasures* by Catherine M.S. Alexander (Simon and Schuster, 2006)



## FABS - 2017

Our next bibliographic tour, after our last very successful one to the Bay Area, will be to Dallas and Austin in the Lone Star State. Our host club will be the Book Club of Texas, headquartered in Dallas, and we at FABS are working on local arrangements with Russell Martin in Dallas and Stephen Enniss in Austin. Plans are tentative at this point, but we hope to arrange visits, in Dallas, to the DeGolyer and Bridwell libraries at Southern Methodist University, to an important private collection of books and manuscripts relating to American History, and to the George W. Bush Presidential Library and Museum. In Austin, we hope to visit the Harry Ransom Center, the Benson Latin American Collection, and the Lyndon Baines Johnson Presidential Library and Museum.

The 2017 FABS bibliographical tour will be in Dallas and Austin from May 31st through June 4th. It will begin in Dallas and end in Austin. All transportation within and between these two cities will be arranged by FABS including transit back to the airport (DFW) in Dallas.

We will visit several stellar university libraries, two private collections, and two presidential libraries.

These trips normally fill up and this one is limited to fifty participants. To reserve your place and to receive more information and updates, please clip the following form and send it to:

Book Club of Texas  
c/o Russell Martin III  
DeGolyer Library  
Southern Methodist University  
Dallas, Texas 75275

Or email the same information to Russell at [rlmartin@smu.edu](mailto:rlmartin@smu.edu).

Partially refundable deposits in an amount to be determined later will be due by December 30, 2016. Full payment will be due by April 28, 2017. The estimated cost of this trip, including local transportation, group meals and receptions, entry fees, and all incidentals, is \$750. Airfare and hotel stays are not included in this amount although group rates for the hotels will be arranged.

Making a reservation at this time entails no obligation.

For the first time we are planning a trip abroad, to Moscow and St. Petersburg in Russia. Our International Affiliates Chair, William Butler, is well connected there and has worked hard on the preliminary organization of the trip, and if we can successfully complete the planning, we hope to make arrangements for an eight-day tour in September of 2017 which would be limited to twenty people. Our local international affiliate, the National Union of Bibliophiles, which is based in Moscow, will help us with local arrangements. As for the itinerary, we are currently investigating the possibility of visiting the major libraries in each city, at least one personal collection, museums devoted to individual Russian authors, a private press facility, and possibly a school of printing. The trip would be launched by a half-day symposium introducing the group to the Slavonic Book and to the history of the book and of printing in Russia.

### Don't miss the Fall 2016 Thurber House Evenings with Authors!

September 6: Ann Hood  
*The Book That Matters Most*

September 22: Suzanne Berne  
*The Dogs of Littlefield*

October 5: Kate Clifford Larson  
*Rosemary: The Hidden Kennedy Daughter*

October 26: Glen Weldon  
*The Caped Crusade*

November 3: Craig Johnson  
*An Obvious Fact*

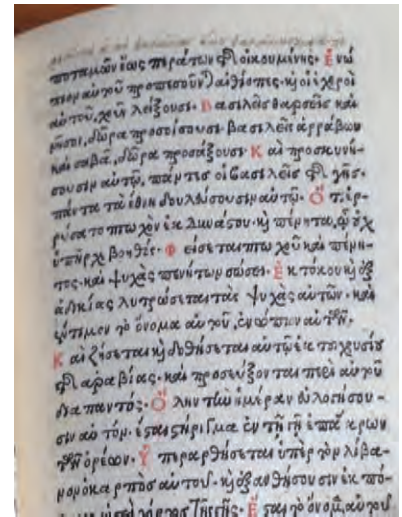
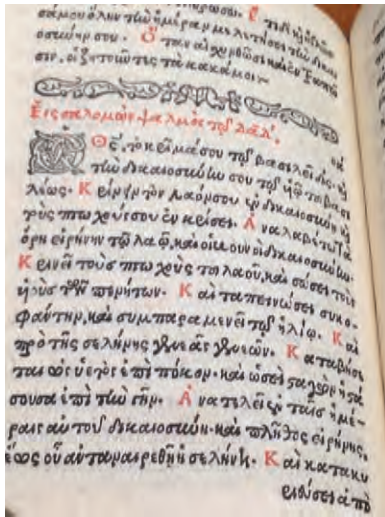
November 15: Candice Millard  
*Hero of the Empire*

Visit [www.thurberhouse.org](http://www.thurberhouse.org) for details!

# Aldus Manutius Book

by Laralyn Sasaki Dearing

This modest text is a collection of Psalms from the Septuagint (the Greek translation of the Old Testament), published by the Aldine Press in 1497-1498. Open to Psalm 72, the title in red refers to a song “Of Salomon” and begins “Endow the king with your justice, O God, the royal son with your righteousness.” As kindly translated by Kent State’s Jennifer Larson, a fellow FABS tourist, the line of penciled editorial corrections in the upper margin indicates that part of verse 8 was omitted when the book was printed. The written addition—which scholars recently verified is the writing of our very own Aldus Manutius!—reads “May he rule from sea to sea and from” to be inserted before “the rivers to the ends of the earth” to complete the verse. In homage, Grazyna Grauer connects with the Aldus Manutius spirit across the centuries. This text is housed at San Francisco Public Library’s Marjorie G. & Carl W. Stern Book Arts & Special Collections Center, Andrea Grimes curator.



## DECEMBER SILENT AUCTION AND RAFFLE RETURNS

A favorite Aldus Society fund-raising event for years, the Silent Auction and Raffle returns Thursday, December 15, during our annual holiday dinner.

You can help support your Aldus Society by donating books or book-art items. Donate an auction lot or two--typically a set of items related by theme, author, or genre--or donate unrelated items and we'll put together auction lots from all the contributions.

We seek items that you would be proud to sell to your fellow auction bidders, items you would want to win and take home. Please be thoughtful and generous in your contributions.

Please bring auction donations to future Aldus meetings, or contact Erik Jul [erik\\_jul@hotmail.com](mailto:erik_jul@hotmail.com) or call 614-668-2038 to make arrangements.

The Silent Auction and Raffle combines the best of giving and receiving. Have *fun* selecting your donations, and *have even more fun* bidding to support your Aldus Society, and then *have the most fun possible* when you place a winning bid and take home some favorite items. All for the good of our Aldus Society.

Thank you in advance from your Auction Committee.

Erik Jul, Chair