

Aldus Society Notes

Spring 2017

Volume 17, No. 2

May 11, 2017

The Alexander Hamilton Collection: The Discovery, Curation and Sale by Sotheby's Selby Kiffer

Selby Kiffer travels the world for Sotheby's sleuthing out the finest of printed collections to bring to his internationally renowned auction house in NYC. The blockbuster and well-publicized January sale of the Alexander Hamilton papers will be the topic of Kiffer's talk at the Aldus monthly program on May 11 at 7:30 p.m., at the Thurber Center.

Kiffer, who joined Sotheby's in 1984 as a part-time cataloguer, is Senior VP and International Senior Specialist for Books & Manuscripts. This sought-after lecturer, guest on the PBS television series *Antiques Roadshow*, and a principal in three documentaries on C-SPAN2's Book TV, will give Aldus members and guests an inside look from discovery to gavel of the Hamilton sale. His talk will be an example of how Sotheby's and Kiffer bring to auction some of the most rare and fascinating collections.

Held in the Hamilton family for 200 years, the collection included "one of the most consequential documents in American history," Mr. Kiffer told the New



Selby Kiffer

York Times while holding up the 1777 commission naming Hamilton, then a promising but obscure military officer, aide-de-camp to Gen. George Washington. "Without this," he said, "we very likely wouldn't be sitting here talking about Alexander Hamilton."

He has also played a role in the discovery (or rediscovery) of several other bibliographical treasures, including a previously unrecorded copy of the Dunlap broadside of the Declaration of Independence; a lost fragment of the autographed manuscript of Abraham Lincoln's 1858 "House Divided" speech; the first half of the autographed manuscript of *The Adventures of Huckleberry Finn*; and, most recently, four early notebooks of Walt Whitman that had been missing from the Library of Congress for more than 50 years.

Want to know more about Selby Kiffer? Check out his bio on Sotheby's website <http://www.sothebys.com/en/specialists/selby-kiffer/bio.html>

June 4, 2017

Picnic Has Victorian Theme: Dickens & Trollope/Plain & Fancy

Bangers and mash or cucumber sandwiches? Aldus will provide the bangers (sausages) and you decide whether the potluck dish you bring will be plain or fancy. The 2017 Aldus Annual Picnic will be held Sunday, June 4, from 3-6 p.m. at the Thurber Center, at 91 Jefferson Ave.

As a prelude to the Dickens-Trollope "Debate" on August 10, the June picnic will have a Victorian theme focusing on the diverse societal portrayals by Victorian-era authors Charles Dickens and Anthony Trollope.

What to Bring. The theme will enable long-time

CONTINUED on Page 3

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

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President's Words

Dear Friends,

As we come to the end of our 2016/2017 program season, I'd like to thank everyone who contributed precious time and resources to keep Aldus the robust and active membership that we enjoy.

Don Rice and **Amy Bostic** are finishing six-year terms on the Board of Trustees in May. Their long tenure has helped to keep a steady flow of Society experience in your Board. Amy was your Treasurer for four years and Nominating Chair for two. Don has been our Society Archivist for five years. I can't thank Amy and Don enough for their steadfast commitment to Aldus!

Every month this season, **Christine Hayes** continued to feed our collective sweet tooth with her famous cookies and **Paul Watkins** ensured that we had a place to meet. **Tony Clark** worked with our speakers to be sure they had the A/V resources they needed. **Willkie Cirker**, **Janet Ravneberg**, and **Susan Reed** provided the savories and wine that we enjoyed during our pre-program social time.

Erik Jul and his committee did a great job coordinating the silent auction at our 2016 Holiday Dinner. Some of the funds raised this year were spent to upgrade our projector and some will also be used for a new website that we'll roll out this summer. A special thanks to **Jeffrey Simon**, Assistant Professor of Communication, and his "New Solutions" class at Cedarville College. The class is evaluating our website and social media needs as their class project this year.

Miriam Kahn builds three great newsletters a year and works hard to recruit the great stories that fill it. This year we saw articles from **Bill Rich**, **Jay Hoster**, **Marcia Evans**, **C. Mehrl** and **John M. Bennett**, **Roger Jerome**, **George Bauman**, **Lois Smith**, **Sam West**, **Matthew Schweitzer**, **Scott Williams**, **Don Rice**, and **Laralyn Dearing**.

Geoff Smith and his Program committee have managed to plan more than 18 months of upcoming programs. **Susan Johnson** and **Catherine Bennett** coordinated quarterly "Lady Aldine" luncheons during the year so we could spend even more time talking about books.

Pat Groseck is planning another glorious Summer Picnic with a theme that relates to our August 2017 program.

I deeply appreciate the time and effort all of you have given to keep the Aldus Society a vibrant and growing membership and a source of wonderful book-related programming in central Ohio.

Debra Jul

From the Editor

Each season submissions pour into my e-mail box. This season is no exception. You'll read pieces by Matthew Schweitzer, John Weiler, and George Cowmeadow Bauman. Matthew put together a fascinating piece about Revolutionary War gun-wads made from pages of the Bible, which he illustrates from books in his collection and quotes from Isaiah Thomas. John Weiler's piece showcases his amazing collection of stereoviews. Be certain to ask John about the photographs that grace his shelves. George takes a break from his Book-Store-ies to bring us a biographical sketch of Sylvia Beach, the extraordinary proprietor of Shakespeare & Company, Paris.

Thanks to Geoff Smith for his views of the books on offer at the New York Book Fair and to George for his account of the Ohioana Book Festival.

Bill Rich took a break from his Book Hunting Tales to bone up on Trollope for the August discussion with Roger Jerome, who will share his views on Charles Dickens.

As always, thanks to Don Rice for keen eye and copy editing acumen.

Every season, our newsletter is filled with interesting stories, reviews, and accounts of all things bookish. Think about submitting an article, long or short, about your bookish adventures this summer.

Miriam Kahn

Aldus potluck chefs to give a British accent to their tried-and-true culinary contributions or explore new recipes including the plain fare of the people of London's east end or fancy dishes and tea savories served in the fashionable piles on Park Lane and Piccadilly. Sausages, soft beverages, and utensils are provided.

Fun & Entertainment. The event will include **humorous or dramatic readings** of Dickens and Trollope passages, will bring back the popular and fanciful **Name Your Dish Contest**, and may include a surprise or two.

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



August 10, 2017 Dickens/Trollope Debate

By Roger Gerome and Bill Rich

Two Aldines will tout their favorite authors, share their perspectives, and encourage us all to try, or revisit, these astounding authors.

Charles Dickens as viewed by Roger Jerome

The astonishing flowering of English publishing and prose literature in the mid-1800's is difficult to take in fully. The recent TV program about the Bronte sisters opened up much about those talented women and their brief and mysterious successes. George Eliot and Thackeray were both great writers.

I have my favorite in Charles Dickens. I've been aware of Bill Rich's penchant for Trollope and I have seen the superb collection he has of handsome books of this period. Now someone has had an idea of discussing these two writers, who knew each other, shared publishers, but led very busy but separate social lives. I read my first Trollope this year, getting through three of his 48 novels. I might manage one more.

The idea of setting them against each other seems to me a little bit like comparing chocolate and strawberry ice cream. But if it gets people to think analytically about how differently the two giants thought and worked, then the chat between Bill and myself should be worthwhile. As long as we don't take a vote on who was 'better,' it should be an interesting evening.

In Praise of Anthony Trollope by Bill Rich

Geoff Smith has asked Roger and me to discuss the relative merits of Dickens (Roger) and Trollope (Bill) in an Aldus meeting this August. My intention is to present what I like about Trollope's novels and his illustrators.

Speaking of his illustrators, I show samples (Fig. 1,

2, and 3). These hint at the themes of three of my favorites among his novels.

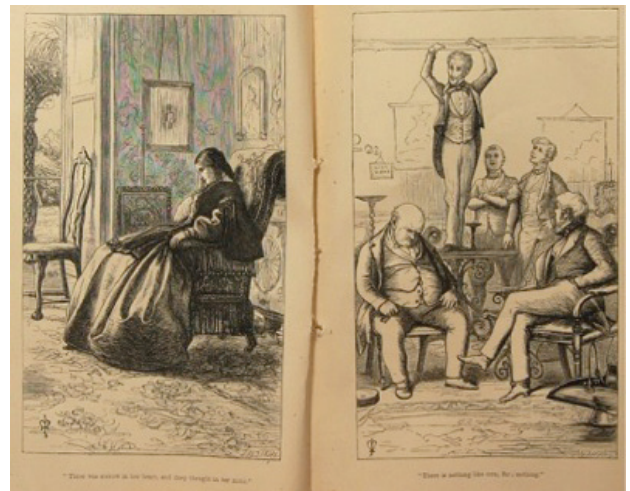


Fig. 1: John Millais, "Orley Farm": A) Lady Mason after confessing the forgery for her son; B) A comic scene: Traveling salesman demonstrating new iron furniture at an inn.



Fig. 2: Marcus Stone, "The Last Chronicle of Barset." "The Crawley Family in Disgrace"

Fig. 3: Marcus Stone. "Trevelyan at Casalunga." A late step on his mental disintegration.



Fig. 1 is from "Orley Farm," which Trollope did not greatly like, but is extremely popular among his readership. This was illustrated by the great Victorian Pre-Raphaelite artist, John Millais, who became Trollope's close friend.

The other illustrations are by Marcus Stone, which I like almost on the Millais level. Fig. 2 is from "The Last Chronicle of Barset," which Trollope preferred as the best of his novels. The main plot concerns Mr. Crawley, who is the "perpetual" curate of a poor hamlet called Hoggstock. Mr. Crawley is almost as poor as his flock, and has a large family to raise and educate. He is deeply in debt. Scholarly and absent-minded, he is accused of stealing a check he mislaid, and is to face trial. Fig. 2 shows the disgraced Crawley family walking among his townspeople.

Finally, Fig. 3 is from "He Knew He Was Right," a novel of psychological decline into paranoid obsession. Louis Trevelyan suspects (wrongly) that his wife is being unfaithful. His suspicions become increasingly obsessive. Fig. 3 shows him at a late stage in his paranoia.

These three books are only a small fraction of Trollope's output. We will try to discuss more in August.

I end with quoting two of Trollope's greatest 19th Century admirers:

Nathaniel Hawthorne wrote of Trollope's work in a letter to his own publisher in 1860: "Have you ever read the novels of Anthony Trollope? They precisely suit my taste; solid, substantial, written on strength of beef and through inspiration of ale, and just as real as if some giant had hewn a great lump out of the earth and put it under a glass case, with all its inhabitants going about their daily business, and not suspecting that they were made a show of."

Leo Tolstoy remarked, upon reading *The Bertrams* in a Russian translation in 1865, "Trollope kills me, kills me with his excellence" and "well, he has his art and I have mine." At this time, Tolstoy was writing "War and Peace!" In January 1877, Tolstoy wrote his brother that *The Prime Minister* was "splendid."

Nineteenth Century Books Containing Stereographs

By John Weiller

Photographs were not printed in books prior to the development of economical halftone technology late in the nineteenth century. Illustrations were generally limited to woodcuts, engravings and lithoprints, some of which were artist representations of photos. Occasionally when accurate depictions of people or scenes were deemed essential, books were published with tipped-in photographs, although because of the considerable extra expense, these appeared in relatively small editions. A small subset of books illustrated with these real photos contained stereographs (stereoviews) as the chosen format, allowing the reader to view the photos as three-dimensional images. Of course, most stereographs were mounted on cardstock (fig. 1), entitled *High St. looking north*,



Figure 1

Columbus O., was taken in the 1870s by Wm. Oldroyd for viewing in a stereoscope.

The first book illustrated with tipped-in stereoviews was published in 1858: *Teneriffe, An Astronomer's Experiment: or Specialities of a Residence above the Clouds*, by Charles Piazza Smyth published in London by

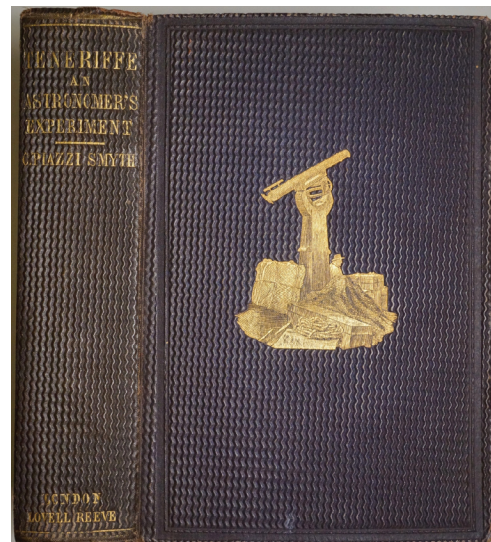


Figure 2

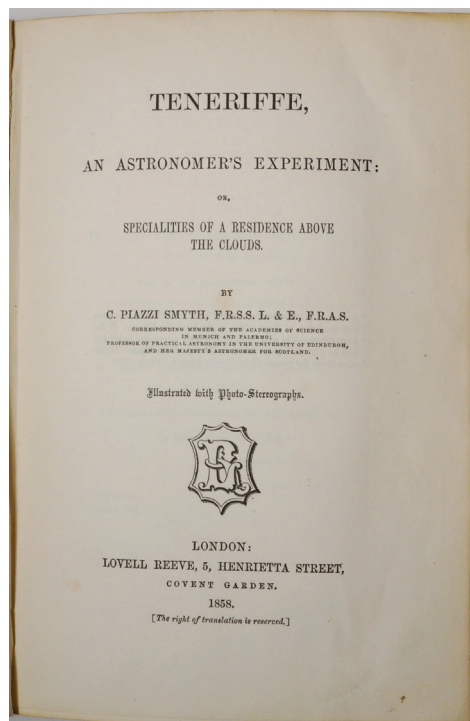


Figure 3

Lovell Reeve (figs. 2 and 3). In the 451 page text, Smyth presents the account of an 1856 expedition to establish a temporary astronomical observatory on the island of Tenerife (now spelled with one “f”) in the Canary Islands. As the Astronomer Royal for Scotland, Smyth wondered if a telescope might not provide better images when located on high mountain peaks “above the clouds” compared with the often cloudy and smoky skies of Edinburgh. Sir Isaac Newton had proposed that the resolution of telescopes was more limited by atmospheric interference than by their optics. The British government authorized and financed the expedition, which resulted in official reports as well as Smyth’s personal account, printed in two runs of 1,000 copies each and illustrated with twenty tipped-in albumen stereographs taken by the author. The stereos, which the reader viewed after rotating the book ninety degrees, depicted astronomical instruments (fig. 4), local scenes, geological formations,



Figure 4

and unusual plants such as the fabled grand dragon tree, previously known only from grossly inaccurate drawings. A conventional stereoscope was less suitable for viewing these stereo pairs, so the publisher offered a hand-held “Book Stereoscope” as advertised on a small bound-in ad, which the reader placed directly on the page.

My copy was acquired about twenty or more years ago at a public auction of books and photographs held somewhere in the MD-DC-VA area, if I recall correctly. In attendance was a couple I knew who collected and dealt in books on photography, and I feared their bids would quickly push the price well past my meager limit. Fortunately they refrained from bidding and I was well satisfied with my winning bid.

The second volume containing tipped-in stereoviews arrived in 1862: *Egypt, Nubia, and Ethiopia Illustrated* published in London by Smith, Elder & Co. (figs. 5 and 6). The 100 stereographs were taken by Francis Frith, the best-known British photographer of the era, with descriptions and wood engravings by Joseph Bonomi and notes by Samuel Sharpe. The publication price was sixty shillings, a bit more than three pounds sterling, or nearly twenty U.S. dollars in 1862. Frith explored the ruins along the Nile during 1859 and 1860, and the stereographs (fig. 7) are presented in the order a tourist would see the sights traveling from north to south. The emphasis is clearly on the stereos as an accurate depiction of reality, with each accompanied by extensive explanatory text and additional illustrations. From the Preface:

“Some of our English artists have also published beautiful volumes of the picturesque ruins in this land... but we cannot but sometimes fancy that they sacrificed somewhat of scientific accuracy to artistic effect. But when we look at Photographic views, we are troubled by no such misgivings. Here we have all the truthfulness of nature, all the reality of the objects themselves, and, at the same time, artistic effects which leave us nothing to wish for.”

One review proclaimed this volume as “the most magnificent book of the season.”

Normally this scarce volume would be priced well beyond my budget, but I was unbelievably fortunate to acquire my copy from a British seller on eBay for a small fraction of the expected price. Perhaps the book was undervalued because the binding was shot and the backstrip was partially shredded. But the pages were clean and the stereos unfaded, so I was delighted with my purchase. In a phone call, I described my acquisition to a stereoview collector friend living on a ranch in eastern Colorado. He happened to have a large collection of books with fore-edge paintings, and he said he had good results using a conservator through a New England dealer. He didn’t have



Figure 5

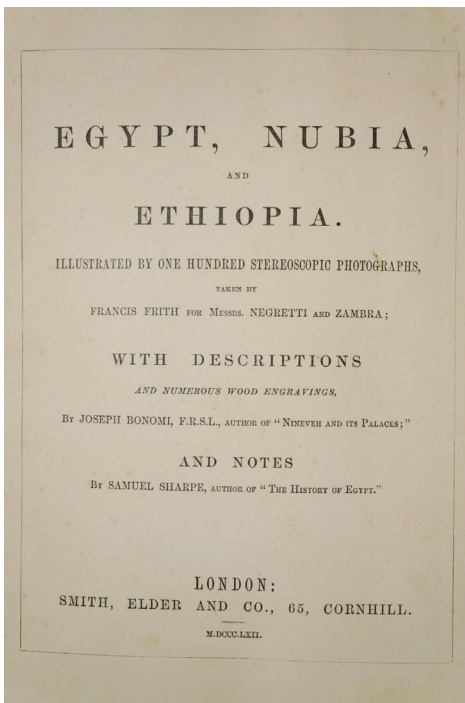


Figure 6



Figure 7

contact information for the conservator, and wouldn't tell me the name of the dealer, but suggested I ship the book to him for forwarding. So despite some misgivings I mailed the volume to Colorado, and my friend in turn mailed it to the dealer, who took it to his conservator. After a few months passed, I was grateful that I had relatively little invested in the Frith volume because I was beginning to despair of ever seeing it again. Then my friend called to inform me that the book had returned to Colorado and looked really nice. The conservator prepared a replacement backstrip which followed the original's design and reused the original boards. My friend joked that to guarantee it wouldn't be lost in shipment I should just sell it to him; he had, he said, just the place for it in his collection!

The final book known to me containing tipped-in stereographs is titled *Syracuse and Its Surroundings*, written by H. P. Smith and published in 1878 in Syracuse, N.Y. by Hamilton Child. The photographic firm of Myron Judd & William McLeish provided the 103 stereoviews which depict street scenes, notable buildings and businesses, and nearby attractions. This scarce volume, which I doubt will ever join my collection, contains a folding viewer holding two tiny eyepiece lenses hinged to the front cover between the decorative end

papers. Publisher Child hoped "that the effect of the book will be to make all that is beautiful in Syracuse more admired and appreciated in the future." In 2002, Black Dome Press issued a book about Syracuse with the same title and edited by Robert Joki, which contains retyped text and enlarged single scenes instead of the original stereo pairs; the Preface is illustrated with three photos showing the original 1878 book.

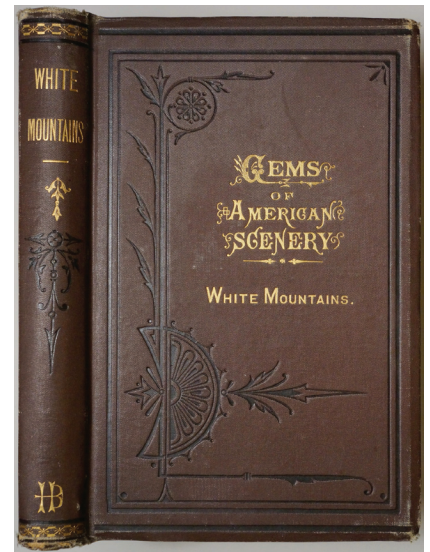


Figure 8

The year 1878 also saw the publication of *Gems of American Scenery, consisting of Stereoscopic Views among the White Mountains. With Descriptive Text. Illustrations by the Artotype Process*; New York published by Harroun & Bierstadt (fig. 8). This volume was intended as a high-quality souvenir for visitors to the White Mountains. Unlike the previous volumes, the twenty-four stereographs are not real photos but instead are Artotypes printed on heavy bright white stock with "descriptive text" by an anonymous author on the facing page; the reverse sides of all pages are blank. The Artotype process, utilized by Edward Bierstadt,



Figure 9

brother of the noted American landscape painter Albert Bierstadt, is quite remarkable for its near-photographic reproduction with superb clarity and tonal range (fig. 9), clearly superior to later half-tone printing, which was much less expensive. The photographer also is not identified, but because Edward and his brother Charles were accomplished photographers these are almost certainly their images. A folding viewer with prismatic lenses, an improvement over that in the *Syracuse* book, is hinged into the front cover (fig. 10). As I write this, several copies of this volume are available



Figure 10

from various booksellers; Donald A. Heald's listing provides additional illustrations. Someone once paid three dollars for my copy – I was not so fortunate. Another copy is now on display in the new exhibition “East of the Mississippi: Nineteenth-Century American Landscape Photography” at the National Gallery of Art in Washington, D.C. I don't know of any other books illustrated with stereographs from this time period and would be delighted to discover more!

Aldus Society 2017 Spring Field Trip! The Mercantile Library of Cincinnati

The Mercantile Library of Cincinnati was founded in 1835 and is the oldest, continuing library west of Philadelphia. In the Winter 2017 issue of the *Ohioana Quarterly*, Bryan Loar writes on the history of the Mercantile and its current resurgence. The article can be accessed at: <http://www.ohioana.org/wp-content/uploads/2017/01/OQ-Winter-2017.pdf>.

- DATE: Saturday, May 6th
- Tour begins at 11:00 AM sharp at The Mercantile
- No entrance or tour fee will be charged
- Transportation will be on your own.
- Directions & Parking: on website
- Group Lunch: *Via Vite* (Italian) in Fountain Square, short walk from the library.
- Afternoon on your own: Bookstores or other Cincinnati destinations



The Mercantile Library of Cincinnati

Didn't make the trip, here are links to the library, the restaurant, and articles about this amazing institution.

<http://new.mercantilelibrary.com/>

<http://viaviterestaurant.com/>

<http://www.cincinnati magazine.com/artsmindsblog/field-guide-10-great-local-bookstores/>

<http://www.cincinnati.com/story/news/2014/05/13/mercantile-library-prettiest-place-city/9067377/>

January Recap - Aldus Collects, a reason to go out in January!

Our favorite MC, George Cowmeadow Bauman, rounded up six collectors this year.

Miriam Kahn talked about her collection of Biographies of Reference Tools. She described her ever growing collection of biographies of dictionaries and encyclopedias, atlases and indices. Her lighthearted talk launched an evening of laughter and good cheer.

Alan Woods shared his theatrical biographies and autobiographies. His gems were William Shatner, Esther Williams, swimmer and movie star, and Ethel Merman, another gorgeous actress and singer, as well as Rosalind Russel, best known as actress of the film and stage. Who can resist the stars of the stage?

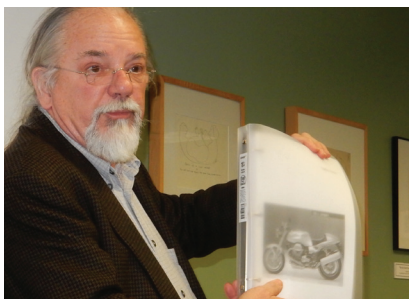
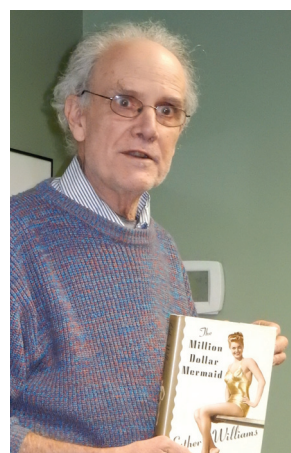
Margo Thacker talked about her inspiration for geometrical quilt patters and designs. She regaled us with stories of color and her passion for quilts and the ones that got away. Want to know more, Margo will happily share her ideas and incredible color sense.

One of Bill Rich's favorite subjects is the Bronte sisters. He told great stories as he showed us his collection of American First Editions and Pirated copies of the Bronte's masterpieces. Best of all, he has copies of books sold under the pseudonyms.

Sam West's passion is motorcycle books. He delighted the audience by describing their charm and enchantment, and the freedom of flying on two wheels. Aldines were treated to books about all aspects of motorcycles. Best of all, he showed us books and movies from his collection.

Erik Jul rounded out the evening with his descriptions of publisher and bookseller tokens, particularly those of James Lackington. He had memoirs and confessions of Lackington's and some great examples of the tokens he and Debra are collecting.

For all of you Aldines who haven't shared your collections, be brave and talk to George about what makes you collect, acquire, or accumulate books to line the walls of your house and fill your home with warmth, knowledge, and entertainment.



Thurber House is Pleased to Announce the 2017 Summer Literary Picnic Series!
For more information check out our website at www.thurberhouse.org

June 7
Bob Hunter
Thurberville

June 21
Doug Motz & Christine Hayes
The Lost Restaurants of Coulmbus

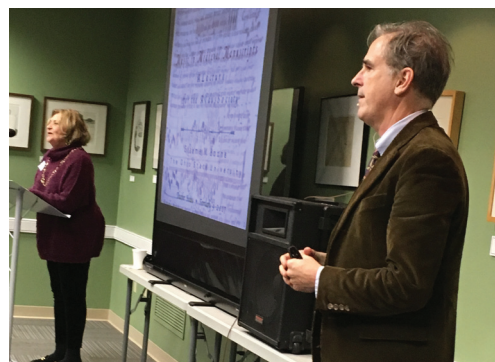
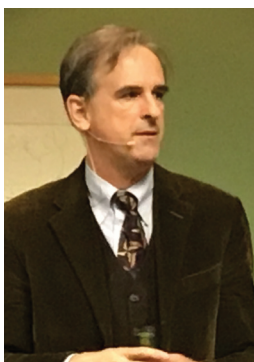
July 5
Nick White
How to Survive a Summer

July 19
Johnny Mast
Break Away Amish

August 2
Tiffany McDaniel
The Summer That Melted Everything

August 16
Amit Majmudar
Dothead

February Recap - Musical Notes, Neumes, and lots of oohs and aahs!



What a beautiful, music filled session! OSU professor of music Graeme M. Boone taught us all about music and musical notes in medieval manuscripts. Did you know that notes as we know them today evolved from squiggles and flourishes? Dr. Boone shared his knowledge of the evolution of notes and sang many of the phrases so we'd know what they sounded like.

Many of us are familiar with acapella music and Gregorian chants, we didn't know about notation of those notes, of the pitches that make melodic music. Beginning under Charlemagne, liturgy was regularly chanted from music with notations above the letter. The notations consisted of swashes and squiggles. By the eleventh century, the notes were placed on the staff, which evolved over the next two centuries to notes with stems.

From antiphonal change to polyphony, we all learned to appreciate the origins of musical notes and the choristers who sing them today. February's talk was delightful, especially Boone's gorgeous tenor chanting hymns and songs for all to hear.

Sylvia Beach: A Tribute

By George Cowmeadow Bauman

Each March 14, I celebrate the birthday of the famous ex-pat American bookseller, Sylvia Beach (1887-1962), perhaps the best-known bookstore owner in the world at one time, and one of my heroes. She is the patron saint of all independent bookstore owners.

She opened Shakespeare and Company Bookstore (and lending library) on the Left Bank in Paris in 1919 when she was 32. The store became home to many famous literary ex-pats from several countries: Hemingway, Fitzgerald, Pound, Katherine Anne Porter, Ford Maddox Ford, Gertrude Stein and Alice B. Toklas, and most notably, James Joyce, among others, often introducing them to one another. Because the writers' lives were so mobile and uncertain in Paris, many of them had their mail sent to Shakespeare & Company, the Parisian literary center. For her favorites, she was also banker, broker, clipping service, and cheerleader. Hemingway wrote in *A Moveable Feast*, "She was kind, cheerful and interesting, and loved to make jokes. No one that I ever knew was nicer to me."



She had a legendary facility for nurturing literary talent, and was an award-winning translator herself. Her biographer, Noel Riley Fitch, called her "the midwife of literary modernism. She orchestrated many of the transactions between English and French literature during the first half of the twentieth century." Fitch concludes her foreword to Beach's published letters with, "She (Beach) and the company of notables foregathered at Shakespeare and Company altered the course of modern literature."

Beach published Joyce's *Ulysses*, which the Modern Library named best novel of the 20th century, in 1922, when no other publisher could be found to accept the controversial fiction after excerpts from it were published in a periodical and declared obscene in the US. She had to borrow money to keep the store going while printing *Ulysses*, but was determined to bring the book out, as she revered Joyce's writing. His third book (after *Dubliners* and *A Portrait of the Artist as a Young Man*) was an immediate sensation and went through many editions, keeping her bookshop quite busy with its bookselling and publishing efforts. Beach also helped smuggle forbidden copies to American readers. The downside of her success with *Ulysses*

in the early 20s was that she was inundated with manuscripts from swarms of writers, buzzing around her to get their books published. She turned them all down, including D. H. Lawrence and his *Lady Chatterley's Lover*. She published Joyce because she believed in his work; she did not see herself as a publisher per se.

In the thirties, after the years of being involved with *Ulysses*, the bookshop struggled. Dwight Garner, in his "New York Times" review of Keri Walsh's *The Letters of Sylvia Beach* (2010) wrote, "Beach's letters depict a witty and resourceful woman struggling to keep her business, her writers and their precarious existence afloat" during the Depression.

Ohio State's Rare Books and Manuscript Department has two copies of the first edition of *Ulysses*, and I have an early printing myself, one of my prized possessions. I like to imagine that Beach's and Joyce's DNA are on it, and the three of us have an occasional Friday evening salon in my study. Shakespeare & Company was the American soul of Paris; Sylvia Beach was the consummate American in Paris.

In 1941, during the German occupation of Paris, Beach one day refused to sell a copy of Joyce's *Finnegan's Wake* to a Nazi officer. He coolly declared, "We're coming to confiscate all your goods today."

Beach quickly enlisted the help of many friends, and two hours later, not even the famous sign above the window was left of the iconic bookshop and company. All her books and shelves and furniture and light fixtures, everything, was quickly hauled off to safety. After 22 notable years, nothing remained of Shakespeare and Company. The bookstore never reopened.

Later during the war, she was sent to an internment camp, where she spent six months.

During the liberation of Paris in 1944, there was still intermittent shooting throughout the city as the Nazis pulled out. As Beach tells it in her autobiography, *Shakespeare and Company* (1959), "One day a string of jeeps came up rue de l'Odéon and stopped in front of my house. I heard a deep voice calling: 'Sylvia!' And everybody in the street took up the cry of 'Sylvia!'"

"It's Hemingway! It's Hemingway!" cried Adrienne



Sylvia Beach and James Joyce
Shakespeare & Company

(Monnier, Beach's partner). I flew downstairs; we met with a crash; he picked me up and swung me around and kissed me while people on the street and in the windows cheered.

"We went up to Adrienne's apartment and sat Hemingway down. He was in battle dress, grimy and bloody. A machine gun clanked on the floor. He asked Adrienne for a piece of soap. She handed him her last cake.

"He wanted to know if he could do something for us. We asked him if he could do something about the Nazi snipers on the rooftops in our street. He got his company out of the jeeps and took them up to the roof. We heard firing for the last time in the rue de l'Odéon. Hemingway and his men came down again and rode off in their jeeps—to liberate the cellar at the Ritz."

10 years later, another ex-pat bookseller, American George Whitman, opened up his own bookstore in Paris, named Le Mistral. In tribute to Sylvia Beach, he re-named his store for hers, Shakespeare and Company, after receiving her permission at tea one afternoon. It is now easily the most famous bookstore in the world, as was the original bookstore of that name.

His more lasting tribute to the original American bookseller of Paris came when he named his daughter Sylvia Beach Whitman. After George died at 98 (I spent an interesting afternoon with him in his shop in 2006), his daughter took over the store.

Shakespeare and Company Bookstore in Paris is now run, once again, by a woman named Sylvia Beach.



The 57th Annual New York Antiquarian Book Fair at the Park Avenue Armory

As Experienced by Geoffrey Smith

The Antiquarian Booksellers Association of America's annual New York Book Fair never disappoints and always surprises. I have been attending the Book Fair for the past fifteen years, in the company of the late Ron Ravneberg, Bill Evans, and Lois, and though, from a panoramic view each fair may look the same, I reverse the famous epigram, to wit: *plus c'est la même, chose ça change*.

One year, there seemed to be a first edition of Joyce's *Ulysses* at every other booth; another year pictorial folios of botanical and zoological books reigned; still another year, *The Catcher in the Rye* seemed everywhere. There are too many subtleties to note, but, as Bill Evans observed, the presence of foreign booksellers seemed on the increase, an ongoing trend of recent years. Over 200 booksellers from around the world attend the fair and, by my estimate, about 40% of the presenters were foreign. Western Europe has always been well represented, but there were also booksellers from Eastern Europe, Asia, South America, and Australia. Is the New York Book Fair, which caters to an elite, affluent clientele, a reflection or predictor of the global economy? Perhaps.

The extent of book collecting areas is near exhaustive and the booksellers display the best of their wares. A tour of the book fair is much like a museum tour except that the books, manuscripts, maps, posters, et al. can be handled, examined and acquired: after all this is not a museum or library, but an open market, a bazaar. And what might one acquire? For me, Walt Whitman's personal copy of *Leaves of Grass* (Buddenbrooks Fine and Rare Books, \$250,000); a collection of Sylvia Plath correspondence with her psychiatrist, Ruth Beuscher (Ken Lopez Bookseller, \$875,000); and, an en bloc Alexander Hamilton Collection (Seth Kaller, Inc.) Historic Documents and Legacy Collections, \$2.3 million). Alas, I had to pass on each one since I was ineligible for a bookseller's discount.

Let me note, in closing, that there are relative bargains at the book fair, even items under \$100, though it is unlikely they you will score many \$5 - 10 treasures. Also, concurrent with the New York Book Fair is the New York City Book and Ephemera Fair, where true bargains can be found.

"This is God's own occupation."
-- John Dunning

March Recap - all about illustration printing techniques



Sergio Soave, Professor of Printmaking and Art at Ohio State University, was the Ravneberg speaker this year. He showed images of the three major printing techniques, engraving (relief), etching (intaglio), and lithography (planographic). In each instance, Soave described the technique, how the images were made, and how the presses worked. This last bit was important, as each technique uses a different type of press, even today.

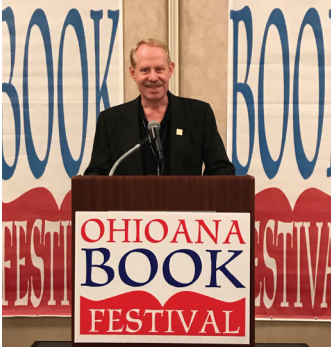
Takeaways from this talk were strategies for identifying printing techniques and understanding that all three types can be found in books, old and new.

Want to learn more, check out Bamber Gascoigne's *How to Identify Prints*, W.M. Ivins Jr's *How Prints Look*, and *Prints and Printmaking: An Introduction to the History and Techniques* by Antony Griffiths. If you are more visually oriented, you can learn about identification of printing and photographic techniques at <http://www.graphicsatlas.org/>



2017 Ohioana Book Festival

By George Cowmeadow Bauman



Don Rice

Sam West

Paul Watkins, Craig & Sue Johnson

"See you at the Festival!" was heard in central Ohio for several weeks leading up to the 11th Ohioana Book Festival on April 8th. Many Aldines heard the cry and found their way to the Sheraton Columbus on Capital Square to attend the enjoyable festival dedicated to book and authors connected to Ohio. Over 3000 literature lovers joined them on a beautiful Saturday.

The well-attended panel discussions covered a wide variety of topics from books on Ohio to historical fiction and how to get published, and many more. Several focused on children's and young adult lit. Lively conversation often followed the speakers.

Aldus' own Don Rice was on the "Extraordinary Lives: History, Biography and Memoir" panel, talking about his *Cast in Deathless Bronze: Andrew Rowan, the Spanish-American War, and the Origins of the American Empire*. Several interested readers gathered around him afterward with questions.

Don was just one of over 100 authors who participated in the day's activities, talking with fans and signing copies of their books. Handling this year's authors' book sales was the Book Loft, the local independent bookstore, and they seemed very busy.

Susan and Craig Johnson conversed with popular best-selling author Mary Doria Russell, among other authors in the crowded authors' center. When I ran into them outside the hall, they were pleased to talk about Mary Doria Russell's books they'd bought, convincing me to go back in and buy her book, *Doc*, illustrating the power of shared enthusiasm for books. Paul Watkins, fresh from staffing the Thurber House booth, joined the conversation and mentioned several books he'd bought.

For my collection of books about bookstores and booksellers, including fictional representations, I found two mysteries set in bookstores in Amanda Flower's "Magical Bookshop" series. When I ran into Aldines Tony Sanfilippo and daughter Aubrey taking a break out at the Sweets and Schmidt's food trucks, I showed the books to him, as he collects similar material.

At the Aldus booth—tucked away in a dark corner this year—I found Sam West, Leah Kalasky, and Pat Grosek, cheerfully passing out information about us along with Christine Hayes' famous homemade laminated bookmarks.

The authors' lineup was great; the crowd was large and had a good time; and the weather was perfect. The Ohioana Library couldn't have asked for a better day!



"No doubt one should buy rare books with a certain aloof and calculating reserve; but when it comes to books, I am deficient in such qualities, for I am motivated more by passion than by commercial prudence."

-- Jack Matthews

April Recap - Photographs and Books



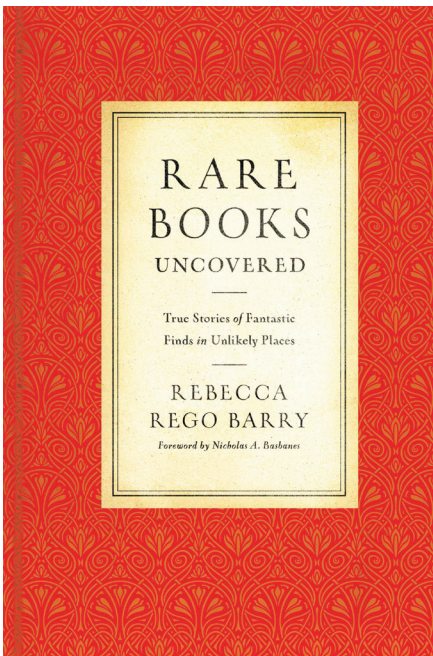
Andrew Cahan, Akron bookdealer, presented a fascinating talk on the history of photography, particularly as found in books. Where Aldines got a lesson on types of printing techniques in March, in April, we learned about the early history of photography. Cahan began his talk and slides with the camera obscura of Aristotle and DaVinci. He quickly progressed to the daguerreotype of Louis Jacque Mandé Daguerre and Nicéphore Niépce beginning in 1839. From there, Cahan showed us images of calotypes, cyanotypes (distinctively blue), and finally photogravure, which paved the way for illustrations in newspapers and books by etching photographs onto printing plates. He ended his talk in the 1880s with half-tone screening.

Cahan's presentation was a delight to the eyes and a challenge for those who want to date photographs.

For those of you who want to explore photographic techniques, check out <http://www.graphicsatlas.org/> and Jim Riley's *Care and Identification of 19th-Century Photographic Prints* available through the Graphic Atlas website.

Rare Books Uncovered: True Stories of Fantastic Finds in Unlikely Places by Rebecca Rego Barry (Minneapolis: Voyageur Press, 2015)

Reviewed by Miriam Kahn



Rebecca Rego Barry brings together fifty-two stories about amazing book finds over the past twenty or so years. Can you imagine stumbling upon a first edition of *To Kill a Mockingbird* or a stash of comic books in almost pristine condition, a rare copy of a catechism, or an early printing of Shakespeare's plays? Each of the collectors, book hunters, appraisers, and book lovers featured in this volume describes a find, and what a find! Some are ultimately sold, some are saved and savored, some are donated to libraries and archives for the public to enjoy, while others are purchased by private collectors. There are colored illustrations of the books tucked toward the back of the book, and sidebars to describe terminology for the novice bibliophile.

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

A friend and I read the book one or two chapters a week. We now have a huge TBR list of books to explore and see firsthand. I hope you all enjoy the book as much as we did.

Can't get enough of Barry? Check out her chapter in *From Page to Place: American Literary Tourism and the Afterlives of Authors* (Amherst, MA:

University of Massachusetts Press, 2016). Her chapter is about the Warner Sisters. Susan Warner wrote the biggest bestseller of the 19th century, *The Wide, Wide World*, although she has largely lapsed into obscurity since. The sisters lived on an island off the coast of West Point, NY, which is now owned by the Army. Sadly, preservation of their house and legacy hasn't been a priority for the Army.

Check out Rebecca Rego Barry's author page and learn about her passion for books <http://rebeccarego Barry.com/>

The 1776 Gun-Wad Bible: An American Book Legend

By Matthew S. Schweitzer

In the world of book collecting there are many so-called “iconic” books that are eagerly sought out by collectors for their notoriety and historical importance. In the area of rare Bibles, there are a few pieces in particular that stand out above the rest, with some more rare than others, but all equally desirable by those who wish to embellish their collections with books that have an interesting backstory to go along with them. The Bible is of course the most frequently published book of all time. There are so many editions of the Bible in print that it far exceeds even its closest rivals for that title. Most Bibles found today, as with so many other mass produced books, are of little historical or collector value. But a few stand out as milestones in book publication and printing history...and a few stand apart because of what happened to them.

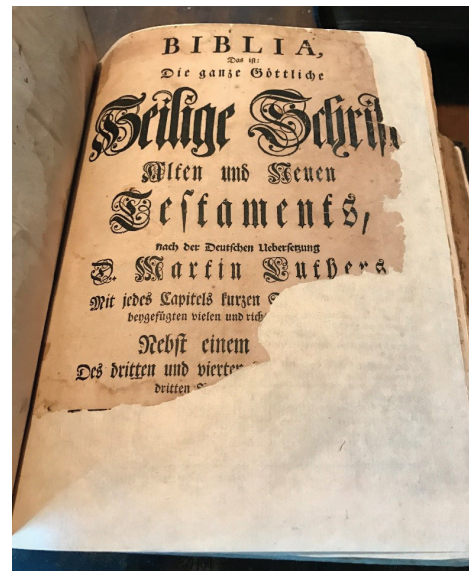


Gun-Wad Bible in Original Eighteenth-Century Calf Binding

The history of the Bible in North America is an interesting saga of its own. The first Bible printed in what is today the United States was the Eliot Indian Bible published in Cambridge, Massachusetts, in 1663. It is a translation of the Geneva Bible, including both the Old and New Testaments, into the Algonquian Indian language by Puritan minister John Eliot. Eliot intended his Bible to be used to convert the American Indians of New England to the Christian faith. It would be nearly a century before the next edition of the Bible would be printed in North America. The first Bible printed in any European language was the German-language Bible printed by Christopher Saur in

Germantown, Pennsylvania, in 1743. The reason the first European-language Bible printed in North America was in German and not in English is simple: the English government, in the interests of maintaining a staunch monopoly on English Bibles sold to its colonies, expressly forbid its publication outside of Britain. Thus all English Bibles sold in the colonies were imported and taxed by the Crown. There was however by this time a large population of devout German immigrants flourishing in Pennsylvania who were eager to have a Bible of their own. Printer Christopher Saur set up his print shop in Germantown, just outside Philadelphia, the heart of Pennsylvania-German country, and began printing books in 1735. In 1743, Saur undertook the printing of his German Bible, which, despite some controversy from the various bickering German Lutherans and Anabaptists, was a financial success. This first edition of Saur's quarto Bible was printed in a run of 1,200 copies and took three years to complete. It was at that time the largest book printed in North America. That title was stolen just five years later by another Pennsylvania-German book, the Ephrata *Martyrs Mirror* of 1748. It should be noted that Saur's landmark 1743 Bible preceded the first English Bible printed in America by nearly forty years.

Saur died in 1758 leaving his printing business to his son, also named Christopher. The younger Saur decided to reprint his father's Bible in 1763, this time being the first Bible printed in North America using American made paper. This project too was a success and this edition completely sold out in a few years. Along with the print shop and a bookbindery Saur also owned an iron foundry and soon after embarked upon creating the first metal type made in America. It was at this time that he began printing what was to be an impressive run of 3,000 copies of his German Bible using his newly minted Gothic Fraktur type. Completing the printing of this Bible in the summer of 1776, the unbound sheets had sat ready for binding in Saur's warehouse in Germantown. He was however to find that Fate had a different end in store for him and his unfinished Bibles.

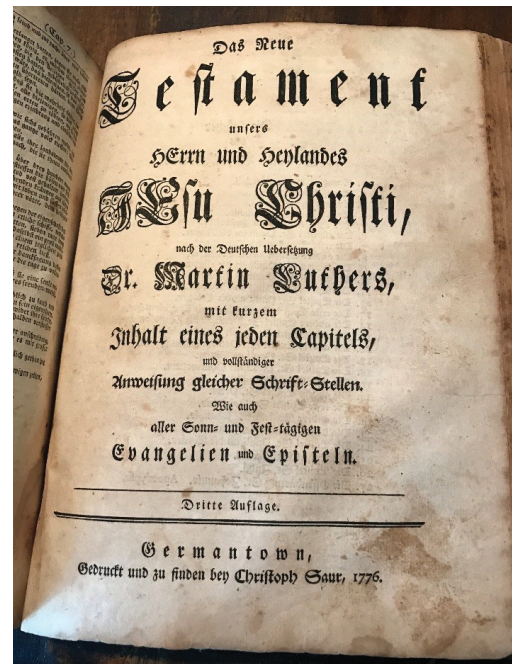


An imperfect Title Page

Around the time that Saur completed the printing of his Bible in the summer of 1776, the Continental Congress in Philadelphia had declared independence from Britain and made the provincial capital and its congressional leaders a prime target of the British army. The following year the British under the command of General William Howe drove George Washington's Continental army farther into Pennsylvania and occupied the city of Philadelphia. Saur, as well as many other inhabitants, fled the region around the city with his family, leaving behind his warehouse stacked high with the unbound Bible sheets. In October 1777 the British engaged the American Patriots at the Battle of Germantown resulting in a stinging American defeat.

It is here, at this point in time, that history and book legend meet. The famous colonial printer, Isaiah Thomas, records the tale of the Saur Bibles in his *History of Printing in America* (1810). According to Thomas, sometime prior to the battle, British troops, having learned of the warehouse full of unbound sheets, confiscated them as war materiel. Paper was a scarce and precious commodity in war, being used at the time for the creation of gun cartridges (called gun-wads) for the black powder muskets in common use by both armies. Soldiers would tear the paper into small strips with which to make cones to be filled with pre-measured amounts of black powder. These cartridges were then stored in a special leather pouch made for that purpose which would allow the soldier to quickly reload his musket during the heat of battle. Thomas notes the ignominious fate of the Saur Bible, recording that the printed sheets were torn apart and used by the British troops for their gun-wads with a further number used by the dragoons for horse bedding. These musket cartridges were then used to great effect in the defeat of the Continentals at Germantown. According to the story, at some point after, Saur and his children returned to their home to find that nearly all the unbound Bibles had been taken and destroyed. A further story tells of Saur's wife and children going through the horse stalls collecting the remains of the desecrated Bible and bringing back the sad remnants to be rescued from oblivion.

Christopher Saur's fate, like that of his Bibles, was also a depressingly unfortunate one. As with the Quakers and other German Anabaptists in Pennsylvania, Saur was a pacifist who embraced a philosophy of non-violence. He had been opposed to the war that had erupted in the American colonies against Britain and as a result had come under increased suspicion by his Patriot neighbors. This was to cause him great trouble during the Revolution and eventually the loss of his livelihood. As a pacifist and member of a strict German Lutheran sect opposed not only to the making of war, but also the taking of oaths, Saur had been under pressure from neighboring Patriots to take an oath of loyalty to the state of Pennsylvania. Refusing to do so on several occasions he was eventually arrested and imprisoned as a Loyalist and subjected to brutish treatment at the hands of the Continentals. Saur wrote to General Washington to secure his release, which was



New Testament Title Page

ultimately granted, but at the forfeiture of his property and land. Saur was forced to abandon Germantown and was left destitute with all his printing equipment and unsold books, including the salvaged Bibles, sold at auction in 1778. Saur remained a sad and broken man living in the care of his daughter until his death in 1784.

Regarding the story of the "Gun-Wad Bibles" and their ultimate end, modern scholars have long questioned the veracity of Thomas's tale and believe it is more legend than truth. In 1940, noted Bible scholar and author Edwin A. R. Rumball-Petre claimed to debunk the story as being apocryphal. He argues that aside from Thomas's book there are no reliable contemporary accounts of the fate of the books. But yet the story endures, most likely because it is an intriguing piece of Americana and bibliophilic lore. Its association with the Battle of Germantown and the willful destruction of a sacred text by the British, as well as having been printed in the year of American Independence, have made this Bible famous as a relic of the American Revolution, and it is valued as such by many collectors and historians today. Of the original 3,000 copies of this edition, less than 200 are known to exist today. While this certainly makes it scarce, it is far more than the ten copies Thomas claimed were recovered by Saur and his family after the battle in 1777. So is the story true or mere fable? We will likely never know. But one thing remains certain, the Saur Gun-Wad Bible has become an iconic American Bible and a relic of the Revolutionary Age.

As for the first English Bible printed in America... That wouldn't come until 1782, when Robert Aitkin printed his edition of the King James Bible, an achievement made possible by the winning of American independence.

Members' News

Greetings, Aldus members!

I want to introduce you to two new members: Kathleen (Kate) Medicus and William (Bill) Grant.

Kate joined us in March. She is a Special Collections Cataloger and Assistant Professor at Kent State University, main campus. She was familiar with The Aldus Society, but most recently joined after an email blast to the central OH members of the Academic Library Association of OH (ALAO). Her book-related interests are 19th century trade bindings, generally History of the Book to 1800's book illustration, especially wood engravings.

Bill's book-related interests are collecting titles about the American Civil War and the Golden Era of Hollywood to include autobiographies and biographies of the stars. He was introduced to The Aldus Society by "illustrious & esteemed Paul Watkins".

Their contact info is below. Please add it to your bright green-covered 2016 Aldus directory.

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Friday, June 9, 2017 - 7:00pm - Aldus member, Gabe Habash showcases his newest book, *Stephen Florida* about a troubled college wrestler in North Dakota who falls in love and becomes unhinged during his final season.

Hear all about Gabe's book, purchase one and get it signed. All at Gramercy Books
2424 East Main Street, Bexley, OH 43209 gramercybooksbexley.com

Congratulations to Gabe Habash.



The newest Exhibit at Ohio State University Libraries

April 15th, the Special Collections display area in Thompson Library (at OSU), next to the gallery, launched a new exhibit. Harry Campbell curated this fascinating exhibit of materials in the OSU libraries collections.

The exhibit is entitled **Before and After: Realizing the "Ideal State" Conservation of Special Collections at The Ohio State University Libraries** <https://library.osu.edu/projects-initiatives/exhibits/details/before-and-after/>

Launched to celebrate Preservation Week, April 23 - April 29, 2017 <http://www.ala.org/alcts/preservationweek>, this exhibit showcases the work of the conservators in the conservation lab. It will be up through July, so you will have a chance to see it. Since it's not in the gallery, you may view the exhibit any time the building is open.

Elections for Trustees on May 11

It's time for a change of Trustees. We currently have 11 trustees on the board. The terms of Don Rice (two terms), Amy Bostic (two terms), and Leah Kalasky (one term) end in May.

The board is recommending a slate of four trustees for election this year:

Leah Kalasky (for another term)
Tony Clark
Tony Sanfilippo
Doug Allinger

Come on time so you can vote.