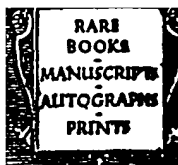


THE COLLECTORS' GUIDE



In this section the readers of **THE BOOKMAN** will find the latest announcements of reliable dealers in Rare Books, Manuscripts, Autographs and Prints. It will be well to look over this section carefully each month, for the advertisements will be frequently changed, and items of interest to collectors will be offered here. All these dealers invite correspondence.

WHEN the famous Schumann library of French illustrated books was brought to New York a couple of years ago, much adverse comment was made in the French press because these literary treasures were passing out of the country. Now, however, Dr. A. S. W. Rosenbach has gone one better and brought to New York the famous Baron Roederer collection, which consists of far greater treasures of fifteenth century illustration—finer, in fact, than anything remaining in France in private hands. The name of Roederer has been famous in this country for half a century in connection with imports other than books, and it is perhaps worth noting that while the product which made the name famous is now barred from entry into this country, the books which will perpetuate his fame are now barred from exportation from France. It is like a case of locking the stable door after the horse is stolen, however, for France will never see another Roederer collection of French illustrated books. The career of Roederer as a collector was meteoric. From 1875 to 1881 he bought everything desirable that he could lay his hands upon. He not only bought at auctions and patronized every great bookseller in Europe, but he bought *en bloc* the great Leon Mercier collection; the series of Marillier and Oudry drawings owned by Comte de Sauvage and Emile Pereire; he persuaded Baron Pichon to give up the drawings for the 1767 Ovid and Baron Rothschild to part with the wonderful drawings of Gravelot, Boucher, and

Eisen for the 1757 Boccaccio. After Louis Roederer's death no books were added, and few persons were allowed to see the collection. Until its arrival in America few collectors had an idea of its richness. A dramatic episode of its history was its removal from Rheims under shell fire. Not a book was damaged or a plate marred in the transfer to the Paris home of the Olry-Roederer family. The stately house at Rheims, in whose great oak paneled library these books were, is now a mass of ruins. The Roederer collection surpasses all others in the number of original drawings for illustration of the French eighteenth century books. There are nearly three thousand of them, and every artist of the eighteenth century is represented, from Oudry to Moreau. To mention a single item, there is Gravelot's own portfolio with nearly a thousand sketches for practically all his book illustrations. A handsome monograph on the library has been written by Seymour De Ricci, and this describes in some detail not only the original drawings but the proofs and etchings, the prints and the fine bindings which made this library the most remarkable of its kind in the world. Dr. Rosenbach has already disposed of some of the matchless series of drawings,

which have gone into American private collections that may in time rival the Roederer collection, since they already contain the gems of the Schumann collection.

Jerome D. Kern, the librettist, who was the purchaser of some of the most interesting of the Conrad manuscripts at the Quinn sale, and who is building up a fine library, has recently issued in an edition of sixty two copies, for presentation purposes, "Nine Answers by George Bernard Shaw", with an introduction by Christopher Morley. This autobiography of Shaw was published in part in "The Chapbook" for November, 1896, and is the frankest autobiography of any living English writer. It tells in Shaw's own words how he rose to his present assured position in literature after a boyhood and youth of poverty and struggle. Mr. Morley's essay is all that might be expected. He sums up Mr. Shaw as probably a very likable man, and offers to do anything he can for him except read his plays.

Alfred Fowler, secretary-treasurer of the American Bookplate Society, every little while starts a new periodical. The latest one is "The Galleon", a quarterly review attractively issued from Mr. Fowler's office at Kansas City, Missouri. In this first number Gardner Teall writes on "Paradoxy" and Edward Basil Lupton on his beloved "David Copperfield". Mr. Fowler's experiments keep bringing him nearer the goal of typographical excellence.