



The ABAA NEWSLETTER



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ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

Unpublished Screenplays:

The Debate Continues

*The following are two responses to the views that Larry McMurtry expressed in *The Traffic in Unpublished Screenplays* published in the Autumn, 1992 issue of The ABAA Newsletter.*

BRIAN KIRBY

My name is Brian Kirby. My principal occupation has been and continues to be the buying and selling of rare books, or, to be more specific, movie scripts by collected authors.

For the last twenty-five years I have actively and aggressively sought out and purchased original screenplay material by authors more commonly associated with books than with movies—novelists, short story writers, essayists, and even poets—as well as playwrights, directors, and actors. It has been my experience that nearly every author of note, regardless of his or her success in the profession, has at least attempted to write a screenplay. Some scripts have succeeded spectacularly, while most have remained both unsung and unproduced. There are no bibliographic reference books on the latter and only spotty coverage of the former, which increases the difficulty and the challenge of finding them. The chase depends in great part upon serendipity.

My first script was purchased from Bart's Books in Santa Monica in the summer of 1967. It was the novelist Paul Jehn's unproduced draft screenplay for the sequel to the *Planet of the Apes* entitled *Return to the Planet of the Apes*. It is worth noting here that this film remained unproduced until 1970, when it

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George Kane (seated) of George Robert Kane, Books, Santa Cruz, is Chair of the 1993 San Francisco Book Fair Committee. He is pictured here with fellow Santa Cruz bookseller Sam Leask of Casabella Books at the 1991 San Francisco Book Fair, which Kane also chaired.

Rare Book and Manuscript Libraries in the 21st Century:

A Report on the Symposium at Houghton Library, Harvard University

**By Daniel De Simone,
De Simone Company, New York City**

Booksellers familiar with American rare book libraries have witnessed enormous changes over the last decade. In addition to shrinking book budgets and staff, rare book librarians have ceded the control of their collections to university administrators and collection development departments, who make decisions based on cost effectiveness rather than on collection needs. These changes have not only translated into fewer sales, but have also affected the traditional relationship between bookseller and librarian. In the past, the work performed by booksellers

was viewed as collegial and essential to the growing library system; but today's librarians see booksellers as aggressive middlemen, competing for a small piece of the shrinking library book budget. Equally as important, the historical dialogue between bookseller and librarian has halted, only to be replaced by the constant refrain, "We have no money." This has created a current atmosphere in which many booksellers feel alienated.

Upon hearing of the Harvard Symposium, I decided to attend and learn how American rare book librarians intend to cope with the new realities of collection management. I hoped to hear some evidence that librarians are looking to the future with

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Ethics, the Law, and the ABAA

by the ABAA Ethics Committee

The following is part of an ongoing series of articles written for the information of the membership by the committees of the ABAA Board of Governors. Responses are welcome.

What, exactly, is ethics? Why does it exist? Why does it matter? Who are we, the ABAA, to bandy it about the way we do, and claim it as a standard? Can a decision made by its Ethics Committee stand on its own, separate from the law?

For our purpose here, we treat ethics as a singular noun and define it loosely as a body of knowledge based on experience which generates a common standard of behavior *or better*—anything less than that standard being *un-ethical*. The question then is what is the standard for the antiquarian book trade?

It is beyond our purpose to go into the science of it all—the whys and hows of deviant behaviors, and the larger epistemological questions about the never-ending struggle between good and evil. But we can say, we think, without too much argument, that there is something in all of us that constantly monitors the ebb and flood of right and wrong, and that every one of us monitors it to his or her perceived advantage. We all in our own way walk as fine a line as we dare.

How little, the bookseller asks—not how much, but how little—can I pay this private, unsuspecting party for a book and not feel guilt or remorse? Most are fair to both sides of the equation: we pay a fair price and make a fair profit (more on what constitutes a fair profit below). We are the custodians of standards passed down to us by our predecessors in the trade, and we share in our own collective experience in it. At the least, it is short-sighted to abuse these traditional values. Yet for various reasons, we sin; and, ironically, because we forgive, sin is perpetuated as a norm. So, there will never come a time when ABAA doesn't need an Ethics Committee. That people screw each other is a fact of life.

When reviewing cases in the Ethics Committee we have frequently been faced with legal wranglings, and we're interested, as a result, in the relationship between ethics and the law. For

background we turned to the *Encyclopaedia Britannica* where, under Ethics, we found no less than thirty-six pages of historic and scholarly analysis of what was simply put as “the *examination* [our italics] of the general character or habits of mankind.” By contrast, under Law, we found three paragraphs occupying less than half a column. The differences between law and ethics are at once complex and vast, and a quick take on them both shows the limitations of one and the ubiquitousness of the other.

Inherent in both ethics and law is the sense of a constant monitoring—the *examination*—and re-evaluation: a debate within our collective psyche about what is and what should be. But where law is limited and restrictive to only that behavior of which it treats, ethics filters through all behavior. We view law to be the limited implementation of a specific ethic. It dictates good behavior only at a specific point. One can act within the law and yet be acting unethically.

Ethics, that “body of knowledge” from which we draw our standards, is constantly being fine-tuned by the push and pull of acceptable and unacceptable behavior. It works like an autopilot on the human condition, constantly self-correcting our every deviation. This debate keeps us sharp as a culture and, like an autopilot, on course.

In the ABAA we have talked openly and frequently of ethics, and we embrace the debate. The ongoing discussion of what is and what is not acceptable adds considerably to the body of knowledge from which our standards spring and makes us stronger as an Association. Armed with this debate, we have drawn up and adopted a Code of Ethics, which, complementary to the law, regulates conduct specific to our trade. Because of the intricate nature of our profession, because of the at times rarified and precise nature of the knowledge specific to our trade—even at its most elementary level—we must rely on more than the law alone to guide and influence our membership.

Many ethical questions may never see the light of day due to the comradery that is an essential part of satisfactory commerce. At what point would *you* turn in your friend or colleague on an ethical point, if you were not a victim?

At what point does the failure to act become unethical? And more important to the present discussion, at what point can or should the Ethics Committee take action? Just how pure can we make ourselves?

At their most innocuous, ethical questions arise when one exaggerates the rarity of a common book, or when one tries to enhance a book's condition by cataloguing it as “very fine” when in fact one knows it is not, or when one misleads by hawking an overpriced book as “a great investment.” Where is the fine line between salesmanship and misinformation?

Concealment of information is by nature a vital aspect of our trade. It is

We view law to be the limited implementation of a specific ethic. It dictates good behavior only at a specific point.

imperative that we not abuse this privilege, and we *must* be able to depend on our colleagues to be trustworthy and forthright. At the very least—and this must be our solemn pact—we must be fair and above board, to the degree that no one is put at a disadvantage for what he or she ought to have known. All facts material to the value of an item should be disclosed to a potential purchaser: the existence of previously unknown “remainder” copies; the non-contemporaneousness of hand-coloring or binding; the misattribution to an author or artist; signed and typed transcripts bearing authentic signatures deceptively obtained; a screenplay purportedly written by one writer but mostly the work of other screenwriters; a dust-jacket supplied from another copy or another edition of the book—*anything* that would lead someone to believe the item is not what it appears to be. The marketplace must consist of a field of play that is level for all players—booksellers and private parties alike. Putting our colleagues or our clients at an unfair disadvantage of any kind is in our minds substandard and decidedly unethical.

The notion of what constitutes a fair purchase price is not specifically addressed by the law and varies considerably from bookseller to bookseller. Countless factors will affect a buyer's

offer: customers, cash flow, geographical location, promise of a quick sale, research and restoration cost, travel time, attitude toward seller, personal taste, and supply and demand. Recognizing that there is never a single fair price for any given book, we offer a benchmark by which booksellers ought to measure their offers: Ask yourself what price you would offer for the book in the presence of your peers, your peers having knowledge of all the facts. Is there any wording fairer? In our opinion, it is the fiduciary obligation of ABAA booksellers to pay responsible, ethical prices.

So for the ABAA, the question re-

mains: can a decision made by the Ethics Committee stand on its own, separate from the law? Do we have the right to make an ethical judgement in a case where no law has been broken? We believe it would be wrong not to take action where our ethical standards have been wilfully disregarded. We believe if we embrace honesty, integrity, and fairness—primary aspects of the social contract impossible to codify—we can exert a positive influence throughout the trade and beyond.

Ultimately, the ethical question is one of conscience. But as long as colleagues silently protect one another, the problem of unethical conduct festers. The level

playing field tilts, favoring those who choose to be deceitful. Few are willing to put their complaints into writing, often citing retribution and pettiness, and choose complacency over action.

Generally speaking, we share a mutual trust in our commodity, the book; and we strive for a mutual trust in one another. Many of us are daily in touch with other members. We are a very small association, and we can work this to our advantage. In this hour of instant communication we are capable of becoming the nation's antiquarian bookstore, with many departments and a common goal. Only mistrust stands in the way. ■

A Salinger Piracy

by Jennifer Larson, Yerba Buena Books, San Francisco, CA

Literary piracy is theft. Dealers who buy and sell unauthorized editions of works not yet in the public domain—contemporary piracies—are trading in stolen literary property. Anyone attempting to profit from the sale of a pirated book runs the risk of litigation by the copyright owner. Worst of all, such dealers and the collectors they serve, instead of honoring literature, participate in an outrage upon the long-established, fundamental right and privilege of a writer to control public consumption of his or her work.

The Complete Uncollected Stories of J.D. Salinger was illegally published in Berkeley, California in 1974, in two small inexpensively-produced volumes in wrappers, by persons unknown. There were two printings of each volume, and the second print run is known to have been five thousand copies. Although the total number of volumes printed was reportedly approximately twenty-five thousand, the actual figure may be lower. The work is compiled from the author's early stories, which initially appeared in a variety of magazines such as *Collier's*, *The Saturday Evening Post*, and *Cosmopolitan*, beginning in 1940. J.D. Salinger held and continues to hold copyright in these stories. The 1974 compilation was issued without his knowledge or consent and was very much against his wishes: he broke his long public silence to complain, in a telephone call to *The New*

York Times, about the violation. In a lawsuit naming seventeen San Francisco Bay area booksellers for distributing the book, Salinger sought damages ranging from \$4,500 to \$90,000. The litigation ended in out-of-court settlements by which, in addition to financial compensation, the booksellers agreed to deliver to the plaintiff all copies of the book in their possession and to refrain from future distribution.

As dealers in rare books, we are aware of the desirability of *antiquarian* piracies, forgeries, suppressed editions, and the like. By their very nature, such items are uncommon, and they unquestionably have interest, importance and value. A.S. Mercer's *The Banditti of the Plains* (Cheyenne, 1894), instantly impounded when it appeared for alleged libel and ordered to be destroyed, is just such a book. A few stolen copies smuggled outside the jurisdiction of the court order are all that survive, and the book is consequently highly prized. Similarly, few dealers or collectors are immune to the fascination of the forgeries and other nefarious publications of Thomas James Wise which, stripped of their deceptive qualities, are both attractive and instructive.

Commerce in this sort of material is harmless, though, only because no living author or vested interest is damaged by it. With a contemporary piracy, the situation is different, and it can only be altered by the passage of time, or by the express consent of the copyright owner (failure to litigate is *not* consent). In the case of *The Complete Uncollected Stories of J.D. Salinger*, one of the defendants

drew a distinction between primary sales, acquired in quantity from the publisher and sold as new books, and sales of second-hand or used copies to collectors in the secondary marketplace. That bookseller negotiated an agreement whereby the former were relinquished to the author, but according to which the dealer could buy and sell the latter after a period of two years had elapsed. The distinction appears meaningless from the standpoint of protecting copyright: all one would have to do to comply with it, is to purchase a quantity of piracies from the publisher through an agent. Possibly as a direct result of this loophole alone, *The Complete Uncollected Stories of J.D. Salinger* is widely available in the rare book trade at sums considerably higher than the \$3 publication price: in the past year, six catalogue entries at prices ranging from \$150 to \$750 were readily located. Most of the listings frankly identify the item as an unauthorized or suppressed edition, or even as a piracy.

Are the secondary purchasers of a contemporary piracy acquiring title, and are they at risk of legal action from the copyright owners? According to Library of Congress Copyright General Counsel Dorothy Schrader, who addressed herself to general principles only and not to any specific case, "an individual purchaser of an unauthorized copy who has not himself infringed the work by reproducing it or selling it would not be an infringer and would likely be considered the lawful owner of the copy." Sellers and distributors of unauthorized

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Letters to the Editor

From: Eugene L. Schwaab, Jr.,
Western Hemisphere, Stoughton, MA

I was pleased to read the Recommendations of the Planning Committee for the future of ABAA, [*ABAA Newsletter*, Autumn, 1992] since I feel that membership increase is vital to the financial soundness of ABAA and to its value as an organization. However, I felt uneasy at Bob Fleck's statement that "Membership in the ABAA should be the goal of every serious bookseller." It is at least as useful to say that "Membership of every serious bookseller should be the goal of ABAA!" Part of ABAA's challenge is to define "serious bookseller" in such a way as to include as many booksellers as possible consistent with ethical and professional standards—BUT the professional standards should be appropriate to the level at which each bookseller has chosen to operate!

Booksellers of all types can admire the extraordinary levels of scholarship achieved by some of our colleagues and can appreciate that those who deal in rare items form a subclass within book-selling which has problems and interests of its own. But if ABAA is to be the vital link between antiquarian booksellers and the bookbuying public, it must, both in its membership structure and its collective action, look beyond the concerns of the rare book market to more basic issues.

1. The social function of antiquarian book-selling is (roughly speaking) the recycling of the printed word. The basic concept of recycling is that of taking a fresh look at something which someone has finished using and to see new possibilities for its reuse, so that it is not lost or wasted.

2. The antiquarian book trade fulfills this social function by acting as a network. It is unique in that no matter how brilliant and accomplished its individual members may be, they are all dependent on each other for buying, selling, and information. The more members there are in the network and the more effectively the members communicate and cooperate with each other, the better the network functions for all concerned. If there is neglect or stagnation in any part of the network, it will affect the operation of the network as a whole.

This, then, is a plea that ABAA will view itself not simply as an association

to be aspired to, but also as a network which needs the membership and participation of all—including the most "ordinary" booksellers—and as an organization which will concern itself with the effective discharge of the social function of bookselling.

I think, for example, of the countless hours I have spent on the telephone with members of the general public who want to buy or sell used books, but who haven't a clue as to how to use the network, and who thanked me as the first bookseller who took the time to explain to them how the system works—or doesn't work.

I think of the amount of legitimate research material (some of it "rare" material of the present or future) which was damaged, lost, or destroyed because a bookseller didn't store it properly, didn't have room for it, didn't understand its present or potential significance, or considered it economically too trifling or burdensome to bother with.

I think of the competition of television, computers, and other non-print media for the attention of the academic and general public, and I wonder whether the future role of the book in American culture is something which booksellers can afford to leave to the working of other forces.

I think of the waning standards of scholarship and even literacy in this country, and I wonder whether booksellers as a group have a stake in national and local educational policy.

I agree with Bob Fleck that we should be proud to be members of ABAA and that the benefits of membership should be enticing. But I think that who we are and what we stand for need a more searching look than these recommendations convey.

From: William P. Wreden, Jr.,
Palo Alto, CA

We read with interest Larry McMurtry's *The Traffic in Unpublished Screenplays* in the autumn *Newsletter*.

Some ten years ago an ABAA colleague offered me "an original story... for a screenplay which never materialized" by Joan Didion, Collier Young, and John Gregory Dunne. It was described as mimeographed, no publisher, no date.

I wrote to Joan Didion in an attempt to ascertain her contribution as well as to gather more information about the story-screenplay, but never had a reply. I also wrote to the offerer, who replied:

"We offered an unpublished film screenplay, never produced. How much work Joan Didion did, as compared with

the other writers I don't know. How many copies of any screenplay ever issued is never known... We regret we have sold this item elsewhere."

So much for the provenance and bibliography of screenplays!

We were sorry to hear recently that Larry McMurtry has resigned his ABAA membership. It was only in September that I visited for the first time, *Booked Up*, his fine shop in Washington, D.C.

From: Jean Marie Parmer,
Parmer Books, San Diego, CA

KIKE... NIGGER... SPIC...

Ugly, ugly words. Ugly on paper. Even uglier when spoken. I wince as I write them. One's reaction to them is visceral. Their presence in an *ABAA Newsletter* is disconcerting and uncomfortable.

Words are our business. Without them, there would be no booksellers. We would spend our time as hunters or gatherers. Booksellers are drawn to this occupation by their love of words—the beauty of poetry, the precision of a scientific term, the power of a phrase.

Our Federal Government is choosing to honor an important anniversary in this country by putting on display the handwritten Emancipation Proclamation—powerful, strong words...

We all watched in rapt attention as Professor Anita Hill described attacks made upon her with words.

Describing the power of words to a bookseller is analogous to stressing the importance of a two-out grand-slam home-run in the bottom of the ninth to a baseball fan.

And yet, we not only tolerate, but praise and support a trade journal called *AB BookMAN's Weekly*. Others publish interesting and informative periodicals and newsletters without degrading, sexist titles: *Bookquest News*, *Book-quoter*, *Bookseller*, and *Firsis*.

Female police officers are not called policeMEN; female mail carriers are not called postMEN. Federal job titles have been stripped of the demeaning sexism of the past. Only in our homophobic military with its coverup of criminal, physical assault in Las Vegas in the Tailhook scandal, do we still have midshipMEN.

BookMAN is exclusive and offensive. A change of title for the magazine to include the female members of the trade would be most welcome. ■

The Boston Book Fair: A British Dealer's View

by Jeff Towns, *Dylans Bookstore, Wales*

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Boston. The trip did not start well. My colleague had provided my plane ticket but it was issued to a Mr. POUNDS rather than TOWNS and I had to talk my way onto the plane. Was this an omen? I needed to earn POUNDS rather than just become them.

I had also forgotten about Northwestern's pre-landing video "pre-zen-tae-shun," *Plane Aerobics*, in which a lycra-clad sylph encourages us all to engage in ludicrous in-seat gymnastics.

"C'mon, grit y'rr teeth and clench y'rr buttocks," and amazingly, half the plane grunts and bumps. I always find this deeply embarrassing, but this time it was made excruciatingly worse as I was sitting alongside a paraplegic. He couldn't and I wouldn't join in this encapsulation of trans-Atlantic foolishness.

On landing, things picked up. Our cases were first off the carousel and we were straight through customs (always a time of buttock clenching angst) with hardly a falter. An officer enquired of my colleague, what he was bringing in to the country.

"Just some books," nonchalantly.

"What kinda books," snappily.

"Old books," casually.

"How old," more snappily.

"Err, err," nervously.

"Gimme a date. I need a date," aggressively.

"1643," said my colleague. "1850," said I, in a show of unity.

"Get outta here," said the officer.

So we did and were speedily into a

rental car and on into Brattle Bookstore (whose owner, Ken Gloss, must be praised for his quiet but efficient work throughout the Boston Fair period.)

After a swift and efficient browse until closing we were off again. Our momentum was slowed somewhat by one of the Mass. Highway Patrol who, by firing some painless ray gun, hauled me over for driving "41 mph in a 25 mile zone." However I believe he was spellbound by the Cymric legend on my license, "Cerbydan Modur Pob Grwp." Confused and hypnotised he sent us on our way with the friendliest advice to "drive a little more carefully."

A couple of days gentle book-hunting in New England was pleasant rather than productive, but what was interesting was to sit around with half a dozen US dealers and talk about the trade in general, gossip and rumour, its ethics, its members, their ethics—without any of the doom and gloom of the recession that has begun to blight all trade talk in the UK.

Encouraged by this we approached the Book Fair in its new venue with slightly less trepidation. Hynes Convention Centre was an ugly shed when we arrived, but was miraculously transformed in the hour before the opening into an elegant and spacious exhibit space.

It seemed that the American dealers had heard of my change of name—they kept talking about me behind my back, in furtive whispers to my colleague, "What's happened to The Pound?" "The Pound is weak." Then more—"Your Pound is crumbling." How did they know this? More still, "I pity you with your Pound," but my colleague put on a

brave face and I gritted my teeth and clenched my buttocks.

At opening, a string quartet and a harpist played soothing if somewhat soporific music which calmed me, and crowds gradually filtered around the Hall. Many people came, many of them bought—more distressingly some stole, an unfortunate but recurring feature of the Boston Book Fair—small high priced books are systematically stolen—it's no fault of the security, no blame can be put on anyone, it just means that exhibitors have to maintain hawk-like vigilance which is so alien to the general ambience of the bookfair.

As for the British exhibitors, well down in numbers on previous years (and lacking many big name dealers as Richard Sawyer pointed out), poor sales and theft made P. & P. glum but not deterred from returning. Nick Goodyer reported a very brisk opening night, Barbara Grigor-Taylor was as chipper as ever, full of praise for most everything but especially keen on the new shippers who are indeed very efficient and cordial. David Miles, his usual enigmatic self, murmured "effervescent, a joy;" Bernard Shapero was a constant blur of motion and I never got a chance to ask him how he had fared, but I'm sure he got a result.

For ourselves, we sold well right across the range of material we crammed into our booth. The Fair has gone some way towards restoring my confidence in the book trade as a gainful means of employment, at least in the US. Back home I fear it will still be a case of "Grit those teeth and clench those buttocks." ■

¿Forms? We Don' Need No Steenking Forms!

(with apologies to B. Traven and the politically correct)

by Steve Mauer, *Bookmine, Old Sacramento, CA*

Grab yourself a fresh cup of coffee (go ahead, I'll wait), lean back, put those tired dogs up on that pile of unread catalogues and imagine, if you can, the following:

Scenario #1: You're sitting in the shop, feet up, sipping on your third cup of the day, reading the latest *Enquirer*,

and a guy saunters into your shop. He's one of those well-dressed, buttoned-down types with an alert, rather aggressive manner. He asks if you buy books; naturally, you say "sure" and follow him out to his car to see what's there. He pops the boot and proceeds to off-load three or four boxes of books with interesting titles, eclectic in nature, all as new in crisp dust jackets, circa 1930-1970, most bearing personal inscriptions from the author. The chap mentions that his mother is moving to

smaller quarters and he has been asked to dispose of the books. By his own admission he tells you he knows nothing of book values, and that he will "rely on your good judgment" regarding an offer. He smilingly adds, "There's *lots* more where these come from!" Because of your highly developed spiritual nature and unimaginable magnanimity, coupled with the fact that you smell serious blood in the water, you make an offer that is more than twice the amount that

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Forms

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you would normally pay. Your offer is gratefully accepted. Firm handshakes fly everywhere. For the next two weeks, almost daily, this fellow comes in with box upon box of quality material. You can't believe your good fortune. Visions of a non-book-buying vacation are prancing merrily across your frontal lobe. Almost as quickly as what's left of your checking account balance vanishes, so does the young man. *Cornucopia sere bigtimus*. Several weeks pass. You get a call from an obviously distraught woman who asks if you have purchased any books from "the guy." You reply in the affirmative, and she proceeds to tell you that while she was out of the state burying her recently deceased husband, her worthless son-in-law was busy selling off everything in the house that wasn't bolted down to support his half-a-gram-a-day cocaine habit. She is curious as to whether or not you still have any of her late husband's books on hand. You reply that quite a few have sold, but (gulp) you would be happy to return as many as possible. She responds, "That will not be necessary," and that she doesn't think the police will be getting involved, but that "you may be hearing from our probate attorney."

Scenario #2: An IRS field agent calls, informing you that he would like to have a little tete-a-tete regarding your methods for establishing an inventory/cost-of-goods figure for the last three years. An appointment is made at your convenience. The first thing the agent (you can't keep yourself from staring at the 666 tattooed on his forehead) asks for, is your receipts for book purchases. You hand him a box with three years worth of check book registers (you're smugly saying to yourself, "Let's see him figure *this* one out!"). He gives you a Mephistophelean smile and says, "Sorry, but I'll need *actual* receipts for your purchases." Handing you back your box, he smugly adds, "we may have to disallow any item you can't substantiate with a legitimate receipt. But don't sweat it, you can always appeal our decision."

Scenario #3: A local collector calls to ask if you would like to purchase his American literature collection. He is asking \$18,000 (a fair price, retail value being about \$30,000). You candidly admit that your current cash flow situation is in

the tank, but you would love to handle his collection "on consignment." He asks, "What is your commission schedule?" You reply, "For you, 30%." Done. He drops off the collection and you go to work cataloging the items, ultimately sending the list out to your favorite customers and dealers. The response can at best be described as lackluster. The books eventually become integrated into your general stock, some titles make it to a book fair or two (one title survives being dropped, with only a bumped corner). Finally, a specialist dealer makes an offer on the bulk of the catalogue at a 20% discount. You grudgingly agree, realizing that you did all that work for 10% gross profit, at the most. As you are packing up the books for shipment, you go to look for one of the consigned items,

Wouldn't it be nice if the ABAA had some genuine, official-looking, standard forms which we could use to protect ourselves and our clients?

Twain's *Roughing it* (first edition, first state, \$500). On April 16th, the consignee calls wondering if "now would be a good time to come in and collect the money you owe me?"

Scenario #4: One of your regulars, a pretentious but tolerable boor, informs you that a *Catcher in the Rye* will be coming up at auction next week. The catalogue description reads: "First edition. Remnants of ownership on front end paper. Else fine in bright dust jacket. Est. \$750-1200." You mention that you are planning to attend the sale and would be happy to bid in his stead. "That will complete my extensive collection of Salinger firsts. Get it for me! I'll go up to \$1200." You arrive too late to preview the books. Bidding is brisk and the book is knocked down to you for \$1150 plus commission. Five weeks go by and your customer finally comes in to pick up his book. You set the prize in front of him, he takes a quick look and expounds, "Jeez! They call *this* fine? No thanks, send it back!" He gives the book a cute little back-handed forefinger flick and sends it spinning back into your court. "Have a nice day!" he proclaims, going out the door. It has to be one of life's little ironies, that these things only happen when you don't have your shotgun. You also don't happen

to have any customers for the book at this time and have better things in which to tie up your limited capital. You return the book, hoping the gallery will take it back at this late date. Moot point. The book comes back marked UNDELIVERABLE. The auction house has filed Chapter 11.

Scenario #5: You are asked by one of your customers for an appraisal. He and his wife need a written estimate for insurance purposes. The collection (the obvious result of a misguided collector) contains some tough titles, but the condition is wanting (many ex-libris, torn jacket, etc.). You give the couple a slightly inflated (to make them feel good) lump sum total. Gratis. In the throes of their acrimonious divorce, the books get donated to their favorite charity. They take the deduction off their joint tax return. Two years later the IRS is questioning their itemized deductions.

The above flights of fancy are for illustration purposes only; do not try them at home. You're thinking, "OK, what's the point?" The point is, wouldn't it be nice if the ABAA had some genuine, official-looking, standard forms which we could use to protect ourselves and our clients?

In the case of the first scenario, a simple but complete **Bill of Sale** form (as opposed to a few scribbles on the back of the nearest envelope) with the seller's name, address, a *signed statement of clear title*, driver's license number, etc. This is not only required by law in most states, but miscreants might tip their hand by refusing to sign (there will always be those who may not want to sign for a cadre of reasons). However, in light of all that replevin stuff going on, on-going theft problems, and the salient points addressed by Mr. McMurtry in the last newsletter, it seems that it may be time for us to get serious about our somewhat lax business practices. As a point in fact, the IRS can—and may—insist on actual bills of sale.

The form required for scenarios 2 and 3 (let's call it a **Consignment/Agency** form for the lack of a better name) might be slightly more difficult to construct. The events described fall under the law of agency, in which one person acts for another. It would be nice to have a form which, in the case of consignments, would spell out the terms of the agreement, the goods being consigned, commission schedule, terms of payment,

limits of liability, contract termination date, insurance waivers, etc. This form could also incorporate auction bidding terms, since much of the verbiage would be the same as in the consignment contract.

A standardized **Appraisal** form would be nice to have. How many times have you sat at your Smith-Corona trying to remember all that legal sounding mumbo-jumbo that we are all supposed to appraise "in accordance" with? There must be some decent boilerplate floating around (with all the obligatory whereases and pursuant to) indicating that guestimated prices are based on the concept of mutual agreement between a willing buyer and seller, that the appraisal was done in accordance with proper IRS codes, and that the appraiser does not have a monetary interest in the appraisal. The form could include fee amounts and how they were established.

If you have any examples, thoughts or forms that you would be willing to share, please send them to the Bookmine, 1015 2nd Street, Old Sacramento, CA 98814. Fax (916) 441-2019. Let's cull out the best ideas of all the examples we can muster, consolidate them into three tasteful layouts and submit them to the ABAA nabobs. Let them masticate the drafts, pass them by ABAA's in-house legal counsel who can bless them, typeset and print up enough copies for each member, and send them out. Each member then can have them duplicated at their own expense or throw them away. Minimal expense. Minimum hassle. Sound too simple? Must have missed something. Gotta go. ■

The Furniture of a Delusion: Blumberg's Insanity Defense

by **Ronald Lieberman,**
The Family Album, Glen Rock, PA

According to the attorneys for the defense, Stephen Blumberg (book thief extraordinaire) was motivated by obsessive love of the past—not greed. The eighteen thousand stolen books seized in Ottumwa, Iowa were just the furniture of a delusion.

In the transcripts of the Blumberg trial, which were recently acquired by ABAA, Stephen is portrayed as emotionally ill, delusional, anti-establishment, nomadic. Throughout a thousand pages of testimony the defense weaves a tale of insanity—headlined by a slightly misdirected and eccentric guardian of America's heritage. The facts of the book thefts were never disputed. The jury, though, was asked to consider insanity as a plausible defense.

Blumberg immersed himself in the study of an earlier era (called variously in the trial "Victorian" or "ancient" or "nineteenth-century"). His every waking moment was spent in the pursuit of objects to populate his delusion (i.e. collection). All of Blumberg's resources and energies were spent in preserving for himself (and others who appreciated it) a point in past time in which he felt secure. He even went so far as to wear "Victorian underwear" (i.e. long-johns).

Blumberg augmented a substantial family stipend by selling architectural bric-a-brac and treasures stripped from "abandoned" buildings. He was especially fond of stained glass and door locks. He traveled about the country "collecting" all sorts of stuff—and selling much of it at large flea markets in Texas or to dealers in Minneapolis and St. Paul, Minnesota. In many ways, Stephen would have been a passable prototype for McMurtry's *Cadillac Jack*.

A primary implication of the defense

was that Blumberg saw important early manuscripts and books not really being used by researchers. They were not being studied, copied, published, or even properly stored;

but in Blumberg's hands they were used and kept in good condition. He also had the idea that "the government was trying to prevent the ordinary man from having any access to seeing these rare works of beauty, and that he would somehow liberate them and preserve them to thwart this government plot," said Dr. Logan, defense psychiatrist.

Blumberg himself explained his actions: "I figured a book was a silent source of wisdom, and if I illegitimately obtained it from neglect, of mainly the

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Blumberg felt he could not find an antiquarian bookseller so dishonest that he or she would buy possibly stolen books.

Bookselling: An Honorable Business

by **Larry Dingman,**
Dinkytown Antiquarian Bookstore,
Minneapolis, MN

One day a while back, I got a telephone call from a lady who wanted to know if we accepted credit card orders. "No," I said, "with a 6.5% discount rate from our local bank, it's something we can't afford to do."

Well, she wanted to order some books from our recent catalogue for her husband's upcoming birthday (it would have been a nice order). "Hang on," I replied. "The fact that your husband is on my mailing list means that I haven't

had any problem whatsoever with shipping and billing any books he's ordered. The book business is an *honorable* one, I've never been burned by a customer yet. Please tell me what you require, and I'll ship and bill. Also, since this is for his birthday, any special mailing requirements you need can be done, and the books will be a complete surprise."

She thought that was just great and ordered about eight titles from my catalogue, which I promptly sent out that very afternoon with an invoice. A week and a half later, I received an envelope, that, upon recognizing the

return address, I assumed contained a check. Inside, however, was the following letter:

Dear Sir:

If you haven't sent the books I ordered yet, please cancel the order. If they're in route, I'll return them and pay for the postage.

I'm sorry to do this. Not all booklovers are as honorable as you and I believed. Mr. _____ has been having an affair. He will no longer be at this address, so remove him from your mailing list.

Two weeks later, a check from Mr. _____ arrived, so all ended well, at least from my point of view. ■

Blumberg

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government, I was to use it, guard, and preserve it for others, which I did, plus shared with the underprivileged youths. I did, and eventually passed them on to other appreciative folks who in turn would benefit and make accessible to others who were poor. None of these teenagers would ever be allowed access to some of these books at a university

A tale of insanity—headlined by a slightly misdirected and eccentric guardian of America's heritage.

library. They couldn't talk the language even to get in the place. I couldn't bring myself to sell even one ill-obtained copy."

A confederate testified that Blumberg said that he would have sold the books but he did not have any buyer he could trust to sell them to. It is a compliment to the booktrade that a resourceful fellow like Blumberg did not feel that he could find an antiquarian bookseller so dishonest that he or she would buy possibly stolen books.

Blumberg had a large collection of dealer catalogues and was a keen follower of values. He studied library and bookstore security, and read avidly about theft prevention. He was quite calculating and persistent in his quest to accumulate more and more books.

Two unsettling thoughts kept occurring to me as I read the voluminous transcript. One, "My goodness, we've all known people like him: vagabond book scouts; avaricious and insatiable collectors; and deluded personalities of varying intensities." Gladly, most were approached with caution and now have been relegated to past memory. But one has the uneasy feeling that others lurk about and may be up to great mischief. Two, "How is it possible that Blumberg never stole from book stores? Could his obsession bypass the great texts that are often quite unguarded on dealers shelves?" In the FBI warehouse there were thousands of books, unclaimed by university libraries, that may have come from booksellers or private collectors. Will we ever know the truth?

The transcript of Stephen Blumberg's trial is available to ABAA members for a one-month loan period. Please contact Liane Wood-Thomas at ABAA headquarters for details. ■

Screenplays

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took a form substantially different than the script I had picked up on impulse at Bart's. It is a simple truth that every screenplay spends at least some of its life unproduced. Ultimately most screenplays remain unproduced. To me the unproduced screenplay is like an unpublished novel, and thus it is eminently desirable. If a screenplay is later produced its luster remains undiminished, only authenticated.

My next script purchase of note occurred the same year, this time at a UCLA book sale: *The Sundance Kid and Butch Cassidy* by novelist William Goldman, one of the more spectacular crossover successes. When the film was released in 1969 its name was inverted, but most of the script remained intact. It won the Academy Award for Best Original Screenplay.

In the two and a half decades that followed I continued to pursue the elusive script. I think it's fair to say that I was a pioneer in this field. I have unearthed literally hundreds of scripts from a variety of sources, if not exactly saving them from oblivion, then at least noting them for their place in the various authors' canons. Most of them remain unproduced.

I cannot, of course, remember every individual source of each separate script, but I can generalize fairly accurately. My sources range from the authors themselves to auctions at Sotheby's, Christie's and Camden House. In between are the studios, agencies, actors, bookstores, estate sales, collectors, and the quite wonderful charity auctions put on by the writers themselves.

Notable collections have included the William Faulkner archive of mainly unproduced scripts from Warner Brothers, which I was instrumental in bringing to the marketplace, though it was sold out from under me at the last minute. Another was the Larry McMurtry find of James M. Cain's screenplays, mostly unproduced, which made their way through various rare book dealers after McMurtry sold them en bloc. From Joseph the Provider came the unproduced screenplays of Ross MacDonald. From Black Sun Books came film work by F. Scott Fitzgerald and Tennessee Williams. From the MGM Grand Hotel Gift Shop—before it was destroyed by fire—

came scripts by Faulkner, Cain, Clavell, Fitzgerald, and numerous others. From Collectors' Bookshop came scripts by Durrell, Hecht, Wolfe, Chandler, Bradbury, Hammett, Huxley, and many more. From Backlot Books came screenplays by Jim Thompson, McMurtry, John Irving, Sue Grafton, among others. The Swanson Agency yielded works by Elmore Leonard, Cain, Chandler, Horace McCoy, and others. CAA, ICM, Intertalent, William Morris, Irving Lazar, all produced scripts and treatments from their clients—Jim Harrison, Tom McGuane, Richard Matheson, William Kennedy, William Goldman, Alice Walker, Toni Morrison, Arthur Miller, James Dickey, for example. The late Paul Kohner's wife sold

I have unearthed literally hundreds of scripts from a variety of sources. . . Most of them remain unproduced.

scripts by Leonard, Sartre, Vargas Llosa, B. Traven, and other of her husband's clients. Tom Luddy sold unproduced scripts from Zoetrope and Coppola. Robert Bloch sold his scripts personally, Harlan Ellison sold his at auction, Stephen King donated some of his to PEN and the Los Angeles Library for fundraising. Larry Edmunds Bookstore and Cherokee Books, in their heyday, bought and sold major script titles from private collections, including examples by Steinbeck, Hecht, William Saroyan, and Hitchcock. Heritage Books catalogued unproduced Fitzgerald scripts. Baroque Books, Aladdin Books, Book Sail, Golden Legend, George Houle, Pepper & Stern, Hollywood Movie Posters, Gotham Book Mart, Serendipity Books, Anacapa Books, the list goes on. It's been a busy twenty-five years.

It's important to state that none of these scripts was stolen. Agents give them out for consideration, to studios, actors, other agents, whatever. The recipients then shelve them, discard them, give them away, or sell them as they choose. What they cannot do, of course, is plagiarize them. Studios print up copies, pass them out and, if the project fails to take hold, discard them. Most of these countless scripts are of no literary interest and vanish into the recycling

maw. My self-appointed task has been to rescue the good ones. I've tried not to step on any toes, though many times it seems the writers do not appreciate my efforts. Joyce Carol Oates and Dean Koontz come to mind. On the other hand, some writers are most appreciative, especially when they have no copy themselves. Donald Westlake and Elmore Leonard are two recent examples.

A specific script might be informative here. *Cantrell* by Larry McMurtry was written, on assignment, in 1983 for Martin Starger, an independent producer. Warner Brothers optioned the project from Marstar. At least two drafts of the script were done by McMurtry and a limited number of copies were circulated. I was able to purchase copies in both black and white covers, the black presumably being the equivalent of a first edition done by Marstar. I bought copies from Morrison & Kline, Aladdin Books, Collectors Bookstore, a PEN auction, a story editor at Warner Brothers, and a CAA reader who approached me at a book fair in Glendale. I have also acquired a xerox copy stamped "Agenda" in red from a studio reader, and a new draft of the script by a different writer, showing that the project is still bouncing around almost ten years later. It remains unproduced.

A final note: there are several companies that sell xerox copies of screenplays through the mail. They advertise in national magazines and send out extensive catalogues. There are also several stores that sell the same copies, or copies of copies. They exist and thrive under the very noses of the studios whose work they bootleg, without payment or credit. Indeed, some of their best customers work in the studios where these same scripts are no longer available. It's a strange symbiotic relationship. They are very active buyers of scripts, both produced (if they don't have a copy) and unproduced, and they don't sell originals. I don't buy copies.

Mr. Kirby was for a time editor of the Los Angeles Free Press. He was sole editor of The Staff, a similar Los Angeles paper begun by former employees of the Free Press. As an editor he was chiefly responsible for the publication of the many novels published by Brandon House Library Editions and

Essex House. A chapter on Mr. Kirby and his publications is included in Michael Perkins, The Secret Record (recently reprinted in paperback). While in college in Michigan, Mr. Kirby was a jazz drummer.

JENNIFER LARSON, YERBA BUENA BOOKS, SAN FRANCISCO

Larry McMurtry suggested, in the last issue of the *ABAA Newsletter*, that booksellers honestly wishing to learn the truth about ownership of screenplays—particularly the commissioned, unproduced variety—can probably find out, with 99.5% certainty, what they need to know. In fact, it's not that easy; and what has mainly emerged from a six-month effort to sort out fact from

Screenplays are sent out for a very specific purpose only, which does not comprehend the right to sell them.

wishful thinking is a growing conviction that this is a murky area and likely to stay that way.

A detailed letter from the President of the ABAA to the independent producer who commissioned the McMurtry screenplay *Cantrell*, inquiring into the legitimacy of that script in the secondary marketplace, has gone completely unanswered since mid-October. Having been informed that Woody Allen vigilantly recovers strayed copies of the screenplays of his films, I wrote to him inquiring into his policy in late October. I have had no reply to date (although special circumstances may have intervened). Obviously, it is not a simple straightforward matter for a bookseller to get answers to such questions. From this, however, it does not follow that it is always safe to sell scripts.

There have been several incidents in which movie people have demanded that booksellers return screenplays. No single victim of such a demand has to date volunteered information about what happened, or has been eager to discuss the matter when asked. Sketchy details have come to light secondhand, *sotto voce*. It's a touchy subject that the bookseller-victims prefer to forget—not surprising, considering that studios normally appear to view the commerce in unproduced screenplays with perfect in-

difference. Countless scripts are traded freely in Hollywood without repercussions. Clearly, if title to these objects remains in the studios despite widespread distribution, that ownership is only occasionally—and apparently quite capriciously—asserted.

Dealers in screenplays operate on the theory that when a studio, an agent, or a producer distributes copies of a screenplay to persons involved in the motion picture industry as a step towards film production, they are making a gift of those copies of the screenplay to those recipients. The basis for this belief has not been stated, other than the general principle that whatever one gratuitously possesses with the knowledge or by the action of the owner is by definition a gift. In the opinion of Cheryl Rhoden, Director of Public Relations of the Writers Guild of America, screenplays are sent out for a very specific purpose only, which does not comprehend the right to sell them. That the sender does not always view distributed scripts as gifts is clear from familiar notices like this: "This material is the property of Universal City Studios, Inc. and is intended and restricted solely for studio use by studio personnel. Distribution or disclosure of the material to unauthorized persons is prohibited. The sale, copying or reproduction of this material in any form is also prohibited."

Does the lack of such a notice affect title? Absence of a prohibition against reproduction certainly does not affect copyright. Does the fact that studios usually don't sue over screenplay ownership weaken their claim to title? That state governments tolerate long-standing private possession of innumerable public records without attempting recovery has not diminished their claims in replevin cases. For one thing, it's probably usually deemed just not worth it to file a complaint, over documents or screenplays.

Concerned booksellers might note that librarians handle all screenplays, and particularly those of unreleased films, with extraordinary caution. Linda Harris Mehr is Director of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, where the policy is similar to that of other major collections in the Los Angeles area including UCLA, USC, and the AFI. She says that researchers are not allowed

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Screenplays

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access to any of the ten thousand screenplays in the Academy collection until after the film is released. The Academy does not purchase screenplays—it only accepts them as gifts. Users must sign a statement indemnifying the Academy in the event of actions arising out of access to material provided by the Academy.

Dealers who sell screenplays provide the ultimate in access; and Grace Reiner, Esq., Director of Contract Administration of the Writers Guild of America, has stated that the sale of screenplays may pose significant legal risks to the seller. What has chiefly become clear to me after considerable discussion and correspondence is that these matters are not at all clear, and that booksellers who cavalierly maintain that unproduced screenplays are legitimately bought and sold are doing a disservice to their colleagues, who may believe them, and act on that belief unaware of the potential danger. ■

Rare Book Libraries

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creative plans of action designed to help them regain their position of influence in the library world. This report of the speeches delivered at the symposium will let you judge for yourselves the current state of thought among today's librarians. We need our own dialogue on the subject; first among ourselves, and then with our colleagues in the American library system.

Not surprisingly, as a new millennium approaches, rare book and manuscript libraries are considering questions of millennial proportions. Richard Wendorf, Librarian at the Houghton, has defined these thusly: "How will the mission and operation of rare book and manuscript libraries change during the next twenty or twenty-five years? How will developments in technology, information, science, publishing, funding sources, collecting, and the marketplace affect the purpose and use of these institutions? How must our collections respond to changing (or more encompassing) definitions of the cultural artifacts we wish to collect and to which we wish to provide access? How (and

where) will the next two or three generations of library curators and directors be trained and nurtured? Will academic and independent libraries develop along parallel lines, or are these factors that will force them to diverge?"

These were among the questions addressed at the symposium, *Rare Book and Manuscript Libraries in the Twenty-First Century*, held September 11-12, 1992 at Harvard University's Houghton Library. Three sessions, "Vectors of Change," "Rare Book and Manuscript Libraries as Centers for Research and Teaching," and "Dealing, Collecting, and the Marketplace," were followed by a concluding round-table discussion with representatives of library schools, national libraries, independent libraries, and academic libraries.

SESSION I: VECTORS OF CHANGE

The Harvard Symposium was organized around four sessions, each with four speakers presenting thirty minute papers discussing the future of rare book libraries. Richard Wendorf, Librarian of the Houghton Library, opened the conference with a short speech describing the enormous changes which technology has brought to bear on the library world and the impact these were having on scholarship. His speech set the tone for the entire symposium, and he wasted little time in introducing the first speaker, Stanley Katz, President of the American Council of Learned Societies. Mr. Katz is considered the foremost spokesman for humanities research in the United States and is a recognized leader in educational theory.

Mr. Katz began by discussing the impact of computers on the storage, access, and preservation of historical materials. He outlined the impact which technology is having on how scholars use primary sources. He spoke about how computer technology was being used to scan whole collections, and he specifically mentioned a program—now in progress—which will store the text of every western book printed before 1800 in databases. He also pointed out that scholars were already able to call up information on a computer screen without ever having to refer to the printed text.

The impact of computer technology will have profound effects on how libraries will be used in the future and how librarians will function in the scholarly world. Mr. Katz suggested that

as material becomes accessible through computer terminals, the physical library will lose its place as the heart of a university. If this happens, university administrators will begin to re-evaluate their commitment to the library, perhaps challenging its function as the repository of historical materials. Library rare book and special collections might easily be viewed as disposable assets, the sale of which would provide needed revenue as fiscal restraints continue to pressure university officials.

At the same time, the position which rare book librarians now hold as custodians of historical materials could be downgraded to that of mere inventory clerks with no standing in the scholarly community. To make his point Mr. Katz talked about the declining prestige which the humanities are experiencing in the American university system. He noted that because the humanities are not as profitable as are many professional schools, university administrators are disinclined to continue to make financial investments in primary research materials when computerized

As a new millennium approaches, rare book and manuscript libraries are considering questions of millennial proportions.

electronic texts will soon be available on CD-ROM. The impact of this system's wide re-evaluation of the necessity of maintaining libraries as repositories of historical materials does not bode well for either rare book collections or professional librarianship. He urged rare book librarians to begin now to convince university administrators to protect existing collections.

Mr. Katz's address was followed by one of the most interesting presentations delivered at the conference. Philip Manville is the Co-Director of Information and Technology for McKinsey and Company, the international consulting firm. Mr. Manville, a Ph.D. in history and a university professor for nearly ten years, was hired by McKinsey to create a system that would codify and manage the work experience data which teams of McKinsey consultants were recording as they performed their consulting duties. The object was to create an in-

formation bank containing analyses and strategies to be used by future consulting teams when facing problems similar to those that McKinsey consultants had faced previously.

The interesting aspect of Mr. Manville's speech was that he presented a corporate view of the technological revolution. Manville described what he saw as a "virtual library," a decentralized, computerized information system—the antithesis to today's physical library. To illustrate this "virtual library" he cited changes that have taken place in the banking system over the last decade. Computers have decentralized the banking system to the point that all transactions can be made at ATM machines or by using specialized computer programs keyed into a bank's electronic system. Debits, credits, and transfers can be made without ever entering a bank or dealing with a bank employee. And, more and more customer options will be provided as new computer programs are developed.

Manville then turned his attention to the library system, reiterating the points made by Mr. Katz. As a result of computerization, information will be available in many formats. Librarians, in order to remain viable professionals, will have to become necessary mediators between the computer system and the scholar. Like Mr. Katz, Mr. Manville saw the role of the librarian as that of an educator with cross disciplinary skills. The new librarian will be a facilitator of information, whose utility will be determined not only by skills in providing access to information, but also to the ability to provide scholars with new ideas about sources.

The final two speakers of the first session, Susan Epstein and Geoffrey Freeman, reinforced the positions taken by Katz and Manville, adding a couple of interesting points along the way. Ms. Epstein spoke about the difficulty of preserving preliminary working versions of literary texts: the delete key on the computer has made it nearly impossible to save drafts, changes, insertions, and deletions in computer-generated text. The inevitable result of this will be the loss of important parts of authorial archives and the inability of future researchers to follow in detail the evolution of a literary text. In effect, she was asking what literary artifacts will libraries collect if the computer is the tool used

to compose and edit literary texts?

Mr. Freeman, an architect for the firm of Shepley Bullfinch of Boston and an expert in library design and construction, made a very strong presentation which reinforced the view that libraries are losing their position as the center of the university system, literally as well as symbolically. In numerous discussions which he is having with trustees and administrators about construction sites for new library buildings, he has found a willingness to locate the new library on the geographic periphery of the campus, rather than placing it at the traditional center of the institution. He also found

Where will the next generation of rare book librarians come from, and in which skills will they be trained?

some interest in building small satellite libraries around the campus, filled with computer terminals, instead of concentrating library assets in a single building at the center of the university. He predicted that unless librarians are able to convince trustees of the literally central importance of the library, they will be built in peripheral locations on college campuses.

SESSION II: LIBRARIES AS CENTERS OF RESEARCH AND TEACHING

The second session featured three speakers who addressed the more immediate problems of the impact of computerization on scholarship. The first two, William Carnochan and Ruth Perry, spoke about the book as object and the physical reality of working with historical artifacts. Mr. Carnochan, Professor of English at Stanford, used the term "the archaeology of the book" to highlight his fear that as scholars begin to rely more and more on the electronic work, they will lose the sense of time and place which the physical book reflects. As a result, scholars will miss the opportunity to absorb that part of the cultural heritage that is inherent in the form of the book. Scholars will overlook many of the aspects that surround the object, such as the ancillary crafts required to produce and distribute it. The question was posed that if scholars no longer handle the book, what will arouse their curiosity about

the social reality that created it? Will they lose interest in the period in which the text was produced and rely simply on statements of contemporary writers for their understanding of an epoch? This question goes to the heart of the debate which recent publications on the *histoire du livre* have posed in reaction to the analytical techniques of the English school of bibliography. Is there more to be learned about a historical period by studying artifacts of the time, or by relying on textual representations?

Ms. Perry, Professor of Literature at M.I.T., took this argument further by citing an example which illustrated Mr. Carnochan's thesis. She described the experience of visiting the Chauvaux cave paintings in Belgium and explained the feeling they evoked. She detailed the immediacy of seeing at first hand the drawings of ancient people and the resulting strong feelings of connection to our earliest ancestors. For Ms. Perry, no photographs can reproduce the multi-dimensional experience aroused by her standing inside the cave and viewing some of our earliest artistic expressions. She called this experience "embodied knowledge," defined as that which is intrinsic to the object and its surroundings. She stated that the current technological revolution threatened to cut men and women off from such experience and therefore from knowledge that could only come from experiential learning.

With this perspective in mind, Ms. Perry made the leap to feminist scholarship, and argued that since primary resources are limited in this field, feminist scholars rely heavily on "embodied knowledge" to interpret the historical realities that have faced women over the ages. The potential loss of this knowledge derived from historical artifact would be a great setback to feminist research and a major loss to scholarship in general.

The third speaker, Henry Louis Gates, Director of African-American Research at Harvard, took the opposite view. He explained how modern technology was extremely useful for a burgeoning field like his own. For Gates, the difficulty consists of keeping pace with the explosion of research that has been taking place in African-American studies. The demand for primary sources is so strong that scholars are working at break-neck

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Rare Book Libraries

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speed simply to record information in computer databases so it can be made available to scholars and students around the country who do not have access to the originals. Like feminist scholars, Gates finds that very little historical material relating to his field has been preserved, and that which exists is usually physically delicate and perishable. Therefore, his responsibility is to record as much as possible, as quickly as possible. Although he does not deny the importance of tactile experience, he sees the computer as the salvation of a historical record that until recently was not collected or preserved.

In the final speech of the session, Karl Dachs, Director of Rare Books and Manuscripts, Bavarian State Library, Germany, gave an entertaining speech on the future of library exhibitions. He reiterated Ms. Epstein's question, "What will libraries collect?" Mr. Dachs discussed the plans his library is formulating for expanding the kinds of collections of 20th century materials which it will be forming over the next quarter-century. The products of modern culture, so dissimilar from the printed culture of the past, will include videos, cassettes, and other icons of commercial and artistic creativity. The library of the future will resemble a museum, with numerous types of objects needed to define a period of time. The impact on exhibitions will be enormous, and libraries will be forced to compete for viewers and scholars in the same way that the modern museum community does.

SESSION III: DEALING, COLLECTING, AND THE MARKETPLACE

This session featured three very specialized talks which I will sum up in just a few words. Carter Burden, an influential collector of modern American literature, has built an extensive collection of over eighty thousand books and manuscripts in a period of just twelve years. His presentation, delivered in a lively and humorous style, described his method of collecting, his want-list of over seven thousand American writers, his bibliomania, and his relations with the numerous booksellers who have helped him form his collection. William P. Barlow, a collector of Baskerville printing and antiquarian bibliography, a

C.P.A. and current President of the Bibliographical Society of America, spoke about changing tax laws and creative ways for librarians to approach potential donors. He insisted that librarians could solidify their position in the university community by securing the advice of tax accountants and devising plans that would meet the needs of the donor while securing valuable historical materials for the university. Arthur Freeman, a bookseller from Bernard Quaritch Ltd., London, talked about the difficulty of determining the "cash value" of manuscript materials which find their way into the market place. He scolded librarians for allowing significant historical and literary manuscripts to remain unsold because of

ing the decision to sell collections of books. Proper analysis of collections, evaluations, and consultations with members of the trade must begin before decisions are made about the sale of books. Equally important is the responsibility of rare book librarians to work closely with their own administrations to prevent the wholesale elimination of special collections by hasty bureaucrats.

ROUND TABLE DISCUSSION: FOUR PERSPECTIVES

The final session consisted of four perspectives on the information presented at the symposium. Three of these were views by leading American librarians; the fourth was presented by Nicolas Barker of the British Library,

In the next quarter-century. . . American libraries will be forced to dispose of thousands of books. . . with the decision to sell made by university officials and others unfamiliar with the ways of the antiquarian book market.

a reluctance to purchase material that had been previously published. He cited several examples of how market prices usually reflected this criterion, and said that if the purpose of the library was to preserve important historical materials for future scholars, librarians should act to acquire archives before they were broken up and sold as individual items.

The most important speech of this session was delivered by William Reese, a bookseller from New Haven and a specialist in Americana. Reese began his remarks by discussing the redistribution of books in America. Since World War II the American library system has absorbed millions of books, but because of growing economic pressures, the cost of preservation and storage, and the wholesale reproduction of historical texts by computer technology, this trend is reversing itself. In the next quarter-century he predicted that American libraries will be forced to dispose of thousands of books for one reason or another, with the decision to sell made by university officials and others unfamiliar with the ways of the antiquarian book market.

In anticipation of the process of deaccession, Reese warned that American libraries must work in co-operation with one another and seriously consider the vagaries of the marketplace before mak-

whose remarks chronicled the events of the preceding two days. Terry Belanger, formerly of Columbia University Library School and now Professor at the University of Virginia, spoke briefly about the declining status of American rare book librarians. He cited the closing of the Library School at Columbia as an example of the failure of American librarians to influence decisions by university administrators. He was very pessimistic on whether rare book librarians have the power or the will to change their status in order to influence the direction which American libraries will take in the future. He was also very concerned about where the next generation of rare book librarians will come from, and in which skills they will be trained. Will they be administrator types without a feel or understanding of the book? Will they truly understand the needs of historical collections and have the authority to determine the future course of preservation and collection development?

Thomas Staley, of the Humanities Research Center in Austin, Texas, spoke about the pressures that librarians were under from university administrators to control costs, limit purchases, and raise funds. He said that seventy-five percent of his time was devoted to raising money so the university would not have

to pay the upkeep and salaries of employees in HRC. He predicted that the next generation of library directors would be less librarians than administrators. In fact, he suggested that future library directors on the university level who did not have advanced skills in administration and fund raising would most certainly not participate in making decisions that affected the future of their libraries.

The final speaker was Werner Gundersheimer of the Folger Shakespeare Library in Washington, D.C. His short remarks touched on two important points which reinforced many of the ideas presented earlier in the conference. First, there is a new crop of university trustees and board members throughout America who are coming to their positions without many of the traditional sensibilities which marked earlier generations. Many of today's trustees are successful business people who have made fortunes in the new technologies, and who may not have been exposed to libraries like The Houghton Library at Harvard or the Beinecke at Yale. These new trustees are much less inclined to finance rare book purchases, pay preservation costs, and make decisions about collection development for a relatively small and financially unproductive part of the university. Gundersheimer remarked that it was the librarians themselves who must strive to be involved with these new trustees and to educate them regarding the importance of historical collections. It is the responsibility of librarians to teach trustees, faculty and university administrators about libraries.

Gundersheimer ended his talk on a positive note. He spoke about the Research Library Group of private institutions which has its own set of problems, but at least that does not live under the restraints of most university rare book libraries. The Houghton, The Clements, The Newberry, The Beinecke, The Lilly, The Huntington, and the American Antiquarian Society have recognized that because of the financial framework supporting them, they are in a much better position than many university libraries to look to the future, provide leadership, and ultimately to help guide American rare book libraries through the troubled days ahead.

The symposium ended with a short note of congratulations by Mr. Richard Wendorf of the Houghton Library. ■

Salinger Piracy

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copies, however, may be considered infringers. Furthermore, although a lawful owner would normally be free to sell or otherwise dispose of a copyrighted work without the authority of the copyright owner under the "first sale" doctrine, Ms. Schrader has explained that that doctrine only applies to copies lawfully made under the Copyright Act. Distribution or sale of unlawfully made copies still protected by copyright at the time of distribution would be actionable for a three year period (the statute of limitation) after the claim has accrued.

But there are also ethical questions. A decadent side of our business, or of book collecting in general, is reflected in the fact that our interest in this piracy as merchandise springs almost entirely from its illegitimacy. It is listed at high prices in the rare book trade only because it is illicit and therefore harder to buy (and riskier to sell) than it would be if it were an honest book. The absolute rarity of *Uncollected Stories* is doubtful: since the publisher was never brought to justice, and since the 1974-1975 litigation only recovered about 1,000 copies, there are in all likelihood thousands of copies boxed up in a warehouse someplace.

At another level, what justification

can there be for pandering to a collecting pursuit that is intrusive, unwelcome, and painful to its object? If there is admiration and respect involved, it's not apparent. To suggest that collecting interest in this book justifies selling it, even *requires* rare book dealers to supply it to their customers, is pure casuistry: it's like saying love justifies rape. Accustomed as most of us are to trading in the labors of the thoroughly dead, probably the implications of handling contemporary piracies have not been widely and fully comprehended in the antiquarian book trade. I hope that when the matter is given some thought, most booksellers will find commerce in contemporary piracies as short-sighted as I do.

What ought a bookseller in possession of one or more copies of *The Complete Uncollected Stories of J.D. Salinger* to do? Obviously, some copies should survive, in public and private collections, as a record of the publication history—for better or worse—of the author. Nevertheless, it is not the role of the antiquarian bookseller to preserve the bibliographical record for posterity in defiance of ethics and the law. Whatever is done with extant copies of *The Complete Uncollected Stories of J.D. Salinger*, there can be no justification for current profit-taking in connection with them: the initial sales of this book were *all* illegitimate. ■

Membership Updates

Marjorie Parrott Adams has a new address: Ten Doorn 2, 2801 Heffen, Belgium.

Aleph-Bet Books has a new address: 218 Waters Edge, Valley Cottage, NY 10989.

Antiquarian Book House has a new name, address, and phone: **Frogtown Books**, 2131 North Reynolds Road, Toledo, OH 43615; (419) 531- 8101; fax: (419) 531-8139.

Antiquarian Booksellers Association of Canada has a new address: 698 Queen Street West, Toronto M6J 1E7, Ontario, Canada.

Art Books Only mailing address zip-code is: 93130.

The Book Den has a new address: 11 East Anapamu Street, Santa Barbara, CA 93101.

Brannan Books, Garberville, CA has

a new zipcode: 95542.

Broude Brothers Limited has a new address and phone: 141 White Oaks Road, Williamstown, MA 01267; (413) 458-8131.

Barry Cassidy Rare Books has a new address: 2005 T Street, Sacramento, CA 95814.

James Cummins, Bookseller has a new address and phone: 699 Madison Avenue, New York, NY 10021; (212) 688-6441; fax: (212) 688-6192.

Thomas A. Goldwasser has a new address and phone: 126 Post Street, Suite 407, San Francisco, CA 94108; (415) 981-4100; fax: (415) 981-8935.

Holy Land Treasures, Burlingame, CA has a new name: **Historicana**.

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Membership Updates

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J & J House Booksellers has a new address: 731 Unionville Road (Rt. 82), Kennett Square, PA 19375.

Robert Loren Link, Booksellers has a new phone number: (505) 527-2254.

J & J Lubrano specializes in music.

Rykken and Scull has a new address and phone: 17970 Duncan Road, PO Box 1979, Guerneville, CA 95446-1979; (707) 869-2030.

Harry L. Stern has a new address: One South Wacker Drive, Suite 22, Chicago, IL 60606.

Resigned: **Larry McMurtry**, Booked Up, Washington, DC; **Fred White, Jr.**, Frontier America, Albuquerque, NM.

Trade Tips

CREDIT CARDS

From The Manuscript Society News, Vol. XIII, No. 4, Fall 1992.

Anyone who uses or accepts credit cards should know the following: Any auction house or dealer who accepts VISA or MASTERCARD is in violation of their agreement with the credit card company if they pass along the three percent surcharge (the usual percentage charged for use of the card), reported *Antique Monthly* last June. The same is true of American Express. If a merchant tries this, inform him and/or the parent credit card company. The credit card companies require the issuing bank to bring the merchant into compliance. Also, a merchant cannot impose a minimum fee such as requiring a \$10 purchase to be able to use the card, and the card companies do not require buyers to divulge their telephone numbers when using the card.

SOTHEBY'S BUYER'S PREMIUM

On January 1, 1993, Sotheby's raised its Buyer's Premium to 15% for all sales up to \$50,000. The new premium for sales over \$50,000 is 15% of \$50,000 plus an additional 10% on the amount over \$50,000.

Obituaries

LUCIEN GOLDSCHMIDT, MEMBER EMERITUS

At age 80, in New York City, on December 17, 1992. He was one of the founding members of the ABAA and served as its vice-president.

Goldschmidt was born in Brussels, Belgium, on March 3, 1912 and educated in Berlin. He began his long, influential career as a fine print and rare book dealer in 1933 when he went to work for Pierre Berès, a rare book dealer in Paris. After four years in Paris, Goldschmidt left for New York City, where he opened a United States branch of Berès' business.

In 1953, after twenty years with Berès, Goldschmidt and his wife, Marguerite Studer Goldschmidt, established their own shop in New York, the Lucien Goldschmidt Gallery. The gallery specialized in prints by old and modern masters and in rare books, and had an atmosphere that prompted John Russell to proclaim it "the kind of book-cum-picture shop that Daumier would have like to draw and in which Baudelaire would have whiled away the hours." The Goldschmidts formally retired in 1987.

During the half-century of his professional life with books and prints, Goldschmidt's critically discerning eye, far-ranging interests, and dedicated scholarship benefitted collectors, art historians, museum professionals, and business colleagues alike. Picasso's print, *Salomé*, which he sold for \$100 in 1937, was Goldschmidt's first sale at Berès' New York branch. Recently, the same impression went for \$100,000 at auction. In 1949, after serving in World War II, Goldschmidt brought Matisse's portfolio, *Jazz*, to the United States. Though it then proved to be a slow seller, Goldschmidt lived to see *Jazz* among the Matisse works viewed by thronging crowds at the retrospective at the Museum of Modern Art.

A passionate champion of photography as an art form, Goldschmidt broke new ground in 1974 by researching, selecting, and installing the exhibition, *The Truthful Lens*, at the Grolier Club. This exhibition was the first of its kind to examine books illustrated with original photographs. In collaboration with Weston Naef of the Metropolitan

Museum of Art, Goldschmidt also authored an accompanying illustrated catalogue, *The Truthful Lens* (1980). At that time, the book was the first to describe photographically illustrated books; today, it has become the basic reference work on the subject.

Goldschmidt turned his curatorial and scholarly expertise to other exhibitions throughout his career. Most recently, he had organized an exhibition of works of Redon and Bresdin at the Grolier Club. Goldschmidt also collected and edited the unpublished letters of Toulouse Lautrec, which appeared in book form in 1969. This work, which Goldschmidt painstakingly edited and annotated with Herbert Schimmel, stands as the first in-depth study of the well-known artist.

The month before he died, Goldschmidt was honored by the International Fine Print Dealers Association as the recipient of their first Lifetime Achievement Award.

Goldschmidt is survived by his wife, a daughter, a son, and three grandchildren.

MATTHIAS (MATT) P. LOWMAN, THE BRICK ROW BOOK SHOP, SAN FRANCISCO, CA

At age 54, in San Francisco, California. Bookseller, librarian and bibliophile for nearly 30 years; manager of and partner in The Brick Row Book Shop, 1972-1992; member and associate member of ABAA; past President of the Gleeson Library Associates of the University of San Francisco.

Matt Lowman was born in 1938 in suburban Chicago, Illinois. In 1960 he graduated from Carleton College in Northfield, Minnesota and matriculated to the Graduate Library School of the University of Chicago—a school chosen by Matt because of the extensive number of courses offered in rare books and the history of printing. It was at the University of Chicago that Matt studied under Robert Rosenthal, then head of special collections at Chicago, and James Wells of the Newberry Library, among others; in particular these two men would prove to have an important influence on the shaping of Matt's growing interests in antiquarian books and scholarship. In 1962 Matt went to work

at the Newberry Library as Assistant Curator of Rare Books, and for the next ten years he took part in and witnessed one of the great eras in the expansion and development of a private rare book and research collection. Matt was eventually promoted to the Head of Special Collections at the Newberry and along the way became known to and worked closely with many important librarians, bibliographers and booksellers, including Thomas Tanselle, Colton Storm (Matt worked with Storm on proofing and correcting the great Graff Collection catalogue), John Carter, Jacques Vellekoop, Anthony Rota, William and Nina Matheson, Frances Hamill, Marjorie Barker, and David Stam, among many others.

In 1972 Matt left the Newberry and moved to San Francisco with his friend, Carse McDaniel, and soon after went to work for Franklin Gilliam at The Brick Row Book Shop, then itself just recently moved to the West Coast from Texas. With his knowledge of the book trade and his experience in librarianship and rare books, Matt soon became a stalwart member of the active San Francisco antiquarian book scene and a fixture at the Brick Row—so much so in fact that when Franklin Gilliam offered Brick Row to me in the early eighties I knew it was something I could not possibly take on without Matt's experience remaining with it, and we became partners in 1982. More than one local bookseller had told me that one of the primary assets of The Brick Row Book Shop was Matt Lowman, and he soon proved to be a steadying and balancing influence on a young upstart who often wanted to plow ahead much too fast. Matt's presence assured an invaluable continuity to the business and is greatly responsible for its success today.

In addition to his work at the Brick Row, Matt was active in the Northern California Chapter of the ABAA, serving as its Secretary and Treasurer. He served on the Board of the Gleason Library Associates and was its President from 1988-1990; he was a longtime member of the Bibliographical Society of America.

After 20 years at Brick Row, Matt retired in March of 1992, and wrote a brief memoir of his life with rare books, which he circulated among friends and colleagues. In it he writes about the

sources of his past and continual learning, and comments that he never considered himself a book collector in the proper sense, but rather an enthusiast: "I was always aware of the potential conflict of being both a serious collector and a librarian or bookseller;" that though he did make contributions to bibliographic journals and assisted in the editing of the Graff Catalogue, he did not consider himself a bibliographic scholar: "However, I can read and understand Tom Tanselle's lucid but dense prose on bibliographical subjects, can understand a bibliographical description, and can collate a book. I doubt that is true of a number of today's high profile booksellers and librarians;" and that though he had spent years as a professional librarian and bookseller, he was "not good at talking effusively about books and the world of bookish gossip. . . Today I appreciate rare and beautiful books, but the appreciation now is generally more quietly satisfying."

"Quietly" is an important word in looking back at Matt's career. He proceeded in a deliberate, quiet, and infinitely reliable manner. He gained the respect and friendship of his colleagues and associates in the world of rare books over the span of 30 years, and that respect never waned because Matt remained ever constant. He had the unusual qualities of being, as one colleague put it, knowledgeable, modest and friendly—qualities which he never went out of his way to impress upon anyone, but qualities for which he will undoubtedly be remembered the most by those who knew him.

*by John Crichton,
The Brick Row Book Shop*

**JAMES C. BLAKELY, THE OLD
PRINT GALLERY, WASHINGTON, D.C.**

At age 63, in Washington, D.C., on October 11, 1992. Blakely, President of The Old Print Gallery, had been ill with cancer since early July 1992.

A life-long collector of prints, Blakely founded The Old Print Gallery in 1971 with his two partners, wife Judith, and James von Ruster. Since then, the Gallery has grown into one of the country's largest antique print shops. Its stock includes Americana, historical prints, natural history, topography and

antique maps.

Prior to the Gallery's founding, Blakely was a professional photographer with Capitol & Glogau photographers and Chase Studio, both of Washington, D.C.

Born in West Virginia, he grew up there, as well as in Pennsylvania and California. He moved permanently to Washington in 1964.

Blakely was a member of ABAA, the Appraisers Association of America, American Historical Print Collectors Society, and the Business and Professional Association of Georgetown.

As the most fitting memorial to James Blakely, The Old Print Gallery will be continued by his surviving partners.

The Old Print Gallery

**VERNON HOWARD, SAN FRANCISCO
AREA BOOKSELLER**

At age 79, in Burlingame, California, on December 2, 1992. "Uncle Vern," as he was known to booksellers everywhere, was born January 19, 1913. He attended school in San Francisco, including the University of California in the early 1940s, and also worked as a meter reader for the San Francisco Water Department.

Howard was a consummate bookman, and began his long career in the book trade as an apprentice under Earl Schilling in Berkeley. He operated Gamut Bookshop in Burlingame, California, for sixteen years. Prior to that time, he worked out of his garage on Rolph Street in San Francisco.

He was an acknowledged authority on mountaineering, English and American literature, and was a former member of ABAA. He had also been a ham radio operator since the age of 17.

Howard is survived by his wife, Dorothea. He leaves behind friends everywhere, and will be missed throughout the book world.

*by Sam Weller, Zion Book Store,
Salt Lake City, Utah*

**ALLEN F. HOBBS, BEBBAH BOOKS,
LINCOLN CITY, OREGON**

At age 63, in Lincoln City, Oregon, on January 9, 1993. Hobbs was born in Seattle, Washington on November 6,

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Obituaries

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1929. He was educated at Stanford University, the University of Washington, and the University of Hawaii.

Hobbs and his wife, Betsy, established the Bebbah Book Store in Lincoln City, Oregon in 1990 after moving from Wichita, Kansas, where they owned the Bebbah Book mail order company. He was also director of public relations and advertising for the Boeing Aircraft Military Division in Wichita for ten years, having been transferred from Boeing's Seattle division, where he had worked in public relations since 1957.

Hobbs also served as a news reporter for the *Hilo Tribune Herald* and the *United Press of Honolulu*. He had a great love of history, the Oregon Coast, and books; his personal book collection focused on works by and about Oliver Cromwell. Hobbs had just recently joined the ABAA. He is survived by his mother, his wife, Betsy, his three children, and two grandchildren.

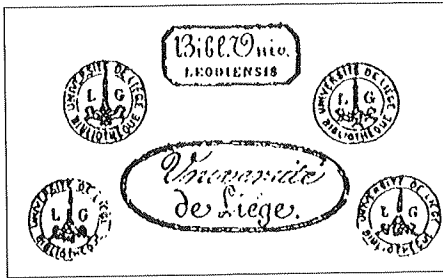
The News Guard,
Lincoln City,
Oregon, January 13, 1993

Theft Report

If you are offered or recognize any of the following items, or if you need more detailed information, please contact the ABAA, 50 Rockefeller Plaza, New York, NY 10020; phone 212-757-9395; or the parties indicated.

Abraham Lincoln. Autograph document, signed Abraham Lincoln Commissioner, 20 February 1851. Contact Abraham Lincoln Book Shop and Gallery, 357 West Chicago Avenue, Chicago, IL 60610; phone: 312-944-3085; fax: 312-944-5549.

Any book with the following ownership stamps of the **University of Liege**. Contact Ron Lieberman, The Family Album, R.R. 1, Box 42, Glen Rock, PA 17327; phone: 717-235-2134; fax: 717-235-8042.



François, Duc de la Rochefoucauld. *Reflexions ou sentences et maximes morales*, Paris, 1665. In red crushed morocco signed M. Godillot. Contact Ursus Rare Books, Ltd., 981 Madison Avenue, New York 10021; phone: 212-772-8787; fax: 212-737-9306.

Oscar Wilde, *Tragedy in one act*, and **Holy Bible**, in silver filigree binding, 2 clasps. Contact Bernard Shapero, 80 Holland Park Avenue, London W11 3RE, England; phone: 071-493-0876; fax: 071-229-7860.

Canevari. *Demetrio*, Rome, 1602. Contact Jeffrey Mancevice, PO Box 413, West Side Station, Worcester, MA 01602; phone: 508-755-7421; fax: 508-753-2317.

Ovid. *La vita metamorfoseo*, Lyon, 1559. Contact Serendipity Books, 1201 University Avenue, Berkeley, CA 94702; phone: 510-841-7455; fax: 510-841-1920.

Thomas Bird Mosher and the art of the book, Jean-François Vilian and Philip R. Bishop. Contact Colophon Bookshop, 117 Water Street, Exeter, NH 03833; phone: 603-772-8443.

Ezra Pound. *Selected poems* (first edition limited to 100 copies). Contact Joseph Felcone, PO Box 366, Princeton, NJ 08540; phone: 609-924-0539; fax: 609-924-9078.

Ludovico Dolce. *Dialogo... la memoria*, 1562 and *Congestorium*, 1533. Contact P and P Books, 27 Love Lane, Oldwindsford, Stourbridge, West Midlands, DY8 2DA, England; phone: 0384-393-845.

Henry David Thoreau. *A Yankee in Canada and Anti-slavery and reform papers*. Contact James Cummins, 699 Madison Avenue, New York 10021; phone: 212-688-6441; fax: 212-688-6192.

William Smith. *Etat present de la Pensilvanie...*, France, 1756. Contact William P. Wreden, PO Box 56, Palo Alto, CA 94302; phone: 415-325-6851.

Hore diue virginis Marie secundum verum usum Romanum..., [Paris]

[1505], printed on vellum in red and black. **Hore in laudem beatissime virginis Marie...**, [Paris, Godard, 1523], printed in red and black. **Hore intemerate dei genitricis virginis Marie, secundum usum Romane ecclesie**, [Paris] Kerver, [1509], printed on vellum, binding signed "Capé." **Hore intemerate Dei genitricis virgini Marie, secundum ecclesie Romane...**, Paris, E. Hardoyn, [1511], printed on vellum. **Hore virginis intemerate secundum usum Romane ecclesie**, [Paris, G. le Rouge, 1510], printed on vellum, bound by Riviere. Contact The Newberry Library, 60 West Walton Street, Chicago, IL 60610; phone: 312-943-9090.

A silver-bound Gospel, Venice, 1801; **Prayer book** (illuminated mss.), in Latin and French, ca. 1480, bound in red velvet; **Prayer book (illuminated mss.)** by Laurentius Eilffmarck, in Latin and Italian, Vienna, ca. 1607. Contact the ABAA, 50 Rockefeller Plaza, New York 10020; phone: 212-757-9395; fax: 212-459-0307.

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