

CAXTONIAN

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Judaica Treasures at Columbia



Aramaic ostrakon



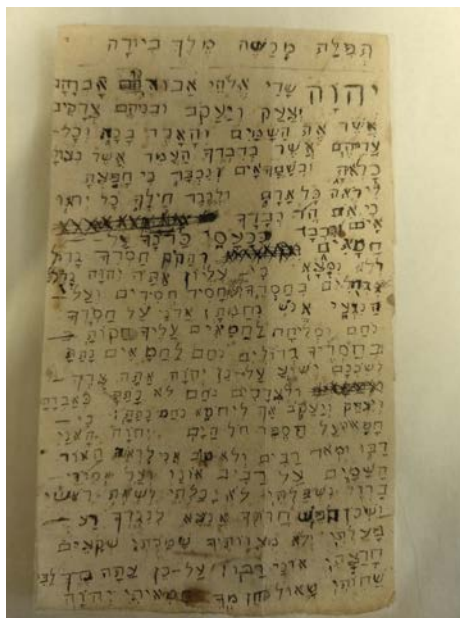
Judea Capta coin

Michelle Margolis

The breadth and vastness of Columbia's Judaica collection cannot be quantified in just a few words. It is easy to say something like "From the tenth to the twenty-first centuries and spanning the globe," but that would leave out the Aramaic ostrakon (piece of pottery) from 500 BCE, the Judea Capta coins (both large and small) marking the fall of Jerusalem in the first century CE, and the third-century Greek epitaph with a menorah (seven-branched candelabrum). The collections are not all in Hebrew or Yiddish; they also contain Spanish, Judeo-Arabic, Italian, Dutch, and about a dozen other languages. A description of the history of the collection is the best way to provide a flavor of the kinds of materials we hold, because the building of the collections led to its great diversity.

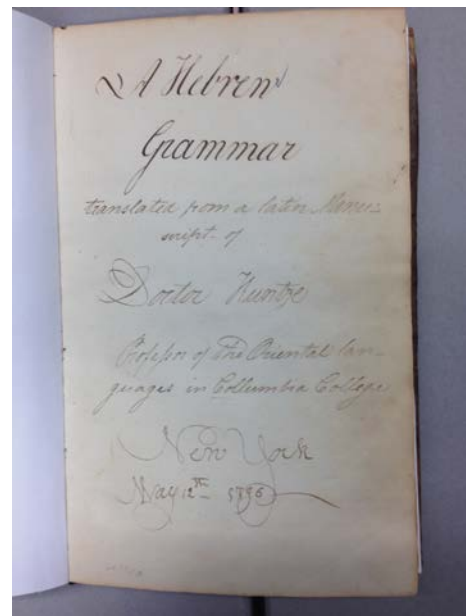


Greek epitaph



Hebrew Latin Psalter

King's College, the precursor of Columbia University, was founded in 1754. At its first commencement, president Samuel Johnson read from his Hebrew-Latin *Psalter*, published in Cambridge in 1685. The book included handwritten words to be read at the event in Latin, Greek, and Hebrew, as well as additional annotations in all three languages. Samuel Johnson was a Christian Hebraist,



Kunze Grammar

with an interest in studying Hebrew as the language of the Old Testament. The many books in Columbia University's historic collections tell the story of the history of the institution as well. The story of Hebraica (books in Hebrew and about Hebrew texts) and Judaica (books by and about Jews and Judaism in all languages) collecting at Kings College and then Columbia can tell us much about the university, Jewish and Hebrew scholarship, and the people who taught and studied there over more than two and a half centuries.

Johnson's many personal documents in Hebrew include correspondence with Judah Monis, lecturer in Hebrew at Harvard and the first printer to use Hebrew moveable type in the new world, as well as a translation of the Christian Lord's Prayer into Hebrew. Johnson, in fact, taught Hebrew at the fledgling college, and Hebrew was a required language (alongside Latin and Greek) throughout the eighteenth century. That meant that books in Hebrew were acquired for the institution virtually from its inception.

The monumental Kennicott Bible of 1774-76 lists three New York subscribers.

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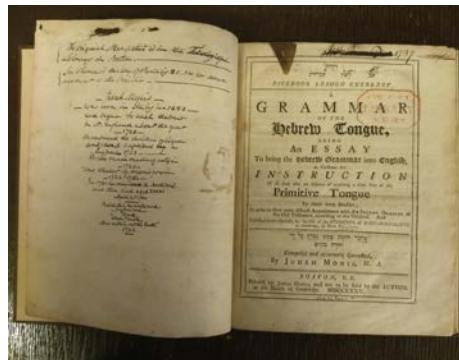
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Judah Monis letter



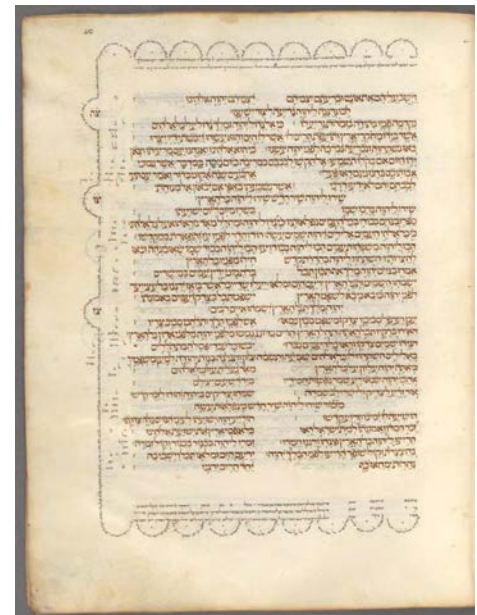
Hebrew Grammar, 1735

King's College was the only American colonial institution on the subscription list, and there were two fellows of the college (Rev. Inglis and Rev. Ogilvie) also listed. In fact, King's College had a close connection with the Kennicott Bible, as its president, Myles Cooper, served as a courier for Benjamin Kennicott, taking a Hebrew Bible manuscript owned by Samson Simson of Brooklyn to Oxford for Kennicott's use in creating his critical edition of the Bible. Neither the manuscript nor Cooper made it back to the United States. Cooper was an avowed Loyalist and fled New York under cover of darkness in May of 1775, never to return. The manuscript remained in Britain and is now at the British Library.

The interest in the study of Hebrew was not unusual for eighteenth-century American colleges; nearly all of the so-called Ivies had Hebrew as part of standard instruction. Thus the collecting of Hebraica was also fairly common at the time. Columbia's collections also include a significant amount of Judaica as well, although most of those did come a bit later. Throughout the nineteenth century, Columbia's was among the largest collections of both Hebraica and Judaica in the United States. In 1859, when William J. Rhees published his *Manual of Public Libraries*, the list of top libraries for Hebraica collections placed Columbia third (with one hundred items of Judaica). First place went to Union

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Kennicott Bible subscriber list



Fourteenth-century Bible from Spain

Theological Seminary (with two hundred fifty items). UTS's collection was incorporated into Columbia's in 2004.

Columbia's location in the city of New York played no small role in the fact that many Jews attended the college (and, later, the university). By the late nineteenth century, Columbia alumni formed a plurality of the members of the Board of Trustees of Temple Emanuel, the flagship Reform Temple in Manhattan – which may have had an impact on their



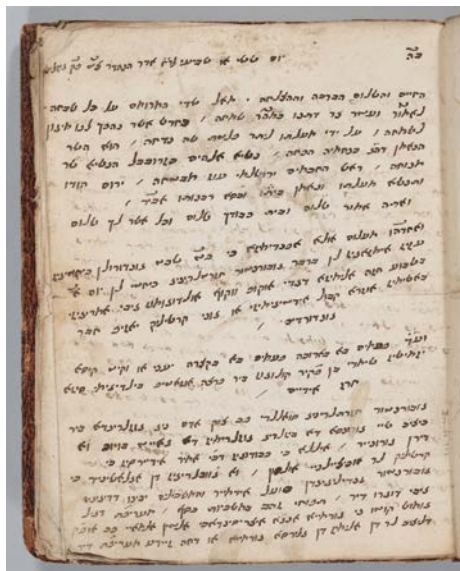
Talmud from Yemen



Kabbalistic manuscript

decision to establish a position in rabbinical literature at the college in 1887. The Columbia position followed a failed attempt by the temple to create its own seminary. Temple board members decided that Jewish history and literature could be taught at a secular university just as well.

Almost immediately after the establishment of the position, donors came forward to help build Columbia's Judaica collection. This time, however, it was not from the perspective of Hebrew as the language of the Christian-termed Old Testament, as it had been a century earlier, but rather from Jews who were interested in building a library of Judaica. Oscar Straus, US Secretary of Commerce and Labor and friend of Columbia president Seth Low, acquired 135 manuscripts for the university from the bookseller Ephraim Deinard between 1888 and 1890 (Deinard's and Columbia's narratives vary as to which date it was). Deinard wrote in his memoirs that when he arrived in the United States, he hoped to build up great Jewish libraries there, but until Straus came forward for Columbia, there were no takers. Among the Deinard/Straus books were a sixteenth-century Talmud from Yemen of critical importance to



Karaite materials



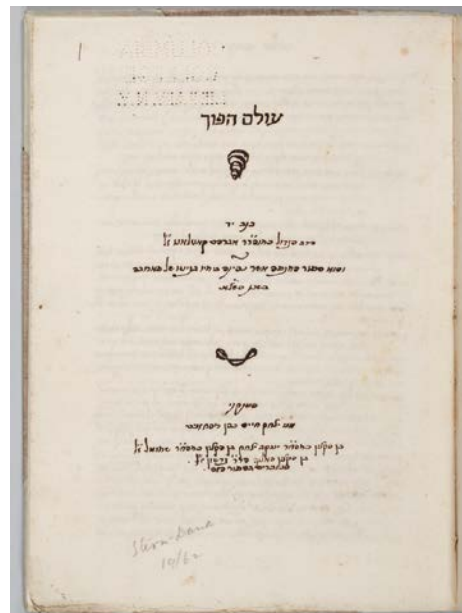
Roman Mishneh Torah



Decorated calendar book

scholarship because it had been untouched by church censorship in the West, multiple Kabbalistic manuscripts, and Karaite materials (including one in Judeo-Tatar – a Judeo-Persian dialect spoken in the eastern Caucasus).

After the five years of the Temple-Emanu-el-funded position in Rabbinical Literature was completed, the college decided to continue funding the professorship, renaming and broadening it to include other Semitic languages and cultures. The decision of the college to keep the position led the temple to donate 2,500 books and forty-five manuscripts to the library. The temple had purchased the collection from the Dutch bookseller Frederik Mueller in



Manuscript from a doctor who tended to victims of the plague

1872 as part of its planning for the proposed seminary. The collection included the libraries of Suriname rabbi S. D. Lewenstein; Padua book collector Giuseppe Almanzi; and Altona, Germany, rabbi and printer Jacob Emden. In the view of the temple board, once Judaics (Jewish studies) would be taught at Columbia instead of at a temple-run seminary, it made sense that the collection should go there as well.

The donation instantly made Columbia's Judaica holdings the most important such collection in the country in its time. Hebrew Union College's library would catch up soon afterward, in part due to its administrators and librarians who had been doing this work for a couple of decades. The fledgling Jewish Theological Seminary had just started, and its library was still in its infancy. The Library of Congress's Judaica Division would not be created for another twenty years, and most of the Hebrew-language collections in the Ivy League at this time focused only on material related to the ancient world, or Biblical philology.

With the Temple Emanu-el gift came a monumental collection of material for the study of the Jewish experience, as told by those who lived it. The collection contained thirty Hebrew incunabula, including a heavily annotated Roman *Mishneh Torah*, circa 1472. Other highlights included strong holdings relating to the Spanish/Portuguese community of Amsterdam (including a miniature calendar in Spanish), and hand-annotated books by important rabbis like Jacob Emden and Haim Yosef David Azulai.

Many more gifts followed. J.N. Hazard,



Judeo-Alsatian guide to a Jewish funeral



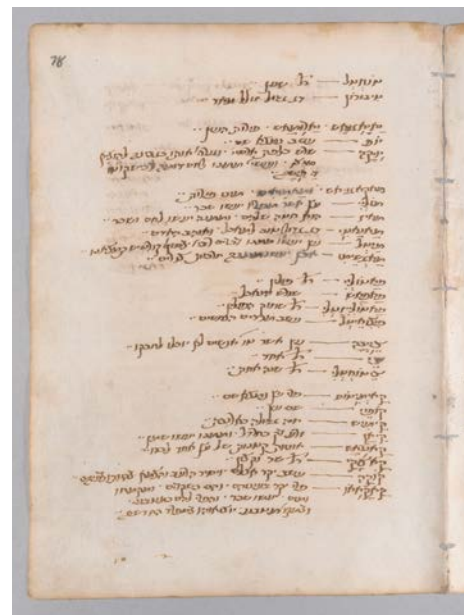
Prayerbook with circumcision rites

whose family had been in Rhode Island since the 1600s, donated thirty “valuable Hebrew manuscripts” in 1896, including a colorfully decorated calendar book from seventeenth-century Germany with volvelles (wheel charts) for calendrical calculations. In the same year, a joint gift of seventeen Hebrew manuscripts were donated by Benjamin Stern of Stern Brothers and Charles A. Dunn of the *New York Sun*. Notable items from that donation include a manuscript from a doctor who tended to victims of the plague in sixteenth-century Padua, and a Judeo-Alsatian guide to a Jewish funeral.

Barnard founder Annie Nathan Meyer



Book on the calendar produced in the Middle East



Hebrew-Nuahtl glossary



Scroll telling of the history of “the black and white Jews of Malabar and Cochin”

donated an important illustrated manuscript to the collection – a prayerbook with circumcision rites given as a gift to a *mohel* in the early nineteenth century. Stephen S. Wise, another famous New Yorker and Reform Rabbi (Columbia class of 1892), donated “six or seven hundred books” to the library, including a book on the calendar produced in the Middle East in the fifteenth century.

Many of the donors to Columbia’s Judaica/Hebraica collections were not Jewish. George Arthur Plimpton was a book collector, founder of Columbia’s Friends of the Libraries and a Barnard trustee. Although his main collecting interests lay in the history of mathematics, he also donated some Hebraica to

Columbia, including an unusual scroll telling of the history of “the black and white Jews of Malabar and Cochin” in India. His friend and fellow collector David Eugene Smith donated a number of Esther Scrolls (the *megillah*), one of the five scrolls (*megillot*), of the Hebrew Bible to the university, including one in an elaborate ivory case.

Richard James Horatio Gottheil, son of Temple Emanu-el’s Rabbi Gustav Gottheil, and professor of rabbinical literature hired in 1887, would eventually donate his own collection of varied Judaica to the University. They included notable materials from the area of the *Comtat Venaissin*, in the south of France, the oldest continuous Jewish community in France, as well as a unique translation into Hebrew of Francisco López de Gómará’s *Historia General de las Indias* produced in the mid-sixteenth century. The latter includes the oldest Hebrew-Nahuatl glossary, with words like *ayotochtli* (armadillo), *okpatli* (a kind of root), *teocalli* (the name of an altar), *tlahtli* (a court used in an Aztec ball game), *tianquiztli* (marketplace), and many others.

In 1928, Linda Miller, a Temple Emanu-el congregant, endowed a position in Jewish History at Columbia. The first incumbent, Salo Baron of Vienna, would immediately get to work in building the Judaica collection further – knowing historical scholarship requires many primary sources. Within just a few years, Baron met with Viennese bookdealer David Fraenkel to discuss possible acquisitions for the library. In February, Fraenkel sent a letter to Baron with a list of various options, including a “big collection of 600 manuscripts on different subjects”

Letter from the President

Rudy Altergott

Fellow Caxtonians,

A year ago, I wrote to you upon being thrust into the daunting position of president. Now I am halfway through my term, with a firmer grasp of the role.

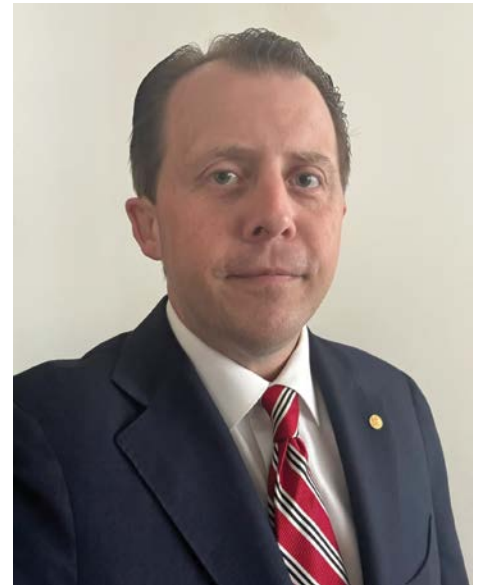
This June, a strategic planning retreat was held with council members and past presidents to look ahead beyond any one leader's tenure. We worked on streamlining our mission statement to honor the club's heritage while embracing a modern, global network of book lovers. There was keen support for reviving the publications committee while using a structured approach that creates robust editorial guidelines to pave the way for future projects. We also agreed to foster a culture of giving and positivity, framing fundraising not as an administrative burden, but as a shared investment assuring the club's success and longevity. This includes 100% participation by the club's leadership and council and inviting members to support targeted initiatives. We also reaffirmed the *Caxtonian* as the vital heart of member fellowship, bearing in mind the editorial transition currently being planned.

A strong desire for involvement was obvious from the results of the survey that was sent out

to members ahead of the retreat. This included the willingness to contribute time, skills, and funds for publications. Let me remind members that they should feel welcome to volunteer for committees, submit publication ideas, participate in upcoming show-and-tell events, or join online/in-person programs.

The autumn programming will commence on Friday, September 11 with a midday Zoom presentation by Tim Gress, a PhD student and graduate teaching fellow at the University of North Carolina, who will speak on the book design collection of Burton Emmett at UNC's Wilson Library. Caxtonian Neil Harris will speak on *Some Women Binders in Paris: The Deco Years* during tea at the Women's Athletic Club on Thursday, September 24. Another Caxton Club social at D4 Irish Pub will be held on Wednesday, October 21. Stay tuned for more as the season continues.

In the year ahead, my mission is to find ways to strike the balance between the club's traditions and bringing us further into the twenty-first century. This includes bolstering our fellowship and community through social media, which is also a means of introducing the club to a wider audience. I also would like the club to have the means of livestreaming our events. I would like this capability to be in place for the annual meeting in May, which I



Rudy Altergott

envisage being a hybrid in-person/online event to close the year. At the same time, I am committed to seeing the *Caxtonian*, this publication so beloved by members and respected and admired by others in the book world, continue and flourish.

There is much work to be done. I hope you will join me in these efforts for the good of the club and for the love of books and the book arts.

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and "more than 80" relating to "the Study of Jewish History of Greece."

The acquisition was approved in May of 1933, and was celebrated in the report of the librarian for that year: "A large collection of Hebrew manuscripts has been recently purchased from Rabbi David Fraenkel of Vienna. In addition to 650 manuscripts in Hebrew characters, over twenty manuscripts written in Arabic, Persian, Turkish, Spanish, Italian, and Greek furnish information, hitherto unavailable, as to various phases of Jewish history and literature.... One special part of the Miller collection that has its own interest is a section that covers Jewish communal life in Greece from the seventeenth to the nineteenth century." The printed catalogue of this additional section lists eighty manuscripts and forty printed volumes. The following year, the acquisition was noted in the *New York Times*, indicating a collection of "650 manuscripts in Hebrew characters ... from Babylon, Baghdad, Greece, Italy, Spain, Turkey and Yemen."



Bella Abzug campaign button

Columbia's Judaica/Hebraica collections continued to grow throughout the twentieth century. Baron himself bought books from the collection using the funds from his own chair, and other generous donors helped to build the collection. The Oko-Gebhardt collection of Spinoziana arrived in 1950, and professor Yosef Yerushalmi donated a series of manuscripts relating to Jews of the Middle East. In addition to codex manuscripts, the collection contains hundreds of collections of personal papers relating to prominent Jews like Herman Wouk and Bella Abzug, as well as institutional archives like that of Fort Ontario, the only

refugee camp in the United States for Jews from Germany during World War II.

Paradoxically for such an old and storied collection, there was no dedicated caretaker for Columbia's Judaica/Hebraica until 2008, when the Norman E. Alexander Foundation established the position of librarian for Jewish Studies. The endowment created for this collection now allows us not only to continue to build the collection, but also to take care of our existing holdings through conservation, cataloging, and digitization, and to create exhibitions. The next exhibition featuring Norman E. Alexander Judaica Library collections is scheduled for the fall of 2027. We welcome queries and visitors, so please be in touch.

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(For more information please write to Michelle Margolis, Norman E. Alexander Librarian, at mc3395@columbia.edu.)

Traps for the Young

Comstockery and Its Legacies: Part Two

Lindsay DiCuirci

(Part two continues to examine the practices and thoughts of the arch-prude Anthony Comstock and concludes with lessons for today.)

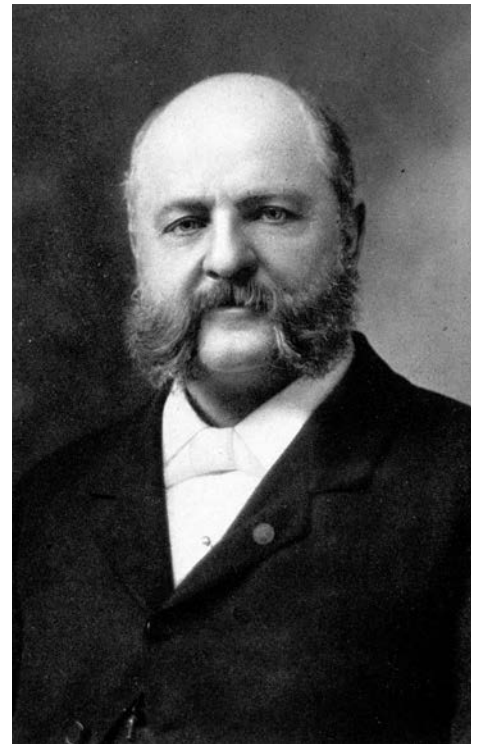
Comstock's *Traps for the Young* was written for parents, teachers, guardians, and pastors with the goal of warning them against "criminal indifference" to the perils of the reading happening in public and private places. He operationalized the belief that parents are not automatically equipped to recognize the dangers of print. For example, in defense of Comstock's crackdown on "crooked" advertisers in religious periodicals, one writer observed: "It is easy enough to say that parents and teachers should examine things and judge for themselves" but "this advertising business has assumed such Protean shapes, that a detective, police and governmental interference are necessary to reduce it to decency." A new kind of literacy was required to interpret texts, to see through the deceptive facade of print to its rotten core. *Traps for the Young* was marketed and sold as the perfect primer for shaping this new way of reading. The traps were myriad – household traps, half-dime novels and story papers, advertisements, gambling traps, death-traps, quack traps, free-love traps, artistic and classical traps, infidel and liberal traps. "Traps" as the operative word for bad books creates the conditions for criminalizing reading – indecent literature does not just fall into children's hands, it is thrust into them. As Comstock would have it, the "sugar-coated pill" was packed with the "death-dealing powers of strychnine." This belief in how reading traps are laid highlights why censoring reading material was not enough – Comstock took aim at the settings and circumstances that stage children's unmediated reading experiences.

To understand the perceived dangers of youth reading, it helps to unpack Comstock's presumptions about childhood development. In the Preface to *Traps*, he articulates a revised version of John Locke's blank slate (*tabula rasa*) theory, writing "Each birth begins a history. The pages are filled out, one by one, by the records of daily life." While the blank book is the first metaphor Comstock deploys in his preface, the one I find more fascinating

is reflected in the design of the book cover itself – the mind as seeded sponge. The youthful mind is driven by curiosity, but this very curiosity "is the first allurement of the devil." The young mind is absorbent and bad reading studs the sponge with bad seeds which bear evil fruit. Switching up metaphors later in the book, Comstock writes that "Evil influences burn themselves in" like a brand. The stakes are extremely high in this vulnerable condition for, "A single bad book may ruin your boy for life; a single bad picture may rob your daughter of purity and you of peace."

Comstock uses the metaphor of contagion, too, to suggest that evil reading is a public health emergency, like yellow fever or small pox. Just as kids pass disease one to another, they pass dirty books, performing the work of the pornographer through their own informal networks. Comstock's colleague J.M. Buckley wrote, a child might "even become a decoy to lead others into the same or similar meshes." A common current in *Traps for the Young* is a deep worry over children experiencing community or autonomy outside of adult surveillance.

After all, reading is easily concealed and encourages secrecy. In his eighth chapter, "Death Traps by Mail," Comstock worries that the presumed innocuousness of the mail provides an opening for children to browse, read, distribute, and discuss in secret. Newspapers, for example, "furnish a fruitful topic of secret conversation for the child with the playmate. Few children ask for information on such matters from their mothers. They would be ashamed to let their parents know that they think anything about such things.... Our youth are thus easily and early introduced into the history of secret workings of the depraved." Not only will children learn social secrets – about sex, for example – they will exchange secrets and they will also secrete or conceal the materials themselves. The anxiety around cheap print formats stemmed not only from their affordability, but also from their portability. "Evil things may be found lurking in pocket, desk, and private box of the child;" the "sanctum of the pocket" is forever violated. The physical characteristics of most print objects, that they can be pocketed, makes them objects of both secrecy and lust. Lest the reader forget, lust is the "constant companion of all other crimes."



Anthony Comstock

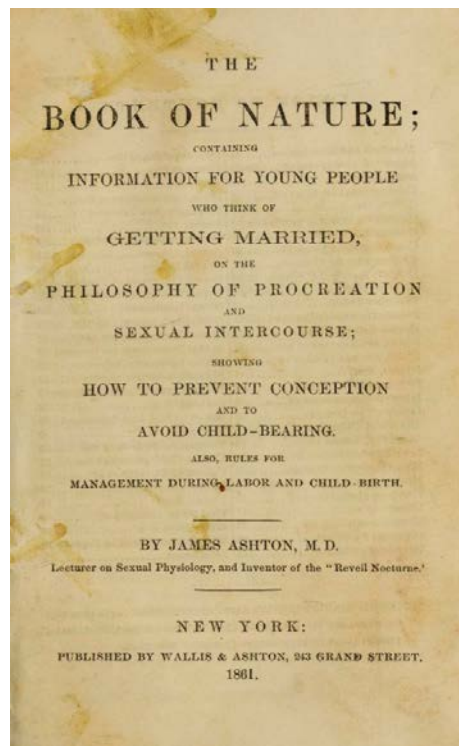
Even though Comstock was frequently lampooned for this prudery in the mainstream press, he was taken more seriously as a threat in the columns of free thought and anarchist papers, as well as in the workings of the National Liberal League. In the Free Thought newspaper *Truth Seeker* for the year 1878, I found 1,748 mentions of Comstock. Activists took issue with the censorship of women's health literature in particular. As Donna Dennis explains in her book *Licentious Gotham*, Comstock was successful in convincing his sympathizers that "distinctions between social reformers and pornographers were entirely specious." To talk about bodies, even medically, was obscene.

For example, James Ashton's 1861 *The Book of Nature* was the center of an entrapment controversy covered by *Truth Seeker* in 1886. The medical guide includes discussions of reproductive anatomy, sexual pleasure, and contraception. It is by any standard – even those of the nineteenth century – a benign medical and informational text. Comstock covertly requested the book from a local dealer and when the dealer ultimately found it through another shop and mailed it, Comstock busted him on a weekend during a snowstorm, no less, to prolong his stay in jail. These incidents contributed to the public sentiment that Comstock was a sadist and a con artist. In another bust covered by the *New York Times* in 1895, the reporter relates the circumstances of

a “poor Frenchman who was trying to support his family by keeping a little book shop in Fifth Avenue.” Charged with dealing obscene literature, the man had his stock “mutilated” leaving his business bankrupt, his wife and child ill, and his household entirely reliant on mutual aid – in this case a collection taken up by neighbors to pay his fine. The reporter sarcastically concludes that at least “prurient boys” have been prevented from “appeasing their pruriency,” even as the bookseller “languishes in prison and his family is in extreme misery.” For every triumph of Comstockery covered in the press, there was a counternarrative pointing to the human cost of government incursions into reading material. By the time Comstock was leading the charge against birth control advocate Margaret Sanger in 1915, the press had flipped the script, painting him as a duplicitous setter of snares, the trap most threatening to American civil liberties.

Comstock’s greatest con of all, the *Truth Seeker* observed, was the lie that he was truly interested in protecting people from vile content. Writers for the publication and other leftist organs like Emma Goldman’s *Mother Earth* framed Comstock’s obsession with women’s health as an assault on knowledge. Forbidding education about the human body would not only imperil individuals, but all of society. As one writer put it, “Taking advantage of the great elasticity of the adjective ‘obscene,’ they first make a raid upon the clandestine trade as a cover to their attack upon the essence of human physiology, in the interest of their peculiar religion.... The honest and self-sacrificing men and women who are laboring openly, earnestly, and intelligently to prevent social corruption and keep men and women out of a hell upon earth by instructing them in the laws of life and health, are pounced upon as if they were pimps and harlots.” This writer hits at the essence of Comstock’s lasting and more insidious intervention. Comstock’s equation of sexual education with sexual perversion was more powerful than briefly damming the flow of print into the urban marketplace or even than weaponizing the US postal service. By red-flagging any discussion of the body as morally ruinous, Comstock contributed to the moral panic around youth reading that we have seen in subsequent years and is having a resurgence today.

I will conclude by considering this legacy. Specifically, I am interested in how the language of “print-as-trap” and “information-as-secret” is used to justify contemporary book bans, particularly in school libraries. The Moms for Liberty movement has been the most effective

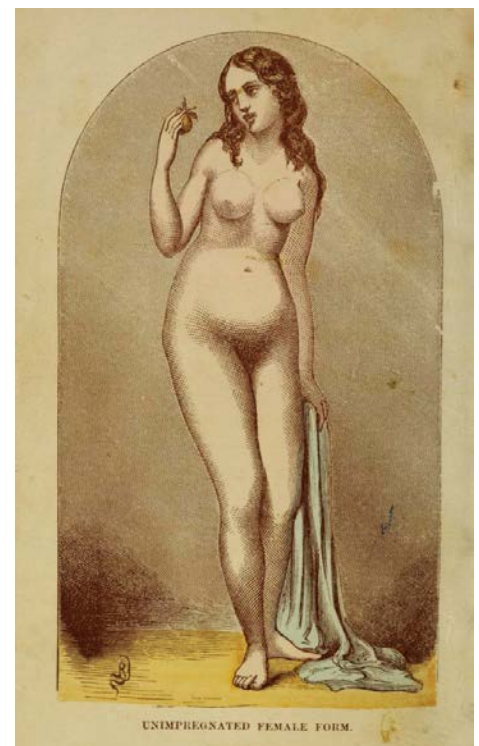


Book of Nature title page

and organized driver of these bans. The organization has over three hundred chapters in forty-eight states and reports more than 130,000 active members. In part because of this movement, book bans have spiked in the last five years. PEN America found 22,810 cases of book bans in forty-five states. The group characterizes their mission as a parents’ rights group focused on fighting “ideological indoctrination” in schools and other sectors of public life. They circulate literacy guides, not unlike *Traps for the Young*, to help train people to weed out what they characterize as harmful reading material. Unlike Comstock’s operation, the movement claims to be motivated by government distrust. In contradiction to their stated belief, they actively encourage members to run for local boards of education and higher office.

In fact, 2025’s presidential executive order on “Ending Radical Indoctrination in K-12 Schooling,” is perfectly aligned with the goals of Moms for Liberty and cribs its language. The administration threatened to remove all federal funding from schools that “directly or indirectly support or subsidize the instruction, advancement or promotion of gender ideology or discriminatory equity ideology.” This latter phrase refers to the representation in curricula of historical and present conditions of identity-based discrimination.

I want to draw our focus on one of the rhetorical moves that Moms for Liberty seems to have unwittingly borrowed from Comstock – a



Book of Nature recto

restrictive definition of “liberty.” Near the conclusion of *Traps for the Young*, he writes that liberals ascribe to a dangerous notion of freedom. “Suppose you take a notion of freedom to shoot children, freedom to cut off their noses, freedom to send boxes of snakes and scorpions by mail to the girls in our seminaries, freedom to light matches in a powder magazine, you would complain that you were restrained in your ‘constitutional liberty’.... There is a wide difference between the patriot’s liberty and the Liberals’ so-called liberty – license.” Freedom to them means a right to ignore the rights of others, a license to set aside laws, and to give free scope to passions and lust.” Coming from the Latin root *licentia*, “license” is a strategic word choice denoting disregard, deviation, and permissiveness. The three definitions of “liberal” freedom, then, are physical harm, deviancy, and rights infringement.

Comstock’s sentiments laid a foundation for moments like Moms for Liberty. When faced with accusations of intolerance, they cling to the rhetorical power of liberty and the sacredness of the home. Though the organization includes literacy statistics on their website, for example, they did not choose the name Moms for Literacy. This is clearly not their mission. Just as Comstock sympathizers characterized the threat of print traps as “protean,” Moms for Liberty embraces the slipperiness of their target. They embrace the combative language of the “traps” genre by repeatedly pitting the home



Moms for Liberty t-shirt

against the classroom, the family against the school system, the private against the public. In his book *Cycle of Outrage*, James Gilbert calls this idea an “episodic notion,” the “reappearance of an old worry” about the degree to which American culture itself corrupts youth.

In the preamble to one reading guide for parents, the group asks, “If these books were part of the curriculum, what else did we not know about?” In my home state of Maryland, Moms for Liberty sent a letter to the general assembly echoing the notion that discussions of gender and sexuality are, by nature, “possibly harmful and corrosive.” One year later, the Maryland Assembly passed the Freedom to Read Act, which states that reading material may not be removed from school libraries because of the author’s background or the book’s ideological, religious, or political content. The law also takes steps to protect librarians from retaliation when readers or organizations object to their materials. Even if states pass laws like this, repressive organizations are urging states to pass a Parents Bill of Rights that would allow individual families to object to or opt out of instructional material and health education content. Comstock’s legacy lives on in the belief that parental

vigilance is the only safeguard against moral corruption. The perception of a shifting threat demands sweeping incursions into public and private life. It demands a crusade. “Patriots to the front!” he thundered from the pages of *Traps for the Young*, “Our liberties are in danger!”

To conclude with a curious anecdote, *Traps for the Young* has exactly three reviews on the popular site Goodreads. One reviewer cryptically calls it an “important read for our time.” The phrasing can be interpreted in two contrasting ways. *Traps* is an “important read” for our time if you believe we are similarly living through a time of profound moral corruption, or *Traps* is an “important read” for our time if you believe we are living through a time of profound rights suppression. In either case, *Traps* is a key chapter in the unfolding story we tell about youth literacy and the fate of our nation.

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Honoring Our Senior Members

The Caxton Club is honored to have many members who have belonged to the club continuously for forty or more years.

	Years	Year Joined
Robert Q. Kelly	67	1959
Thomas E. Donnelley II	63	1963
Ernest P. Waud III	60	1966
Arthur H. Miller Jr.	57	1969
G. Thomas Tanselle	53	1973
Thomas Cetwinski	52	1974
Mary Beth Beal	50	1976
Mary Lynn McCree Bryan	50	1976
Beverly P. Lynch	49	1977
R. Eden Martin	49	1977
T. Kimball Brooker	47	1979
Edward Colker	47	1979
Thomas C. Legge	47	1979
Michele Valerie Cloonan	46	1980
David C. Meyer	45	1981
Newland F. Smith III	45	1981
Celia Hilliard	44	1982
Jeffrey Jahns	44	1982
Thomas J. Joyce	44	1982
Susan F. Rossen	44	1982
Leslie Hindman	42	1984
Neil Harris	40	1986
Paul Saenger	40	1986
Willard E. White	40	1986

Recognizing Thirty-Year+ Club Members

Susan M. Allen
Paul Baker
John C. Blew
Laurel Church
Matthew Doherty
Shawn M. Donnelley
Carol P. Grossman
Susan Hanes
Katherine W. Haskins
Edward C. Hirschland
Robert E. McCamant
John S. Railing
Martin Starr
Lynn Martin Windsor

Kathleen McCook Reports on the Dwight N. Manley Numismatic Library

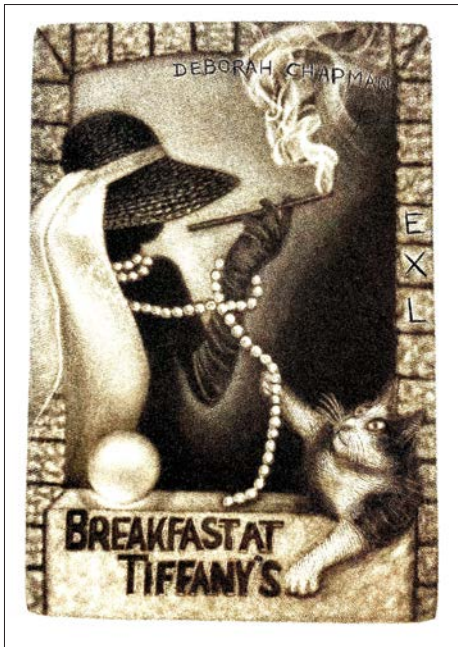


Drawing of Byrd Antarctic Expedition medal, 1929

American Numismatic Association members can gain access to the world’s largest numismatic lending library and its more than 128,000 books, auction catalogues, periodicals, and DVDs online at money.org. The library features resources and materials on subjects including, but not limited to, coins, paper money, tokens, medals, military orders and decorations, and stocks and bonds. ANA historical archives are also available to researchers visiting the library and include ANA historic correspondence, convention programs, and ephemera. Documents covering other subjects and individuals are also present and searchable from the library catalogue. Digital versions of many documents are viewable in the Internet Archive collection: tinyurl.com/4d6xq2tm.

Five Modern Bookplate Artists

James P. Keenan



Deborah Chapman - Canada - Truman Capote
- mezzotint

Deborah L. Chapman

"Building on this foundation, my artistic journey is guided by metaphor and symbolism, rather than straightforward narrative. I focus on transforming realistic elements into conceptual and sensitive symbolic arrangements, emphasizing meaning beyond literal depiction."

Deborah Chapman was born in Argentina and has lived in Montreal, Canada since 1984. She conducts workshops worldwide and has won numerous international awards for her mezzotint work. The Bookplate Society has presented examples from her ex libris prints for its "Breakfast at Tiffany's" competition and tribute to George Steiner. Her personal background and international recognition set the stage for understanding her artistic philosophy. dluluchapman9@gmail.com



Anthony Russo - Conway - Letterpress

Anthony Russo

"The international community of bookplate collectors and designers points to the fact that our common language is visual and this language springs from our common humanity."

Anthony Russo is a popular American illustrator from Rhode Island. He is known for his editorial and book illustrations. He was an active participant in both editions of Cambridge Bookplate's *American Artists of the Bookplate* (1990 and 1996). Russo's client list includes *The Washington Post*, *Vanity Fair*, *Rolling Stone*, *The New Yorker*, and numerous national newspapers and magazines. His graphic works regularly appear in illustrated books published by Random House, HarperCollins, and David R. Godine. We also have many fine examples in the ASBC&D collection, and he has been a featured artist in several ASBC&D publications. Expanding on his artistic techniques, Anthony



Julieta Warman - Argentina - Burins - Skull
- engraving

Russo works with scratchboard, linoleum cuts, woodcuts, computer-generated design, and pen & ink. He has also taught illustration at the Rhode Island School of Design in Providence and Parsons School of Design in New York City. antrusso@aol.com

Julieta Warman

"As if Julieta Warman's bookplates were Russian nesting dolls, a wonderful world is revealed to us."

– Julio Fuks, Argentine Artist and Educator.

Julieta Warman is a visual artist, printmaker, and illustrator from Argentina who has engraved more than 225 bookplates. For three decades, she has focused on printmaking, especially ex libris, weaving these passions throughout her artistic journey. Her images feature delicate woodcut textures and stylized designs, shifting between symbolic and allegorical representations. She has mastered lithography, intaglio, wood engraving, and plastic engraving. Julieta creates woodcuts in various formats, depicting a unique world: winged women

soaring, mermaids submerged, natural elements, flying fish, and swimming birds. Her images also feature figures like Icarus, Ophelia, Persephone, and Ulysses, fusing literature and philosophy to balance reality and dreams. Since 2010, ex libris prints have served as a constant thread in her artistic development and linking different phases of her evolving practice. In 1996, during her second year at the University of Visual Arts, Julieta attended Osvaldo Jalil's engraving workshop in Buenos Aires, where she discovered the art of the bookplate. Inspired, she began creating small works for competitions and personalized pieces for friends and family, both on commission and for fun. jvwarmarman@yahoo.com.ar



Marina Terauds - James Joyce - Ulysses - etching

Marina Terauds

"The refined miniature compositions of Marina recall at one moment the rare treasure, at another the ancient ornamental engraving. Her ex-libris are meant for long and careful admiration, where, like in a child's kaleidoscope, open the new details, spaces, and intensities."

—Dmitrijs Zinovjevs, Art Critic

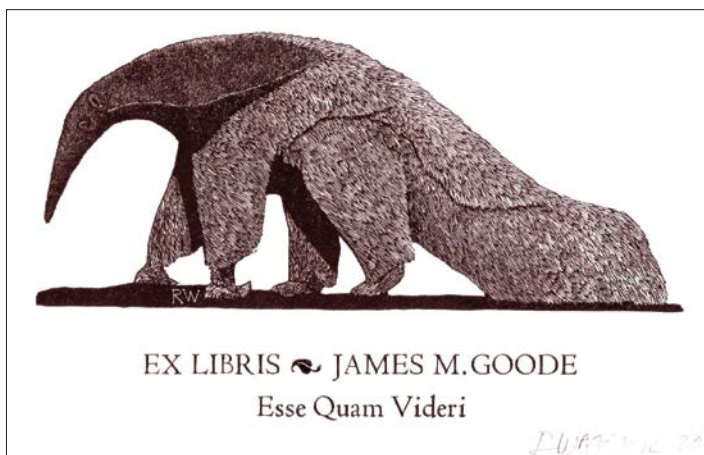
Born in 1961 in Angarsk, Russia, Marina Terauds has been actively interested in the arts since she was twelve years old. At this age she entered art school and, almost simultaneously, began making bookplates. Her very first bookplate was made in the linocut technique, using linoleum that was "secretly" removed from the kitchen floor in her family's house. In 1980, she entered the Latvian Academy of Arts to study graphic design. After graduating from the academy, she earned her MFA from the Latvian State University. She taught art and art history and worked as an animator at a film studio in Riga, Latvia. Now living in Michigan, she primarily works with etching techniques. She works daily as a printmaker, painter, and teacher of the etching/mezzotint process. Her work is seen regularly in group or solo exhibitions throughout Europe and the Americas, and her special areas of interest include fantasy, mythology, and nature. marina@marinaterauds.com

Richard Wagener

"The idea of a bookplate occurred to me since my wife and I have collected many books. My experiences making books and meeting people in the book arts added to the interest."

Richard Wagener lives and works in the San Francisco Bay Area. I met him first in the late 1980s after I saw his work in Sandra Kirschenbaum's *Fine Print: The Review for the Arts of the Book*. Since 1979, Richard has engraved many bookplates for his friends, family, and clients. He was a participant in The Bookplate Society's 1996 edition of *American Artists of the Bookplate* (Cambridge Bookplate). Richard has spent almost his entire life in Southern California, where he has journeyed to the high desert and the Sierra Nevada many times. After completing his undergraduate studies in biology at the University of San Diego with the intention of pursuing oceanography, his interest in art led him to formally study abstract painting at the Center College of Design, then in Los Angeles, where he received a Master of Fine Arts degree. Wood engraving caught his imagination in 1979 and has been the focus of his work ever since. Since then, he has established his own imprint, Mixolydian Editions, through which he has published several fine engraved works, including *Cracked Sidewalks*, *California in Relief*, and *Mountains & Religion*. Notably, his image of the Old Church in Boston became the logo for the FISAE International Ex Libris Congress held in 2000. richardwagener@richardwagener.com

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Richard Wagener - James Goode - engraving



Richard Wagener - Cathy Wagener - engraving

The Fine Art of Editing

Sidney F. Berger

All texts are edited. Some are done by their authors as they are writing, or later once the item is being made ready for publication. In the world of publishing at large – whether for books, magazines, journals, or newsletters – there is usually one or more people who examine the author's work and, rarely, leave it as it is, or, more commonly change the text in order to make its thoughts clearer or more readable, and/or to make it conform to the verbal or visual style of the publisher.

The work of the editor is often overlooked or invisible. Readers, reading published text, may have no clue about what the author originally wrote, what the editor did to change it, and what that editor had to endure to get the piece to publishable standards. As a professional editor for about sixty years, I have encountered texts that needed no work at all, texts that required only light-touch editing, prose that needed to be sent through a shredder to be reborn in new form, and abominable writing that needed no work at all since it was immediately destined for the trash bin.

The editor could consider many things. First, she or he must be able to understand exactly what the author is saying – or trying to say. The publication of a piece or a book must align properly with the aims of the publisher. A book about psoriasis would not make it past the desk of a press that deals with children's alphabet books. A book for ophthalmologists should not be written in language geared to five-year-olds.

The editor must be able to make sure exactly what the author wants to get across. I have had innumerable experiences of editors changing my language to make it sound whatever (more scholarly; more casual; easier to understand; humorous; sober), and in so doing completely changing my meaning to such an extent that if that text went to press in the changed, edited version, I would look like a fool. The editor must keep in mind what

are the aims of the publisher and the intent of the writer. These two parties do not always see eye to eye. That could be because the author is incompetent as a writer, though a brilliant scholar in the field. The editor must walk a thin line between those above (the publishers) and those below, so to speak (the authors). Ideally, the publisher, author, and editor would be happy with the result. If the first and

yourself look like a fool, I have no problem, but I won't go to press with a text that makes *me* look like a fool.

The editor must also take the author's perspective into account. I wrote a book for a publisher whose standard practice was to hire an editor for all texts they went to press with. The editor sent me an edited version of Chapter 1, with about 175 changes. I did not say "corrections," because there was really nothing to correct. The editor changed something like, "He was happy; he sang all day long" to "He was happy. He sang all day long." That is, those 175 changes had absolutely nothing to do with corrections, voice, tone, accuracy, errors, or anything else an editor should have been looking for. Chapter 2 suffered the same kind of mindless changes. Chapter 3, ditto. I contacted the publisher to complain and they asked the editor what he was doing. He said that he was being paid to edit and make changes, so he had to make changes. Authors can have their own incompetencies but so can editors. That editor even changed my wording in some places, and those edits introduced outright errors in punctuation, grammar, and meaning into my text. If an editor changes something I wrote and some improvement is created, or if the text then conforms to the publisher's preferred styling, that is fine with me. Change for the

sake of change is unacceptable. It can engender bad feelings. The job of the editor is not to create friction, but to create a fine text. The job of the writer is to understand why the changes are being made, and to make sure that the text is not in worse shape when it goes to press than it was when it was first submitted. It is easy to see how these two intentions may be at cross purposes.

The key issue here is that the editor must go gently, but must be firm when outright infelicities or content errors need to be fixed. That must be done with a confidence that instills trust in the author, and does not engender ire or confusion on the author's part. Editing is a delicate balance between publisher and author,



second of these are happy, the editor might be disgruntled at what finally goes to press, but not for want of trying to make the text better.

So it is that the editor must be something of a mind reader and psychologist. I have encountered authors whose work needed a heavy hand – clarification in meaning, proper grammar and punctuation, more savvy word choice, shorter sentences, more appropriate attitude (an author's attitude toward the subject can reflect on readers and make them feel stupid or ignorant), and so forth. When I sent them my edited texts, some hit the roof. I have had authors tell me, "You take my work the way I write it, or you can't go to press with it." Okay with me. If you want to make

publisher and editor, editor and author, and reader. This last party is crucial for the editor to keep in mind. If a work is being prepared for a particular audience, the language and text must be commensurate with the audience's interest and skills.

At press time, the text should not contain any mistakes. This means that the editor should be skilled in the subject matter of the text being edited, or should be able to do the kinds of research to help the author not come off as an ignoramus. A book on baseball should not say that Babe Ruth hit 715 home runs. A book on papermaking should not say that it was invented in 105 CE.

Editing is no walk in the park. It is hard

work, and it takes strong skills of many kinds. One of those skills is an ability to adjust one's editing skills to the needs and predilections of the party doing the publishing. Each publisher will have its own style and house rules. Journals will want their writers to conform to the style of their publication. The editor should know all the recommendations and "rules" of *The Chicago Manual of Style*, but as that implies, those rules are not really dictates, since even the editors of that massive, confusing, dense text do not demand that writers follow all their styles. Commercial book publishers and most scholarly journals will have their own style. Editors must know many styles so that they can satisfy the party employing them. Of course, other

skills the editor must have are a solid sense of proper grammar and usage, a grasp of the fineries of punctuation, and, as indicated above, a firm understanding of the subject and audience.

To repeat, editors must please their publishers without alienating or irritating their authors. Authors must trust editors, believing that the editors are endeavoring to make the authors look their best. I have taken essays and books with good content but shoddy writing and turned them into clear, elegantly written texts. Mostly, the authors are grateful, and the reader does not see any of the effort and emotion that went into the final version.

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Bibliocide

Michael Gorman

There are disturbing aspects of many of the Artificial Intelligence (AI) stories one can find all over the media these days. One that should strike a nerve with Caxtonians and all bibliophiles has been reported in detail in many sources, including the article "Someone Is Mysteriously Snapping Up Used Books Around the World" [sic] in the *Atlantic*, August 5, 2026. AI models are "trained" by absorbing vast amounts of information, misinformation, and data from internet and other sources. Somewhat late in the day and after mountains of "AI slop" has been generated, it has occurred to AI companies such as Anthropic that non-fiction books from a time before AI generated texts (pre-2022) would provide "training" for the models that has a much higher level of trustworthiness than internet sources. That

need is said to be the reason why booksellers large and small are reporting vast bulk purchases of such books by a complex web of hidden entities. ISBNdb and Zoom have flatly denied they are the purchasers. Tech titans Amazon (which got its start as a discount bookseller), Anthropic, OpenAI, and others appear to be the end clients. Many stories of thousands of these books having their spines torn off and their disassembled pages fed to AI models have led to perhaps over-dramatic fears of rare or even unique books disappearing. This seems at the moment to be exaggerated, but it is not at all unreasonable to suppose that these companies with their enormous financial resources and their staffs of blinkered technophiles would seek to add unique content that is not available to their competitors to their models and think the purchase and sacrifice of rare and bibliographically significant books would be a small price to pay for that advantage. The brave new world of AI will be one of



great happiness for humankind, say its pushers. Even if that were to be so, what may we have lost in the process?

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Club Events

Full details and registration can be found on our website, under Events. (All events are Central Time.)

September

- ♦ Friday, September 11, 12:00p.m. **Tim Gress** on **The Burton Emmett Collection: Collecting Art, Literature, and Graphic Design in the Early-20th Century.** (Zoom only.)
- ♦ Thursday, September 24, 2:00p.m. **Neil Harris** on **Some Women Binders in Paris: The Deco Years.** (New location and format: in-person program at Woman's Athletic Club.)

October

- ♦ Friday, October 9, 12:00p.m. **Jack Lynch** on **The First English Dictionary?** (Zoom only.)
- ♦ Wednesday, October 21, 5:30p.m. **Meet and Mingle among Books.** (In-person program at D4 Irish Pub & Cafe.)
- ♦ Friday, October 30, 5:30p.m. **On the Move: Newberry Rare Map and Book Fair.** (Meet at the Newberry, browse the maps and books, then order the meal and drink of your own choosing and your own cost at Somerset.)

November

- ♦ Friday, November 13, 12:00p.m. **Gabriel Swift** on **Collecting America.** (Zoom only.)
- ♦ Thursday, November 19, 5:30p.m. **Aimee Lee** on **Hanji's Midwestern Migration.** (In-person program ULCC.)



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