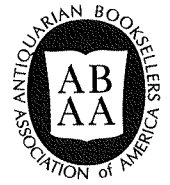




The ABAA NEWSLETTER



VOLUME ELEVEN, NUMBER 4

ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

SUMMER 2000

INSIDE: *One That Didn't Get Away.* By Charles B. Wood. PAGE 5



Charlotte Du Rietz, Rijk Smitskamp (r), and a customer at the London Book Fair in June.

Ebay Methods and Musings

by Patterson Smith

I first learned of eBay at a book-and-paper fair about three years ago, when it seemed to be on the lips of every dealer present, if not yet an object of national wonder by virtue of the publicity surrounding its amazing range of merchandise, its occasional madcap offerings, and its questionable works of art borne aloft by shill bidding.

For those unfamiliar with eBay operations, let me set forth the basics. The seller of an item on eBay, having first registered his or her user name and password, posts information concerning an item on www.eBay.com, selecting one of several hundred pre-established item categories. The seller provides a short title for the item, a description that can be as

long as needed, and one or more graphic images. The seller also specifies the duration the auction is to be online (three to ten days), the opening bid, and a reserve price if desired. As soon as an item is posted, eBay assigns it a lot number, groups it with other items in its chosen category, and specifies the exact time—down to the day, hour, minute, and second—that its auction will end. Thenceforward anyone on the Internet can view it, and anyone registered with eBay may bid on it.

A bidder can either bid the designated minimum incremental increase for an item's price level or enter a higher "proxy" bid of any amount. The proxy

continued on page 10

Committee Considers ABAA Future

by Tom Congalton

The ABAA Planning Committee met for the first time in two years in Amherst, Massachusetts, August 2-3, at the Lord Jeffrey Inn on the Amherst Commons, hosted by Ken Lopez of the neighboring town of Hadley. The Planning Committee is made up of a representative of the past Presidents group (in this case we were fortunate enough to have two past Presidents in attendance: Priscilla Juvelis and Bob Fleck; a third past President, Rob Rulon-Miller, expressed keen interest but was prevented from attending because of family obligations), the organization's officers (Lopez, Don Heald, John Crichton, and myself), and others chosen at the discretion of the President (in this case longtime Committee member Peter Stern and newcomers to the committee Shelley Caney and Forrest Proper). Southern California representative Mark Hime was unable to attend.

The purpose of the Planning Committee meetings is to give the participants an opportunity to discuss and explore the long-term future of the organization, to plan ways to implement long-term strategies, and to try to anticipate future problems and their possible solutions, all in an atmosphere beyond daily business considerations, committee work, and running the organization; and with committee members undistracted by the exigencies of running one's own book business. Previous meetings have yielded

continued on page 8

Letters to the Editor

From: Sondra Langford, Natick, MA
I just wanted to let your members know how very valuable the *ABAA Membership Directory* is to collectors.

When I recently had to move due to ill health, three friends cleared out my apartment and brought what they thought I would have room for to my new home. All other items were given to charity, including several thousand books.

Now that I need my complete collection of C. S. Lewis, I have to try to put it

together, but how? Especially at low prices.

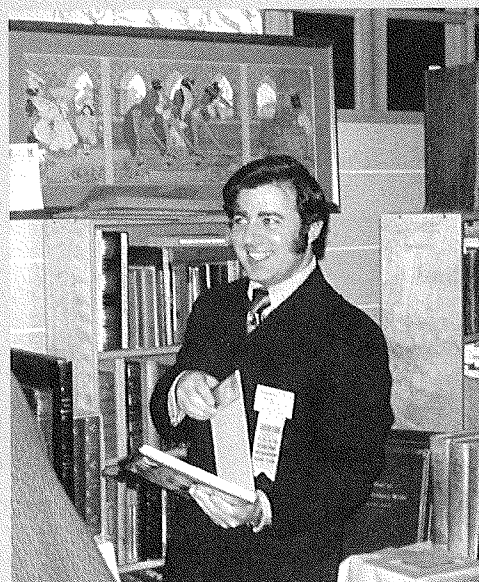
I turned to my *Membership Directory* and sent postcards to dealers who seemed likely to stock Lewis. I await replies since I only sent the cards yesterday (June 16, 2000).

What a wonderful way to shop for books! I am most grateful to whoever thought up the format of the *Directory*. No doubt, many collectors use it the way I do and are just as grateful to the ABAA. ■

Errata

There was an error in "ABAA Elects New Board" in the last issue of the *Newsletter*.

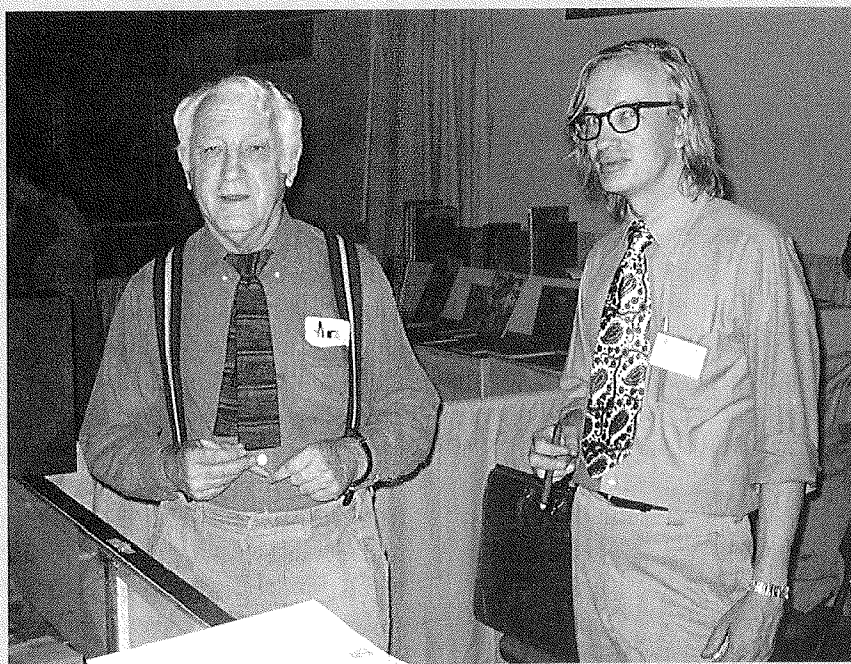
Thomas A. Goldwasser was elected as a member-at-large to fill the remainder of John Crichton's term; Bill Ewald continues as Northern California chapter representative.



Vintage photographs taken at the 1973 California Book Fair by Michael Ginsberg. Clockwise from the top left: Terry Tanner and Harry Stern in Ken Nebenzahl's booth; Lou Weinstein; and Jake Zeitlin together with Michael Thompson.

Look for more vintage photographs in the rest of this issue and in subsequent issues.

Submissions are most welcome.



Martin Stone: Book Scout

The following text will soon appear in a slightly revised form together with a suite of photographs by Steven Gelberg.

by Peter B. Howard

We mean to celebrate Martin Stone while he is alive, do Steven and I, and Martin's trade as well. Book scouts are barely remembered, seldom praised. In the traditional structure of the antiquarian book trade, the food chain began at the nether end with a scout or runner, and he or she was kept in place by circumstance. The first scout I ever met was old Willard, in Portland, Oregon, standing before Preston McMann (who was seated), the day's haul in piles. And even then, in the 1960s, the different piles were comprised of books at twenty-five cents each, or fifty cents each, or a dollar each. Once Willard found a book for which Mac gave three hundred dollars. I myself began in 1960 by scouting used paperbacks for Moe's in Berkeley, for we scouts could count on thirty percent of list in cash for quality paperbacks (or forty-five in trade). I relied on Moe; scouts rely on dealers. Every dealer with an open shop has encountered scouts. Many are hard working, assiduous, persevering; few are talented. Often they are not very mobile, or they have barren territories or competition and face discouragement. Always they have small purses and need to sell right now. The successful shopkeeper knows he or she must or ought to sustain scouts; the courtesy buy is obligatory. But this relationship between modest scout and antiquarian always suffers to the degree that the one party patronizes the other.

I have always been amazed that certain folks I know who scout seriously and successfully do not drive, or did not know how to drive for most of their careers. David Sachs and Eric Korn and Ian Jackson leap to mind, and of course Martin, who has never driven. Martin was living with his second wife and young child in Cannon Street Road when I first stumbled upon him; it must have been about 1976, for he was no longer active as a musician (I had not yet gath-

ered he was a musician!). He wore a beret then, always, so I did not know then, either, that he was bald on top. He sold me his M. P. Shiel collection, which he must have nursed for twenty years, for Martin began collecting at the age of ten, but he would not let go of a desirable pile of books under his bed, that Maurice F. Neville had purchased a year before. Martin was terrified of post offices, then as now, (not to mention airplanes) and had not yet sent the books in question to Neville, but Martin was loyal to his friends and customers, then as now, and in the end Neville got his books. Martin had been selling books, perhaps forced to sell books, from about 1972. He became a full-time market trader in 1976, citing Punk as his reason for retirement from music: "I was an old bastard, what could I do?" He issued some catalogues from 1979 specializing in early fantasy and science fiction, about which he knew more than anyone else. Even today some of those catalogued books surface, easily recognizable if the new owner has not erased Martin's tiny, distinctive penciled commentary in the upper corner of the front free endpaper. A regular stand in Camden Passage on market day preceded an ill-fated shop; the shop opened in 1982 and shut down in 1985, with the contents boxed and stored with a friend, awaiting the most curious and persistent, opportunistic inquirer. I hope I see that lot first! I must hurry! Martin means to try a store a second time in village France ("eighty square meters with twelve rooms above!").

In these old days Martin traveled light, by train and bus (Drif went by train and carefully modified bicycle) with seven (was it nine?) cloth suitcases of graduated size, nestled one within the other when Martin was outward bound, two hands full. I have greeted Martin at the return of a trip or two. Indeed, every dealer who knows Martin wishes to be there then, for he has the uncanny eye, superior knowledge, breadth; and he is surely not intimidated by cost. Always, Martin turned the books over, for there was never capital,

nor could there have been, nor can there ever be. Martin admits to many addictions and compulsions: tobacco, LSD, white powders, women, wine—any one of which he may have forsaken, but he cannot to my eye give up chasing books. No matter what profits accrue, and in latter days they can be considerable, he knows and says he must spend all the money on books tomorrow. But, unlike several notable and gloomy booksellers in London and Berkeley (including a former ILAB President), Martin does not, can not, imagine he will *not* find exciting books tomorrow. He is the most confident book person I have ever met, a measure of his own self respect and joy.

When I was next in London he referred me to a London cabbie who lived ever so distantly in King's Lynn and who owned the largest conceivable collection of C.S. Forester. I bought it. It is a typical quality of Martin that he is ever generous in sharing his bibliographical knowledge and in sharing also opportunities he cannot himself exploit. He is known recently to have led two rather prominent London booksellers to a certain back room in Paris where was bought, for something like twenty thousand pounds, much of Henry Miller inscribed to Raymond Queneau, including first editions of the two *Tropics*. Perhaps the dealers would have made their own way there, perhaps not. They had asked Martin to lead them for a day, and Martin was treated to a nice lunch. On many another occasion Martin served his colleagues fine Edwardian fiction in first editions, five pounds a pop.

When first I was able to stay in England long enough to conjure buying trips by car, I determined to have Martin accompany me, paying all costs, paying him ten percent of whatever I spent, and agreeing that he should retain any books he wanted. One day found us at the street mouth of a tiny store, which had a door that opened upon steps going down to vast caverns under a city block, where a million books were

continued on page 15

24th Annual Boston International Antiquarian Book Fair: Weekend of Excitement for Collectors

Leaf peeping isn't the only reason to come to New England in October this year. The weekend of October 13-15 will find collectors from across the country descending on Boston to look at book leaves rather than tree leaves as the twenty-fourth annual Boston International Antiquarian Book Fair takes place at Boston's World Trade Center, 164 Northern Avenue. Rare, collectable, and antiquarian books, modern first editions, photographs, maps, and autographs will all be in abundant supply as the largest group of exhibitors ever comes to Boston for what is one of the nation's oldest and largest such events.

Along side the book fair will be the second annual New England Antiquarian Print Fair, featuring prints, drawings, and other works. The weekend's events also will include a series of other shows and exhibits featuring works on paper across Boston.

"Collectors of all stripes will find something to interest them in Boston the weekend of October 13 to 15," said Kenneth Gloss of Boston's Brattle Book Shop, who serves as chair of the Boston

International Antiquarian Book Fair. "The book fair is exciting by itself because it's one of the nation's oldest and largest. But the other events that have grown up around it in recent years make this a must-attend weekend for book and print aficionados. It's also a great opportunity for people who are just venturing into collecting; they have a chance to talk to some of the most knowledgeable people in the world about book and print collecting."

According to Gloss, areas of collecting that are "hot" currently include antiquarian maps; autographs of presidents and prominent scientific figures; modern first edition of authors loved by baby boomers, such as J. D. Salinger; color plates by nature artists such as Audubon; books and other printed materials relating to the exploration of the American west; and children's books. "These are some of the areas that we expect to be well represented among exhibitors this year," said Gloss.

Over 150 international exhibitors, including some first-timers from several European countries, have signed on for

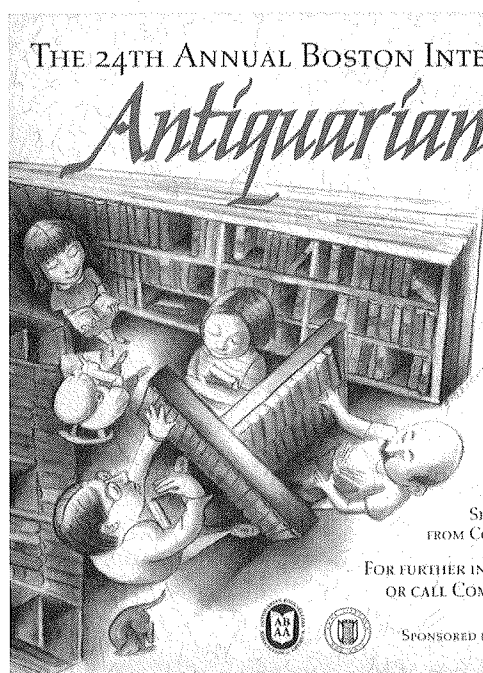
this year's book fair. With prices ranging from \$15 to \$50,000, serious collectors to casual browsers will all find something to fit their budgets.

"More and more people today are interested in collecting books, prints, and other works on paper," said Gloss. "The phenomenon of PBS's *Antiques Roadshow* and the fact that many baby boomers are now at the stage of life where collecting typically becomes an interest are both spurring this boom. The ease of on-line trading is also part of this trend. As a result of all these influences, we expect to see a larger crowd than ever before this year."

Other events that will take place during the weekend include the Antiquarian Book and Paper Show at the Auditorium Garage at 50 Dalton Street in Boston; a Book and Manuscript Auction by Skinner, Inc. at 63 Park Plaza in Boston; and works on paper exhibits at Harvard University Art Museums, the Isabella Stewart Gardner Museum, and the Museum of Fine Arts. For a complete listing of events, visit www.bostonbookfair.com.

Hours for the book fair are: Friday, October 13 (preview) 5-9 PM; Saturday, October 14, noon-7 PM; and Sunday, October 15, noon-5 PM. Tickets are \$15 for the Friday night preview (good throughout the weekend) and \$8 on Saturday and Sunday. Book fair ticket holders also have free access to the print fair, and vice versa. A shuttle bus will operate to take fair attendees from Back Bay locations to the World Trade Center.

The book fair is sponsored by the New England chapter of the Antiquarian Booksellers' Association of America. A portion of the proceeds benefit the Boston Public Library and the American Antiquarian Society. For more information, call 617-266-6540.



THE 24TH ANNUAL BOSTON INTERNATIONAL
Antiquarian Book Fair
OCT. 13-15, 2000
WORLD TRADE CENTER
BOSTON, MASSACHUSETTS
OPENING NIGHT
FRIDAY 5-9PM TICKETS \$15
OPENING NIGHT TICKET VALID THROUGHOUT THE WEEKEND
SATURDAY 12-7PM
SUNDAY 12-5PM TICKETS \$8
SHUTTLE BUSES WILL BE PROVIDED TO TRANSPORT PATRONS
FROM COPLEY SQUARE/BACK BAY TO THE WORLD TRADE CENTER.
FOR FURTHER INFORMATION VISIT WWW.BOSTONBOOKFAIR.COM
OR CALL COMMONWEALTH PROMOTION, INC. AT (617)266-6540.
SPONSORED BY THE ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

One That Didn't Get Away

by Charles B. Wood

It had been a long, hard week. I was in London in June for a marathon of book fairs, about eight straight days of them, some running concurrently. The week began with several lower level fairs and gradually built up to the grandest of them all, the ABA fair held at the Olympia trade fair hall. I was there to buy stock for my antiquarian book business, primarily in the fields of architecture, garden history, material culture, and early photography. For each of the past thirty-three years I have gone to London for the fairs, so I have a good idea of what to expect.

I have a personal collection of printed books and ephemera on salmon fishing—a passion of mine—but I rarely find anything at the London fairs. Of particular interest to me are old photo albums of salmon fishing trips, camps, and rivers. These are very rare; there were never a large number of them, and most that do survive remain in the same families that made them.

I have four or five of them. The earliest is a remarkable album of more than 300 snapshots made by Dr. Charles C. Norris (1876-1961) of Philadelphia, recording his annual trips to Newfoundland and Labrador. The album covers the years between 1906 and 1911; each trip was made in the company of Dr. Norris's good friend, Dr. Williams Cadwallader. The photos offer ample evidence of the rugged wilderness life and the very good fishing the two experienced; among others, Norris and Cadwallader fished the River of Ponds in Newfoundland (later made famous by the fishing writer Lee Wulff) and the Watchichou River in Labrador. Sporting book dealers and collectors will recall Norris as the author of *Eastern Upland Shooting* (Lippincott, 1946).

Another album, slightly later, is formally titled "Scenes of, at, in, near, and roundabout Runnymede Lodge, Ristigouche River, New Brunswick, Canada." This album contains more than 160 fine, sharp photos of this famous salmon camp, some of which are panoramas, with all neatly titled in carefully drawn white ink captions. They were

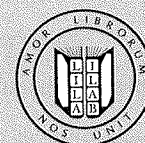
taken by Edward Alan Olds, son-in-law of the owner and builder of the camp, Archibald Mitchell, of Norwich, Connecticut. The camp was built about 1915; the photos lovingly document the new building both inside and out. The album also includes many views of the anglers "at work" and some very large salmon. The camp still stands, in very good condition, and is used every June by its present owner, Joseph F. Cullman III, retired CEO of Philip Morris.

Another group of about fifty photographs in my collection documents the salmon fishing on the Trinity River in Quebec for the seasons of 1926 and 1927. These came to me together with the camp's official fishing record book covering the years from 1925-41. These record books exist for all camps and all rivers; they were (and still are) required by law to be kept to provide catch statistics for the fisheries management people. The Trinity River at this time was leased by Glyn Osler of Toronto, a relative, I believe, of the famous physician and book collector Sir William Osler, whose library is now at McGill.

Finally, I have a group of typescript histories of annual trips to the Miramichi Fish and Game Club on the Northwest Miramichi River in New Brunswick between 1951 and 1969. Most of these are illustrated with snapshots, a few of which are in color. The same group of people made the trip year after year; it included the noted sporting artist and watercolor painter Aiden Lassell Ripley (d. 1969). These histories came from his widow.

I had heard of old photo albums of Scottish and Norwegian salmon "fishings." I'd always wanted to find one of these albums for my collection, but I had never even seen one. Thus, you can imagine my interest when a dealer friend who specializes in "art photography" told me of a fine album of photographs of a Scottish salmon river that he had seen at the opening night of the ABA fair but decided it really wasn't his kind of thing.

continued on next page



ILAB Book Fairs

2000

October 13-15

Boston, MA (ABAA)
World Trade Center

October 20-22

Cologne, Germany (VDA)
Gürzenich

November 16-19

Melbourne, Australia (ANZAAB)
Malvern Town Hall

December 8-10

Helsinki, Finland
Snellmansgatan

2001

February 23-25

San Francisco, CA (ABAA)
Concourse Exhibition Center

April 19-22

New York, NY (ABAA)
Park Avenue Armory

May 17-20

Paris, France (SLAM)
La Maison de la Mutualité

June 7-10

London, England (ABA)
Olympia Exhibition Centre

2002

September 12-14

Copenhagen, Denmark (ILAB)
19th International Book Fair

For a calendar including non-ILAB book fairs, visit www.abaa.org/bookfairs

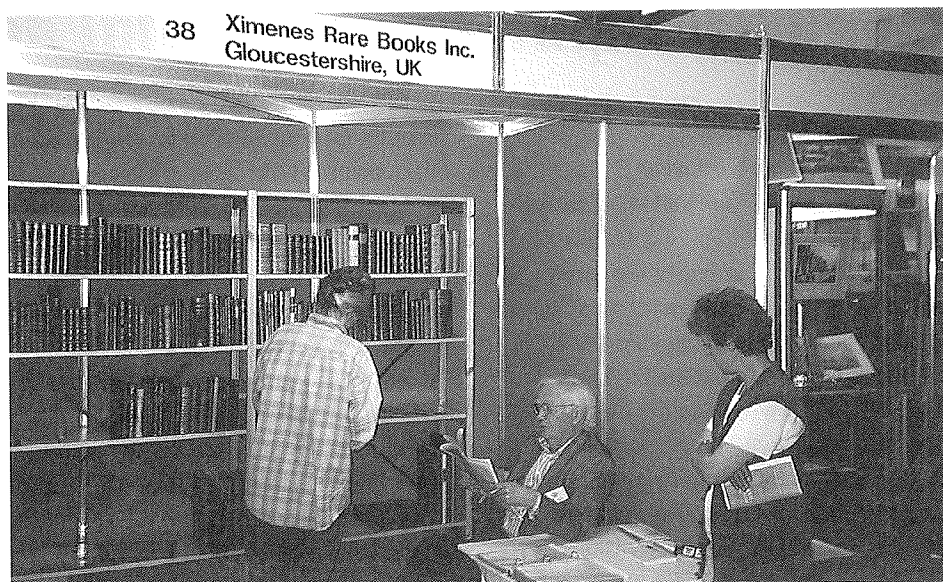
Wood

continued from previous page

The problem was, my friend could not remember the name of the dealer. He could describe the album as thick and bound in faded blue cloth. He thought that it was in a dealer's booth "against the far wall" and in the "right-hand end of the main hall." I didn't have much to go on, but towards the close of my final day I began to go around from booth to booth, starting with the "far wall," asking dealers if they might now have or have had such an album. I got nowhere. Finally, in frustration, I went to a pay phone to call my friend. Luckily he was at home. I pressed him for all the details he could recall. This time he added valuable bits. He thought that the album was of the River Dee, one of the three most famous salmon rivers in Scotland. He knew about the Dee because the early British photographer Roger Fenton fished its waters. He also recalled that the dealer was British. This eliminated all those dealers from the continent. Armed with these new facts, I went back to my booth-by-booth search. Forget the "far wall," it wasn't there.

Eventually I came to the booth of a dealer I vaguely knew, remembering that he had a special interest in angling books. I had the feeling I was getting closer to the object of my search. When I asked the young man watching the booth, the dealer's son, if he might have an old album of photos of the Dee, his eyes lit up, and he proudly pointed to a far corner of the lower shelf. Bingo! I had found it.

I sat down and leafed through it. The album was irresistible: seventy-six original, professionally taken 5 x 7 inch photos of named pools of the river Dee, together with a dozen photos of fishing inns and hotels; The final photo depicted Mr. William D. Irvine, Inspector of the River Dee District Fishing Board, dressed in his hip boots and tweed hat, coat, and necktie. To judge from one or two of the automobiles in them, the photographs appear to date from the 1940s. Each is captioned with the pool name and the riparian owners of each side. Much of this is famous and storied water, the pools



Steve Weissman (seated) at the London Book Fair in June.

or "beats" named for their long-dead owners, lessees, or local landmarks, e.g., Crathes, Cairnton, Kincardine, Glen Muick, Abergeldie, Mar Lodge, and, of course, the Queen's water at Balmoral. I happily paid for my purchase, carefully stowed it in doubled-carry bags (it was

heavy), and marched off toward my lodgings. It was a triumphant way to end a hard week in search of books. For me book scouting is like angling; each day begins with anticipation for the thrill of the chase—for you never know when you'll land the big one. ■

Arion Press Launches Nonprofit Institute

by Cathy Miranker

The Arion Press has launched a nonprofit institute as part of its effort to relocate and preserve its assemblage of historic typesetting, printing, and bindery equipment. The foundation has been named the Grabhorn Institute, in honor of the Grabhorn Press, its partners Edwin and Robert Grabhorn, and their half-century of distinguished letterpress printing. Once accorded 501(c)3 status by the Internal Revenue Service, the Grabhorn Institute will be able to receive tax-deductible contributions that will help pay for relocation; for preservation of Arion's typefoundry, printing, and bookmaking operations; and for its evolving use as an educational and cultural facility.

As ABAA members may have heard, the San Francisco-based press has for months been in the throes of a relocation crisis. Located in a radically changing neighborhood that has seen rents skyrocket with an influx of dot.com businesses, the Press had been under threat of eviction. Just days before expiration,

Arion's lease was extended through February 2001. With the extension, Arion can now complete its current projects—the first lectern edition of the New Revised Standard Version of the Bible and a new edition of *Cane*, the Harlem Renaissance classic by Jean Toomer, with woodcuts by Martin Puryear—without the catastrophic disruption of a move.

The press continues to search for new quarters, exploring possibilities at the Presidio, the University of California's Berkeley campus, and other sites. The Grabhorn Institute provides a mechanism for preserving Arion's collection of historic equipment; keeping the foundry, printing, and binding facility fully operational; serving as a living museum of the arts of fine printing, and bookmaking; and for establishing apprenticeship programs that train young artisans to continue the letterpress printing tradition, along with numerous other educational ventures. More details are available at www.arionpress.com or by calling (415) 777-9651. ■

Beyond Words: ABAA at RBMS Preconference

by Carol Grossman

This year's RBMS Preconference, held in early July in Chicago, offered some special treats to book lovers. The theme of the conference was dealing with visual objects in Special Collections. The speakers covered a range of topics, including photography, maps, film, artists' books, capturing web information, preservation, and recovery of burned books. In addition, there was a variety of tours exploring the many cultural treasures of Chicago. Evening receptions were held at the Newberry Library, the Chicago Historical Society, and the Columbia College Center for Book and Paper Arts.

The schedule of the RBMS conference dovetailed with the Festival of the Book being held at Columbia College. In addition to an exhibit of artists' books assembled for the event, the Center also offered tours of its splendid, newly remodeled facilities and offered demonstrations of bookbinding, papermaking, and printing. The facilities and equipment would make many book artists green with envy.

As an extra dollop of icing on this book lover's cake, Brad Jonas of Powell's Books orchestrated a book fair with the Center. The fair opened Friday night with an ABAA-sponsored reception and continued on Saturday, when it was open to the public. A number of ABAA members displayed their books, as did a number of fine presses and book artists. The latter included the Ninja Press, Robin Price, The Iowa Center for the Book, Sherwin Beach Press, Scripps College, and the new photography journal *21st*.

The mix of booksellers, presses, and artists at the fair provided great vitality and diversity for visitors: they could study the newest creations of participating artists and then examine the artists' earlier works in booksellers' stands, as well as explore a wide range of other books pertaining to the visual arts theme of the conference.

The book fair was so popular with the public and the librarians that the RBMS is considering doing it again next year. One evening, the members of the ABAA RBMS committee (Michael Thompson, Priscilla Juvelis, and Carol Grossman) met with Eric Holzenberg, Chairman of RBMS, to discuss possibilities for cooperative activities between the two groups. The RBMS is eager to work with the ABAA, and we hope to have some suggestions for the ABAA to consider. ■

Gregor Offers Seminar for Book Collectors

ABAA member David Gregor (Seattle, WA) unlocks secrets to "The Art and Science of Book Collecting" in a day-long seminar sponsored by abebooks.com and *Firsts* magazine to be held November 4, 2000. Gregor will enlighten budding book collectors with information on such fundamentals as first edition identification, book nomenclature, catalogue terminology, and points of issue. He will also discuss what makes titles, authors, and subjects collectible; show participants how to evaluate the condition of collectible books; and delve into the intricate mysteries of determining a book's value. Finally, Gregor will lead participants in an exploration of the ways

in which the personal computer and the Internet can assist in building a collection. Gregor has been presenting informative seminars since 1991.

"The Art and Science of Book Collecting will take place Saturday, November 4, 2000, from 9:00 am to 6:00 pm, at the Best Western Gateway Hotel in Santa Monica, California. Registration is available online at www.abebooks.com. The cost of the seminar is \$125, which includes a first edition identification book, a bound packet of notes and examples, and a copy of the November issue and a one-year subscription to *Firsts: The Book Collector's Magazine*. ■

Gordon Lectures on Maritime Dangers

ABAA member Bernard L. Gordon, The Book and Tackle Shop (Chestnut Hill, MA, and Watch Hill, RI), presented an illustrated lecture on "Hurricanes, Sharks and Other Dangers of the Deep" to an audience at The Westerly Public Library, Westerly, RI, on July 26, 2000. In addition to his work in the book trade, Gordon is Associate Professor of Earth Sciences at Boston's Northeastern University and the author of fifteen books.

Gordon's presentation was sponsored by the Friends of the Westerly Public Library. ■



The ABAA Newsletter

welcomes contributions from all of its readers, including non-ABAA members. Please send your letters, articles, announcements, reviews, and pictures to:

**Rob Rulon-Miller, Editor
ABAA Newsletter
400 Summit Avenue
St. Paul, MN 55102**

**Phone 651-190-0700
Fax 651-290-0646
Email rulon@winternet.com**

Congalton

continued from front page

positive results in Internet strategy, modernizing and streamlining accounting and tax reporting procedures, and promotion. Despite the occasionally daunting prospect of locking oneself up with a roomful of one's fellow booksellers for two days, most participants have come away from past meetings with a feeling of direction and accomplishment. It has been my observation that the ideas and strategies that the Committee avoids or rejects are often as important as those they champion.

Ironically, the meeting began with just the sort of task that, arguably at least, the meeting was designed to avoid: a presentation from Jelle Samshuijzen, proprietor of the Dutch Internet services company Rockingstone, which is currently supplying, on a trial basis, the new ILAB-LILA Web site and search engine. As a result of Samshuijzen's presence in the U.S. and the fortuitous convergence of a meeting with ABAA officers and three members of its Internet Committee (Lopez, Fleck, and Proper), it was seen fit to accommodate a request by Bob Fleck, a pioneer in the ABAA's implementation of its own site, and currently the Chair of the ILAB-LILA Internet Committee, for the presentation. Samshuijzen's purpose was to exhibit new database software he hopes to sell to booksellers and to explore the possibility of providing the ABAA with a new search engine, should we decide that this might become necessary at some future date. It is not my purpose to treat here further of his presentation. It is hoped a report of this and similar presentations will be covered in a recommendation that will eventually emanate from our active and diligent Internet Committee. Although I was not present, a delegation from the Internet Committee and Planning Committee has since witnessed a presentation offering similar services from ABAA member Chuck Vilnis, who is also the proprietor of an Internet services company. The ABAA delegation also intends to meet with representatives of the database and

search service provider Book Hound in the very near future.

Logic dictated that a discussion of the ABAA's Internet strategy follow Mr. Samshuijzen's departure. While the particulars of strategy and the viability of our options were discussed in some detail (these don't bear repeating in this forum, as they might one day form the basis for our negotiating position with one or another Internet service entities), the overwhelming consensus was that a deliberate, careful, and ongoing examination of all of our options for Web site design and search engine contracting be made in concert with the Internet Committee, with a recommendation forthcoming when all practical options have been presented. The cynical might decry this as less than no progress, but I have been gratified to see that the pace by which such decisions so far have been made by the Board, with the due deliberation and advice of the Internet Committee, has consistently saved us time, effort, and money. While no one would deny that the pace of e-commerce is go-go, many former bright ideas that we have previously had to consider have long since gone-gone, without leaving a trace. It seemed particularly the sense of the Committee that the idea of purchasing and maintaining, rather than leasing, a search engine should be approached very cautiously. Another participant in the meeting remarked to me later that if one wants cable TV, one doesn't necessarily buy a cable company, and it is my feeling that the ABAA should think long and hard before buying, rather than leasing, what amounts to an evolving technology.

On another Internet-related topic, the Planning Committee recommended that the Internet Committee look into reserving some related domain names and offered several helpful suggestions.

Among many other topics discussed on the first day was an ABAA-wide gift certificate program. In the proposed program, ABAA Headquarters would issue gift certificates, redeemable with any ABAA bookseller, to the public. The original proposal posited that this would encourage members of the public to pur-

chase such certificates if they could not find what they were looking for with a specific bookseller and furthermore, which would then commit them, or the recipient of the certificate, to purchasing from an ABAA bookseller. Additionally, the ABAA would have the use of the income from this purchase until the certificate was redeemed, as well as some "found" income, as inevitably some gift certificates are never redeemed. Those who objected to this proposal specifically suggested that the program would be unworkable for two reasons: 1) unless there was universal participation, the program would be difficult to promote, and getting our loveable but occasionally fractious membership to participate in anything universally might be problematic; and 2) the cost of redeeming the certificates might prove detrimental to the ABAA treasury at large, i.e., certificates purchased with credit cards would automatically be discounted because of the cost of the processing fees, and it was thought that some members who might blithely offer a larger discount on an individual basis might balk at redeeming received certificates for something like ninety-seven percent of their face value. Because the ABAA would be in effect issuing negotiable "currency," some vague but serious concerns about security were also expressed. Ultimately, while the idea of gift certificates was seen as helpful for individual businesses, and should perhaps be the topic of a future article or seminar for the membership, it was rejected by the Committee as too unwieldy and costly for the organization to administer.

Discussions also centered on defining the role of the ad hoc Business Committee, hastily formed late last year to explore some admittedly vague overtures that had been made to the ABAA by Internet bookselling concerns such as Barnesandnoble.com, Amazon.com, and Alibris. It was generally conceded that little concrete had come of such overtures, and it was decided to informally refer future contacts of this nature to Treasurer Don Heald and Bob Fleck, in consultation with Internet Chair Ken Lopez, for their recommendations.

Substantive and fruitful discussion eventually centered on one particular topic: the re-emergence of the Education and Public Relations Committee as a force in promoting the ABAA. The Committee also discussed a related topic: the necessity of coordinating publicity between the Education and PR Committee, the Internet Committee (which administers a separate budget for abaa.org), and the various local book fair committees.

The Education and PR Committee is a standing committee specified by the by-laws, and it was one of the Planning Committee's official recommendations to the Board of Governors that the name of the committee be changed to the Public Relations Committee, dropping the Education component from that particular committee's mission. It was the consensus at the meeting that that committee's mandate to handle both education and PR resulted in the committee doing neither job well; we would be better off concentrating on one job or the other. As our increasingly content-deep Web site and our deepening ties with librarians' groups have in some measure alleviated the burden of the committee to educate our potential audience, it was thought that the committee should concentrate solely on public relations.

In the past few years, under the Presidencies of Fleck and Juvelis and through the careful budgeting of Treasurer Heald, the Board has managed to operate within a balanced budget, following several years of deficit spending. One of the inevitable consequences of this belt tightening was the draconian restriction of money budgeted for public relations and advertising, the result being that for the past few years virtually nothing has been spent solely for promotion.

It was thus with some surprise and not a little chagrin that the Planning Committee realized that the \$10,000 budgeted for promotion this year has remained untouched. Additionally, while a detailed accounting of abaa.org, the company which controls our Web site, was not immediately to hand, it was evident that the Internet Committee could probably provide between \$15,000 to \$20,000 for

promotion and still remain within budget, while our annual book fairs routinely spend tens of thousands of dollars in promoting their fairs.

It was with this in mind that the Committee recommended that the (named for now, at least) Education & PR Committee reorganize and, following the example of the Internet Committee (which recently expanded from a half dozen members to nearly triple that number), solicit additional help from the membership at large. To that end, Forrest Proper was cajoled (his good grace would probably prevent him from using the term ambushed) into taking over the stewardship of the committee, and he was charged with coordinating with the Internet Committee, of which he is also a member, in a full scale advertising and promotional effort and, where possible, coordinating with the local book fair committees to promote the greater good of the organization and the Web site within the context of their advertising. The committee would be pleased to hear from those in membership who have ideas or energy to spare in this effort, and, in keeping with our determination to make this effort, members should not be particularly surprised to receive unsolicited calls from Forrest or myself asking them to contribute in some fashion to the effort. Board members, who currently serve on three or four committees each, can almost always use help from members who feel they have expertise to contribute in some specific area.

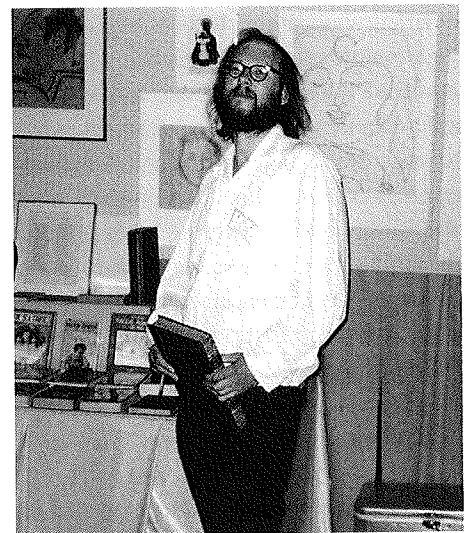
It is hoped that this synchronicity of effort might result in strengthening every component of the ABAA. By purchasing print and Web advertising that promotes membership, expounds our ethics code, and extols our book fairs and Web site, and, where possible, by forwarding the interest of the organization and the Web site through book fair advertising, it is hoped that we can geometrically compound the results that any one of these components might achieve.

Additionally, the committee discussed opportunities, where practicable, to explore bartering (or in some cases, some combination of barter and purchase) for advertising with other

professional and educational organizations, periodicals, Web sites, and events, in order to most effectively promote the organization within our limited budget. To that end the Education and PR Committee has begun to compile lists of appropriate venues for promotion, and has recently asked the Internet Committee to compile its own list for a coordinated effort.

After the first day's meetings the committee, some with spouses in tow, repaired to the nearby Bubba's Ribs for dinner, where the admitted lack of ambiance was more than compensated for by the heartiness of the fare. Suffice it to say that no one left hungry. Aside from the general conviviality of the event, it was interesting and instructive to observe the lengths to which Don Heald went to avoid collard green and baked bean stains on his suit (these lengths mostly consisted of not sitting too closely to the other booksellers who were attending to their business with an enthusiasm seldom witnessed in rare bookselling circles).

The next morning's meeting consisted of covering the few remaining agenda items from the previous day and instituting a punch list of activities that could be pursued immediately, after which we parted, renewed in our resolve to further the activities of the ABAA. I would personally like to thank all of those who interrupted busy schedules to contribute to that effort. ■



Photograph courtesy of Michael Ginsberg

Peter B. Howard in 1973.

Smith

continued from front page

bid is not revealed to the seller or to other bidders, either during the auction or after. Fresh bids from new or previous bidders, either minimum or proxy, can be entered at any time during the term of the auction. At every moment the high bid and the user name of the high bidder are posted; if the item has been subject to a reserve, eBay will state whether or not the reserve has been met. At the auction's end, eBay's computer determines the highest bidder and knocks the item down to that bidder at the minimum increment above the second highest bid, provided that any reserve price has been met. An email goes out to the seller and the winning bidder, who are expected to contact each other within three business days to arrange for payment and delivery.

eBay is very popular with sellers because it attracts a vast domestic and international audience at remarkably low cost compared to traditional brick-and-mortar auction galleries. The seller pays a trivial listing fee plus a commission of 5% on the initial \$25 of selling price, plus 2.5% on any additional amount up to \$1000, plus 1.25% on any amount thereafter. eBay settles its accounts with sellers smoothly and automatically through monthly charges to their credit card accounts.

The ability to place their wares with ease and economy before a boundless audience of ardent shoppers attracts vendors of both high- and low-end merchandise. Many part-time book dealers, book scouts, and attic-cleaner-outers, I am informed, are having second thoughts about listing their material on online databases such as Abe and BiblioFind and, instead, favor selling them through eBay or through the less-patronized auction departments of Amazon and Yahoo. The auction method frees sellers of the angst of deciding on a selling price, and (unless they have set too high an opening bid or reserve) they know they will be rid of the item and have their money within a few days.

Buyers like eBay because of the enormous volume and variety of material

available and the ease of picking through auction listing without stirring from their desks. They pay no buyer's premium. They also take comfort from the fact that the cold, digital reckoning of an incorruptible computer rules out any hanky-panky on the part of the gallery. There are no chandeliers in eBay's auction rooms.

There remain, to be sure, hazards enough in buying on eBay. The buyer is dealing with a seller, identified only by an eBay user name, who may through ignorance or knavery misdescribe his or her merchandise or even default on shipping it once paid. Because eBay is neither technically nor legally an auction house but only a provider of a venue, buyers who have been injured have little recourse. As stated on each auction screen, "seller assumes all responsibility for listing this item," meaning that eBay assumes no responsibility. Complaints to eBay about sellers concerning inaccurate descriptions, defective merchandise, poor service, or failure to deliver are not acted on unless there is compelling evidence of egregious behavior or outright fraud. Similarly, eBay can do little about complaints from sellers concerning high bidders who renege on their purchases.

To protect buyers and sellers in the face of this seeming limitless vulnerability, eBay provides a system of "feedback" through which both buyer and seller can, and ordinarily do, leave a short comment about the other after settlement. Each feedback comment is designated as positive, neutral, or negative by the one who posts it. Comments relating to an eBay participant are listed and totaled under his or her user name and are available for all to view before, during, and after each auction. Believe you me, buyers and sellers hope and expect to receive a positive comment from their counterparts; a negative comment is much dreaded, and even a neutral comment is regarded as a blot on the escutcheon. So powerful is the stigma of negative comments that the bad apples who earn them can expect to continue their depredations only by changing their user names.

Among the name changers are two eBay users, thought to be sisters in Florida, who have been practicing a form of bookselling that, though perhaps not

strictly fraudulent, has consternated several ABAA members. These members have seen books being offered on eBay that appear to be their own, described in their own words and with their own graphic images. The sisters' practice, it seemed, was to glom onto a bookseller's web site, copy both the description and image of an important book (usually a first edition of a standard work), and offer it as their own on eBay. If an item so listed brought a winning bid higher than the ABAA dealer's price, they would attempt to purchase it from the dealer, at a discount of course. If the dealer couldn't or wouldn't supply it, the sisters would presumably renege on the auction.

A sweeter sister on eBay is a comely, twenty-something woman who sells books that she says are from her library. Her eBay photo shows her wearing a black velvet gown with a deep V-line. She sits sideways on an ottoman with the book she is currently selling propped against a raised and bared knee. The winner of the auction is promised that "free with book is a copy of [the photo] with a personal autograph."

To limit complaints before they arise, eBay encourages prospective bidders on an item is encouraged to "ask seller a question" through a link on the auction screen leading to the seller's email address. It is a useful resource that I have found almost always produces a quick reply, though it is not always adequate to the task of extracting a proper description of a book from a seller lacking the experience to assess it and the vocabulary to express it. So far, my experience with over-described books has been good; in each of the few times that I have requested a seller to accept the return of the book for refund, the return was promptly and cheerfully agreed to. Other dealers have not been so fortunate. In one memorable case, Jo Ann Reisler won the bidding on a children's book that she discovered upon receipt had missing pages—a fact not mentioned in the seller's description. The seller refused Jo Ann's request to return the book, arguing that if missing pages had been a concern to her, she should have inquired about them beforehand!

The gravest danger on eBay, and one not easily repressed through feedback, is shill bidding. Investigations by eBay (which is now being assisted by the FBI) have disclosed frequent shill bidding emanating both from single sellers using several different user names and from rings of bidders in alliance with one another. (Cheats have used similar ploys to fill their feedback ratings with fake positive comments.) Many months ago I was the underbidder at the close of an auction and got a message from the seller offering me the item at my bid because, the seller said, the high bidder had reneged on his bid. At the time, the seller's overture (which I accepted) seemed legitimate, and may well have been, but growing cynicism has left me wondering if I was being shilled.

Not all post-auction dealings are suspect. A situation frequently arises in unconsummated reserve auctions when the seller opens negotiations with the underbidder for a price somewhere between the underbid and the reserve.

Along with eBay hazards comes eBay humor, some intended, some not. The national press delights in stories of eBay auctions offering a human kidney, a sixteen-year-old boy's virginity, and a condemned Texas prisoner's five tickets for a seat at his execution. The bookselling world is not without its own contributions, where for me the unintended humor scores highest on the risibility scale. My favorite item, listed in the "Rare Books" category, was a "VERY RARE Zane Grey SUNSET PASS Binding Error." Arguing with an analogy to philately, the seller described it as "in its original 1959 state, yet has an extremely RARE INVERTED BINDING PUBLISHERS ERROR. . . This is the REAL DEAL! VERY RARE! We have searched and searched for ANY other inverted copies of a Zane Grey book OR an inverted copy of a Walter Black published book OR an inverted copy of ANY book from a series." Otherwise, the seller noted, the book was "in FLAWLESS condition." Lest there be any doubt he was possessed of such a treasure, his description included thirteen camera shots attesting to the book's flawless upside-downness. The opening bid was set at \$250 (no takers).

When I first began buying on eBay many months ago, finding bargains was easier and the sea of material to be trawled through much less expansive than today. As I write this, the general "Books" category on eBay lists 254,000 auctions. Within that category, the "Rare Books" subcategory alone lists 13,000 items; a separate "Antiques & Art > Books & Manuscripts" category lists over 5000 items. These figures might suggest a feast to uninitiated dealers, but they will of course soon see that ninety-nine percent of the material can be readily dismissed as off-subject, overpriced, or just junk.

Finding items worthy of bidding on is a matter of scanning listings for titles of promise. EBay listings show item titles along with auction ending dates, current bid status, etc. Clicking on any item in the listing will take the browser to the item's page, where a full description and accompanying graphics will be displayed along with the current bid. Because of the prodigious number of items in even the smaller categories, going through any category listing seriatim is seldom practical or remunerative (though a useful means of passing the time while on the telephone, holding for some technical support department). Limiting the examination to auctions soon to close (there are "closing today" and "going, going, gone" options in each listing) will not reduce the chaff-to-wheat ratio or permit the whole corpus of potentially desirable items to be covered.

Copious though the major eBay book categories may be, desirable material may also lurk in non-book nooks and crannies. My major subject specialty is criminal history, with a minor in gambling, and embraces antiquarian through recent material in many genres, including such ephemera as wanted posters, true-detective magazines, and invitations to hangings. These interests require me to scan such obvious categories as "Collectibles > Paper," "Collectibles > Police," and "Collectibles > Casino." Moreover, desirable items relating to cheating and swindling sometimes show up in "Collectibles > Memorabilia > Magic," forensic science items in "Antiques > Medicine," and assassination items in "Collectibles > Political." I even find the occasional item

in the "Weird" category, in among the Jeffrey Dahmer barbecue aprons. Since the quantity of material to be searched is vast (the "Collectibles > Paper" category, which includes postcards, contains nearly 94,000 items), an effective search strategy is necessary to deal with it. In developing mine, I have found some shortcuts that may be of interest to dealers.

EBay permits items to be searched in four ways: by item number (of no use unless the item has already been identified as of interest), by title and description through keyword matching, by bidder, and by seller. The keyword search is the principal means of generating listings of potential items of interest. It has various options. A search may be limited to items whose *titles* contain the keywords, or to items whose *titles* or *descriptions* contain the keywords. Furthermore, a search can range over all items within eBay or be limited to a particular category or subcategory. The correct recipe to be used will depend on the dealer's range of interests and how sellers generally phrase their offerings of suitable material. In my case I use mostly subject keywords and very few author names, and I search within selected categories by title only, with keywords chosen appropriate to the category. Whatever one's mix of keywords and categories, it will invite continual adjustment and experimentation and will almost certainly miss some items of interest. Some missed items may be located by searching for auctions on which a competitor with like interests has placed a bid (concerning which practice, see below).

A title search made with a single keyword will locate every item with that keyword in its title; a search made with multiple keywords will yield every item containing *each* of the keywords in its title. Neither of these approaches is useful for my kind of open-sea trawling. However, there is available a powerful, undocumented feature that will catch items that containing *any one* of a set of keywords. This feature is implemented by entering "@0" (numeral zero, and no quote marks) into the search box, followed by the keywords separated by spaces. To further

continued on next page

Smith

continued from previous page

broaden a search's sweep, an asterisk placed at the end of any keyword will collect variant endings. For example, I employ the following search string within the "Collectibles > Paper" category: "@0 crim* police* detective* poker* murder* gang* prison*." This search catches any title containing any of the words: crime, crimes, criminal, criminals, police, policeman, policemen, etc. (along with ungermane words like Crimea and crimson). A further refinement, often useful, permits the *exclusion* of any item whose title contains a particular keyword. This is accomplished by placing at the head of the search string the term to be excluded preceded by an adjoined hyphen. For example, when searching within "Collectibles > Police," I use the search string "-coffee @0 mug* wanted flyer* escape* prison* jail*)." This string captures all items featuring mug shots while excluding the many coffee mugs so beloved by cops and U.S. marshals (on which "Escape is No Option" is a common adornment. Similarly, "-Mockingbird" rids any "Rare Book" searches containing the keyword "kill*" of the many sellers who fancy they have a valuable Harper Lee.

Each search string in my arsenal can return from zero to several hundred hits, depending on the category and keywords chosen. In the case of some major categories (e.g., "Books > Non Fiction") it is necessary to divide the searching into several strings, because all keywords for that category taken together, even if they would fit into the search box, would draw in too many listings at one time to be manageable. This consideration, combined with the many subcategories of interest to me, requires me to employ about thirty different search strings if I am to do a complete canvass of eBay.

The search process is greatly facilitated by the use of bookmarks in a way that some Internet users may not be aware is possible. The procedure enables each search string, once it has been formulated and activated, to be thereafter executed with a mere double mouse-click from the

desktop screen. To illustrate: once I had concocted my "Police" search string in the example above and instituted the search that produced my first listing, the address box at the top of my browser window filled with a tangle of computer-speak well over 200 characters in length, of no interest to me beyond the fact that it contained the juice necessary to launch any such a search in the future. I dragged it by its address icon and dropped it into a desktop folder where I keep my eBay search bookmarks and renamed it "Police" for convenience. It has thus become an Internet shortcut capable of conducting that particular search *ab initio*. Whenever I turn on my computer and modem, double-clicking on the "Police" shortcut will connect me to eBay, drill through its categories to "Collectibles > Police," and bring up the current listings of interest, all without human intervention. Bill Gates, I love you!

When I start each weekly search session in my computer war room, I log onto eBay using the optional "sign in" feature, which saves reentering my user name and password in many subsequent operations. I deploy my browser window on the right of my screen, my folder of eBay shortcuts to the left of it at the top, and an Excel spreadsheet formulated for eBay operations to the left below. Standing at the ready in my task tray is a button to call up my Access want-list database if need be. I start trawling, working my way through the list of search shortcuts in my eBay folder. If short of time or bored with the process, I skip the long and rarely productive searches through "Books > Nonfiction," but when I do, I worry about what I have missed.

When I find an auction that interests me only mildly, I might place a proxy bid on it, then and there. When I find an item that interests me seriously, I do not bid on it at that time, but lay the groundwork for placing a last-minute bid at the close of the auction. The practice of last-minute bidding, called "sniping," is essential to serious buying on eBay. It is also raises controversial issues that I discuss later in this article.

I currently employ the aforementioned spreadsheet only rarely for sniping preparation, in favor of specialized sniping software, but will explain its operation for

those who lack the latter. With my browser window open to an item of interest, I use the mouse to copy and paste the item's nine-digit lot number into one column of the spreadsheet and enter my description of it in another column (the seller's title not always to my liking). I copy and paste the date and time of termination, shown in Pacific time, into a third column, editing it to conform to Excel's date format if need be. At the conclusion of my search session, I will ordinarily have listed about a dozen items for bidding. In the fourth column of my spreadsheet I transform en masse the Pacific termination times into Eastern bid times through a formula that adds two hours and fifty-three minutes to the former, giving me a seven-minute margin for preparing for the entry of a last-minute bid. I then sort the spreadsheet by this column to yield a listing of eligible items in bid-time order. My tableau is completed with a fat, red "X" in a fifth column, which I move downward to mark the next pending auction.

When the fateful time arrives for bidding on an item—assuming I haven't forgotten and let it slip by—I plug into eBay, go to the targeted item through its lot number, and see if the current bid is below my maximum. If so, I wait nervously until twenty to thirty seconds prior to the deadline, when I fire off my maximum bid. If I have cut the time too close, or if unexpected Internet traffic has supervened, as sometimes happens, I miss the auction.

I still use the spreadsheet procedure on occasion, but I now rely chiefly on sniping software. Under this procedure, when a search session yields a desirable item, I enter its lot number into the software's bidding window, which causes it to dial up eBay and download the termination time. I feed in my maximum bid, which I can change at any time up to the auction's close. If I have not forgotten to leave my computer and modem on and my sniping software active, it will automatically execute the last-minute bid for me (most of the time—nothing is fool-proof). This set-it-and-forget-it feature of sniping software, in addition to saving preparation time, is appealing. I can be at the computer absorbed in something completely unrelated to eBay when I am

startled by the squeal of the modem announcing an impending sale.

Compared to buying on eBay, my selling in that venue has been minimal. I occasionally have found it a useful means of selling a poor copy of an interesting book, since eBay buyers are generally not overly concerned with condition (this shouldn't surprise anyone who has looked at its offerings). My experience has chiefly lain in selling ephemera, which lend itself well to eBay because ephemera have visual interest and can be readily scanned.

I generally list items for the full ten days permitted (why diminish exposure?) and post the item on a Friday evening to embrace two weekends. I have experimented with placing items in categories normally devoted to books and paper and also in non-book categories where I thought their topical relevance might find favor with particular interest groups. Results have been mixed. My convict record card ("1902 Prison Bertillon Card, Horny Old Painter") did well at \$67.66 in its normal "Police" category. I tried a much more humdrum piece ("Saddle Thief: Montana Convict Rap Sheet, 1939") in "Western Americana > Antique Western," where I was surprised to see it reach \$56.55. But a 1923 reward flyer for a stolen Willys did poorly in "Automotive > Collector Vehicles" (\$9.50). I was sure that an early wanted postcard reporting a giant cigar heist ("1917 Reward for 50000 Stolen Eisenlohr Cincos") would ignite an uncontrollable frenzy of bidding among viewers of "Collectibles > Tobacciana > Cigar." Alas, despite a masterful description strewn with velvet sell, it drew only a single bid of \$14.50 and should have been entered where it belonged, in the "Police" category.

My first principal in listing a for-sale item on eBay is how best to make full use of the forty-five characters allowed in the title. Using a fixed-width type font, I keep a template with a forty-five character string below which I lay out prospective titles and fiddle with variant wordings. I try for a title with terms likely to be used in keyword searches by buyers, but also with some spice. I avoid space-eaters like "WOW" and "MUST SEE!!!!!!!" that are marks of the clueless hyperbole frequently

seen on eBay. I use upper and lower cases in titles because they are easier to read than full caps. I put a lot of detail into the description because it can attract buyers who search for narrow subjects, such as people or place names not mentioned in the title. I eschew reserves because they discourage bidding. I include in my terms a guarantee of satisfaction, and I avoid the distasteful negativity that I find common on eBay. Why should a bidder be told that merchandise will be held until his or her check clears, or that he or she will be punished with bad feedback if he or she misbehaves in various ways? Why must the winning bidder pay a steep handling charge, or without option pay \$3.20 for Priority Mail for a pamphlet that will travel First Class for \$0.55 and probably reach its destination just as quickly?

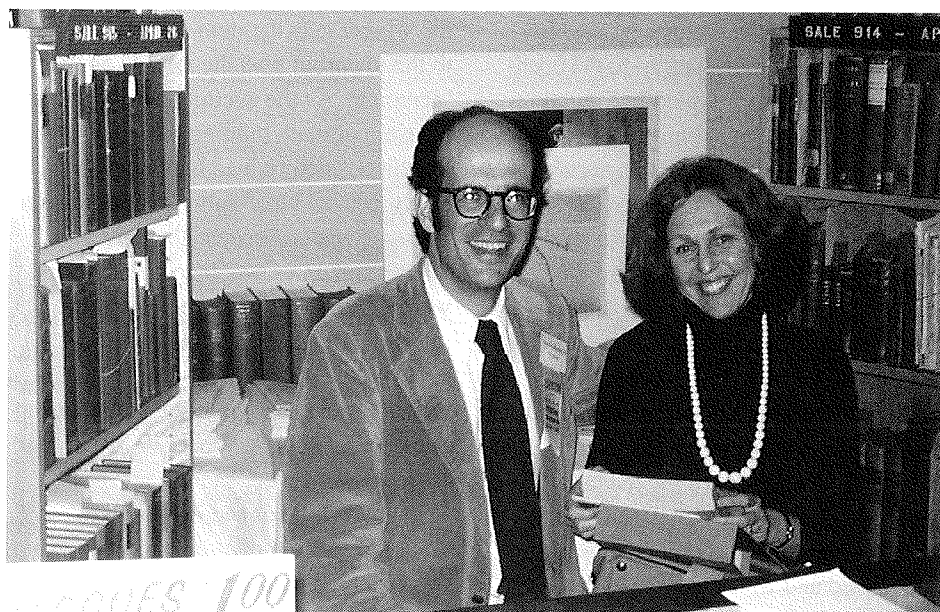
eBay permits a seller to post one or more graphics related to a sale item, an opportunity not to be lost if the item has any visual appeal. Graphics should be held to 50KB so that they will load fast. eBay permits full HTML coding within the description; a useful resource, but one that is often overused. Viewers get annoyed if, before they can read a book description, they must wait for a colored rendering of the seller's Shenandoah Valley farm to fill the screen to musical accompaniment. There is, nevertheless, one very valuable opportunity for any bookseller with a web site: he or she can place a link to his or her

site within an eBay description and lure potential customers to it. Shortly after I began posting items on eBay, the link register on my web site was telling me of visitors drawn thither from eBay and identifying the items that drew them.

Another opportunity for sales arises when search sessions uncover books at auction of which I have a copy in inventory. If it appears the auction might reach a price well above my selling price, I ask eBay to "watch this item," causing it to be listed in an area called "My eBay" which eBay can set up to record a user's buying and selling activities, preferences, and other conveniences. At that auction's end, I examine the list of bids and send an email to any underbidder whose bid makes my price look attractive. I have learned that this iron must be struck quickly, for a bidder's ardor cools rapidly. I average perhaps one in three of these sales attempts, with the occasional, added benefit of gaining a new customer name even when the ploy does not produce an immediate sale.

It has long been obvious to any eBay observer that although its bidding mechanism resembles that of a brick-and-mortar auction house, things go differently there. Bidding on desirable eBay lots seldom proceeds in the steady upward fashion of an attended gallery, where a bidder is declared the winner after a lapse of time

continued on next page



George and Judith Lowry.

Photograph courtesy of Michael Ginsberg

Smith

continued from previous page

passes without a further bid. Even if the house is given proxy bids to execute (which, unlike eBay, it will have received *before* the commencement of bidding), the character of an even upward march of bids is not altered. The bidding pattern on eBay, particularly on desirable lots with strong competitive interest, is much different. With such lots, the bid typically will amble upward for days until very close to termination, when it will take a prodigious leap to its final level. After the auction, an examination of the train of bids and their timing (which is only then open to view) will disclose that the high bid, and probably some underbids as well, was placed within minutes—more likely seconds—of the close of the auction, often by a bidder entirely absent from the scene during the preceding days. These late bids have been placed at the very last moment by snipers bidding the maximum they are willing to pay. Only the maximum will do because any overcall by a competitor will come too late to be raised. This behavior sets up a dynamic that radically alters the nature of the auction.

The typical auction in a brick-and-mortar gallery where bidders are in attendance is known as an “open-outcry” auction. This model is the one followed by auctions at Amazon.com, where bidding does not finally close until ten minutes pass without a further bid. In strong contrast to the open-outcry auction is the “sealed-bid” auction, wherein each bidder submits a single bid, unknown to other bidders. At an appointed future time all bids are unsealed, and the highest (or lowest) bid is the winner. What is significant is that sniping on eBay effectively transforms the auction from an open-outcry auction into a sealed-bid auction—but one of a special kind.

In the traditional sealed-bid auction, the bidder pays the price he or she bid, regardless of the level of the underbid of the second-highest bidder. This is known as a “first-price” auction. It is a long-established and well-understood form of auction, but it has a significant drawback. Participants in a first-price auction harbor

a fear of what is known as the “winner’s curse”—paying more for an item than need be, possibly far more. In economics terms, if the bids together are thought of as a pool of knowledgeable appraisals of the market value of the item, then the winner of the auction is the one who makes the greatest error in overvaluing it.

In the 1960s economist William Vickrey developed the theory of what is called a “second-price” auction, where the highest bidder wins the item, but *at the price of the second-highest bidder*. This shrewd wrinkle eliminates the winner’s curse, since the winner will pay a price within the appraisal consensus. The seller does not suffer under such a scheme because each bidder knows how the game is played and is encouraged by its rules to bid more aggressively than he or she otherwise might. I first encountered this form of sealed-bid auction several years ago when bidding in Clements Library’s duplicate sale, where the rules provided that the winner pay a price midway between his bid and the underbid. This was a variant of a second-price auction, a concept new to me that seemed weird, though it did encourage me to bid higher than I otherwise would. Only when Vickrey’s win of the Nobel Prize in Economics in 1996 resulted in general exposure of his theories, did I gain a full understanding of the wisdom underlying it.

On eBay, competitive sniping effectively turns the auction into a type of sealed-bid second-price auction, wherein the winner gets the item at a price equal to the underbid plus the normal auction increment. As the auction nears its close, the train of open bidding ceases, and the outcome is determined by the influx of proxy “sealed bids” submitted by snipers. They are sealed because they are unknown and unknowable to all but those who placed them until the computer unseals them at the appointed time.

Given the structure of eBay’s “hard close” format, the strategic bidder has no choice but to snipe. What rational bidder would suffer losing an item at a price below which he or she is willing to pay? And how can a bidder be certain to avoid this outcome without sniping? No way.

Sniping is not beloved by all. Many find it unsettling and, in some vague way,

unsporting, whether or not they acknowledge its pertinence or saliency. One dealer has called it an “abomination.” There is even some agitation for eBay to change its auction structure from a hard close to an extended close, turning it into an open-outcry auction like Amazon’s, where sniping has no place. This in my view would be unwise and certainly harmful to us dealers.

Sniping offers several benefits to eBay bidders: (1) it diminishes the chances of a bidding war, (2) it prevents shill bidding, and (3) it avoids tipping other bidders to the presence and value of a desirable lot.

The first two points are obvious. Some competing bidders are attracted to an item simply because they notice that others want it, and some are simply sufficiently contentious to treat an auction as a game that they do not want to “lose.” Such bidders cannot raise your bid if they do not see it. Neither, obviously, can shill bidders. Sniping renders your bids invisible.

Those first two points benefit all bidders. The third point applies particularly to dealers. It rests on the feature of eBay that permits anyone to search out current (and recently terminated) auctions that have received a bid from a particular bidder. Any eBay user interested in a particular kind of material will shortly learn who his or her competitors for such material are. He or she can use such information to “stalk” competitors, to use the fitting and useful term bestowed on such activity by Kevin McDonnell, a close observer of the eBay scene. No eBay buyer, regardless of search strategy, can be sure of locating all items of interest. By checking a competitor’s current auctions, a stalker can locate items that he or she may have overlooked. (I stalk whenever I can.) Equally important, the stalker can draw inferences about the value of the item from a competitor’s bidding. (“Wiley Bysansels has bid \$100 on it so it must be worth that and more.”) Compulsive collectors can be assiduous stalkers. Kevin has told me of a Twain collector in Ohio who does not stop stalking him even after Kevin has won an item at auction, but contacts the seller in an attempt to wrest it from him.

The nature and effect of late bidding on the Internet was the subject of recent analysis by Harvard Professors Alvin E.

Roth and Axel Ockenfels, who constructed mathematical models of bidding patterns and tested them against known practice. One of their theorems hypothesized the auction of an antique whose likelihood of being a fake was known to an informed bidder but not to an uninformed bidder (i.e., a stalker). The authors prove that “in an eBay type auction, an (unidentifiable) informed bidder has an incentive to not make a high bid on a genuine item until the last minute.” Another theorem proves that “Amazon’s automatic extension rule robs experts of the ability to fully utilize their expertise without having it exploited by other bidders, by preventing them from ‘sniping’ high quality objects at the last moment.”

These theoretical results were borne out by the authors’ study of the results of auctions on eBay and Amazon of two con-

trasting categories of items: (1) ancient-world antiques and (2) computer monitors and laptops. Antiques were chosen as representative of individualized items not readily available elsewhere and whose proper valuation would depend highly on expertise; computers were chosen as representative of duplicable items readily available elsewhere at known prices. The data showed: (1) late bidding is much more prevalent on eBay than on Amazon, (2) more experienced bidders on eBay bid later than less experienced bidders, while the reverse is true on Amazon, (3) there is significantly more late bidding on antiques than on computers on eBay, but not on Amazon. These results rule out explanations for late bidding based on procrastination, or on naïve behavior, or on a disinclination to leave bids hanging, or on the tendency of search engines to present

soon-to-expire results first. On the contrary, the study concludes that last-minute bidding “responds to the strategic structure of the auction rules in a predictable way,” which is to say that the theoretical benefits of sniping hold true in practice.

How are dealers affected by the difference between an open-outcry auction like those on Amazon and a hard-close auction like those on eBay? As the authors clearly state, “bidders with the expertise to identify valuable objects will prefer auctions with a hard close.” Listen up, dealers, and prepare to snipe!

* *Last-Minute Bidding and the Rules for Ending Second-Price Auctions: Theory and Evidence from a Natural Experiment on the Internet*. Available at www.economics.harvard.edu/~aroth/alroth/alroth.html.

Howard

continued from page 3

solidly packed, it is said. Somehow Martin had convinced the protective old proprietor who ruled there to let him scout the books on the steps only, but no deeper within. Martin darted down and darted back whenever the owner hovered, and, after an hour of feints, emerged with a perfect copy in jacket of William Trevor’s rare first book, *A Standard of Behaviour* (uncredited in the lists of publications that appear in the front matter of every succeeding Trevor work). This underground book reservoir has since evaporated.

A dapper, small, suited fellow had books in a laundromat in a small town. The windows were whitewashed; the shelves were very high and overfull, the aisles narrow and filled with scree. A stairway blocked a glass-fronted book case, so three of us were forced into a chain (Martin, Eric Korn, and I) at the end of which a hand wiggled in through the barely opened right hand glass door and brought out a book to pass back, behind and up for examination. The incunables were in this case. This was a favorite haunt of Martin’s, and we were the first he guided there, none of us ever

to return thereafter. The shopkeeper was murdered soon after our visit.

Unlike many of us, Martin does not try to intimidate. He does not threaten booksellers, least of all the unsuspecting. Therefore, he is generally welcomed everywhere. He seems neither dangerous nor harmful. From London one day we drove straight to Preston in Lancashire, where Halewood and Sons actually let us all in. Up the stairs to the left and past a goodly number of mediocre books, finally into a room where all the books stood, waist high, a sea of them, the greatest color-plate stock in the world. As all the imprecations from our hosts were accented and I could not understand a word, I contented myself with working the Lilly Library want list, but found only Andrew Lang’s fairy tale books, which I needed, but which I passed at thirty-five pounds each. It was a very long morning, and we bought hardly anything, but Martin insisted we hurry away. First we stopped in on 3500 John Camden Hotten titles, yellow covers, nicely ordered and not for sale. After gazing over the graveyard of 100,000 Victorian and Edwardian novels, packed solid in a church, the roof caved in, we continued east north east, to Whitby (that is, across a nation!), in order to visit an old gent, Tony Hattersley—now

dead, alas. Hattersley had served a year in prison, I believe, for receiving stolen books, but was now of an advanced age and certainly in retirement. Martin had been there before, but the route was not simple. Several driveways left the small main road in Whitby at about the imagined spot, and up one we went, to a coach house inhabited by a hippie couple who had never heard of Hattersley. So we went up the very next driveway, which *kept on going and going*, and, after a quarter mile or so, we fell upon an old pile in a nice garden. Tony Hattersley rebuked Martin repeatedly for not having supplied advance notice; we were allowed up steps to the book rooms only one at a time. It was 4:30 in the afternoon and we would have to leave by 6:00, as he had a dinner engagement out. So we severally fanned out, and in the nautical section I found a two-volume set that looked appetizing. But as soon as he saw it in my hands, from seventy feet, Hattersley bellowed out, “Oh no, me lad, you’ll not be having that; that’s Scoresby y’know and this is Scoresby’s house y’know, so put it back.” It was the first edition of William Scoresby’s *Account of the Arctic Regions* (1820) in original boards, fine.

continued on next page

Howard

continued from previous page

The uppermost room had modern first editions, where I found some Andrew Lang fairy tales marked thirty-five pounds. Much the wiser for my day's efforts, I pulled all these, but Tony, sitting on the bottom stair waiting for me, repriced each one to one hundred pounds, fulfilling his threat uttered when we first entered, that all the marked prices were subject to change, as they had all been priced in yesteryear. Soon after he pointed to a miniature toy Spitfire he had had a long time, sharing with us his astonishment that another copy of it had brought seventeen hundred pounds at Sotheby's the week before. Then, shaking a current auction catalogue fiercely, he allowed as how all the armor at auction was fake these days in comparison with his own, which he showed us, along with two eighteenth century armies of tin and lead soldiers he had in confrontation on the dining room table. The living room was ringed with books, a facsimile Blaue atlas immediately adjacent to the original; a fine first edition of *Dracula* safe in its place; beside it was a fine copy of Richard Marsh's *The Beetle*. This was the Count's ship-landing town, after all.

Then Mrs. Hattersley appeared from nowhere to invite us to stay for tea. We stayed until nine or later, and I spent perhaps one hundred pounds on Walter de la Mare. With his farewell Tony reminded Martin to call ahead next time, so he could put us up in the Whitby Inn, and begged us to visit the famous steam engine preserved downtown. I had, in a single day, visited the two great barons of the midlands, two men who controlled all the books in their territories for half a century, and ransomed each and every one all their days. Never had I seen such books before and, in truth, given the circumstances, never have I seen such books congregated since. Thanks to Martin.

In 1985 Bill Matthews, Susan Biltcliffe and I went to a crowded and smoky London club. Everyone was standing, and every one was in his forties or older. It was a reunion: Chilli

Willi and the Red Hot Peppers, ten years after they had disbanded, brought back, one time only, by popular demand. They played up a storm. The crowd went wild. It was the only time I ever saw Martin Stone play. A chant welled through the room. It went on and on and on. "Martin, Martin, Martin, Martin, Martin!" Martin Stone got back into music in 1993, "because someone asked him."

My earliest image of Martin is of him holding hands with Ruth on their wedding day. Jonis Agee took the pictures, and Sophie has almost wiggled forth. Martin wears a narrow black tie and a smile. He is on the street, and snaggle-toothed and his hands are very dominant. Martin gave me this large photograph and another, similar, of Martin holding a card inscribed to Ruth and Martin, wishing them love from Mum and Dad. When Martin and Bill Matthews were helping me ship fifty boxes of fantasy from Paris (not easily done by book scouts), I had the occasion to introduce Martin to the boyfriend of my source's ex-wife. My source, Andrew Yablonsky, was in the hospital with alcoholism. He walked in front of a streetcar on January 1st a few years later. The boyfriend was the sculptor Jonathan Hirschfeld, then at work on a series of realistic busts of prominent public figures. Immediately he insisted Martin sit for him, and in the world now are twelve or so thirteen-inch busts of Martin rendered in pale blue-green, patinated plaster. Martin wears a very floppy beret, the visible hair thick and eyebrows very prominent, as are the deep rings beneath the eyes and, of course, the British nose. Martin wears a tie. A mutual friend, equally existential, and himself a book scout par excellence, Bill Matthews (the Canadian ABAC President emeritus) has given me a most enduring image of Martin standing with Drif; the color snapshot of Martin and Drif are installed as my screensaver. Of these two as a contrary pair Ian Sinclair has the most to say—"Drif and Stone, the yin and yang of it"—in an essay available in part at www.reaktionbooks.co.uk/Extracts/Extract ("Drif and Martin" from *Liquid City*). I read Drif as much as possible, but never met him. Martin looks back at me every morning in a loose jacket, dark shirt, the

beret still there, the cigarette as always, the eyes sunken more, the facial lines deepened, but dapper. Martin weighs perhaps 130 pounds. On his pants are interlocking crescents forming a front vertical decoration running all the way down the pants leg. Martin looks experienced.

What can a good scout scout these days, with the internet shadowing the optimism of firms that once enjoyed territorial rights, self-proclaimed privileges and appointments to Royalty, or that bought only privately and only on the cheap? Martin's finds are innumerable, sometimes legendary, occasionally mythological. He had a bead on Pound's library; he sent Bill Matthews after Kay Boyle's library in Southern France (but, to Bill's dismay it had been liquidated ten years before!). He found a pretty *Wizard of Oz* for 1000 francs and sold it for 36,000 francs; he quickly turned the English part of the Library of Vicomte de l'Panouse, the military attaché to the French Embassy in London; he moved along the fine bindings library of the Baron of Liechtenstein; to Jarndyce he sold for 3000 pounds Mark Andre Rafalovich's *It Is Thyself* (a fine copy, the cost 5000 francs). He repeatedly visits a bookseller in Nice. My favorite was T.E. Lawrence's motorcycle license even if Martin just missed it, or just thought it up as worthy. Martin finds massive rarities in good nick because he is a courtier and calls all the girls "honey".

For the sake of a simple American comparison, I offer up the example of David A. Sachs, the one American scout with whom I am closely identified. Whereas Martin is confined generally to Western Europe, David has the United States and Canada chiefly for his turf. David will never pay large sums for books. He prefers to find inexpensive books that he is able to ennoble by the impress of his own very specific purpose. And he is indefatigable. I shared with him a want list of 18,000 American fiction titles printed between 1774 and 1950, needed by an institution in original bindings, first printings, cheapest copy available. This want list was available to many dealers. David proceeded to visit every bookstore in the United States, and

he did not give up first time through the alphabet. So far he has supplied more than 13,000 of the titles desired. In passing he unearthed the earliest German stirrings of homosexual advocacy and principled self-defense (very rare 19th century political pamphlets). He found recently the first pamphlet about the first case in the English language in which a homosexual act involving adults is successfully prosecuted (1641). He has uncovered on separate occasions from a variety of sources three (or four?) copies of the 1858 printed account of the rape in Jaffa, Palestine, of Sarah Dickson (age 58) and her daughter Mary Dickson (age 24). Sarah Dickson was John Steinbeck's great-grandmother. Steinbeck knew of these and collateral outrages and doubtless had them in mind, in part, in the composition of *East of Eden*. And David has found countless books of similar obscurity and desirability.

Neither David nor Martin fears a diminution in opportunity. Good scouts lead aesthetic lives, though they usually suffer interminably the frantic financial stress of having no money. They are challenged by the immensity of the notion that the world teems with endless quantities of books, each book potentially of interest. Martin is no longer deterred by price, though he surely once was. Still he must turn over on the morrow almost every costly book he finds. The one difference from the past is that he does not need to turn over *every single book*, and in consequence, a small and valuable stock is beginning to accrue. Nonetheless he is out the door every morning, now at every Paris dawn, to canvass every shop in turn, every auction venue, every barrow, every rural shop, always intending to serve needs established heretofore, the needs of dealers he trusts, or the needs of the few private collectors whose collecting patterns overlap with his own private fascinations. Knowledge is the prerequisite here, familiarity with every aspect of book making, book writing, book publishing, to the degree possible in a single human, but the motivation is hardly just the financial return. The motivation is to please, and to complete that aesthetic curve, that, for a book, is the arch of its

destiny. These scouts know more about the books they find than do their customers. David Sachs says of Martin, just now, and as if in self-deprecation of his own personality, mistakenly so, I must add, that what is remarkable in Martin is Martin's people skills, his openness to others, his attentiveness. This condition is a necessary precondition for Martin to want to be able to serve any of his customers, and to be able to do so. But the will and ego of scouts like Martin Stone are subsumed under an overriding conviction that they affect the future. They know they enrich that future by what they do. A particular branch of optimism!

Martin came to my party in 1999 wearing polished alligator skin boots. He came with two satchels of books. His fear of planes had delayed him a bit, put him in the Paris airport hospital under suspicion, for he had begun to shake and sweat in the gangway, and the stewardess was alarmed. He had to catch the next flight, sedated. The books he brought included every French Chester Himes he had promised one of my sweet customers a year before. He also brought a 1930s French novel based on an idea of Josephine Baker, inscribed by Josephine Baker to the French reviewer of the book; the holograph manuscript fair copy of Germaine Beaumont's first novel, *Disques*, dedicated to Eugene Merle (the dedication does not appear in printed versions, apparently). Beaumont was Colette's long time secretary and lover, and she later translated P. G. Wodehouse into French. He had also Liane de Pougy's first book (rebound), *L'Insaisissable* (1898) Pougy was Marie (Chassaigne), princess Ghika, b. 1869, the first lover of Colette and lover of Natalie Barney, a bisexual aristocrat. No copy of this novel is listed in the National Union Catalogue. Martin brought also Champsaur's *Masques Modernes*, one of thirty with Felicien Rops' cover in color and the frontispiece in two states, fine; and Harriet Blackford's *Le Roman d'Une Americaine en Russie* par "Fanny Lear", inscribed by Lear with an original photo of Lear tipped in and a holograph note from her; together with numerous other wonderful books scouted two days before, most of which I

bought immediately and sold so swiftly to grateful colleagues that I would need to review my records to name them all. Doubtless Martin could recite every title in an instant. Martin came to America this time (on another occasion he came to Toronto and was driven by Bill Matthews all the way across, via Nashville, scouting their collective way) with less than one hundred dollars. The day after he arrived, he had a wad. When he left the United States, he had many other books newly found for himself and very little money.

A year before this most recent visit in February 1999, Martin had knocked against a young American pushing a wheelbarrow of household effects and books early in the Paris morning. It was the younger daughter of Mary Guggenheim, an American painter and expatriate. Mary was moving home, the daughter was clearing the apartment. But she would not sell the better books to Martin yet. So, in California, he opened his massive appointment book and tracked all the Guggenheims down. There were dinners and much wine and more laughter. As often, the young(er) book scouts were asked to face an elderly book owner who did not really want to part with the books of (her) past. But Martin and I bought 38 (of the 69) issues of *Gazette du Bon Ton* with 458 pochoir plates. It happens every time. On his very first visit to California, a dozen years ago, Martin took me south to Del Mar to visit an old girl friend, Jeannie (now June). Jeannie knew the former treasurer of *Town and Country*. Out came paintings by Octavio Medellin and Eugene Berman (for the cover of the August 1937 *Town and Country*). Now it's full circle, for just now June (then Jeannie) has called Paris, in trouble and unhappy, and Martin has called me, and I've called June, and Martin will find some books for me later (and he will), and just now I can send help. A young lady, who is a sharp attorney and who reads carefully, also came to my party. She is forty and very wise. She saw this slight fellow, who now wears a fedora and an embroidered shirt and who smokes (as does she) and who wears alligator boots,

continued on next page

Howard

continued from previous page

and she asked, "Who is that man? Please introduce me." I set the two outside my front door, where they could smoke in peace. Here is this man, Martin Stone.

Biography

Martin Stone was born on December 11, 1946 in Woking. His father was an engineer, inventor, and racecar driver, born in 1913; his mother was born in 1920. He attended Trinity School of John Whitgift on scholarship from age 11-17, very happy, until the onset of puberty. Then he discovered girls and that each girl was different. He held one job in his life, as the junior reporter and court reporter for *The Croydon Advertiser*, for which he composed the "Youth Page." He became a Muslim/Sufi "in 1969 or 1970" and rode a donkey to Timbuktu. Martin married Khadijah Powell, a Jew, in a mosque in 1980. They divorced. Martin married Ruth Darvell in 1982. Together they have a daughter, Sophie, who was born on 18 August 1982 at about 10 a.m. Sophie is deaf. Martin has been associated at least with the following bands:

1) Juniors Blues Band (with Philip Charles Lithman = "Snakefinger") while at school

2) Ralph Denyer's Rockhouse Band (1963)

3) Kokomo Phoenix, later to become Stone's Masonry (1964-1966)

4) Savoy Brown (1966-1967); founding member, "kicked out for excessive use of LSD" according to printed rumor. Martin has said that the roadie and he took the rap for drugs found in the band's dressing room. Martin has said the band still owes him 20,000 pounds. Martin played on the first album *Shake Down*, "riffing stably."

5) The Action, later to become Mighty Baby, (1967-1970), "London's premier Mod band." Martin "was in and out of the band in this era." Martin played on two The Action albums.

6) Chilli Willi and the Red Hot Peppers (as in, "they give you the willies" Martin

Stone, or alternatively, as suggested by Eric Korn, the reference is to the Wilis, the ghosts of virgins that have died for love, e.g. *Giselle*). The group lasted from 1972 through 1975. Snakefinger and Martin as guitar duo began this band, Lithman's first professional group. *Kings of the Robot Rhythm* was the first recording here (1972), when the two were known as "Chilli Willi." *Bongos over Balham* was released in 1974, with the Peppers added: Paul Bailey (sax, banjo, guitar); Paul Riley (bass); Pete Thomas (drums). Chilli Willi co-starred with Dr. Feelgood and Kokomo on the Naughty Rhythms tour. "Jake," the manager of Chilli Willi, was also the manager of Elvis Costello and Nick Lowe. The band was dissolved on February 28, 1975. Lithman died on July 1, 1987. He and Martin had been inseparable, Lithman's sister remembers.

7) The Juncos (Martin sat in from time to time).

8) Joe Strummer's pre-Clash group, "The 101ers," (1976)

9) The Pink Fairies (1976)

10) Wreckless Eric (1993)

11) Almost Presley (1993-1996)

12) Les Homewreckers (1996 to the present). Their first album, eponymic, is

said in an Internet puff to have been Jerry Garcia's favorite. But Jerry was dead, when this recording appeared! The first track is "Feeling Weird;" the last track is "I Can't Help It." Martin says he is very rigorous with the others in rehearsal.

Martin Stone has toured Europe with John Lee Hooker, Howlin' Wolf, Rufus Thomas, the Ink Spots, and many other black R&B stars. "Martin played an amazing copy of a Gibson guitar that his father made...after that he played a white Telecaster." The best interview appears in *Ptolemaic Terrascope* (1998). Martin played the sitar in *The Joker*, directed by Michael Winner (1966 nominated for a Golden Globe as the best English Language Foreign Film) and appears in *The Cardinal and The Corpse*, written by Ian Sinclair and directed by Chris Petit for television in 1992. Ian Sinclair's novel *White Chappell, Scarlet Tracings* (1987), about book scouting in part, with Martin and Driffield as models for principal fictional characters, opens with a graphic description of Martin's desperate medical condition at that time, an ulcerated esophagus. ■

A contribution to the ABAA Benevolent Fund or to the Elisabeth Woodburn Memorial Fund is a meaningful way to honor the memory of a departed colleague. A contribution can also be a thoughtful celebration of an important event in the life of an antiquarian bookseller—a birthday, an anniversary, or a retirement.

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.



Direct your contributions and inquiries to:
Antiquarian Booksellers' Association of America
20 West 44th Street
Fourth Floor
New York, NY 10036
PHONE 212-944-8291 EMAIL lwade@abaa.org

In Memoriam

Leonard Baskin

Northampton, Massachusetts

Leonard Baskin died in Northampton, Massachusetts, on June 3, 2000, aged 77. He died of heart failure after a long illness. Baskin is survived by his wife, Lisa; three children, Tobias, Hosea and Lucretia; and three grandchildren, Nicholas, Ezekiel and Lucien.

Born in New Brunswick, New Jersey, on August 15, 1922, the son of a rabbi, Baskin spent most of his childhood in Williamsburg, Brooklyn, and attended a “dark, medieval” yeshiva. At age 13, after a revelatory experience at Macy’s watching a demonstration of modelling in clay, he decided that he wanted to become a sculptor. He apprenticed himself to the sculptor Maurice Glickman at 15, and in 1941, after two years at NYU’s school of architecture and allied arts, he won a scholarship to Yale. While he hated his art classes there and soon ceased to attend them, Baskin made a crucial discovery in the library: he stumbled across the work of William Blake. Inspired by the fact that Blake had printed his own books, he set out to learn to print, and in the press of Jonathan Edwards College he printed a volume of poetry, *On a Pyre of Withered Roses* (1942), the first book to bear the imprint of the Gehenna Press.

Baskin left Yale to join the US Navy, serving in both the Atlantic and the Pacific. He returned to New York after the war and in 1946 married Esther Tane. He attended the New School for Social Research, graduating in 1949, and then spent a year studying in Paris and Florence. In 1951 the Baskins moved to Worcester, Massachusetts, where he taught at the Worcester Art Museum school, remaining there until 1953, when he joined the art department at Smith College in Northampton.

Except for a nine-year sojourn in Devon, England, where he lived close to his friend Ted Hughes, Baskin would remain in the Northampton area for the rest of his life. In 1967 he and Esther were divorced, and he married Lisa

Unger. He left the Smith College faculty in 1974, when he moved to England. After his return, he taught at Hampshire College from 1983 to 1993.

Baskin was one of the preeminent figurative artists of his generation. An expressionist, he shunned abstraction and what he called “know-nothing avant-gardeism.” Believing that the human being lies at the center of the only universe we can know, he spent his career exploring what he thought of as our landscape: the human figure. His was a vision that could at times be harrowing—he depicted both perpetrators and victims, the dead as well as the living, and he was far more interested in representing the real than the ideal—but through it all ran a deep and unyielding humanism. Baskin was preoccupied with raptors, and one finds owls, crows, and strange composite birdmen appearing throughout his work. And yet he was also capable of producing work of great delicacy and gentleness; his watercolors and prints of natural history subjects often had a beauty untainted by brutality or death.

Baskin worked in many media. He considered himself first and foremost a sculptor, and he produced both cast bronzes and carvings in wood and stone. While he never worked in oils, he was a formidable graphic artist, painting and drawing in watercolor, gouache, and pen and ink, and making prints with a commanding mastery of various techniques: woodcut, wood engraving, etching, and lithography. The same images and themes can often be seen recurring in different media throughout his work. Baskin received many prominent commissions, the most significant of which was probably the thirty-foot-long bas relief of Franklin D. Roosevelt’s funeral cortege that forms part of the Roosevelt Memorial in Washington D.C.

Beginning in earnest in 1951, his Gehenna Press printed well over a hundred books, notable both for their diversity and their consistency. He issued volumes of poetry, art history, political tracts, and various oddments, mostly

illustrated, usually by his own hand but sometimes by other favored artists. He was a brilliant typographer, inventive and graceful, with a style that was distinctive but not formulaic. As time went on, his books grew increasingly more elaborate and the size of the editions correspondingly more small. He was also responsible for a dizzying quantity of ephemera—bookplates, announcements, prospectuses, stationery, invitations, and such—that is eagerly sought by collectors.

Baskin was a voracious and passionate collector. He sought and hoarded desirable items in many areas: American paintings; renaissance sculpture, plaquettes, and medals; antique hammers; mocha ware; such peculiar stamps as Mexican revenues, Lincoln essays, and local post forgeries; old master drawings; renaissance and mannerist prints (especially Goltzius, Bresdin, ornament prints, and early color printing); and, of course, books. Book collecting was a lifelong habit. He collected books and ephemera in many areas, including model books, calligraphy manuals, lace books, emblem books, collections of portraits, caricature, ornament and grotesque, perspective books, early color printing, engraved books, notable typography, botanical books, coin and medal books, early illustrated books in general, lowlife books, Crispin de Passe, Romeyn de Hooghe, William Blake, EVB, Noel Humphries, Richard Doyle, the Housmans, publishers’ bindings, toy books, metamorphoses, decorated papers, booksellers’ and binders’ tickets, rewards of merit, watchpapers, and private press books, especially the Vale, Eragny, and Pear Tree presses, Marcus Behmer, and Carl P. Rollins. Many of these collections were formed in collaboration with Lisa, a formidable collector in her own right. Baskin was a true *marchand-amateur*; he sold many of the collections he formed, often in order to be able to purchase other items. He

continued on next page

In Memoriam

continued from previous page

loved to frequent book shops and fairs, and he was constitutionally unable to pass an unknown bookstore on a country road without stopping to investigate.

Baskin received many honors, including a Tiffany Fellowship; a Guggenheim Fellowship; gold medals from the National Academy of Arts and Letters, the American Institute of Graphic Arts, and the National Academy of Design; and numerous honorary degrees. He was elected a member of the National Academy and Institute of Arts and Letters, the National Academy of Design, the Royal Academy of Belgium, and the Accademia del Disegno, Florence. Baskin's work was included in the Sao Paulo Bienal in 1961 and the XXXIV Venice Biennale in 1969. He had many retrospective exhibitions, including those at the Albertina, Vienna, the National Collection of Fine Arts of the Smithsonian Institution, and the Library of Congress, and his work is in major private and public collections around the world.

Memorial gifts may be made to the James Baldwin Scholars Program, Development Office, Hampshire College, Amherst, MA, 01002, or to the Forbes Library, 20 West Street, Northampton, MA, 01060.

—Hosea Baskin

William F. Robinson Guilford, Connecticut

With deepest regret I inform you on behalf of Peg Robinson and family of the unexpected passing of Bill Robinson (Cedric L. Robinson, Booksellers) on June 16, 2000.

For my own part, Bill is missed already, as is Rob, his dad, both the very kindest of friends for many years.

A funeral service was held June 21, at St. George Church, Guilford, CT.

Contributions in Bill's memory may be made to: History Excellence Fund, c/o Lisa Ferreire, University of Connecticut, Department of History, 241 Glenbrook Road, U-103, Storrs, CT 06269-2103.

—John F. Hendsey

Anna Sosenko New York, New York

Anna Sosenko passed away in Manhattan on June 9, 2000. She was 90 years old.

Although she is best known for her work in show business, as a producer, personal manager for cabaret singer Hildegard, and as a songwriter, Sosenko was also at one time an autograph dealer of some standing. She was a member of the ABAA when I joined in 1981. Some pretty great material passed through her hands, including the business records of George and Ira Gershwin, which are now at the Library of Congress.

—Taylor Bowie

Geoffrey Steele Hightstown, New Jersey

Geoffrey Steele died 18 May 2000 at the Princeton Hospital after a short illness. He was ninety-three. He is survived by his widow, Peggy Steele, 34-07 Meadow Lakes, Hightstown, New Jersey 08528.

Steele served as the fourth president of the ABAA from 1956-1958. He operated his business from his home in Lumberville, Pennsylvania, from the 1940s until his retirement in 1989, specializing in books on architecture and the fine arts. During the past year, Geoffrey was made an Honorary Friend of the Princeton University Library, a high honor he shared with Bill Scheide and Lady Eckles. Donations made in Geoffrey's honor should be made to Friends of the Princeton University Library, c/o the Treasurer, One Washington Road, Princeton, New Jersey 08544. Geoffrey Steele will be long remembered and missed, a gentleman bookseller of the old school.

—John Ballinger

George H. Tweney, Seattle, Washington

George H. Tweney passed away on May 7, 2000, after a long and tough fight against a brain tumor. He was 84 years old. Few booksellers have packed so much into one lifetime as did George.

He was born in 1915 on a ranch in Saskatchewan and, as a young boy, discovered Jack London's *Call of the Wild*, which began his lifelong fascination with

books and the book trade. George's other early passion was airplanes, and at age 14 he built for himself a working glider in which he taught himself to fly, while being pulled around the prairie behind the family truck! After high school, Tweney attended Assumption College in Windsor, Ontario, excelling in athletics as well as in academics: he was a member of the Canadian Olympic Track Team in 1932. He took graduate degrees in aeronautical engineering from the University of Detroit and piloted the first trans-Atlantic flights for Pan-American Airways aboard the Boeing B-314 Clipper.

At the start of World War Two, Tweney was head of the Aero Department at the University of Detroit where he helped initiate the Air Force Pilot Training Program. It was also at this time that George got his feet wet in the world of books. He co-authored a standard aviation text, *The American Student Flyer*, and also issued his first mimeographed list of out-of-print aviation books.

After the war, he taught for a time at Wayne State and continued his part-time bookselling and full-time book collecting. Through his interests in books and in aviation, Tweney became a friend of Orville Wright, a student of Einstein, and an acquaintance of Hemingway, Faulkner, and many others. As a student he had visited A. Edward Newton and called upon Dr. Rosenbach one very early morning (Rosy was not pleased but let him in nonetheless!).

In 1955 Tweney married Maxine Read and moved to Seattle, where he spent some seventeen years as an executive with Boeing, all the while continuing his part-time activities as a bookseller and collector. He retired from Boeing in 1972, but even before that he had begun to teach and lecture on aeronautics and also on books and book collecting, both in the US and abroad.

George was the first in Seattle to offer classes on collecting books, and it was in one of these that I first met him in 1969. I was sixteen, going to high school, and putting together a half-baked accumulation of literary firsts of Willa Cather and others. My part-time jobs in local bookshops gave me no inkling of the real

Sonoma State University Receives Jack London Collection

The largest collection of Jack London material recently arrived in fifty boxes at Sonoma State University in Rohnert Park, California. The story behind this acquisition starts with a 1950s phone call to the Jack London Ranch over the hill in Glen Ellen. Journalist Waring Jones of Minnesota had never read Jack London, but on an airplane flight to San Francisco he read a 1938 biography of the author. In the back of the book, special acknowledgement was given to Irving and Mildred Shepard for helping. Jones noticed this and called Mr. Shepard (London's nephew) at Glen Ellen, asking if it would be possible to visit the ranch. Two days later Mr. Shepard took Jones on a several hour trip along the eastern flanks of Sonoma Mountain, examining Jack's workroom, bedroom, grave, Wolf House, and Charmian London's last house. They were all more or less as Jack and Charmian had left them.

In the next year, Jones bought most of Jack's fifty-some books at an average cost of about three dollars a copy. What the reporter discovered was that London not only had written about the Yukon and surviving in the snow, but he also had written a novel of man before Adam and Eve, another one about the far future, one including a participant at the crucifixion, the original for *Tarzan of the Apes (When the World was Young)*, the first version of *2001: A Space Odyssey (The Red One)*, and the inspiring account of the life of an author like London (*Martin Eden*).

Jones' visits to Glen Ellen continued through the decades. He became friends with the Shepard's son Miles, London's daughters, and other family members, and Russ and Winnie Kingman of the Jack London Museum and Bookstore, scholar Earle Labor, and collector Carl Bernatovech. When the latter passed away two years ago, Jones called Bernatovech's sister, found out that her brother's collection was available, and flew out to Sonoma State, where he met with Vice President for Development Jim Meyer and archivist Sandra Walton. Did they want this collection on behalf of the University? They answered, "We'd be delighted."

Berkeley rare bookseller Peter Howard flew east, checked the collection, and brought it back for Sonoma. When the fifty boxes were opened, they contained 350 first magazine appearances of London's books, all his first editions (many inscribed), copies of all the silent movies and large posters based on his stories, photographs, letters, ephemera, and many books about the author and his era.

Much of this collection will be seen at the opening of the Jean and Charles Schulz Information Center at Sonoma State in October. By coincidence, over eighty members of the Jack London Society will be meeting in Santa Rosa, and they will visit the new archives.

There will be collections of other area writers in the Sonoma Regional Room—from the early days of the Russians and

Richard Henry Dana to current authors M. F. K. Fisher, Alice Walker, Richard Brautigan and his daughter, and Gary Snyder (the Buddhist beat at Mount Tamalpais), among others.

By strong coincidence, two of the leading new generation of young London scholars, Tom Tietse and Gary Reidl, who often spend their summers researching at Glen Ellen, teach at the Wayzata village high school in Waring Jones' Minnesota hometown.

Other London collections in the US include the Huntington in southern California (London's family left many of his papers here), the Bancroft Library at Berkeley, Utah State University at Ogden (many of Joan London's papers), Centenary College at Shreveport, and the Jack London Museum and Bookstore at Glen Ellen, California.

Before she passed on in the early 1950s, London's widow, Charmian, would ride up to the top of Sonoma Mountain and look down over the other side. Were she to do that today, she would see the new Jean and Charles Schulz Information Center. How appropriate! On her side of the mountain, Jack found his home and completed his books, which made him the most successful American author in the first part of the twentieth century. And over here on the other side, Charles Schulz found his home, completed his work, and became the most famous American artist of the last half of the century. One imagines both looking down now and modestly grinning. ■

world of rare books, and George's class was a real eye-opener. He brought books to class that I could not imagine existing outside of museums: inscribed Jack Londons (hey, these books DID have dust jackets), a first edition of Johnson's *Dictionary*, the 1814 Lewis and Clark with folding map. Suddenly the world of books became a lot more exciting than I had ever dreamed, and George made it clear that bookselling could be a real career as well as a personal interest. He

taught that book collecting class at the University of Washington many times, but I doubt that any other of his students got as much out of it as I did!

George also found time to co-author the Jack London bibliography and compile *The Washington 89*, his centennial tribute to the eighty-nine most important books about Washington state. He was also one of the founders of the Book Club of Washington and an early booster of the Seattle Book Fair. Like so many

other booksellers, George loved to have a good meal and some drinks with a group of like-minded book folk, and he never skipped a chance to tease me about my love for oysters on the half-shell. As a mentor and as a friend he is missed by a great many people. He is survived by his wife and children, and remembrances may be made to the Museum of Flight in Seattle (phone: 206-764-5720).

—Taylor Bowie ■

Books, Briefly Noted

Journeys Through the Market: Travel, Travellers and the Book Trade. Edited by Robin Myers & Michael Harris. New Castle, DE: Oak Knoll Press, 2000. 8vo, 164 pages, illustrated; hardcover. \$39.95

Journeys Through the Market is a series of historical essays on the awakening interests in travel, exploration and its literature. The first "travel books" were written by the intrepid explorers explaining the New World to an eager European audience. In time as more people were able to visit these exotic places, a whole range of travel literature was created.

In this important work leading authorities such as Bill Bell, Senior Lecturer in Literature, University of Edinburgh; Jeremy Black, Professor of History, University of Exeter; Giles Barber, past President of the Bibliographical Society; Michael Harris, Senior Lecturer in History, Birkbeck College; Charles Newton, Victoria and Albert Museum; Andrew Tatham, Keeper at the Royal Geographical Society; Anthony Payne, Director of Bernard Quaritch, Ltd. have contributed seven well-written, scholarly essays on the dramatic influence of travel and exploration on the publishing business. Co-published with St. Paul's Bibliographies.

The Pre-Raphaelite Illustrators. By Gregory R. Suriano. New Castle, DE: Oak Knoll Press, 2000. Quarto, 336 pages, nearly 500 illustrations; hardcover. \$49.95.

In the second half of the nineteenth century a group of artists burst onto the British art scene and created a graphic revolution. Collectively, they became known as the Pre-Raphaelites. This work is the most comprehensive study of Pre-Raphaelite graphic art yet published, lavishly embellished with nearly 500 illustrations ranging from famous to rarely seen. There are authoritative biographical essays on forty artists, whose Pre-Raphaelite published prints are critically discussed. For each artist there is a catalogue of his complete illustrative out-

put - all known wood-engravings, etchings, steel-engravings, and lithographs - arranged by book/periodical title and then by artwork title.

The work is divided into four parts. The first part introduces the character of Pre-Raphaelite art, its contributions and influences on the book arts. Part two is made up of short biographies of the twenty-four members and associates of this elite group. Part Three is a complete catalog of every known illustration, where it first appeared, name of engraver and other important information. Part Four is the Gallery.

The author, Gregory R. Suriano, is an art historian (M.A., Rutgers University), editor, graphic designer, and illustrator. His collection of English Victorian books, periodicals, autograph letters, wood-engravings proofs, and etchings formed the basis for much of the material in *The Pre-Raphaelite Illustrators*.

This book is an excellent reference volume and introduction into the world of the Pre-Raphaelites' literary illustrations. Co-published with The British Library.

The Shakespeare Head Bronte Bibliography. By John Alexander Symington. New Castle, DE: Oak Knoll Press, 2000. Co-published with Ian Hodgkins & Co., Ltd. 8vo, 210 pages, illustrated; hardcover. \$65.00

A definitive bibliography including the works of all members of the Bronte family and of Brontëana, this work was written in the late 1930s and set aside due to the outbreak of the Second World War. Dame Daphne du Maurier acquired the manuscript from Symington's library. She also acquired the original proof sheets of the proposed bibliography with a number of manuscript amendments in Symington's hand. These sheets were subsequently acquired by Oak Knoll Press, and from them this bibliography was published.

Mr. Symington (1887-1961) was Librarian of the Brotherton Library and Honorary Curator, Librarian, and Bibliographical Secretary of the Bronte Society.

This bibliography contains a great deal of information that is not available in any other Bronte bibliography. It will be of great assistance to libraries, Bronte students, and collectors of books about the Bronte family.

The Gilded Page: The History & Technique of Manuscript Gilding. By Kathleen P. Whitley. Introduction by Michelle Brown. New Castle, DE: Oak Knoll Press, 2000. 8vo, 236 pages, illustrated; hardcover. \$39.95.

Gold has been used to decorate and adorn objects since ancient times. For centuries, artists and illuminators have applied this precious metal to paper. Finally, there is a book that explains in detail the historical and modern techniques of manuscript gilding. Furthermore, learn about the tools, methods, and materials employed in flat, raised, and patterned gilding for manuscripts and paintings.

This is a well-researched and illustrated work providing step-by-step techniques of applying and burnishing gold in a sensible and easy-to-understand way. Using dozens of rare illustrations from The British Library, the British Museum and other institutions, along with her own photographs and drawings, Whitley has created an excellent and practical guide to manuscript gilding.

An author and professional manuscript restorer, Whitley has practiced and taught this ancient art for over twenty years. She writes with authority and a great deal of personal insight about this demanding skill. Whitley has received national recognition for her research into the materials and techniques of medieval illumination. Art historians, book restorers, and those with an appreciation of this ancient craft will notably enjoy this book. Co-published with The British Library. ■

Recent Books by Members

Early Mapping of Southeast Asia. By **Thomas Suarez.** Singapore: Periplus Editions, 1999. 280 pages, approximately 160 color and b/w illustrations, hard-cover, dustjacket.

Reviewed by Kenneth Nebenzahl

During the past fifty years I have derived considerable pleasure from the appearance of interesting new books on the history of mapping. These have ranged from Lloyd Brown's *The Story of Maps* and R. V. Tooley's *Maps and Map-Makers*, both of which appeared in 1949, to the current seminal and encyclopedic *History of Cartography* series, conceived and edited by David Woodward and the late J. Brian Harley, with four substantial volumes in print and at least that many more in the works.

Now Thomas Suarez has written a book that is a model for the treatment of the history of the cartography of a particular region. Suarez's work, *Early Mapping of Southeast Asia*, is most satisfying textually and graphically. Directed to the lay reader and the scholar, "in a way that will be useful to a wide audience," Suarez displays in his brief introduction the skillful prose he employs to carry this first comprehensive chronological survey of mapping Southeast Asia and the European voyages of discovery to that part of the world. It was those exploratory travels that facilitated filling in the blanks and correcting the misconceptions of the earliest mapmakers.

Early Mapping of Southeast Asia is profusely illustrated. There are 164 figures with informative captions, from small pictures in the text to beautiful full and double-page colorplate facsimiles of well-selected examples of key maps. The area covered is from the Ganges estuary and the Andaman and Nicobar Islands, eastward to include the Philippines and Indonesia. It incorporates today's Bangladesh, India east of the Ganges, Myanmar (Burma), Thailand, Malaysia, Brunei, Singapore, Laos, Cambodia, and Vietnam. Suarez added Sri Lanka, western Micronesia, and Taiwan because of historical associations with his main theater. The volume concludes with 300 illuminating endnotes, an excellent bibliography, and index.

Tom Suarez is an interesting man. An alumnus of the Julliard School of Music, (on tour as you read this, playing Bach and Brahms), he finds interesting parallels of classical music and early maps. Tom is one of the leading American map dealers and has practiced his trade with distinction for more than two decades. His reputation rests equally on fair dealing and expertise.

Shedding the Veil, Tom's earlier work on the history of cartography, is a monograph describing, interpreting, and placing in context the maps of a private collector. It accompanied an exhibition in 1991-92. He is also author of a mystery novel, *The Crustacean Codex*.

Book reviews are considered incomplete if the critic fails to provide a few nits to pick. The ones here are very small. The two maplets of Philippine and Moluccan islands from Pigafetta's manuscript narrative of Magellan's voyage, reproduced from the printed edition of 1800, would have been more beautiful and informative if shown in color from the original manuscript at Yale. While the color plates in this book are exceptionally clear and true to color, a few of the black and white illustrations are not as successful, such as the spectacular map of the Philippines by Murilla Verarde. This could result from filtering out the color from the original to reproduce it in black and white. A few typos have crept in, such as those on the fourth and fifth lines of page 195, but these are inevitable.

Tom Suarez has a long-running interest in, in fact love affair with, the area covered. His wife, business partner, and collaborator, Ahngsana, is Thai. The fascination shows in this, Tom's major historical work to date. The book is essential for historians of the area and of cartography; for curators, collectors, and dealers—the latter of which are proud that it came from a colleague.

Mary Wollstonecraft Godwin, 1759-1797. By **John Windle.** New Castle, DE: Oak Knoll Press, 2000. 8vo, 90 pages, illustrated; hardcover. \$37.50

Mary Wollstonecraft Godwin is one of the true pioneers in the literature of women's rights. Not only was Godwin the mother of

Mary Shelley, author of the gothic horror classic *Frankenstein*, but she was a prolific writer and a unique voice for her era.

This newly published bibliography is a second, expanded, and corrected edition; it includes not only her works and translations, but also books about Mrs. Godwin and a chronology of her life.

Thomas Frognall Dibdin, 1776-1847: A Bibliography. By **John Windle and Karma Pippin.** New Castle, DE: Oak Knoll Press, 1999. 8vo, 210 pages; hardcover. \$85.00

This is the definitive bibliography of one of the most influential figures in nineteenth-century book collecting and rare book bibliography. Dibdin, the self-proclaimed "Father of Bibliomania" and founder of the legendary Roxburghe Club, studied the foremost collections in Great Britain and Europe. His publications gather together his observations about libraries, the history of publishing, and a range of geographical regions.

The most lavish of his works, *The Bibliographical Decameron*, signified the "high water mark of the Dibdin bibliomania," stated William A. Jackson. However, one of Dibdin's most extraordinary achievements may have been *The Library Companion*, "history's most voluminous exponent of the footnote as a literary genre in itself," as described by Renato Rabaiotti in *Horae Bibliographicae Cantabrigienses*.

This bibliography solves many of the difficult problems of Dibdin's publishing legacy. Full collations, edition statements, descriptions of plates, publishers' bindings, text papers, watermarks, issue points, and differences between large and small paper copies are for the first time described in detail here, along with annotations regarding particular copies that have been examined. This new bibliography will inspire new collectors to begin collecting, intermediate collectors to improve their holdings, and advanced collectors, librarians, and book specialists to reviews and expand their collections with never before known information. ■

ABAA Welcomes New Members

The ABAA *Newsletter* welcomes the following new members accepted at the last Board of Governors' meeting in August, 2000:

Marvin C. Feinstein, M & M Books, 21 Perth Place, East Northport, NY 11731-3725; phone 631-368-4858; fax 631-368-0518; email mmbooks@mmbooks.com

George Krzyminski, Certain Books, POB 786, 36570 Main Road, Cutchogue, NY 11935-0786; phone 631-734-7656; fax 631-734-7249; email certainbks@aol.com

Gregory Wilson Powers, Powers Rare Books, 344 Orange Street, Manchester, NH 03104; phone and fax 603-624-9707; email powersrarebooks@mediaone.net

ASSOCIATE MEMBERS

James Gannon, Heritage Book Shop, Inc., Los Angeles, CA.

Valerie L. Horowitz, The Lawbook Exchange, Ltd., Union, NJ.

Jonathan Pons, Columbia Books, Inc., Columbia, MO.

The deadline for submissions to the next *Newsletter* is

November 6, 2000

Send your contributions to:
ABAA Newsletter
400 Summit Avenue
Saint Paul, MN 55102
FAX: 651-290-0646
EMAIL: rulon@winternet.com

Membership Updates

A Book Buyers Shop has a new email: ABookBuyersShop@infohwy.com

Alottabooks.com has a new address, phone, and fax: 112 Nicholson Road, Gloucester City, NJ 08030; phone 856-456-7665; fax 856-456-7675.

Between the Covers has a fax number correction: 856-665-3639.

Thomas G. Boss has a new address and phone: PO Box 1209, Brookline, MA 02446; phone 617-277-1527.

Taylor Bowie has a new mail address: c/o Bowie & Company Book Buyers, 3831 Stone Way North, Seattle, Washington 98103; phones and email remain the same.

Jutta Buck has a new address, phone, and fax: 36 Hoxie Road, Millbrook, NY 12545; phone 845-677-3701; fax 845-677-3702.

Bennett Gilbert now has a Web site: www.gilbooks.com

Jack and Joyce Hanrahan have a new address, phone, fax, and email: 120 Salt Marsh Circle, Wells, ME 04090; phone 207-646-1811; fax 207-646-1817; email hanrahan@loa.com

Heritage Book Shop has a new email address: heritage@heritagebookshop.com

David J. Holmes has a new Web site and email: www.holmesautographs.com; mail@holmesautographs.com

George Kane has a new email address: gkanebks@cruzio.com

Lame Duck Books has a new address, phone, and fax: 55 Temple Place, Boston, MA 02111; phone 617-542-2376; fax 627-542-3263; hours: Mon. - Fri. 10 - 5:30, Sat. 10-4.

Lorson's Books and Prints has a new address: 141 West Wilshire Avenue, Suite D, Fullerton, CA 92832.

Jeremy Norman has a new address, phone, fax, and email: 3443 San Anselmo Avenue, San Anselmo, CA 94960; phone 415-456-6507; fax 415-456-6511; email jnorman@jnorman.com

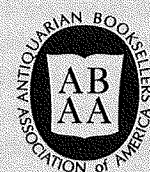
Albert J. Phiebig no longer has email.

Quill and Brush has a new Web site and email: Web www.qbbooks.com; email firsts@qbbooks.com

Peter L. Stern has a new address, phone, and fax 55 Temple Place, Boston, MA 02111; phone 617-542-2376; fax 627-542-3263; hours: Mon. - Fri. 10 - 5:30, Sat. 10-4.

Titles, Inc., has a fax number correction: fax 847-432-3699.

Wilsey Rare Books has a new area code: phone 845-657-7057; fax 845-657-2366. ■



The ABAA Newsletter

(ISSN 1070-7000X)

is published quarterly under the auspices of the Publications Committee of

The Antiquarian Booksellers' Association of America

20 West 44th Street, Fourth Floor
New York, NY 10036-6604.

PHONE: 212-944-8291

FAX: 212-944-8293

EMAIL: lwade@abaa.org

www.abaa.org

EDITOR: Robert Rulon-Miller

ASSOCIATE EDITORS: Greg Gibson, Tracy E. Smith & Liane Wade

Annual postpaid subscriptions are \$20.00 domestic; \$25.00 Canada and Mexico; and \$32.00 overseas.

COPYRIGHT 2000 by The Antiquarian Booksellers' Association of America

Send submissions and letters to:

ABAA Newsletter
400 Summit Avenue
Saint Paul, MN 55102-2662 USA
PHONE: (651) 290-0700
FAX: (651) 290-0646
EMAIL: rulon@winternet.com