



The A B A A NEWSLETTER



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ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

WINTER 2002

INSIDE: *The Mobled Prince*. By Dan Gregory. PAGE 5



Nicholas Basbanes signs first edition copies of his new book, *Patience and Fortitude*, at the 2001 Boston fair. Proceeds from the sale of the book benefited the ABAA Benevolent Fund.

Pressures and Preferences at the Los Angeles Book Fair

by Gordon Hollis

(A ten-year Los Angeles book fair committee member talks about the problems the committee has faced in planning this year's event.)

Welcome to the Thirty-Fifth California International Antiquarian Book Fair. If you had to share a booth due to the mandatory lottery or if you elected to share due to the extremely high price of a full booth, if you are visiting because you chose not to exhibit or if you felt that the price of your booth was almost too high to deal with, well, you are not alone. This Los Angeles book fair has annoyed almost everybody with its space enough

for only 157 booths and overall expenses of more than half a million dollars.

Things didn't have to be this way. Four years ago, for the 1998 book fair, we had an adequate and centrally located space at the Los Angeles Convention Center, a space large enough to hold, theoretically, the entire ABAA if all members had wished to exhibit. Almost everybody on the L.A. book fair committee hated the Convention Center. When we learned it was not available for the 2000 book fair, we breathed a sigh of relief and found, instead, the Marriott in fashionable West Los Angeles. The current 2002 booth

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ILAB Presidents Meet in Boston

by Tom Congalton

This year the annual ILAB National Presidents' Meeting and Workshop was held before the Boston Book Fair at the Marriott Copley Plaza on November 6 and 7, 2001. It was preceded on November 5 by a meeting of the ILAB Committee, the body that administers ILAB on a day-to-day basis. The meetings and attendant social events were ably hosted by the New England Chapter and organized by former ABAA President Michael Ginsberg.

The Presidents' Meeting is an assembly of the Presidents of ILAB's twenty national associations, the ILAB Committee, and occasionally a past ILAB President or two. However, only the National Presidents are tendered a vote for these meetings; the Committee is present only to advise and, in the case of the ILAB President, to Chair the meeting. Additionally, by ILAB custom, a French-English translator is present to assure that the meeting is held in the two official languages of the League, a position admirably filled this time by Nevine Marchiset, wife of the French President, Alain Marchiset. Nevine is also an attorney specializing in international law, which paid some unexpected dividends during discussions of changes and amendments to certain ILAB rules that are organized under the Swiss Civil Code and thus subject to stringent and not necessarily familiar requirements. Additionally, a Japanese-English translator was present to assist Japanese President Noriaki Abe.

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ILAB Book Fairs

2002

February 1-3

Los Angeles, CA (ABAA)
LA Airport Marriott Hotel

March 8-10

Zürich, Switzerland (VEBUKU)
Kunsthau Zürich

March 15-16

Edinburgh, Scotland (ABA)
The George Hotel

April 12-14

Cologne, Germany (VDA)
Rheinhallen der KölnMesse

April 18-21

New York, NY (ABAA)
TO BE ANNOUNCED

April 26-27

Uppsala, Sweden (SVAF)

April 26-28

Brussels, Belgium (CLAM)
Ancien Brüssel

May 23-26

Paris, France (SLAM)
La Maison de la Mutualité

June 6-9

London, England (ABA)
Olympia Exhibition Centre

September 13-15

Copenhagen, Denmark (ILAB)
Oeksnehallen

September 19-22

Vienna, Austria (VAO)
Börse Wien

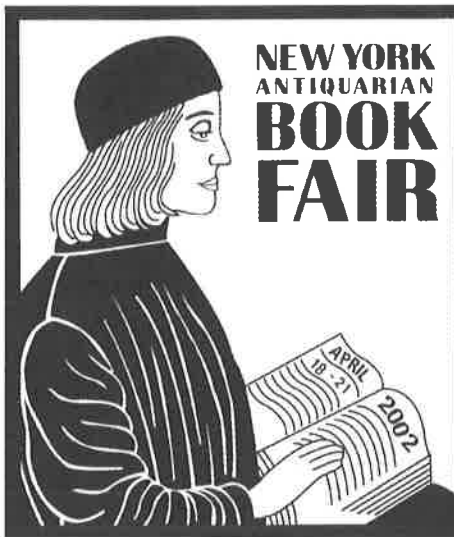
2003

February 7-9

San Francisco, CA (ABAA)
San Francisco Concourse

June 5-8

London, England (ABA)
Olympia Exhibition Centre



NEW YORK ANTIQUARIAN BOOK FAIR

Preview Thursday April 18, 5PM-9PM

Admission \$35

Friday April 19, NOON-8PM

Saturday April 20, NOON-7PM

Sunday April 21, NOON-5PM

(including Appraisal Day, NOON-3PM)

Daily Admission \$15

Location to be announced
in mid-February

(For more information please contact
Sanford L. Smith & Associates at 212-777-5218
email info@sanfordsmith.com
www.sanfordsmith.com/nyabf/nyabf.html)



Change Possible for New York Venue

The ABAA's New York Antiquarian Book Fair has enjoyed a long and prosperous history while staged at the Park Avenue Armory at Sixty-Seventh Street. Since the tragic events of September 11, 2001, however, the likelihood of securing this familiar venue for the 2002 fair has been questionable.

The Park Avenue facility was appropriated by the US military for use in dealing with the aftermath of the terrorist attacks on the World Trade Center. After consulting with the ABAA New York Book Fair Committee, promoter Sanford Smith was able to schedule exhibition space at the

Piers on Hudson River at Fifty-Fifth Street for the same weekend in April.

Smith and fair committee members recently learned, however, that the Park Avenue Armory may now be available for the fair. As this *Newsletter* goes to press, they are working to re-establish the New York fair in the Armory.

The 2002 New York Antiquarian Book Fair will go on as planned, but the final word on its location will not be made until mid-February. Please contact ABAA headquarters at 212-944-8291 or abaa@panix.com or Sanford Smith at the above numbers for more information. ■

ABAA Welcomes New Webmaster

ABAA.org kicked off 2002 with a new Webmaster, Jelle Samshuijzen. Although based in Wageningen, The Netherlands, Samshuijzen and his company, Rockingstone Information Technology, should be familiar to most ABAA members.

Samshuijzen is responsible for the design and maintenance of the rare books database and search engine that has been available on www.abaa.org since 1999. He is also the Webmaster for the ILAB site, www.ilab-lila.com.

Before founding Rockingstone, Samshuijzen worked in the used book trade, organizing fairs and publishing a trade journal as well as buying and selling books. His bricks-and-mortar experience in the trade grants him an acute under-

standing of the Internet needs and demands of antiquarian booksellers. In addition to his work for ILAB and ABAA, Samshuijzen has also developed Web sites for individual dealers and software for rare book inventory management.

Samshuijzen succeeds Terry Kluytmans, who was responsible for designing and maintaining the current ABAA Web site launched in October 1999. Kluytmans also assisted the ABAA Internet committee in developing and adding many new features to www.abaa.org, including member publications, a discussion board, and "This Day in Literary History." She leaves www.abaa.org to devote her time to her growing Internet development business, Stairway to Webbin. ■

Meet Me at the Fair!

by Peter E. Hanff

Reprinted by permission from Bancroftiana, the newsletter of the Friends of The Bancroft Library, University of California, Berkeley.

Each February Bancroft curators and staff turn out in sizable number at the California International Antiquarian Book Fair. Booksellers from far and wide assemble to offer samplings from their incredibly rich and varied stock of books, manuscripts, printed ephemera, pictorial works, and numerous other formats that are the core of their specialized trade.

The California Fair alternates between Los Angeles and San Francisco, but the latter venue—in our own back yard—now attracts the largest gathering of antiquarian booksellers in the world. The items on display never fail to astonish and mesmerize, but equally important are the opportunities for Bancrofters to chat with booksellers, private collectors, and other bibliophiles. The conversations help keep us all connected throughout the remainder of the year, and give us the opportunity to identify new collecting areas and to remind the trade and collectors of our older specialties.

Without doubt the booksellers bring their most outstanding ware to display. But those who know Bancroft are good about alerting us in advance of things they think will interest us. At the same time, we invariably meet booksellers new to us, so there are always plenty of surprises.

We at Bancroft frequently emphasize that we are responsible not only for collecting individual books, manuscripts, and other items, but also for collecting collectors and booksellers. There is no more fertile ground than the Book Fair to encourage this. We have always urged our Friends to join us at the Fair if they possibly can. Not only is it enormous fun, but also it is highly educational, and frequently dazzling. We also recognize that the special interests of our individual friends make them very good scouts for things we might not otherwise discover.

In February 2001 we had a special example of how important having a Friend at the Fair can be. Bob Hirst, Curator of the Mark Twain Papers and General Editor of the Mark Twain Project, made an appointment to meet me on Saturday morning. My task was to introduce him to booksellers likely to have worthwhile Mark Twain material. Moving from booth to booth can be time consuming, because there is much to see, but there is even more to discuss, especially if you are introduced as the Curator of the Mark Twain Papers. Indeed at virtually every booth we visited, Bob found items of potential interest to Bancroft. A good two hours after he arrived, we finally completed our first pass along a single aisle of booksellers and found ourselves at Bancroft's exhibition and table (a generous space provided to major research library by the ABAA).

There we found Kimo Campbell, a member of the Council of the Friends of The Bancroft Library, looking at our display of publications. I introduced Kimo to the Bancrofters on hand and when he spoke with Bob Hirst, he immediately asked if Bob had seen an original Mark Twain letter offered by a bookseller from London. Indeed Bob had seen such a letter and had already committed us to buying it. But Kimo was pretty certain that wasn't the letter he had seen. He urged us to start down a new aisle while he went back to see if he could locate the place where he'd seen the letter. A few minutes later he came back to us and said that he had indeed located second letter. He guided us to a London specialist in autograph material whom we had not previously met. I introduced Kimo and Bob to her, and when she learned of Bob's specialty she asked if she could take notes as he identified the context of the letter. Furthermore, she brought out still another Mark Twain letter from her portfolio.

Bob was able to provide considerable information about where Mark Twain was at the time each letter was written and something of the circumstances. The bookseller busily recorded Bob's com-

ments. At that point, I asked Bob if he'd be interested in having either letter offered to Bancroft on approval (approval offers are made to give the potential buyer time to analyze the significance of the document or book and to assess the coffers.) "How about both?" Bob asked.

The bookseller generously agreed to write up on approval invoice when Kimo Campbell quietly said, "Actually you don't have to offer them on approval." He then wrote a check to the bookseller, and handed the letters to Bob Hirst as a gift.

Such generosity is astonishingly gratifying, and we certainly don't expect our friendly scouts to do more than show us items they think might be of interest, but Kimo was so pleased to learn that what he had scouted out for us was important to the Mark Twain collection that he gladly bought them for us. We hope that other Friends will want to continue helping us in our scouting at future book fairs. You can truly do this "without cost or obligation." If you would like to join us in the hunt, please let us know and we'll try to get passes for you so that you can accompany us to the fair.

Peter E. Hanff is Deputy Director, The Bancroft Library, University of California, Berkeley. ■

The ABAA Newsletter

welcomes contributions from all of its readers, ABAA members and non-members alike.

Please send your letters, articles, book reviews, announcements, and photographs to:

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Living with Books

by **Sondra Gordon Langford**

I was a four-year-old in a tantrum. "Everybody in the whole world can read except me!" So, my ever-patient mother sat down next to me with a little school primer called *The Adventures of Dicky Dare*.

We began: "Dick, stick, lick, dare, beware." By the end of the week, I was reading in the primer on my own. But I wouldn't give it up. Every night I slept with *Dicky Dare* under my pillow. The tenacious roots of book collecting had taken hold.

On my frequent childhood trips to the public library, I exhibited the same acquisitiveness. I deeply resented having to return the books. I wanted to own them. I wanted to own all the books I could fit into my chubby hands. But, of course, that just wasn't possible.

By the age of six, I was reading thicker books that my mother had bought for me—*Little Women*, *A Wonder Book*, *The Princess and Curdie*, and Andrew Lang's fairy tale books in a plethora of colors. My mother set certain rules for handling books: wash your hands before you touch a book; no dog-earing; no writing on the pages; no laying books on their faces; keep books out of the sun; lift books from the shelf, don't drag them. Books were holy objects in our house, and they were treated as such.

Trips to the library continued, highlighted by the selection of Freddy the Pig books. I loved these so much I often kept them overdue and had to pay fines out of my allowance. My mother would have bought them, but they cost three dollars apiece and, after all, they were free at the library—except for fines. I was a lonely child, not my father's favorite, and the animals on the Bean Farm—Freddy, Jinx the cat, Henrietta the hen, Charles the rooster, Mrs. Wiggins the cow, and all the others—became my friends in place of human companions.

At age ten, with *Gone with the Wind*, I made my first foray into long, adult books. I snatched it from our attic and placed it in the steadily growing collec-

tion I was compiling in my own room. Then I discovered Judy Bolton.

The Judy Bolton books, a bright kelly green, made a long line across my bookshelf. Every so often, I took my sixty cents to the grocery store and came home with another Judy Bolton. Judy was better than a mere substitute for her more famous fellow teen sleuth, Nancy Drew. After all, Judy did not rely on her father to solve her puzzles, she exhibited an independence unusual for girls of that era, she made friends with boys as well as girls, and she solved real, grownup mysteries. By the time I began high school, I had almost completed the set, and though I was no longer reading them, I bought all the Judy Boltons.

In high school, my advanced studies required textbooks that were hard and dull. But in college, I encountered the excitement of books in other languages, as well as musty books from equally musty secondhand bookstores. Treasures such as these inspired me to amass a new collection in my dorm room. I sought out medieval pages with colorful illuminated surfaces, art books displaying the glowing tones of Calder's painted sculptures, and tiny French paperbacks.

I also began a sub-collection of dictionaries, such as the *Shorter Oxford*, the complete Larousse *French*, Cassell's *Latin-English*, Liddell and Scott's *Greek-English*.

With my Liddell and Scott, whose print I loved even though I could barely manage the book itself, I first experienced the thrill of provenance. It was signed on the flyleaf by Georgiana Goddard King, the best friend of M. Carey Thomas. Miss Thomas was the first dean and second president of my college, Bryn Mawr.

In my sophomore year, I chose Shakespeare's *Richard III* as the topic of a forty-page paper. I wanted to read the master's historical source, Holinshed, so I went to the rare book room of the college library. A dour woman placed a tan, leather-bound folio on the table and sat down opposite me. "Pencils only, no

pens," she commanded, "and no food in your pockets." She never left the room during my visit and stared at me in an intimidating manner as I read.

Despite the overbearing presence of my companion, I was thrilled to handle a book that might have been the very one Shakespeare had held. I swore that I would own such books one day. But the nearest I came was the modest two leaves of a fifteenth-century Italian lectionary.

Today, the rare book room at Bryn Mawr is huge and its collection vast. Fifty years ago it was tiny and wood-paneled, and held mostly the donations of Howard and Marjorie Goodhart. I vowed to give books to the library someday, and I kept that vow, though not until several years later.

In my junior year, I transferred to Columbia, where I haunted New York's dusty bookshops collecting medieval history, art, languages, and drama, especially medieval French drama. Later I began to hoard modern firsts, easy to find and inexpensive. I had to purchase more shelves.

After college, I became a teacher, and the books I read for that profession were hardly worth saving. But, here and there I began to amass children's books from Ardizzone to Zolotow.

As a young teacher, I began to attend children's book conferences. There I bought books, then waited in line for the speakers to autograph my copies. Every so often, I gave a stack of these signed, jacketed firsts to Bryn Mawr's library. The director, James Tanis, and I named the assemblage "The Gordon Collection of Books for Young People." Mr. Tanis had a bookplate made for my donations as he had done for all the others. My collection now had two homes.

In the late 1970s, I decided to write a novel about the Irish potato famine of the 1840s and 1850s, which became *Red Bird of Ireland* (Athenaeum, 1983). Needing to research everything from the behavior of nineteenth-century Irish

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The Mobled Prince: A Personal Reflection on Reading and Collecting Shakespeare

by Dan Gregory

The practice of collecting first editions of books can be difficult to explain or justify, even to people who love books and love to read. For them, the content that they enjoy is quite distinct from the object, the vessel that conveys it. Most anyone can appreciate the basic concepts of scarcity and condition—there are subtleties to be sure, but if reduced to elemental principles, these attributes can be quantified and seen with the naked eye. The reason for the desirability of first editions is more elusive, though many attempts have been made to explain it. Among them is the argument that reprints of books often contain non-authorial emendations and that the edition closest to the time of composition, which the author saw through the printing process, is closest to the intended text. This is certainly the case in some instances, but for the vast majority of books this argument alone carries little weight: most later printings are identical to the first printing, particularly in modern times. Furthermore, frankly, for most authors, minor editorial corrections make not a bit of difference to the merit or meaning of their work. Collecting first editions, then, is often a souvenir of a voyage or an attempt to make a physical connection to an author or an idea, a pursuit which can bring great emotional satisfaction but that resists rational justification.

Defining the process of “collecting first editions” of William Shakespeare poses additional problems. As an author and thinker, his place in the history of humanity is unique and paramount. This has been attested to by writers of great perception and eloquence, and no more ink need be wasted establishing it here. Because genius often merits minute examination, his works have been so closely studied for the past four centuries that it might seem nothing new can be said. The mere task of establishing the Shakespeare canon is an ongoing process, and the writer is such a

Promethean figure that the authenticity of his very existence carries with it a shroud of contention. Setting aside for the moment the issue of what Shakespeare actually did write and whether “he” actually wrote it, the conventional notion of “first edition” doesn’t apply to his great dramatic works. *Hamlet* provides an excellent example of this. *The Tragicall Historie of Hamlet Prince of Denmark* lies at the very heart of Shakespeare’s career, his writing, his life, and his mystique. So central is this tragedy to Shakespeare, to theater, to the English language, to world literature, to Western Civilization, and to the very psyche of modern man that more has been written about this play than any other text save the Bible. Even if availability were not an issue, there is no single “first edition” of *Hamlet* upon which the wealthy collector can set his or her sights; instead, there are three markedly different ones and a fourth, “true first edition,” which has never been seen. Ten years ago I read the three first printings of *Hamlet* in facsimile and was fortunate to wring from them a sublime joy, the elusive sensation that I had connected with the author. Recent coincidences caused me to recall my *Hamlet* experience, and it spurred some thought on this question: “Why collect first editions?”

In the first week of October my wife and I cleaned out our attic. Treasure is a relative concept, but by even the most generous interpretations there was little to be found. However, I did come upon a folder of Xeroxes that I had misplaced years before. The folder contained Xeroxed facsimiles of the three “first” printings of Shakespeare’s *Hamlet*: that is, the “Bad” Quarto of 1603, the “Good” Quarto of 1604, and the play as printed in the First Folio of 1623. Coincidentally, that very same week there was great fanfare in the press regarding the auction of Abel Berland’s collection and its crown jewel, a magnificent copy of Shakespeare’s First Folio hailed as the

finest copy available in over a decade and representing the last opportunity to acquire such a copy.

In 1991 I had become fixated on Shakespeare’s great tragedy and spent a great deal of time studying it. Upon making what I considered a unique discovery about the play, and certainly a very personal one, I had set it aside for a decade. In 1996 I purchased at Serendipity Books *Shakespeare’s Plays in Quarto: A Facsimile Edition of Copies Primarily from the Henry E. Huntington Library*, edited by Michael J.B. Allen and Kenneth Muir and published by the University of California Press in 1981. A few months later I complemented this with the purchase at auction of a sound if not fine copy of *The Norton Facsimile of The First Folio of Shakespeare*, prepared by Charlton Hinman in 1968, another book from which I had previously photocopied selected pages. The Xeroxes, filed away and lost in the attic for a decade, had become unnecessary and could be recycled.

I don’t remember why I wanted to re-read *Hamlet* when I left college (I had read it in high school). It is a work so lively and entertaining, yet also so complex, riddled, and personal, that the reading of it should never require justification. My re-acquaintance with the play began by listening to a recorded performance and re-reading a common paperback edition. Not satisfied that I had really given the tragedy its due, I then read several introductions from various editions that attempted to summarize the key textual and interpretive problems. Next I very carefully read what I believed at the time to be the best edition in print, the Arden *Hamlet* edited by Harold Jenkins, stopping at every footnote. Along the way I had also picked up several books devoted to Shakespeare or exclusively to *Hamlet*. At this point I knew every line of the play backwards and forwards. But I was hoping for

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Gregory

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something more, some kind of “intimate understanding” that remained elusive.

A breakthrough came when I discovered the new Oxford Shakespeare. This series, under the editorship of Stanley Wells, offers a radically different approach to the Bard (an approach that is not without detractors: Harold Bloom, for example, describes the edition as “perverse” in the 1998 *Shakespeare: The Invention of the Human*). Most editions simply copy accepted texts of the plays, and the better editions do so with variorum. The approach of the Oxford series, however, was based on a new and different understanding of the plays that grew, in part, from the monumental work of Charlton Hinman. After the Second World War, Hinman brilliantly applied a technique of astronomical observation and WWII military intelligence to the study of Shakespeare. Just as astronomers compared photographic plates of the sky taken on different nights to more easily spot changes in the heavens, intelligence officers during the war compared air reconnaissance photographs to study enemy military installations, troop and equipment movements, and the like. Scholars had known since the mid-nineteenth century that no two copies of the First Folio were alike. Over more than two decades, Hinman used a special collator (now called the Hinman collator) to study every leaf of the Folio in detail by comparing numerous examples from the Folger Library’s holdings of over eighty copies. It had been for this very purpose, in general principle if not in the specific application, that Henry and Emily Folger assembled their collection of Folios. Not all of Hinman’s conclusions, set forth in the 1963 publication *The Printing and Proof-Reading of the First Folio of Shakespeare*, have gone unchallenged. But his approach has essentially been the Rosetta Stone of Shakespeare, allowing for completely new evaluations of our source material and how it was proof-read, set for type, and printed, and con-

sequently, close new readings that produce considerably different texts. Changing a word here and a comma there might seem a trifle. Certainly Shakespeare’s immortality lies not merely in his unparalleled verbal dexterity, else he would not be so popular in translation, so universal in his cross-cultural appeal. But if one replants enough trees in a forest, a new forest emerges. The approach of the Oxford Shakespeare was to take nothing in the text for granted.

In his lifetime, some twenty plays were printed that are now believed to have been written by Shakespeare (or in a few cases, with his partial participation). His name as author does not appear in their texts until 1598’s *Love’s Labor’s Lost*, after which his name appears on several (but not all) of the plays that followed. Lack of attribution on printed plays was not unusual: in his time Shakespeare’s plays were composed strictly for performance and printed editions allowed theater troupes to supplement their income by sharing their repertoire with their peers. The printers of the Quartos produced up to 1616 may have hoped that they would be purchased for reading as well as for performance, but there is no evidence to suggest that Shakespeare wrote his plays *to be read*. Most of the surviving copies were purchased by aristocrats who appreciated the theater and could afford to stage plays for their own pleasure. Royal patronage of playing companies was so important that the Lord Chamberlain’s Men (Shakespeare’s company until 1603) would pretend that their public, paid-admission theater performances were merely rehearsals for private performances before their patron. Plays were not really owned by the author but rather by whoever got to the Stationer’s Office first, and the important information on the title pages is that the plays were presented “As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his seruants.” But by 1600 Shakespeare had become a hot dramatic commodity: his name on the title page was a salable asset, not unlike today’s “Oprah’s Book Club” sticker. While Shakespeare’s works of poetry were

intended to be read, and he probably supervised their printing rather closely, Shakespeare’s plays were likely printed without his participation. Some of the Quartos are clearly “Bad,” that is, they appear to be pirated versions reconstructed from memory by actors or audience members who raised extra cash by reciting the play as best they could remember for an enterprising publisher. Others bear all the complexity, wit, and genius we associate with Shakespeare and are certainly from his “foul papers,” the drafts he submitted to the Master of Revels for license for performance. After being licensed, the foul papers were then copied into “fair papers,” a clean version from which a promptbook could be made for use in the actual performances. The playing company would keep a “backup” copy in case the promptbook needed to be replaced—some scholars say the players would stow away the foul papers, others say the fair papers (it may have differed from play to play).

As is indicated by the gradual inclusion of Shakespeare’s name on the title page, the concept and purpose of printing plays began to change during his lifetime. When Ben Jonson included his dramatic compositions alongside his poetry in his *Workes* of 1616, it was considered a daring choice, and not necessarily a good one. Up to this time theater had been for the *hoi polloi* and not worthy of elaborate printing. After Shakespeare’s death in the same year, his friends and fellow actors in the King’s Men (Shakespeare’s playing company from 1603 to his death), chiefly John Heminges and Henry Condell, decided to print a collection of his plays as a memorial. To say the “publishing rights” were convoluted is a massive understatement. After an abortive attempt in 1619 (which gave rise to several spuriously dated Quartos issued unscrupulously to secure ownership), printing on a collected edition could not begin until 1622. Co-publisher Edward Blount forgot that he had obtained the rights to *Antony and Cleopatra* in 1608 and so purchased them again, and the troublesome *Troilus and Cressida* was not included until after copies of the First Folio were already

being sold at the very end of 1623. Given the headache and cost of acquiring publishing rights, the rather elaborate format of the First Folio for its time, and the fact that the players stood only to earn a modest one-time payment from the Folio's printers/publishers, their intention certainly was to produce a fitting and lasting tribute to their friend and fellow actor, and not to make a great profit (though a revival of interest in plays they might perform in the future would be an added benefit). It was the printers, Blount and Isaac Jaggard (whose father and predecessor, William, had helped initiate the project but died during the printing), who stood to make money on this rather risky venture.

It is unclear whether many, or any, of the Folio's purchasers bought the plays to read them rather than to enact them. Regardless, Blount and Jaggard were undoubtedly quite happy that the Folio, the first folio book published in England devoted exclusively to plays, sold out within a decade (a good performance, all things considered), necessitating a second edition in 1632. The second, third (1663), and fourth (1685) folios were each considered improvements upon the first, with numerous "imperfections" corrected each time, and thus copies of the original edition, often well-worn from use, were discarded. The Bodleian First Folio, sent by the publishers to Oxford University in early 1624, was sold by the library as a duplicate in the 1660s after being replaced by a copy of the Third Folio (after floating around private hands and book dealers for two and a half centuries it was identified and reacquired by the Bodleian Library in 1905). By the end of the seventeenth century, Shakespeare was definitely being read for pleasure, and the 1709 edition was the first "edited" Shakespeare. It is to Nicholas Rowe, the first editor of Shakespeare, that we owe most of the stage directions and scene divisions to which we are now accustomed. While he based most of his texts on the Fourth Folio, for *Hamlet* he turned, though not consistently, to the somewhat longer and significantly different "Good" Quarto of 1604. Rowe started a tradition of editorially "improving"

Shakespeare that reached a high art with his successor, Alexander Pope, who rewrote whole passages on slight pretext. To his credit, Pope is one of the few geniuses of the English language whose facility and fluidity with words could at times rival Shakespeare's. He certainly thought so (and lived sufficiently soon after Shakespeare to be taken seriously). Pope was reprimanded in print by Lewis Theobald, who produced the most scrupulous Shakespeare edition of his time and, in the case of *Hamlet*, combined the Quarto and Folio versions of the play to create a full-text, *über-Hamlet*. Assiduous scholarship aside, Theobald is also known today as the earliest forger of Shakespeare, and his ghost would certainly appreciate Pope's famous thoughts on erring and forgiveness.

In 1765 Samuel Johnson stemmed the tide of editorial interpolation a bit by firmly declaring the First Folio to be the preeminent primary text, and in his towering wake the vogue of collecting First Folios, books that had been discarded a century earlier because they had been improved by each succeeding Folio, started in earnest. Despite Johnson's reverence for primary printings, and everyone else's reverence for Johnson, the editing of Shakespeare continued, reaching a low with Thomas Bowdler's 1807 "Family" edition, which so grossly expurgated the text that Bowdler's name has become synonymous with prurient censorship. Despite a general appreciation of the First Folio, when it comes to *Hamlet*, editors invariably favor and reprint either the 1604 Second Quarto, known as Q2, or Theobald's composite text. To most, more Shakespeare is better Shakespeare. These are the versions that are read and discussed in schools around the world. Theater managers have always worked with less luxury than readers—the composite *Hamlet* was not enacted until 1899 and was followed about a century later by Kenneth Branagh's 242-minute film. At the same time, performers have some advantages that editors do not—an actor can, for example, leave ambiguous in performance what kind of "too, too" flesh Hamlet wants melted: "solid," "sallied," or "sul-

lied." Editors can't fake it quite so easily—one choice must go in the main body of the text and the other two in the footnotes. (On this much disputed line it has taken most of the century but, thankfully, many editors have begun to question John Dover Wilson's brilliant but overtaxing arguments for "sullied" and instead are reverting to the simpler and cleaner "solid" of the Folio.)

G.R. Hibbard, editor of the Oxford Shakespeare's 1987 edition of *Hamlet*, in keeping with the precepts of the entire Oxford series, started from scratch and determined that from 1600 to 1709-10 *Hamlet* was held rather differently in the eyes of playgoers and the occasional reader than afterwards. It is clear from contemporary evidence that, upon production, it was quite a popular play. Seventeenth-century reviews and allusions to it in the work of other playwrights attest to its great impact on both the English and Continental stage. However, there is no evidence at all that, to its early audiences, the play held any of the great mysteries of motivation or puzzles of the soul that have kept professors tenured for the last two and a half centuries. But in 1709, Rowe issued his edited Shakespeare, and 1710 marked the death of the great actor Thomas Betterton, who had enacted the title role of *Hamlet* with great vigor and to great acclaim well into old age. Betterton had been trained in the part by Joseph Taylor, and Taylor, though he missed working with Shakespeare and Richard Burbage (the original *Hamlet*) by just a few years, had been trained by Heminges (the original Polonius), Conde, and the other actors who had performed in the original production under the direction of Shakespeare (who played the Ghost). Thus, for its first century there was a strong if not wholly complete chain of interpretation of *Hamlet* on the London stage that derived directly from Shakespeare. It was only in the years following Betterton's death and Rowe's editing that playgoers and readers first began to question why *Hamlet* delays avenging his father and whether the prince's kettle had in fact boiled over.

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Hibbard's assessment of the Q2 text, argued in detail in the introduction to his edition, is that it is for the most part a printing of Shakespeare's foul papers. It is a masterwork of the author's inventiveness and, more importantly, a personal statement by the playwright and actor on writing, performing, and living (or not living, that being the question). It was also, Hibbard believes, not ready for prime time in Shakespeare's eyes. It was too long and needed some revising to work on the stage, and working on the stage was not merely Shakespeare's primary interest, it was his sole interest. One of the selling features of the First Folio was to be the imprimatur of Shakespeare's surviving colleagues, who could offer to prospective buyers better versions of these smash hits of the British theater than could otherwise be purchased. Hibbard's assessment of the Folio text is that Heminges and Condell went out of their way to offer to the publishers as accurate a copy as was possible of *Hamlet* as it was performed by Shakespeare, Burbage, and themselves two decades earlier, nothing less than Shakespeare's fair copy from the archives of the Globe Theatre. For these surviving actors this was the only "true" text of the play, not any of the four Quarto editions that had been printed up to that point. Hibbard more boldly asserts that it was Shakespeare himself, as a working actor/playwright, and not a scribe, who created the fair copy, cut 230 lines from his original, over-long text and substituted 80, and made numerous other alterations. Numerically the skilful trimming of 150 lines alone would make little difference in a play of nearly 4000, Shakespeare's longest. But the changes between Q2 and the Folio also considerably alter the play's pace and efficiency of characterization. Shakespeare himself, according to Hibbard, in sorting out and tidying up the sheaves that constituted the foul papers of the play, decided to actually re-write the tragedy as he went along to make the

play more accessible to theater-goers, incorporating both his new thoughts on the work and the input of the players in his company. To Hibbard, Q2 in general represents Shakespeare's first draft, while the Folio largely represents the finished version (qualifiers are necessary since each version contains obvious typographical errors that in some cases can be elucidated by the other).

After reading Hibbard's *Hamlet* I went in search of facsimiles of the three primary texts, to read each in its original state and make a personal determination of what I liked and didn't like about them. At the time I could not have articulated what I was really looking for. With each re-reading of the play I had hoped to go deeper into it, but rather than peeling layers away, I had instead become increasingly familiar with the intricacies of the surface. I had already invested considerable time and, with an almost infinite amount of *Hamlet* criticism still unseen, had no idea how much longer I might continue down this path before I abandoned it in weary resignation that *Hamlet* was for me personally, as he had been to so many over the centuries, an enigma. Obviously I knew the play quite well at this point and could sit with the original texts in front of me and read them as intelligible plays, despite their many typographical errors and differences from modern spellings and punctuation. All the study I had already undertaken provided me with an understanding of the gloss of each line in advance of reading it, allowing for an uninterrupted reading of each of the seventeenth century texts.

First came the "Bad" Quarto of 1603, the much-mocked Q1 *Hamlet* with its famously mangled version of "To be or not to be, I there's the point..." Surviving in only two copies, it runs a mere 2,200 lines as recollected by an itinerant actor. It is important not only as the earliest surviving version of the play, but also because it gives valuable clues about the performance of the play. Next was the longest version, the "Good" Quarto of 1604, only recently challenged by Hibbard as the best primary text. Finally I sat down with a Xerox of *Hamlet* as it

appears in the First Folio of 1623 and eventually came to line number 1542 (Act II, Scene 2, Line 493 in most editions):

1. Play. But who, O who, had seen the inobled Queen,

Suddenly, immediately, months of study were over. The layers had *not* been peeled away one by one, but evaporated in a single moment of epiphany. I stared into the eyes of Martin Droeshout's portrait of Shakespeare on the title page of the Folio and laughed. The mobled prince had been inobled. I didn't bother finishing the play—I knew how it ended. I was done, and gave *Hamlet* no more thought for a decade.

When it comes to getting good press, Shakespeare's on the "A" list. A single representative sentence from each praiseworthy piece on *Hamlet* alone could easily fill this *Newsletter*. When it comes to high spot authors of English or any other language, Shakespeare's place is so securely at the pinnacle that his primacy can never be supplanted. In the presence of such a holy relic as the fabled First Folio, even Christie's auction house is reduced to the enthusiasm of an Ebay huckster, declaring in all capitals to the point that they become glaringly ineffective: "THE FIRST FOLIO OF SHAKESPEARE CONSTITUTES BY ANY STANDARDS THE MOST IMPORTANT BODY OF WORK IN THE ENGLISH LANGUAGE AND ONE OF THE MOST IMPORTANT BOOKS IN ALL OF LITERATURE" (*The Library of Abel E. Berland Part 1: Important English Literature, Science and Philosophy, Monday, 8 October 2001*). A little long if they want to fit some exclamation points at the end, but it'll do. And this wasn't just any old copy of the First Folio, this was, again described in all capitals, "ONE OF THE TWO FINEST COPIES REMAINING IN PRIVATE HANDS..." Though obviously out of my reach, I was vicariously excited by the Berland sale. If superb copies of the high spots of modern literature now sell for two and three times what they commanded just a couple of years ago, and they sell for twice or thrice what average copies bring, what would this holiest of

the holy, highest of the high, superlativissiest of the superlative go home for? The Webster copy, complete—no facsimile pages—and bound in eighteenth-century calf sold at Sotheby's for \$850,000 in 1985, and the Garden set of all four Folios (with the First Folio complete and bound by Rivière & Son), brought \$1.9 million in 1989. Christie's estimate for the Berland copy was two to three million dollars, three and a half times the Webster copy at the upper end. Any number of modern high spots of literature in notable condition have appreciated many times that amount when tested on the market—ten or more times their asking price of fifteen years ago. In comparison, the estimate for the Folio seemed quite conservative. (I would think someone who can buy a book for \$3,000,000 can buy one for \$9,000,000 as well, but I'm guessing here.)

But the appeal of the First Folio to collectors is not a foregone conclusion. Certainly, the First Folio gives us the first printings of half of his plays and the authoritative text of others. But who cares about that academic stuff? In the end, it's just a posthumous collected works, and what kind of a high spot is that? Furthermore, even though non-academics can appreciate its paramount significance, it seems a common book. Parts turn up from time to time (Between the Covers had the opportunity to offer a beautiful First Folio *Julius Caesar* in partnership with Bibliotopus in our first Classic Book Cards set) as do made-up copies with scores of leaves in facsimile (two are available on the Internet at the time of writing). How rare could it be if Henry and Emily Folger amassed a collection of over eighty First Folios? One of the reasons the Folgers were able to purchase so many copies (a third of all those surviving) is that the market allowed them to do so at comparatively reasonable prices. Among their contemporaries were collectors who passed on available Folios because their sights were set rather on the unique or almost unique smaller Shakespeare publications, the Quartos and poems printed prior to the Folio and now surviving in only a few copies (though the Folgers purchased these as well, such

as the only known copy of 1594's *Titus Andronicus*). While copies of the First Folio, however bedraggled, continue to appear on the market, these other publications are now unobtainable (the 1984 sale of 1602's *Venus and Adonis* and the 1990 sale of 1594's *Lucrece* being the only two canonical, lifetime publications auctioned in the last twenty years). They were, in the early 1900s, more likely to cause a stir among the most serious Shakespeare collectors than yet another Folio.

In October the Berland First Folio sold for \$6.4 million dollars, the final three million of which was a contest between two bidders. A hefty hammer price in the book world, and a triumph for Berland and Christie's, but still a paltry sum compared to the high end of other collectibles. A week after the Berland sale, for example, an art auction saw comparatively minor works by Pablo Picasso and Gustav Klimt fetching twice and thrice the sum tendered for the Folio. Unique pieces by indisputably great artists, but not capable of transforming the world as Shakespeare and the First Folio have. Without attempting to argue the relative merits of collecting literature versus paintings, it is safe to say that there is more wealth to be devoted to early twentieth-century art than to Elizabethan drama. Shakespeare may be the pinnacle of human expression, but in the end he's just not sexy enough.

In 1927 A.S.W. Rosenbach wrote in *The Saturday Evening Post* that the Gwynne Volume, a copy of the 1619 edition of nine Shakespeare plays issued with spurious dates to secure copyright and considered the most valuable single Shakespeare item extant, "would bring at least \$200,000 if it were sold on the block to-day" (as quoted in Basbanes's *A Gentle Madness*, p. 198). At the time Rosenbach was both speculating and bragging (he'd acquired the item for Folger), two talents that contributed to his becoming the undisputed king of modern book selling. But he did not pull the figure out of a hat—it was based on an unparalleled understanding of the upper echelon of the market in his time. There is little value, and even less of a reference point, for attempting to extrapolate what that copy

would bring today. Collectors are forced to treasure what is available in their era. The appeal of the First Folio is enhanced today by its availability when compared to the complete unavailability of preceding Shakespeare material. I asked a few veteran dealers what they thought of the price realized at the Berland auction. Tellingly they all replied, "We'll know how 'right' the price was when the next one comes up." Not if, when.

Berland and Folger, both collectors strongly associated with the First Folio, had very different notions of collecting and dispersing. Folger's practice of cornering the market on First Folios was outrageous to many of his contemporaries, and its value to our appreciation of Shakespeare was not fully justified until the 1963 publication of Hinman's study of the comparison of the copies. Few books would yield such rewards for a gathering of multiple copies of a single edition, and few authors would merit the attention. No one would question the worth of collecting Shakespeare in general. But only Folger had both the resources and the foresight to recognize that the First Folio and Shakespeare were just such a book and just such an author. Even today, when it would seem "safe" to disperse the Folgers in a Bardic diaspora of deaccession, new findings within the collection continue to validate Folger's practice. Peter Blayney notes in 1991's *The First Folio of Shakespeare* several of the discoveries made while selecting copies from the Folger Library's holdings for that year's exhibition.

Abel Berland, on the other hand, has repeatedly expressed his desire *not* to see the books in his collection confined to an institution in the years to come. In his recent publication, *Patience & Fortitude*, Nicholas Basbanes profiles Berland, who enjoyed the hunt for great books enough to share it with the next generation. "Does the Folger Shakespeare Library in Washington need another First Folio?" asks Berland. "They have seventy-nine already. Someone has to replenish the supply; if not me, then who?" It would be self-defeating for me to argue

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Berland's philosophy—most of the better copies of the more desirable books that we are pleased to offer at *Between the Covers* come from carefully assembled collections. However, Berland's notion of "sharing" is no more valid than Folger's—the copies of the great books held in the Folger, Huntington, Morgan, Lilly, Rosenbach, and other research libraries based on initially private collections may seem inaccessible, but in truth they are available to serious scholars and distributed worldwide by microfilm and facsimile. Most copies of such prized books in contemporary private collections, on the other hand, are not. As to who will replenish the supply of great books, the book collectors of today and tomorrow need not be obligated to replenish the supply of *yesterday's* great books. The Great Books, fixed in upper case, require no validation from today's collectors—Dante, Cervantes, Milton, Goethe, and the whole celebrated cadre of Dead White European Males, or DWEM as they are known to academics, will be read and cherished whether they can be collected or not. The greater responsibility of contemporary collectors to posterity is to redefine what they desire, identifying the books, authors, and genres that are currently undervalued and underappreciated. Today's collectors and librarians, by following their inclinations and instincts, can anticipate the needs of tomorrow's scholars so that privately held books of one generation can become the canon of the next, and the cycle can begin anew with fresh material.

Just as Hamlet is haunted by the Ghost of his father, so too are both Shakespeare and *Hamlet* hounded by shades. In the case of the author, a surprising number of intelligent people have been duped into believing that William Shakespeare, a glover's son from Stratford-upon-Avon, a commoner from a backwater town, could not possibly have written works now heralded the world over. If William Shakespeare did not exist we would have to invent him. Anti-Stratfordians, as they

are called, in seeking the titanic genius who allowed a country bumpkin to take all the credit and fool all his contemporaries, usually point to an undead Christopher Marlowe, a Francis Bacon with loads of spare time, or Edward de Vere, Seventeenth Earl of Oxford, an otherwise forgotten nobleman who was a published poet and playwright, died in 1604 and whose legacy his descendants felt needed a boost. Conspiracy theories can be fun to toy with, but universally Shakespeare scholars who explore the issue and even deign to rebut it have little trouble—the historical evidence that the plays attributed to Shakespeare were in fact written by him is overwhelming (those in doubt and unable to locate Occam's razor can visit).

Not so easily dismissed, however, is the so-called *Ur-Hamlet*, a ghost of a play that is referenced in a 1589 publication and then again in a 1596 recollection of a 1594 performance. Shakespeare would have been right at home in Hollywood—he much preferred remakes to original plots. The revenge tale of Hamlet has its basis in the Norse saga of Amleth, Prince of Denmark, first recounted in writing in Saxo Grammaticus' *Gesta Danorum* of the twelfth century. François de Belleforest's *Histoires tragiques* of 1570 translated the story into French, and it is widely believed that the English dramatist Thomas Kyd adapted it late in the following decade. Traces of it may survive in a German version of the play, and for a time Q1 was thought to be this Shakespearean missing link, though this is no longer accepted. Challenging conventional scholarship in the 1950s, Peter Alexander believed the *Ur-Hamlet* was written by a young William Shakespeare at the beginning of his career: as a young actor and would-be playwright sufficiently fascinated by the Norse character that in 1585, at the age of twenty-one, he gave his only son the variant of the name, Hamnet. In 1998's *Shakespeare: The Invention of the Human*, Harold Bloom endorses Alexander's theory and goes further, proposing that it was Shakespeare's original *Hamlet* which influenced Kyd's *The Spanish Tragedy* and not the reverse as is commonly supposed.

Bloom further believes that a much-matured Shakespeare made major revisions for what became Q2 and continued to revise it afterwards, agreeing paradoxically with Hibbard that the Folio represents his final acting version (evidently Bloom still feels Q2 is the better read). At least two great successors to Shakespeare give some credence to Bloom's argument—both Goethe's *Faust* and Joyce's *Stephen Dedalus* were youthful creations which the authors continued to expand and explore later in life. Furthermore, it is not inconceivable that Shakespeare, like Homer, realized himself to be living during, and to be the epicenter of, a tectonic changing of his art form, from the performed to the read, the public to the personal, revising and reshaping the text of a play that, given its popularity, could not possibly be performed at full length.

In 1991, when I first came across the word "inobled," which appears only in three lines of the Folio version of *Hamlet*, I knew immediately that something was amiss—here was a ripe word usually considered rotten in the state of Denmark. I had read all the footnotes, glosses, exegeses, and varia—*I* was aware that *every* edition since 1709 to which I had access has preferred the "mobled" of Q1 and Q2 over "inobled." Even Hibbard, with his strong allegiance to the Folio text, reverts to mobled. What I did not realize until I read it in context was how much more sense inobled makes to the scene and the play. G.L. Kittredge's 1939 edition of *Hamlet* (Boston, Ginn) offers a typical exegesis for mobled that most students encounter: "muffled. The word is unusual and strikes Hamlet as odd. Polonius, however, admires it just because it *is* unusual. He also wishes to soothe Hamlet's irritation by finding something to praise in the Player's speech." I have a word that better fits this gloss: lame. Shakespeare added some 2000 words to the English language—he would hardly take the trouble to highlight one of them without better reason than this. The scene, and the play, are sufficiently long that pausing to accentuate the fact that Hecuba was veiled makes for sloppy

Q1: The quarto edition of 1603:

Pol. This is too long.
Ham. Enough my friend, 'tis too long.
Ham. It shall to the Barbers with your beard:
 A pox, hee's for a figge, or a tale of bawdry,
 Or elfe hee sleepes, come on to *Hecuba*, come.
Play. But who, O who had seene the mobled Queene?
Cor. Mobled Queene is good, faith very good.
Play. All in the alarm and feare of death rofe vp,
 And o're her weake and all ore-teeming loynes, a blancket
 And a ketcher on that head, where late the diademe floode,
 Who this had seene with tongue inuenom'd speech,
 Would

Q2: The quarto edition of 1604:

Pol. This is too long.
Ham. It shall to the barbers with your beard; prethee say on, he's
 for a figges, or a tale of bawdry, or hee sleepes. say on, come to *Hecuba*.
Play. But who, a woe, had seene the mobled Queene,
Ham. The mobled Queene.
Pol. That's good.
Play. Runne barefoote vp and downe, threaring the flames
 With *Buffon* rheume, a clout vpon that head
 Where late the Diadem flood, and for a robe,
 About her lank and all ore-teamed loynes,

F: The first folio edition of 1623:

Pol. This is too long.
Ham. It shall to the Barbers, with your beard. Prethee say on: He's for a figge, or a tale of Bawdry, or hee sleepes. Say on; come to *Hecuba*.
1. Play. But who, O who, had seene the inobled Queen,
Ham. The inobled Queene?
Pol. That's good: Inobled Queene is good.
1. Play. Run bare-foot vp and downe, Threating the flame
 With *Buffon* Rheume: A clout about that head, Where late the Diadem flood, and for a Robe About her lank and all ore-teamed Loynes,

Q1 and Q2 reprinted from Allen, Michael J.B., and Kenneth Muir, eds., *Shakespeare's Plays in Quarto: A Facsimile Edition of Copies Primarily from the Henry E. Huntington Library* (Berkeley: University of California Press, 1981). F reprinted from Hinman, Charlton, *The First Folio of Shakespeare: The Norton Facsimile* (New York: W.W. Norton & Co. Inc., 1968).

drama. I don't agree with the mobled view, yet even I can come up with better support for it. The *Oxford English Dictionary* verifies that mobled is first seen in the 1603 printing of the play. But it is also related to mable or mabble, which may be related to Mab, which appears as early as 1557 meaning a slattern, a woman of loose character. This could be in keeping with Hamlet's preoccupation with his mother's bed-hopping, his anger over her betrayal of his father, and obviously the muffled or veiled sense is echoed two lines later by the "clout upon her head."

The problem is, as the rest of the scene and the remainder of the Player's speech indicates, Hecuba is not a slut. Rather, quite the opposite. She is a noble woman further ennobled by tragic circumstance, by the horrific slaughter of her husband. Portrayed in a country and century when a woman ruled Britain without a mate, she is a queen without a king, with no chance of assuming the throne and without a kingdom. Outwardly she, like all of the defeated Troy, is disgraced and shamed, and ignobled. Yet the tragedy of her circumstances have elevated her character as it elevated Priam and Hector, her slain husband and son whose royal grace and bearing rose far above the squabbling Greeks and fickle Helen on the battlements of Troy. To me, this is the sense that resonates with the similarly situated prince, who like Hecuba will never assume the throne. The irony piques Hamlet's interest, while the fawning courtier Polonius pretends to appreciate this in-joke. It

presages Hamlet's later questioning of what is "nobler in the mind" that cuts to the core of his character.

Shakespeare used "enoble" in 1594's *Richard III*. As early as 1502 the word appears in printed English meaning "to impart nobility to a person or thing." The nuance of imparting a higher character, dignifying, would have been new in 1603 and 1623—it appears thus first in 1636 and then again in 1667 in Milton's *Paradise Lost*. Also Shakespeare used variations of "ignoble" in several early plays, such as in *The First Part of Henry the Sixth*: "I, Noble Vncle, thus ignobly vs'd / Your Nephew, late despised Richard, comes." (Lines 1106-7). Prior to Shakespeare, "innoble" appears in print as a variant of "ignoble," and in the Bard's time the word may have continued to carry an ambivalent meaning, giving Hamlet ample reason to interrupt the player's speech. If this was not the case by 1600, and the word was not blatantly ambiguous, it would still in spoken performance call to mind the polarity of noble and not noble. It would still allow the audience to compare the shifting nobilities of station and character of Old Hamlet's surviving family: his brother, successor and murderer; his wife, widow yet still queen; and his troubled son. *Hamlet* had been mobled in 1603 and still in 1604, and in need of inobling in 1623. Heminges had played Polonius to Burbage's Hamlet and Shakespeare's Ghost, he knew how Shakespeare wanted the scene enacted. As promised, he and Condell brought to print a truer *Hamlet*, a fair copy version in which Shakespeare

corrected the laden misprint by having his characters repeat the word not once, as in Q1 and Q2, but now twice.

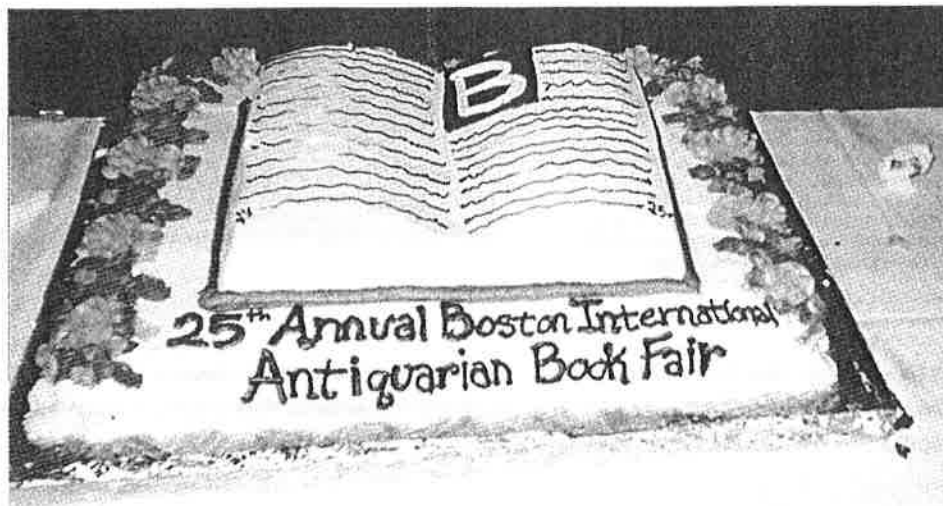
The instant I read "inobled" the play took on a personal meaning for me, for the word resonates throughout the tragedy. As *Hamlet* is to Shakespeare, so "inobled" is to Hamlet; it is in the middle, and yet it is the Alpha and the Omega, it is the journey back to the self that Odysseus, Oedipus, Job, and Dante could not escape. It is the probing and yet smiling eyes of the Droeshout portrait. Inobled, ignobled, ennobled, is *Hamlet* and Hamlet in a word. My gloss of the passage was unique to me and was accessible only by removing from the play three centuries of editors. I had connected directly with William Shakespeare, without intermediaries, and in a way no one had done before. Admittedly, others may have come to this conclusion themselves and, like me in 1991, not attempted to proselytize the word. (While preparing this article I learned that the legendary nineteenth-century actor Edwin Booth performed the scene with "inobled," as befits a man doomed to be remembered not as America's greatest Shakespearean performer, but rather as the brother of history's most famous assassin.) In the late 1990s the challenging of mobled as the preferred reading did begin to appear in Shakespeare Internet forums. However, I am still unaware of any printed edition of *Hamlet* since the folios to give inobled as the primary reading and mobled as the

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footnote. My discovery of inobled had been the epitome of reading and valuing the first edition in order to get closer to the intent of the author, ultimately the goal of Henry and Emily Folger's collection. But last week there was something of the poor-man's Abel Berland in me as well, as I sent my Xeroxes of the first printings of *Hamlet* to a friend from college who shares my interest in the play; my temporary custodianship of them had come to an end. ■



Photograph courtesy of Robin Bledsoe

The Boston International Antiquarian Book Fair celebrated its silver anniversary in 2001.

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This year, for the first time, and in keeping with an ABAA proposal introduced and passed at the 2000 meeting in Edinburgh, the first day of the meeting was devoted to a Presidents' Workshop. Unlike previous Presidents' Meetings, where a roomful of (mostly) strangers assembled and voted on a number of issues that they were only more or less aware of, this year's workshop insured that each of the Presidents had ample time to consider and, to some degree, debate the various proposals that had been forwarded from the member nations. The actual votes, delivered at the meeting on the following day, would thus be made with a much fuller understanding and, in most cases, a stronger consensus than had previously been the case. Aside from the actual content of the discussions, the workshop proved an opportunity to familiarize the Presidents with their colleagues, which in retrospect gave the eventual "official" meeting more of a human character. Thus, the meeting seemed more of a cooperative effort between individuals than a competition between nations.

The workshop had been organized into four sessions on specific topics, each chaired by the ILAB Committee member who had expertise or responsibility for that topic. The workshop generally was

moderated by ILAB Secretary Keith Fletcher, who had the unenviable task of coordinating the various proposals into a cohesive structure within the workshop.

One technical point was discussed early on at the meetings: that individual members of the ABAA or other national organizations are not actually "members" of ILAB, rather that the organizations themselves are the members of ILAB. Thus, the ABAA is a "member of ILAB," individual members of ABAA are "members" of an affiliated organization. While you are authorized to display the ILAB logo, to claim that you are a member of ILAB is technically incorrect. This explanation, perfectly logical, was taken into account during our discussions of rule changes, but the practical effect seems minimal—I doubt that anytime soon the ILAB police are going to summon you to the bar for calling yourself an ILAB member. Rather the contrary: just as we made an effort to encourage our members to add the letters ABAA to their names online, it was suggested that affiliates of ILAB members add ILAB to their names online as well, in order to better promote the League.

Arnoud Gerits, editor of the ILAB *Newsletter*, chaired the first session, on ILAB publications. The discussion on the *Newsletter* covered a number of points, none so pressing as the difficulty of gathering appropriate articles. To this end was suggested the creation of an editorial board that would monitor vari-

ous book journals, suggest articles that might be reprinted, and secure permission for their use, and that would solicit specific sorts of articles from organization members as well. It was also suggested that an unfinished series of articles, originally proposed by past ILAB President John Lawson, of histories of the various national associations be completed. To date only articles about SLAM (the French association), ANZAAB (the Australian and New Zealand association), and the Danish association have appeared. The aim of this board would be to turn the *Newsletter* into something more dynamic than a simple report of minutes of Presidents' and Committee Meetings.

It was suggested that the composition of the editorial board required some discussion, with the obvious suggestion that the editors of the various national newsletters be solicited to perform such a task. It was also suggested that the editors of those national newsletters send copies of their newsletters to both editor Gerits and the other national associations, so that articles might be reprinted, assuming author permissions could be obtained.

There followed a discussion of the ILAB *Directory* and what form and features it should contain in the future. The past year saw a great number of amendments and changes of addresses, phone numbers, and email and Web site addresses (most dramatically because of the changed circumstances of the Czech

association, where a large majority of its members resigned rather than be subject to ILAB's ethical standards). Specifically, there was some discussion of whether the *Directory* should be made available exclusively on the web, with the conclusion eventually reached that, despite its flaws, the *Directory* is a tool that we should continue to produce in tangible, book form. It was pointed out that the constant updating of information gathered by Rockingstone, our web site administrator, would make publication of the *Directory* more economical in the future. These extra, unremunerated efforts by Rockingstone in this regard would come into play later in the discussions of finances.

The second session was devoted to a discussion of the ILAB web site and search engine and was moderated by ILAB Vice-President Bob Fleck. Bob's unremitting focus, first on the ABAA and later on the ILAB Internet presence, found him saddled with the sobriquet of "eBob" by Arnoud Gerits in a moment of levity—much, seemingly, to "eBob's" consternation.

Bob presented an overview of ILAB's previous efforts with the Internet, with some background on the development of our web site, www.ilab-lila.com. Additionally, ILAB has signed contracts on a provisional basis with both addALL and Bookfinder to search the site, with the understanding that if ILAB eventually wishes to be searched on a permanent basis by these services, the original costs would go up (in addALL's case, from \$300 per month to an unspecified figure). Bookfinder had provided us with a free trial until the Boston meetings; if we accepted the search thereafter, the price would increase to \$1500 per month.

Data was presented by our Webmaster showing a large increase in the number of ILAB database searches when these two services were added, but debate raged whether ILAB could afford to renew the contracts at the greater rates, an issue that would again surface during the financial portion of the meeting.

Another pressing consideration was financial compensation for Rockingstone. Rockingstone created and maintained the original web site for \$15,000, an obligation that had been met satisfactorily by

both parties. However, the original fee did not account for the costs of ongoing improvements, updates, or promotion of the site. Additionally, Rockingstone had taken over some administrative tasks for ILAB. In the absence of a central office, Rockingstone was handling many questions to and about ILAB and its affiliates, as well as from the members themselves. Both these tasks and the costs of upgrading the site were now going to have to be addressed, with the sum of \$24,000 as an annual fee suggested for mastering and improving the site.

Additionally, ILAB had in the past allocated no funds for advertising, either of the web site or itself. In the past, advertising efforts, such as ILAB bookmarks and press releases developed by Committee member Michael Steinbach promoting the web site, had been paid for out of the general treasury. Should ILAB now develop an advertising budget?

The third session, held after a box lunch, on the ILAB Bibliographical Prize was to be chaired by Committee member Walter Aliche. Because illness prevented his attendance, the session was conducted by Kay Craddock.

Apparently, the funds available for the prize have been in danger of evaporating over the past few years. The administration of the prize necessitates two major expenditures, the prize itself (\$10,000 awarded quadrennially) and the travel and expenses of the jury members responsible for judging prize applications. The discussions centered on two areas: lowering the cost of maintaining the jury and looking for alternate sources of funding for both the prize and the jury expenses.

One suggestion for lowering jury expenses was to raise the proportion of booksellers to scholars, usually about equal on the jury, and then holding the jury meetings in conjunction with major international book fairs in order to lower travel expenses. It was generally considered that while some representation from independent scholars was desirable, the proportion might be changed at a later date, when it came time to reconstitute the jury.

Much discussion was held on soliciting outside funding for the prize, with

the President of the Belgium association, Eric Speeckaert, speaking strongly in favor of that course. Some reservations were expressed that any potential co-sponsor of the prize be appropriate and generally acceptable to the sentiments of the book trade at large. Alternately, some discussion centered on dividing the prize into subject areas (such as bibliographies, bookseller memoirs, etc.) with lesser awards and having national associations or booksellers sponsoring the various prizes. This seemed an intriguing idea, but one that didn't attract much enthusiasm.

The final and by far the most contentious of the four sessions, on the ILAB Manual and incorporating discussion of the general structure of the League, was chaired by ILAB President Kay Craddock. Though scheduled for two hours, it lasted longer than three, with plenty of open questions left over for the meeting the next day. We were forced to consider about fifty different additions, amendments, or deletions to the ILAB Manual and Code, all proposed by either the ABAA or our British counterpart, the ABA. Most of these proposals addressed minor inaccuracies and other infelicities of language in the code. Some of the ABAA and ABA proposals conflicted, and some of these attempted to achieve the same results through slightly different language. An informal lunchtime meeting was held between Keith Fletcher, ILAB Secretary and moderator of the meeting, and me, as ABAA President, in order to streamline the process—in some cases agreeing to present the ABA proposals and withdrawing the corresponding ABAA proposals, and in some cases doing the opposite. In a few cases, we agreed to disagree and left the proposals to be debated by the Presidents. While neither side was triumphant in all matters, the spirit of collegiality in which the discussions were entered helped to make the meeting much smoother than it might otherwise have been.

Perhaps the most contentious issue was a proposed amendment to Article Six of the Code, "Election of the Mem-

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bers of the Committee.” Both the ABA and the ABAA had proposed changes to Section 30, the objectionable portion that stated, “Candidates nominated by a national association shall be subject to the agreement of the Committee.”

This clause was deemed unacceptable by both the ABAA and the ABA as being undemocratic and, in effect, giving the Committee the ability to veto, arbitrarily or otherwise, any nation’s nominee. It was agreed to change the ABA proposal slightly and submit it, holding the very similar ABAA proposal in abeyance for the time being. The French President especially, along with the other French participants in the meeting—former ILAB President Alain Nicolas and Committee member Frederic Castaing—argued forcibly against any change in the rule, the gist of their arguments being that the Committee, as a group of volunteers and in order to operate more smoothly, needed a cooperative rather than a contentious membership. After much debate, it was decided that each side of the question was understood thoroughly and that we would leave the question on the table for the next day’s voting.

One curious circumstance also led to an impromptu proposal that was eventually passed in the next day’s meeting. Perhaps because of concerns about overseas travel, an unusual number of national Presidents had sent proxy votes rather than attend in person. Poul Poulson, holding dual positions as both ILAB Treasurer and President of the Danish association, held not only his own vote but also the proxies of the three Scandinavian Presidents and thus had a total of four, while German President Ulrich Hoebbling held his own two votes (each of the four largest associations—American, British, German, and French—hold two votes each) as well as three other votes from European nations for a total of five. Thus, Germany and Denmark held between them nine of the twenty-one votes in the room. While no one felt these proxies were used injudiciously,

the imbalance resulting pointed out possible abuses of the situation, and a rule change was enacted that no President at subsequent meetings could hold more than two proxies.

Again I should stress that the time-consuming, even laborious, process of the workshop was extremely helpful in understanding the issues and problems that faced ILAB, as an organization, and the Presidents, who act as the arbiters of the League’s future. While I noted at the one-day Edinburgh meeting that various of my colleagues had trouble staying awake (at one time I counted three Presidents or Committee members slumbering both peacefully and simultaneously), at these meetings everyone was alert and engaged, often heatedly so, in the questions and problems that we faced. When the time came for further debate and votes during the official Presidents’ Meeting on the following day, I was confident that, while disagreements still existed, each of the participants had a ready understanding of the questions being discussed, the choices to be made, and the ramifications of each for the League.

On Wednesday, the official Presidents’ Meeting was held. ILAB President Kay Craddock read a letter of sympathy from the League to the ABAA for the events of September 11, and as ABAA President, I made an appropriate response. I was especially heartened to see that so many of our overseas colleagues had gone to the trouble of attending despite the unsettling state of world travel.

The previous long day’s preparation had the salubrious effect of making the Presidents’ Meeting go relatively smoothly, with many of the long list of proposals disposed of with unanimous or nearly unanimous votes.

As anticipated, the major bone of contention was Article 6, Section 30. After much further debate, the vote was thirteen in favor of the ABA proposal and five against. The German president, with no clear mandate from those for whom he held proxies, chose to abstain from casting his three additional votes. Final tally: thirteen in favor, five against, three abstentions. The abstentions turned out to be important, as a two-thirds vote was

required to change the rule, and the ayes were a single vote short of carrying the motion. ABAA promptly reinstated our previously withdrawn motion that had been similar to the British proposal. While we had no hope of passage, and indeed the vote was identical to the previous motion, we felt that it was important to have the vote on the record. The ABAA promised that it would continue to raise the issue at every consequent Presidents’ Meeting until the rule was changed. In private conversations afterwards, there were indications that some of those who voted to defeat the two motions realized that eventually the rule would have to be changed if the League was to continue to claim that it was democratically run.

The next important item on the agenda was to approve the annual budget, particularly to incorporate a proposal to authorize additional spending, mostly for the web site and its promotion, and to increase ILAB revenue commensurately to pay for these expenditures.

It was observed and commented on that ILAB has traditionally limited itself less to business matters than to social matters and encouraging international fellowship and good will, and that it has never been that necessary to have a very large budget.

By way of example, at the Boston Book Fair, held after the meetings, I walked around the fair and asked several people if they knew how ILAB was funded and how much they paid personally as dues to the organization. To a person no one knew that ABAA pays ten dollars per year for each of its members as dues to ILAB. Virtually all the additional funding is raised by book fair booth taxes: every booth at an ILAB sanctioned fair is assessed ten dollars, which must be paid to ILAB. Taken as a whole, the funding is barely enough to cover the League’s minimal expenses.

With the advent of the internet as a force in bookselling in general, and rare bookselling in particular, some in the League see a unique opportunity to have a direct impact on creating a professional and competent international rare book marketplace by expanding and promot-

ing the ilab-lila.org web site. Such efforts, however, do not come cheaply.

Every President recognized the need for at least some additional revenue, but some were more content for the organization to maintain its traditional role and less sanguine about promoting the Web site.

Thus a few proposals were fielded, and after much debate, and with both the French and British organizations arguing for smaller increases and the ABAA arguing for a larger increase, it was agreed that the subscription, or annual dues, per affiliate bookseller would be doubled to twenty dollars per year, and that the book fair tax, or levy, would be tripled, from ten dollars to thirty dollars per booth. This was in keeping with the ABAA's position that the funds were needed to improve and promote the web site. After a recent two-part raise in ABAA dues, I am willing and, under the circumstances, even happy to accept the title of the "tax-and-spend President."

The next formal items on the agenda were two French proposals for the League to actively oppose, through declarations of the League, the UNIDROIT Convention and the UNESCO International Code of Ethics for Dealers in Cultural Property. These are two documents, mostly applicable in Europe, that were adopted without consultation with major dealer associations. The current draft of the UNIDROIT Convention, as near as we understand it, in effect states that any nation can claim, without compensation, any property that they consider of importance to their history or culture—thus nearly anything that an antiquarian bookseller might sell. The UNESCO Code of Ethics relies most forcefully on promoting denunciation among dealers in cultural artifacts as a policing method, as opposed to the ILAB and other dealer organizations stated aim of promoting good will and collegiality among dealers. Committee member Frederic Castaing made a long and forceful presentation about the treaty and the code. Discussion centered around methods of opposing the convention and code, including joining with other dealer associations as a united front to oppose these documents. After some minor changes to the drafts of the

French proposed declarations, mostly to synchronize the English and French versions, the Presidents were pleased to unanimously approve the declarations.

Finally, the ABAA offered to host the ILAB Congress and Book Fair in either 2006 or 2008. The ABAA Board-approved proposal, originally suggested by the Mid-Atlantic Chapter, would consist of a Congress to be held in Philadelphia and a Fair to be held in New York in September. I made a brief presentation about potential venues for Congress events. Currently there is some confusion because Brazil originally made a bid to host the 2006 Congress and Fair several years ago, but little has been heard from them since on the matter, and as the Brazilian Association has only three members, the possibility remains that the event would not come to fruition. Thus, ABAA had chosen to make our bid more flexible—2008 if Brazil completed their bid or 2006 if they did not. While obviously the Presidents could not approve the invitation in this uncertain climate, it was strongly intimated that the bid would be looked upon with favor once the confusion over the Brazilian bid was cleared up.

When the meetings were finally gavelled to a close, the general feeling among the Presidents was that we had not only accomplished some things of importance, but also that we had laid the groundwork for additional progress in the future. It is my fervent hope and optimistic prediction that some of the choices made at the meeting will positively impact the way that those whom we represent sell antiquarian books.

I will no longer be ABAA President when the next ILAB Presidents' Meeting is held. I will not have to endure the more tedious aspects of the daylong workshop. However, it is not malice (well, not much anyway) that makes me hope that the workshop will be a permanent fixture of the ILAB Presidents' Meetings. The workshop has done more than anything I can recall to make the workings of ILAB more transparent and to insure that the Presidents of the member nations have the control over ILAB policy that has been intended, but which

in practice has usually devolved to the much smaller ILAB Committee.

Postscript

Tom has accurately described the events in Boston with his usual blend of wit and humor. I have been to many of these Presidents' Meetings and ILAB Congresses, and this was by far the most productive. The proposal made in Edinburgh by the ABAA to have more time to work was carried out to such an extreme that it almost killed us all. Kay Craddock, the ILAB President, is to be congratulated for a job well done.

It has taken years and a changing bookselling world (so says eBob) to change the way the ILAB Committee thinks about its role. The Internet has made us a global community, and we will either end up being the best name in town for rare books or we will drop out of sight. My goal has been to make ILAB the most important bookselling community on the web for rare books, ethical standards, and consumer protection. We are finally starting to get there! We have a budget to spend on Rockingstone (\$10,000 per year) and a budget for advertising and Internet meta-search engines (\$13,600). Since our Boston meeting, ILAB has negotiated a rate with AddAll.com for the year after September 2002, which is acceptable. We have negotiated a rate with Bookfinder.com for a six-month period that is also acceptable and can be used as a good test period to see how effective both meta-search engines are at finding us new ILAB customers. Our web master constantly reminded the Presidents that the meta-search engines not only resulted in sales but had a huge impact on people visiting the ILAB site and viewing such things as dealer specialties, information about ILAB, member information, etc. He pointed out that the average visitor to the ILAB site viewed 7.8 pages of the site, which means they visited much more than just the search engine.

Bob Fleck, ILAB Vice President ■

Hollis

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prices are directly related to the preferences of the L.A. book fair committee (myself included) for the refinements of West Los Angeles with its limitations of space and its inevitable higher costs.

From the moment we sat down in early 2001, at our first 2002 book fair committee meeting, it became clear that our book fair was going to be oversubscribed. Our 2000 book fair, also at the Marriott, was by all accounts a stupendous success. Furthermore, until mid-2001 the economy was buoyant and optimistic due to the Internet boom. If we had stopped to think about it (as we should do now), our committee might have recognized the over-subscription problem immediately after the 2000 book fair and reevaluated the suitability

of the cavernous Convention Center. But then again, we probably wouldn't have considered it even if it had been available (we never checked), because everybody was extremely happy on the west side of town, where crowds numbered in the thousands and talk of \$100,000 book fairs was common among exhibitors.

During the early meetings, the book fair committee addressed the problem of how to deal with an expected over-subscription of exhibitors. Technically, there was nothing to deal with. According to national book fair policy, an over-subscription within a specified time span automatically requires a lottery. A lottery leaves one of two possible consequences for booksellers who are left out: they will be forced to share a booth, or they will be unable to exhibit at the book fair.

It had become clear to us, however, that a number of ABAA and ILAB members were not very receptive to the perils

of a lottery. One chapter member, and a former president at that, stated that his firm would do anything to get a booth at the fair. A New York dealer phoned to complain that he had been in the ABAA for over twenty years, and he was bitter that he might lose his place to a new member. A distinguished English colleague called me wondering if established dealers like himself might not find preferential treatment from their friends on the book fair committee.

There was an attempt within the committee itself to deal with the lottery problem by making booth prices artificially high. One member of the book fair committee flatly stated that booth prices should be raised in order to force out some of the less well-financed dealers: twenty percent due to increased operating costs and planned innovations, which included a \$35,000 experimental in-house "kiosk" computer system.

Thus began a series of brutal meetings, the hostility of which I have not experienced in all my years of committee work. I was adamantly against any kind of plan to raise booth prices for the benefit of the wealthier dealers. Since all members of the ABAA have built our book fair, it is unfair to force some of them out. My personal solution to over-subscription was that, if it became a big problem, we must make all booth prices identical, abandon premium booths altogether, and, if subscription was extremely strong, require all exhibitors to share their booths so that the Marriott could accommodate over 300 exhibitors at a price of \$1,600 a half booth.

The majority of the book fair committee took a middle ground. No favoritism was allowed. No attempt was permitted to raise booth prices to the point where a member could not afford to exhibit; certain booth fees, in fact, were made extremely affordable. The committee as a whole wanted to make the Los Angeles book fair as successful as possible and elected to proceed with new innovations and with other "extras" that would make the fair pleasant for exhibitors, even though standard booth fees had to be increased twenty-eight percent over the 2000 fair as a result.

So, the applications were mailed and subscription began. Nobody was surprised

From the ILAB Newsletter Editor

The next issue of the *ILAB Newsletter*, number 54, will appear in late March or early April 2002. The deadline for submissions is February 2002. The *Newsletter's* success depends on support from the national associations and individual advertisers. We hope that you will submit advertisements and other material for publication, including updates to membership rolls, obituaries, and book fair information.

Individual ILAB booksellers are encouraged to participate by subscribing for advertising space in the *Newsletter*. The rates for a single insertion (annual rate) are as follows: A full-page advertisement (7.25" x 4.25") is available for \$400; a half-page advertisement (3.5" x 4.25") is available for \$250; and a quarter-page advertisement (3.5" x 2" or 1.625" x 4.25") is available for \$150. Invoices will be sent from the ILAB Treasurer following publication of the *Newsletter*. This information is also available at www.ilab-lla.com/advertisements.htm.

We look forward to receiving your black and white camera-ready copy before February 28, 2002.

Direct inquiries, advertisements, and other materials for submission to the editor:

Mr. Arnoud Gerits, ILAB Newsletter Editor
Prinsengracht 445
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Email: a.gerits@inter.nl.net



when the very affordable \$2,600 “extra-standard” booths were vastly oversubscribed. But we were all surprised a little when premium booths were substantially oversubscribed as well, even though the prices had been raised to \$4,500 each. Undoubtedly, many wealthy booksellers felt that the extra space and more advantageous locations provided a benefit that was worth the expense. The standard full booths were oversubscribed by one person, but the committee felt we could easily find a volunteer to share a booth, and in fact a member of our committee immediately volunteered. Thus the standard booths were free from the lottery.... or were they?

There immediately arose in the book fair committee a significant lobby to create more premium booths so that fewer dealers in this category would have to share. It was pointed out that those who applied for premium booths were among the most powerful and important in the ILAB and ABAA, and that they might be offended if forced into a lottery. Therefore, to make everybody happy, it would be nice if some standard booths became premium booths so that fewer “top-end” members would have to share. My position? Basically, “That’s tough.” I fought vigorously against any reduction in standard booths because to do so would force a standard booth lottery when it wasn’t required, and it also could have the effect of preventing some late applicants from getting into the fair. (Rules allow late applicants to get a half-standard booth but not a premium booth, if one becomes available.) After yet another brutal and acrimonious meeting, eight further premium booths were created and a lottery for standard booths was mandated.

I will leave to others whether or not this dubious decision was correct. It is, however, worthwhile to note that my suggestion of a one-type-fits-all, mandatory shared booth, and inexpensive book fair would probably have created even more ferocious criticism than that we have received, most of which has been from dealers who didn’t wish to share or didn’t wish to share with the dealers who were assigned to their booths.

I hang out the “dirty laundry” of our committee proceedings (all of which,

incidentally, is fully and entertainingly documented in our committee minutes) because it gives some idea of the intense pressure brought to bear on us from a variety of interested parties, including a few from within the committee. While I disagree with some of the decisions of the committee, I can honestly say that as a whole it did a valiant job of planning the book fair in the midst of discussions sometimes so vicious I am amazed that the democratic process could prevail.

The over-subscription pressures and the sure-to-be-criticized appropriation of eight premium booths reflect two issues that ought to be explored by the ABAA as a whole, and this is the reason for the current article. These issues concern extending preferential treatment to the wealthiest dealers at the expense of others. The first question is whether the location and style of a book fair extend preferential treatment to wealthier dealers, who can afford “upscale” fairs while other, less-moneyed booksellers cannot or are forced to share. Secondly, the question arises, What is or should be the place of premium booths in our book fairs?

About our choice of book fair location: As I mentioned, Los Angeles rejected the sprawling downtown Convention Center. It was just not “us.” Because of my twenty years in Los Angeles, I was personally aware of the traffic difficulties in getting downtown and the fact that the Convention Center offered none of the “ambiance” or charm of the old Ambassador or other Westside venues. I was also aware of the fact that book fairs in western Los Angeles, with its rich suburbs, seemed to bring in thousands of visitors and collectors. The problem was that by selecting a small venue like the Hotel Marriott, the fair would be so expensive (\$3,300 if there were only full booths) that many potential dealers would choose not to exhibit, or they would be forced by economic necessity to take a half booth.

To argue that these are market forces at work—book fairs in West Los Angeles are profitable, and those dealers who can afford to exhibit do; those who can’t, don’t—is to miss the point of holding an ABAA book fair in the first place. While

an exhibitor has the goal of making profits, the Association, first and foremost, *has the goal of promoting all of its members without preference*, so that all members, rich or poor, can meet new customers, make contacts, and, yes, make profits. The bylaws neatly express that book fairs are designed to “promote book selling and book collecting for the benefit of the trade” as a whole.

Many expert and respected dealers have already dropped out of the Los Angeles book fair circuit because of this very problem. Internationally known dealers in books on technology, music, art history, and other specialties now choose not to exhibit, leaving the field to more mainstream dealers. One eminent dealer in early printed books no longer exhibits here because he doesn’t carry (and doesn’t want to carry, for that matter) the “blockbuster” books that might attract the attention of the general Los Angeles public.

If book fair expenses grow too high, the decision of whether to exhibit will be governed by sound business concerns, such as, “Do I have the right kind of books in order to make the book fair profitable?” The right kind of books translates into those that sell to the general public. Thus, booksellers who do best at Los Angeles carry popular and obvious “high spots,” even though the actual world of rare books is overwhelmingly made up of less popular material. What happens at the L.A. book fairs has also happened to fashionable shopping areas like Montana Avenue here in the city: Due to extremely high rents, stores that do not carry the type of merchandise that sells easily do not survive.

Secondly, there is the matter of the premium booths. The fact that premium booths were heavily oversubscribed despite their \$4,500 fee attests to the fact that they offer something extra over the regular booths. Whether this something extra is more space or greater visibility along the center aisles or—taken as a whole—a certain “first-class cabin” aura, the whole business is unfair.

The premium booth system arose in the early 1990s, not coincidentally, soon after

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the institution of the lottery system. The lottery system was created, in part, to eliminate the "old boy" seniority system that had been in place, a seniority system that allowed established dealers to claim advantageous book fair locations and keep those locations from one year to the next. Until the present book fair, the premium booth system all but guaranteed this exact advantage to anybody who could pay for it. This is unfair. The Board of Governors, of which I was a member at the time, created the lottery system in order to promote all dealers equally. Our book fair has been built by the entire Association for over fifty years. No bookseller should receive preferential treatment over any other bookseller.

In summary, the Los Angeles book fair is a very popular event, although it is quickly becoming too expensive for dealers who have every right to be there. Something must change. It is easy enough to say that when booth fees become so high they exclude exhibitors, then booth fees must be lowered. It is, however, not always easy to accomplish this goal, because cheaper booth prices usually translate into forced sharing or moving to a larger venue. Forced sharing is the sin-

gle biggest source of complaint our committee has fielded. As of early December, twelve exhibitors have dropped out of the fair, mostly due to forced sharing; any number have complained about their assigned booth mates, and three dealers have threatened to sue. It is one thing for our lottery system to prevent abuse (which, in fact, it does not do when it allows premium booths), it is another for it to be *the single most detested rule in the entire book fair system*.

For the Los Angeles book fair, as well as for any book fair faced with the same situation, the solution seems to suggest that we find a larger venue. Unfortunately, a book fair may become so big that everybody loses prominence, as happens at the labyrinthian San Francisco book fair, which is of such magnitude that it is impossible to attend the individual parts, if in fact you can find them. Pity the task of collectors who want to "browse" the San Francisco Book fair: they have six minutes per booth, if they want to be inclusive.

The popularity of the Los Angeles book fair will continue to haunt us in 2004. Los Angeles and other book fairs faced with over subscription would do well to consider a middle ground: we should take a larger hall. At the same time, we should consider ways to make the larger number of exhibitors more

manageable to the public. Perhaps the newest Association members should be located in the same general area so that the public can meet them as a group and develop new relationships with them. At the same time, we must also recognize and value those dealers who have been in the Association for scores of years. In any other context, this longevity might be called seniority and entitle the holder to guarantees and preferences. We should also consider having a special "masters" area at a book fair, where space could be reserved for those with twenty or more years in ILAB. Why not also lure more specialist dealers back into book fair by creating a discrete area with special advertising that features their particular uniqueness? These ideas are my own. I do not speak for the Los Angeles book fair committee as much as I recount the conflicts we faced. Our book fair committee, as well as others around the country, must consider the entire organization in all its economic levels when planning a book fair. The national ABAA book fair committee should take another look at its responsibility as well, in light of the unfair advantage it has given to premium booths. While it is perfectly acceptable for individual members to be competitive in their own business practices, at an ABAA book fair no one is entitled to any special advantage ■

Langford

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priests to the potato blight itself, I went to an antiquarian bookseller in Belfast. He suggested books from that century. I bought another bookcase and soon it held rare Irish books. I also studied in Dublin's National Library.

When I moved to Massachusetts in 1990, I gave all my Irish books and many others to Bryn Mawr. The appraised total was \$11,000.

In my new home, I wept for all those books at Bryn Mawr. I had donated them willingly, even gladly, but my bibliophile's heart still felt a tug at the memory of all that was no longer mine.

For a few years after that, I added to my collection only select children's books that I obtained at conferences. I was still collecting in a rather isolated fashion, seeking out and buying what I wanted, but not communing with like-minded book fanciers who could perhaps abet my searches or who could offer a consolatory murmur of empathy when I related typical tales of the book hunt.

It was when I stumbled upon and joined the Friends of Freddy, a club for adults who had loved Freddy the Pig as children, that I discovered the joys of hobnobbing with fellow booklovers. The Freddy booklist had, by its end, grown to twenty-nine titles. Inspired, I tried again to collect Freddies, but could only find ex libris versions filled with tape and

stamps. Nevertheless, I acquired nineteen of these library copies, but could not stand the ugly look they gave my shelves, so I sold them to a fellow club member and began again.

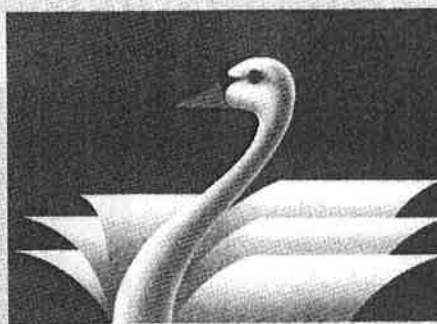
Freddies had become—and are to this day—expensive and hard to find. One was advertised at \$500. "I haven't seen a Freddy in years," a dealer would say, a phrase I often heard repeated. Slowly I struggled up to fifteen, by chance finding one dealer who had been holding on to eleven.

Then, in 1994, I bumped into the Antiquarian Booksellers Association of America and its list of members. I realized I had been going about all those years with my head in the sand; suddenly it was as though the world had opened up. I took the crucial leap and began to

For the first time in ILAB history, four national associations have joined together in the planning and implementation of an ILAB Congress and Book Fair. Participants in the Thirty-Sixth International ILAB Congress will be given the opportunity to explore the beauty and bibliophilic delights of four Scandinavian cities: Helsinki, Finland; Stockholm, Sweden; Oslo, Norway; and Copenhagen, Denmark.

From September 5–11, Congress-goers will visit the Mannerheim Museum and the Helsinki University Slavic Collection in Helsinki, The Royal Library in Stockholm, and The Viking Museum in Oslo, and will be treated to guided tours of each city. After a day of rest on September 12, those exhibiting in the Nineteenth International ILAB Book Fair will attend a welcoming reception by the Lord Mayor of Copenhagen before kicking off the fair on September 13.

More information can be found at www.ilab-lila.com/english/copenhagen2002.htm or from Den danske Antikvarboghandlerforening, PO Box 2028, DK-1012 Copenhagen, Denmark; phone 45-33-25-19-17; fax 45-33-25-19-14; email pjp@rarebooks.dk



36th INTERNATIONAL ILAB CONGRESS
Thursday, September 5, 2002, through
Wednesday, September 11, 2002
Helsinki • Stockholm • Oslo

19th INTERNATIONAL ILAB BOOK FAIR
Friday, September 13, 2002, through
Sunday, September 15, 2002
Copenhagen

rely on professionals for their expert advice. Eagerly, I listened and learned while dealers talked and taught.

I learned, among other things, about reference books, and chased down a couple of stacks of children's reference books, like Gumuchian and Meigs, et al. I also learned how books are designed and constructed.

As a collector, newly enlightened about the value of networking, my eyes were opened to the existence of publications such as the *ABAA Newsletter*. These taught me about the world of books and illustrations, how to be a real collector, and how to protect my books (the importance of which my mother sensed instinctively). From some wise writer, I learned to buy the best I could afford and to eschew parts of a series I didn't really want any more. I learned how to make choices in my collecting from a moving article in the *ABAA Newsletter* by Holocaust survivor Fred Schreiber, a dealer in New York.

When, in 1996, I discovered Claud Lovat Fraser, the English book illustrator, theatrical designer, and commercial artist, I knew I had finally found what I had always wanted to collect. I was immediately enchanted by Fraser's ephemera, the

delicately bright colors he used so skillfully. But finding his work has proven tricky. "Who?" ask many dealers, or, "I have a few." More rarely I hear, "I have many." Still I have found Fraser books, prints, and Christmas cards.

Fraser wrote several books for children and I have a few of them. *Nursery Rhymes* is a collection of traditional Mother Goose rhymes with a color illustration for each one. *Nurse Lovechild's Legacy* is a tiny paper book of nursery rhymes composed by Fraser himself, with many drawings. *The Woodcutter's Dog* is a translation of a French book by Nodler, about two children and their exploits with their dog, Brisquet. It has lovely illustrations in bright colors. *The Luck of the Bean Rows* is an adventure story in four editions, each a little different. *Peacock Pie* is Fraser's luxurious illustration of a book of poems by Walter de la Mare. All of my Fraser collection consists of first editions printed during his lifetime, except for *A Book of Simple Toys*. That consists of color photos of the unusual, wooden toys Fraser loved to build. There is no other gathering of these play-objects, which he intended to be very inexpensive and capable of being put in the hands of

every child. But this was not to be; they never went into mass production.

After a long wait, I found the official Fraser bibliography, *Printed Works of Claud Lovat Fraser* by Christopher Millard. This is a highly detailed compendium of everything Fraser wrote or drew and a must-have for the Fraser collector.

The highlights of my aggregation are the two previously mentioned vellum leaves from a fifteenth-century Italian lectionary. They are bound in morocco and boards and inscribed in Fraser's hand. "For Grace, wishing there was more. Lovat." Beneath this endearment to his wife appears her inscription to a friend after his death at age thirty-one: "To Braim with love from Grace Lovat Fraser." This piece has a significant historical and monetary value, about \$600.

So, while I shall never abandon children's books or Claud Lovat Fraser, I shall always appreciate the guidance I have received from dealers, from other collectors, and my own bibliographical studies. Through these, as well as the trials and errors of the not-so-simple act of book collecting, my attachment to books has evolved from that slim volume, *The Adventures of Dicky Dare*. ■

ABAA Members in the News

Dennis Melhouse

Paris, Tennessee, ABAA member Dennis Melhouse, of First Folio, was featured in the October 8, 2001, issue of the *Lansing State Journal*. Melhouse was one of 125 booksellers exhibiting at the Michigan Antiquarian Book and Paper Show in Lansing on Sunday, October 7, 2001.

In forwarding a copy of the newspaper article to the ABAA *Newsletter* office, Melhouse commented, "I'll never live it down." With good reason!

Journal reporter Robert Snell opened his article by observing, "Old books with yellowed bindings that look like a dog's chew toy are Dennis Melhouse's favorite things." An accompanying photograph showed Melhouse displaying some of his "dog's chew toys" (vellum-bound seventh-century tomes) to a fair visitor.

Melhouse was also quoted on his passion for rare and antiquarian books: "It's an addiction with no hangover... You just end up spending all your money."

James Visbeck

Jim Visbeck's Isaiah Thomas Books & Prints in Cotuit, Massachusetts—or, more precisely, the structure that houses his antiquarian book business—will be



Dennis Melhouse (left) and Dennis Hatman (right) of First Folio at the 2001 Boston Book Fair.

among the storied locations featured in the forthcoming book, *Haunted Cape Cod and the Islands*.

"How could anyone write a book about Haunted Cape Cod and not include at least one haunted bookstore?" Author Mark Jasper, who also wrote *Haunted*

Inns of New England (Douglas Charles, 2000) asked this question, and Visbeck was able to provide tales ghostly enough to qualify his 1860s-vintage house for inclusion.

In the book Visbeck recounts a previous occupant's tale of a bone-breaking fall down a flight of stairs, the result of a push from an immaterial hand. His firsthand tales of encounters with the resident spirit are more chilling, for their immediacy if not for the severity of their denouements: a clock that stops the moment he walks in the door, a mattress that exhibits inexplicable depressions, glassware that crashes to the floor for no discernible reason, and, most chilling, a woman in white who is "not solid, but rather a ghostly transparent image."

To his credit, Jasper does not overlook reporting on the bookish aspects of Visbeck's digs. He describes the Isaiah Thomas bookstore as holding "one of the finest collections of used and rare books on Cape Cod," and of proprietor Visbeck he observes that "it's helpful to have an owner with such a joyful personality and a willingness to educate his clientele." ■

Coming Soon:

ABAA Membership Directory 2002

ABAA Publications Committee Chair Greg Gibson has informed the *Newsletter* that the *ABAA Membership Directory 2002* will be available in time for the New York Antiquarian Book Fair, which previews April 18, 2002, 5 P.M. through 9 P.M.

Copies of the *Membership Directory* will be mailed out to all ABAA members and *Newsletter* subscribers before the New York fair. Additional copies will be available for member dealers by request.

After May 1, 2002, non-members may request a copy of the *ABAA Membership Directory 2002*, which contains up-to-date contact information and hours for ABAA member booksellers and is indexed by geographical location, specialties, and personal names, by contacting Liane Wade, ABAA Headquarters, 20 West 44th Street, New York, NY 10036-6604; phone 212-944-8291; fax 212-944-8293; email abaa@panix.com.

Recent Books by Members

Works of Maurice Sendak Revised and Expanded to 2001: A Collection with Comments. By Joyce Y. Hanrahan. Saco, ME: Custom Communication, 2001. 8vo, 192 pages; hard cover, dust jacket. Illustrated. \$45.00.

Reviewed by Helen Younger

Joyce Hanrahan's newly released *Works of Maurice Sendak: Revised & Expanded to 2001* is a great deal more comprehensive than her first edition, which appeared in 1995. To say that Sendak's output has been vast would almost be an understatement. Hanrahan's book brings Sendak's copious body of work into a manageable and organized format in 187 pages including an index. The book is divided into three sections: A) primary writings, B) ephemera, and C) posters and visuals; it also includes an appendix on foreign editions. This expanded edition contains fifty-seven additional entries in section A, ninety-six more in B, and forty-four more in C. It also includes measurements of the books, information that was not found in the first edition. So, for those who own the first, this new edition is a "must have."

Section A comprises the majority of the book with 117 pages, and it is the section that will interest most book dealers. Each item is described in predominantly non-technical terms. Entries in section A include lengthy annotations of the first editions in Hanrahan's collection and how they compare with presumed known first editions in major collections. New to this edition is a "quick reference" passage for each entry in bold type that tells the reader what the book "must have" to be a first edition. I am particularly pleased to see a new system used in this edition for price ranges of collectible copies. The previous edition of 1995 had dollar price ranges for each entry that became outdated the moment the book was put to press. The 2001 edition uses a category system based upon levels of scarcity ranging from "a" (common) to "cc" (very scarce) that should be able to stand the test of time. It would have been helpful,

but certainly not essential, to have a list of the books arranged by level of scarcity.

The key to effective use of this reference work, and really to the use of all reference works, lies in reading the introductory material. Hanrahan's explanatory material is quite detailed and informative. Sadly, I am sure very few will read it with the attention it deserves. Hanrahan uses the words "first edition" to mean "earliest identified printing." She notes how difficult it is to determine first editions of children's picture books. In order to do so, it is critical to have the correct imprint, copyright information, and the proper dust jacket information with price. After the first edition of her book came out, it was common for many, many dealers to describe books with price-clipped dust wrappers as "first editions" because the wrappers matched Hanrahan's descriptions in other respects. In this edition, Hanrahan takes care to note that if a book was issued at \$1.50 and another copy matches her description but has a price of \$2.00, the latter is *not* a first edition. If the dust wrapper price is essential in determining edition, it appears in the "must have" section of the entry in bold type, which eliminates price-clipped dust wrappers from the category. I hope this helps to encourage more accuracy in denoting first editions.

The one area in which this work is lacking is in illustrations. Apparently due to difficulty in obtaining timely releases from publishers, there are fewer than twenty-five reproductions in the book. It really would have benefited the book and the reader to have many more photos. That being said, Hanrahan takes great pains to explain exactly what this book is and what it is not. In her words, "This is a list of what I own and what I know about it. It is absolutely not an attempt at a descriptive bibliography." The fact that she knows an incredible amount due to years of painstaking research helps this edition to fill a void and makes it the best book on collecting Sendak available.

Works of Maurice Sendak: Revised & Expanded to 2001 costs \$45.00 and can

be purchased directly from the Hanrahans in Maine: J & J Hanrahan, 120 Salt Marsh Circle, Wells, ME 04090; phone: 207-646-1811; fax: 207-646-1817.

• *Collected Books: The Guide to Values 2002.* By Allen and Patricia Ahearn. New York: G. P. Putnam's Sons, 2001. 8vo, 832 pages; hardcover. \$75.00

The Ahearns' popular single-volume guide to current market values of collectible books in America gets an update. *The Guide to Values 2002* includes more than 20,000 entries and covers a wide range of subjects, including Americana, early printed books, literature, mysteries, science fiction, children's books, natural history, photography, and travel. Values range from \$200 for Charles Frazier's *Cold Mountain* to \$750,000 for the original London 1865 edition of *Alice's Adventures in Wonderland*, and beyond. In addition, the guide contains a section explaining how to identify first editions by publisher and a forty-page bibliography of bibliographies.

The Guide to Values 2002 is available from the Ahearns at Quill and Brush, 1137 Sugarloaf Mountain Road, Dickerson, MD 20842; phone: 301-874-3200; fax: 301-874-0824.

• *Absolutely, Mister Sickles? Positively, Mister Field! New Light on the Eugene "Pinny" Field II and Harry Dayton Sickles Forgery Case.* By William L. Butts. Hollywood, FL: International Autograph Collectors Club and Dealers Alliance, 2001. Edition limited to 650 copies. 4to, 31 pages; printed wrappers. Illustrated. \$15.00.

The nefarious lives and activities of forgers Eugene Field II and Harry Dayton Sickles, first illuminated by Charles Hamilton in his ground-breaking *Great Forgers and Famous Fakes: The Manuscript Forgers of America and How They Duped the Experts* (Crown, 1980; Glenbridge, 1996), receive a closer scrutiny under a more probing light by William L. Butts in *Absolutely, Mister Sickles? Butts*

continued on next page

Recent Books

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began researching the life of "Pinny" Field seeking to fill in the sketchy background and chronology outlined by Hamilton. The evidence—both factual and suggestive—that he unearthed, however, has led Butts to conclusions very different from and, he believes, more plausible than those presented by Hamilton.

In *Absolutely Mister Sickles?* Butts argues that the forgers' partnership began in 1921, a full ten years before Hamilton has them joining forces. This fact, along with a reassessment of the characters of the two men, compels Butts to call for an "adjustment of focus": away from a devil-may-care Field and onto an ingeniously criminal Sickles as the mastermind of the duo's hoaxes and the actual perpetrator of the forged autographs.

Butts also brings to light new information on Sickles' and Field's products in a fourteen-page "Arsenal of Exemplars" reproducing and commenting on the pair's forgeries of the autographs of Eugene Field, Bret Harte, Rudyard Kipling, Abraham Lincoln, Frederic Remington, Theodore Roosevelt, Robert Louis Stevenson, and Mark Twain, and in an "invaluable (if partial) inventory" of 118 Lincoln items forged by the pair.

Absolutely Mister Sickles? is available from IACC/DA, PO Box 848486, Hollywood, FL 33084.

• ***Manuscript Illumination in the Modern Age: Recovery and Reconstruction.*** By Sandra Hindman. Distributed for the Block Museum of Art by Oak Knoll Press, 2001. 8vo, 359 pages; hard cover. Illustrated. \$45.00.

Three hundred years ago, many treasured medieval manuscripts were scorned, neglected, and left to vandals. *Manuscript Illumination in the Modern Age*, the exhibit held at the Mary and Leigh Block Museum of Art early in 2001 that this publication accompanied, sought to explore new ideas and perspectives on the destruction and reconstitution of illuminated manuscripts in the eighteenth and

nineteenth centuries in France and England and in the early twentieth century in America. Although many questions remain unanswered, the research presented in this catalogue helps define the field of study for the future. This work has 159 black-and-white illustrations, 38 color plates, a bibliography, and an index.

Manuscript Illumination in the Modern Age is available from Oak Knoll Books, 310 Delaware Street, New Castle, DE 19720; phone: 302-328-7232 or toll-free 800-996-2556; fax: 302-328-7274; email: oakknoll@oakknoll.com.

• ***Origins of Cyberspace: A Library on the History of Computing, Networking, and Telecommunications.*** By Diana H. Hook and Jeremy M. Norman. With Contributions by Michael R. Williams. Novato, CA: historyofscience.com, 2002. Edition limited to 500 copies. 4to, 670 pages; cloth bound. Illustrated. \$500.00

Before *Origins of Cyberspace* by Hook and Norman, few bibliographies of scientific and technological classics consulted by twentieth-century science collectors have included any representation of computing. One reason why these traditional reference works have ignored computing is that most were written around the middle of the twentieth century, before computing was pervasive. Prior to *Origins of Cyberspace*, the only published catalogue of a private library that focused on subjects directly concerning the history of computing, rather than the history of mathematics, except for the auction catalogue of the Weinreb sale in 1999, was the auction catalogue of the library of Charles Babbage published in 1872.

Origins of Cyberspace describes a library of technical reports, books, pamphlets, ephemera, letters, typescripts, manuscripts, prints, photographs, blueprints, and medals on the history of computing, networking, and related aspects of telecommunications. The material it describes ranges chronologically from 1613 to about 1970. There are 1,411 annotated entries.

To describe this ground-breaking library, one combining familiar materials such as manuscripts and typescripts with printed and duplicated material produced by a wide variety of methods, from letterpress to mimeograph, blueprint, ditto, and photocopying, Hook and Norman employ a variety of bibliographical and organizational techniques. These techniques include traditional descriptive bibliography, bio-bibliography, and what might be called descriptive or annotation techniques found in some catalogues of museum or rare book library exhibitions. Throughout *Origins of Cyberspace*, the authors employ an elaborate system of cross-references for the complex and diverse materials they include, a system made possible by the very advances in computing that they describe.

Origins of Cyberspace is available from historyofscience.com, PO Box 867, Novato, CA 94947-0867; phone: 415-892-3181; fax: 208-692-8553; email: orders@jnorman.com. In addition to the regular edition of 500 copies, a deluxe leather-bound edition in slipcase limited to six copies is available for \$1,250 each and a deluxe leather-bound edition in slipcase with vintage photograph limited to nine copies is available for \$1,650 each. ■

New Members

The ABAA *Newsletter* welcomes the following new members accepted at the Board of Governors Meeting in November, 2002:

Ben Kinmont, 83 Murray Street, Fourth Floor, New York, NY 10007; phone: 212-964-7132; fax: 212-964-9367; mobile: 917-669-6157; email:

bkinmont@aol.com; Web site: www.kinmont.com

Arik Verezhensky, Ph.D., Gemini Fine Books & Arts, Ltd., 917 Oakwood Terrace, Hinsdale, IL 60521; phone: 630-986-1478; fax: 630-986-8992; email: arikv@geminibooks.com; Web site: www.geminibooks.com ■

In Memoriam

Lillian E. Bernstein, Los Angeles, California

Lillian E. Bernstein, an enthusiastic member of the book trade for almost fifty years and founder, with her late husband, Morris Bernstein, of the Caravan Book Store in downtown Los Angeles, passed away on October 9, 2001. She was 81 years old.

She was an inspiration to several generations, including a family of collectors who found her guidance encouraging and her advice valuable. Her clientele loved her enthusiasm for books, especially those in the fields of food and wine, which were her specialties.

Although she retired from the day-to-day activities of the store some years ago, she was always available by phone. Up until recently, she liked to visit the store from time to time, where she enjoyed looking over new inventory and suggesting creative approaches to her adult grandchildren who now participate in the family business.

In 1954, Mrs. Bernstein and her husband added their store to a legendary street and neighborhood near the historic Central Library in downtown Los Angeles known as "Book Sellers' Row." She liked to reminisce that her courting days were spent browsing in bookstores.

For many years, she worked side by side with her husband, sharing his interests and passions for books while raising a devoted family. The original small store had neither heat nor air conditioning but was always filled with unusual and curious books and antiques from around the world that reflected their many interests.

Now situated across the street from its original location, the Caravan Book Store is the last antiquarian bookstore in the "new" downtown Los Angeles. It shares a different environment: sleek high-rise office buildings, modern art museums, a futuristic-designed concert hall, and fine restaurants.

The store still has many of the original wooden fixtures that Mrs. Bernstein designed and had custom built. She was

an excellent calligrapher and artist. The hand-lettered signs she made—for the dollar bin display and for the signed limited editions, as well as other areas of the store—remain today.

She was an avid reader, and while she enjoyed the classics, her taste ranged from her favorite "Little Women" to the sophistication of M.F.K. Fisher, who became her friend. Her skill at bibliography was excellent, and her memory always sharp.

Mrs. Bernstein was unpretentious in her approach to people, and her direct nature made for many memorable moments in the store where she asserted her authority as both proprietor and knowledgeable collector.

As a devoted family person, businesswoman and a sponsor of the many pleasures associated with books, the arts and antiques, her influence and presence are missed by her family and friends.

Robert Ross, Calabasas, California

In the morning hours of November 28, 2001, Robert Ross, founder and owner of Rossmaps—Antiquarian Maps, Globes, Views, and Related Books, passed away. Robert was born in Vienna, Austria, in 1934 and immigrated to the United States in 1940.

Robert studied history and geography at U.C.L.A. and graduated in 1956. After graduating, he began a teaching career with the Los Angeles School District. He retired in 1980 from the Las Virgenes School District, where he had been a public school administrator.

Robert's antiquarian map legacy began in 1980 when his wife Marilyn gave him a hand-colored, 8 x 10 inch travel map of Southern Italy titled *The Kingdom of Two Naples*. Enthusiastically he began a new career and became one of the largest dealers on the West Coast with a collection dating back to the early 1500s.

Robert appreciated antique maps and selflessly shared his knowledge. Newspaper and magazine articles quote him saying, "Maps are collectible because of

decoration and historical or geographical significance... maps are fine works of geography and art... maps are original pieces—centuries-old, hand-drawn, and colored."

Robert was fond of maps printed on handmade rag paper with beautiful engravings of ships, sea monsters, and costumed figures. He was fascinated by maps with geographical misconceptions and inaccuracies, maps depicting areas lost in history, or maps resulting from myths or explorers' fabrications.

Robert was known for his honesty, honor, intelligence, hard work, and fair values. He never pressured anyone into a buying from him. He always advised new map collectors to read a general reference book about cartography, determine what types of maps they wished to collect, and visit a reputable antique map dealer. He understood it is a matter of personal taste, preference, and how much one wished to spend.

Robert leaves his loving wife of forty-five years, Marilyn; his children, Steve, Debbie, and Kenny; his grandchildren, Michael, Jeffery, Holly, Claire, Justin, and Joey; and his brother, Ron.

Services were held at Mount Sinai Memorial Parks—Hollywood Hills, Mount Sinai Mortuaries.

By Ken Ross for our entire family ■

A contribution to the
ABAA Benevolent Fund
is a meaningful way to honor
the life of a departed colleague.
A contribution can also celebrate
an important event in the life of
a rare bookseller—a birthday,
anniversary, or retirement.

Direct your contributions
and inquiries to:

ABAA
20 West 44th Street
Fourth Floor
New York, NY 10036



Membership Updates

aGatherin' has a new address: POB 477, West Sand Lake, NY 12196.

Argus Books and Graphics has a new address, phone, fax, and email: POB 277697, Sacramento, CA 95827-7697; phone 916-568-3991; fax 916-388-9721; argusbooks@attbi.com

Ars Libri has an address correction: 500 Harrison Ave., Boston, MA 02118.

The Bookseller, Inc., has an address correction: 39 Westgate Cir., Akron, OH 44313.

Burrow Bookshop has a new address and phone: 111 Cabell St., Abbeville, SC 29620; phone 864-459-0440.

Calhoun's Books has a new address, phone, and email: 5102 39th St. West, Bradenton, FL 34210; phone 941-727-5393; calbooks@pcsonline.com

The California Curio Co. has a new address and email: 275 South Beverly Dr., #200; Beverly Hills, CA 90212; verseau@wgn.net

Chessler Books has a new address: POB 4359, Evergreen, CO 80437.

Don Conner Fine Books has a new address, phone, and fax: POB 188887, Sacramento, CA 95818; phone 916-456-1351; fax 916-452-1903.

Q. M. Dabney & Co., Inc., has a new address, phone, and fax: POB 849, Princeton Junction, NJ 08550; 300 Farnsworth Ave., Bordentown, NJ 08505; phone 609-298-1003; fax 609-298-0070;

Joseph A. Dermont has a new address, phone, and email: POB 184, Rowland, PA 18457; phone 570-685-8928; jdermont@ltis.net

Hinck & Wall have two new addresses. Send correspondence, shipments, invoices, etc., to: POB 1232, Edmonds, WA 98020; phone 206-406-9590; fax

425-778-3556. Send catalogues to: Jim Hinck & Ann Marie Wall, 19, ave. Theophile Gautier, Paris 75016, France.

The John Bale Book Co. has a new address and email: 120-140 Bank St., Waterbury, CT 06702; abaamail@yahoo.com

Joseph the Provider/Books has a new address, phone, and fax: 123 West Padre St., Ste. C, POB 90, Santa Barbara, CA 93102-0090; phone 805-563-8668; fax 805-563-8669.

Seth Kaller is now **Kaller's America Gallery, Inc.**, 44 Wall St., Ste. 1237, New York, NY 10005; skaller@americagallery.com

Manning's Books & Prints has a new address: Box 8091, San Francisco, CA 94131-8091.

Morrison Books has a new address and email: 602 NE Prescott St., Portland, OR 97211; morrison@morrisonbooks.com

Jeremy Norman & Co., Inc., has a new address, phone, and fax: POB 867, Novato, CA 94947-0867; phone 415-892-3181; fax 208-692-8553.

The Observatory has a new address: 200 North Franklin St., Juneau, AK 99801.

Old Port Book Shop is now **The Reynolds**, 185 Main Ave., South Hampton, NH 03827-3526; phone 603-394-0200.

Kenneth W. Rendell, Inc., has a new address, phone, and fax: 46 Eliot St., South Natick, MA 01760; phone 508-647-1776; fax 508-653-9096.

B & L Rootenberg Rare Books & Manuscripts has a new email: blroot@rootenbergbooks.com

Howard Schickler has a new address and email: 5 Main St., Brooklyn, NY 11201; info@shicklerart.com

Thorn Books has a new address, phone,

and fax: 5721 North Killdeer Dr., Tucson, AZ 85743; phone 520-743-7773; fax 520-743-8699.

Irving Zucker Art Books, Inc., has a new address, fax, and email: 19 East 80th St., New York, NY 10021; fax 212-744-3403;

The deadline for submissions to the next Newsletter is

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