



# The A B A A NEWSLETTER



VOLUME NINETEEN, NUMBER 2 ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

SPRING 2008

INSIDE: Dan Gregory Revisits *Catcher in the Rye* Issue Points.....PAGE 8



Photo credit: John Crichton

ABAA President Stuart Bennett, ILAB President Michael Steinbach, ABA President Alan Shelley, and Austrian President Norbert Donhofer at the opening of the Olympia Book Fair in London.

## Domain Course...or...Owning Your Brand 101

by Ian Kahn

I would like to make a case that every ABAA member should own their own name online. Owning the domain of your company name is more than simply controlling the use of your name; it is a positive branding exercise, stable and efficient business practice, and just good sense. In this day and age, with the low cost and ease at which one can secure a domain and/or manage an email account, there is really no reason to be "luxmentis@aol.com" when you can be

"ian@luxmentis.com".

It is also worth mentioning here at the start that one of the real benefits of owning your domain is simply being "ISP independent." When you use your own domain for your email address, you no longer need to worry about your ISP going under, being bought out, or simply annoying you to the point where you tear out the connection. I have not used the free email address offered by any of my ISPs in at least a decade...and have

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## *Liszt in Paris* Opens at the Morgan Library

When the twelve-year-old Franz Liszt (1811–1886) arrived in Paris in 1823 with his parents, he had already astounded audiences with his extraordinary musical gifts in his native Hungary, as well as in Germany and, most notably, Vienna, where Beethoven anointed him with a kiss on the forehead. Not long after his arrival in Paris, he would also amaze the sophisticated cultural community of the City of Light.

Through nearly fifty manuscripts, first editions, letters, and related materials drawn almost entirely from the collections of The Morgan Library & Museum, the new exhibition *Liszt in Paris: Enduring Encounters* celebrates the art and the diverse and fertile artistic world of the virtuoso pianist-composer. The exhibition is on view in The Engelhard Gallery at the Morgan from August 29 through November 16, 2008.

Despite his fame and talent, when Liszt arrived in Paris, he was refused admittance to the Conservatoire because of a recent ruling banning foreigners. Nonetheless, Paris remained Liszt's home base for many years. By the 1830s, Liszt was a fixture both on the concert stage and in Paris's artistic and aristocratic circles. He came into contact with the leading novelists, poets, painters, and musicians of the day, among them Eugène Dela-

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## ILAB Book Fairs

2008

### October 23-25

Amsterdam, The Netherlands  
(NVvA)  
Passenger Terminal  
Amsterdam

### October 24-26

Malvern, Victoria, Australia  
(ANZAAB)  
Malvern Town Hall

### November 7-8

London, England (ABA)  
Old Chelsea Town Hall

### November 14-16

Boston, USA (ABAA)  
Hynes Convention Center

2009

### January 30-February 1

Stuttgart, Germany (VDA)  
Württembergischer  
Kunstverein

### February 13-15

San Francisco, USA (ABAA)  
Concourse Exhibition Center

For a calendar including non-ILAB book fairs, visit [www.abaa.org](http://www.abaa.org)

## Boston International Antiquarian Book Fair



November 14-16, 2008



*The 2008 Boston International Antiquarian Book Fair, one of the oldest and most respected antiquarian book shows in the country, celebrates more than thirty years, from November 14-16, 2008 at Boston's Hynes Convention Center. Rare booksellers and dealers will gather to exhibit and sell rare, collectible, and antiquarian books, modern first editions, manuscripts, autographs, maps, and a plethora of other literary ephemera. Dealers of fine and decorative prints will feature fine prints and drawings.*

#### Hours

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

#### Tickets

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

For more info, visit [bostonbookfair.com](http://bostonbookfair.com) or call (617) 266-6540.

## This Issue's Contributors

**Brian Bilby** is the proprietor of Appledore Books, specializing in literature and scholarly books, among other things. He holds the position of Secretary of the Mid-Atlantic Chapter.

**Dan Gregory** is an associate member of Between the Covers in Gloucester City, NJ. He has written for the *Newsletter* on topics relating to technology in bookselling and bibliographic research.

**Gordon Hollis** is the proprietor of Golden Legend, based in Beverly Hills, CA. He specializes in books relating to theatre, dance, and costume.

**Ian Kahn** recently became a member of the ABAA and is the proprietor of Lux Mentis. He specializes in fine first editions and esoterica.

**Priscilla Lowry-Gregor** is the proprietor of Lowry-James Rare Prints and Books in Langley on Whidby Island, WA. She is the Vice Chair of the Pacific Northwest Chapter.

# Letter to the Editor

To the Editor:

In the Winter 2008 Newsletter, our new President Stuart Bennet writes of his concerns about the state of the ABAA. I must correct his statement that the L.A. Book Fair has gone "upmarket" to make our book fair "comparable" to the New York Book Fair. As President of the Southern California Chapter and Chairman of the Book Fair Committee during the time when the book fair venue changed from the Airport Marriott to the Century Plaza, I can assure all that the intention was to make the L.A. Book Fair just the opposite from what Stuart observes: we wanted to make the book fair cheaper for all exhibitors, we wanted to find a larger space than the Airport Marriott in order to accommodate more exhibitors, and we wanted to find a more attractive and more accessible location than the Marriott.

In 2006, we were able to offer small single booths at \$2,400, a price low enough, we felt, for any bookseller in the

ABAA. While the New York Book Fair, to which Stuart compares us, sells the most favorable locations, we allotted all booths by strict lottery making certain that all exhibitors had an equal chance for the best location at the book fair.

It is true that in the last ten years of so, "upmarket" book fairs like New York and London and Paris have lost many expert antiquarian and "specialist" dealers. Perhaps the rising prices of these fairs reflect the effect but not the cause of this change.

For some time now the book trade and the public alike have come to define a rare book, not as an antiquarian book at all, but as a treasured object or an original "touchstone" written by one of our great authors. We have essentially abandoned the vast majority of our printed heritage with its forgotten writers, second editions, and unfashionable subjects.

Alongside this shift toward the high spot has come the rise in awareness that our great university libraries have vast and deep research collections on virtually

every antiquarian subject from Alexandria to Xšayarša. With the majesty of what already exists, few young scholars of today are encouraged (or have the courage) to build their own collections for research and later for donation to their institutions. This barren situation is pretty much an about-face from book collecting of two generations ago. Given the changes in our world, those in the ABAA who sell specialized or antiquarian books may find the high flying book fairs no longer the most profitable venue, compared to targeted lists and quiet visits with rare book librarians.

I wish Stuart the best for his tenure as ABAA President!

Sincerely yours,

Gordon Hollis  
Golden Legend, Inc.  
Member ABAA since 1984

## Kahn

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instead had the same email address(es) despite far too many moves (physically and technologically speaking). There are other benefits to owning your domain as well.

One great one is the ability to set up a catch-all account in addition to your myname@mybookstore.com address. This allows you to create any number of throw-away addresses and/or registration addresses, which would then all be delivered to this catch-all address. For example, when you register at the New York Times website, you could use nytimes@mybookstore.com; when JetBlue asks for your email to send you your itinerary, it is jetblue@mybookstore.com; or rosenbachmuseum@mybookstore.com; or loc@mybookstore.com, etc. This is also great with listserv groups

that allow you to choose the email being used, as it greatly eases the ability to set up filters so all email addressed to xyzlistserv@mybookstore.com gets automatically filtered into its own folder.

Above and beyond the ease of filtering such unique emails to various folders, using such throw-away addresses allows you to keep a good eye on who is selling your name to spammers. When you start getting dozens of emails for various life enhancing products and/or favorable trans-national banking proposals sent to nytimes@mybookstore.com, you know who sold your name and can proceed accordingly.

Technically, owning your own domain could not be simpler. There are a myriad of registrars/providers that will happily secure your domain and park it (parking is the practice of owning your domain but not establishing a website) for a very minor fee (often less than \$10/year with free parking). Some of them are defi-

nately better than others and price is often inversely related to quality/ease/stability. Personally, I have used the firm GoDaddy.com for all the domain registration/email/hosting I have done over the last decade or so (this includes domains in all family member names, as well as various business and non-profit domains). I have had very good luck with them and have always found them to have the best prices and be the most stable.

You simply go to the registrar of your choice and type in the domain you would like to secure to see if it is available. I remain a fan of .com for commercial endeavors, with .net used only if there is no other choice (or .org, if you are a non-profit <insert various bookseller jokes here>). If the name is taken, most registrars will suggest alternatives...most of which are not acceptable. Play with the name a little bit, add a "books" here or

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# Kahn

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an "abaa" there and I wager you will find a domain that makes sense for you and your business.

You will be given the option of either a hosting account or a parked account. If you wish to actually build a website at your domain address, you might choose hosting, but you can always add this later (there is not a registrar alive that will not bend over backwards to up-sell you at any point, 24/7). I would recommend you simply park the address. This generally costs nothing and the domain can still be used for email.

You will then want to set up an email hosting account. Again, this is very simple and should be offered in a few flavors. I have a premium account that costs about \$20/year and allows me to manage up to 100 email addresses across any number of domains (after all family member accounts, business accounts and various non-profits, I still have dozens and dozens of extras, waiting for a whim to hit me). Lighter-weight accounts start at no more than \$10 or so per month. You will generally then have two choices for accessing your email which can be used interchangeably. First, you can access your email through any web browser on any computer [web-interface email]. The second option is to use an email man-

agement software program on your own computer, which gives you the option to read and write emails even when not connected to the internet. Your replies can then be sent when you are back online using email clients like: Thunderbird, Mail, Entourage, Outlook, etc. The registrar will provide you with the information you need to set up your email program to automatically access your email. I promise...it is simple, cheap and relatively painless.

The thing that keeps most people from dumping an old, ISP-based email is that they have used it for a long time and they are some combination of A) fearful of change; B) fearful of inflicting change on others and/or C) entropy. I can do little about "C," but I think we can put "A" and "B" to rest. It is a very easy change and one that, once made, more or less precludes ever having to do so again.

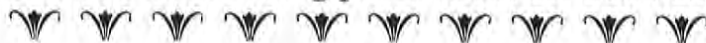
Inflicting change on others is a bit more subtle. Many people fear they will lose messages and/or clients/friends/family will not be able to contact them, etc. These concerns can be addressed with a bit of forethought. My recommendation when working with someone through this process is to take the process forward in a series of steps. First off, you send a very polite, short email to basically everyone you have ever known and/or corresponded with...everyone gets these periodically and it is remarkable how many people will do exactly as you

request. Simply state that you are moving all your email traffic over to your new myname@mybookshop.com address as of some set date in the not too distant future.

This is a little white lie. I recommend you keep your old email active (and "forwarding" to your new address) for at least 6 months or so. If you are sticking with your ISP for connectivity, but moving your email off their services, obviously you can leave the forwarding turned on indefinitely. But if you are just keeping your old AOHell account active for the email, having shifted your actual ISP services over to your DSL/cable provider, etc., then the 6 month cut-off makes sense. Be certain that anytime someone sends you a message to the old address, you send them a quick response noting that they need to update your address as the old address is not long for this world. I have weaned dozens of clients/friends/family off various ISP accounts with nary a single problem. If my erudite but technologically challenged father can live through the process...anyone can.

Again, I cannot recommend strongly enough owning your own domain. It is an inexpensive, efficient and, increasingly, professional touch that will make your life easier and your customers happy to see your name in their InBoxes. I am happy to talk about these issues in great detail, I can *always* be reached at [ian@luxmentis.com](mailto:ian@luxmentis.com). ■

## The Book Club of California announces its forthcoming publications for 2008 and 2009



*James Weld Towne: Pioneer San Francisco Printer, Publisher, and Paper Purveyor* by Bruce L. Johnson

*James Mason Hutchings of Yosemite* by Dennis Kruska

*Black and White: Grafton Tyler Brown's San Francisco Lithography 1861-1881* by Robert J. Chandler

*The Fall* by Paul Madonna    *Let's Play* by the Gearhart Sisters

*Clio on the Coast* by Kevin Starr    *California in Relief* by Richard Wagener

Request email notifications and send inquiries to:

The Book Club of California

312 Sutter Street, Suite 510 San Francisco, CA 94108

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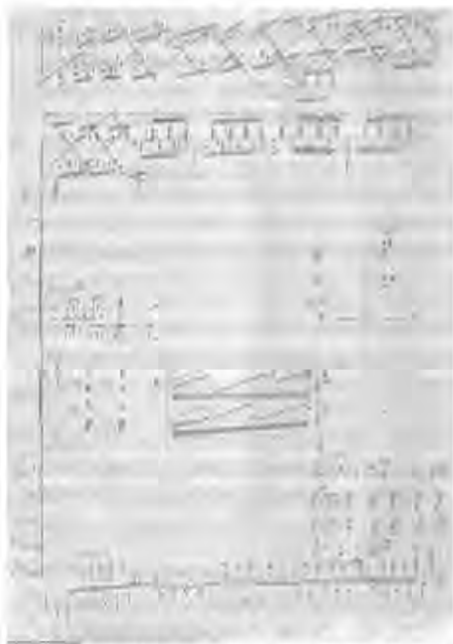
[info@bccbooks.org](mailto:info@bccbooks.org) [www.bccbooks.org](http://www.bccbooks.org)

# Liszt

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croix (1798–1863), Alexandre Dumas (1802–1870), Heinrich Heine (1797–1856), Victor Hugo (1802–1885), Felix Mendelssohn (1809–1847), Giacomo Meyerbeer (1791–1864), Gioacchino Rossini (1792–1868), and Ary Scheffer (1795–1858).

“Paris has always been a beacon to the creative mind, and the first half of the nineteenth century was an especially vibrant time,” said William M. Griswold, director of The Morgan Library & Museum. “Liszt, like so many other artists of the day, was drawn to this artistic milieu. The exhibition brings this extraordinary community to light, celebrating the greatness of Liszt and the period.”



**Left: Piano Concerto No. 1 in E-flat Major. Copyist's manuscript with extensive annotations in Liszt's hand. Right: Autograph Letter to Franziska Elisabeth von Bülow.**

## Exhibition Highlights

The show begins by introducing Franz Liszt as the prodigy who at an early age was already composing as well as concertizing. The section includes an edition of his first published work written at the age of eleven and a playbill for a concert at which Liszt performed a “New Fantasia on Piano-Forte,” at the Theatre Royal, Covent Garden, in London at the

age of fifteen.

The viewer is then introduced to the maturing Liszt and his encounters with fellow musicians Berlioz, Chopin, Paganini, and later Wagner. Liszt met Hector Berlioz (1803–1869) on December 4, 1830, the eve of the premiere of the Frenchman's *Symphonie Fantastique*. Liszt's transcription (published in 1834) and performances helped popularize the piece, which was not published in its original form until 1845. Both an album leaf in Berlioz's hand containing the waltz theme from the second movement and an early edition of the orchestral score are on view.

Berlioz, whose *Le Roi de Thulé* (the text taken from Goethe's *Faust*) was later incorporated into his opera *La Damnation de Faust*, shared with Liszt his love of Goethe's work and dedicated the opera to him. Liszt reciprocated by dedicat-



ing his *Faust Symphony* to Berlioz. The autograph manuscript of *Le Roi de Thulé* and the piano-vocal score of *La Damnation de Faust* is joined by Delacroix's drawing *Mephistopheles Appears Before Faust*. Also highlighted in this section is the autograph manuscript of Liszt's *First Piano Concerto*, a work that received its premiere in 1855 in Weimar (where Liszt had moved after being appointed director

of court music) with Liszt as soloist and Berlioz conducting.

Liszt met Frédéric Chopin (1810–1849) shortly after the latter's arrival in Paris in September 1831 and attended his Paris debut at the Salle Pleyel on February 26, 1832. Displayed along with the playbill for this concert are the first piano solo edition of Chopin's *Piano Concerto, op. 11*, and the autograph manuscript of his *Là ci darem la mano* variations, both pieces among those that Chopin performed at his debut. Their friendship also led Chopin to dedicate his *Études op. 10* to his fellow pianist. Both the first French edition of the complete *Opus 10* as well as the autograph manuscript of *Opus 10, no. 3*, are featured in the exhibition, along with Liszt's 1852 appreciation and biography of Chopin.

In Paris Liszt heard the violinist Nicolò Paganini (1782–1840) for the first time in 1832. Impressed by Paganini's virtuoso technique, Liszt immediately set about translating the violinist's exceptional artistry for the piano. The result was the fiendishly difficult *Grande Fantaisie de bravoure sur "La Clochette" de Paganini*. Paganini's *24 Capricci* was another point of departure, forming the basis for Liszt's *Grandes Études de Paganini*. All three scores are featured in the exhibition.

In 1841, at the Paris Conservatoire, Liszt performed Beethoven's *Emperor Concerto* with Berlioz conducting. In attendance was Richard Wagner (1813–1883), who reviewed the performance for the *Dresden Abend-Zeitung*. Liszt was to become one of Wagner's staunchest supporters (and eventually his father-in-law). He premiered Wagner's opera *Lohengrin* at Weimar in 1850. After Wagner's death in February 1883, Liszt composed *Am Grabe Richard Wagners* on May 22, which would have been Wagner's seventieth birthday. Liszt's essay on *Lohengrin*, the first edition of the opera's libretto, and the autograph manuscript of *Am Grabe Richard Wagners* are also on view.

In addition, the autograph manuscript of Schubert's *Erkönig* (text by Goethe) will be displayed alongside Liszt's published transcription of the song for piano.

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# Liszt

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Similarly, Liszt's manuscript for *Mignons Lied* (text by Goethe) can be compared to the proofs of the Schlesinger edition. Works setting texts by Heine (*Du bist wie eine Blume*) and Dumas (*Jeanne d'Arc au bûcher*) are also highlighted.

*Liszt in Paris: Enduring Encounters* is organized by Frances Barulich, Mary Flagler Cary Curator of Music Manuscripts and Printed Music, The Morgan Library & Museum.

## Music Manuscripts at the Morgan

The Morgan Library & Museum houses one of the finest collections of music manuscripts in the world. It also owns a large collection of musicians' letters and a growing collection of first and early editions of scores and librettos. The Morgan has the world's largest collection of Mahler manuscripts and substantial holdings of Brahms, Chopin, Debussy, Mozart, Schubert, and Richard Strauss. The collection spans six centuries and many countries. The Morgan's holdings of materials related to the lives and works of the dramatist William S. Gilbert and the composer Arthur S. Sullivan constitute the most extensive archive of its kind in the world.

Although Pierpont Morgan's collecting interests tended toward the literary and visual arts, he did make two important purchases now in the Morgan's collections: the two earliest dated letters of the thirteen-year-old Wolfgang Amadeus Mozart and the manuscript of Ludwig van Beethoven's *Violin Sonata no. 10 in G Major, op. 96*.

The Morgan's music collection is the result of the generosity of several donors and lenders. In 1962 the Dannie and Hettie Heineman Collection, a small but exceedingly well-chosen selection of music manuscripts, was placed on deposit and formally given to the Morgan in 1977. In 1968 the Morgan became a major repository of music manuscripts with the donation of Mary Flagler Cary's extraordinary collection of manuscripts, letters, and printed scores. In 1972 Robert

Owen Lehman put on deposit his stellar collection of music manuscripts. In 2008 the Morgan purchased the James Fuld Collection, by all accounts the finest private collection of printed music in the world.

## Related Exhibition Musical And Educational Programming

To coincide with *Liszt in Paris: Enduring Encounters*, a recital by the Russian pianist Vassily Primakov will be held on Monday, November 3, at 7:30 p.m.

On Friday, October 3, at 7:00 p.m., curator Frances Barulich will give a gallery talk about the exhibition.

## Morgan Concert Season

The Morgan Library & Museum's concerts feature internationally renowned

musicians performing early and contemporary music in the newly constructed Gilder Lehrman Hall. Ranging from solo recitals to full chamber ensembles, the programs are often inspired by the Morgan's music manuscripts and printed music collection. Friday Evenings at the Morgan includes music performed in Gilbert Court by students and graduates of Mannes College The New School for Music.

Upcoming concerts include the St. Luke's Chamber Ensemble Series, George London Foundation Recital Series, Boston Early Music Festival Series, and more.

For tickets and information on these and other education and public programs, call (212) 685-0008 ext. 560 or visit [www.themorgan.org](http://www.themorgan.org).

# ABAA Chapters Host Festive Summer Events

## MAC Convenes for Lecture and Dinner in Cooperstown, NY

Nestled on the banks of Lake Otsego, Cooperstown's historic Otesaga Hotel hosted the most recent MAC chapter meeting and dinner on Friday night, June 27th. The dinner, scheduled to lead into Saturday's Cooperstown Antiquarian Book Fair at the Clark Sports Center, was very well-attended, with over 60 booksellers and their guests packed into a downstairs dining room. George Krzyminski of Certain Books, MAC chapter president, spoke briefly about the ABAA's recent recruiting efforts—while also noting how many interested non-ABAA members were in attendance—and then introduced the evening's two featured speakers, both representatives of the Baseball Hall of Fame.

Jim Gates, librarian and head of Special Collections at the Hall of Fame, spoke of the Hall's ongoing interest in bringing in baseball rarities. Mindful of his bookselling audience, Jim brought a dozen or so rare baseball pamphlets, magazines and books and spoke with knowledge and feeling about each of

them. Next up was Jim's colleague, an engaging young researcher at the Hall of Fame named Tim Wiles. Tim recently authored a book called *Take Me Out to the Ball Game*, an affectionate tribute to and history of baseball's most famous song, and chose the folklore of that song as the theme of his talk. By way of illustrating the song's growth through the years, he offered up some remarkable minutia and wonderful anecdotes and, toward the end of his talk, even had the entire room joining along in an impromptu bookseller's rendition of *Take Me Out to the Ball Game*.

Kudos to Willis Monie and George Krzyminski—and to Susan Benne and Annie Mazes (both in attendance in Cooperstown)—for putting together an evening which cast the ABAA in such a fun and positive light.

Brian Bilby

## PNW Chapter Holds Bar-B-Que on Whidby Island, WA

One Sunday afternoon the skies cleared for the sun to shine on the First Annual

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# Chapter Events

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Pacific Northwest Chapter Gathering of the ABAA. Nearly three dozen members, guests, including the officers of the Book Club of Washington, and friends enjoyed a lively afternoon of visiting the shops of Washington's newly proclaimed Langley: "A Book town by the Sea." Then onto a spirited afternoon of cocktails, tall-tales, lawn games, Bar-b-que and Blues music at Rancho Lowry-Gregor, the island homestead and gardens of PNW Chapter Vice Chair Priscilla Lowry-Gregor and David Gregor on Whidbey Island, Washington.

In attendance were the veteran, new and future ABAA members, new and experienced book sellers, and the next generation of booksellers: the teen employees of Lowry-James and Gregor Rare Books including Priscilla, David, Taylor, John Lang, Eugene and Val Vigil, Gyngy Schon, Ed Smith, Louis Collins

as well as Dick and Harriet Weatherford, and booksellers; Christopher and Cecily Flavell, Mark and Sandy Gappa, John and Joy Williams, Josh Hauser and several guests and friends. While the guests visited and swapped stories, the young folks challenged all willing participants to badminton, bocce ball or horseshoes. Eugene Vigil and Louis Collins challenged Dick Weatherford and Jonas, Priscilla's 11 year old son, to a rousing game of bocce ball over the hills and dales of Rancho Lowry-Gregor. Dick and Master Jonas reigned victorious. Ethan, Priscilla's 16 year old, held the badminton court for the afternoon, slicing all in singles and double games. Only our own John Lang came close to uprooting Ethan, the defending champ. As the wine flowed, the horseshoe court became the focus. No one could touch David Gregor's technique. There were no shortage of jousts or cheers. The BBQ grill was manned by the capable team of Lang and Gregor well into the evening, providing an abundance of garden herbed-chicken,

savory and spicy ribs to accompany the traditional New England potato salads and slaws from the Lowry-Gregor kitchen. Taylor and Priscilla attentively filled any lapse in conversation or empty wine glass.

As the skies darkened and the evening Northwest marine air cooled, the hot grills gave over to lively Blues Music by Deja Blooze, aka David Gregor and Ed Newkirk. Lap blankets warmed all. The evening settled to a close with an abundance of desserts, provided by all, including a stunning three-tiered cake in the shape of an open antiquarian book, complete with upturned corner pages. It was a wonderful afternoon and evening of connection and camaraderie, and the hosts, Priscilla and David, did not miss a detail, from the first refreshing drink to the book-themed gift bags as a parting gift for all.

The day was hard to beat. Please keep your eyes peeled for next year's event. Hope to see you there.

*Priscilla Lowry-Gregor*

## In Memoriam

### **Eunice Burstein Waltham, MA**

Eunice "Kit" Burstein, 80, of Waltham, died peacefully on Wednesday, July 23, 2008 at Newton-Wellesley Hospital after an extended illness. She is survived by her beloved children and their spouses, Mark Burstein and Annie Lacourt, of Arlington, Susan Burstein and Richard Scales of Waltham, Michael Burstein and Cathryn Thomas of Bernardston, and Matthew and Diane Burstein of New York City. She also leaves four loving grand-daughters, Jennie and Elena, Jessica and Abigail.

Eunice Katz was born and raised in Lyndhurst, New Jersey, and graduated as valedictorian of her high school class at the age of 16. She graduated from New York University and while still in her twenties ran an Occupational Therapy clinic in Hartford Connecticut before moving to Boston to work at Mass General Hospital in 1950. She married Harold Burstein and moved to Waltham

in 1953. Together they operated Harold M. Burstein and Company, Antiquarian Bookdealers, in the center of Waltham for the next thirty years, and she continued its operation for many years after his death in 1986.

Kit was always involved in civic activities in Waltham. She served as president of the Waltham chapter of the League of Women Voters in the early sixties, and was most active in working to alleviate the effects of water pollution throughout the town. She recently received a lifetime service achievement award from the League after 50 years of membership in that organization. She also fought for the establishment of the Waltham Conservation Commission, and became its first chairman. She was a member of the board of directors of the Charles River Watershed Association.

Kit was active in local politics, running for an at-large position on the Waltham City Council. She and Harold actively supported many local and congressio-

nal candidates. She received the 2007 Hero's Award from the Waltham Democratic City Committee. She inspired her daughter, Susan, to successfully run for the Waltham City Council and later to serve three terms on the Waltham School Committee. Her daughter-in-law, Annie Lacourt, is currently an elected member of the Arlington Board of Selectmen and its most recent chairperson.

For the past twenty years, Kit has been a member of the Board of Trustees of the Waltham Library. Well-wishers may make a donation to the Eunice K. Burstein Memorial Book Fund, care of the Friends of the Waltham Public Library.

An open house to honor Kit's memory was held at her home at 36 Riverside Drive in Waltham on Friday, July 25 from 5 to 8pm, and on Saturday and Sunday from 3pm to 8pm. A brief memorial observance was held during the open house on Sunday at 7pm. Time and location for a larger memorial service will be announced later.

*Michael Burstein*

# Catcher in the Rye Jacket Points, Part II

by Dan Gregory

Several readers of my last article on jacket issue points for J.D. Salinger's *The Catcher in the Rye* noticed that in the comparative illustrations shown the placement of the price moved in relation to the letter R below it on the front flap. On the first issue shown the dollar sign was over the upper right curve of the R, while on the reprint shown the dollar sign was to the right of this, over just the tip of the descending lower right of the R.

If this change is consistent among all first issue and early reprint jackets it would perhaps make for an easier distinguisher than the thickness of the type explained in my article. Unfortunately I did not notice this difference at the time—I only had the sampling of copies in my possession for a short time. I *did* observe that text placement for many elements of type on the jacket did *not* appear to differ consistently from one example to the next. As stated in my article, the only observed *consistent* changes were the change in the height of the paper, and the change in the weight of the typeface of the price (shown in greater detail here). I am willing to keep a census of observed copies, so individuals who have first and early reprint editions in their possession are welcome to email

me (dan@betweenthecovers.com) with details of their copies. Hopefully, with your help, we will better understand the

nature of this issue point and I will update my article when possible. Thank you in advance.

## Jacket Issue Points for J.D. Salinger's *The Catcher in the Rye* by Dan Gregory, Between the Covers Rare Books, Inc.



### Book & Jacket Heights

First .....202.5 mm

Reprint.....205.5 mm

The extra height of the reprint jacket is most easily seen in the space above Salinger's head; first printing jackets are trimmed at the top of his hair.



### Note on the type:

The only observed, consistently noticeable difference in the type between the first and reprint jackets is that the price in the upper right of the front flap, "\$3.00", is slightly thicker on first printing jackets, and is slightly thinner, cleaner, and clearer on reprint jackets.

### First Printing Jacket

**\$3.00**

### Early Reprint Jacket

**\$3.00**

### Additional Notes

**Jacket colors:** Some observers have noted a slight difference in the colors between the first and reprint jackets. In a simultaneous review of five jackets (2 firsts, 3 reprints), no sufficiently consistent color differentiation was observed (particularly when variations of wear were also taken into account). The same is true of the author photograph and the artwork (no consistently observed differences).

**Jacket Widths:** Jacket widths vary between 495 - 499 mm, but with no observed consistency.

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

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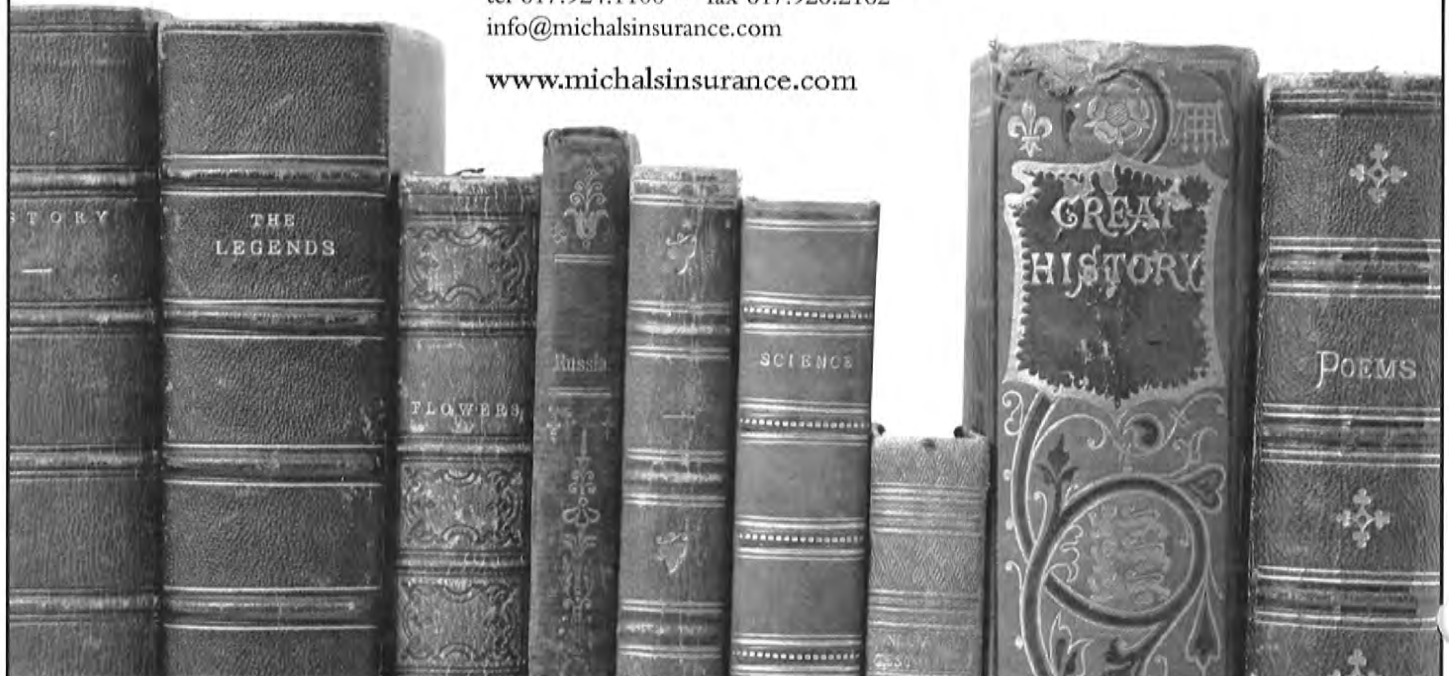
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# Book Review

by Hubert S.F. Reaks

Greg Gibson is a genius. There, I've said it and OK so I'm biased but so what, he's a friend of mine (full disclosure, all the rage these days ironically enough). His latest book *Hubert's Freaks. The Rare Book Dealer, The Times Square Talker, and the Lost Photos of Diane Arbus* (Harcourt 2008, (12), 274 pp. illustrated) brilliantly weaves into a single tale the disparate strands of several lost souls' stories. It grabs you from the get-go: Bob Langmuir, a scout and hoarder of imaginary treasures with a reputation amongst the few who ever knew or knew of him as reclusive, obstinate, impossible to deal with, and crazy, is dying by the side of the road after a nasty car accident. Gibson takes us from there on a wild ride through Langmuir's car wreck of a life, dealings with other traders as shady and canny and obstinate as he, an acquaintanceship with two ABAA members who tried to help him realize his dream of financial independence after a messy divorce, the find of a lifetime seemingly assuring him of having his dreams finally come true, and then (after the book was published) another derailment involving auction houses, high-end photography dealers, museum curators, and the guardians of arguably the best known estate of a famous photographer, Diane Arbus.

You have to read the book to fully grok the horror of it all - and as I said, then it got worse. In essence, and not chronologically, here's the 12-step horror show. (1) Langmuir turned up an archive of photographs of a Times Square freak show that might possibly have been taken by Arbus if you believe in miracles, (2) buys it without any guarantees that it's more than a pig in a poke, (3) tracks down more of the archive and buys that too (the old good money after bad principle we all subscribe to in the book business), (4) gets "experts" involved (always a mistake) to authenticate the material including the Arbus estate, a major museum, a major auction house, and a major dealer, (5) arranges with another dealer friend to sell the material at auction after a painfully long wait for the experts to

agree and (6) after blowing a chance to quietly sell the collection en bloc to a major institution, (7) goes public with the news of his multi-million dollar "find" which (8) screws up his divorce and the original purchases as now he's gone from a pathetic loser to a deep pocket and everyone wants a piece of it, (9) watches in horror as two other auction houses oh so coincidentally schedule Arbus sales the day before and the day after his sale is set to happen, (10) cannot believe it when his auction is cancelled the very day of the sale without explanation, (11) gets sued by one of the vendors who wants a piece of the action, and (12) considers suing the auction house himself. Did I say it gets worse? It gets worse.

The judge has not dismissed the original vendor's lawsuit out of hand. The latter is African-American and if it goes to trial in Brooklyn the jury will be mostly his peers. He will play the race/victim card he has been so energetically putting forward. Langmuir's lawyers may try to buy him off, and the sticking point is likely to involve what his price will be and where the money will come from as the sale of the material is tainted to say the least. Meanwhile the auction house will claim that Langmuir violated their contract in any number of legalistic ways and hence that they have a right to renege on it which in effect they already have. They'll whittle Langmuir's guarantee down considerably (we can assume

he got one, as pre-sale estimates were \$1.75-2.2 million and the auction house disclosed a financial interest in the material, as required by law) and then sell the goods to the Arbus estate through the major dealer involved in handling the estate, but not tell anybody they're doing so.

The story started with Langmuir badly injured in a car wreck and it's pretty likely to end the same way. One day the archive will wind up in a show at the Institution, courtesy of an "anonymous donor" and everyone associated with this sorry tale of woe will curse the day they ever got involved in it. Well, except for the Estate (which wins no matter which way it turns out), the dealer representing the Estate (ditto), the Institution (ditto), and (thank God) Greg Gibson, who knew Langmuir as long or longer than anyone else involved, who played no part in the ugly dealings, and who has told the tale (and let's hope he writes a sequel when the truth finally comes out, if it ever does) with the same flair, emotional veracity, and eye for telling details that has marked his prior publications *Gone Boy: A Walkabout* and *Demon of the Waters*, both of which deserved far more attention than they got. Oprah, where are you when we need you? ■

*Editor's Note: Astute readers will note the author's use of a nom de plume. The first reader to correctly identify the author wins a signed copy of Hubert's Freaks. -S.B.*



Photo credit: Vic Zoschak

**Merle Bobzien of Jeff Weber Rare Books and Michael Thompson cavort at the RBMS Booksellers Showcase in Los Angeles. The Showcase will take place in Charlottesville in June 2009.**

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

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Visit the RBS website at [rarebookschool.org](http://rarebookschool.org)



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## Membership Updates

**Thomas Goldwasser** has a new address:  
5 Third Street, Suite 530, San Francisco,  
CA 94103.

**Sam Hessel** of By the Book has a new email address: [bythebooklc@qwestoffice.net](mailto:bythebooklc@qwestoffice.net).

**Richard L. Press** has a new email address: [richard@richardpressartbooks.com](mailto:richard@richardpressartbooks.com).

**Peter Stern** has a new web site: [sternrarebooks.com](http://sternrarebooks.com).

## New Members

We welcome the following members who were granted membership at the August Meeting of the Board:

### Full Membership:

**Carl Blomgren**, Carl Blomgren - Fine Books. P.O. Box 2839, Petaluma, CA 94953-2839. Tel: 415.456.1471. Email: [blomgrenbks@comcast.net](mailto:blomgrenbks@comcast.net).

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**Brian Cassidy**, Brian Cassidy, Bookseller. P.O. Box 8636, Monterey, CA 93943. Tel: 831.656.9264. Email: [books@briancassidy.net](mailto:books@briancassidy.net).

**Steven Raab**, The Raab Collection. Box 471, Ardmore, PA 19003. Tel: 610.446.6193. Email: [raab@raabcollection.com](mailto:raab@raabcollection.com).

**Jim Strawn**, Smythe Books. 2472

Jett Ferry Road, Ste. 410., Atlanta, GA 30338. Tel: 770.698.4242. Email: [smythebooks@bellsouth.net](mailto:smythebooks@bellsouth.net).

**Nat DesMarais**, Michael Sharpe Rare & Antiquarian Books. 560 Marengo Avenue, Pasadena, CA 91101. Tel: 626.405.2934. Email: [nd@sharperarebooks.com](mailto:nd@sharperarebooks.com).

### Associate Membership:

**Angela Haines**, Argonaut Bookseller.