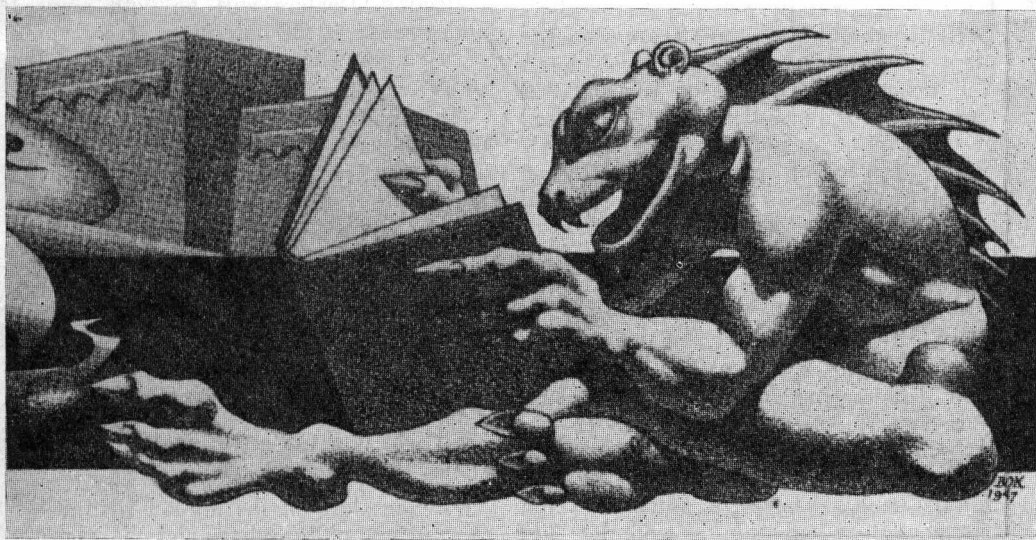


# Antiquarian Bookman

THE WEEKLY MAGAZINE of the ANTIQUARIAN BOOK TRADE

Issued from the Offices of Publishers' Weekly

JUNE 26, 1948



EVERYBODY and EVERYTHING will be present at TORCON, the Sixth World Science Fiction Convention at Toronto, Canada. This new field of literary collecting has graduated from pulps and mimeographs to books and slicks and now has its own bibliography, *The Checklist of Fantastic Literature*. The above candid snap of the Martian bookman is reproduced from the dust jacket of the bibliography which he is evidently studying for a clue to the first issue of H. G. Wells' *The War of the Worlds*.

**Hail Torcon!**

It is with considerable pleasure that we present to the antiquarian book trade this special issue of AB, dedicated to the Sixth World Science Fiction Convention, meeting at Toronto, Canada on July 3, 4, and 5.

Never before have we seen, read or heard of any field of collecting where the spirit of co-operation is so perfected among publishers, dealers, authors and collectors. Publishers advertise titles of other publishers, dealers promote services of fellow dealers, authors and collectors pass on "points" and "finds" to all parties concerned.

It is true that many parts of the book trade, new, old, and specialist, have looked askance at the field of "Fantasy Fiction" as amateurish, upstart, childish, and plain fantastic. Even Hiroshima could not change the feelings of diehards in the book game. But when your daily paper reports radar's latest Moon and Mars signals, solar energy plant projects and the Air Force's latest X-1 rocket plane capable of flying 80,000 feet—16 miles above the earth,—at a speed of 1,700 miles an hour—two and one-half times the speed of sound—then it is time for all concerned to re-evaluate the field and to recognize it as a legitimate field of literary collecting with its classics, high spots and points!

**Opportunities Still Ahead**

As an old Argosy and Shiel Collector, we still have many of the yellowing magazines and stand books picked up at 10c each, 3 for a quarter, dating only a decade back, and now worth from five to fifteen dollars each. (They are still down the basement, together with the complete file of the New York *Graphic*, in all its multi-colored "Peaches and Daddy" editions. No fear, it's dry and airy there!)

But that opportunities are still present for the dealer and collector is amply evidenced by such titles as *The Outsider* from \$5. to \$50. in five years. Shasta's bibliography, *The Checklist of Fantastic Literature*, gives over five thousand titles that are

legitimate prey for the collector in the field. Over 95% of them are out-of-print. This gives the antiquarian dealer a tremendous advantage over the new bookseller. For one of the signs of the fantasy fan is his voracious Twistian appetite.

Your initial problem is: how to get him into your shop. One easy way is through the new titles and reprints of classics now being issued by first-line as well as specialist publishers. And you need have no qualms concerning the productions of the specialist publishers. We have examined specimens from most of them, and the great majority is equal, and, in some respects, superior to those of regular trade publishers, in regards to paper, printing, illustrations and binding.

**Mixed Display, New and Old**

Bookstores with suitable window space would do well to feature a display of available titles, both new and old, thus establishing themselves as bookmen who are aware of this growing field of reading and collecting. Dealers will be both amused and amazed at the new faces of collectors of all ages who will be attracted to the shop.

The dealer will be no less impressed by the wide variation in the type of collector and reader, from banker to physicist, from poet to baker (though that baker who made that last batch of Village honeybread was a true poet). From no less a source than Nathan van Patten, Director of Libraries at Stanford University from 1927 to 1947, and now Professor of Bibliography at Stanford, Lecturer in Medical History and Literature, School of Medicine, University of California, and Adviser on World War Collection, Yale University, comes the following advice:

"Let us dust off the unread writings of the ancient philosophers and the alchemists, the early treatises upon chemistry and physics which are resting upon the shelves of our bookshops and libraries. They have come alive again. Here is the record of the successive steps, hesitant and often misdirected, which brought about the discovery of radio-activity by Becquerel and the work of the Curies and Rutherford.

(Continued on page 1108)

Jacob Blanck

*Lo! The Poor Cataloger*

As a class, the hardest working member of any book-selling establishment is the cataloger. He is also the least appreciated by those on the buyer's side of the counter for when, *e. g.*, Joe Spelvin issues a noteworthy catalog it's always referred to as Joe Spelvin's catalog; and it's Joe Spelvin who steps forward and crushes the bouquets to his bosom. Only seldom does Bookseller Spelvin raise a deprecating hand in modesty and direct the applause to the cataloger in the back room; to the anonymous compiler who so well knows how to spin descriptions that he can make an eighteen karat plug worth its asking price. Of late (and we cite certain catalogs issued by Dawson's of Los Angeles; Charles Boesen of New York; and Goodspeed's of Boston) some catalogs have given full credit to their compilers, but these are the exception and not the rule.

On the other hand, most catalogs are issued by one-man shops and the cataloger is also the man behind the counter who does all the buying and the selling, the sweeping-out in the morning and the one who faces down the landlord on the first of the month to explain why the rent must be somewhat delayed. Such a cataloger, even more so than the hired hand, is the one who really puts in a full day's work. He not only buys the books to be cataloged but writes the descriptions, worries the copy through the press and addresses the envelopes—at which point Madame the bookseller's wife proves herself a jewel. He then stuffs the envelopes and totes the finished job over to the post-office. It is only then that he can find an odd period in which to catch his breath, a period often (let us hope) cut short by the sweet music of the telephone's jangle as anxious out-of-town buyers palpitate over their wants.

*The Monastic Life*

Yes, the cataloger's lot, while not precisely unhappy, is not of the gayest. He is a solitary creature, alone with only Sabin and Evans for company. His existence is almost monastic and when he isn't rushed by a sudden flood of books or harried by

deadlines he can, and often does, produce a compilation that may rank with the standard references. But when he's rushed he's apt to fall into error or worse.

For example (and namin' no names) there's our good friend X who (in spite of an extraordinary ability and facility with reference tools) too often screams out in print that a particular book is UNKNOWN TO SABIN and EXCESSIVELY RARE IN THIS CONDITION. As a matter of cold bibliographic fact, often the book thus distinguished in bold-faced capitals is not even scarce, occasionally is common and, what is more to the point, is described by Sabin as a late reprint of an earlier work under a revised title. Knowing X as we do we are certain that it's just a case of enthusiasm gone wrong plus a too careless use of Sabin aggravated by a callousness for words induced by overindulgence in superlatives. As in the case of the apocryphal movie-magnate, colossal, mediocre and stupendous mean one and the same thing. We can forgive X his foibles but can his readers? The sophisticated reader of X's catalogs, who doesn't know him as we do, has no way of knowing that he is inherently honest and that his descriptions must be taken with the customary shot of salt if they are to be taken at all.

*Blurbs As Fine Art*

Blurbs, we suppose, are so much a part of cataloging technique that it would cause a minor revolution if booksellers were to abandon them. We may count ourselves fortunate in that the singing commercial doesn't lend itself to catalogs.

This matter of the purple adjective or of pet words grown tarnished and meaningless with years of overuse is not, by far, the most serious defect in the cataloger's system. It doesn't take a catalog-reader very long to build up a healthy immunity against RARE IN THIS CONDITION or ONLY FORTY-ONE COPIES HAVE APPEARED AT PUBLIC AUCTION SINCE 1916. Even more deserving of criticism is what some astute commentator described as the psychic school of bibliography. Under this system of description one's own book *must* be correct simply because it happens to be one's own. Underlying this school of de-

scription is a form of day-dream in which books marked *second edition* precede copies marked *first edition*. Curiously this aberration is not nearly so rare as one might suppose. We know a dealer who, not so long ago, solemnly told us that he was studying the publication history of Harold Frederic's "Damnation of Theron Ware" in order to prove his theory that copies marked *Second Edition* were in fact genuine first editions. And we know another dealer who had evolved a similar theory regarding Henry A. Shute's "The Real Diary of a Real Boy." To date neither dealer has proved his point.

### **It is Probable**

And then we have the type of catalog description that flies in the face of proved fact to proclaim with many an *if*, *may* and *probable* that a particular piece might just be (that is, there's a possibility) the first edition after all. A perfect example of this genus has just come to the desk. It describes a printing of the *Emancipation Proclamation*. Says the cataloger: "An unrecorded printing of one of the greatest documents of American history. The definitive bibliography of the printing of the Emancipation [sic] has not yet been written, but at present the generally accepted first printing is that issued as *General Orders No. 1*, dated January 2, 1863. It is our belief that the first printing of the *Proclamation* would have been that printed at the Government Printing Office in Washington in separate form, immediately upon receipt of the authorized text. Such editions usually precede any other printing of an official text, and such an edition we believe the present to be. Consequently, we feel it probable that this edition represents the true first edition of the great document."

Our friend the psychic cataloger *may* be right; *perhaps* he is, but to quote Alfred W. Pollard, "these trifles should never be purchased without a written guarantee."

## **AB EDITORIAL CORNER**

(Continued from page 1106)

"If we wish from time to time to turn from the writings of the scientist and his progenitors to those of the dreamer and the prophet, the opportunities for such diversion will be frequent. The record of

human fallibility runs parallel with that of intellectual progress. Each decade has had its Jules Verne, its H. G. Wells or Conan Doyle. It may be interesting to compare the imaginary account of the explosion of an atom bomb in Capek's *Krakatua* with the published account of the actual explosions of such a bomb over the proving-ground in New Mexico."

### **The Scientific Angler**

The above quotation is taken from one of the finest monthly catalogs ever issued by a book house, Stechert-Hafner's *Book News* of May 15. The same issue contains a list of about 150 available works on Atomic Physics, with prices ranging from \$5.50 to \$12.50. When it is calculated that over 100 papers on atomic physics were published prior to 1939, it will be realized that future editions of *Private Book Collectors* will record hundreds of persons competing for first editions of these classics.

The astute antiquarian dealer has already put aside his "pile", including many firsts of the Smythe Report. Who is going to be bold enough to foretell which of the new books published today will be the sought-after classics in a decade from now? That's the spice of collecting and AB is all for its encouragement. ("Remainders I've Missed Out On" is the title of another article we've been waiting for from dealers who are willing to confess to AB).

### **Index to AB**

As if this special issue were not enough concentrated headache at one time, we had to take on the additional one of preparing an Index to AB's first six months. Only too often have we kicked at magazines with indices delayed for months, and books with none at all. And so long ago we promised ourselves that right smack at the end of Volume One, there would be an Index. And so you will find it on the inside back cover.

We trust it will be of use to the many dealers, librarians and collectors who have written to us that they are saving their files of AB. We hope to improve both Index and AB at the end of Volume II and our first year. This end of Vol. I is the

(Continued on page 1120)

(T. E. DIKTY, well-known to the trade as a book scout, is now General Manager of Melvin Korshak, Booksellers, Chicago. Mr. Dikty has been actively associated with the fantasy movement both as a reader and collector for the past 18 years.)

Fifty dollars for a five dollar fiction title published in 1939? Impossible! Not at all; it's the standard price for *The Outsider and Others*, by H. P. Lovecraft. Nor is this an isolated case. A 1st edition, 1st printing of *The Skylark of Space*, by E. E. Smith, published by Hadley in 1946 at \$3.00 now sells in the neighborhood of ten dollars; *Lest Darkness Fall*, by L. Sprague de Camp, published by Holt in 1941 is being quoted at the same figure. If you are an average bookseller, you've probably noticed these prices, and have wondered why these books and others in the same field are selling for premium prices, and why the sudden great demand for fantasy fiction has arisen in the past few years. Answers to both questions are available.

Fantasy fiction has existed for years as a reading field. Most booksellers have long been aware of H. G. Wells and Jules Verne as authors of science fiction, that specialized branch of fantasy which deals with an imaginative future, but many do not realize that fantasy and the weird go back as far as literature, to Beowulf, to the Odyssey, to Setnah the Magician, and to the Five Kings of Chinese tradition. It is as old as myth and magic; as old as man's sense of wonder.

### Growth of Collectors

But it has only been in the past twenty-five years, possibly encouraged by the success of the pulp magazines devoted to this type of fiction, that a large and enthusiastic reading public for such stories has grown. For years these fans have been organized because of their mutual reading and collecting interests into clubs, have published amateur fantasy journals, and have held national and international conventions. And these fans have formed an enthusiastic market for almost everything printed of a fantastic nature.

Join these facts to what you already know: that there are at least five flourishing publishing houses (Arkham House, Fantasy Press, Hadley, Prime Press, and Shasta Publishers) specializing in fantasy fiction, a dozen pulp magazines catering to this field, and even the major publishing houses (Doubleday, Random House, Simon & Schuster, Sloan, and Vanguard) have become aware of this *buying* public—all of them are currently publishing fantasy novels and anthologies. Add to this the increased public interest in popularized science stimulated by the atomic bomb, and the search for escape brought on by the war. This general trend has been reflected by many authors, for just as writers of earlier periods wrote utopian literature to express man's hope for a better society, recent writers have used escape from the physical world as a literary device. Witness, if you will, the trend of writing in recent years of such authors as Aldous Huxley, H. F. (Gerald) Heard, C. S. Lewis, W. Somerset Maugham, and the revival of interest in Franz Kafka. Indeed, this trend has become so marked in recent times that some experts believe that fantasy will replace the detective story as a popular literary medium.

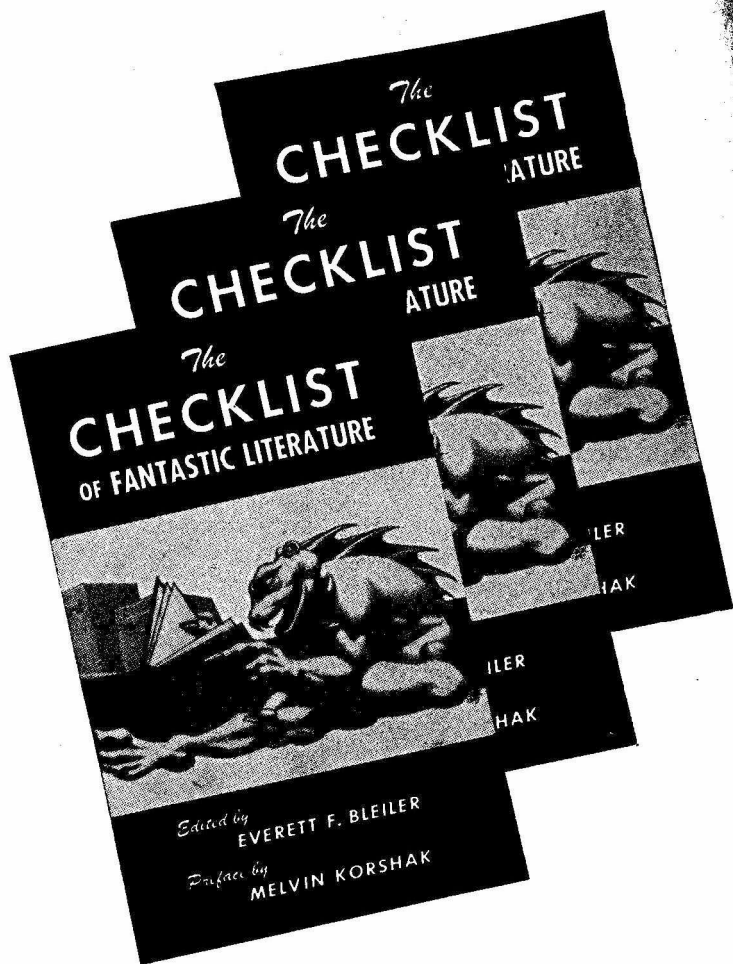
### Separate Sections for Fantasy

A recent book-buying trip from Chicago to Boston to Washington and back brought to light an interesting fact. Almost every book store of importance in every large city carries its fantasy books in a separate section, almost always with premium prices. Thus, in response to this growing popular demand, most booksellers are beginning to recognize fantasy as a separate field, equal in rank with detective fiction, western fiction, etc.

By now you are probably asking yourself what you should do about it. If you are a dealer in new books you can often find which titles are fantastic by reading publishers' jacket-blurbs, promotion material, and newspaper and magazine reviews. In addition, letters of inquiry to the publishers who specialize in fantasy will bring you their lists of books published (and forthcoming) so that you can better

(Continued on page 1118)

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 \*Original weird painting, 22" x 30", by Ray Bradbury.  
 \***THE BLIND SPOT**—the original printing, excerpted.  
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Magazine Collectors: Have large stock *Fantasy Book*, *Astounding*, *Weird Tales*, *Strange Stories*, *New Worlds*, *Tales of Wonder*, *Famous Fantastic Mysteries*, *Futuristic Tales*, *Strange Adventures*, etc., etc., etc. Small want lists quoted when accompanied by stamp-adrest envelope. Also have the important "fanzines" of the past: *Futura Fantasia*, *Polaris*, *Vom*, *Le Zombie*, *Imagination!*, *Fantasite*, *Fan Slants*, *Tomorrow*, *Scientifiction*, *Stardust*, *Fantasy Magazine*, *Science Fiction Digest*, ktp.

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# FASCINATION OF FANTASY FICTION

James A. Williams

Americana, auctions, o.p. and first editions are not enough to keep Jim Williams occupied. His secret vice is here revealed for the first time to the entire book trade.

From the bookselling point of view, I am a newcomer to the field of fantasy and science fiction. Of course, I have long known that Edgar Allan Poe's first editions were of value and I knew by reading him that Poe represents one of, if not the greatest, contributor to the field of horror. I knew also that with his narrative of *A. Gordon Pym* he contributed to American literature a science fiction story cum horror. *The Pit and the Pendulum* is a frightening story of a machine in action. These are classics accepted by professors and book collectors.

## Fantasy Classics

M. R. James, the famous English clergyman, Sheridan Le Fanu, E. F. Benson, May Sinclair, Edith Wharton, Algernon Blackwood, Mary E. Wilkins Freeman, Francis Marion Crawford, and many others critically accepted by the dons and deans are also enthusiastically accepted as writers of good stories by the so called "lunatic fringe" that represents the fantasy and science fiction book buyer. Anyone who has had in any way personal contact with these buyers is not at all surprised that they accept in passing great writers, critically acclaimed, and also accept and revere writers unknown to professors or to even the general reading public whose tastes sometimes are too well organized and directed by advertising appropriations of a half million or more.

They have looked to such men as Howard Phillips Lovecraft, L. Ron Hubbard, Carl Jacobi, and David H. Keller. All these and many others had years to struggle at a penny and a penny and a half a word and an occasional two cents helped, in pulp magazines, before their work was dressed in "hard covers." It is thanks to August Derleth of Arkham House that most of these men are known today.

## Antiquarian Buys

As an item of antiquarian booktrade interest, it is interesting to record the fact that Mr. Derleth printed slightly more than twelve hundred copies of a Lovecraft anthology entitled *The Outsider and Others*. This was a large octavo of more than four hundred pages and issued at \$5. It was four years before the book went out of print. Now copies are offered at up to \$50 each.

The field of science fiction, which may be easier noted as pure adventure fiction in other worlds or in other times, is not new. Publishers have made huge profits on some authors and remaindered others. Verne, Burroughs, Haggard, are important examples of successes. Competent and professional writers Edwin Balmer and Philip Wylie entered the field successfully with their *When Worlds Collide* and *After Worlds Collide*, now in their second or third or even later printing.

I could cite many other examples, none of which might be known immediately to the dealer reading this, but who himself could quote to me examples not herein listed.

Fantasy, Science Fiction, the Wierd, and the Horror represent a type of escape literature for which there is no substitute. How can you sit and read about Haggard's *She* (who must be obeyed) and not think that you are one of her slaves? Or Parry's *Purple Empire* and not relive a life in Atlantis? It is adventure, escape, and it is always a good story because most, if not all, are written by men like Will Jenkins, who as Murray Leinster contributed much to the pulps; or E. E. Smith or George O. Smith, who with their scientific backgrounds use their knowledge to project their science into future science.

## Extra Sales for Booksellers

Science fiction and fantasy appear to be in about the same position, as far as sales and respectability are concerned, as the detective novel some twenty-five years ago. Dealers who have made up special displays in this field, as they do mystery and (Continued on page 1118)

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- THE FOURTH BOOK OF JORKENS**, by Lord Dunsany. Another collection of 33 inimitable travel tales of Joseph Jorkens. **\$3.00.** Late August.
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- ROADS**, by Seabury Quinn. Illustrated by Virgil Finlay. A special holiday edition of an old *Weird Tales* classic. **\$2.00.** November.
- NOT LONG FOR THIS WORLD**, by August Derleth. The third collection of tales by one of the best-known writers in the field. **\$3.00.** December.

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is rapidly being depleted. It contains the greatest names in fantasy, American and British. Among the most popular Arkham House titles are:

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# THE SCIENCE FICTION CONVENTIONS

*Milton A. Rothman*

At the Fifth World Science Fiction Convention, last September, eight publishers of fantasy books rose to their feet, one after the other, and for a solid hour read off the titles and descriptions of books which they proposed to publish during the following year.

This was something new. This was the first time that there had been in existence such a group of publishers devoted entirely to the production of fantasy books in hard cover, as distinguished from fantasy in pulp magazines. It was also the first time that a science fiction convention had served as an advertising outlet for publishers.

Around the walls of the convention hall could be seen exhibits from the various publishers, displaying their latest productions, some of which had been sped off the press especially for the purpose of making the convention.

While the combination of fantasy book publishers and science fiction conventions is a new thing, this particular convention was but the latest in a series which has been growing continually since 1936. In October of that year, a small group of science fiction readers and collectors from New York and Philadelphia—15 in all—met at the home of this writer in Philadelphia and decided to call it the "First Science Fiction Convention."

This first meeting was actually a planning committee for the next convention, which was the first full-size affair, held in New York. For the next few years, the Eastern Science Fiction Conventions, as they were called, shuttled back and forth between New York and Philadelphia until in 1939, the year of the New York World Fair, the convention planners became smitten with world-wide vision and the meeting held in Manhattan that year was called the First World Science Fiction Convention.

At this stage of the game, the science fiction conventions were still semi-amateur affairs. The convention business was managed by readers and hobbyists, but the chief attractions were the editors, writers, and artists, who gave the main speeches,

and who were the centers of autograph-signing orgies and other activities which go on whenever authors and readers get together.

Chicago and Denver were the scenes of the next two conventions, in 1940 and 1941, respectively. The war interrupted plans for the next meeting, which was finally held in Los Angeles, in 1946.

## *Growth of Field*

The ending of the war, precipitated as it was by the atomic bomb, changed the entire picture of fantasy publishing overnight. Prior to that, the science fiction writers had been looked on as somewhat of a mad group which dealt in wild ideas such as interplanetary travel and atomic power.

Now in 1945 atomic power was here to stay (but were we?) and the science fiction writers, far from being wildly imaginative fellows, had to run just as fast as they could in order to keep ahead of the mad pace of developing science.

The reading world suddenly awoke to the fact that the top science fiction writer of all, H. G. Wells, had predicted the use of atomic bombs as far back as 1914 in "The World Set Free." "The Best of Science Fiction" and "Adventures in Time and Space," two very successful anthologies, contained several tales concerning the use of atomic energy which were on the hair-raising side—not because of their wildness, but because of their deadly accuracy of prediction.

Gradually, science fiction became released from its comparatively small group of readers, and spread out to the general book reading public. It did not take long for a few enterprising men to realize that here was an important, untapped market, so that in the two years following the end of the war there occurred a mushroom growth of small publishing companies devoted to the reprinting of good fantasy material which previously had appeared only in magazine form.

And so it happened that at the Fifth World Science Fiction Convention, familiarly known as the Philcon because it was (Continued on page 1118)

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It is the saga of a ghost, supposedly the late German Dictator, who, in possession of the Atom Rays, in the wilds of the Brazilian jungle, is plotting another world conquest. Every chapter of this thrilling story will leave the reader in exciting suspense . . . the final outcome will have him spellbound.

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serve your customers who are interested in fantasy fiction.

For the bookseller who deals in old and out-of-print books, however, the situation is somewhat different for it is impossible to know even a small percentage of the older titles which are worth these premium prices. In the past these booksellers have had to rely on a somewhat vague knowledge of their own books, plus the listings (usually of "wants") that their own fantasy customers have given them.

[Editorial Note: The antiquarian book shop has always been the favorite haunt of the fantasy collector since practically all the titles he sought were o.p. With the increasing attention being given to fantasy and science-fiction by new book shops the antiquarian trade must arm itself with more knowledge on this subject if it is to retain this growing field of collection. The recent works on the subject will be found of especial value to the trade. The first is J. O. Bailey's *Pilgrims Through Space and Time* (Argus, New York, 1947, \$5.), a literary and bibliographic study listing some 200 important items. The second is the recent bibliography by Everett F. Bleiler, "*The Checklist of Fantastic Literature* (Shasta, Chicago, 1948, \$6.), which attempts to list every known fantastic book in the English language, some 5,500 in number. With the aid of these important books, the trade will be able to run through their shelves, pull out their fantasy books, many of them previously unrecognized, and thus be in a better position to serve their collectors. In the concluding words of T. E. Dikty, "booksellers might as well take advantage of the fantasy field now—at the beginning — instead of waiting until the fantasy fans, armed with bibliographies, begin raiding their stocks. For you can depend upon this: FANTASY IS HERE TO STAY!"]

## **FASCINATION OF FANTASY**

(Continued from page 1114)

western stories, report good sales and definite interest. *Second-hand dealers who issue occasional and specialized lists of out of print and used books have discovered a new source of revenue.*

One of the most encouraging events to the publisher and dealer is the recent publication of books in this field by several

major publishers backed by their advertising appropriations and promotions, such as William Sloane Associates with *The Well of the Unicorn* by George U. Fletcher, Rinehart with Karig's *Zotz*, Simon and Schuster with A. E. Van Vogt, Scribners with Heinlein's *Rocket Ship Galileo*. Duell, Sloan and Pearce has just announced Waldo Frank's *The Invaders*, a story of the destruction of New York by an atomic bomb. These and many others give the alert bookseller, new, antiquarian and specialist, fresh and attractive stock for a display that will sell.

---

## **SF CONVENTIONS**

(Continued from page 1116)

held in Philadelphia, this new publishing development was ripe to take part in the convention for the profit of all.

The publishers were in the middle, with dealers and collectors on one side and the authors on the other. In between selling their books, the publishers twisted the arms and poured drinks down the gullets of unresisting authors in the quest for contracts.

Agent Scott Meredith was on hand, actively adding writers to his string. It is hard to tell who was more pleased at the end . . . the authors whose careers profited from the deals, or the publishers who came out on top in the competition for the best material.

The next convention, to be known as Torcon, is scheduled for Toronto on July 4. With the entry of first line publishing houses into the fantasy book market, there is every reason to expect new and exciting developments in this new and exciting field of reading and collecting.

---

*WELLESLEY.* The two largest collections of Sir Isaac Newton are in libraries of colleges in the U. S. and not in England. The first is that which Dr. F. E. Brasch, formerly chief of the Smithsonian Division of the Library of Congress, presented to Stanford University, and numbers about 3,000 items; the second is the collection given by Mrs. Roger W. Babson to Babson Institute, Babson Park, Wellesley, Mass.; of which the curator, Henry P. Macomber, is now compiling a bibliography.

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## AB EDITORIAL CORNER

(Continued from page 1108)

kind of anniversary proud pappies have with their first-borns, day by day, and month by month.

It has been a busy six months, we've enjoyed most of it, and we do appreciate the cooperation from all in the antiquarian book field. We are most glad that our prime purpose in AB has been recognized: our attempt to furnish a complete magazine and a complete service for the best interests and progress of the antiquarian book trade.

### *Le Bouquiniste*

We had high hopes that last week's AB cover would be understood by all our constant readers. But two queries did come in and so we'll be satisfied with our regular 98% quota. The quotation " 'was' for 'saw' on p. 57" is of course a point in the first state of the first edition of *The Adventures of Huckleberry Finn*. And those who did not know, will consider themselves disgraced until they purchase a copy of Johnson's *American First Editions* [Advt.].

### *No Rest for Wicked*

Just a reminder that deadline for copy for week of July 10, has been extended to noon Tuesday, July 6, so that the entire week-end mail can be printed. This, however, does not mean an extra holiday for AB, because Boston is calling, and we are long overdue. Barring breakdowns of "inner hinges" we'll try to recapture some of our old friends and to scout out some new ones. *But no more book-bunks, please!*

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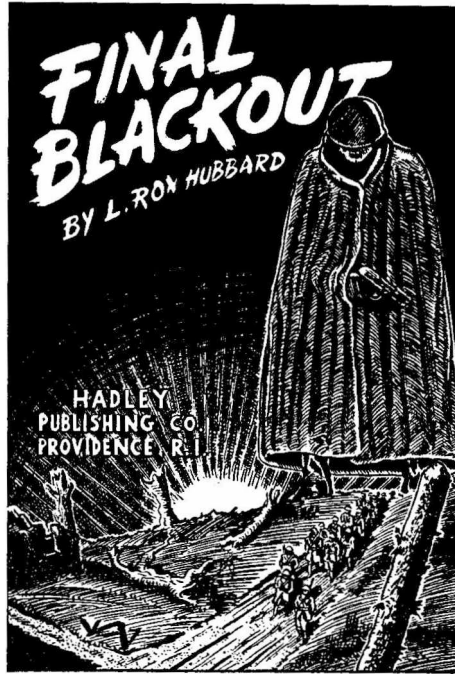
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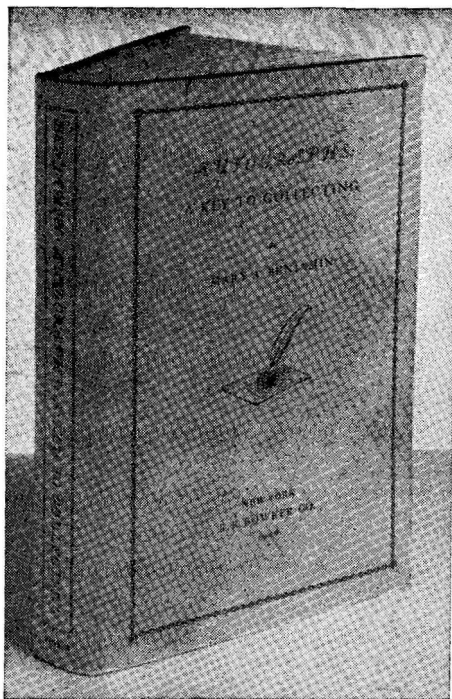
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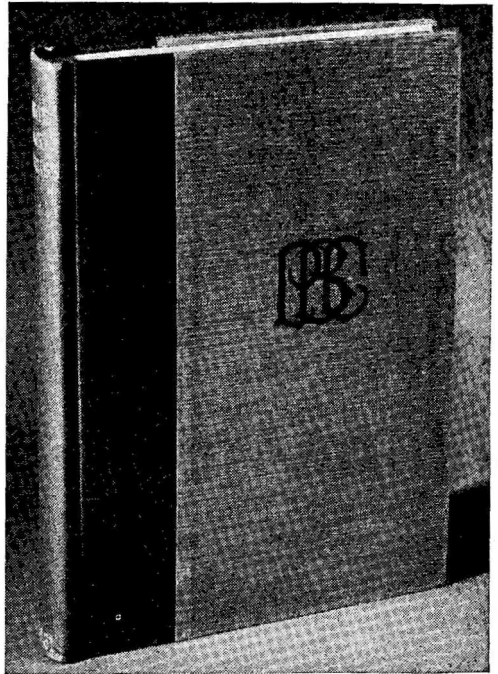
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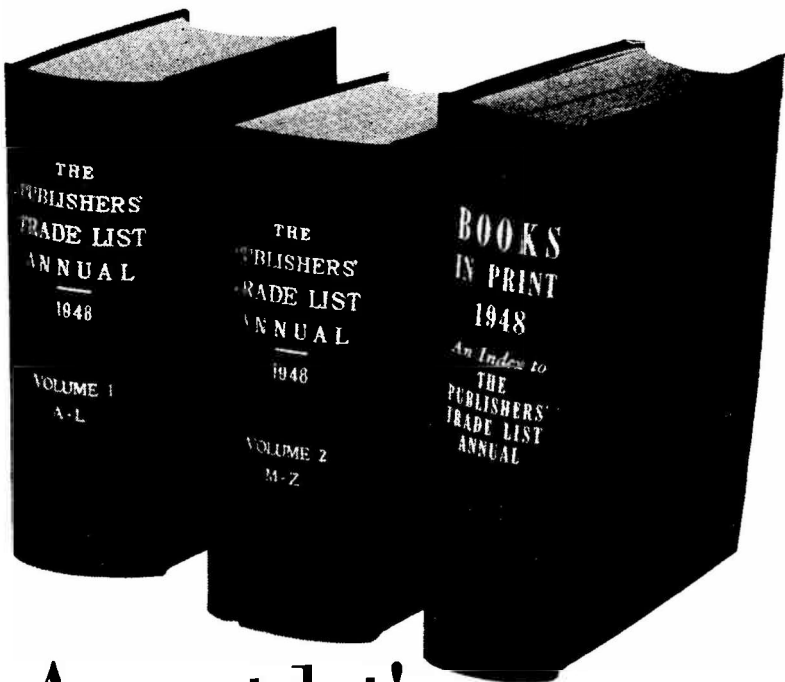
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