

# The Florida Bibliophile

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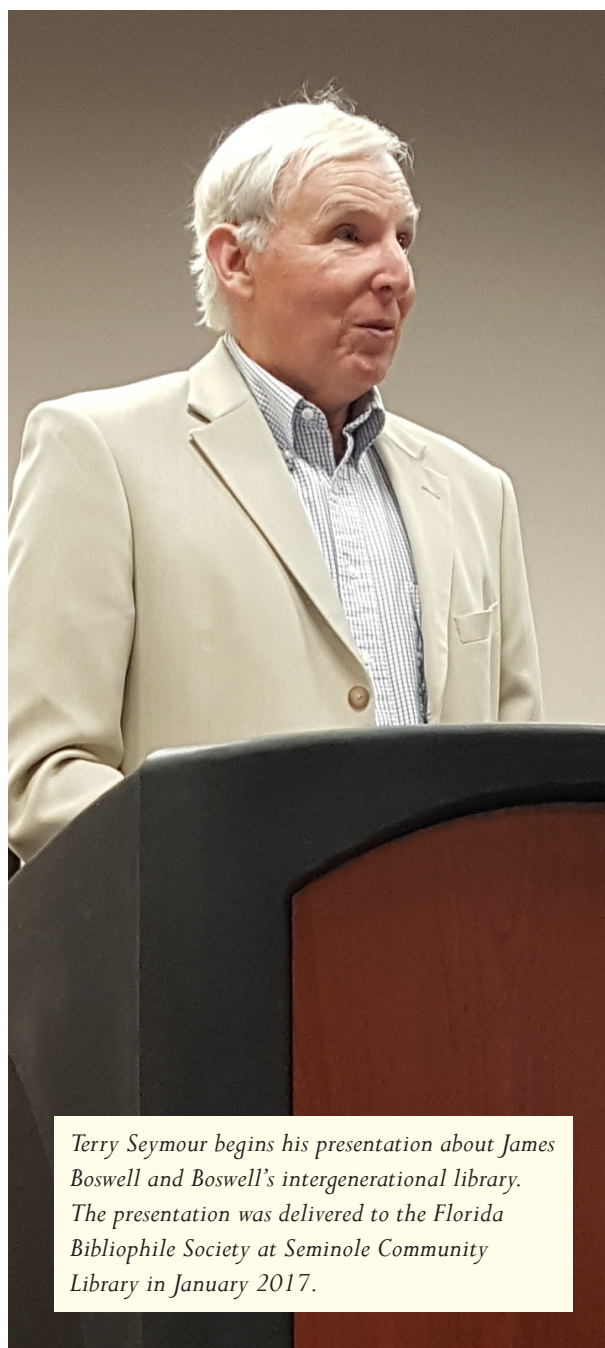


## IN THIS ISSUE

<i>Minutes of the FBS January Meeting</i>	p. 2
<i>Mary Hyde – Consummate Bibliophile, Collector of Johnson and Boswell</i>	p. 6
<i>A Few Select Words about Letterpress Printing, by Carl Mario Nudi</i>	p. 8
<i>Ian Fleming, Book Collector</i>	p. 10
<i>Cross Creek and Cross Creek Cookery Turn 75</i>	p. 12
<i>Books in Brief</i>	p. 14
<i>Upcoming Events</i>	p. 15
<i>Florida Book Events Calendar</i>	p. 16
<i>Member News</i>	p. 18
<i>FBS 2016 ~ 2017 Season</i>	p. 19
<i>Endpaper</i>	p. 20

*Deadline for the March newsletter is  
February 28, 2017.  
See page 18 for details.*

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the latest FABS newsletter [here](#).



*Terry Seymour begins his presentation about James Boswell and Boswell's intergenerational library. The presentation was delivered to the Florida Bibliophile Society at Seminole Community Library in January 2017.*



Florida Bibliophile Society  
A community of book lovers

## Minutes of the Florida Bibliophile Society January Meeting

January 15, 2017

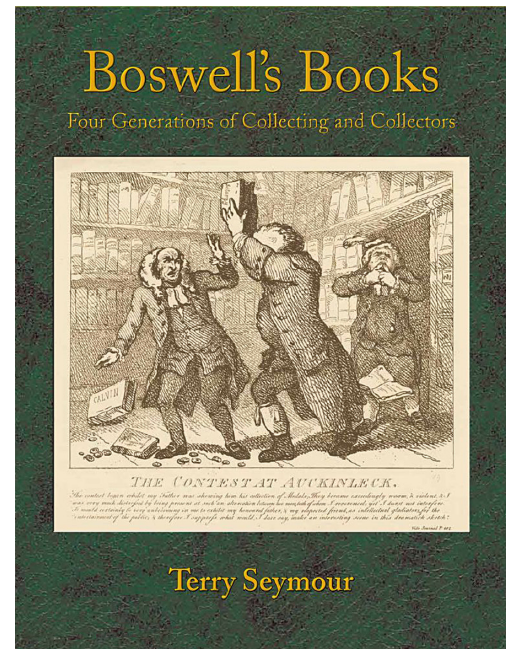
President Charles Brown called the meeting to order at 1:45 PM. After reminding everyone about the ongoing student book collection contest being sponsored by FBS, Charles turned the podium over to Jerry Morris, who introduced the meeting's primary speaker, Terry Seymour.

Terry previously had spoken to the Florida Bibliophile Society (in January 2015) regarding his bibliographic study of editions of the Everyman's Library series of books. Today, his talk was entitled "Boswell's Books" – a study of the books maintained in the library at the Boswell ancestral home at Auchinleck in Scotland. Boswell, in this case, refers not only to the famous Samuel Johnson biographer, James Boswell, but also to the books collected and maintained by several generations of the Boswell family. Terry's study, an exhaustive scholarly effort – and clearly also a labor of love and dedication spanning many years – has recently been published by Oak Knoll Press.

This study is particularly significant in that it helps to identify what well-educated Scotsmen of those times read and what works they valued. In that sense, bibliography blends into and sheds light on social history.

Terry began by noting that a complex bibliographic project of this sort was not solely a single person's effort, but relied upon the prior work of other individuals and groups of scholars. In this case, Terry noted that FBS's own Jerry Morris had played a key role in cataloging Samuel Johnson's books on [Library Thing](#) and that the 1825 sale catalog of the books of one of James Boswell's sons, James Boswell junior, was likewise maintained on Library Thing. He also noted and acknowledged the extensive research into Boswell's letters and manuscripts conducted (and partially published) by the Boswell-Johnson study group at Yale University.

Terry noted he had purchased his first book that



Left: The red marker shows the location of Auchinleck in the Ayrshire district of Scotland.

Below: Auchinleck House, built by Alexander Boswell, Lord Auchinleck, James Boswell's father. The house is "perhaps the finest example of an eighteenth century country villa to survive in Scotland, according to the U.K.'s Landmark Trust."





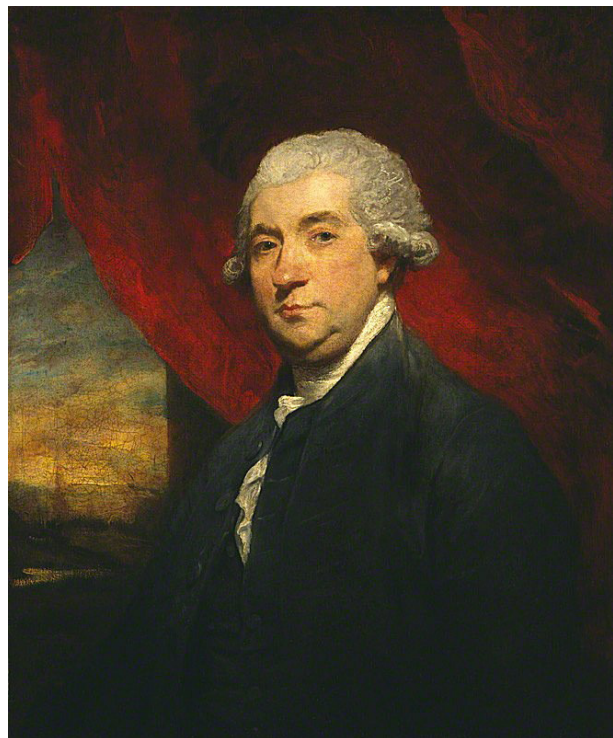
*January Minutes, continued*

once belonged to Boswell around the year 2000, and that over time, his collector and bibliographer instincts took over, and he began to catalogue the books that Boswell owned. The project was complex in that books were considered family heirlooms and assiduously collected and passed down over at least four generations. To determine what books were in the Boswell library one needed to determine not only what books James Boswell had purchased, but also what books he received from his forefathers and what his sons added to the library. The key figures in this genealogy, as identified by Terry, are:

- James Boswell's grandfather, also a James Boswell (1672-1749) and referenced in this study as "Old James," initiated the library. A surviving journal of accounts lists some of the books he purchased when he was a student of law at the University of Leiden in Holland.
- James Boswell's father, Alexander Boswell (1707-1782), the eighth Laird of Auchinleck, inherited his father's books and was the real founder of the library at Auchinleck. He established and maintained the finest collection of Greek and Latin classics in Scotland and had books on forestry, gardens, Scottish history, and poetry. Additionally, he collected Calvinist religious tracts and had a working legal library, most of which was kept in the family townhouse in Edinburgh. (The main family library was at the family home at Auchinleck, roughly 30 miles from Glasgow; indeed, the focus of this house was the library.) Alexander Boswell viewed the library as a family treasure and proudly added to it.
- James Boswell (1740-1795) was the great biographer of Samuel Johnson. In addition, he kept extensive personal journals and sought out books written by famous figures of the day in England and on the continent. He particularly collected books when he was on a grand tour of the continent. Some of his purchases went to Auchinleck; however, he kept a separate library, primarily of legal books, in Edinburgh. He inventoried his



*Alexander Boswell, portrayed by Allan Ramsay in 1754, on the occasion of Boswell's appointment as a Lord of Session as Lord Auchinleck, becoming a judge in the highest court in Scotland. Boswell wears the traditional red judge's robes. At the time, Ramsay was among the most highly regarded painters in Scotland. (Painting in the collection of the Tate Gallery, London.)*



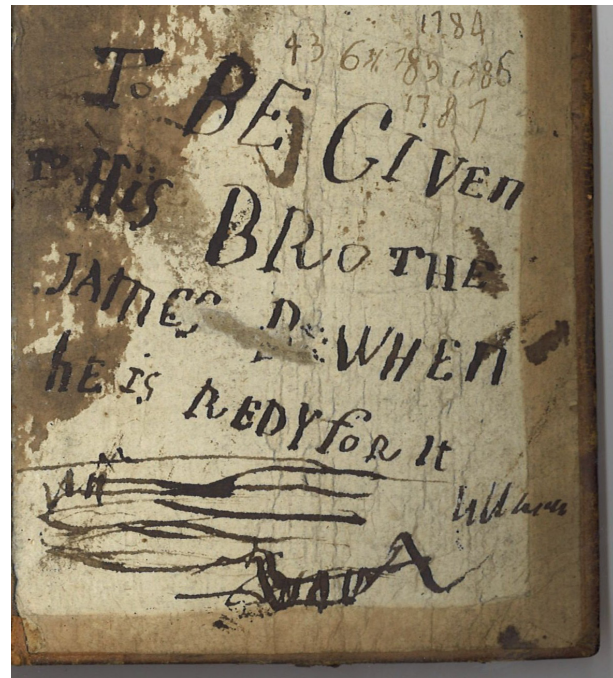
*James Boswell, portrayed by Joshua Reynolds in 1785. Boswell and Reynolds were good friends, friends of Samuel Johnson, and celebrities in their own right. Boswell dedicated his most famous work, *Life of Dr. Johnson*, to Reynolds with lavish praise and appreciation. (Painting in the National Portrait Gallery, London.)*

*January Minutes, continued*

Edinburgh books in 1771 and extensively added to his library during his London years, 1786-1795. We know that at least 500 of his books never made it back to Auchinleck.

- Sir Alexander Boswell (1775-1822) was the eldest son of the biographer James Boswell, sometimes designated as “Sandy.” Honoring his father’s wishes, Sandy began to study for a career in the law, but after his father’s death, he abandoned his studies in Leipzig and returned to Scotland, where he pursued an interest in Scottish literature and worked as a poet. Sandy was an avid bibliophile and made extensive additions to the library. He compiled a listing of the Auchinleck library in 1811, but apparently, he was unhappy with the listing, and most of that information has been lost. Surviving letters from Sandy to his younger brother, Jamie (see below), asking for the return of books help establish the contents of the Auchinleck library.
- James Boswell the Younger (1778-1822), the second son of the biographer, and also known as “Jamie,” kept a very large collection of books (at least 4,000), few of which were held at Auchinleck. But, as one might expect, books went back and forth between the brothers and their respective libraries. At one point, James paid to get his father’s books. But, as Terry noted, Jamie apparently had “sticky fingers,” borrowing from other family members books which he did not return.

Terry summarized the history of the Boswell family papers, most notably the journals in which the biographer James Boswell documented the incidents of his daily life. The story of these papers, many of which were “lost” until the twentieth century, has been told in two books: Frederick Pottle’s *Pride and Negligence* (1982) and David Buchanan’s *The Treasure of Auchinleck* (1974). Briefly, Boswell’s daily journal from his first days in London was smoothly written, sent to a Scottish friend, and survives intact. His later journal from his student days in Holland



*“To Be Given To His Brother James B. When he Is Ready for It.” — This inscription on the endpaper of *The Rudiments of the Latin Tongue* (Thomas Ruddiman, 1755) is presumed to be by Sir Alexander Boswell about his brother James. (University of Glasgow Library, Sp Coll Mu31-g.11.)*

was sent back to Scotland by courier and was lost; some of these records can be reconstructed through letters and journal notes which have survived. His later journals, up until his death in 1795, are less elaborately written. All of these journals are highly personal and contain information which subsequent generations considered scandalous. (Of course, these materials also contain some information on the books Boswell was reading and some of his purchases.)

At Boswell’s death, his papers were turned over to three literary executors, who deemed the journal papers unpublishable, and the papers disappeared from public view and were presumed lost. Around 1840, some Boswell papers were discovered in France (used to wrap purchases!), and some expurgated letters were published. In the early 1900s, after the death of a Boswell great granddaughter, the then possessor of many of the papers, Lady Talbot, sold them to an American collector, Colonel Ralph Isham. These papers had been maintained for decades at Malahide castle in Ireland. Colonel Isham arranged the publication of these papers in 18 volumes. Subsequently a further set of journal papers was discovered at Fettercairn in



*January Minutes, continued*

Scotland – the ownership of these papers was only finally settled in 1948, after which Isham sold all the collected papers to Yale University.

The web of secrecy around the Boswell papers is mirrored by the secrecy around the Boswells' books. The first major sale from the Auchinleck library occurred in 1893 and disbursed about 3,000 volumes. Two major buyers purchased most of these books; each buyer subsequently issued monthly catalogues. These catalogues constitute primary sources regarding the contents of the Auchinleck library. Secondary sales occurred in 1916 and 1917, but books lists for those sales are ambiguous.

Other sources include a handwritten list written by James Boswell (the biographer) which details about 300 books he had in Edinburgh. Further, Boswell's wife inventoried the Auchinleck Library, and about 85% of her inventory survives in the papers at Yale University. Unfortunately she was minimally educated and ill; her list looks like she just read the spines of the books, which often display only short titles which do not clearly identify the works.

At this point, Terry opened the floor to questions.

All of the Boswells tended to place their names on their books. Consequently, the best way to determine if a specific copy of a book was, in fact, owned by one of the Boswells is by signature verification. To do this, one needs to clearly identify the handwriting and specific signatures of each of the Boswells. With three "Jameses" and two "Alexanders," this is non-trivial. A book owned by the biographer James Boswell tends to be more valuable than a book purchased by his son Jamie. Misrepresentations and misreadings have occurred, and one cannot rule out potential forgeries.

Sometimes, a chain of provenance can be established to determine the original ownership of a book. Unfortunately, many libraries kept these provenance records on the back of catalog cards. With the advent of digitization, the information on the front of these cards was entered into databases, but the information on the back was generally lost when the cards themselves were destroyed.

The biographer James Boswell has no special theme in his own collections – he largely wanted "association" books that were written by or previously owned by famous people.

Terry gave some anecdotes regarding his own experience as a Boswell collector. He noted that he found one book at an early Florida Antiquarian Book Fair! He also recounted his long "courtship" of Mary Hyde who had the largest and finest personal collection of works on and letters by Samuel Johnson. It took Terry some time and effort to get Mary to allow him to see her library. When Mary Hyde died in 2003, she left most of her books to Harvard. He noted that one illuminated manuscript from the Auchinleck library had been sold for \$135,000, and that a marked-up edition of Boswell's own book on Corsica had been offered to Princeton for \$32,000. He also noted one infamous forgery: a book, in the library at Berkley, supposedly bearing the signatures of Johnson, Descartes, and Boswell, had, in fact, been published 100 years after Descartes' death!

Terry also noted that Boswell kept track of the presentation copies he gave out of his *Life of Johnson*. These copies were expensive, and Boswell could not afford to give out too many. In a surviving letter, he wrote his friend Dempster that he could not afford to give him a copy of the book. However, Dempster must have bought one because Terry has collected a copy with Dempster's name in it!

As a point of reference with regard to book values and prices, Terry noted that Jamie's library included a first folio of Shakespeare, which had been purchased in 1821 for 112 pounds, apparently, the most anyone had paid for a book up to that date.

During a brief business meeting following Terry's presentation, Joan Sackheim informed the group of the death of former FBS member Bill Hutchens (who was an Alice in Wonderland collector).



## Mary Hyde – Consummate Bibliophile, Collector of Johnson and Boswell

Mary Hyde was a bibliophile who built up what is widely considered the world's finest collection of rare books and manuscripts relating to Samuel Johnson and his biographer and friend, James Boswell.

She was born Mary Morley Crapo on July 12, 1912, in Detroit, into a family that had built a fortune in cement, barges, and timber. She attended Vassar and Columbia, earning her bachelor's degree in 1934 and master's degree in 1935, respectively. In 1939, she married Donald Frizell Hyde, a New York lawyer, and in 1943, they bought the home she would live in for the rest of her life, Four Oaks Farm in Somerville, N.J.

She continued her education, completing a doctorate in 1945. Her thesis, *Playwriting for Elizabethans, 1600-1605*, was published by Columbia in 1949, and it reflects her initial collecting focus, Elizabethan theatre.

In a 1960 article in the Vassar alumnae magazine, Mary wrote that she and Mr. Hyde were drawn to book collecting when they visited a rare book exhibition in Detroit and realized for the first time that books of this kind were not all locked up in libraries but available for purchase. There and then, they purchase three Shakespeare quartos and a document signed by Queen Elizabeth I. Later, they discovered that the quartos were defective and the signature was a fake. Their first lessons in rare book collecting!

Undaunted and wiser, they turned their attention to Johnson and Boswell and their circle. The Hydes acquired thousands of books and manuscripts in this subject area, and they became very active in bibliophile organizations, serving as officers of several literary and bibliophile organizations. Both Hydes served as trustees of the Pierpont Morgan Library. In 1958, the Hydes, together with E. L. McAdam Jr., edited Volume I of the Yale edition of the works of Samuel Johnson, "Diaries, Prayers and Annals."

Crucially, the Hydes befriended Ralph Isham, a wealthy, flamboyant collector, who had worked for years with the Boswell family at their homes



Mary, seated at her desk at Four Oaks Farm

at Malahide Castle in Ireland and Fettercairn in Scotland. Isham spent years uncovering and assembling Boswell's papers. The Hydes were instrumental in facilitating the sale of this outstanding collection to Yale University in 1949, just a few years before Isham's death in 1955.

Donald died in 1966, but Mary's devotion to her studies and collections related to Johnson and Boswell continued. In 1972, she published *The Impossible Friendship: Boswell and Mrs. Thrale* (Harvard), a study of Boswell's relationship with Hester Thrale, a friend and benefactor of Samuel Johnson. This was followed in 1975 by *The Thrales of Streatham Park* (Harvard), an account of Mrs. Thrale and her family.

Mary received honorary degrees from American and British universities, including Brown, the University of Birmingham (England), the University of Massachusetts, and Union College. She was the first woman elected to the Roxburghe Club, an English association of bibliophiles, and one of the first to join the Grolier Club, a major bibliophile group in New York City; she was vice president from 1982 to 1992.

In 1984, Mary married Viscount David Eccles, a British politician, businessman, and bibliophile who once headed the British Library in London. He was also a book collector. Though she became Viscountess Eccles, she continued to publish as Mary Hyde.



*Mary Hyde, concluded*

*A portrait of Samuel Johnson is the centerpiece in this photograph of the Johnson Room at the Houghton Library, Harvard University.*

The couple built a huge fireproof library at Four Oaks Farm to protect their world-class collection, which, for example, included about 800 letters from Johnson – about 80 percent of all those known to have survived – as well as works and papers from other important Johnson collections which Mary had added to her own over the years. She had also purchased Johnson material from Ralph Isham, from the collection of James Boswell's papers found at Malahide Castle in Ireland; Boswell's Auchinleck guestbook; Johnson's diaries for 1765-1784; the private journal of Hester Thrale; and a collection known as the R. B. Adam Library Relating to Dr. Samuel Johnson and His Era, which she bought from the Adam family of Buffalo in 1948, and which was then regarded as the best in existence.

In addition to her interest in Johnson and Boswell, Mary Hyde amassed a significant collection related to Bernard Shaw and Alfred Douglas, about which she wrote *Bernard Shaw and Alfred Douglas: a Correspondence* (1982). Her collection related to Oscar Wilde was second only to the University of California's.

Mary Hyde, the Right Honourable Viscountess Eccles, died at Four Oaks Farm in 2003 at age 91.

Through decades of dedication, Mary Hyde made significant contributions as an author and collector. She and Eccles established the David and Mary Eccles Center for American Studies at the British Library in 1992. Her collection of Shaw, Douglas, Wilde, and others of that generation became the Lady Eccles Oscar Wilde Collection at the British Library. Mary Hyde's papers from years of acquisitions and writing were donated to Harvard Library. And last but not least, the 4,000 volumes, 5,500 letters and manuscripts, and more than 5,000 prints, drawings, and objects that make up the Hyde collection related to Johnson and Boswell were donated to the Houghton Library at Harvard, residing there as the Donald & Mary Hyde Collection of Dr. Johnson and Early Modern Books and Manuscripts.

*For more information:*

Read "[A Virtual Tour of My Mary Hyde Collection](#)" the My Sentimental Library blog written by FBS vice president Jerry Morris.

Explore the many resources at [The Donald & Mary Hyde Collection of Dr. Johnson and Early Modern Books and Manuscripts](#) website.



## A Few Select Words about Letterpress Printing

by Carl Mario Nudi, Letterpress Coordinator, Tampa Book Arts Studio, University of Tampa

*Carl has supplied the following as a brief introduction to the tour he will give for FBS members and visitors on February 19. See Upcoming Events in this newsletter for more details. — Ed.*

The method of how the printed word gets onto a piece of paper has gone through many changes over the centuries.

In Europe, as you probably know, Johannes Gutenberg invented movable type in the 1440s.

Prior to that, getting a word onto a piece of paper or vellum was mostly done by monks writing each letter by hand with pen and ink. As you can imagine this was a long and laborious task.

There also was the process of carving a reverse image into wood blocks, creating a raised surface, which is coated with ink, and then pressing that image onto the surface of another material, such as paper. This was being done in China more than a thousand years before Gutenberg's inspiration and in Europe a least a century prior.

But carving letters to form words into wood blocks was not done very much.

So, when Gutenberg, who was trained as a goldsmith and familiar with the casting of metals, came up with the idea of casting each character of the alphabet in metal on a separate base, this was revolutionary. Gutenberg's system of casting the letters out of a low-melting, but hard, alloy made it possible to create letters by the thousands. Think of the possibilities of arranging and rearranging these characters to form words and columns, or if a mistake is found in the middle of a column of text, the whole page would not have to be rewritten, as some poor monk would have had to do with the calligraphic method, or the wood block would not have to be re-carved.

The first writing systems using alphabets are attributed to the Chinese, Sumerians, and Egyptians as far back as 3300-3200 B.C.E.

The Chinese are credited with being the first to print from carved woodblocks sometime between the fourth and seventh centuries C.E.



*A detail from a page in the British Library's copy of the Gutenberg Bible, the first major book printed with Gutenberg's metal type. Gutenberg took great pains to imitate the look of a hand-lettered manuscript. The complexity of his task is staggering. The Latin Bible he produced contains millions of characters. In addition, and as you can see in the sample above, he produced type for a complex character set including the letters of the alphabet, ligatures, accented characters, punctuation, and more. After the printing, each page was illuminated.*

*It is estimated that Gutenberg produced between 150 and 200 copies of this book, of which 49 are known to exist, in whole or in part. The Gutenberg Bible is one of most valuable of all books, representing as it does a revolution in printing, in book production, in the dissemination of knowledge, and in the publishing of news — Gutenberg's invention was instrumental in creating the modern world.*

*Mass printing is no longer accomplished with individually set pieces of type or hand presses, but modern letterpress printers — like those that work or train at the Tampa Book Arts Studio — keep the many aspects of this printing art, with its hundreds-years-old traditions, alive and growing.*

That process didn't reach Europe until around the beginning of the fourteenth century and Gutenberg's invention didn't happen until the mid-fifteenth century.

As you can see there are large spans of time between these changes in processes: typesetting remained pretty much the same from Gutenberg's time for more than 400, until the Industrial Revolution in the middle of the nineteenth century.

Several typesetting machines were invented during



## Letterpress Printing, concluded

that time, but when Ottmar Mergenthaler patented the Linotype in the U.S. in 1855, this particular machine became the leading way of composing large volumes of text in a short amount of time with fewer people.

Prior to newspapers getting these machines, there were armies of men setting type one character at a time to produce a four-page daily newspaper, such as the *New York Times*. And remember, there were an equal number of men deconstructing those lines of set type back into their proper locations after the newspaper was printed on the press.

With the Linotype, one man can set up to 10-12 lines of type a minute, and the columns of text were locked up into page forms for the press.

In the early 1970s, more than 100 years after the Linotype was invented, another revolution in printing began taking hold. Computers were beginning to enter the composing rooms, and type was being produced on paper film, pasted down onto a stiff paperboard in page form to be photographed and turned into metal plates.

Changes to this process happened quickly with the improvement of computers, and by the 1980s, the characters a reporter or editor typed into a computer were captured, manipulated into a page layout, and sent directly to a plate for the printing press.

Since the 1980s, the improvements have been exponential, with faster computers and better page design programs.

The letterpress method to produce a printed page has become more of an art form and less a manufacturing process.

But regardless what method is used to get the word onto a surface, the thing to remember is that with all these processes, its communicating an idea that's important.

**Note:** A number of used books will be for sale during the tour, as well as two new productions of the Tampa Book Arts Studio, *[The Rich Mouse](#)* and *[Lankes: His Woodcut Miniatures](#)*.

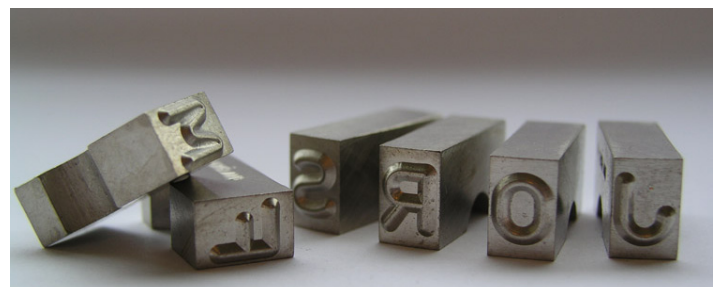


The small pieces of metal type, visible in the background in their typecase, are placed in a small metal tray called a composing stick. Lines of text are composed on the stick and then transferred to a metal frame called a printing form. The form is locked into the press, and pages are printed from it.

*After printing is complete, the type is removed from the form, cleaned, sorted, and returned to the typecase — ready for the next project.*

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*The shallow wooden trays with many small compartments that are often seen in antique stores are typescases, actually shallow drawers which were fit by the dozens into tall cabinets. Each drawer held a different font of type organized in a standard arrangement, as shown above, so that, in an analogy to the typewriter, the right letter could be rapidly selected from its location by experienced compositors without looking. There were many, many typescase configurations offered by the many companies that supplied the printing trades; their logic and design is a study in itself. The one above is called the Improved Double Case.*



## Ian Fleming, Book Collector

As the father of world's most famous spy and a multibillion dollar film franchise, the names Ian Fleming and James Bond could hardly be more famous. The story of how Fleming chose the name Jams Bond has some surprisingly bookish elements:

The name James Bond came from that of the American ornithologist James Bond, a Caribbean bird expert and author of the definitive field guide *Birds of the West Indies*. Fleming, a keen birdwatcher himself, had a copy of Bond's guide, and he later explained to the ornithologist's wife that "It struck me that this brief, unromantic, Anglo-Saxon and yet very masculine name was just what I needed, and so a second James Bond was born". He further explained that:

"When I wrote the first one in 1953, I wanted Bond to be an extremely dull, uninteresting man to whom things happened; I wanted him to be a blunt instrument ... when I was casting around for a name for my protagonist I thought by God, (James Bond) is the dullest name I ever heard." — Ian Fleming, *The New Yorker*, 21 April 1962

When the real James Bond was asked by Ian Fleming if he minded the appropriation of his name, Bond replied tersely, "Fine with it." The connection with Fleming's novels has given the ornithologist a small share of fame, and as part of the lore of the fictional Bond, the real Bond's book is sought after by fans.

Fleming nevertheless made this offer:

'In return, I can only offer you [Bond's wife] or James Bond unlimited use of the name Ian Fleming for any purposes you may think fit. Perhaps one day your husband will discover a particularly horrible species of bird which he would like to christen in an insulting fashion by calling it Ian Fleming.'

The real Bond died in 1989 without using Fleming's name for any bird, horrible or otherwise.

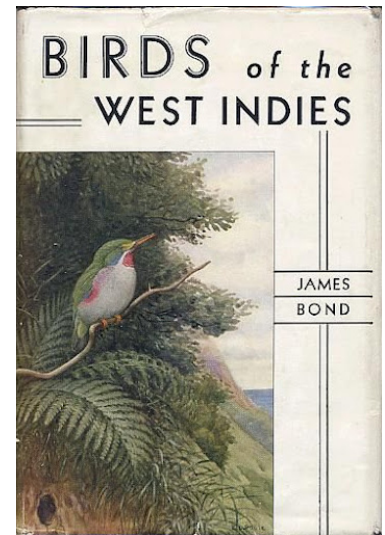
The fictional Bond shared many habits and traits with

Ian Fleming, who himself had participated in a certain amount of intrigue, but he did not share Fleming's great interest in birds.

And like Fleming, the fictional Bond had a very fine education, but they differ again in that Fleming was proud of his training, yet for his creation, finery and pretense are at odds with his personality, his occupation, and his working class roots.

Another difference between creation and creator is that the fictional Bond does not seem to spend too much time with books, where Fleming was a dedicated book collector, and over his lifetime acquired a vast number of rare volumes. It might seem quite appropriate that Fleming's collecting focused on first printed editions of important inventions, theories and scientific discoveries of modern times, ranging from the 18<sup>th</sup> to the 20<sup>th</sup> centuries, concerning topics, as he said, "that started something" – birth control, X-rays, communism, football, atomic fission, penicillin, and more. His collection is distinguished by this diversity.

Fleming's hobby was virtually unknown until 1963 (the year the film *From Russia with Love* was released). In that year, the International Printing Machinery and Allied Trades Exhibition (IPEX), the largest printing and graphic arts trade show in the English-speaking world, assembled a London exhibition, "Printing and the Mind of Man." The exhibition has been called "the most impressive collection of books ever gathered under one roof" – 63 libraries and individuals from over a dozen countries lent over four hundred titles. Of these, about 44 came from Fleming's collection, exceeded only by King's College, Cambridge, with 51. The exhibition began with the only known surviving proof sheet of the Gutenberg Bible, 1454, lent by the Lilly Library of Indiana University, Bloomington, and ended with Churchill's famed





*Ian Fleming, concluded*

“Battle of Britain” speech, 1940.

Fleming’s Bond manuscripts and as his very fine book collection are now held by the [Lilly Library](#).

As an avid collector, Fleming established a quarterly journal entitled *The Book Collector* in 1952 – the year he published the first Bond novel, *Casino Royale*. *The Book Collector* is still being published. It deals with all aspects of the book, as demonstrated by the current issues contents:

The Book Collector’s Dilemma: A Browning Version, by Michael Meredith

Skinking & Stinking: The Printing And Proofing Of Robert Burns’s *Poems, Chiefly in The Scottish Dialect* (Edinburgh, 1787), by Patrick Scott & Craig Lamont

Basil Blackwell Learns His Lesson, by Ian Jackson

Kulgin Duval: A Life In Books – 1929–2016, by Mirjam M. Foot

Three Bindings by Charles Lewis, Before 1835: English & Foreign Bookbindings, by Karen Limper-Herz

David Temperley: The Markham Interviews (New Series), by Sheila Markham

The Price of Passion: Indexing *The Book Collector*, by James Fleming

The P. G. Wodehouse Society (UK): Author Societies, by James Fergusson

In addition, each addition contains numerous departments that cover activities in the book world.

This year, *The Book Collector* celebrates its 65<sup>th</sup> anniversary. In honor of the event, the spring 2017 issue will be an Ian Fleming Special. It will contain unique and original material covering an aspect of Ian Fleming’s career that has hitherto been obscured by the James Bond phenomenon.

Contributors will include Fergus Fleming, editor of Ian Fleming’s letters, on “Ian Fleming and *The Book Collector*”, Joel Silver, Director of the Lilly Library, Indiana University, on “Books That Had Started Something: Ian Fleming’s Book Collection”,

and Nicolas Barker, for 50 years, editor of *The Book Collector*, on his former editorial colleague, “Percy Muir: Ian Fleming’s Bookseller”.

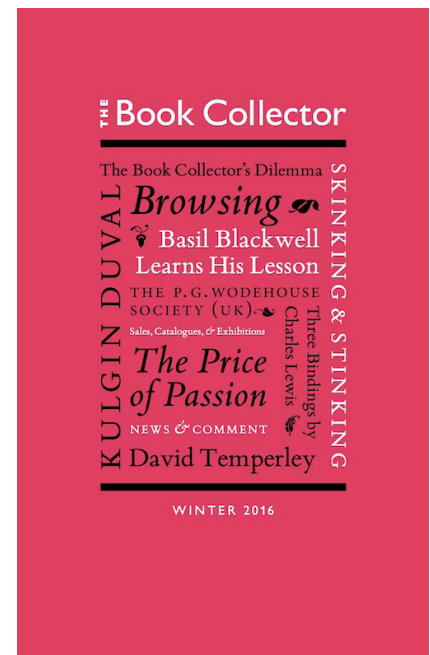
Jon Gilbert, compiler of the prize-winning *Ian Fleming: The Bibliography*, writes on “Collecting Ian Fleming”, and Sheila Markham interviews two Fleming collectors, Michael L. VanBlaricum and Jeremy Miles.

Other contributions consider Ian Fleming’s friend the typographic designer Robert Harling, who also was a novelist, Richard Chopping, designer of most of the James Bond dust-jackets, and the output of Fleming’s publishing imprint, the Queen Anne Press.

As a special treat, *The Book Collector* is resurrecting one of Fleming’s most provocative ideas: in 1947, he called for a 27th letter of the English alphabet that would be both useful and decorative. This competition is open to anyone. Entries will be judged by a panel of five, and the final decision will be made by the distinguished artist, Sir Peter Blake.

There will also be a very limited edition of the Fleming articles by themselves, set in hot metal, published by Fleming’s old imprint, the Queen Anne Press, and signed by his nephews, the writers James and Fergus Fleming.

For more information: [Website of The Book Collector](#) 



## Cross Creek and Cross Creek Cookery Turn 75



In 1938, Marjorie Kinnan Rawlings (1896-1953) published her most successful work, *The Yearling* (Charles Scribner's Sons). It was the best-selling novel of 1939, and Rawlings received a Pulitzer Prize for it in 1939. It was regarded almost immediately as a classic of American fiction. She was famous.

In 1942, she published the semiautobiographical novel, *Cross Creek*. It continued the series of works she had written about her north Florida environment with warm character sketches and rich descriptions of life in the area. It has become a classic in its own right.

*Cross Creek* was well received and delighted Rawlings' dedicated readers. There were many requests for more information about the food described in *Cross Creek*, and in response, Rawlings compiled *Cross Creek Cookery*, also published in 1942.

For Rawlings, this was no chore in

service to her readers. She loved to cook and was proud of her cooking. Of cooking, she said: "I get as much satisfaction from preparing a perfect dinner for a few good friends as from turning out a perfect paragraph in my writing." Of writing, she said: "Writing is agony for me. I work at it eight hours every day, hoping to get six pages, but I am satisfied with three."

The names of the recipes and the ingredients featured in *Cross Creek Cookery* – sweet potato pone, Mrs. Chancey's Spanish Bean Soup, hush puppies, black bottom pie – are a study in north Florida culture, which, although sometimes characterized as isolated, actually shows the influences of the many other cultures that moved through or into the region – Spanish, English, African, Native American, Northerners, and others. And they are accompanied in most cases by Rawlings' memories and observations.

For more than ten years, Marjorie Kinnan Rawlings tried hard to become a fiction writer--with complete failure. She made up her mind to give up.

"Then I thought, well, just one more," she told a New York Times reporter years later. That short story "sold like a shot, and I have had no trouble since," Mrs. Rawlings said.

"No trouble" was a modest understatement for a success that included a Pulitzer Prize novel and two others in the final consideration for the award, two honorary college degrees and a fortune in book club royalties and movie rights. — *New York Times*, 1953





**Cross Creek at 75, concluded**

from *Cross Creek Cookery* —

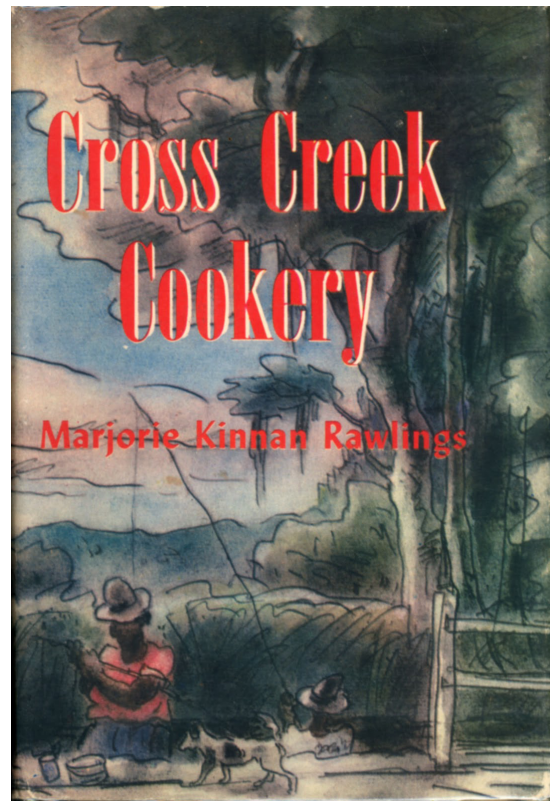
**Sweet Potato Pone**

2 ½ cups raw grated sweet potatoes (yams)  
 1 cup molasses  
 2 eggs  
 2 cups rich milk  
 1 Tbs melted butter  
 1 tsp ground ginger or grated orange rind  
 1 Tbs brown sugar  
 ½ tsp powdered cinnamon

Add the molasses, well-beaten eggs, milk, melted butter and ginger or orange rind, in order, to the grated potatoes.

Turn into a well-greased baking pan and bake about forty-five minutes in a moderate oven, sprinkling the brown sugar and cinnamon over the top at the end of the first twenty-five minutes.

This is a dessert peculiar to the Deep South, and the ingredients vary according to what the household possesses. I remember the time my friend Moe accepted, somewhat to my distress, an invitation to a family Christmas dinner my first year in Florida. He made no comment as he made his way through the meal that had taken me days to prepare. I said to him, "This is a typical Yankee Christmas dinner. Now tell me, what is a typical Cracker Christmas dinner?" "Whatever we can git, Ma'am," said Moe. "Whatever we can git." Sweet potato pone is made according to whatever we can git. The most rudimentary sweet potato pone is a thick, gelatinous pudding. Small fry consider it a treat of treats. Old Martha makes this type by peeling and grating raw sweet potatoes. To two cups of the grated potato she adds two tablespoons flour, three tablespoons of grease from fried white bacon, one-half teaspoon soda, one cup of Florida cane syrup, and enough water to make a rather thin mixture. This is baked in a shallow pan in a slow oven until set and slightly browned. When Martha has eggs, she adds an egg

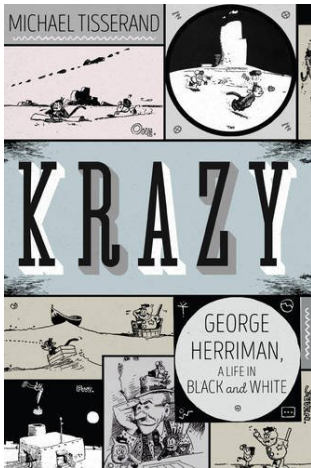


or two. When she has milk, she uses milk instead of water. When "the chillen" are coming to visit, she uses butter instead of the bacon grease. On these occasions she may have cream to churn and she chants: "Come, butter, come. Grandma waitin' for the chillen to come." From this simple recipe, sweet potato pone graduates to an elegant recipe like the one above (which we will taste).



## Books in Brief


### *Krazy: A Life in Black and White – A Biography of George Herriman* by Michael Tisserand

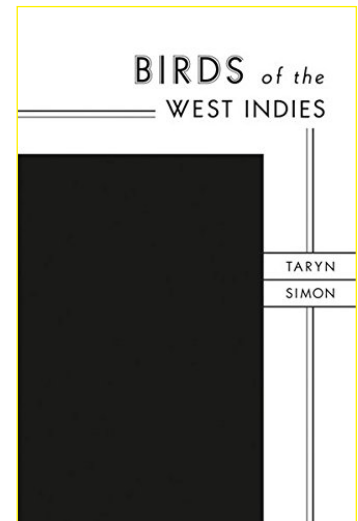
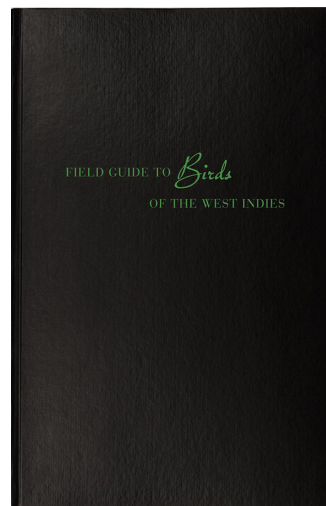


George Herriman's most famous creation, the *Krazy Kat* comic strip, has been called the greatest comic of the 20th century. The strip featured three principals: a simple-hearted kat with a crush on a mouse, a mouse with an inexhaustible enmity for the kat and bricks to toss in expression of it, and a protective police dog with an unrequited love for the kat – all complicated by the somewhat unresolved

gender and gender identity of the kat. Herriman added a parade of other characters and stories over the 30 years he drew the strip, which became a critical and intellectual, if not popular, darling. It spawned animated cartoons, a jazz ballet, and plenty of merchandise.

Herriman drew *Krazy Kat* for the newspapers of William Randolph Hearst, who was so impressed that he gave Herriman a lifetime contract. When Herriman died in 1944, Hearst rejected the idea of someone else drawing the strip – which was standard practice – and retired the strip.

Michael Tisserand has written a definitive biography of Herriman. Based on exhaustive research, Tisserand explores the great secret of Herriman's life: he was a mixed race individual who passed for white – his nickname was "The Greek." If Herriman's true parentage had ever become known, he would have been prevented from holding the jobs he held, living in the neighborhoods he chose, or associating with many people who became his great friends – and we might have never known the name *Krazy Kat*. Though he is not well known, more famous artists and writers – Michael Chabon, Will Eisner, Charles Schulz, ee cummings – have credited him with critical inspiration. 




### *Birds of the West Indies – A Conceptual Art Project* by Taryn Simon

Taryn Simon achieved her prominence as an artist and photographer by exploring objects seen by few. But in obscure corners of our world, she reveals broader truths about our culture.

In this pair of books – titled after the field guide whose author's name was borrowed by Ian Fleming for his famous spy – Simon investigates objects that are hidden in plain sight – the images are taken from the James Bond films, seen by millions, but dissected and analyzed in these stills and photographs.

The first volume of this work is a photographic inventory of the women, weapons, and vehicles of James Bond films made over the past fifty years. It is a visual database of the interchangeable parts they/ we use to produce the same, but different, fantasy.

In the second volume of the work, Simon becomes ornithologist (the real) James Bond, identifying, photographing, and classifying all the birds that appear within the 24 films of the (fictional) James Bond franchise – some in exquisite detail and others as grainy smears. These are realities extracted from a fiction – a study of the representation of reality in photographs, a primary way in the Facebook/ Snapchat era that we represent and perceive our personal reality. 



## Upcoming Events


### February 2017



#### A Guided Tour of the Tampa Book Arts Studio with Carl Mario Nudi

**Tampa Book Arts Studio**  
**University of Tampa**  
**279 N. Edison Ave., Tampa, FL**  
**February 19, 2017**

The Tampa Book Arts Studio (TBAS) is a working letterpress printshop with equipment spanning 200 years of printing history, from the 19<sup>th</sup> and early 20<sup>th</sup> centuries. **Carl Mario Nudi**, with his 40 years of experience as a printer, lends his time and experience to the many students who train in traditional printing arts at the studio.

TBAS also houses a number of library collections focused on the letterpress printing; examples from more than 600 presses are represented. The collection now totals nearly 10,000 items, including the Lee J. Harter Collection of Books about Books, the J. B. Dobkin Peter Pauper Press Collection, the Dobkin Collection of 19<sup>th</sup> Century Letter Writing Manuals, the Les Feller Family Collections, and the archives of the Florida Bibliophile Society. 


### March 2017



#### Laura Westley – *War Virgin: My Journey of Repression, Temptation, and Liberation*

**Seminole Community Library**  
**9200 113th St. N.**  
**Seminole, FL**  
**March 19, 2017**

**Laura Westley**, a native of New Port Richey, Florida, graduated from West Point in 2001 with a degree in Chemistry and a minor in Nuclear Engineering. She was commissioned as an officer in the U.S. Army Adjutant's General Corps and assigned to the Aviation Brigade, 3rd Infantry Division, in Savannah, Georgia. On March 21, 2003, Laura and her unit were a part of the initial Iraq invasion. An amazing story starts right there.

Laura created an acclaimed one-woman show based on her experiences, which became her book *War Virgin: My Journey of Repression, Temptation and Liberation* (2016). Blending comedy and insight, Laura's book tells the story of a conservative idealist confronting the truth about life and herself on the battleground of Iraq of all places. 

## Florida Book Events Calendar

Know about any events of interest to book lovers? Send corrections and additions to Charles Brown, [cmbrown@atlantic.net](mailto:cmbrown@atlantic.net)

### LIBRARY BOOK SALES

For the numerous library book sales around the state, visit Florida Library Book Sales:  
<http://www.booksalefinder.com/FL.html>

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### F E B R U A R Y

(no 2017 date yet)

#### **Charlotte Harbor Book Festival**

Punta Gorda, FL  
(<http://charlotteharborbookfestival.weebly.com/>)

February 10, 2017, 11 am

#### **Broward Public Library LitLUNCH!**

Ft. Lauderdale, FL  
(<http://www.bplfoundation.org/litlunch>)

February 16-18, 2017

#### **Amelia Island Book Festival**

Fernandina Beach, FL  
(<http://www.ameliaislandbookfestival.org/>)

February 16-19, 2017

#### **Savannah Book Festival**

Savannah, GA  
([www.savannahbookfestival.org/](http://www.savannahbookfestival.org/))

February 23-26, 2017

**Sleuthfest**, annual conference for mystery, suspense, and thriller writers  
Deerfield Beach, FL ([sleuthfest.com/](http://sleuthfest.com/))

### M A R C H

(no 2017 date yet)

#### **BookMania!**

Jensen Beach, FL ([www.libraryfoundationmc.org/BookMania-2015-.html](http://www.libraryfoundationmc.org/BookMania-2015-.html))

March 18, 2017

#### **Southwest Florida Reading Festival**

The Largest One-Day Reading Festival in Florida  
Fort Myers, FL ([www.readfest.org/](http://www.readfest.org/))

March 24-25, 2017

#### **6th Annual Venice Book Fair and Writers**

### Festival

Venice, FL (<http://venicebookfair.com/>)

March 30-April 2, 2017

**33rd Story Fest** (sponsored by The Florida Story Association)

Mount Dora, FL (<http://flstory.com/festival/>)

### A P R I L

[no 2017 date yet]

#### **University of Florida Conference on Comics and Graphic Novels** (est. 2002)

Gainesville, FL  
([www.english.ufl.edu/comics/conference.shtml](http://www.english.ufl.edu/comics/conference.shtml))

April 1, 2017

#### **Literary Feast** (ext. 1989)

Fort Lauderdale, FL  
([www.bplfoundation.org/literary-feast](http://www.bplfoundation.org/literary-feast))

April 1-30, 2017

#### **O, Miami Poetry Festival**

Miami, FL (<http://www.omiami.org/>)

April 7-9, 2017

#### **Word of South Festival**

(presented by Tallahassee Community College)  
Cascades Park, Tallahassee, FL  
(<http://www.wordofsouthfestival.com/>)

April 11, 2017

#### **“Old Books Still Matter,” Guest speaker, Maureen E. Mulvihill**

Gelbart Auditorium, Selby Library, Sarasota, FL

April 21-22, 2017

#### **Palm Beach Book Festival**

West Palm Beach, FL  
(<http://www.palmbeachbookfestival.com/>)

April 21-23, 2017

#### **36th Annual Florida Antiquarian Book Fair**

St. Petersburg, FL  
([floridabooksellers.com/bookfair.html](http://floridabooksellers.com/bookfair.html))



*Florida Book Events Calendar, concluded*

April 22, 2017

**37th Annual Tampa-Hillsborough Storytelling Festival**, Robert W. Saunders, Sr. Public Library, 1505 Nebraska Avenue, Tampa, FL (<http://tampastory.org/>)

April 22-26, 2017

**Alachua County Friends of the Library Book Sale**  
Gainesville, FL (<http://folacl.org/index.html>)

MAY – JUNE

[no events found]

JULY

(no 2017 date yet)

**South Florida Book Festival**  
Fort Lauderdale, FL  
July 27-30, 2017

**Florida Supercon**  
Greater Ft. Lauderdale Convention Center, Ft. Lauderdale, FL (<http://floridasupercon.com/>)

AUGUST

August 11-13, 2017

**Wizard World Comic Con**  
Orlando FL  
(<http://wizardworld.com/comiccon/orlando>)



MAID READING THE THE LIBRARY

by Edouard John Mentha (1858-1915)

Mentha (also Menta) was a Swiss artist of whom “little is known.” According to one source, “After training with the landscape painter Barthélemy Menn [a notable Swiss artist], he worked around 1908 in Nice. Committed to the art tradition of the 19<sup>th</sup> century, he created numerous landscapes, portraits, and genre paintings.” Many paintings by Menta depict working people, though not always working – a reading maid, a sleeping clown, a tinker, a kitchen boy. In this painting, a young woman takes a moment to read from one of the volumes in this remarkable natural history collection. Standing on her ladder to dust the highest shelves, has she found there a long lost, or even purposely hidden, book?



## Member News

### Florida Bibliophile Society welcomes our newest members!

#### Josh Cooper

Josh Cooper of Odessa, Florida, attended our February meeting after learning about FBS on our Meetup group. Josh is an avid reader. His collecting interests are focused on book arts, small presses, and first editions.

#### Ted and Melanie Barnett

Ted and Melanie Barnett are residents of Melbourne, Florida, and list their main book interest as collecting.



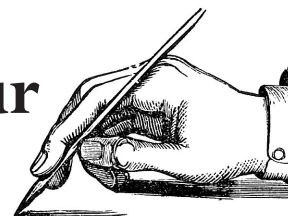
#### This Month's Writers and Contributors

Many thanks to those who contributed words and ideas to this month's newsletter! FBS members unless otherwise noted.

Carol Lehtola  
Jerry Morris  
Linda Morris  
Maureen Mulvihill  
Carl Mario Nudi  
Gary Simons

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, [cmbrown@atlantic.net](mailto:cmbrown@atlantic.net), to submit or for assistance in preparing your article.

## Write for Your Newsletter!



Some of us like to write, and others do not, but all of us like books and read books and buy books and recommend books... Whatever you have to say about books, say it here! Our goal is to have lots of original, member-created content in our newsletter.

Looking at past newsletters will give you an idea of the wide range of contributions members make, but here are some ideas:

- Book news – a recent auction of interest
- A special date in the history of publishing, a specific book, a special author
- Discoveries in the world of books and literature
- Your visit to a book store, a book fair, a book sale
- A book, or books, in your collection
- Member profiles or interviews

Your creative ideas are also welcome.



Subliminal message: Write for your newsletter!





## Florida Bibliophile Society, 2016-2017 Season



**September 25 • Gary Simons** – FBS member Gary Simons will speak on the novelist Catherine Gore (1799-1861), a writer in the Silver Fork genre, a category of Regency fiction featuring the lives of the English upper class and aristocracy.

**October 16 • Elenora Sabin** – Elenora has published numerous novels, some through commercial publisher Tor, private presses, WiDo and Double Dragon, and now self-publishing using Amazon's Create Space. Elenora will talk about the advantages and disadvantages of each. She'll share with budding authors what they need to know about preparing a book for publication.

**October 22-26 • Gainesville Getaway** – The Alachua County Friends of the Library hosts a semiannual sale featuring 500,000+ books and media ranging from rare and collectible books to vintage vinyl and recent magazines. Join us for the day or the weekend. Enjoy great food and the local sites and shops, and find a few book treasures! Great fun!

**November 20 • Chris Sherman**, Dining Editor of *Florida Trend* Magazine

**December 20 • FBS Holiday Party** – The holiday gala you don't want to miss! At the home of Joan Sackheim.

**January 15 • Terry Seymour** – Terry will talk about his new book, over six years in the making: *Boswell's Books: Four Generations of Collecting and Collectors* (Oak Knoll, 2016; 556 pp.). Terry will tell us not only about James Boswell's books, but those of Boswell's father, grandfather, and his two sons.

**February 19 • Carl Nudi**, FBS member and printer extraordinaire, will guide a tour of the Tampa Book Arts Studio. A great introduction to the history and practice of how books are made.

**March 19 • Laura Westley**, author of *WarVirgin: My Journey of Repression, Temptation and Liberation* (2016) – With irreverent comedy and affecting insight, Laura's book tells the story of a conservative idealist and West Point graduate confronting the truth about life and herself on the battleground of Iraq of all places.

**April 16 • Peter Hargitai**, poet, novelist, translator – For National Poetry Month, FBS member Peter Hargitai will read and discuss his work. The recipient of many honors on both sides of the Atlantic, Peter has published numerous books of poetry and fiction. A native of Hungary, Peter has also introduced the work of several Hungarian authors to English readers.

**April 21-23 • Florida Antiquarian Book Fair** – FBS regularly hosts a table staffed by FBS members at the entrance to the Florida Antiquarian Book Fair. FBS members assist fair visitors with information and by checking bags and packages. And participating members receive free admission to the fair.

**May 21 • FBS Annual Banquet** – We close out the year with a luncheon banquet. It worked out so well last year that we're planning to return to Brio Tuscan Grille Restaurant. Our speaker will be Mike Slicker, proprietor of Lighthouse Books, celebrating his 40th year as a bookseller.

All meetings are held at 1:30 p.m. on Sunday afternoon unless otherwise announced. 

## Endpaper • Collectors



This month's newsletter highlights collectors. This was not necessarily intentional – but once I heard Terry Seymour's presentation, it was unavoidable. Here was a roomful of collectors listening to a collector's investigation of a family of collectors. In the case of the Boswells or Mary Hyde or Ian Fleming, significant collections were created by people with significant means. Fascinating stories!

Mary Hyde's collection was part of an investigation of historically important personalities and their creations. Ian Fleming's collection was also rooted in history and the critical ideas and inventions that have shaped the modern world. Interestingly, James Boswell's collecting seems to have been motivated by more personal connections, such as the fame of the author.

But collecting does not require one to aspire to collect the rare or historically significant. The pleasure of collections is in the connections. A Greek or Latin classic connects us with the traditions of Western

culture. Regional authors may connect us with our personal history. Our childhood books – if we have kept them – may connect us with our own childhood. Any particular book may connect us to a time in our life, a place we have lived, a travel experience, a job we worked, or a special person.

We can be grateful to the Hydes and Flemings who bring together – often rescuing – important books and documents, then depositing them with libraries where the fruits of their collecting efforts can benefit researchers and writers, and through their efforts, the rest of us.

And we can learn from collectors like Terry Seymour – or any number of our fellow FBS members – how to take our own collecting interests in new or more serious directions, finding more and deeper connections. It's inspiring!

— Charles

## The Florida Bibliophile Society

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