

# ABC NEWSLETTER

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Spring 1996



## 1995-96 Officers and Committees

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# 1996 ABC Calendar

- January 19 New Britain Museum of American Art, New Britain, CT. "Tales Galore: An exhibit of the fine art of children's books." Dylis Evans, co-curator. 6–8 P.M.  
New Britain Youth Museum, New Britain, CT. "The Illustrated Child From Infant to Teenager." Deborah Pfeiffenberger, curator. 8–10 P.M.
- February 7 Connecticut Historical Society, Hartford, CT. "Children's Magazines of the 19th Century." Slide lecture by Gary Wait, head cataloguer, CHS. 7 P.M.
- February 24 Norman Rockwell Museum, Stockbridge, MA. Exhibits: "The Art of Enchantment," "Enduring Children's Classics by Celebrated Contemporary Illustrators," and "The Illustrators Hall of Fame." Lunch at The Red Lion Inn.
- March 9 Steven Kellogg studio visit, Sandy Hook, CT. 1:30. Lunch before at the Good News Cafe, Woodbury.
- April 17 Dodd Research Center, University of Connecticut. "Books Told in Comic Book Style." Lecture by Dr. Thomas J. Roberts, professor of English. 7 P.M.
- May 1 "Contemporary Periodicals for Children." Panel discussion. Place and time to be announced.
- June 5 Annual meeting. Place and time to be announced.

# 1995 Newbery and Caldecott Winners

## NEWBERY MEDAL

Karen Cushman: *The Midwife's Apprentice*

## NEWBERY HONOR BOOKS

Carolyn Coman: *What Jamie Saw*

Christopher Curtis: *The Watsons Go to Birmingham—1963*

Carol Fenner: *Yolanda's Genius*

Jim Murphy: *The Great Fire*\*

## CALDECOTT MEDAL

Peggy Rathman: *Officer Buckle and Gloria*

## CALDECOTT HONOR BOOKS

Stephen T. Johnson: *Alphabet City*\*\*

Brian Pinkney, illus.: *Faithful Friend*, by Robert SanSouci

Marjorie Priceman, illus.: *Zin! Zin! Zin! A Violin*, by Moss\*\*

Janet Stevens: *Tops and Bottoms*

## CORETTA SCOTT KING AWARDS:

Virginia Hamilton: *Her Stories*

Tom Feelings: *The Middle Passage*

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\* also Boston Globe—Hornbook Award

\*\* also New York Times Best Illustrated of the Year

List submitted by Susan Aller.

# 1996 Book Fairs

Jan. 6–7	Sacramento Rare Book	Sacramento CA
Jan. 12–13	N.J. Book Fair	East Hanover NJ
Jan. 19–20	Fort Lauderdale Book Fair	Fort Lauderdale FL
Jan. 27–28	Boxborough Bk & Paper	Boxborough MA
Jan. 27–28	Austin Book & Paper Show	Austin TX
Feb. 10–11	San Francisco Bk Print & Paper Fr.	S.F. CA
Feb. 10–11	Central Florida BkFair	Mount Dora FL
Feb. 11	Westchester Bk & Ephemera Fair	Tarrytown NY
Feb. 16–18	California Int'l Antiq. BkFr	Los Angeles CA
Feb. 17	Delaware Book Fair	Wilmington DE
March 1–2	Lexington Antiq. BkFr	Lexington KY
March 1–3	Washington Book Fair	Arlington VA
March 2–3	Arizona Antiquarian Bk Fair	Mesa AZ
March 2–3	Original Philadelphia Book Fair	Phoenixville PA
March 8–10	Florida Book Fair	Saint Petersburg FL
March 8–10	Pennsylvania Book Fair	Fort Washington PA
March 9	York Book & Paper Fair	York PA
March 16–17	Houston Book & Paper Show	Houston TX
March 16–17	Savage Mill Book Fair	Savage MD
March 17	Connecticut Book Fair	Litchfield CT
April 5–6	Albuquerque Book Fair	Albuquerque NM
April 6	Mass. Antiq. Bk & Ephemera Show	Waltham MA
April 12–13	Research Triangle Bk Fair	Durham NC
April 13–14	Long Island Book Fair	Albertson NY
April 19–21	New York Antiq. Bk Fair	New York NY
April 26–27	Boston (MARIAB) Bk Fair	Boston MA
April 27–28	Penn. Book, Paper and Collectibles	Allentown PA
May 4–5	Burbank Book Fair	Burbank CA
May 4–5	Dallas Book & Paper	Dallas TX
May 11	Baltimore Book & Paper Fair	Timonium, MD

May 12	Berkeley, Oakland Book & Paper	Berkeley CA
May 26	Portland Book, Print & Paper	Portland ME
June 2	New England Antiq. Bk Fair	Concord NH
June 8	Lancaster Book & Paper Show	Lancaster PA

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*Calendar submitted by Barbara and Rocco Verrilli.*

## 1996 Exhibitions and Events

- Jan. 20– “Tales Galore: An exhibit of the fine art of children’s books.”  
Apr. 28 New Britain Museum of American Art, New Britain, CT.
- Jan. 20– “The Illustrated Child From Infant to Teenager.” New Britain  
May 6 Youth Museum, New Britain, CT.
- Sept. 16, “The Art of Enchantment: Enduring Children’s Classics by Celebrated  
1995– Contemporary Illustrators.” Norman Rockwell Museum, Stockbridge,  
Mar. 24, MA.  
1996

# Discovering the Bodleian Library

*Billie Levy*

**I**t literally fell into my lap.

I had no intention of going anywhere after my exciting trip with Elderhostel to Greece, Israel and Egypt in the spring, but as I looked down at the Smithsonian Institution brochure opened to the “17th Annual Oxford/Smithsonian Seminar,” my eyes fell on a course offered on “Discovering the Bodleian Library.” After reading that I could learn about the Opie collection of children’s books, as well as other specialized collections, I was hooked.

I flew to England on September 9th, 1995, and was transported to Oxford with the rest of the 104 participants in the program. Some were taking “The Story of English” (with the editors of the O.E.D.,) “The Age of Arthur,” “Musical Oxford,” “The English Garden,” “Shakespeare and His England,” or “The English Country House,” but only four of us had signed up for “The Bodleian.” One of the women was a librarian, one had a librarian mother and the other woman was just interested—thankfully, a small group.

Our tutor was to be Dr. Martin Kauffmann, from the department of Western manuscripts at the Bodleian, where he is jointly responsible for the care of the medieval manuscript collections. I was delighted to know this, for I had done two papers on illuminated medieval manuscripts. We were to meet him Monday morning for a tour of the Bodleian Library.

Our seminar group was based at Worcester College, and I was assigned to Staircase 14.6, which I found to be a 16th-century building a few steps from the dining hall where we were to take all of our meals. The room was typical dorm size with the usual furniture, but the windows overlooked the lovely park-like grounds, with a huge lawn and flower gardens that were being constantly tended. In fact, we were admonished one evening at dinner because someone had dared to step on the manicured lawn to photograph a rose. After that warning, no one dared set foot on the green again.

At dinner Sunday evening after grace was offered in Latin, there were speeches

and introductions from the high table, and everyone began to get acquainted. The food was delicious and plentiful, with a French chef in charge for the two weeks. They even saw to it that we Americans had plenty of salads. One evening, when I was formally summoned to have dinner at high table, one of the law-student helpers leaned over to me and instructed me to look down the high-ceilinged hall to the opposite end above the doors. He asked if I could see anything above them, and I did make out some small objects, which he declared to be rolls thrown by the students in “roll wars,” the object being to land one on the lintel so that, at the end of the term, members of the losing soccer team had to retrieve it by forming a human pyramid.

On a misty Monday morning Dr. Kauffmann gathered us after breakfast for our Bodleian tour, walking us through downtown Oxford, past the Sheldonian Theater and into the impressive square of the Bodleian Library, the largest university library in England, going back to 1602. It and the British Library are England’s two copyright libraries. Not only does the library receive a copy of every book, it keeps all of them; and no one, not even the King (or Queen) is allowed to borrow its books. Room to store the books is always a problem, so the Bodleian has expanded many times into other buildings, even using storage buildings on the outskirts of Oxford that have a delivery time of 24 hours or less. There was an underground railroad to carry the books, but only the rails remain today. The library still uses a conveyor belt for three stories of retrieval, and compact shelving that was first hung from the ceiling and pushed. Later, the compact shelving was rolled on the floor; today it is operated by electricity.

The library began as a religious library in about 1320, and Duke Humphrey of Gloucester, the brother of King Henry V, gave his important collection of manuscripts in 1439–44. These were lost, but at the end of the 16th century, Thomas Bodley, an Oxford don at Merton College, was influenced by a library he saw at Leiden and wanted to refound the library at Oxford.

The library opened in 1602 with the books arranged by “the arts” (humanities), “medicine,” “law” and “theology,” placed on the shelves by author and with a list of the books posted on the outside of the shelves. Bodley wanted the library to be a universal one, with all languages and cultures represented but with no vernacular literature included, and that meant no Shakespeare or Chaucer for the teachers and

academics to consult, as students were not allowed to use the library. The books were arranged with the fore-edge out, with numbers on the fore-edge, but chained to the shelves. The Hereford Catholic Library is the only surviving chained library, although the Bodleian has a chained shelf so we can see how it was previously done.

Bodley appointed Thomas James to be the first librarian and gave him instructions through frequent correspondence as Bodley roamed the world gathering books. The Bodleian printed its first catalogue in 1605, the second printed library catalogue, after the earlier one published by Leiden. Then in 1620 the second library catalogue was printed in alphabetical order, with blank pages left for additions. The Oxford University Press published this and subsequent catalogues so new readers could buy them. James continued building the library by buying books from the Catholic banned-book list so he could use the strength of his collection to prove the Roman Catholics were wrong.

By 1860 the Bodleian had moved to the “movable slip” catalogue, where ladies with glue pots literally pasted in slips that could be removed or moved around. This method was employed until 1988, when, with 200,000 slips waiting to be glued into the catalogues, the Bodleian went on-line. The whole library system had to be rewired for computers and is now being redone for fiber-optic cable. At one of the evening lectures, Mr. David Vaisey, Bodley’s librarian and co-president of the seminar, gave us an update on the present workings of the Bodleian.

The Bodleian has adopted international standards, using Library of Congress subject headings and receiving magnetic tape every week from the British Library, using UK Marc to input their records into the system. Serious scholarly work is catalogued first, with other material taking about 22 months because the public libraries usually have it available for readers. The British Library catalogues most of the books, with the other copyright libraries in Scotland, Wales, and Ireland doing about 30% of the work. The Bodleian is assigned to catalogue the books beginning with the letter “M.”

Each morning, after our first library lecture, Dr. Kauffmann led us to the staff cafeteria, saying he wanted to let us have some tea before we became too “peckish,” a perfect word for our mood about that time. He asked one of us to be “auntie” and pour tea, which had been laid out for us along with cookies we were happy to see. This was our time to pepper Martin, as he asked to be called, with questions

about life in England, etc. He has relatives in the U.S. and was ready with questions of his own, mostly political. Then back to another session at the John Johnson (1882–1956) Collection of Ephemera, a vast collection put together by the first person to recognize ephemera as an academic subject. He collected everything, cleaned the paper with day-old bread crumbs and put it into different colored boxes, sorted by main subject headings. About 25,000 items are acquired yearly, but are only sorted. ALEGRO is used for computer cataloguing, with items like trade cards scanned, to cut down on the handling of fragile items. I was particularly delighted to see that their dust jackets are computer accessible by artist.

The curator of the Indian Institute Library had laid out priceless objects for us to see and touch from its collection of 25,000 books and 11,000 manuscripts, including one of three Buddhist manuscripts that had survived when the great Indian monastery was destroyed by the Turks, ending Buddhism in India. The Buddhists were the first to write down their religious canon so it would not be lost if the monastery died out. Palm leaves were used, held together with a string and a board at one end. Beautiful script and bright illustrations made us marvel at this 1077 survivor.

The Music Library contains a half-million items, including the first music printed in England, in the 15th century, by William Penson. First using large ornamental woodcut initials like those used in manuscripts, this evolved into the use of engraving on copper in the 16th century. Later, softer plates were used so mistakes could be punched out from the back side of the paper and corrected. In the 18th century Wagner did his *Tannhäuser* on lithographic stone. It was a treat to see handwritten music by Purcell from 1620.

With morning classes and some free afternoons, I was able to visit some Oxford bookshops, which resulted in the mailing of a large box back to the U.S. before I left. I was surprised I didn't find more children's books in the several places where I looked for older items, but it was probably just as well as I don't concentrate on British children's books. I did find a nice, early, hand-colored copy of *Holiday House*, which is important historically. On other afternoons we were taken to Bath, Sudeley Castle and the Cotswolds, Owlpen Manor (I had seen Blenheim Palace) and to a marvellous performance of "Richard III" at the Royal Shakespeare Theatre in Stratford-upon-Avon. A delicious French dinner in the theater restaurant over-

looking the Avon preceded the performance.

The Radcliffe Science Library was named for John Radcliffe, who left money for the library in 1749. In 1810 it became the science and medical library. Material from the Bodley came to it in 1934, after the Radcliffe became independent in 1927. They have 100,000 periodicals and 750,000 volumes arranged by size, year and number. The former rare book room has six beautiful wooden panels on the doors carved by Eric Gill. The room is now being used by “The Keeper of Scientific Books.”

As we sat around the table in the Rhodes House examining letters, photographs and objects which belonged to Sir Cecil Rhodes, we were joined by a South African couple. Rhodes House, a South African Dutch Cape, was designed after Sir Cecil's home in South Africa and houses the 350,000 volumes in its library. Sent to Africa as a child to regain his health, Rhodes became a multi-millionaire at 21 by buying up diamonds as they were first discovered there. With assets of \$125,000,000 producing an income of \$11,000,000 a year, Rhodes scholars are funded from all over the world to study at Oxford. Plans are now to set up an “American Institute for Oxford Studies,” with fund raising begun for a new building and library of American material.

The Library of Political Papers wants to be a library of all parties, but has the holdings only of the Conservative Party at present, plus those of many important politicians. To acquire material, the curator approaches donors through Lady Gore-Booth, who asks the potential donors for the curator. The holdings are used mostly by outside researchers.

Dr. David Helliwell showed us around the Chinese Collections, which were in the Bodley from the beginning, despite the fact they could not be read for 250 years. The books are considered more important than the manuscripts because Chinese printing began so early. Early Chinese scholars, the Mandarins, were in government service and the existing libraries were either theirs or the emperor's. Bibliophiles were of the Chinese gentry.

Clive Hurst, head of Special Collections, including the Opie Collection of Children's Books, brought some tiny treasures for us to see. There are children's books scattered throughout the collections in the Bodleian, and the night after the conclusion of our Seminar there was to be an exhibit called “Early Children's

Books in the Bodleian.” The timing was terrible, as we would be gone, but when I met the English children’s book author Gillian Avery for lunch before I left for London, she promised to send me a copy of the exhibit catalogue, which she promptly did. She treated me to a lovely lunch at a delightful inn nearby, where we had time to visit and catch up. We had not seen each other since she stayed with me while researching her book *Behold the Child: American Children and their Books, 1621–1922* a few years earlier. Gillian has been working with the Opie Collection and will be opening the exhibit later.. A few highlights of the Opie Collection shown to us was part two of *Janeway’s Token for Children*, 1672; *The Child’s New Plaything*, fourth edition, produced during the 1740s, that first decade of the flowering of children’s literature; *Tommy Thumb’s Song Book*, 1794, probably a reprint of the first English edition (now lost) of the earliest collection of nursery rhymes; the 1766 edition of *The History of Goody Two Shoes* (the 1765 first edition is in the British Library—I photographed it many years ago); *The Life and Death of Cock Robin*, 1820s; *The Cheerful Warbler*, the first book bought by Peter Opie to start the collection—for five shillings; an 1870 *Aesop’s Fables*, illustrated by Ernest Griset, with an inscription to Beatrix Potter from Queen Elizabeth; and an 1880s *Little Red Riding Hood* printed in “oil colors” on a black background. In order to see the books, a list must be consulted, and the collection is now being microfilmed by UMI.

Conservation work at the Bodleian is done mostly for Western manuscripts and printed books. A conservation-record catalogue is kept of the books to be conserved, using photographs, drawings and diagrams, and all extra pages and material are kept, sometimes encapsulated. Priorities are set on how important the work is, how much it is used and how damaged it is. Sometimes they do only first-aid and microfilm the book. They are only able to restore about three manuscripts a year, and are finding good leather difficult to obtain. Some of the new methods of conservation have caused a lot of damage to the books, so they are very cautious.

Besides receptions at the Bodleian Library and the Ashmolean Museum, we were taken with Dr. Kauffmann by bus to London to spend the day at the British Library and the Victoria and Albert Museum. Dr. Kauffmann’s father was a curator at the V&A, and he had happy memories of going to work with his father and of being taken to the different departments by a dotting staff. We had private tours of the manuscript and of other collections that fit in with our final lecture, a too-

short look at four mediaeval illuminated manuscripts selected by Martin to show the evolution of these beautiful objects. The first was a 12th-century bible made of parchment by monks, which probably required about 300 sheepskins to construct. The copying was done by several monks at a time, with the illuminations done last; then the vellum binding was added.

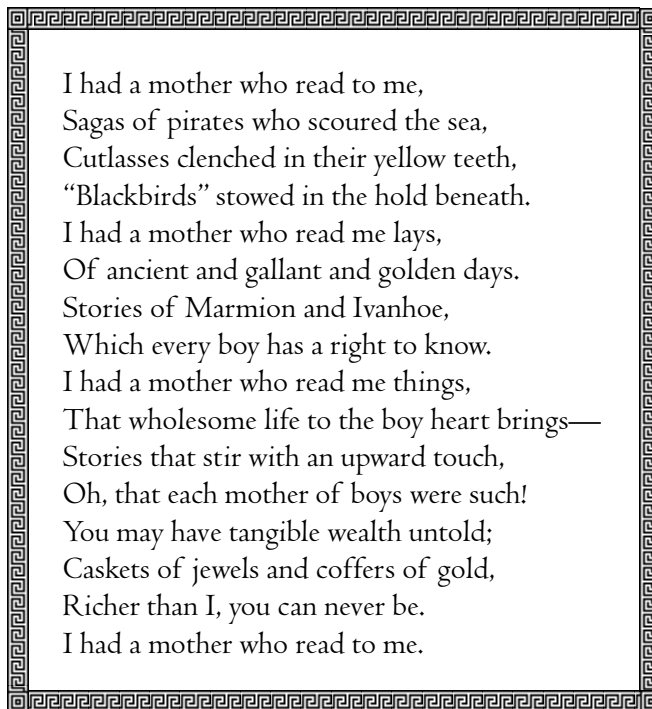
The second bible was done a half-century later, in very small Gothic script, with a 17th-century binding added. It was produced near All Souls College on Catte St. and bought by the Bodleian in 1976. It is signed by the illuminator, who at this period was staying in one place to produce books for scholars. The Oxford Friars were there by 1221 and needed smaller “pocket bibles” as they moved around the country.

By the 13th century the upper classes were literate, eye glasses had been invented and secular books had begun to be produced with coats of arms introduced by the aristocrats. Many of the books were bestiaries, (stories about different animals,) with language in the vernacular. The fourth book was a book of hours, with the portrait of the owner included in a painting of St. George and the dragon. He is also depicted with St. Christopher. These services of the day included a calendar of saints’ days, the zodiac, hours of the Virgin Mary and hours of the Holy Spirit. Gold was used for the most important days, and red ink for the next-important. Seeing and holding these books brought to a glorious finish our two weeks of seeing one splendid item after another.

Martin invited our small group to his home one evening, evidently something rarely done in Oxford. A gracious host, he served us fruit, cheese, wine and desserts. As we expected, his apartment was covered floor-to-ceiling with books and art objects. He had bought the apartment from an American woman who had to return to the States. We were told that the Oxford/Bodleian Seminar would not be offered in 1996 because the resident college for the group was being changed and the 1996 session would start before the Bodleian opened. Hopefully, many others will be able to enjoy this special experience in 1997.

My Saturday afternoon departure was made by train to London, where I met my daughter Pamela, who had flown over the night before. We then toured Wales, Scotland and the part of northern England we had not seen before. We saw just enough to make us want to do Wales and Scotland in depth next time. We even

stumbled into a wonderful, huge, old book store in Llangollen. And Pam loved seeing all of those other redheads everywhere we looked in Scotland.



I had a mother who read to me,  
Sagas of pirates who scoured the sea,  
Cutlasses clenched in their yellow teeth,  
“Blackbirds” stowed in the hold beneath.  
I had a mother who read me lays,  
Of ancient and gallant and golden days.  
Stories of Marmion and Ivanhoe,  
Which every boy has a right to know.  
I had a mother who read me things,  
That wholesome life to the boy heart brings—  
Stories that stir with an upward touch,  
Oh, that each mother of boys were such!  
You may have tangible wealth untold;  
Caskets of jewels and coffers of gold,  
Richer than I, you can never be.  
I had a mother who read to me.

# Children's Book and Antique Toy Fair and Seminar

*Elizabeth Moody*

America's first Children's Book and Antique Toy Fair and Seminar was held December 1–3, 1995, at the Metropolitan Book Center in New York City. It drew a large audience of toy and/or book collectors, dealers, and Tasha Tudor enthusiasts for a weekend that included a day of seminars, an illustrated lecture by Tasha Tudor, and a 3-day book fair with more than 30 dealers. Those who stayed on until December 5 were treated to an auction as well.

The Friday seminars, each accompanied by an excellent exhibit, and their leaders were:

*Johnny Gruelle and His Raggedys*

*Collecting Maurice Sendak*

*Moveable Books (old)*

*Moveable Books (20th Century)*

*Steiff Toys*

*Edmund Dulac*

*Panel Discussion: Tasha Tudor, her art and books*

Patricia Hall

Joyce Hanrahan

Antonio Raimo

Ann Montanaro

Dee Hockenberry

Ann C. Hughey

Other exhibits included many of Tasha Tudor's books, the items to be auctioned, and Little Golden Books. Also for sale was a poster, designed for this show, by Tudor.

Tasha Tudor gave an illustrated lecture on Saturday morning. Participants received a new book of photographs about Tudor, could bid on the sketches she made that morning, and ate lunch with her—the menu featuring recipes from Corgi Cottage.

The Fair included original illustrations, ephemera, rare, scarce and new books, many autographed—much to look at and something for every collector. The interesting toy displays seemed of less concern to this audience.

At the opening reception, it was obvious that Tasha Tudor was the star of the show.

Rebecca Myers and the Metropolitan staff are to be congratulated for a well-advertised, well-executed, interesting weekend.

ABC members who exhibited are Helen Younger (Aleph-Bet) and Bea Coryell (WellRead Books). ABC members who attended are Polly and Irving Allen, Jean Cagianello, Marianne Gourary, Billie Levy, Elizabeth Moody, and Elaine Woodford.

# The Art of Becoming a Book Collector or, What I Learned from Hotel Soaps

*Carolyn Dennette Michaels*

Collector—collecting—collection: varying forms of a single word that describes a part of how most of us live!

If we let the two “variants” wander away, we are left to concentrate upon our collections; and this immediately makes us look at what to collect (which group of physical objects) and how to design our collection (what is our fundamental reason and logical basis for amassing that group?).

Let me give you an anecdotal example. For years I have collected hotel soaps, and for years it was simply an amassing of similar physical objects which I displayed in the guest bathroom and then used up when they were opened. A recent month in Spain, ending with a few days each in Brussels, Paris and London, provided quite a haul. On the basis of one from each hostelry I did a “show and tell” for my 10-year-old granddaughter, entitled “Geography in Soap,” in hope of adding generational bonding to the obvious didacticism. By using this collection to both teach and connect to a grandchild, I contend that “story” has now been added to the design of my soap collection.

In the same way, “story” is an important element in the design of my children’s book collection. My experience as a collector has progressed through many stages. These include “scatter collecting,” minimal book selling, membership in IBBY and its U.S. counterpart, writing books on collections and on school librarianship, and research on the P. F. Volland Co. What I now realize is that my children’s book collection expresses many aspects of myself: childhood memories evoked by the re-discovery of a book so beloved that I seek avidly to re-possess and enlarge the fragment of life it represents.

The book re-discovered may have been part of a series found on a bookshelf in a vacation house, connected to passing passions like horses, dogs or dinosaurs, or remembered for its illustrations. The design of the collection emerges as we move

from “our” book to its fellows, and then on to the times and industry that created it. Breadth of related learning then can and should occur.

For me, the beloved “found” book was a Volland imprint of *French Fairy Tales*, given to me on my tenth birthday, passed along to my daughter, and then re-possessed when she saw me dreaming over it and generously gave it back. That book started me on a search for the Volland publishing story.

I wanted to learn why books that show a large number of printings (33rd, for example) are now so scarce. The Special Collections and Preservation Division of the Harold Washington Branch of the Chicago Public Library holds the P.F. Volland Co. archives. A two-people day of searching there uncovered the answer. Volland had the Reuben S. Donnelley Co. print, for example, 5,000 copies of a title, but sew and bind only 1,000 of them. Then when more copies were needed, more were bound, with a new edition number entered. Bindings changed, but all sheets were from the same printing.

This summer, during the ALA convention in Chicago, there was an exemplary Volland exhibit curated by Lauren Bufferd to mark the 100th anniversary of Chicago’s Newberry Library. The show portrayed what is known about P. F. Volland the person, and what lies open to informed speculation about him and his murder in his office by a disgruntled former employee. Lauren’s research into the court records also brought forth information about the son Gordon Volland’s short-lived career in Volland publishing and his implication in his father’s murder. I would alert all interested parties to watch for a significant Volland monograph to emerge from the excitement generated by research for this exhibit.

Now, deep into my own Volland collecting and research, and thinking about updating my earlier books on school librarianship, and reading and reflecting on related cultural changes, I see that I am looking for ways in which books delineate and reinforce culture and deepen the storytelling experience that supports all philosophical writing.

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*Ms. Michaels is the author of A Guide to Collecting Children’s Books (Shoe String Press, 1991), and the more recent Children’s Book Collecting (Library of Professional Publications, 1993). The preceding article is excerpted from a longer manuscript.*

# Fiera del Libro per Ragazzi Bologna, Italy 1995

*Jane McCullam*

We flew into Milan on a bright spring morning and connected to a train for Bologna. It was a smooth, fast ride through lovely green fields, past picturesque medieval farm buildings with espaliered fruit trees, grapevines, flower gardens, and across hedgerows and lanes that must have been centuries' old.

Our hotel in Bologna, the Marco Polo, was brand new and simple, yet elegant, a family business surviving primarily on neighborhood breakfasts and pub fare - and where no English is spoken. A marble staircase led to the eight bedrooms on the second floor. We woke up every morning to the smell of bread baking, and had our continental breakfast of fresh pastry, capuccino, and fresh orange juice.

On our first morning we walked to the fair, through winding streets lined with houses and tiny gardens jammed with flowers and grass, then past an area of abandoned factory buildings being reclaimed for a museum and park. We saw a new low-cost housing project and crossed a clean, picturesque river that once supplied power and cooling water for the factories. The main part of the city began on the other side of the river: five-story attached stone houses in a quiet residential area leading eventually to the Fiera buildings. Next door was a huge Holiday Inn, looking just like home!

Our exhibitor badges had been waiting at our hotel, but those not registered had to spend a lot of time filling out forms to prove they were worthy of admission and then had to pay \$25 a day to get in. The book fair occupied about 10 large halls.

On the first day we saw the four Italian pavilions, and in some ways they were the most interesting, having exhibits by small companies and interest groups. For instance, there was a large Montessori school exhibit, showing all the toys and instructional equipment currently available.

There were very few free samples, not even many publishers' catalogs. The purpose of the fair is to sell rights to produce individual titles in a different country,

rather than to peddle a bunch of already published books.

The first booth we saw was a 3-D or Pop-up exhibit belonging to Massimo Misiroli of *Il Libro Ha Tre Dimensione*. Many of the Italian booths were rented to small publishers and distributors. A Bolognese co-op nursery school had a booth demonstrating the importance of early childhood education; and the Montessori exhibit left one wondering why this method isn't universally adopted. The Carlo Collodi Foundation had an exhibit publicizing its new museum, library and small theme park. There was a beautiful 8-foot tall Pinocchio at the entrance to their booth.

On Saturday we looked at the non-Italian publishing world: Great Britain, the U.S., Japan, France, Switzerland, Scandinavia, and Asia. There were lots of beautiful books going begging because they were too expensive or too local or came with poor translations or just didn't quite catch the eye.

Ron Van der Meer, creator and engineer of many fine pop-ups (*Robot, The Art Pack*) now has his own company, and at his booth we had a chance to meet and talk with him and his family. For us it was much more interesting to visit booths where we could talk to the writers, illustrators, and other people directly involved in creating the books.

On Sunday everyone began to pack up at noon to catch evening flights, and it was possible to buy some of the sample books. There were quite a few picture books being left behind, probably because it wasn't worth it to pay to ship them home. These were not of the collectible sort.

We spent our evenings walking around in the historic center of the city, using as our focus one of the best children's book stores we have ever seen (all new books): Giannino Stoppani Libreria per Ragazzi, on the via Rizzoli. It is run by four women, and it seems to be open 24 hours a day. They publish some children's and art books themselves, and there are frequent signing parties, attended by large, enthusiastic crowds. Bologna is very supportive of the book in all its aspects.

Obviously, we had a great time in Italy. It was so different from my previous stereotype of the country, and I have the new convert's fervor in praising it!

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*The author and her husband, Bill, are owners of Cattermole Books in Newbury, Ohio. In April 1995 they attended the Bologna Book Fair in Italy.*

# Sendak—The Philadelphia Story

*Carol Lucal*

“Sendak at the Rosenbach” was the focal point for the first-ever ABC’s weekend excursion, on October 20–22, 1995. Deborah Pfeiffenberger was our excellent driver; Billie Levy was the trip planner and chief navigator; and Roger Crossgrove and I were the backseat drivers. There were others who had hoped to go but couldn’t when the time came.

The magnet drawing us to Philadelphia was the last of three exhibitions in the Rosenbach Museum and Library’s Fortieth Anniversary Program. It was co-curated by Maurice Sendak and Vincent Giroud, who is curator of modern books and manuscripts at Yale’s Beinecke Library.

As stated in the Introduction to the catalog, it “presents forty-three years of (Sendak’s) book illustrating, from 1952 to 1995, and nearly as many years of collecting. It also documents fifteen years of a new career, beginning in 1980, as set and costume designer in opera and the music theater. The purpose of the juxtaposition is to show how closely the creativity of the illustrator and the interests of the collector are interrelated.”

We enjoyed a guided tour of the Rosenbach Library prior to viewing the exhibit rooms.

During the weekend quality time was also spent at the Philadelphia Museum of Art (where a Brancusi exhibition was on), the Brandywine River Museum (where “Andrew Wyeth: Romantic Realist” was featured) and the Delaware Art Museum.

On Sunday morning, following a pre-breakfast brisk walk, Deborah appeared with a flyer advertising Baldwin’s Book Barn in nearby West Chester, Pennsylvania, which we immediately added to the day’s itinerary. The only problem was that once there she couldn’t get us to leave!

Thank you, Debbie and Billie and Maurice Sendak for a memorable weekend.

# A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books

*Reviewed by Norman D. Stevens*

Basbanes, Nicholas A. *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books*. New York, Henry Holt, 1995. 638 p. \$35.00. ISBN 0-8050-3653-9.

The serious book collector is likely to find this book, which has received so much popular attention, to be disappointing given what can best be characterized as its People magazine approach to its subject. It pales in comparison with such excellent classic treatises on book collecting as John Carter's *Books and Book-Collectors* (1956) or Holbrook Jackson's *Of the Uses of Books* (1936). That's mainly because the text, despite well organized and intriguing chapter headings (e.g., "Brandy for Heroes,") is little more than loosely-strung-together tales and anecdotes—the juicier the better—about individual book collectors from Rameses II to Stephen Blumberg. There is little in the way of a unifying theme to the text, coherence of thought, or exploration of the true why's and wherefore's that motivate book collectors. Nevertheless, since its fun to read, and can be read *seriatim* in small doses or dipped into at random, it makes an excellent bedside book. Plus, it's a book that book collectors and librarians are, for the moment, talking about. So it pays to read it to be *au courant*; but—please—borrow it from a friend or your local library, don't buy it. It isn't worth the investment, at least until it starts to appear on the remainder tables as it undoubtedly will.

The serious children's book collector will find Basbanes' sketchy treatment of children's book collectors especially disappointing. In one chapter ("Obsessed Amateurs,") for fourteen pages, he discusses in his typically chatty fashion two twentieth-century children's book collectors, Ruth M. Baldwin and Betsy B. Shirley, and their collections, which are now at, respectively, the University of Florida and the

Beinecke Library at Yale University. In each case the brief text tells very little about the true nature and content of their collections but focuses more on the person, their family history, what might have motivated them, their peculiarities, and other comments by book dealers, friends, and librarians about their passion for collecting children's books. Other equally important and interesting children's book collectors are overlooked. Worst of all one learns only a little about the Baldwin and Shirley collections and almost nothing about the broader aspects of the fascinating world of children's books—past and present—as seen by collectors. Carolyn L. Michael's *Children's Book Collecting* (1993) and William Targ's *The Bibliophile in the Nursery* (1957) remain much more substantial and informative sources of valuable information for the collectors and lovers of children's books.

## Errata

The following lines in Gary Wait's article "A Tale of Peter Parley," published in the Spring 1995 edition of the *ABC Newsletter* should have read as listed below. The *Newsletter* regrets the errors.

Page	Line	Correct line reading
6	5	nially interesting Peter Parley, an encounter with the <i>real</i> author of Parley's tales
8	29	Native Americans fare no better with Goodrich than with most of his contempo-
9	12	tract the meat from each paragraph. As well, Goodrich introduced two essentially new features into his books for children. To be-
9	19	to explain how the telescope serves a like purpose for viewing the heavens. <sup>12</sup> Similarly,
12	13	of feeding on the minds of others the way maggots feed on cheese. That is probably

# Guidelines for ABC Newsletter Submission

Although we accept typewritten manuscripts, someone on the newsletter staff must input the material into a computer word-processing program in order for the material to be usable by us. Consequently, it is greatly appreciated when submissions are made on a computer disk. Disks will be returned promptly, but please keep a backup of your file. Three-and-one-half-inch disks are preferred, but we can also accept 5-1/4" disks. They may be formatted for the PC or for the Macintosh. WordPerfect, Version 3 is the preferred application, but other word processing programs that have word-wrap capabilities may be used. A printout of all submitted files should be included, as well as a note explaining what application was used. To make our job a little easier, please use one space only between sentences, and, where possible, paragraph indents rather than extra lines between paragraphs.

## Announcement

The *ABC Newsletter* will have a new editor, Susan Aller, beginning with the next issue. I have enjoyed very much my involvement with the *Newsletter* from its beginning and want to thank everyone who has contributed to it over the years by writing articles, helping compile data, dealing with the printer and helping with the mailings. Everyone has cheerfully helped when asked and I know you will give the same loyal support to Susan, who is most qualified to edit and to lead the *Newsletter* in new directions. I shall help, of course, as will Diane Levy with the graphics.

—Billie Levy

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Bibliography  
is the  
geography  
of the  
book world.

—*Pierce Butler*