



PRINTED & BOUND



A Newsletter for Bibliophiles

October 2018

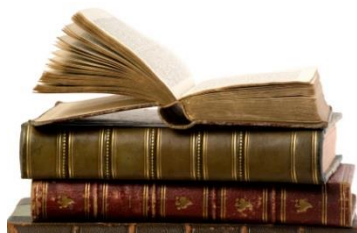
Printed & Bound focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

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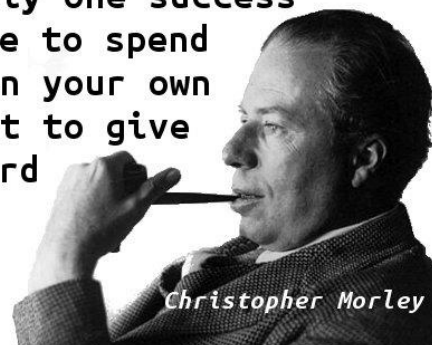
The "Knothole" was a one-room cabin built by Christopher Morley (1890-1957) as a retreat for writing and thinking away from his growing family.

MORLEY GROUP REVIVED

After several years of inactivity, the Christopher Morley Knothole Association assembled on March 22 to hear Tai Vicari talk about techniques for promoting personal and organizational goals. Held at the Bryant Library in Roslyn, Long Island, the lecture was especially appropriate for the Knothole group, whose mission is to preserve Christopher Morley's writing studio (the "Knothole"), promote its use by the public, and maintain the memory of one of America's best-known men of letters in the first half of the 20th century. (See page 3 for more about Morley.) Its current goal is to re-open the Knothole to the public.

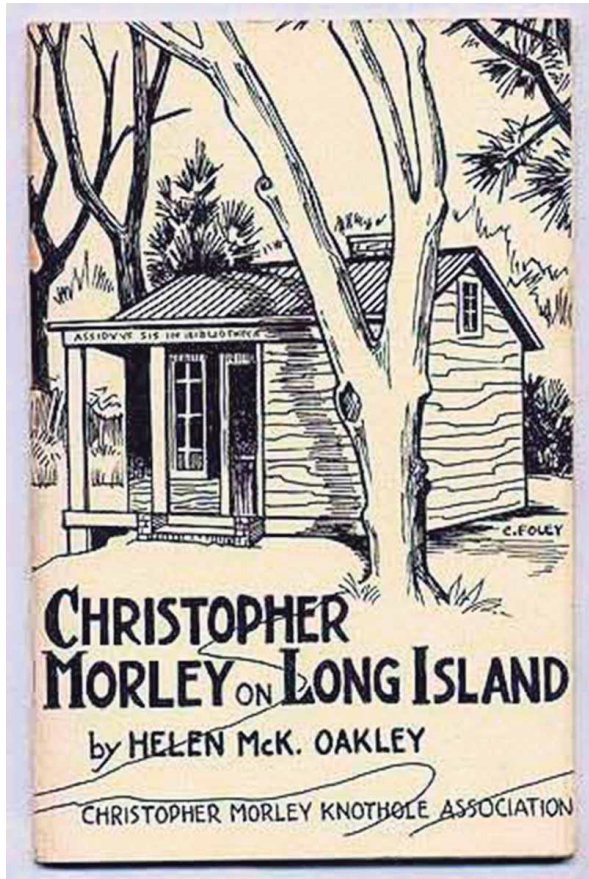
The Knothole was originally located next to Morley's home in Roslyn Estates, where he lived from the 1920's until he died in 1957. After his death, the Knothole was moved to a Roslyn-North Hills park, which was then renamed Christopher Morley Park in honor of Roslyn's most famous resident. The Knothole itself contains built-in bookshelves, a fireplace, a bunkbed, and the famous one-piece pre-assembled Dymaxion bathroom that Morley's friend Buckminster Fuller designed in 1936.

**"There is only one success
... to be able to spend
your life in your own
way, and not to give
others absurd
maddening
claims
upon it."**

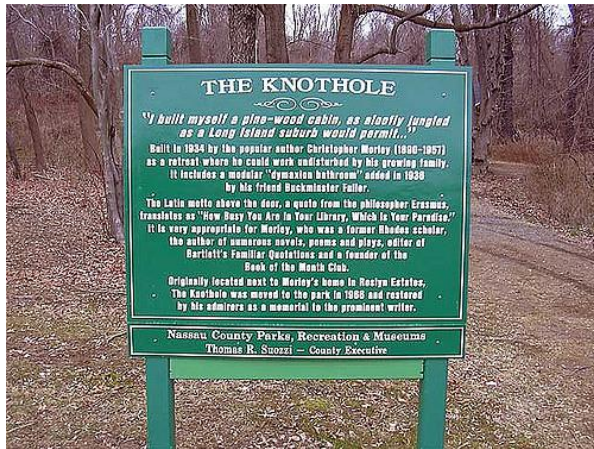


Christopher Morley

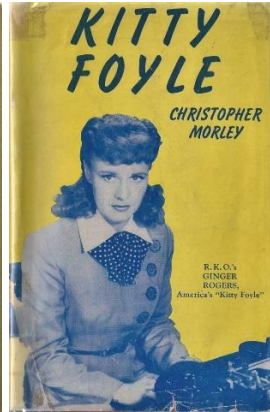
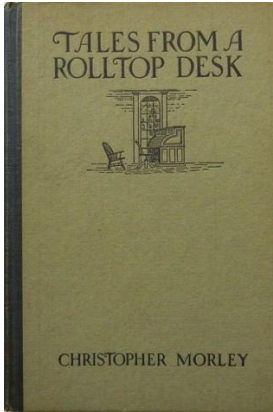
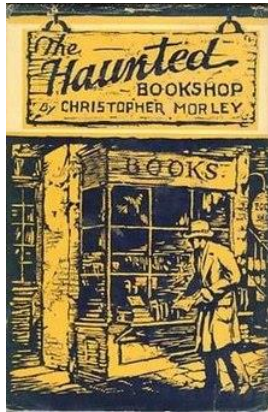
CHRISTOPHER MORLEY PARK AND KNOTHOLE



Christopher Darlington Morley
 May 5, 1890-March 28, 1957



Christopher Morley Park
 Roslyn-North Hills
 Searingtown Road, north of
 Long Island Expressway



CHRISTOPHER MORLEY: MAN OF LETTERS

By Paula Jarvis

The following talk was presented at the October 1989 meeting of The Book Club of Detroit. It was then published in the August 13-20, 1990, issue of AB Bookman's Weekly as "O Rare Chris Morley: Man of Letters" in honor of the centennial of Morley's birth.

During the first half of this century, Christopher Morley was America's best-known man of letters. Magazine and newspaper columnist, poet and playwright, novelist and essayist—from 1912 until his last book was published in 1955, Morley was all of these and more.

When he died in 1957, Morley left a legacy that ranged far beyond his own literary works. For almost 20 years (1924-1941), he had been an editor for the *Saturday Review of Literature*. There he wrote his "Bowling Green" column and edited the "Trade Winds" department, finding new readers not only for the magazine but also for the literary works he reviewed. For almost 30 years (1926-1954), he had served as a judge and reviewer for the Book of the Month Club, where he championed his favorite authors and books and brought them to the attention of the club's vast audience.

During these years, Morley founded the Baker Street Irregulars, an association of Sherlock Holmes devotees that has spawned scions throughout the world and preserved the reputation of one of Morley's most beloved writers, Arthur Conan Doyle. In addition, with the assistance of Louella Everett, he edited the 11th edition of Bartlett's *Familiar Quotations*, ensuring that previously overlooked authors, such as William Blake, Herman Melville, and Emily Dickinson, were included in the new edition. (In 1948, Morley published the revised 12th edition. This time he included quotations from

the works of an unknown author, Barclay Hall, a pseudonym for the mischievous editor.) And throughout the golden age of radio, listeners could hear the erudite Morley on "Information Please," the first panel quiz show in the history of radio. Hosted by Clifton Fadiman, another Book of the Month Club judge, "Information Please" gave Morley an opportunity to expand the literary horizons of many a middle-class family.

But Morley's most valuable contribution to the world of letters was none of these. Morley was, above all, a literary enthusiast, an unselfconscious promoter of the books and authors he loved. Today it is hard to believe that the works of Walt Whitman, Joseph Conrad, and Rupert Brooke ever needed promoting, but such was the case during the early years of this century when Morley embarked on his crusade to win new audiences for these writers. Other authors, too, benefited from Morley's enthusiasm. Morley praised and publicized the works of Don Marquis, David Bone, William McFee, and C. F. Montague, as well as H. M. Tomlinson, Logan Pearsall Smith, and Stephen Leacock, to name but a few, and he resurrected Alexander Smith's *Dreamthorp* and George Gissing's *Private Papers of Henry Ryecroft*, two minor classics that he introduced to a new generation of readers. Even today, Morley's books serve as delightful guides to authors long since eclipsed or forgotten but still worthy of interest.

Morley's first novels featured a bookseller, Roger Mifflin, a man not unlike Morley himself. Mifflin was not just a seller of books; he was an evangelist who sought to introduce mankind not to the Kingdom of Heaven but to the Kingdom of Books. In *Parnassus on Wheels* and *The Haunted*
(continued on page 4)

CHRISTOPHER MORLEY (continued from page 3)

Bookshop, Mifflin exhorted potential buyers to sample his favorite literary wares which, not surprisingly, were Morley's own favorites. A sign in Mifflin's bookstore read:

"If your mind needs phosphorus, try 'Trivia,' by Logan Pearsall Smith.

"If your mind needs a whiff of strong air, blue and cleansing, from hilltops and primrose valleys, try 'The Story of My Heart,' by Richard Jeffries.

"If your mind needs a tonic of iron and wine, and a thorough rough-and-tumbling, try Samuel Butler's 'Notebooks' or 'The Man Who Was Thursday,' by Chesterton.

"If you need 'all manner of Irish,' and a relapse into irresponsible freakishness, try 'The Demi-Gods,' by James Stephens. It is a better book than one deserves or expects.

"It is a good thing to turn your mind upside down now and then, like an hour-glass, to let the particles run the other way.

"One who loves the English tongue can have a lot of fun with a Latin dictionary."

In person and in print, Morley was ever the promoter of the books he loved. This was his legacy, and this is how he will be remembered.

HIS WORKS

During his lifetime, Morley wrote 18 volumes of novels and stories, 14 volumes of poetry, 4 volumes of plays, and 16 volumes of essays. In addition, he wrote for magazines and newspapers, reviewed and edited books, wrote prefaces and introductions for still others, lectured on books and bookish subjects, and worked in publishing. He was, in every sense of the word, a literary man.

For many, Morley's most memorable work of fiction was *Kitty Foyle*, published in 1939 and later made into an Academy-Award-winning motion picture with Ginger Rogers as its star. A realistic portrayal of the young working woman of the 1930's, *Kitty Foyle* dealt with premarital sex and abortion, two subjects that generated controversy and cost Morley some of his friends and readers, although the book proved to be a national bestseller. Many of Morley's novels, however, were fanciful tales that earned him a reputation for whimsy, a reputation he sought to overcome, without success, throughout his life. Novels such as *Where the Blue Begins*, with its walking and talking canine hero, and *Thunder on the Left*, in which a child turns into an adult but retains his child's outlook, left some readers wondering

whether these were meant as fables for adults or entertainment for children.

As for his poetry, which Morley regarded as his most important work, it sank into oblivion after his death and is now known only to collectors of his works. During Morley's heyday, however, many a child was read this little verse:

"Animal crackers and cocoa to drink,
That is the finest of suppers, I think."

In a more serious vein, Morley wrote "In a Second-Hand Bookshop":

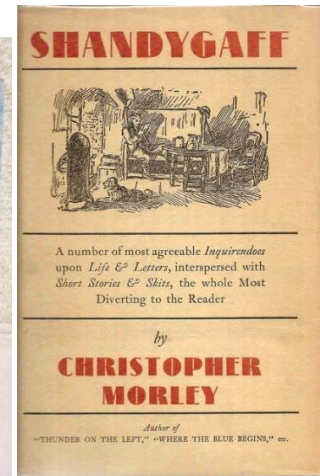
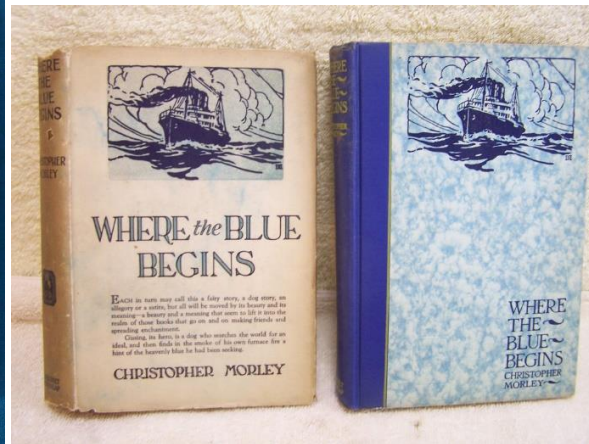
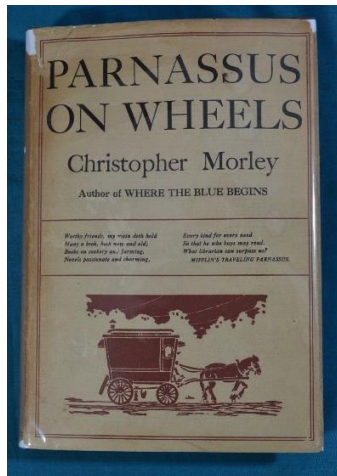
"What waits me on these shelves? I cannot guess,
But feel the sure foreboding: there will cry
A voice of human laughter or distress,
A word that no one needs as much as I.
For always where old books are sold and bought
There comes that twinge of dreadful subtlety—
These words were actual, and they were thought
By someone once alive, like me."

Morley's plays, which constituted only a small portion of his literary output, for the most part were minor vehicles for his short-lived but happy time as a theatrical producer. They survive, if at all, as curiosities.

It is Morley's essays, I believe, that are his worthiest literary efforts. In these, Morley reveals himself as a man who loved browsing in used-book shops, eating and drinking, forming clubs, corresponding with friends, traveling, pipe smoking, domestic life (he was married for more than 40 years), ships, the streets of Manhattan in the 20's and 30's, children (he had four of his own and a wide circle of young friends), dogs, words and wordplay, and, of course, books—just a few of his many enthusiasms in a life filled with enthusiasm. He wrote with charm and grace, and his essays belong on the shelves of any lover of books and literature.

Although much of his work now seems dated, and he never reached the heights his most beloved authors achieved, Morley can still be read with pleasure. And he continues to deserve our admiration for his efforts in publicizing other authors' works, for his unique ability to infect others with that lovely disease known as bibliomania, and for his unabashed enthusiasm in behalf of all things literary.

(continued on page 5)



CHRISTOPHER MORLEY (continued from page 4)

HIS LIFE

Morley's life, unlike the lives of many other literary men, was no surprise to those who knew him in his early years. Born into an intellectual family, he and his brothers carried on a tradition that started in Morley's spiritual and ancestral home—England.

Christopher Darlington Morley, known throughout his life as "Kit," was born on May 5, 1890, the eldest of three sons born to Frank and Lilian Morley of Haverford, Pennsylvania. Both of Morley's parents were English by birth. His father was a distinguished mathematician who had come to Haverford College three years before Kit was born. His mother was a musician and poet whose father had worked for an English publishing house, Chapman and Hall.

Morley's two younger brothers, Felix and Frank, both went on to notable careers. Felix wrote several books on sociology and economics, won a Pulitzer Prize for his journalistic work at the *Washington Post*, and served as President of Haverford College. Frank was a founder and director of Faber and Faber in England and later continued his publishing career in the United States as director of the trade editorial department at Harcourt, Brace.

Until he was ten, Kit lived in Haverford. In his semi-autobiographical novel, *John Mistletoe*, he memorialized those years in the novel's opening sentence: "To be deeply rooted in a place that has meaning is perhaps the best gift a child can have."

From Haverford, the family moved to Baltimore, where Frank Morley took a chair in pure mathematics at Johns Hopkins University. Kit returned to Pennsylvania to attend Haverford College and achieved academic honors, including

membership in Phi Beta Kappa and a Rhodes scholarship.

With his scholarship, young Morley spent three years studying history at New College, Oxford. It was in Oxford, under the imprint of B. H. Blackwell, that he published his first volume of poetry, *The Eighth Sin*, now the rarest of all Morley's books, and it was during his stay at Oxford that he met Helen Booth Fairchild, an American girl he later married.

When Morley returned to America in 1913, he applied for work at Doubleday, Page and Company [in New York], and was accepted. That marked the beginning of his friendship with F. N. Doubleday, one of the most cherished in a lifetime of many cherished friendships. During Morley's years at Doubleday, he worked as a publicist, read and judged books, and dealt directly with booksellers to promote Doubleday titles. He himself became a Doubleday author, a relationship that continued long after he left the company.

In 1917, Morley moved to Philadelphia, where he served on the editorial board of the *Ladies' Home Journal* before joining the *Philadelphia Evening Public Ledger* as a newspaper columnist. It was during this period that Morley wrote his first novel, *Parnassus on Wheels*.

After three years in Philadelphia, Morley and his family returned to New York and settled in Roslyn, Long Island, their home for the rest of Morley's life. Roslyn is now the site of a park named in Morley's honor, where his rustic "Knothole" is maintained as a museum. A one-room studio built behind his home in 1935 [listed as 1934 on its historic (continued on page 6)]

CHRISTOPHER MORLEY (continued from page 5)

marker], the Knothole was Morley's sanctuary from the noise of his growing family. There he wrote his columns and books and chatted with friends, including inventor Buckminster Fuller, whose contribution to the Knothole was his Dymaxion bathroom, a complete facility that was stamped and shaped in a production-line operation. After his death, Morley's friends established the Christopher Morley Knothole Association to preserve the Knothole and the memory of the man who built it. Fuller served as an association officer and was a long-time member of its board of directors.

From 1920 until his death, Long Island and Manhattan were the twin hubs of Morley's universe. He started his "Bowling Green" column while working for the *New York Evening Post* and later transferred it to the newly formed *Saturday Review of Literature*, which soon became another star in New York's literary firmament. It was in New York that Morley became one of the five original members of the editorial board of the Book of the Month Club, and it was there that he made his radio appearances on "Information Please."

In 1928, Morley crossed the river to Hoboken, New Jersey, to take over the old Rialto and Lyric theaters for his revivals of old-time melodramas and productions of his own one-act plays. For two years, he divided his life between New York and what he called the Seacoast of Bohemia, the scene of a happy but financially disastrous period of his life. Years later, he embarked on a second, more successful theatrical venture when he helped organize the Millpond Playhouse in Roslyn. There he appeared in many of his own plays, including *The Trojan Horse*, and at one time he took the role of the Stage Manager in Thornton Wilder's *Our Town*.

Not surprisingly, Manhattan was the setting for the first meeting of the Baker Street Irregulars, the best known of all the clubs founded by Christopher Morley. Morley once wrote that clubs weren't for him unless he invented them himself. And so, throughout his life, he invented clubs, including the Three Hours for Lunch Club, which became the title for Helen Oakley's biography of Morley.

Morley regarded January 6, 1934, as the birth date of the Baker Street Irregulars, for it was then that Morley and fellow enthusiasts met at the Duane Hotel to celebrate what Morley had determined to be Sherlock Holmes' birthday. Others believe the founding of the club actually took place the month before when Morley and some Doubleday

employees came up with the idea in the Doubleday offices of Frank Henry. Regardless of when the club was born—December 1933 or January 1934—Manhattan was its birthplace.

It was Manhattan's bookshops, however, that were most important to Christopher Morley. In the early years, he haunted the used-book shops of lower Manhattan. Later, Frances Steloff's Gotham Book Mart was a favorite spot, not only for browsing but also for meeting such friends as William Rose Benét, Don Marquis, E. V. Lucas, and Clifton Fadiman. Morley often assisted Miss Steloff in writing catalogue blurbs or dunning letters to be sent to her delinquent customers. "The Rubaiyat of Accounts Overdue" is one of these and much prized by Morley collectors.

Morley also helped her when she was charged with selling obscene literature. The book in question was Andre Gide's autobiography, and Morley's defense of it, which drew on his background in English law from his Oxford days, had a profound effect. When the judge dismissed the case, he included quotations from Morley's article in his ruling. Miss Steloff later said that it was her case, along with Morley's powerful defense, that eventually caused changes in the law regarding so-called obscene materials.

In 1951, Morley suffered the first of three incapacitating strokes. His last volume of poetry, *Gentleman's Relish*, was published in 1955, but by then he was no longer active in Manhattan's literary scene, nor in the small-town life of Roslyn, Long Island. He died at the age of 66 on March 28, 1957.

After Morley's death, the Book of the Month Club published a memorial pamphlet containing tributes from his colleagues. Clifton Fadiman ended his contribution with these words:

"His life—so busy, so various, so filled with the kind of gusto today considered quaint—was in large measure dedicated to charging more leaden spirits than his own with the electricity that flows through good words by good writer. And so for him a bookseller was more than a tradesman, a bookstore more than a mart of commerce. More than any American of his generation he contrived to surround literature with an aura.

"In Westminster Abbey the small square of marble marking the remains of Shakespeare's great contemporary bears the inscription 'O Rare Ben Jonson.' Those who knew Chris Morley can substitute his name for old Ben's and, with a full heart, find the beautiful adjective no less appropriate."





Pages from *Puss in Boots*, published by Blue Ribbon Books in 1934 with illustrations by C. Carey Cloud and Harold B. Lentz.

COLLECTING POP-UP BOOKS *by Paula Jarvis*

It's a rare child who hasn't been surprised and delighted by the wonders of a pop-up book. The charms of these "movable" books are just as appealing to their parents and to bibliophiles, many of whom collect these unusual examples of the bookmaker's art.

Pop-up books, along with animated books, transformations, tunnel books (also called peepshow books), volvelles, flaps, pull-tabs, and pull-downs, form a larger classification known as movable or three-dimensional books. Transformations use vertical slats attached to tabs at the side which, when pulled, slide under and over one another to create an entirely different scene. Volvelles are paper constructions with circular rotating parts connected by grommets. Flaps, pull-tabs, and pull-downs are movable books that require the reader to lift up a flap or pull a tab to see something new in the book.

The classic pop-up, however, is by far the best-known and most popular type of movable book. Young readers love the surprise of opening a book and seeing a castle, a skyscraper, a meadow of flowers, or a clown pop up from between the pages. Collectors are fascinated by the origami-like engineering and the sheer beauty of particularly fine pop-ups, and they often try their hands at making their own pop-ups.

Although pop-ups and other movable books for children were being published in the 19th century, their popularity increased dramatically starting in 1929 with the appearance in Great Britain of the first *Daily Express Children's Annual*. Featuring pictures "that spring up in model form," it was produced by

Louis Giraud and Theodore Brown, who followed this annual with four more. Giraud then started his own publishing house, Strand Publications, and began issuing a series of these "living model" books. Called Bookano books, the series continued until Louis Giraud's death in 1949.

Starting in the 1930s, Harold Lentz was the first to use the term "pop-up" to describe the books his Blue Ribbon imprint published in New York. Thirty years later, Waldo Hunt (shown below) began issuing hundreds of pop-up books through his Graphics International and Intervisual Books publishing companies. Hunt, who was responsible for many innovations in pop-up books, became a noted collector in the field and eventually assembled a collection of more than 4,000 antique and contemporary movable books. He died in 2009 at the age of 88.



(continued on page 8)

COLLECTING POP-UP BOOKS (continued from page 7)

Today's collectors of pop-up books often focus on specific artists, such as Robert Sabuda, David A. Carter, and Carol Barton. For information about these artists, go to:

♦ Carol Barton: www.popularkinetics.com/
https://en.wikipedia.org/wiki/Carol_Barton

♦ David A. Carter: <http://www.popupbooks.com/>
https://en.wikipedia.org/wiki/David_A._Carter

♦ Robert Sabuda: <http://www.robertsabuda.com/>
https://en.wikipedia.org/wiki/Robert_Sabuda

In 1993, Rutgers University librarian Ann R. Montanaro published *Pop-up and Movable Books: A Bibliography*. The enthusiastic response to her book encouraged Montanaro to found a non-profit organization for collectors, artists, book sellers, curators, publishers, and other people with an interest in movable books. Called The Movable Book Society, it now has almost 450 members worldwide. For information about the society and its activities, go to <http://www.movablebooksociety.org/>.

Other online resources for information about movable books include:

♦ https://en.wikipedia.org/wiki/Pop-up_book

♦ <https://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm>

♦ <http://www.popuplady.com/index.shtml>

♦ https://en.wikipedia.org/wiki/Waldo_Hunt

♦ <http://www.latimes.com/local/obituaries/la-me-waldo-hunt22-2009nov22-story.html>

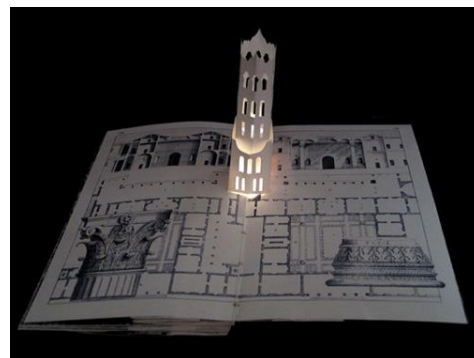
♦ <https://www.copicmarker.com/blogs/copic/make-your-own-pop-up-book>



Shown above, artist Robert Sabuda with a sampling of his highly collectible pop-up books.

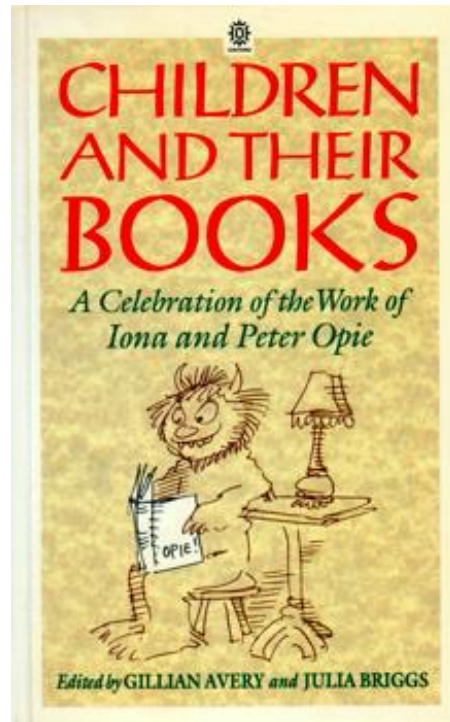


David A. Carter with one of his pop-up creations



Above, Five Luminous Towers, A Book to be Read in the Dark; by Carol Barton (shown below).





Shown above left, Iona and Peter Opie jumping rope with a group of school children. Above right, *Children and Their Books*, which paid tribute to the work of this husband-and-wife research team, was published in 1990 by Oxford University Press.

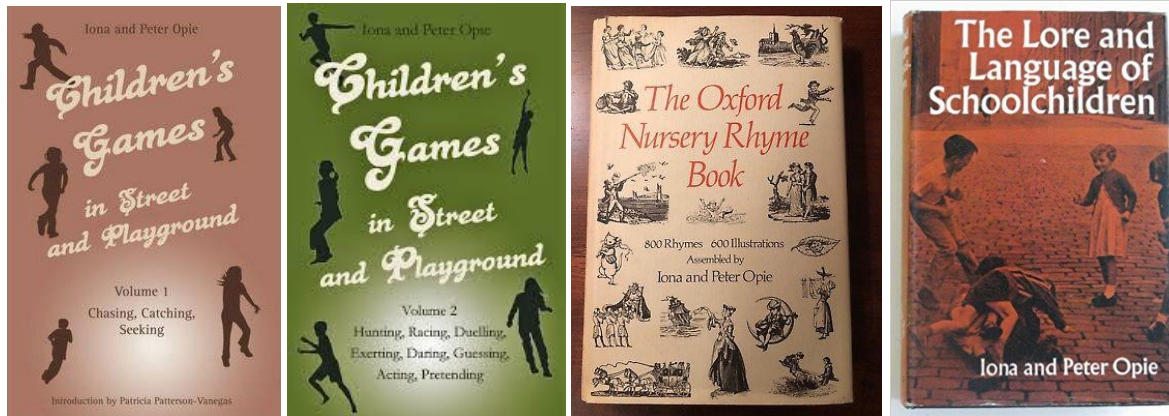
AN OPIE ANNIVERSARY *by Paula Jarvis*

November 25, 2018, will mark the 100th anniversary of the birth of Peter Opie. A folklorist, anthologist, and researcher in the field of children's games, songs, and literature, Peter, with his wife, Iona, spent almost 40 years together on their life's work before Peter died in 1982. Iona then carried on alone until her own death in 2017.

The couple met during World War II and were married in 1943. Working from home, they conducted field work and did library research into the world of children. Their methods were, in part, inspired by the Mass Observation movement that was founded in England in 1937, in which civilian volunteers observed and listened to British citizens as they went about their daily lives at church and sporting events, on the street, in pubs and shops, and elsewhere. They also distributed questionnaires that asked people about their everyday lives and kept diaries that became part of the movement's studies. The results were published in a variety of reports and books, including their first report, "May the Twelfth: Mass Observation Day-Surveys 1937." Not surprisingly, these surveys helped shape Britain's public policies during the war.

In a similar way, the Opies observed and listened to children as they played in the streets and on playgrounds and talked with them about their games, songs, chants, and riddles. Having no professional qualifications for this work and no knowledge of the conventions of academic publishing, they worked from instinct and from a shared natural inclination for research. Both labored twelve hours a day, with Iona doing research and Peter writing. They had no money, no car, and no television, but they raised two sons and a daughter while working on their joint literary projects.

As part of their research, they collected old and rare books and pamphlets featuring both well-known and little-known children's stories and rhymes. Their collection eventually totaled some 20,000 pieces, including books, ephemera, toys, and games. The collection was donated to the Bodleian Library at the University of Oxford after a two-year fundraising campaign to raise the £500,000 cost (which was half the price of the collection's value). Covering the 16th to 20th centuries, the collection is the world's finest library of children's literature. *(continued on page 10)*



AN OPIE ANNIVERSARY (continued from page 9)

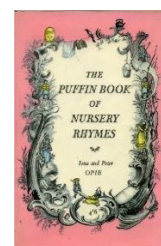
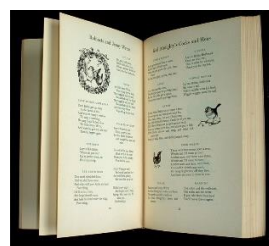
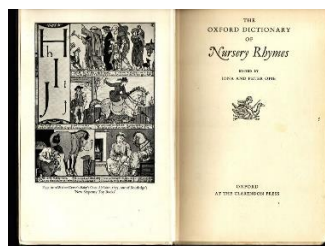
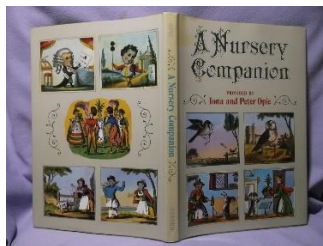
In 1998, the Opie Collection of Children's Literature at the Bodleian Library was augmented by the Opie Collection of Children's Games and Songs at the British Library. An archive of audiotapes, it contains field recordings made by Iona Opie from 1969 to 1983. The archive has been digitized and is now available online to the public.

In addition to writing about their original research, the Opies also collected and edited anthologies, such as their first joint book, *I Saw Esau: Traditional Rhymes of Youth*, published in 1947 by Williams & Norgate Ltd. It was followed in 1951 by *The Oxford Dictionary of Nursery Rhymes*, published by Oxford University Press. Other Opie books published by Oxford University Press include *The Lore and Language of Schoolchildren* (1959), *Children's Games in Street and Playground* (1969), *The Classic Fairy Tales* (1974), and *The Singing Game* (1985), to name just a few. (Note that Peter Opie is listed along with his

wife on the latter title although he had died in 1982. This was because that book and several later books contained much material that they had researched and developed together.)

Although Peter Opie did not live long enough to share in many of the honors awarded to his wife, including the CBE that Iona received in 1999, he lives on as her invaluable collaborator in one of the most important and interesting literary endeavors of the 20th century.

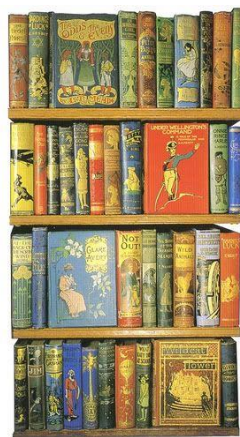
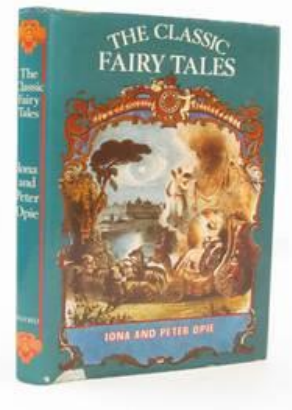
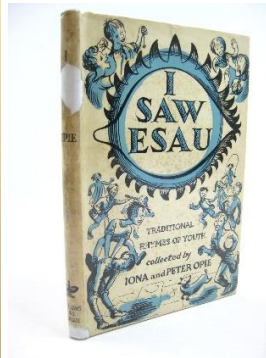
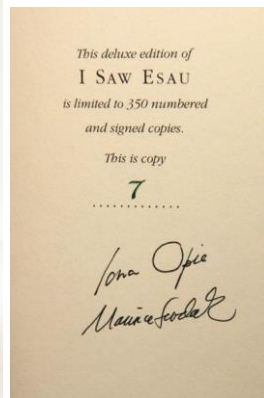
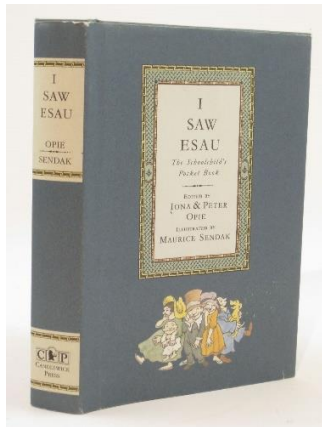
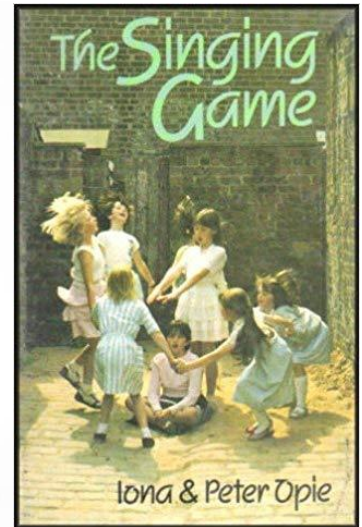
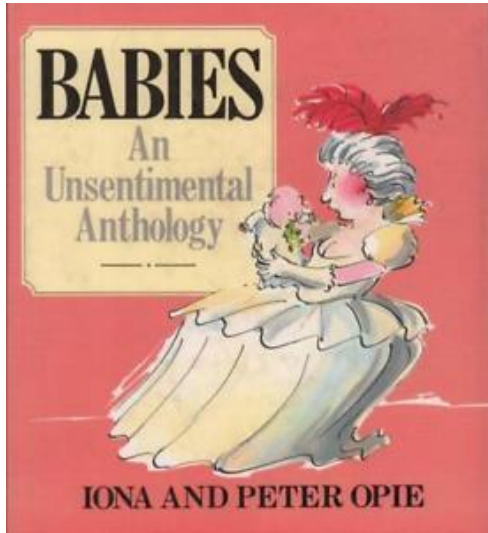
For more details about the Opies' life together, please see Iona Opie's obituary, published by The Guardian newspaper on October 25, 2017: <https://theguardian.com/books/2017/oct/25/iona-opie-obituary>.



A "MUST-READ" FOR ALCOTT FANS

In celebration of Louisa May Alcott's most famous book, *Little Women*, Anne Boyd Rioux has written *Meg, Jo, Beth, Amy: The Story of "Little Women" and Why It Still Matters*. Published by W.W. Norton & Company and available for \$27.95, the book honors the 150th anniversary of the original publication of *Little Women* in 1868 by Robert Brothers in Boston, Massachusetts. (The second volume, called *Good Wives* in the U.K., was published in 1869. The two volumes were issued in a single volume as *Little Women* in 1880.)

AN OPIE ALBUM



Above left and right: Two charming examples of children's literature from the Opie Collection at the Bodleian Library of the University of Oxford. Above center: A Bodleian Library postcard featuring some especially beautiful bindings from the Opie Collection.



PALAFOXIANA LIBRARY: A MEXICAN TREASURE

By Paula Jarvis

Following the Mexican earthquakes of 1999, the World Monuments Fund (WMF) embarked on a restoration project to save the first library in the Americas, located in Puebla, Mexico. The library originated in 1646 with a donation of approximately 5,000 volumes to the Colegio de San Juan y San Pedro from the personal library of Bishop Juan de Palafox y Mendoza.

Construction of a library to house the collection was ordered by Bishop Don Francisco Fabián y Fuero in 1773. As the collections grew, additional tiers of bookshelves were added, with the third tier creating the additional weight that contributed to the 1999 earthquake damage.

By that time, the library housed more than 45,000 volumes dating from the 15th through the 20th centuries. To preserve this collection and ensure the stability of the building in the event of future disasters, the

WMF consolidated the structure of the building and restored the interior, including the Virgin of Trapani altar, the sculpture of Don Juan de Palafox y Mendoza, and the main door. The library reopened in 2003, but restoration efforts continued. Those projects included the conservation of the historic tile floors (see below), which had deteriorated over time.

The Palafoxiana Library is the only library remaining from the three original libraries maintained by religious orders in Puebla, Morelia, and Oaxaca. For this reason, the Palafoxiana Library holds a special place in the history of New Spain and among the world's great libraries.

(Author's note: My thanks go to Jean Cahn for telling me about this beautiful library.)



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