



The ABAA NEWSLETTER



VOLUME SEVENTEEN, NUMBER 1 ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

WINTER 2006

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The Fate and State of Removable Dust-Jackets

by Julian Rota

"Dust-Jackets: The Fate and State of Removable Dust-Jackets", a conference held at the Institute of English Studies, University of London, 19th and 20th September, 2005.

About 30 people attended the evening opening of the conference, amongst them our own Raymond Kilgarriff, Angus O'Neill, Donovan Rees and Laurence Worms, all of whom I think it is safe to say sit pretty squarely on one side of the dust-wrapper 'debate' that has run on in the pages of *The Bookdealer* for some time now. It seemed to me a pity that no booksellers with an opposing view were present.

The conference opened, after an in-

roduction by Professor Warwick Gould, with a talk by Professor G. Thomas Tanselle, whose peerless eminence in the field of bibliography (he is senior Vice-President of the Guggenheim Memorial Foundation, whilst his other qualifications and credentials are far too numerous to list here) made for an authoritative and invigorating start. Professor Tanselle explained that this was to be (in condensed form) a postscript to his earlier piece of 1971, at which time many thought dust-wrappers unworthy of bibliographical attention. This seems rather extraordinary now that they are taken so much more seriously, but John Carter in his classic *ABC for Book Collectors* was signifi-

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In Memoriam

Maury Bromsen
Boston, MA

I first met Maury Bromsen February 9, 1978 at Swann Galleries during the initial session of the Parreño sale. Latin Americana was not a hot field and the attendance was slim, especially since there had been an overnight storm that dumped 10 inches of snow: Maury, Richard Ramer, Steve Weissman, Bob Fein, me, and there was one telephone bidder, Larry Witten. I was a neophyte in the rooms and had little capital, so I ended up "sweeping the floor," i.e., buying the books no one else wanted and paying the reserve or perhaps one bid above the reserve. Two weeks later, around 10 at night, Maury called and in a protracted conversation he bought approximately ninety percent of the books I had carried away. The pattern repeated itself in the other two installments of Parreño and again a year later when the New York Historical Society sold its Latin Americana. From then on Maury continued to buy from me and to encourage me in my bookselling.

By way of contrast, Maury held most of his fellow booksellers in low esteem and they, in turn, for the most part, did not think highly of him. He was born in New York in 1919, the youngest of four children of Herman and Rose Bromsen. Herman owned New York City real estate and from the considerable profits he made was able to send all of his children to college and graduate or professional school. Maury earned a bachelor's degree at City College in New York in 1939 and a master's degree in history at the University of California, Berkeley in

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Photo credit: Sharon McBlain

Joyce Kosofsky of the Brattle Book Shop displays her wares at the Boston Book Fair.



ILAB Book Fairs

2006

January 27-29

Stuttgart, Germany (VDA)
Württembergischer
Kunstverein

February 17-19

Los Angeles, CA (ABAA)
Hyatt Regency Century Plaza

March 2-4

Amsterdam, The Netherlands
(NVvA)
Passenger Terminal
Amsterdam

March 24-25

Edinburgh, Scotland (ABA)
Assembly Rooms

April 20-23

New York, NY (ABAA)
Park Avenue Armory

May 18-21

Paris, France (SLAM)
Maison de la Mutualité

June 8-11

London, UK (ABA)
Olympia Exhibition Center

September 15-17

New York, NY (ILAB)
Park Avenue Armory

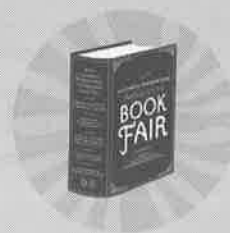
For a calendar including non-ILAB book
fairs, visit www.abaa.org

The 39th California International Antiquarian Book Fair



at

The Hyatt Regency Century Plaza Hotel
Los Angeles, California



February 17, 2006 2pm-9pm, \$15 (includes readmission)

February 18, 2006 11am-7pm, \$10 (includes readmission)

February 19, 2006 11am-5pm, \$10

For more info, please call 415.551.5190 or visit labookfair.com

The Current State and Future of the Antiquarian Book Trade:

A Panel Discussion for ABAA Members and Guests

✱

Saturday, February 18th, 9am

Hyatt Regency Century Plaza Hotel, Los Angeles

Moderated by ABAA President John Crichton, this symposium will
address questions about:

- changes in the trade in the past, present and future.
- economic conditions as they apply to small, medium and large firms.
- responses to market trends that booksellers have had to make in order to remain successful.
- challenges of the future for antiquarian booksellers.
- the future of the printed catalogue.
- the next generation of booksellers.

Featured Panelists: Ian Smith of Bernard Quaritch, Michael Ginsberg of Michael Ginsberg Books, Tom Congalton of Between the Covers Rare Books, and Lou Weinstein of Heritage Book Shop.

For more information, email sbenne@abaa.org.

Report from ILAB President Bob Fleck

The following report was delivered to the Board of Governors at their November Meeting in Boston.

Dear Colleagues,

The Committee has been working hard on matters resulting from our meeting in Montreal. The Committee corresponds with each other almost every day of the year as volunteers doing the work of the League. We constantly seek ideas from the Presidents to help guide us in our work as we are their servants and would certainly appreciate any specific ideas from any of you. Here is a brief outline of the work we have done:

1. Outreach. UNIDROIT. We are opening up contacts with important groups all over the world. The President and Committee member Adrian Harrington have specifically met with Dr. Dr. Carducci from UNESCO in Paris establishing a relationship. We also met with Dr. Susan Allen from the Getty in Paris who is the head of the rare book section of IFLA (The International Federation of Library Associations and Institutions is the leading international body representing the interests of library and information services and their users). Committee member Poul Poulsen was asked to participate in IFLA's annual congress as a panel member commenting on stolen books. Committee member Paul Feain has already met with the President of IFLA and has been asked to attend their conference in Seoul in September next with Mr Nitta. Paul has also joined Dr. Allen's stolen book listserv at her request. We have contacted CINOA (LA CONFÉDÉRATION INTERNATIONALE DES NÉGOCIANTS EN OEUVRES D'ART, founded under Belgian law in 1935, as an International Confederation of Art and Antiques dealer Associations represents about 5,000 individual antiques and art dealers who must adhere to the by-laws and ethics of their associations) and our Executive Secretaries have met to talk over common problems. ILAB and CINOA face many common problems (including the use of Publications UK to

produce a directory) and the Committee intends to develop a better relationship with them. The Presidents have just voted in Montreal to allow the Committee to explore adding selected library and enforcement agencies to our list of stolen book database membership.

2. New trade. The Committee is exploring the possibility of increasing trade in China. We have tentative plans for a bookfair in China in 2007. Rockingstone has been authorized to do a Chinese version of our website. We are also exploring the possibility of adding more countries in South America to ILAB.

3. Bibliographical Prize. ILAB has had a major fund raising campaign started with generous gifts of over \$32,000. The second phase will begin this year.

4. Internet. The new web site started November 1 and has dramatic improvements especially in the German language part of the site. Chinese will be added shortly. We have managed to preserve an independent site for ILAB booksellers at a cost to each bookseller of about 10 euros a year. A stolen book database has been established. The internet is not the key focus of the committee but it is an important focus that we feel we constantly monitor.

5. Directory. The new format of the directory has proved to be controversial. The Committee has listened to the Presidents and will work with them to find a better design for the next directory and insure that the current directory and any subsequent directories will have wide distribution to non-ILAB customers at the expense of Publications UK, the publisher. The Committee has been negotiating with Publications UK since the Montreal meeting and they have agreed in principle to both these requests.

6. Executive Secretary. The savings realized by not having the cost of a directory allowed us to hire an Executive Secretary. Nevine Marchiset has proved

to be a magnificent addition to ILAB and has taken an active role in every one of the accomplishments that we have listed above.

7. Rules. The very hard work of doing major revisions of our rules and regulations started by our Past President, Kay Craddock, were implemented by the current Committee. This required many hours of work by Kay, the Committee and our Executive Secretary and has resulted in an excellent backbone of structure for our League that will stand us well in the future. The Committee accomplished the registration of ILAB in Switzerland and now has legal protection for ILAB and the Committee.

8. Communication. Listservs have been implemented for ILAB booksellers, for the Committee, for just the Presidents of ILAB and for the Presidents of Honour of ILAB. These have led to more communication in a timely fashion. Workshops at General Meetings have been held which have greatly increased the feeling of comradeship between Presidents and have led to more open discussions of common problems.

I hope you can transmit this letter to all the booksellers in your organization.

Sincerely,
Bob Fleck

**The deadline for submissions
to the next Newsletter is**

February 12, 2006

**Send your contributions to:
ABAA Newsletter
20 West 44th Street
New York, NY 10036
FAX: 212.944.8293
EMAIL: rulon@rulon.com
sbenne@abaa.org**

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cantly ahead of his time when that book was first published, Professor Tanselle offered, and the entry therein on dust-wrappers has barely needed revising right up to the most recent edition.

Professor Tanselle applauded the role of booksellers in assisting in the preservation of dust-wrappers and gave a brief but comprehensive survey of books and papers published on the subject which have helped recognition of their place in art history. He regretted a flurry of 'unfortunate' guides in the 70s and 80s, one of which showed a serious lack of understanding of the historical importance of dust-jackets, but was kind enough to praise the relevant chapter of Anthony Rota's *Apart from the Text*, especially quoting the phrase "tampering with bibliographical evidence" regarding the switching of dust-wrappers, and also singled out George Locke, in particular his attention to early dust-jackets and his article in ABMR.

Our learned speaker continued by referring to a dust-wrapper conscious public: an article in the New York Times, for example, had elicited an enormous response, and went on to discuss various bibliographers, some of whom he felt had marred their entire work by refusing to deal with the subject, reflecting an outmoded view that bibliographies are merely collectors' guides rather than histories.

Professor Tanselle had much to say on the role of dealers. He had already made the point that a book without its dust-jacket could no longer be described as in its original condition. He discussed in fascinating detail the collection of pre-1900 books in dust-wrappers formed by the Vermont bookseller Ken Leach, the largest extant of its kind, offered to but declined by institutions, eventually sold at auction in 1984 for what seemed a negligible sum, some lots even given away. He quoted the redoubtable Margie Cohn who suggested for her own epitaph "She died worrying about dust-jackets". He also quoted a great deal of what James

Fergusson has had to say on the subject in *The Bookdealer*, what has been said by the ABA and the Modern First Editions sub-committee and subsequent correspondence. His view was unequivocal and extremely heartening: the bookseller should be responsible and should educate. Switching of dust-wrappers by dealers, he felt, should simply be forbidden. He had no quarrel with high prices: if a dust-jacket is important, scarce and integral, then high prices necessarily follow. If they are sold on their own (i.e. without the book with which they originally appeared) then they become ephemera. Either way, it is perhaps surprising, he said, that they are not more expensive. Reputable dealers' high prices support preservation. But...high prices imply authenticity. No responsible dealer should switch a dust-wrapper. If a book comes to a bookseller in a dust-jacket, it should be regarded with suspicion as a matter of course. If it is believed that the dust-wrapper has been supplied it should be so annotated and of course, so described in the cataloguing process. Professionalism requires us to set an example and descriptions should naturally be as accurate as possible in every respect. The arguments justifying dust-wrapper switching (the customers don't complain [do they know?], it doesn't matter and so on), never strong on their foundations, came crashing noisily to the ground.

Professor Tanselle even went so far as to describe a book without its dust-wrapper as defective, which even this writer found perhaps a little strong, but it was certainly thought-provoking.

There followed a most interesting, necessarily condensed account of the history and evolution of the dust-wrapper, from its origins in the sheaths provided for diaries and annuals in the eighteenth and nineteenth centuries, the rise in demand for protective covers brought about by the use of cloth binding, the dominance of the modern style flapped dust-wrappers by the mid-1860s, and, by the 1920s, the fully-fledged emergence of the dust-wrapper as marketing tool. The story then becomes one of history and graphic design rather than physical form, except for the appearance of the wraparound band.

Having listed to some considerable extent in the time available the wealth of information and light on the history of design a dust-wrapper can provide, Professor Tanselle turned to the part played by libraries in their preservation. He bemoaned the disregard for dust-jackets, as notoriously exemplified by the Library of Congress. The institution at one point saw fit simply to throw them away, leaving dealers and collectors to save the day. He suggested the following guidelines for the future: libraries should properly house and preserve what they have and what comes to them in the future, there should be reference to their presence in catalogue entries, they should be taken into account in future acquisition policies (a book with a dust-wrapper is not a duplicate of one without), and there should be a co-operative database (with, of course, no concomitant disrespect for the original material). The dust-jacket, he concluded, bears witness not only to marketing history to a level of detail probably not available elsewhere, it is an essential source for publishing history, cultural history and intellectual history.

Dr. Alan Powers, lecturer and writer on architecture and the applied arts and author of two books on dust-wrappers, *Front Cover* and *Children's Book Covers*, began proceedings the following day. Laurence Whistler apparently regretted the amount of time Rex Whistler spent on 'mayflies' (he illustrated some 75 dust-wrappers), but Dr. Powers' well-illustrated talk showed that his judgement was flawed. The emphasis was very much on how the work of a particular artist on a particular book can tell us something interesting about both. For Rex Whistler, dust-wrappers were, apart from anything else, a valuable source of income.

We were guided through Sir William Nicholson's fruitful association with Heinemann (also Duckworth and Faber and Faber), with special attention given to the extraordinary image on the dust-wrapper of Marguerite Steen's *The Sun Is My Undoing*. Dr. Powers' illumination of the stories behind the work here as in other cases almost made me want to

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rush out and buy a copy of the book. The story behind Len Lye's strange dust-jacket for Graves' *Good-bye to All That* was fascinating and Ben Nicholson's for Adrian Stokes' *Stones of Rimini* stood, thought Dr. Powers as a work of art in its own right and was created just at the time the artist began to use relief in his own paintings. It was interesting too that Nicholson used the whole dust-wrapper, including the flaps: it was intended to be opened out. We were also treated to looks at the work of Paul Nash (the photographic dust-wrapper for his *Shell Guide to Dorset* for example), John Heartfield (for Upton Sinclair), Lord Berners (Robert Byron's *Guide to Wiltshire*), McKnight Kauffer and so on. We heard about the use of photomontage and certain interesting cases where an author / artist illustrated a dust-wrapper himself, such as Ithell Colquhoun and David Jones (*Anathemata*). Other artists mentioned were John Craxton, John Piper (whose playing with the found image did not come out so much in his mainstream art), Barnett Freedman, Bawden, Ravilious, Peake, Keith Vaughan and Richard Chopping. Intriguingly, it was suggested that dust-jackets could even be a rich source for political research.

Brian Alderson, expert on children's books and particularly known for his work on Ardizzone, turned our attention to the field of dust-wrappers on children's books, an area rather neglected, he felt, by the bibliographical fraternity. Design arrived early, as far back as the 1740's, to make books look attractive, some bound in Dutch floral paper for example; pictorial boards followed in the eighteenth century and the use of mounted illustrations in the early nineteenth. We were shown an 1810 example in a protective printed box, the fore-runner of the dust-wrapper, and referred to the importance of the first Sotheby's sales of children's books, the huge contribution of Justin Schiller and of course the Opie collection. Mr. Alderson explained that the collector by necessity has to

concentrate on books published after the First World War and stressed the importance of acquiring the book in its entirety (i.e. with the dust-wrapper) as it arrived from the publishers. There followed an analysis of the different ways of looking at dust-wrappers to discover their critical relationship with publishing history and their representation of what might be inside the book: dust-wrappers can allow distinction between issues, they can be seen purely as advertisements (sometimes not for the book but just for the publisher, whilst the publisher's advertisements for other books can be revealing), they can tell us about the relationship between British and American publishing (in particular the American dislike of British style), the relationship between dust-jacket and text, as well as expanding our understanding of the history of printing processes, of the pricing and advertising of books, of graphic techniques and so on. Mr. Alderson mentioned one book where the dust-wrapper was made to protect the top edge, not merely the covers and spine. The illustrations used can be simply decorative, impressionistic, or attention-grabbing. In some cases an illustration from the text is used but sometimes it might be an additional illustration by the same artist, otherwise unrecorded and lost if the dust-wrapper were to be discarded, or an illustration by a different artist altogether. We were shown a number of books by William Mayne, one of which had enjoyed three different dust-wrappers in the course of one year and, heaven forfend, a facsimile of the dust-wrapper for the otherwise unillustrated first edition of *Swallows and Amazons* (the map end-papers being similar but not identical). Reassuringly, the booksellers present were able to spot the facsimile from fifteen feet away.

Other trends discussed included the deliberate family resemblance to previous books so making the latest book instantly recognisable as the work of a particular author, and series design.

Mr. Alderson concluded by foretelling the decline of the dust-wrapper as more and more books appear in paperback or with printed covers.

The literary agent Colin Smythe then

spoke about his long association with Terry Pratchett, an author who has sold some 40 million books worldwide, thus giving them both much more control than most. Overseas cover illustration policy is often removed from the editorial department with inappropriate results and so a clause had been worked into contracts to the effect that a dust-wrapper must be relevant to content. One publisher had even put a full-page advertisement for soup into the middle of one of Terry Pratchett's books. Translation issues were raised, and the matter of blurbs which, Mr. Smythe insisted, absolutely must represent content. One easy way to create a good blurb is simply to quote from the book, preferably choosing an excerpt with a cliffhanger ending. The importance of the order in which reviews appear on dust-wrappers had not occurred to me.

Different covers might be used to get books into different sections of a bookshop, sometimes creating collectable separate issues. I found it alarming to hear of the extent to which the big bookshop chains have control over the appearance of books: they simply won't take what they don't like.

On the matter of switching and replacing dust-wrappers, Mr. Smythe said that he often printed more dust-wrappers than were needed for a particular print run. If asked for a replacement by a reader or collector, he would happily provide one if a suitable donation to charity were made and could not see any problem at all with doing so. I would agree that for a publisher to do this for books which have appeared relatively recently is entirely acceptable.

Dr. Rick Gekoski followed with a take on the subject which was both serious and hugely entertaining, in his wonderfully eloquent, inimitable style. An academic, he told us, before he was a bookseller, he has always had a nagging doubt that what he described as the fetishisation of an object was something with which he shouldn't really be involved. Dust-wrappers are becoming ever more important as part of the constituent value of a book whilst publishers think of it as gift wrap

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ping. When he visited Graham Greene he saw that the copies of his own books which were lacking dust-wrappers were precisely those which were hard to find elsewhere. Greene's attitude was one of utter bafflement. In 1989 *Brighton Rock* fetched £150 without a dust-wrapper, £10,000 with one. Dr. Gekoski believes that the collecting field now is actually in dust-wrappers rather than books. How can it be that Hemingway's *Three Stories and Ten Poems* fetched \$50,000, but a copy in its original glassine wrapper (no content, no information) made around \$125,000? I would go back to the point already made: the difference is in having the book just as it originally appeared (and who is to say that the use of glassine at that moment in publishing history, for that book, is not or will not at some point in the future be considered of historical interest?).

Bibliographers, Dr. Gekoski continued, once had to be convinced that the dust-wrapper was an integral part of the book, but that argument has now been won. What the book looks like is an integral part of what it is. Good use was made of his Golding bibliography and his *Tolkien's Gown* to illustrate the point.

It is no longer possible, he felt, to write about books or to write bibliographies without reference to dust-wrappers. Referring to the ABA / Bookdealer debate, his opinion is that books and dust-wrappers are 'married' in the first place at the publishers and switching of the correct dust-wrapper is therefore justifiable although it "risks monkeying about with bibliographical evidence". He would insist that any changes of dust-wrappers to other books be fully described and acknowledged by the dealer who does it. Acknowledgement of the supplying of dust-wrappers would be lost after a generation or two anyway. His view was perhaps that the situation was inevitable, inescapable and now too late to mend, but he did admit that at a recent auction where, on his estimate, fully a third of the jacketed books were in supplied speci-

mens that the omission of all note of this by the auctioneers was not just an omission, but a deceit. I hope Dr. Gekoski will not mind my taking issue with him here again on the former point as I did at the time, but I feel that it is not up to the bookseller to be in the divorce and re-marriage business and that responsible booksellers, by marking both book and dust-wrapper, could easily ensure that the record remained true.

What was described as the vast circus of eBay dispirits us all I think and the problems of restored and facsimile dust-wrappers (sometimes just photocopies)

appearing unacknowledged there were brought to our attention. Dr. Gekoski believes the market to be pretty much an American phenomenon, customer, not dealer, driven, and not one he wishes to have anything further to do with. He concluded with an extremely colourful verbal caricature of the hyper-acquisitive collector, obsessed with condition to the point of neurosis, wanting their books germ-free, perhaps as "a charm against the ravages of time".

It is all too easy to fondly imagine,

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THE ABAA PUBLICATION OF



ROGER E. STODDARD'S ADDRESS

**No More Mr. Nice Guy;
or How to Get Along When Roger's Not Around Anymore**

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as I have myself, that the safeguards against the distortions caused by commercial pressures and the salvation for the historical record lie with institutional libraries, where surely, one would hope, preservation for the benefit of all and for all time would be the overriding principle governing everything else. Our final four speakers, in spite of their best efforts in that direction but faced with impossible tasks and wildly insufficient resources, made it very clear that mine is a wistful dream.

Dr. Stephen Bury of the British Library told of a court case in 1925 which hung on the wording of a dust-wrapper after which, having been caught out by not retaining it, the Library began to keep dust-wrappers systematically for the first time. Significantly (and there is a whole other world of debate here), they are kept separately. Those accumulated between 1925 and 1955 are now housed by the Archive of Art and Design at Blythe Road. Those from 1956-1991 are at Woolwich, parcelled in monthly bundles in order of receipt, finding an individual dust-wrapper therefore being extremely difficult. 1992 was the Library's annus horribilis. Coinciding with the move to St. Pancras and a paper "Selection for survival: a review of acquisition and retention policies" (giving rise to the expression, in reply to an enquiry about a missing item, that it has been "RARPed"), the following costing formula was devised: $K(t) = s + l + a + c + p + l + h + p(t) + ht$ = life-cycle costing. As a result all dust-wrappers received that year were destroyed. Happily the policy was reversed the following year for hardback Legal Deposit materials.

Some view the British Library as a book factory, with dust-wrappers polluting the workflow and processing stream. To resist this a curator could ask for a dust-wrapper to be preserved and for that to be recorded (although not every incoming book would be seen by a curator), and collections received would be kept together without being interfered with. We were shown a dust-wrapper pasted in

at the end of a book as another possible solution (cruelty to dust-wrappers?)

Dr. Bury outlined positive initiatives: digitisation, twice discussed but twice foundered on copyright issues on grounds of cost, a three option paper in 2002 from Collection Care for the future retention of dust-jackets, and repackaging in 2004 into acid-free boxes and melinex sleeving.

Dr. Rowan Watson from the V & A was next. He described the dust-wrapper collection there as bibliographically eccentric and divorced from the books with no stress on first editions. Dust-jackets had to earn their place on account of their visual qualities. They are an educational resource, examples of graphic design, used for particular exhibitions, objects proper, not just commercial items and as such given a museum number. Current acquisitions are selective, principles having been very varied over the years but today dust-wrappers are kept with their books and marked, but only generally recorded for books entering Special Collections. Certain principles guiding the selection process were mentioned:

books with dust-wrappers by a particular designer, books which became causes célèbres (*The Satanic Verses* for example) and those which represented innovations in marketing and / or design practice. The Print Room Collections are now reunited with the National Art Library, but they had had different routines and controls. Some archive groups include dust-wrappers (that of Minton for example). Distressingly, to me at least, flaps had often been removed for mounting purposes (surely they could just have been folded?).

A solution had been devised regarding the 10,000 or so dust-wrappers (1925-1955) received from the British Library in the form of a database now about two-thirds complete. Dust-jackets at the V & A are scattered around and catalogued differently however, and coping when it is barely possible to keep basic services going is a very real problem.

Julie Anne Lambert of the Bodleian Library told us that dust-wrappers were not kept as part of the book except for those on fictional titles up to the 1930's,

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Photo credit: Ed Smith

John Spencer and ILAB President Bob Fleck share a laugh before the Board Meeting in Boston.

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those often being tipped-in at the back but not catalogued, often trimmed or with the flaps removed. From 1971 they have been retained in a separate sequence, only very occasionally tipped-in. They arrive at the John Johnson Collection of Printed Ephemera, removed from the books after they (the books) have been catalogued, for sorting, flattening and parcelling. Finding an individual dust-wrapper is very difficult indeed as they are arranged by accession date, affected by when the book was catalogued and when the dust-wrapper processed. Barcodes had been considered but thought to be too time-consuming. If dust-wrappers should be kept with their books, the problem of wear and tear arises; protection of every single one with mylar would be too costly.

There are also some 4,250 dust-wrappers, mostly from the 1930's and 1940's, collected by John Johnson himself and listed on a database similar to the one created at the V & A, as well as Bodley

Head dust-wrappers and those in other collections. Mrs. Lambert concluded that more time and resources were very much needed but took comfort in the fact that they are at least being preserved.

Our final speaker was Dr. David McKitterick, Trinity College Cambridge, talking about the Cambridge University Library. He made the very good point at the question and answer session at the end that we must not forget, with all this talk of modern literary first editions, that dust-wrappers on books on other subjects were just as important. His talk began with a brief history of the Library's copyright status and the implications of that. Dust-jackets were retained on the books from 1916 onwards in the Lower (later Upper) Library, those in the Main Library were shelved without them. Their fragility made for a conservation challenge: readers would receive a book in the past with the dust-wrapper present, but this was no longer the case unless specifically requested as both wear and their commercial potential were noticed. Dr. McKitterick pointed out that even the prices on the spine panels were of interest

as was the history of how books were arranged in shops and even the history of window-shopping. Copyright libraries of course don't generally acquire books after the first printing and so the record is imperfect. He ended with a disparaging quote from the designer Jan Tschichold to the effect that the dust-wrapper, whilst a necessary protective addition, should be thrown away as mere publicity", the judgement of many librarians.

How wrong that judgement is now seen to have been was beautifully illustrated by all of the speakers on this rich and complex subject, only touched on by this report and indeed the conference.

This was a superb event and everyone present owes many thanks to Dr. Philip Errington of Sotheby's for organising it. It is a great shame that there were not more booksellers and librarians present. The talks were, without exception, first-class, sparkling and inspiring and deserving of a much larger audience. *This article was previously published in the ABA Newsletter and reprinted by permission of the author.* ■

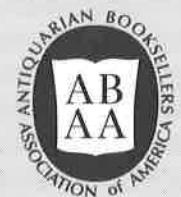
ABAA Benevolent Fund & Woodburn Fund

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

Your help is greatly appreciated.

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

Direct your contributions and inquiries to:
Antiquarian Booksellers' Association of America
20 West 44th Street
Fourth Floor
New York, NY 10036



Roth Scholarship and Symposium at NYPL Announced

by Lawrence I. Fox &
David Solomon

Henry Roth's novels *Call It Sleep* (1934) and his four-volume *Mercy of a Rude Stream* (1993-1997) hold an extraordinarily important and unique place in American letters. After completing his first book, which is uniformly recognized as one of the masterpieces of American literature, Roth lapsed into a legendary six-decade silence, only to reemerge with *Mercy of a Rude Stream*, which has been hailed as a "landmark of the American literary century" (David Mehegan, *Boston Globe*).

Roth adapted and re-imagined the narrative landscape of the American novel in a way that few others have attempted. Writing in 1956, Leslie Fiedler said, "For sheer virtuosity, *Call It Sleep* is hard to

best; no other writer has ever distilled such poetry and wit from the counterpoint between the maimed English and the subtle Yiddish of the immigrant. No one has reproduced so sensitively the terror of family life in the imagination of a child caught between two cultures." With the passage of time and the publication of his later work, Roth's stature has only continued to grow: for Harold Bloom, "Henry Roth has only two peers in American-English Jewish fiction, Nathanael West and Philip Roth." Bloom's comments profoundly reflect the multi-faceted and textured nature of Roth's work, which combines a deep creative sensibility with such dazzling characterizations of the urban and cultural world in which he lived as to be unparalleled in contemporary literature.

To honor the centennial of Mr. Roth's birth, a celebration and symposium honoring the man and his works will be held on Tuesday, February 7, 2006 from 5:30 p.m. to 9:00 p.m. at The New York Public Library's landmark building at 42nd Street and Fifth Avenue. The Centenary Celebration is co-sponsored by City College of New York, Mr. Roth's alma mater, the American Jewish Historical Society, which houses the Henry Roth Archives, and the Dorot Jewish Division of The New York Public Library. An important component of the celebration is to establish the Henry Roth Memorial Scholarship Fund at CCNY to be awarded annually to a student selected by representatives of the English department whose writing and life-experiences embody the values celebrated in Roth's work and who best exemplifies the literary tradition celebrating the immigrant experience and the triumph of the individual spirit.

To publicize the event and ensure the broadest support for this celebration, as well as to establish the Henry Roth Memorial Scholarship Fund, financial contributions are encouraged which will both defray the costs associated with the symposia and the centennial celebration and will establish the Scholarship. Gifts in support of the Roth Centennial in one of the categories below are fully deductible to the extent provided by law. Categories of support are: Founder: \$25,000+, Patron: \$1,000-\$2,499, Sponsor: \$500-\$999, Friend: \$100-\$499.

A "tax letter" acknowledging donations will be sent and recognition as a contributor in the literature establishing the scholarship fund will be given. Checks should be made payable to the American Jewish Historical Society (AJHS), a 501(3)c organization, and note in the memo portion of the check, "The Henry Roth Centennial." AJHS is 15 West 16th Street, New York, NY 10011.

With your generous support, we look forward to presenting an evening that celebrates the life and works of Henry Roth that will include remarks from his biographer, his son, eminent scholars, writers,



Photo credit: Sharon McBlain

Ken Karmiole and Peter Stern at the Boston Book Fair.

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Fox & Solomon

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critics, and the individuals that worked closely with him to bring his works to fruition, including his editor, literary assistant, agent, and attorney. In addition

to a reading from Mr. Roth's books, two panel discussions will be presented, one focusing on Henry Roth's works and their profound influence on Jewish and immigrant literature in America and the second on Henry Roth, the man and his life.

The event is free and open to the public but pre-registration at freidus@nypl.org or 212.930.0601 is requested. ■

Lawrence I. Fox is the Trustee of the Henry Roth Literary Property Trust and David Solomon is the Executive Director of the American Jewish Historical Society. Mr. Fox has served as legal counsel to the ABAA for more than 25 years.

Recent Books by Members

What's the Use of Walking if There's a Freight Train Going Your Way? Black Hoboes & Their Songs. By Paul Garon & Gene Tomko. Chicago: Charles H. Kerr Publishing Co., 2006. pp. viii, 296; paperback; ISBN 978-0-88286-306-1 \$22.

ABAA member Paul Garon (Beasley Books, Chicago, IL) has been writing on the blues for forty years and is one of the foremost authorities on the history of the blues, and blues culture. Here, in collaboration with Gene Tomko, a blues photographer and writer from Charlotte, North Carolina, Garon brings together much new material on the tangential culture of the black hobo, and the black hobo song. This remarkable collection of blues created by black hoboes, reveals "a new dimension of the personal and experimental nature of the poetic spirit in the blues" (Paul Oliver). It is the first collection of hobo songs to be published in seventy-five years and preliminary accounts of the work describe it as "remarkable," "fascinating," and "a masterpiece of cultural history."

And no doubt it is. While the focus of *What's the Use of Walking* is certainly the lyric and idiom of the Black hobo song, it's backdrop is one of economics, race, and travel. Partly because of racial prejudice, many of the Black hoboes stayed under the radar of government agencies and assiduously avoided whatever red tape there might have been that recorded their coming and goings; consequently they were largely an unknown and under-reported group. As a percentage of the

whole number of homeless vagrants those that were black were statistically very small so records of them are scant, and it is to Garon's and Tomko's credit that they have been able to assemble the materials they have.

Hoboes were not bums, as Garon points out in his introduction: They were non-fare paying, casual migratory workers, who traveled as the need arose, either on foot, as hitchhikers, or on the freights, from job to job, and were subject to the vicissitudes of the overall economy as well as the local labor markets. These men and – more frequently after the Great Depression – women were frequently in and out of prison on vagrancy charges or petty crimes; they worked carnivals and circuses, livery stables and steamboats, they cut timber, hauled coal, and many worked for the railroads driving spikes, laying rails. The railroads figure prominently into many songs of these hoboes, and Chicago particularly, which was the major rail center at the turn of the last century.

The book is extensively illustrated and contains many first-hand accounts of blues-singing hoboes including Honey-boy Edwards, Joseph E. Yoakum, Henry Townsend, and Big Joe Williams; among the lyrics cited and discussed are those of Sloppy Henry, Bumble Bee Slim, Smoky Hogg, Sleepy John Estes, Blind Blake, Blind Lemon Jefferson, and Blind Willie McTell. The book contains 100 transcribed lyrics from songwriters such as these, twenty-five of which are included on a companion CD.

Perhaps unknown to many of our membership Paul Garon has also been active in the Surrealist Movement in the U.S. since 1968. He is the author of *The Devil's Son-in-Law: The Story of Peetie Wheatstraw & His Songs* (London 1971, revised and expanded Chicago 2003); *Rana Mozelle* (Cambridge, Radical America, 1972. Surrealist Research & Development Monograph Series No. 4); *Blues & the Poetic Spirit* (London, Eddison Press, 1975; reissued New York, Da Capo, 1979; revised and expanded San Francisco, City Lights, 1996); with his wife, Beth Garon, *Woman with Guitar: Memphis Minnie's Blues* (New York, Da Capo, 1992); and, with Franklin & Penelope Rosemont, eds., *The Forecast is Hot! Tracts & Other Collective Declarations of the Surrealist Movement in the United States, 1966-1976* (Chicago, Black Swan Press, 1997). He is the founder and continues to write for *Living Blues*, and is a contributor to other periodicals including *Blues Unlimited*, *Arsenal / Surrealist Subversion*, *Radical America*, *City Lights Anthology*, *Cultural Correspondence*, *Firsts*, and *Race Traitor*. For Gene Tomko's part, this is his first book. He is a blues photographer and writer whose work has appeared in *Living Blues*, *Juke Blues*, and *Blues Access*, as well as *The Encyclopedia of Blues*.

What's the Use of Walking if There's a Freight Train Going Your Way? is available from Beasley Books (beasley@beasleybooks.com); Chicago Rare Book Center (chicagorare@sbcglobal.net); or in bulk directly from the publisher, Charles H. Kerr Co., 1740 W. Greenleaf, Chicago, IL 60626. ■

Book Review

Motive For Murder: The Bombs, The Mormons and the Salamander. By George J. Throckmorton, R.C. Christensen and Richard H. Casper. Omega Publishing. 206pp. Trade paperback. No publisher. ISBN 1-4196-1682-X. \$21.95.

After twenty years of silence, Salt Lake City Police Department forensic document examiner George Throckmorton has finally written his account of the Mark Hofmann forgery case, naming names and revealing new information. This is a thorough analysis of many of the most important forgeries that led to the discovery of the "crackling" ink—which

revealed Hofmann's rare finds as forgeries and unmasked Mark Hofmann as the forger, bomber, and murderer. A chapter at the end of the book provides photographs of major documents in the Hofmann case, and a detailed analysis of the *White Salamander Letter*, *The Oath Of A Freeman*, *The Anthon Manuscript*, *Issac Galland Note*, and the *General Dunham Letter*. Also, Throckmorton and his colleagues believe they have pieced together a motive, the single piece of the puzzle that has eluded the legal establishment for twenty years. Fifteen chapters trace the history of Mark William Hofmann and his twenty-two year career as a forger.

The book was hastily compiled and rushed into print for a Hofmann Symposium in October of 2005 and printed in an

edition of 150 copies. There are numerous typographical errors and the book could have benefited from a professional designer. There are two co-authors as well, and the book could have also used a stronger editorial hand. Nonetheless, this is an insider's view of the Hofmann affair and contains never before revealed information. Throckmorton also provided a forensic analysis on the Howard Hughes will of many years ago and concluded that it was a forgery, but a new book by a retired FBI agent suggests otherwise.

Copies are available through Ken Sanders Rare Books, Salt Lake City, Utah, (801) 521-3819.

Ken Sanders

In Memoriam

continued from front page

1941. The next semester he was admitted to a doctoral program at Harvard, but life intervened, and he never submitted a dissertation, remaining an "ABD."

Instead, Maury devoted his life to the study of bibliography and the buying and selling of books and manuscripts. After returning from Chile in 1947 (where he had spent a year researching and teaching) he joined the Department of Cultural Affairs of the Pan American Union (later reconstituted as the Organization of American States) and in the early 1950s, he became head of the Section on Bibliography, establishing the quarterly *Inter-American Review of Bibliography*, still published today. He edited a collection of essays about the great Chilean bibliographer and scholar, José Toribio Medina, that was published in 1960 by the Pan American Union.

Maury moved to Boston in 1953 and began his career as a bookseller, specializing in Latin Americana, Lincoln, and high spot Americana. His clients were chiefly academic libraries and a select group of wealthy private collectors.

Maury did not seek to deal with his fellow booksellers or with the general public, and this marginalized him from the

trade and caused considerable animus. Unperturbed by his estrangement from the trade Maury continued his chosen path, which included being a benefactor of the University of Florida Library, the Boston Public Library and especially the John Carter Brown Library. In recognition of his considerable donations to the JCB, and of his lifetime dedication to collecting and preserving important books and manuscripts relating to the history of North and South America, Brown University President Ruth Simmons awarded Maury the University's Presidential Medal on March 12, 2003. Earlier in his life he had received medals and honors

from the governments of Venezuela and Chile.

At his death on 11 October Maury left a legacy in which libraries and those interested in bibliography, and especially Latin American bibliography, were the chief beneficiaries. His endowment of the Bromsen Lectures in Humanistic Bibliography and the final provisions he made in his last will and testament for the disposal of his books, manuscripts, and investments, will establish a very positive end to his life as a bookseller and benefit handsomely his chosen few libraries and friends.

David Szewczyk

ILAB CONGRESS SEPTEMBER 9-13, 2006



Photo credit: Edward Savaria, Jr.

PHILADELPHIA, PA

New Members

The ABAA *Newsletter* is pleased to welcome the following new members who were accepted at the Board of Governors Meeting in November:

David Bergman, 211 West 85th St., Apt. BE, New York, NY 10024. Tel. & fax: (212) 724-3777. Email: dvbergman@aol.com.

Scott E. Emerson, Scott Emerson Books, P.O. Box 180, El Cajon, CA 92022. Tel. & fax: (619) 440-7252. Email: emersonbooks@hotmail.com.

Stuart Lutz, Stuart Lutz Historic Documents, Inc., 784 Morris Turnpike, PMB #161, Short Hills, NJ 07078-2698. Tel: (877) 428-9362. Fax: (877) 932-9362. Email: Historydocs@aol.com.

Nina Musinsky, Musinsky Rare Books, Inc., 176 West 87th St., #8J, New York, NY 10024. Tel.: (212) 579-2099. Fax: (212) 579-8056. Email: nina@musinskyrarebooks.com.

Michael J. Toth, Michael J. Toth, Bookseller, P.O. Box 219, Springtown, PA 18081-0219. Tel.: (610) 346-7737. Fax: (610) 346-8141. Email: abookshop@aol.com.

Membership Updates

Taylor Bowie has a new mailing address: 1425 Broadway #400, Seattle, WA 98122

Arnold M. Herr Bookseller has a new address and phone: 1069 North Fairfax Avenue, West Hollywood, CA 90046. Tel: (323) 848-8327.

Johanson Rare Books has a new address and e-mail: 34 West 25th Street, Baltimore, MD 21218. Email: info@johansonrarebooks.com.

Kubik Fine Books Ltd has recently been incorporated and has a new address: 24

Park Avenue, Dayton, OH 45419.

Lame Duck Books has a new address, phone, and fax: 12 Arrow Street, Cambridge, MA 02138. Phone: (617) 868.2022, Fax: (617) 868-2023.

Mosher Books has a new address and email: P. O. Box 542, Ephrata, PA 17522-0542. Email: mosher@ptd.net.

Pageant Books has opened a new shop: Pageant Print Shop - Old Prints, Old Maps, 69 East 4th Street, New York, NY 10003.

Notice of Suspension

At its meeting in Boston on October 27, 2005, the Board of Governors of the ABAA voted pursuant to the Association's By-Laws (Article 5, Section I, 2) to suspend Bennett Gilbert's membership in the Association for one year. This suspension, which was effective immediately, was the result of several formal complaints concerning Mr. Gilbert's

non-payment of bills, complaints which remained unresolved at the time of the Board's meeting. The Board has requested that Mr. Gilbert advise ABAA headquarters when the settlement of these accounts is complete, and will reconsider Mr. Gilbert's status at its meeting in Los Angeles in February 2006 if all accounts are not settled by that time.

Nominating Committee Notice

The following members have been nominated for election to the Board of Governors in April:

David D.R. Lilburne, *President*

Stuart Bennett, *Vice President*

Sarah Baldwin, *Secretary*

Thomas Goldwasser, *Treasurer*

John Windle, *Governor*

Eric Chaim Kline, *Governor*

John Spencer, *Governor*

Ballots will be sent to the membership in the New Year.

The deadline for submissions to the next *Newsletter* is

February 12, 2006

Send your contributions to:

**ABAA Newsletter
20 West 44th Street
New York, NY 10036
FAX: 212.944.8293**

**EMAIL: rulon@rulon.com
sbenne@abaa.org**



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