Ex libris: 02/01 (Summer 1978)

USF Library Associates
Here beginneth the tale of Canterbury and first the prologue thereop.

Ex Libris

Journal of the USF Library Associates

Summer, 1978
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Cover: Title page of the celebrated Kelmscott Press Chaucer (1896).

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WHEN WILLIAM MORRIS began his Kelmscott Press he didn't think he was starting a "movement," but since the appearance of his fantasy novel *The Glittering Plain* in 1891, an international movement in innovative book arts has looked to Morris for inspiration. Not only did Morris embellish the past with the distinctive stamp of his own style, but the constant endeavor for excellence, careful work by hand, and a close attention to detail in everything from type design and handmade paper through the natural-dyed silk ties in the vellum bindings set quality standards of the highest order.

Susan Otis Thompson, who teaches the history of books and printing at Columbia University, has recently provided the first comprehensive view of Morris' influence in America, and *American Book Design and William Morris* (Bowker, 1977. 258 pp. illus. $29.95) is exciting and encouraging to read. The work of William Morris was one of the shared interests which began the Konglomerati partnership with Barbara Russ in 1971. Thompson makes clear many of the ways Morris has informed our printing and design, and has made us aware of the extent to which he influenced the American designers and printers most important to us.

Thompson points out that there was a Morris and Company showroom in New York by 1881, and others in Boston and Chicago by the turn of the century, bringing the fruits of Morris' quality standards and the Arts and Crafts Movement to the attention of Americans. Louis Tiffany was only one of many influenced by the English work. More specifically in the book trade, Robert Brothers of Boston, Morris' regular American publisher, was so pleased with the first Kelmscott Press edition of Morris' *Glittering Plain* that they printed a photographic facsimile of it in an edition of 500 copies, advertised in *Publisher's Weekly* for the rather high price of $2.50. The Kelmscott Press experiment was widely and favorably reviewed in American trade publications, as well as in the literary and popular magazines, and soon the Kelmscott Press style began to appear in American print.

THOMPSON succinctly and skillfully outlines the achievements of the American printers and designers Konglomerati has studied and admired. Her volume is well illustrated and her commentary involves the most significant names in American book production and typography. Bruce Rogers, Daniel Berkeley Updike, J. M. Bowles, Way and Williams, Stone & Kimball, Charles Scribner's Sons, and Houghton Mifflin are only a few of the important ones. Two significant Morris-inspired Americans, however, have been particularly important in our work: Frederic W. Goudy and Thomas B. Mosher.

America's foremost type designer, Goudy created 124 type faces in his productive life. He drew his first face, Camelot, in 1896, partly inspired by a Kelmscott Press *Chaucer* which a rare book dealer had allowed him to examine. He established his
Village Press to produce books approaching the Kelmscott perfection, and performing the complete book production from type design to printed page, himself. The first book issued from Village Press in 1903 was *Printing an Essay* by William Morris and Emery Walker, "intended as a tribute and acknowledgement of obligation to William Morris." Similarly, the first words printed at Konglomerati Press in 1971 were "News from Nowhere," the title of Morris' utopia, also intended as a tribute and acknowledgment.

In 1924 Goudy bought one of the Albion hand presses used by Morris at his Kelmscott Press, and the connection became physically more direct. He even made a trip to England where he met and spoke with Emery Walker. One of his early biographers reports, "On their first meeting Walker said, 'Morris would have liked knowing you,' a remark that was to Goudy ample recognition of his hard work." Much later, in the 1934 Morris memorial edition of the German magazine *Philobiblon*, Goudy wrote his longest tribute to Morris, observing that "in printing, it may be (he was) the greatest figure since Gutenberg."

For Konglomerati Press, it may be Goudy was the greatest figure since Morris. The story of his influence is outlined in *The Goudy Presence at Konglomerati Press* by Ruth Pettis (Konglomerati, 1978. 20 pp. illus. $3). The spirit of tradition, an affirmative of joy in craft, demanding pursuit of excellence and concern for quality in life are only some of the philosophical areas of agreement. In 1975 Goudy's Kennerley Old Style was selected as Konglomerati's press face. The face was designed by Goudy in 1911 for H. G. Wells' *The Door in the Wall*, published by Mitchell Kennerley. The type face has been used in all our books since that date, most notably in *Time and Other Birds* by Mary Shumway (1976. 48 pp. illus. $4), which received a major award last year in the Southeast Fine Print Competition. This book, which features, Margaret Rigg's calligraphy tipped in on handmade Korean mullberry papers, shows Goudy's type alongside Eastern calligraphic forms in a somewhat unconventional way.

UNCONVENTIONAL publishing was part of the personality of another American printer we know well. When Frederic Goudy did design commissions as a talented but unknown young man, one of his earliest employers was Thomas B. Mosher of Portland, Maine. Mosher set out independently of Morris to produce high quality books of top literature at a price the public could afford, and to set an example in the trade of quality at a reasonable price. Eventually Mosher had 19 titles by Morris in print, including some Kelmscott Press facsimiles. He spread the goals and images of William Morris, but combined this with an oriental spareness which Thompson refers to as "Aesthetic."
quotes Will Ransom: "In typography and format the Mosher books may be called both sane and charming. With almost the restraint of Cobden-Sanderson, Mr. Mosher used very little decoration. Even color appears very seldom. And that choice took strength of character and a certain conviction in those days when typography was running pretty wildly to decorative and colorful, even weird, effects.

The "restraint" of Mosher, it seems to us, was part of the production techniques which enabled him to produce his volumes at modest cost. He makes interesting use of simple rules rather than ornate borders for title page arrangements. That ruled effect can be seen in the Konglomerati title page design for Goudy Presence. Thompson points out another aspect of Mosher's work, "Virtually everyone agrees that Mosher spread through the English-speaking world the knowledge of good literature, in volumes that sold well because they looked like gift books but cost little." Konglomerati approaches the contemporary literature it publishes in much the same way, seeking to publish the best new writing in distinctive, high quality editions at a reasonable cost. We appreciate the simplicity of Mosher as an "American individualistic publisher" without the "artsy" trappings of the private presses.

American Book Design and William Morris shows the depth and range of Morris' influence not only on these two important figures, but on a whole generation of publishers. That influence has been passed on intact through the vigorous efforts of publisher-printers like Mosher and Goudy, and in fact reinvigorated with American ingenuity, confidence, and individualism. The Morris impact still resounding today in carefully crafted books from Tinhorn Press, The Press of the Night Owl, Amaranth Press... and Konglomerati.

Dr. Mathews is assistant professor of literature at Eckerd College in St. Petersburg. In 1975 he was the William Morris Fellow at Kelmscott House, London, and has since edited several works of William Morris for publication in this country. Dr. Mathews also owns and operates Konglomerati Press in Gulfport.
The Potential of Private Press as a Collecting Field
by Michael Slicker

AT FIRST GLANCE, it would seem that the private press movement would have little room in a contemporary American society. After all, we do live in a world of manufactured obsolescence, corporate time schedules, and consumer fickleties. Meanwhile, any attempt at private press work tends toward ideals that would seem to oppose a world of timed efficiencies and marketed half-lives. As a matter of fact, most private press owners would agree that without an abiding love of the craft itself, the craftsmen would have allowed the movement to die peacefully long ago.

It is for this reason then that fine press work usually takes on the characteristics of a private love affair. The private presses are most often the work of one person, or a small group of people who share certain ideals of literature and bookmaking. Ancient craft values, have been awakened and revived by these enthusiasts, and it is not surprising that their products are characterized by the integrity and loving attentiveness associated with products of ante-industrial age. Nevertheless, though individual operations are small, the movement is not. For while the Anglo-American private press movement is little more than one hundred years old, with many of the "classics" of the tradition being little more than a few decades old, interest in it has flourished with a full-blooded enthusiasm. So, how does this happen? How does a small press, dedicated to non-conformist ideals, manage to captivate an audience and become a vital force in a modern culture?

Well, first of all, the products of the private press appeal very well to a 20th Century audience. We live in a visually oriented culture. The visual symbol, the foundation of private press design, is a symbol familiar to all of us. We are surrounded by it and respond well to its influences: we eat it, we drink it, buy houses and cars because of it. The effect is clear, and the appeal all-pervasive. The visual communication itself, something often forgotten in commercial literature, is important to us. One of America's foremost artist/printers, Bruce Rogers, states very clearly our own unconscious desires:

"A perfect book is both easy to read and beautiful to look at. Pleasure in the reading matter itself is enhanced by pleasure in its suitable frame. An excellent balance of black and white lessens the effort of reading, and the eye unconsciously approves of both ensemble and details without being distracted by them."

USING THE ART of design as a foundation, the private press has moved into publishing roles now long vacated, or completely overlooked, by large publishing houses. Increasingly, private presses are operating as vehicles of the creative, the experimental, and occasionally the revolutionary. This situation occurs because the private press is able to be responsive in two directions, to the writer and to the audience both, in ways that have become virtually impossible for the large commercial printer. Within the format of
the smaller press, the visual content of a page may be explored in interesting ways - ways not usually found in large commercial endeavors.

Because of this, certain modern presses have already left an imprint (both figuratively and literally) on modern literary culture. As experimental design elements filter into the mainstream of book publication, they always exert indirect influences, and are occasionally adapted directly for use by the major publishing concerns. Certainly, the "cleanliness" and subtleties of modern textbook design reflect innovations in style first introduced by the private press.

Similarly, private presses offer a freedom and variety of content not usually afforded by more commercial enterprise. Historically, a banner of innovative or unknown authors have looked to the private press for the publication of their early works. Ernest Hemingway, D. H. Lawrence, Gertrude Stein, and James Joyce, to name but a few, all owe their early successes to the congeniality of the private press. Experiments in format, with exotic papers and bold type designs, characterize the modern private press, but at the heart of the movement will always remain the printed word. Ultimately, it is this fact, the fact that the private press fosters the evolution of our language and our literature, that will allow it to survive and proliferate.

Taken as a whole, these factors have contributed to a vigorous interest in the collecting field of fine press books. Today, within an expanding market, we find many noticeable trends in book collecting. However, one of the most active and the most vital of these is the collecting of modern private press editions. Collecting such books is rapidly becoming one of the strongest trends in today's market.

MOST DEALERS, too, agree that quality private press books is a promising field for modern collecting. It is generally accepted within the trade that the high appreciation rate of such books has been sustained for long enough time period that danger of their eventually proving overinflated is slight.

Further, because of the relative youth of the field, many of the classics within it have not yet fully matured in value. For example, while a great book like the Kelmscott Chaucer, has surpassed a value making it readily available to the casual consumer, the majority of the works of Thomas Mosher, D. B. Updike, and Bruce Rogers are readily available for less than $25.

In addition, excellent work continues to be produced from a variety of sources. Most major (and a few not-so-major) metropolitan centers are able to boast at least one private press operation within their environs: In San Francisco, Adrian Wilson continues to provide a demanding public with wild splashes of color, set in unusual formats; in Los Angeles, The Black Sparrow Press provides an interesting forum for contemporary poetry; and our own local Konglomerati Press produces work compatible with anyone's standards.
To assist in keeping abreast with contemporary production of private press material, we suggest a subscription to the quarterly journal, *Fine Print* (P.O. Box 7741, San Francisco, CA 94120). While somewhat elitist in attitude, this publication provides fine reviews of the latest private press productions. As an added bonus, the journal itself is hand-set and nicely designed.

FOR THOSE WHO feel an affinity for the press as a medium, and would like to explore the current a bit before making a plunge, we suggest writing directly to a number of presses expressing an interest. (Addresses are available in the reference section of your library.) Most presses provide attractive catalogues for their work, and introduce new publications with a handsome prospectus set in some rather unusual and delightful formats. The simple truth is that these ephemeral items, provide a unique opportunity for the novice collector to experiment with his taste - at little expense.

As the collector's taste develops, he should allow himself the luxury of a few drifting purchases. Then, sooner or later, he will find himself settled. comfortably in his favorite chair, lost in a world of newly created colors and images, wearing the quiet grin of recognition. It is at that point, he begins to realize he's hooked, and that the delight has just begun.

*Mr. Slicker is a professional antiquarian book dealer and an expert in the field of rare books. He owns and operates Lighthouse Books in St. Petersburg. Mr. Slicker will serve as president of the Library Associates during 1978/79. He has previously served on the Associates' Board of Directors.*
THOMAS BIRD MOSHER of Maine was born in 1852 and died in 1923. Most important to us is the statement by Norman Strouse in his address entitled 'The Lengthened Shadow' in which he calls Mosher the first American to publish books of distinction in limited editions. His premier publication, the first American edition of George Meredith's *Modern Love* appeared in 1891, the same year that William Morris launched the Kelmscott Press with *The Glittering Plain*.

There was a shared love of books between Morris and Mosher. Both men felt that drastic action was necessary to combat the ugliness and poor workmanship that exemplified much of the book publishing of their day. Beyond this there is little similarity to be found. Mosher attempted several open imitations of the Morris typographic style even to lifting Morris initial designs for some of his own productions. Many of us credit this to the irresistible temptation to piracy which added color to Mosher's history. The above mentioned Mr. Strouse has written a brief book on Mosher, fittingly enough, entitled *The Passionate Pirate*. For those of you who care about these things, it seemed that Mr. Mosher paid literary royalties only when forced to. A minor furor was erupted when he published some material by the British author Andrew Lang and had not obtained the least sign of prior permission nor did he proffer, after the fact, payment.

Mosher's first book, *Modern Love*, set a style all his own, which lasted through 32 years of publishing; and although there were many changes in his basic style, the practiced eye of a Mosher addict can spot a Mosher book across the full length of any bookstore.

In the Fall of 1976 I walked into a bookstore at Hay-on-Wye in Wales and scarcely through the front door I noticed a group of eight or more of these slight "Moshers" resting on an eye-level shelf. At 75 pence each they were irresistible and are now a part of the USF collection.

No press has tempted the best efforts of so many of the world's great binders as has the Mosher Press, but even when rebound in full leather, whether by Zaehnsdorf, Root, or Riviere, there is always something about the dimensions and title of a Mosher book that admits its identity to the Mosher collector on sight.

MOSHER PRODUCED well over three hundred titles in more than 700 editions during his lifetime. Each was carefully designed to meet the needs of content, whether in
the small 16mo of "The Old World Series," the substantial volumes of collected poetry in his "Quarto Series," or the occasional thin folio that turned up in the extensive catch-all he called "The Miscellaneous Series." All Mosher books were hand-set and printed on Van Gelder handmade paper, Japan vellum, or pure vellum. Caslon was his favorite type, and he used little touches of color with discrimination, and decorative headpieces and initials with restraint. Most of his books were bound in white vellum paper or in blue, gray, or green paper over thin boards with a little printed label for the title on the back, and enclosed in slipcases. Mosher sought to please the eye, to set the proper mood for appreciation of his specially selected treasures.

Unfortunately for Mosher collectors the bindings on most Mosher books are less than durable and without special care and handling many tend to disintegrate with time and use.

Mosher is not well-known today, and although the rare book dealers seldom concern themselves with Mosher books, possibly because they are not rare as qualified by price, these books are hard to come by even in secondhand bookstores.

Yet there were authoritative voices who spoke highly of Mosher in his time. A copy of Bruce Rogers' privately printed Wordsworth Sonnets, was inscribed to Mosher in 1906 in these words, "To the Aldus of the 19th Century." A. Edward Newton was proud to have paid tribute to Mosher before his death. And such other writers and book-loving gentlemen as Christopher Morley, Richard LeGallienne, William Lyon Phelps, and Professor Harry Lyman Koopman of Brown University have recognized the permanent obligation American literature and printing owed to the solitary workman at Portland, Maine.

IT WOULD BE WELL to know something of Mosher the man. What was Mosher's real objective behind all this publishing, which resulted in the amazing combination of beauty of physical presentation with enduring literary content, yet at a price that assured that all could drink at these cultural springs who would?

In his 1903 catalogue Mr. Mosher summarized the results of his first twelve years of publishing, by which time he could list 160 volumes, and in the foreword defined his purpose in these words:

"First and last, the production of these books has been a labour of love ... not for mere profit in dollars and cents but from the desire of producing beautiful books at a moderate price - 'things of beauty rather than of mere utility' - thereby inducing that personal relationship between craftsman and client without which
all doing is labour misapplied."

Some highlights of our Mosher collection include #20 of only 40 copies of his first book *Modern Love*, which appeared in 1891. In 1894 Mosher published the first of many editions of the *Rubaiyat*, our copy is number one of only 25 of this edition printed on Japan vellum. According to Potter the bibliographer of the *Rubaiyat of Omar Khayyam* it also contains the first published bibliography of that work. *The Bibelot*, a reprinting of poetry and prose appeared in twenty volumes between 1895-1914 with an added index volume in 1915. This work was reprinted after Mosher's death and is the most widely seen of all his productions.

MOSHER DID MUCH to popularize modern British writing in America and devoted relatively little effort to native authors. Among his influential reprintings was an edition of *The Germ*, the Pre-Raphaelite magazine. A favorite author of Mosher's was Richard Burton, whose *Kasidah* was printed by him over a dozen times. Perhaps the handsomest of all of Mosher's books is a folio edition printed in 250 paper copies one of which we are fortunate to possess. There were many printings of Yeats, Wilde, Robert Louis Stevenson, Swinburne, Elizabeth Barrett Browning, William Sharp (Fiona Macleod), Dante Gabriel Rossetti, Walter Pater, William Morris, Andrew Lang, Richard Jefferies, Maurice Hewlett, and others of the British Pantheon. Few Americans of note received more than a single printing. Probably the best known of the Americans he published was Walt Whitman. Our copy of the facsimile of the 1855 edition of *Leaves of Grass* is a handsome example of book production. It appeared in only 400 copies and is widely sought after today.

We invite interested readers to examine and enjoy our Mosher Press collection which at the moment contains about 450 of the 702 editions Mosher produced for commercial distribution. If you are aware of other Mosher items that we might acquire we would greatly appreciate your help in locating them.
Farewell Address from
Mr. A. Bronson Thayer, President
USF Library Associates

AS I WORKED on a farewell address to be delivered to the annual meeting of the Board of the Library Associates, I looked long and hard for some guidelines on farewell addresses but there was little help. Not from Washington's Farewell Address as he relinquished the burdens of Presidency for the bucolic life of a Virginia farmer, nothing for me in Eisenhower's parting shot at the Military-Industrial Complex, and limited relevance for this occasion in MacArthur's Memorable "Old Soldiers Never Die...".

I have seldom worked harder (in spirits admittedly), spent so much time and effort, and fell shorter of the goal that was set 12 short months ago for the Library Associates. We did not attain 1,100 members and we just recently passed 10% of that goal. This is of course frustrating, but the Associates - the reborn Associates - have in fact made a good start. The *Ex Libris* is our crowning achievement, I believe. Jay Dobkin has turned out five high quality, highly readable issues which will be the tie that binds the Associates to its motivated and expanding membership. The luncheon with a local author in November was a great beginning and we could not have put together two more interesting and entertaining authors than Jack McClintock with his *Book of Darts*, and Howell Raines' southern genre combined with the culinary pleasures of La Cave compliments of the Clendinens. Mrs. Dalby's introduction to genealogy with the rare insights into her own Nebraska farm antecedents should be an annual Associates activity, Mrs. Dalby willing. The evening with McLuhan was a success but not just as we planned. We learned that there is definite interest in bringing a well-known author to the campus to speak if he is a good speaker. Hopefully this program will be expanded in 1979 and beyond. The presentation of the *Doves Press Bible* to the University climaxed an active first year. Not to be overlooked is the artistic and financial success of the Book Sale with recognition and appreciation directed to Dr. Fred Pfister and his friends.

In Michael Slicker the presidency of the Associates passes to a prominent book dealer and an acknowledged expert in the field of rare books. There are many things left undone in these twelve months. I would encourage Mike and the Associates to expand the membership bringing the opportunities and delights of the USF Library to a larger number of Tampa Bay area people and in turn providing resources for the Library's acquisition program. Involve local book collectors and collectors in general in Associates activities. Pursue local and University authors. Cooperate with other USF community groups. Develop *Ex Libris* exchanges with other Library Friends organizations around the country. Participate in Jay Dobkin's excellent course, *History of Books & Printing*. Accelerate attic rummaging and cellar surveys for the Special Collections Department, and define book acquisition policy.

My involvement in the Associates extends over two years since receiving the baton from our first president, Lee Leavengood. My involvement in USF has extended from the sticks of lacrosse to the strings of Guarneri and few have provided as much enjoyment and satisfaction as the Library Associates.

Special thanks to Dudley and Nancy Clendinen for the Author's Brunch, to my worthy and hard working officers, Mike Slicker, Laurence Kinsolving, and Barbara Dalby, to Martha Dalfino, as noble a minutes taker and deadline enforcer as I know, and
to Jay Dobkin for his imagination, energy, and generosity to the Associates.
Thanks and farewell to addresses.
THE ITEMS that are sold at auction are frequently of considerably greater rarity and value than those reported in BPI and similar publications. And, of course, many of the rarest items are privately sold, so records of their prices are not available at all. As noted when we began our discussion of pricing guides, no tool or combination of tools reports current (or any, for that matter) prices for every book. If your book does not appear, it does not necessarily follow that it has no value. All it means is that no example of your book was sold through the auction galleries or dealers where the reference tools get their figures.

Factors Affecting Price

So you spot a citation in one of the price guides for a book with the same author, title, publisher and so forth as yours. Does this mean that your book is worth that much? It would be very nice if it did, but it's not that simple by a long way. There are a great many reasons for this unfortunate fact, which I shall try to elucidate.

Edition, Issue and State

In nearly all cases the first edition of a book is the most valuable. However, determining the edition is not simply a matter of looking at the publication date. Some books, though by far the minority, are so courteous as to have "First Edition" printed on the back of the title page. Even this, however, can mislead the unwary. Pirated editions produced by photo-offset processes (such as those produced in Taiwan) are typographically almost exact reproductions of the real firsts. Being produced photographically they'd have to be. The Taiwan copies of first editions are usually on paper like the thin stuff large dictionaries are printed on. They also usually have a group of Chinese characters on the verso of the title page. So beware of the lying book lest you be taken in by a reading copy in first's clothing.

In modern American books if the date on the title page matches the copyright date on the back side of that page (which, by the way is referred to as the "verso"), then it may be a first edition. Of course, it also may not. If the dates don't match then you're fairly sure that it isn't. Modern British books often do not indicate first edition, but do indicate subsequent editions. Thus a first edition British work would most likely have no marks upon its body to indicate its exalted station.

There are several things you might encounter that definitely rule out the possibility of a book's being a first. Most books have a copyright date printed on the verso of the title page. If the copyright date is followed by either a list of printings, additional dates for copyright renewal, or any other such indication that the book has been published before you can be sure it's not a first.

For nearly every type of book there are descriptive bibliographies which give in detail the points to look for in determining exactly what a first edition of a given work is like. Such works give complete descriptions of books page by page if necessary (this is called the "collation") as well as information as to the proper bindings, endpapers and any peculiarities. If your library happens to have such bibliographies you are indeed fortunate, as they can tell you exactly whether your book is indeed the hoped for first. If, that is, you have the right type of bibliography that covers your type of book.

These painstakingly accurate bibliographies are very necessary in identifying books
positively. Because even if a book really is the first edition you still aren't at home base yet. Within any given edition there can be a number of issues (Batches printed at one time), and the issue of a book can be almost as important as edition in determining value. To put it simply, when the plates for a book are made, each book printed from those plates is part of the first edition. Only when something is changed or added to those original plates is there a new edition. A publisher may run batches off a set of plates periodically for decades. All from first to last are first editions. However, during this time, there may be changes. The publisher's advertisements at the back of the book may be changed, for example. Or one of the plates may become worn and certain letters broken. Each of these small details may indicate a different issue. And what people are really interested in when they talk about "first editions" are in fact that first edition, first issue books. Complicated, isn't it? That's why page-by-page analysis is sometimes necessary.

NOW THAT WE understand issue, we can talk about "state." Unfortunately, within a given issue of an edition of a book there can be variations. For instance, the publisher may run out of red cloth halfway through the first issue and bind the rest in blue. Thus the ones in red cloth would be the first state of the first issue. One might say it would be the first first edition. And since it would be the very first appearance of the book it would be more valuable than any other. The ones in the blue bindings would be the first edition, first issue, second state and while perhaps still of value, would be less desirable than the first first. Sometimes the variations are even more subtle and hard to detect than simply different colored bindings. Sometimes the differences are so small that you wonder why anyone in his right mind would care. But people (collectors and other buyers) do care, and often back up their concern with hard cash.

To summarize, the most valuable copies of a given book are usually those that were the first to be available. Since publishers produce books in the cheapest and most economical fashion with very little concern for the people who may be collecting them in the future there may be an infinity of variations in any given book. Only experts using sophisticated bibliographic tools can identify some of these differences. Not every book is very complex to track down, but many are. So when you see a price in a pricing guide don't accept it as absolute unless you know that your book is identical in every way. If your book looks like it might be valuable, see an expert and be sure.

**Condition:**

The second major determining factor in book prices is condition. In all cases the condition of a book plays a dominant role in determining relative value. No self respecting collector or dealer would have, at any price, a book printed in the last 300 years that was lacking parts of its text, its plates (illustrations or maps) or particularly its title page (there are exceptions). Collectors are desirous of books in original condition, complete not only internally but with original binding and dust jacket, exactly as issued. Rebound books, unless bound by a famous hand binder, tend to lose much of their value. Soiled or stamped books or those with underlined pages are also of little interest. Marks of previous ownership except in special circumstances (see PROVENANCE below) will likewise detract from value. A collector will, of course, sometimes purchase a less than perfect copy of a rare work to fill a gap in his collection until a better copy can be obtained. But the prices paid for such copies in no way approach those paid for perfect ones. There are, of course, some books so fantastically rare that they are very valuable in
any condition (a Gutenberg Bible for instance). But these items are so scathingly scarce that you might as well forget about them and accept the fact that fine prices require fine books, as least as far as condition goes.

Completeness extends to the area of books issued in sets. Broken sets are hardly ever of value. However, a plate volume (illustrations) from the Diderot Encyclopedie published in 18th century France would be of considerable value. Many dealers of books and prints break up odd volumes of sets for the illustrations or maps contained. These plates frequently have a higher sale value by far than the book could command. Many libraries have been victimized by the ease with which valuable illustrations may be razor-bladed from bound volumes. The practice of dissecting books for the illustrative material that they contain is known as "breaking" and it is only too prevalent today. The prime targets are books with illustrations by well known artists, color plate books, and books with fine maps.

In judging the rarity and condition of a book issued in a multi-volume set, be sure that all volumes are present and note whether they are indeed all of the same edition.

III
Bibliographic Aids

There are, as I commented earlier, literally thousands of bibliographic works. It would be pointless for me to list even a selection, as the ones you would need depend greatly on the specific book you are trying to identify. It would do little good for me to list books not available to you. Your best bet is to check your library catalog under "Bibliography." Also, be sure to check with the librarian. He/she should be able to help you find out what bibliographies the library may have.

There is, however, one bibliographic aid which, if you are fortunate enough to locate, will save you a good deal of time. This is a huge multivolume work called The National Union Catalog, Pre-1956 Imprints, (known to librarians as "Mansell"). It lists by author the books held in the Library of Congress and most of the larger institutions in North America. You can eliminate about 90% of the books you check just by looking them up in Mansell. In Mansell, you can see if there are earlier editions given than the one you have. If your book is the earliest shown, it is worth checking further. If it is merely one of a number of later editions you can generally forget it, unless there is something unusual about your copy. Mansell, in short, makes a good bibliographic sieve for sorting out losers from items that are worth checking further. Remember, though, that the first copy shown for a given book in Mansell is not necessarily the first edition. It is simply the earliest one in any of the libraries reporting.

IV
What To Do With It When You Find It

There are books and documents that you will wish to keep regardless of monetary value, but there are also those that you may want to dispose of for cash. If you do want to get rid of such items, how should you go about it? Unless you just happen to know the right book collector you will probably have to sell your find to a book dealer. Unless you have a great many books to sell (i.e. several thousand) or your book is of great value
(such as Milton or Dryden first editions, Shakespeare folio or quarto editions, books printed before 1500, etc.) you will have to deal locally. Check your yellow pages for book dealers, ask your local librarian and get more than one bid, just to be safe. It several dealers offer you about the same figure it's likely that you will be getting a reasonable deal if you sell. If not, take the highest you can get or hang on to the books until the market value improves. If you should happen upon a book that is apparently very valuable it might be worth your while to contact one of the major antiquarian booksellers. If your local librarian cannot suggest one, write to the special collection department of the nearest major university library; they will be able to send you some names and addresses. If you have managed to locate a price for your book in one of the pricing guides you must remember that it is the retail price. Unless you sell it directly to a collector you cannot expect to get anywhere near that much. The dealer must buy for less to stay in business. You should probably expect a dealer to pay you under 50% of the list price. This may sound unfair, but you must remember that often a dealer has to hold and item in stock for years before a customer for that particular book happens along. So unless you want to peddle your own books, don't expect to get the prices you read about. There is, however, a way in which you can sometimes get the full list value of a book. This is done by donating the book to a library and taking a tax decution. By doing this you can claim a deduction for the full market value of the book. So sometimes you can make more money by giving a book away than by selling it. It all depends on your income tax situation.

V
Non-Book Rarities

THERE ARE A great many categories of library material that may be just as rare and valuable as books. Maps, fine prints, pamphlets, printed documents (posters, etc.) and most particularly manuscripts are examples of items that are collected. Local history material (books, photographs, manuscript etc.) is very important and is collected by libraries and individuals alike. The University of South Florida, for instance collects just about anything relating to Florida history. Manuscript material (original letters and other writings) may be very valuable if it relates to important people or historical events.

VI
Lots of Luck!

This is the end. If you've had the fortitude to read this far you deserve to find a rare book. While this brief galloping tour of antiquarian bookmanship is by no means comprehensive (nor is it intended to be), you should now be able to distinguish what might be a rare book from something that definitely isn't. And that should eliminate most of the books you come across, because a rare book is precisely that; rare! Remember the key points we have established. And above all, when in doubt consult a trained bookman! Good luck, and I hope you find a winner.

A Final Word on the Value of Books:
Rare books, like antiques, are worth what people will pay for them. There are
absolutely no firm prices. However, all books have value to someone. While many are worth literally nothing as far as money goes, they may provide reading pleasure to many people. In that sense, all books have an intrinsic value. For therein lies the accumulated knowledge and experience of mankind.

(To be continued)

The Guide was first published in booklet form by J. B. Dobkin in 1976. As a service to Library Associates, the text is being reprinted in Ex Libris in portions, as space permits.
IT IS A great pity that there should be so many distinct enemies at work for the destruction of literature, and that they should so often be allowed to work out their sad end. Looked at rightly, the possession of any old book is a sacred trust, which a conscientious owner or guardian would as soon think of ignoring as a parent would of neglecting his child. An old book, whatever its subject or internal merits, is truly a portion of the national history; we may imitate it and print it in facsimile, but we can never exactly reproduce it; and as an historical document it should be carefully preserved.

I do not envy any man that absence of sentiment which makes some people careless of the memorials of their ancestors, and whose blood can be warmed up only by talking of horses or the price of hogs. To them solitude means ennui, and anybody's company is preferable to their own. What an immense amount of calm enjoyment and mental renovation do such men miss. Even a millionaire will ease his toils, lengthen his life, and add a hundred per cent to his daily pleasures if he becomes a bibliophile; while to the man of business with a taste for books, who through the day has struggled in the battle of life with all its irritating rebuffs and anxieties, what a blessed season of pleasurable repose opens upon him as he enters his sanctum, where every article wafts to him a welcome, and every book is a personal friend.
THE HIATUS occasioned by summer quarter break has arrived here on the USF campus. The consequent lull gives us a bit of time to consider possible directions for Library Associates activities during the forthcoming academic year.

Most pressing of our priorities is preparation for the annual Library Associates book sale, scheduled to begin November 5, 1978. A major Associates event, the annual sale makes available books donated to the Associates during the past year for which the USF Library has no need. Additionally, sale books are donated by both individual donors and area book dealers specifically for the sale.

The annual book sale is a major source of funding for the Associates' programs and activities, such as the publication of *Ex Libris*. Not only does the sale convert unwanted books to support for our programs, but it also gets books that would otherwise go unused into the hands of readers who can use them. Members of the Associates, as part of their membership benefits, are entitled to attend a special evening preview of the sale, thus getting first crack at the hundreds of fine book bargains offered.

We hope to make this year's sale even bigger and better than the last. While we have already accumulated many fine books for the sale, we need the help of our members and well-wishers in the Tampa community to achieve our goal. Donations of books, whether a few volumes or many, are badly needed. Donors are requested to simply drop off any unwanted books they may have at the loading dock on the east side of the USF Library building. Donations for the sale should be marked "For USF Library Associates." Persons wishing to donate more books than can conveniently be brought to the Library are requested to call us at 974-2731. Arrangements will be made to pick the books up.

Persons wishing information relative to tax deductions for gifts of books should contact Mr. J. B. Dobkin at the above number. Members of the Associates can also help by spreading word of the sale among their friends and neighbors. Quite often books have been acquired by inheritance or otherwise which are too good to throw away, but for which the owner has no use. Donation of such books to the Associates for the sale will both get unwanted books to readers who can use them, and provide support for a better USF Library. We want to make this year's book sale not only a source of strength for our programs, but also a major event for book-lovers throughout the Tampa Bay region. With your help, these goals should be well within our grasp by November.
Exhibits

EXHIBITS of rare and unusual items from the University's collection are displayed in the Library on a continuing basis. Display areas are located on the fourth floor of the main library building, both in the lobby and in the Special Collections reading room. Exhibits are changed quarterly.

Current Exhibit: "Thomas Bird Mosher Press, 1891-1923." The Library is fortunate in having an extensive collection of books published by the Mosher Press, perhaps the paramount private press in the history of American printing. Established in Portland, Maine, in 1891, Mosher produced hundreds of books notable for their typographic excellence, playing an important role in introducing the works of major British writers to America. The exhibit will be on display until September 1.

Quarter I, 1978: "The Christmas Story: From the Seventh to the Twentieth Centuries." Using materials ranging from facsimiles of early gospels to children's books of the nineteenth century, this exhibit will document the story of Christmas as told through the centuries. It will include such items as our facsimile of the famous Book of Kells, children's picture books about Christmas, miniature Christmas books, and a wide selection of original and facsimile Christmas works drawn from the University's rare books collection. The exhibit will be on view from September 2 to December 31.

Quarter II, 1979: "The Dime Novel in America, 1860-1925." The dime novel, though often lacking in literary quality, was perhaps the most totally American fiction ever produced. Dime novels chronicled and celebrated the great westward movement and the rise of an urbanized, industrial America. To a great degree, dime novels created and popularized the romantic image of the American West. This exhibit will trace the dime novel's development from its first appearance in 1860 to its demise in the 1920's, using original specimens from USF's large dime novel collection. The exhibit will be on display from January 4, 1979 through March 14.
Any person who wishes to help in furthering the goals of the USF Library Associates is eligible to become a member. Regular, sustaining, patron, corporate, and student memberships are available on an annual basis (September 1 to August 31). Student memberships are open only to regularly enrolled students of the University of South Florida, and are valid only so long as the member remains a regular USF student. Life memberships are also available to interested persons.

Membership in the Associates includes a subscription to Ex Libris, a journal of articles and news about Associates activities, library developments, and other topics likely to be of interest to Bay area bibliophiles. The member is also entitled to attend all Associates functions and, in addition, is eligible for book loan privileges at the University Library, subject to prevailing library regulations.

So, if you are interested in helping us to obtain a better library for the University and its community, and want to participate in the many services and activities offered to members by the Library Associates, please use the membership blank below and become one of us today.

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