

The Florida Bibliophile

April 2017 • Volume 33, No. 8



IN THIS ISSUE

<i>Minutes of the FBS March Meeting</i>	p. 2
<i>Bordering on the Sublime</i>	p. 5
<i>Meet Mike Slicker</i>	p. 6
<i>Printing the Ancient (Tibetan) Way</i>	p. 7
<i>University of Delaware Morris Library Receives Lasner Collection</i>	p. 8
<i>Upcoming Events</i>	p. 11
<i>Florida Book Events Calendar</i>	p. 12
<i>Book Honoring Paul Ruxin Announced</i>	p. 13
<i>"Old Books Still Matter" – Upcoming Talk by Maureen Mulvihill</i>	p. 14
<i>FBS 2016 ~ 2017 Season</i>	p. 15
<i>Endpaper</i>	p. 16

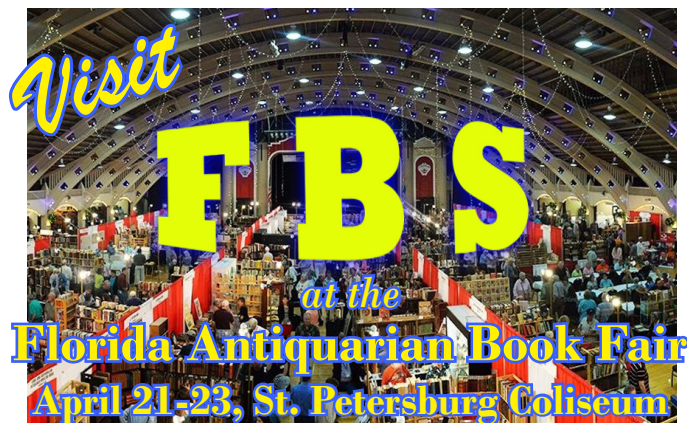
*Deadline for the May newsletter is
April 30, 2017.*

See page 14 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](#).



Laura Westley gives an animated presentation of her book *War Virgin: My Journey of Repression, Temptation and Liberation*. The presentation included readings, recollections, and song!



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society March Meeting

March 19, 2017

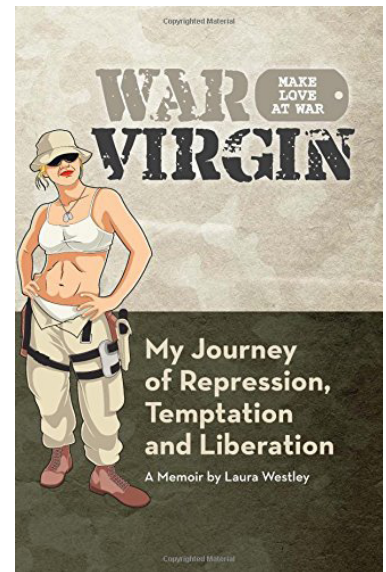
Charles Brown, president of the Florida Bibliophile Society, began the meeting by introducing two of the recent contestants for the Lee J. Harter Student Book Collecting Award who were in attendance: Emma Gregory, the contest winner, and Rachel Shields, who also submitted a strong essay and deserves honorable mention. Charles also noted that sign-up sheets for the FBS table at the upcoming Florida Antiquarian Book Fair (April 21-23) and for the annual FBS banquet (May 21) were available at the front of the room.

Our speaker for the day, Laura Westley, a writer, actor, executive in the pharmaceutical industry, and former army officer, then began her talk entitled “War Virgin: My Journey of Repression, Temptation, and Liberation.” Her talk paralleled parts of a self-published book of the same title that she had written based on her life story. She has also presented her story in a musical comedy which she wrote and in which she co-starred. As a result of her experiences and insights as a woman in the military, she has often been interviewed or cited as an authority on women’s issues and the mental health of women soldiers. March is Women’s History Month, and in recognition of her expertise, she has appeared on television, on National Public Radio, and written an op ed article for the periodical *Foreign Policy*.

Showing perfect ease and self-possession, Laura began with a joke, but soon began her personal story. As a child she learned to read early, but didn’t find school reading exciting. Her father had made no secret of wanting a son, and Laura tried to compensate for being a girl by being a high achiever. She, indeed, excelled in high school, and with that stepping-stone was able to win a coveted appointment to West Point as a cadet.

Laura’s West Point experiences pivotally shaped her as a person. As she explained to a rapt audience, all the cadets’ time was micro-managed. She took difficult courses and did well, but the cadets were always overbooked.

The ability to handle sleep deprivation became a selector for success. Because of the pressure of many mandatory activities, she was not able to even start daily homework until late at night. She succeeded because she was able to get by with only three or four hours of sleep per night. Laura told the group



Laura Westley enthralls her audience with candid tales of her military experience, by turns ironic, harrowing, and hilarious.

March Minutes, continued

stories about the very masculine environment at the military academy, and how it placed extraordinary, but different, pressures on both men and women. The gymnastics course was a torture for women. An Indoor Obstacle Course Test (IOCT) was a particular challenge. Although there were separate grading levels for men and women, Laura, always highly competitive, was one of the few women who were able to rise to the top 10% on physical tests.

Given the demands of cadetship, she was pleased when she returned home after her first term at West Point with excellent grades, a 3.25 GPA,

which whoever was perceived by her father as the then weakest family member was attacked. Laura remembers being told, however hard she worked, to work harder, because “Jewish kids in New York were going to kick your ass in college.”

Her father placed a premium on female virginity. He believed that after girls lost their virginity they lost their “sparkle,” which was replaced with sadness. Influenced by her father, Laura began to look for “sparkle” in other girls, to guess who was sexually active. She, herself, was determined to keep her sparkle until marriage. She regarded the Bible as the



Steps in a transformation: official West Point graduation photo (left); upon completion of B.E.A.S.T. training (center); last (hot) day in Iraq (right).

and devastated when her father berated her for not achieving the essential perfection she had maintained in high school. Analyzing her own motivations, Laura exclaimed that she had been “going to West Point to make daddy love her more,” but that her father was never satisfied with her achievements. Indeed, looking back, she realized that her religious upbringing had been oppressive. In high school her family had home church with bible readings from her father, often from the Book of Job. According to her father, the family’s relative poverty was due to the influence of Satan and not to his own business problems and failures. Prayer sessions morphed into lectures during

most important book, and, in her words, regarded Jesus as her “main squeeze at West Point.” She further found that, even though the military academy was officially secular, church and state were not truly separated at West Point. She felt she was treated as inferior because of her gender. Her individual mentors urged her to prepare for wifedom, not for being a warrior. Looking back, she noted that she had never read an extracurricular book about military leadership at West Point. Instead, she was encouraged to follow more “feminine” pursuits, such as singing — she demonstrated her extraordinary voice to the audience by singing “Ave Maria,” which she had also

March Minutes, concluded

sung at the marriage of a fellow female cadet.

Laura graduated from West Point on June 2, 2001, with a BS in Chemistry. Within the military, her specialty was human resources management, but she also pursued and secured an MBA. On September 11, 2001, she was at Ft. Jackson when she heard about planes flying into the World Trade Center and the Pentagon. When she went home, she found that her father assumed she would be immediately shipped off to war and that he regarded war positively as the ultimate test of human fortitude. As she considered his comments, she realized that she really knew nothing about war.

In 2003, she was deployed to Kuwait, assigned to human resources support for a helicopter unit. She, like others, got little official information through her chain of command; everyone seemed to get their information from Fox News. On March 21, she woke to the sounds of explosions from cruise missiles hitting Baghdad. Her team subsequently went into Iraq (they were told not to use the term “invasion,” but rather to say “liberation”) in Humvees, in single file, at 2 mph, with head lights on all the way to Baghdad. On the trip, they saw no Kuwaitis or Iraqis, and even passed time pretending they were the Griswolds on one of Chevy Chase’s “vacation” movies. There was a helicopter crash in her unit. A formal investigation suggested that the most likely cause was “spatial disorientation” — which could be regarded as human error — on the part of the pilot. She was assigned to ghost-write a condolence letter to surviving family members and to fabricate details and avoid mentioning pilot error.

Laura left the army in 2006 and went into a civilian life which she found boring. Although she never had planned to be a writer, she had experienced the psychological ramifications of being a female at West Point and of being in war. She was tired of constantly apologizing for her gender and wanted to share her experiences and benefit others. It took her eight years to write *WarVirgin*. In part, her book registers her opposition to the general run of military books and movies that simply celebrate masculine bravery.

She felt that women’s contributions need to be acknowledged, and the special issues faced by women in an overwhelmingly masculine environment need to be recognized.

To close her presentation, Ms. Westley once more demonstrated her excellent singing voice and her sense of the dramatic by singing “Time to Say Goodbye.”

In response to questions from the floor, Laura talked about how she got into West Point (submitting an application through the office of Congressman Mike Bilirakis). She noted that up until last year she was working in the corporate world but would very much like to sell to a production company the musical comedy of *WarVirgin* that she had developed, would like to speak to a variety of audiences, and under the right circumstances, would like to teach.

She noted that other women veterans have been supportive regarding the disclosures in her book, but that those who are still on active duty have to be guarded in their comments. She also noted — perhaps surprisingly — that she has received considerable support from men who have graduated from West Point.

At the conclusion of Laura’s talk, Linda Morris informed the group that that Lee J. Harrer had generously reimbursed the society for the \$500 student book collecting award. Since the April FBS meeting had been inadvertently scheduled for Easter Sunday, there was further discussion about the possibility of moving that meeting to April 30 (See Upcoming Events; the April meeting has been rescheduled for April 30).

Recorded by Gary Simons, Secretary

[WarVirgin: My Journey of Repression, Temptation and Liberation](#), by Laura Westley, is available on Amazon.com.

Visit Laura’s website: www.warvirgin.com.

Bordering on the Sublime: The Art of the Typographic Border



In 1863, the Reverend John Curwen began printing in east London. John Curwen, Printer, became J. Curwen and Sons in 1897, and grandson Harold took over the business in 1914. With his training in the Arts and Crafts movement, he brought to Curwen an insight into design and its power to create culture. When he hired Oliver Simon in 1920, Curwen Press began to redefine print, creating an aesthetic that made every print piece part of the emerging look of the modern. The press became known for the finest work, produced by notable artists such as Claud Lovat Fraser, Edward Bawden, Albert Rutherston, and Edward Ardizzone. Their influence, channeled by Curwen and Oliver, was documented in 1977 in a Tate Gallery exhibition, *Artists at Curwen: A Celebration of the Gift of Artists' Prints from the Curwen Studio*. Unfortunately, this was also about the time that production stopped and gradually the materials of the press were dispersed.

In 2009, another fine press, Crispin and Jan Elsted's Barbarian Press in British Columbia, acquired the Curwen Press archives of Monotype ornaments and borders – in the form of already composed borders as well as fresh type, still in its original packets. Curwen's intricate and imaginative borders were a distinctive feature of many of their products. Often printed in two or three colors, these borders were largely the work of one pressman, Bert Smith, who worked at Curwen from 1924 until his retirement in 1964. Smith's ability to assemble his borders from smaller typographic units showed an ingenuity and constant invention.

To recreate and celebrate this heritage, Barbarian Press is publishing *Bordering on the Sublime: Ornamental Typography at the Curwen Press*, "reprinting those original borders which remain standing, recomposing, if possible, some of those which were distributed..." The book will be lavishly illustrated with multi-color borders, as well as with photographs of original proofs and other work from Curwen Press.

Accompanying the print specimens, David Jury, a British typographer and printing historian and author of *Letterpress: The Allure of the Handmade* and Crispin Elsted will examine English and European graphic design and printing during the interwar period. In this broad context, they will place Curwen Press and its achievement – "its influence, & its importance" – especially in terms of print ornaments.

Additional materials will make *Bordering on the Sublime* a significant work documenting the use of type ornaments in the 20th century, including:

the use of historical ornaments... in the nearly a century since the Monotype revival, notes on significant examples of their use by various presses and designers, some reflections on the techniques & typographical decisions required in their use... a bibliography of books which discuss and display printers' flowers. [Also,] there will be three appendices. The first will concern the use of ornaments pre-1900, with some discussion of their varying styles. The second... a reprint of a pamphlet called 'A Grammar of Type Ornament' published by *The Monotype Recorder* in 1960. The third will document the make-up of each border in the book by printing, in black, a single example of each of the ornaments used in each border, keyed to the page on which that border appears; this will allow those who are unused to looking at typographical ornament to see more clearly how these small decorative elements combine to create their effects.

Publication of *Bordering on the Sublime* is by subscription. The deluxe edition, "State A," is fully subscribed, but copies of States B and C may still be obtained.

Visit the [Barbarian Press website](#) to learn more about the Curwen Press and *Bordering on the Sublime*. An Internet search for <Curwen Press> or <Oliver Simon> will be richly rewarded.



Meet Mike Slicker

by Jerry Morris, FBS vice president

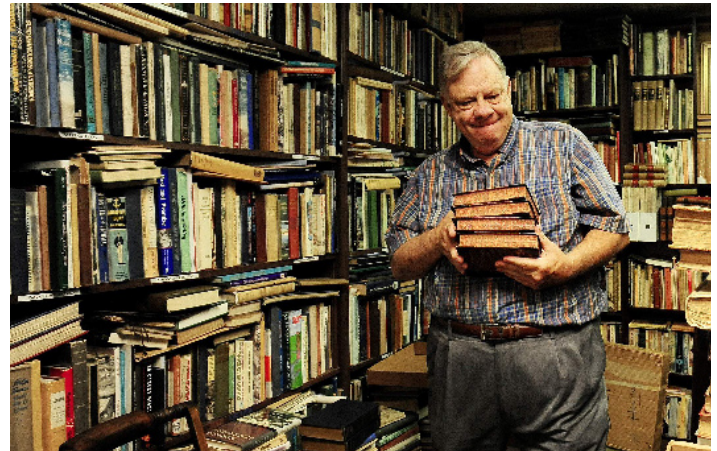
In March, FBS vice president Jerry Morris interviewed Mike Slicker, proprietor of Lighthouse Books in St. Petersburg and guest speaker for the upcoming FBS banquet in May.

JM: First off, congratulations on celebrating your 40th year as a bookseller! We're looking forward to having you as our keynote speaker at the Florida Bibliophile Society banquet on the 21st of May. In the meantime, can you tell us just a little bit about yourself, where you're from, and how you became a bookseller?

MS: Thank you. I'm looking forward to breaking bread with other Florida Bibliophiles at the banquet and telling all of you about my forty years as a bookseller. In the meantime, here's a little personal history:

I was born here in St. Petersburg, at Mound Park Hospital (known today as Bayfront Health St. Petersburg), as was my younger brother and my mother before us. (As a side note, the hospital with its Mound Park name is mentioned in Ian Fleming's *Live and Let Die*.) That said, my father served in the Air Force, and I have lived in a number of different places, eventually graduating from the University of California, Davis, with a degree in psychology. I did some graduate work in special education for a short period at Georgia State University in 1971 but soon discovered that I really did not have the patience to make a career of the field. Besides, what I really enjoyed was the research. It was while I was doing some of that research that I discovered that the library didn't have some of the books that I needed. That took me on a trip to an old bookstore there in Atlanta, and I've been in one or another ever since.

After leaving school, I returned to California, wandered into the used bookstore nearest to where I was living, and offered to go to work for the owner with no pay, if he would teach me what he knew about running a bookstore. After working there for a while, I followed an interest in uncommon books and went to work at Argus Books in Sacramento. In 1976, I visited my parents, who had retired to St. Petersburg, to tell them that I had been offered a



chance to buy out my employer over a period of time, and that I would be staying in California. During my visit here and during a visit to a local book shop, that owner made it clear that she would like to sell her business. After a quick consultation, and a loan from my parents, we signed papers on January 3rd, 1977, and Lighthouse Books was born.

In the forty years since then, all of our family – my wife and four children included – have each taken a turn at the plow. While my three sons are now doing other things, my daughter, Sarah, still comes into the store two days a week – and has now managed the Florida Antiquarian Book Fair for the past seven or eight years. When she comes to the store, Sarah often brings her two children, whom she home-schools. We are genuinely a family-run bookstore.

Along the way, in the early 1980s, we became members of the Antiquarian Booksellers Association of America. Around the same time, a group of us became the founding members of the Florida Bibliophile Society, and another group formed the Florida Antiquarian Booksellers Association. The following year, like Andy Hardy in the old movies, we decided to “put on a show” – and the Florida Antiquarian Book Fair toddled into the area.

People often ask what it's been like to have an old bookstore for as long as we have. And it's with no small amount of pride (and perhaps a little corniness) that I always say that I've lived an enviable life: always surrounded by great ideas and beautiful things, along with being visited every day by interesting people.

JM: Thanks for the personal history, Mike. We're looking forward to hearing your reminiscences at the banquet!



Printing the Ancient Way

Imagine a dozen or so men wearing aprons, seated in low chairs facing each other. Each pair is bent over a thin rectangular printing block. One man slathers red or black ink onto the block. Then his partner places a thin piece of white paper on the block and runs a roller over it. Seconds later, he whips the paper off and sets it aside to dry. Now increase this operation to about 60 such printers and 2,500 pieces of paper being printed daily in this way — on both sides.

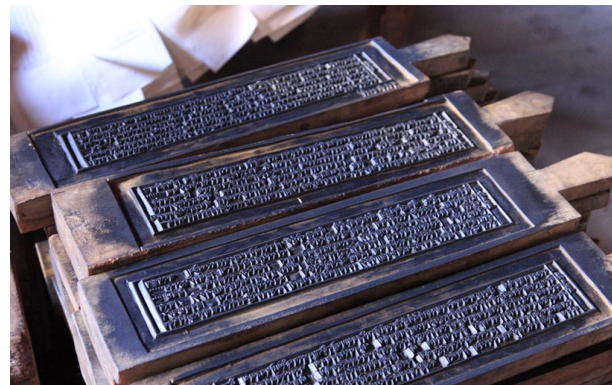
This is not a commercial printer. Rather it is one of the most revered institutions in the Tibetan world: the Derge Parkhang, or printing lamasery, in the far west of China's Sichuan Province, at 16,600 feet. This three-story monastery dates from 1729 and holds more than 320,000 wooden printing blocks that are on average more than 260 years old. As if this weren't enough, since the 1980s the Parkhang has been making new ones and expects to have some 400,000 by a decade from now. The laypeople who do this work go through 13 steps to construct these red birchwood printing blocks. The process takes more than half a year for a new batch of blocks to be finished.

The library of the monastery houses 830 classic sutras, the basic Buddhist scriptures, as well as more than 70 percent of ancient Tibetan manuscripts. The founder included works from a wide range of Buddhist schools: "He was very open minded, like the ocean containing water from all rivers," said one guide.

—Source: Edward Wong, "Printing the Ancient Way Keeps Buddhist Texts Alive," *The New York Times*, March 22, 2017, page A6.



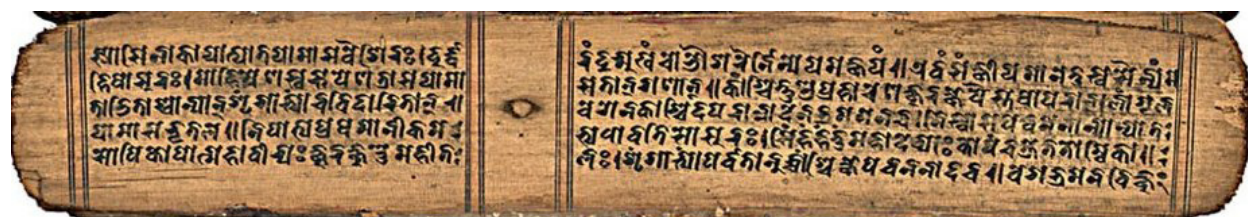
The Derge Sutra Printing Temple (Parkhang in Tibetan), founded in 1729 by Demba Tsering, the fortieth King of Derge.



Tibetan printing blocks in their standard size gives Tibetan books their characteristic long rectangular shape.



Two young monks practice the mechanics of traditional Tibetan printing.



A printed sheet from a traditional Tibetan book.

Thanks to David Hall for condensing this report from the NYT.

University of Delaware Morris Library Receives Lasner Collection

In February 2017, the University of Delaware Morris Library received the largest single gift in its history, the Mark Samuels Lasner Collection, valued at over \$10 million. Comprising more than 9,500 books, manuscripts, letters, photographs, ephemera, and artwork related to British literature and art from 1850 to 1900. The library has housed the collection since 2004; it has been described as one of the finest collections of its type and is expected to draw scholars from around the world.

The collection includes works by many famous names of Victorian England – Charles Dickens, Charles Darwin, Florence Nightingale, Oscar Wilde, and George Eliot – as well as other influential but less familiar authors and artists such as Max Beerbohm, William Morris, Christina and Dante Gabriel Rossetti, Robert and Elizabeth Barrett Browning, and Aubrey Beardsley.

Lasner's passion for collecting began with an interest in the Pre-Raphaelites, a group of artists who rebelled against the academic tradition in the arts of their day that narrowly defined beauty and quality. The founders of the Pre-Raphaelite Brotherhood, William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti, sought a return to artistic traditions that predated Raphael and Michelangelo and the constricting artistic formulas that had been derived from their work by later generations. Lasner described the Pre-Raphaelites as the hippies of 1848. As described by Margaret D. Stetz, Mae and Robert Carter Professor of Women's Studies and University of Delaware Professor of Humanities, "They [the Pre-Raphaelites] banded together, these young artisan writers, to fight the power, to fight the academy, to fight the rules, to fight all of the settled notions of what art was supposed to be like."

As a young man, Lasner had found kindred spirits. He was too young to have known Hunt, Millais, Rossetti, or others who joined them, but his grandmother's friend, May Bradshaw Hays, had met Robert Browning and Edward Burne-Jones, and she told Lasner stories about them.

Hays further fueled Lasner's interest in collecting.



Mark Samuels Lasner during an interview in the room that houses his collection

When he graduated from college, she sent him a box containing two hand-painted fireplace tiles, a wedding gift to Hays' parents from Edward and Georgiana Burne-Jones, and a blue and white tea set, a gift from William and Jane Morris. Objects with this kind of provenance fired Lasner's imagination and started him on a 40-year quest to build his remarkable collection.

Lasner has published extensively, including several books, about subjects related to his collecting interest.

After a lifetime of assembling this important collection, Lasner shared the feeling of many collectors who want "to control what happens to their collections." Though the collection was housed at the Morris Library, he felt that the time was right to make the arrangement permanent. Significantly, Lasner's collection complements the Delaware Art Museum's vast collection of Pre-Raphaelite art, reinforcing its research significance.

An exhibition based on the collection, "Victorian Passions: Stories from the Mark Samuels Lasner Collection," is on display from February 14 to June 3, 2017.

A two-day symposium, "Celebrating the Mark Samuels Lasner Collection: Rare Books and Manuscripts, Victorian Literature and Art" was held at the Morris library on March 17-18, with keynote speaker Elaine Showalter, professor emerita of English at Princeton University. Part of that symposium was a gallery talk by the exhibition curator Stetz. Her 37-minute talk may be heard on the [symposium's website](#).

Highlights of the Mark Samuels Lasner Collection



William Morris, 1834-1896, *The Well at the World's End*, Hammersmith: Kelmscott Press, 1896. The intricate and highly crafted style of books designed and printed by Morris at his Kelmscott Press reflects his aesthetic of looking back to the handmade books of the medieval era (before Raphael). The Arts and Crafts movement, of which Morris was a defining practitioner was a rejection of mechanized production and a preference for work that showed the work of the human hand in every aspect of creation.

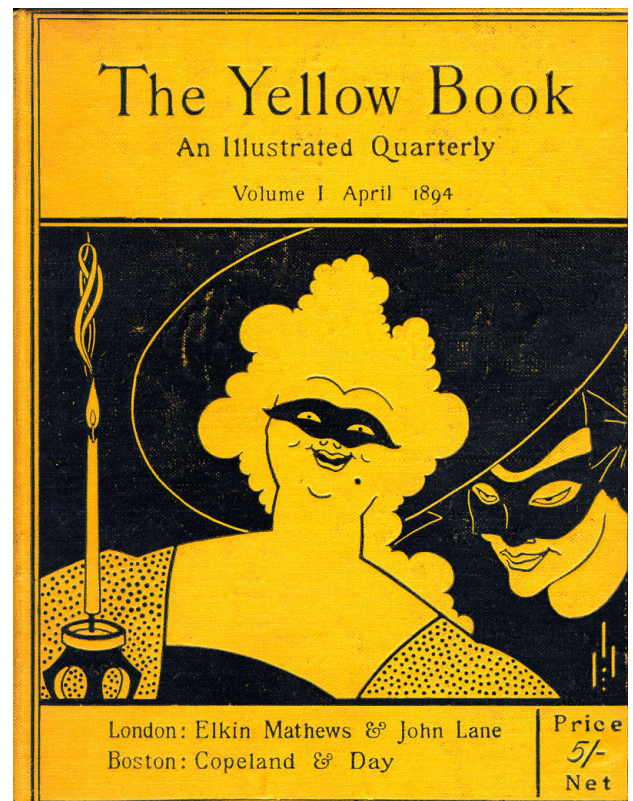
Morris was the author of this work. Though it is not well known now, it was highly regarded and influential on better known authors such as H. G. Wells, C. S. Lewis, and J. R. R. Tolkien.

Morris's *Canterbury Tales*, rendered in a similar style and illustrated by Edward Burne-Jones is often regarded as the finest example of Morris's book production.



Edward Burne-Jones, caricature of William Morris, 1890, detail from *Visitors Book for North End House, Rottingdean*. Lasner described finding this otherwise unknown book in an interview with [The Morrisian](#):

The Burne-Jones visitors' book was a complete surprise. I didn't know it existed. In January 2004, a bookseller sent me an email, saying that he had the book for sale for a client, and asking if I knew anything about it. I remember calling him, and I recall my exact words, which were "I don't know anything about it except you're putting it in a Fed-ex box and sending it to me." That was it. I didn't know how much it was, I didn't even ask. The dealer's email stated that it came with a little group of drawings by Burne-Jones, but there were no further details. The next morning one of the mailroom staff at the University of Delaware library brought the package to my research study. I unwrapped the book and kept turning the pages filled with sketches, awe-struck, which is an understatement. All the time I was thinking, why isn't this in the Fitzwilliam Museum or the Morgan Library, how is this here?



The Yellow Book, Volume 1 (April 1894), was a British quarterly published from 1894 to 1897. Many famous authors and illustrators were featured in its pages, and it was highly influential in promoting the Aesthetic and Decadent movements -- so much so that it became part of the nickname of the decade "The Yellow Nineties." Though Oscar Wilde did not write for *The Yellow Book*, he referred to it in *The Picture of Dorian Gray* as one of the primary corrupting influence on Dorian.

Lasner Highlights, concluded

Above: William Morris, 1834-1896, *Catalogue of the Books of William Morris at Kelmscott House*, autograph calligraphic manuscript, c. 1890. Morris's collection was wide-ranging. He had a significant group of uncunables, the earliest European printed materials, which inspired his work. Later in life, he became interested in book collecting more broadly.

When Morris prepared a catalogue of his collection, he prepared it in the form of a handwritten manuscript. He carefully lined pages in pencil as a guide and executed the text in calligraphy with illuminated capitals. Lasner called this book as one of the finest pieces in his collection and perhaps his most treasures — his "Holy Grail."

Above, right: Dante Gabriel Rossetti, 1828-1882, Proof print of illustration for 'The Palace of Art,' in Alfred Tennyson, *Poems*, London: Edward Moxon, 1857, wood engraving.

Rossetti and his wife Christina were talented in many areas. Dante is known mainly for his striking paintings, and Christina mainly for her poetry, but they were both poets and painters. Rossetti helped found the Pre-Raphaelite Brotherhood in the mid 19th century. The Brotherhood's work through the rest of 19th century paved the way for other important artistic movements.

Tennyson's poem begins:

*I built my soul a lordly pleasure-house,
Wherein at ease for aye to dwell.
I said, "O Soul, make merry and carouse,
Dear soul, for all is well."*

Right: William Morris, 1834-1896, Design for initial letters for *The Tale of Beowulf*, 1895.

The Lasner Collection is a well balance sampling of the late 19th century British production, but it is easy to focus on William Morris for his remarkable personal output. These letter designs are like jewels — microcosms of his concept of the handmade, the made-to-order, and the organic element.



Upcoming Events

April 2017



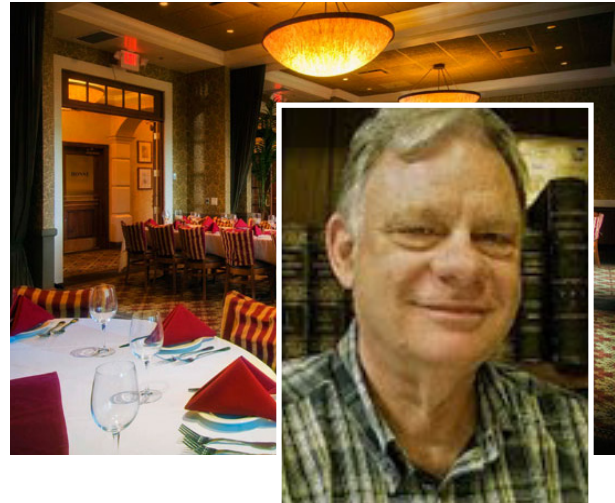
Afternoon of the Poet with Peter Hargitai

**Macdonald-Kelce Library
University of Tampa
401 W. Kennedy Blvd., Tampa, FL
April 30, 2017, 1:30 pm**

Our guest for National Poetry Month is **Peter Hargitai**. Peter is the author of many books of poetry, short stories, novels, and translations. He has received many honors on both sides of the Atlantic, including the Landon Translation Award from the Academy of American Poets, the Fust Milan Award from the Hungarian Academy of Sciences, the Pro Cultura Hungarica Medal, and the 2009 Dr. Martin Luther King, Jr. Poetry Prize. At our April meeting, Peter will read and discuss his work.

A native of Hungary, Peter has also introduced the work of several Hungarian authors to English readers. His translation of Attila József is listed in Harold Bloom's *The Western Canon: The Books and School of the Ages*. His most recent book of poetry is *Witch's Island and Other Poems* (2013).

May 2017



May 2016 FBS Annual Banquet Brio Tuscan Grille International Plaza 2223 N Westshore Blvd, Tampa, FL May 21, 2016

Guest speaker:

Mike Slicker

owner, Lighthouse Books, St. Petersburg, FL

The FBS Annual Banquet will be a wonderful opportunity to reflect on the 2016-2017 season and its fascinating presentations and events. Our guest speaker will be Mike Slicker, who just celebrated 40 years in business in his bookstore Lighthouse Books. We will also hear from Emma Gregory, winner of FBS's first Harrer Student Book Collecting Award. Book auction, great food, good friends – reserve a seat for this event today! Contact FBS treasurer Linda Morris to reserve a seat — linjer25@gmail.com.



Florida Book Events Calendar

Know about any events of interest to book lovers? Send corrections and additions to Charles Brown, 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>

2 0 1 7

A P R I L

April 1, 2017

Literary Feast (ext. 1989)

Fort Lauderdale, FL

(www.bplfoundation.org/literary-feast)

April 1-30, 2017

O, Miami Poetry Festival

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

April 7-9, 2017

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

Gainesville, FL

(www.english.ufl.edu/comics/conference.shtml)

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)

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://folaclid.org/index.html>)

J U N E

May 31–June 3, 2017

Fellowship of American Bibliophilic

Societies 2016 Rare Book and Manuscript

Tour, Host: The Book Club of Texas, Dallas, TX

(<http://www.fabsocieties.org/meeting.html>)

J U L Y

(no 2017 date yet)

South Florida Book Festival

Fort Lauderdale, FL

July 2017, continued

July 27-30, 2017

Florida Supercon

Greater Ft. Lauderdale Convention Center, Ft.

Lauderdale, FL (<http://floridasupercon.com/>)

A U G U S T

August 11-13, 2017

Wizard World Comic Con

Orlando FL

(<http://wizardworld.com/comiccon/orlando>)

S E P T E M B E R

September 15-17, 2017

Florida Heritage Book Festival

St. Augustine, FL

(<http://fhbookfest.com/>)



Book Honoring Paul Ruxin Announced

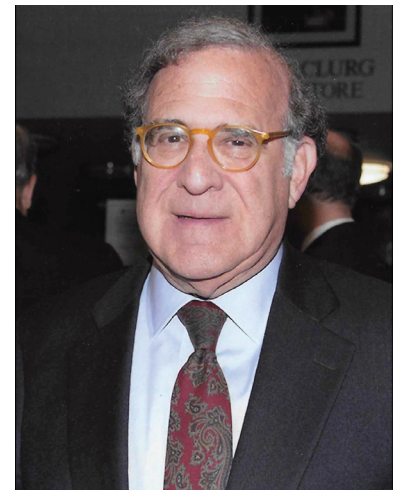
Paul Ruxin's untimely death was a shock throughout the bibliophile world (Florida Bibliophile, May 2016). Paul Ruxin was a committed member of many organizations and Clubs with a bookish focus. Among other interests, he was active in the Johnsonian Society, the Grolier Club, was a board member of the American Poetry Foundation and The Newberry Library, and served as Chair of the Folger Shakespeare Library's Board of Governors.

The book *Past as Present: Selected Thoughts and Essays by the late Paul Ruxin* is being co-published by The Caxton Club, The Club of Odd Volumes, and The Rowfant Club, of all of which Paul was a member. *Past as Present* has been compiled and edited as a tribute to Paul by Gordon M. Pradl and Samuel B. Ellenport. The contents illuminate Paul's insights on topics which extend from an early piece written for the Virginia Law Review, through essays about his formidable book collecting activities, to ideas concerning curriculum reform, as well

as other items based on his friendships and experiences.

The book is available in two editions. An electronic version (PDF) is available as a [free download](#) on the Amherst College website (Paul was Amherst '65).

A subscription edition will also be available. Designed by Ron Gordon, the book is 432 pages, printed on 70-pound Cougar Text, and bound in imported linen over boards. Copies are \$125 each, payable in advance. The edition will be published in the Spring of 2017. The Subscription Edition will be strictly limited to those orders received by April 30, 2017. All copies must be prepaid.



A view of Morris's study, shortly after his death, by Edmund H. New (original: Mark Samuels Lasner Collection, Univ. of Delaware Library; this copy: "[The Library of William Morris](#).")

“Old Books Still Matter” by Maureen Mulvihill

On April 11, 2017, as part of its “Books & Coffee” series, Sarasota’s Selby Public Library will host FBS member Maureen Mulvihill in a presentation entitled “Old Books Still Matter.”

Maureen will discuss the value of ‘old books’ as surviving historical artifacts. She will emphasize the continuing appeal of the early book (pre-1800) to collectors and book historians and generalists. She will also show what ‘modern’ editions of old books too often overlook.

Maureen is a past vice president of the Florida Bibliophile Society and is often featured in this newsletter. Regular readers will recall her series of three articles last fall for Rare Book Hub, each of which was profiled in *The Florida Bibliophile*. This series, which discussed new editions of the

authors Anne Killigrew, Hester Pulter, and Margaret Cavendish, editions that will recover these writers for many modern readers, demonstrates how much there is yet to be mined in ‘old books.’ Taking time with these books often reveals fascinating personalities and works that are both well worth reading and suprisingly affecting and relevant. Maureen is a gifted guide in this process.

“Old Books Still Matter”

Maureen E. Mulvihill, Guest Speaker
“Books & Coffee” series, Selby Public Library
Gelbart Auditorium, April 11, 2017, 10:30AM
Sponsored by Friends of the Selby Public Library
1331 First Street, Sarasota, Florida 34236

See [Maureen’s poster](#) for complete details.



Thank You

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.

David Hall
Jerry Morris
Linda Morris
Maureen Mulvihill
Gary Simons
Mike Slicker

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



Join FBS!

If you love books, take your interest to the next level by joining a group of dedicated book collectors. You will meet serious collectors, dealers, scholars, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.

Membership is \$50. per year. You can find a membership form on our website. It will give you the address to which to send your filled-out form and payment.

Joining FBS also makes you a member of the national organization, the Fellowship of American Bibliophilic Societies.



Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!?



Florida Bibliophile Society, 2016-2017 Season



September 25 • Gary Simons – FBS member Gary Simons spoke about 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 talked about the advantages and disadvantages of each. She shared many tips that budding authors need to know about preparing a book for publication.

October 22-26 • Gainesville Getaway – The Alachua County Friends of the Library hosts a semiannual five-day sale featuring 500,000+ books and media ranging from rare and collectible books to vintage vinyl and recent magazines. A group of us met at the sale and then enjoyed lunch at the Harn Museum of Art. A day of book treasures and fun!

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

December 20 • FBS Holiday Party – Our holiday gala was held at the home of Joan Sackheim. A glittering occasion in Joan's lovely home.

January 15 • Terry Seymour – Terry talked 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 explained James Boswell's books, but those of Boswell's father, grandfather, and his two sons.

February 19 • Carl Nudi, FBS member and printer extraordinaire, spoke about the history of the book and demonstrated the presses at the Tampa Book Arts Studio. A great introduction to the history and practice of how books are made.

March 19 • Laura Westley, author of *War Virgin: 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 30 • 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 • Break Your Piggy Banks!



Yes, it's that time of year again. We are almost at the end of our FBS 2016-2017 season, and it's been an exciting one, full of great presentations and wonderful new members. And our year wraps up with a bang... the Florida Antiquarian Book Fair is right around the corner (April 21-23).

You may remember the experience from last year: All that hard-earned money, all those resolutions... and then there it is, right in front of you... that book you've been hoping to find... and what's a few dollars here or there?

The Book Fair is a wonderful event, begun in the early 1980s by some of the same booksellers that started the Florida Bibliophile Society. The Florida Antiquarian Book Fair (FABF) is sort of our annual reunion — and you can't not go to your reunion. Right?

I might just put a plug in for the Alachua County Friends of the Library Book Sale (April 22-26), which will begin in Gainesville on the same weekend as FABF

in St. Petersburg. It's not quite as high-brow as FABF, but there's a Collector's Corner, and as FBS members who have made the trip will tell you, it's lots of fun and there are plenty of good books (and magazines and vinyl and DVDs and comics...) to be had.

And as we have for many years, FBS will be staffing a table at the entrance to the FABF. Contact Jerry Morris to sign up for a two-hour (or more!) shift. It's also a lot of fun working the table together and sharing in the day's excitement... and you get into FABF for free!

Book buying aside, FABF is an educational experience. You will see rare and exquisite books of all types. Beautiful, rare, significant... it's a great place to start your collection or add to it.

So, see you at the bookstore... Book Fair... Book Sale! Sorry little piggy bank.

— Charles

PS. I'm wondering: why isn't there an FBS piggy bank? Wouldn't it be a perfect complement to our book bag?

The Florida Bibliophile Society

OFFICERS

President: Charles M. Brown
cmbrown@atlantic.net

Vice President: Jerry Morris
moibibliomaniac@gmail.com

Secretary: Gary Simons
gsimons1946@yahoo.com

Treasurer: Linda Morris
linjer25@gmail.com



COMMITTEE CHAIRS

Hospitality: Linda Morris
linjer25@gmail.com

Lee Harrer Jerry Morris

Award: moibibliomaniac@gmail.com

Social Media: Carl Mario Nudi
carlnudi@netscape.net

Archives: Carl Mario Nudi
carlnudi@netscape.net

The Florida Bibliophile is the newsletter of the Florida Bibliophile Society, established 1983. It is published monthly from September to May. Correspondence regarding the newsletter and submissions should be sent to: Charles Brown, cmbrown@atlantic.net. www.floridabibliophilesociety.org ©2017 Florida Bibliophile Society

Unattributed material has been prepared by the editor.