

# The Florida Bibliophile

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*Deadline for the February newsletter is  
March 1, 2018.*

*See page 22 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 Fall 2017 FABS newsletter [here](#).



January speaker Charles Brown poses with one of the graphic novels discussed in his presentation.

— Annual FABS Tour —  
**2018 FABS TOUR OF DELAWARE**  
Wednesday, May 16 – Saturday, May 19  
**See page 15**



Florida Bibliophile Society  
A community of book lovers



## Minutes of the Florida Bibliophile Society Meeting, January 21, 2018

**P**resident Jerry Morris called the meeting to order at 1:45. Jerry reminded the audience of the many fascinating presentations we have had over the last year, including some by FBS members. He then introduced Charles Brown, our FBS Vice President, whose talk was entitled “Beyond the Book: Graphic Novels, Artists’ Books.”

Charles noted that since “the death of the book” was proclaimed in the late 1990s, print publishing has exploded. Traditional books have been joined by new content and new formats: pop-up books and coloring books have moved into the adult category; comic books have expanded into graphic novels that are regularly reviewed in the *New York Times* and other serious venues; and artist’s books, once rarely seen, have now become a standard part of many publishers’ catalogs. Accordingly, Charles stated he would discuss both the increasingly popular and critically important area of graphic novels as well as the book as a medium for art in artists’ books.

### Graphic Novels

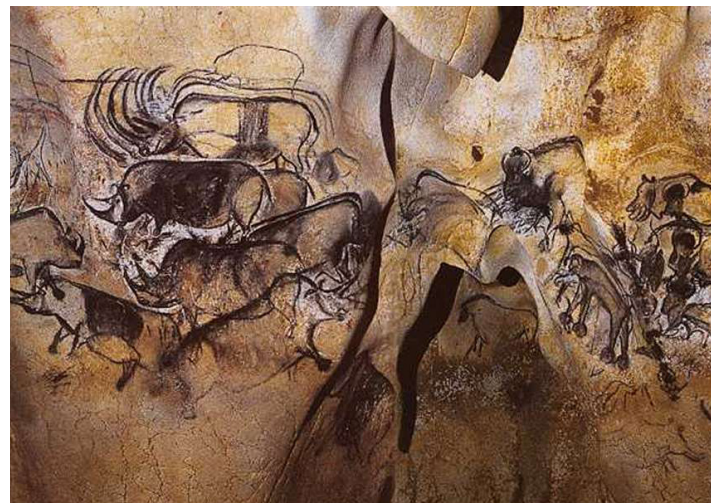
Charles noted that, although many bibliophiles might not be familiar with graphic novels, these works represent a billion-dollar industry. He stated that there are many ways to tell this story, and with the remark “people have been telling stories through pictures for a long time,” he began his version. Through a series of viewgraphs\*, he illustrated the progress of pictorial storytelling. Cave paintings that go back at least to 40,000 BCE show humans experimenting with paint and depicting their surroundings. By 1,500 BCE, Egyptian murals are combining pictures and text that use iconography and drawing conventions that give extra layers of meaning. Further development included increasingly complex wall murals, such as scenes from the Aeneid in 100 BCE Pompeii, and stories told in the luminous beauty of stained glass windows in the cathedral of Sainte-Chapelle around the year 1250.

By the year 1450, the French Book of Hours exemplifies the combination of pictures and text, transferred into book form. The invention of the printing press by Gutenberg in the 1400s greatly contributed to the

\*The entire slideshow can be viewed on the FBS website.



*Cave art from Sulawesi, Indonesia, 40,000 BCE. Hand silhouettes were a favorite of cave artists.*



*Chauvet, France, 28,000 BCE. Notice the increasing complexity, depiction of action, and narrative elements.*



*Egypt, 1,250 BCE. Egyptian murals are usually accompanied by text. The images are full of conventions and icons that also tell a story.*



*January Minutes, continued*

increase of book publication, but even these early printed books were graphically oriented as they often included illustrations, maps, and diagrams, and they were set in type designed to look like the lettering in a handwritten manuscript. The printing press and new methods of printing illustrations advanced the printing of illustrated books. These innovations also led to the great popularity of the art print: a prominent example comes from the 1730s, in a famous set of prints by William Hogarth, *The Rake's Progress*, which shows key scenes, accompanied by verses, from the rise and fall of a rich merchant's son.

Charles presented a chart demonstrating the growth of visual culture from its ancient beginnings up to contemporary times, culminating in an estimated 45 trillion pages of print production in 2016, in addition to television, film, advertising, and the many other forms of visual media people see every day.

Moving into the domain of comic books, Charles displayed an image from an 1835 Swiss publication, *The Adventures of Obadiah Oldbuck*, widely regarded as the first true comic book. It is distinguished from earlier efforts by representing continuous action conveyed in a series of panels. In *Obadiah Oldbuck*, we see the first elements of a style of telling stories through text and pictures that would be elaborated over the next 150 years to produce a visual grammar of storytelling that we recognize today as comic art, often referred to now as sequential narrative.

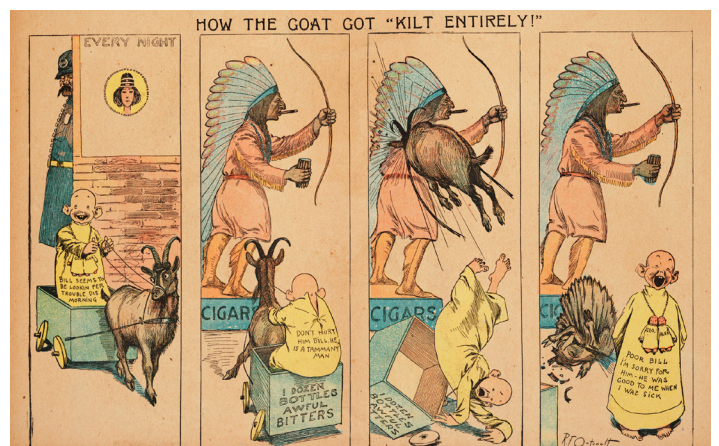
Charles noted that his outline focused on the U.S., but there were also many important artists and developments in Europe. He then moved to the end of the 19th century to discuss the first mass-marketed form of comic art, the newspaper comic. Of many possible examples, he selected "The Yellow Kid," which appeared in a number of comic strips drawn by Richard F. Outcault, first for Joseph Pulitzer's papers in 1896 and later for William Randolph Hearst's papers. Newspaper comics were a very popular feature, and competition among papers and artists was keen. Drawing on the success of other strips, artists often imitated each other, adopting each other's storytelling solutions, and gradually, a shared visual grammar developed. For example, Outcault's very popular



**England, 1734.** William Hogarth's series of prints "*The Rake's Progress*" told their story in a series of highlights accompanied by verse.



**Switzerland, 1835.** "*The Adventures of Obadiah Oldbuck*" is regarded as the first comic book. It aims to show continuous action.



**U.S., 1897.** Newspaper comics were very popular. Outcault's "*Yellow Kid*" shows increasing interaction of text and graphics.



*January Minutes, continued*

strip placed the statements of characters in ovals that floated above the character, loosely connected to the character with a line. Today, the word balloon is so standard, we might not think back to who “invented” it, but an innovation it was, which became established as a standard part of the grammar.

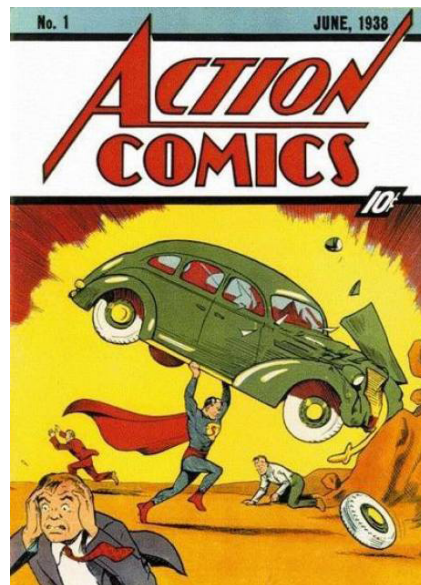
Comics were popular, and comics sold papers. But William Randolph Hearst found another way to make money from his comic artists. Hearst played a major role in the development of comics syndication, making his comics available to an even wider audience across the country. The shared conventions of comics’ grammar evolved quickly, for example, image tropes such as word balloons, juggling conventions, action lines, etc. Charles noted that the Hearst-syndicated cartoon *Krazy Kat*, drawn by George Herriman and running from 1914 into the 1940s, reflected this high level of development of the vocabulary of emotions, actions, and effects. Readers didn’t have to think about the mark to the left of the dog’s head in a displayed panel – they saw a drop of sweat and instantly read “exasperation.”

In the 1930s, the comics began to be published separately from newspaper pages as inexpensive booklets. It was not uncommon at the time for a newspaper comic to take up an entire page of a newspaper and have 15 or 20 panels, much different from the four-panel, one-gag comic which has become standard today. Comic books gave artists more freedom to tell longer and more complex stories, and they gave readers an opportunity for more immersion in the comic’s fantasy world and its exciting or amusing characters. The modern era of comic books can be seen in *Action Comics*, vol. 1, published in 1938 and featuring Superman, a comic icon who became more popular after World War 2 and who retains his popularity today. When we look at *Action Comics*, we see a comic book, but this inexpensive, portable format was an innovation.

Charles then went back a few years to pick up another thread in the development of graphic novels. In 1929, artist Lynd Ward published a true novel without words, *God’s Man*. Other artists of the period also explored the wordless novel. These books harken back to Hogarth and the story told through key scenes. Ward and others



U.S., 1923. In *Krazy Kat*, artist George Herriman was one of many artists who experimented and helped codify the comic medium.

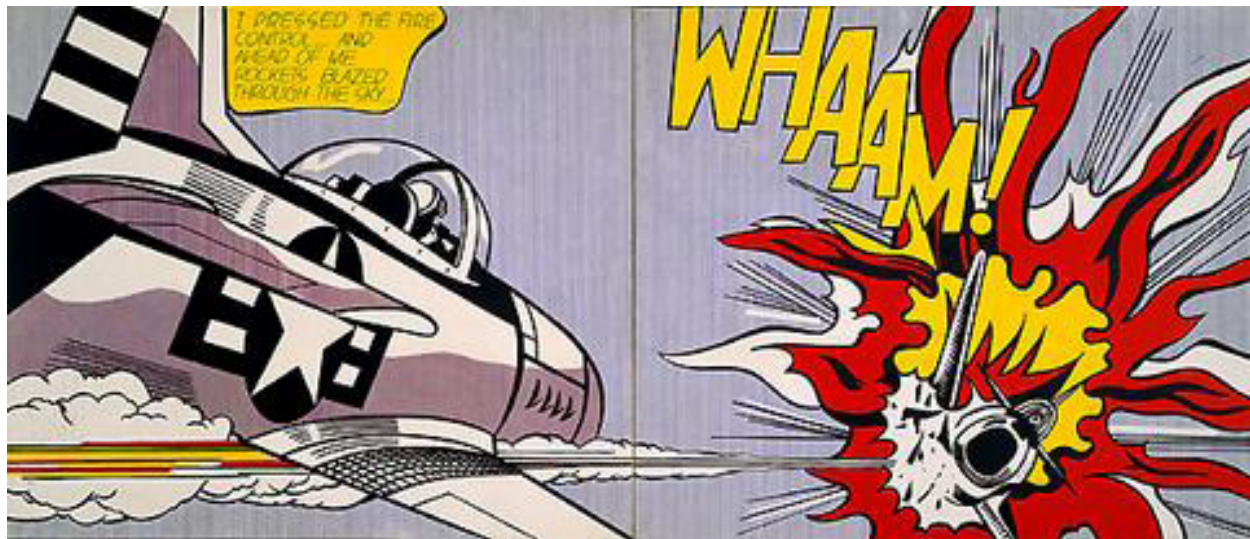


U.S., 1938. The comic book becomes a fixture in American publishing. This book introduced a durable hero named Superman.



U.S., 1929. Artists in the U.S. and Europe experimented with telling stories without words. Their strong graphic styles were influential.



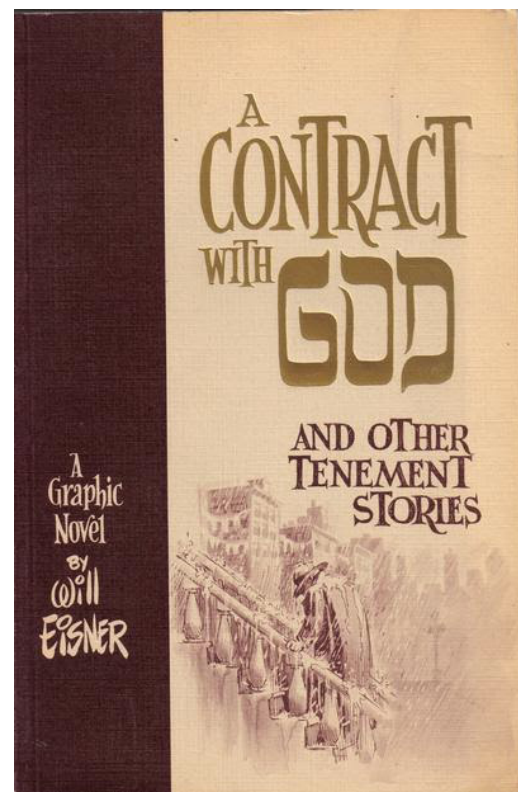
*January Minutes, continued*

U.S., 1963. American artist Roy Lichtenstein brings the visual language of comics into the fine arts arena.

brought a strongly graphical and artistic vision to their work that influenced subsequent generations. Charles stated that although his presentation was emphasizing the standardization of the visual grammar of comics, we should not forget artists who experimented with the developing medium, often pushing at its boundaries.

Despite the popularity of comic books and their characters, who inevitably became the subjects of equally popular film, radio, and television programs, comics were regarded as low art, with their melodramatic and fantastic themes. But in the 1960s, Pop artists like Andy Warhol began to blur the boundaries between high culture and low culture. Warhol started his career in advertising illustration, gaining familiarity with the advertising culture in New York. He began to see the popular images that bombarded Americans everyday through advertising and promotion in film, in magazines, on television, on billboards, on store shelves, as the art to which most Americans were exposed. Accordingly, he took these low-culture icons, such as the humble Campbell's Soup Can, rendered them in traditional art media, and hung them on gallery walls.

Also in the 1960s, the painter Roy Lichtenstein crossed low and high culture by using the grammar of comics in paintings. In his 1963 painting, *Whaam!*, Lichtenstein shows one fighter jet blowing up another, with the word "Whaam" in large letters emerging from the explosion. The painting uses many aspects of comics



U.S., 1978. *A Contract with God* was not the first graphic novel, but this book popularized the term and the medium.



*January Minutes, continued*

grammar, including heavy outlines, bright colors, parallel lines that indicate the tail fire of a missile, a floating word balloon associated with one of the pilots, and others. Lichtenstein would continue to produce these paintings for many years, and this graphic style in turn, influenced comic artists and illustrators. Other artists also explored the use of comics visual grammar.

In 1978, Will Eisner, a well established illustrator and comic artist, produced a book called *A Contract with God*. Eisner was very experienced with brief humorous or educational comics, but in *Contract*, he told stories of people living in a New York tenement. The stories are gritty and serious with a more profound dimension. Though *Contract* was not technically the first graphic novel, it is widely regarded as the one that popularized the modern genre.

In the forty years since *Contract* was published, the graphic novel has taken its place as a staple for publishers, bookstores, and readers. With comic books and Japanese manga, graphic novels form a billion-dollar industry with many millions of readers. There are still plenty of superheroes and funny characters, but there are also thoughtful memoirs, dramas, histories, and more. As cultural objects and in their own right as literature with a specialized language, graphic novels, comic books, and sequential narrative in general have become objects of serious academic study.

Charles then presented a personal selection of important graphic novels of the last 30 years, including Allan Moore's *Watchmen* (which is deeper and more philosophical than it first appears and received great reviews); Art Spiegelman's *Maus* (a beautifully drawn concentration camp story); Chris Ware's *Jimmy Corrigan*; Frank Miller's *Sin City* (a series of seven books which has been made into two movies); the Japanese *Tekkon Kinkreet* (which establishes a connection to Japanese animated film or anime); and *Bananafish* (a representative manga, Japanese comics that are serialized and then collected into books).

Gene Kannenberg's *500 Essential Graphic Novels* (2008) and Paul Gravett's *Graphic Novels: Everything You Need to Know* (2005) are both useful introductions to graphic novels and good guides to reading selections.

Scott McCloud's *Understanding Comics* (1993) is a fun and insightful introduction to the visual language of comics.

## Artists' Books

Charles then moved on to his second topic, artist's books, by which he meant not just collections of artistic images by famous artists but also works of art that are drawn from or play upon the very concept of a book.

Charles began with the codex, which began in Roman times as a way of making a notebook out of the wood-framed wax tablets that were common for scribes and students. This idea evolved to connecting pages and produced what we commonly think of as a book. Books became symbolic of education and refinement. Kings and nations created great libraries to represent their authority and power.

Of course, all these cultural associations of the term "book" can alternatively be embraced, questioned, challenged, or mocked artistically. The conceptual idea or structure of a book, beyond specific textual contents, creates opportunities for creative art. Books themselves can be used like bricks to create larger structures, as in the work of book artist Tom Bendsten. Or books themselves could be manipulated or reconceived in various fashions.

At this point, Charles wowed the audience as he presented examples of his creative artistry which often drew upon or played with the idea of the book. Charles' examples included origami, assemblage (created from toothpicks!), and various examples of destructive processing (starting with a book, and ending with something else) and constructive processing (which integrates varied items into codex forms to create book-like objects).

The ensuing discussion reflected the audience's collective appreciation of the creative aspects of Charles' work.

Charles brought a number of graphic novels and his own book art productions, which were laid out on tables for audience members to examine for themselves.



*January Minutes, continued*

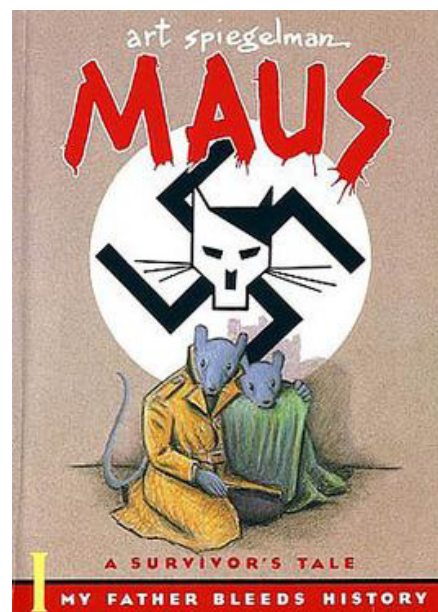
## A Selection of Graphic Novels

Among the thousands of graphic novels that have been published, there are many that are distinguished for their writing, illustration, and design. Some graphic novels are more conventional, and others experiment with every aspect of the product from its structure to the style of storytelling and illustration. Any list of award-winning graphic novels would be lengthy because of the amazing creativity that appears in this genre, and any short selection will be inadequate and leave out many very fine books. Nevertheless, you have to start somewhere.

To see more, visit virtually any bookstore, and ask for the graphic novels. Some shops will have a few shelves' worth, and others walls full of them.



**Watchmen (1987), Alan Moore and Dave Gibbons**  
*Watchmen* was a popular success and became a movie. It has also received high critical acclaim as a literary work. It appears to be a superhero story, but it is much more. Alan Moore takes on modern anxieties in a parody of the superhero story that has a deeply philosophical heart.



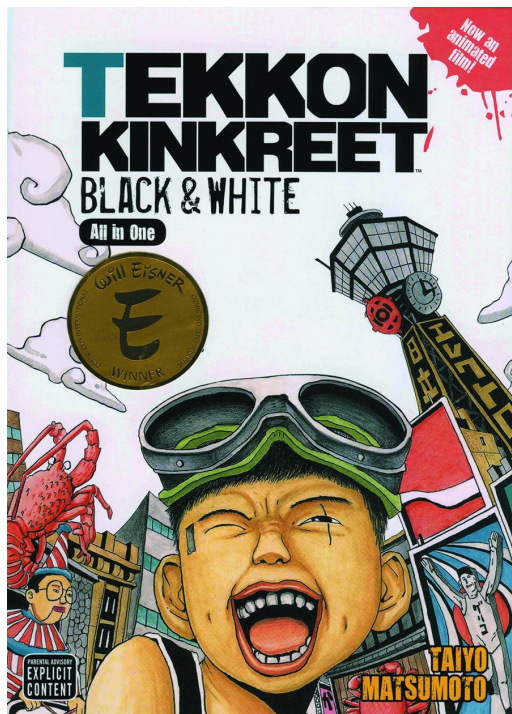
**Maus (1991), Art Spiegelman**

*Maus* won a dozen major book awards, including the Pulitzer. It is a brilliantly told and moving story that centers on the experiences of Spiegelman's survivor father in the concentration camps. The Jews in the camp are depicted as mice and the Poles as pigs; the Germans are cats.



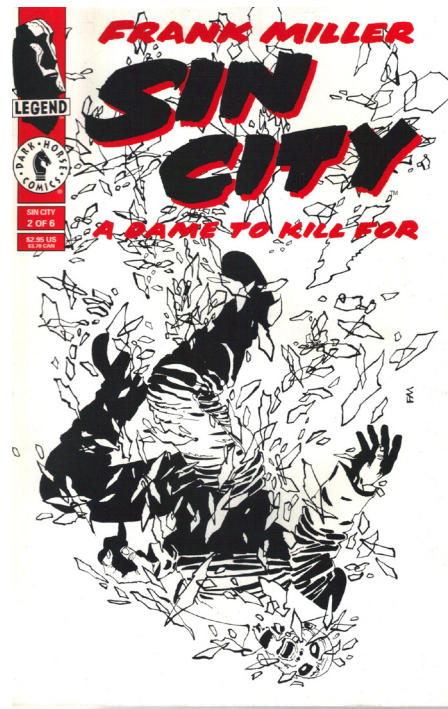
*January Minutes, continued*

**Jimmy Corrigan, the Smartest Kid on Earth (2000), Chris Ware** *Jimmy Corrigan* has been praised as the “first masterpiece in the [graphic novel] medium.” Drawn in Ware’s trademark style, it is the partly autobiographical story of Jimmy’s difficult visit with his estranged father and its parallel in his grandfather’s life.



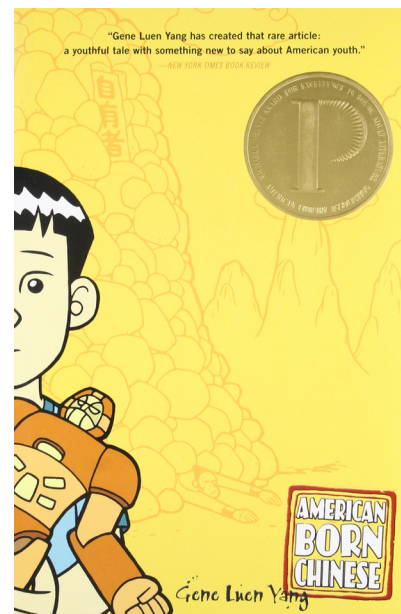
**Tekkon Kinreet (1994), Taiyo Matsumoto**

The main characters of this story are two orphan boys who get caught up in a criminal gang’s attempt to take over their town. One of the boys is a wise protector to the other boy who is naive and a bit wild. Their personalities and care for one another and their city shine throughout.



**Sin City (2000), Frank Miller**

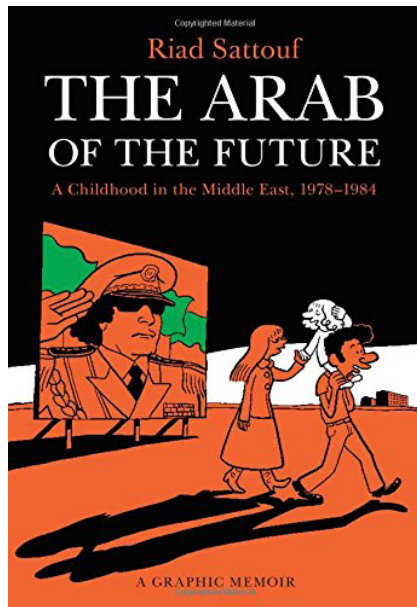
Like several other books in this list, *Sin City* was published in serial form over many years and then collected in a series of books. These stories are classic noir, drawn in a fragmented black and white. Stories from three of the books were the basis for a stunning 2005 film adaptation.



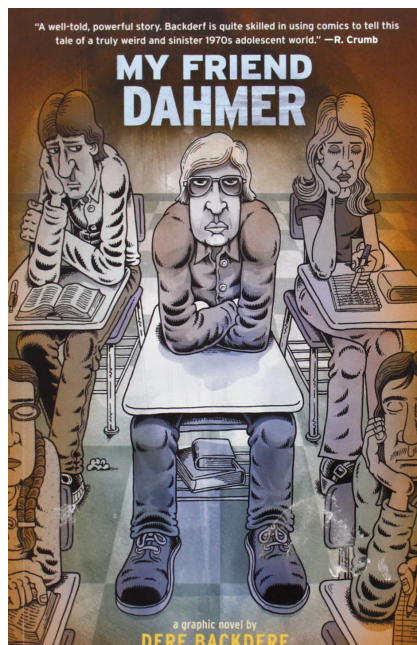
**American Born Chinese (1987), Gene Luen Yang**

*American Born Chinese* is the story of a first-generation American. The main character, Jim Yang, faces the challenge of trying hard to be American to fit in with his schoolmates. He faces a classic challenge of identity that first-generation immigrants confront.

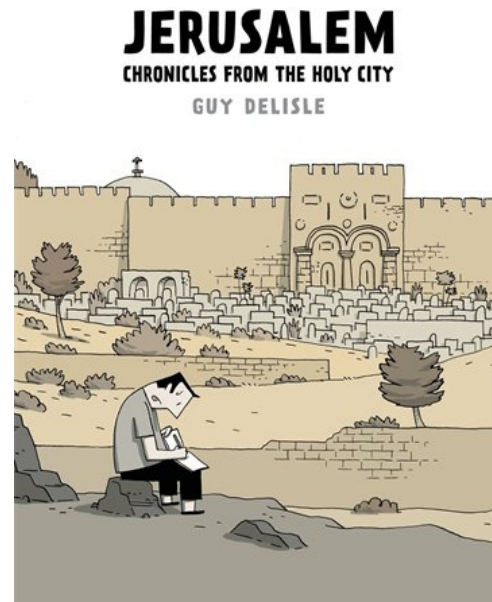


*January Minutes, continued***The Arab of the Future (2015), Riad Sattouf**

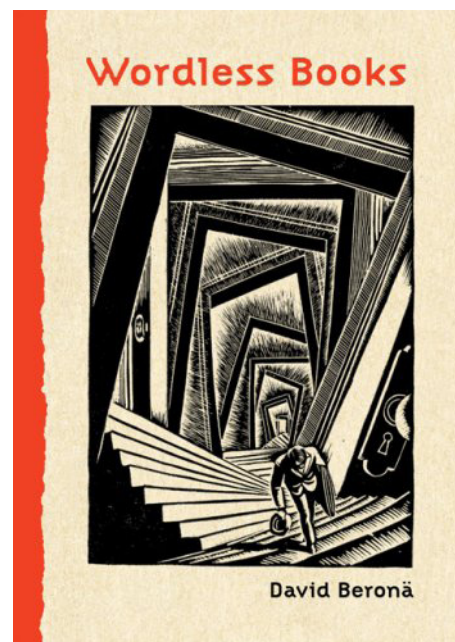
Sattouf's Syrian father and French mother met while in college in Paris. His father dreamed of going to Libya and joining Qaddafi's Pan-Arab movement. It isn't everything he hoped. They moved to Syria. However, wherever Riad goes, his blonde hair marks him as an outsider.

**My Friend Dahmer (2012), Derf Backderf**

Ever wondered what it would be like if your childhood friend grew up to be a serial killer? John "Derf" Backderf knows, and in this book he tells the story of a deeply troubled teenager. One of *Time* magazine's top five nonfiction books for 2012.

**Jerusalem (2011), Guy Delisle**

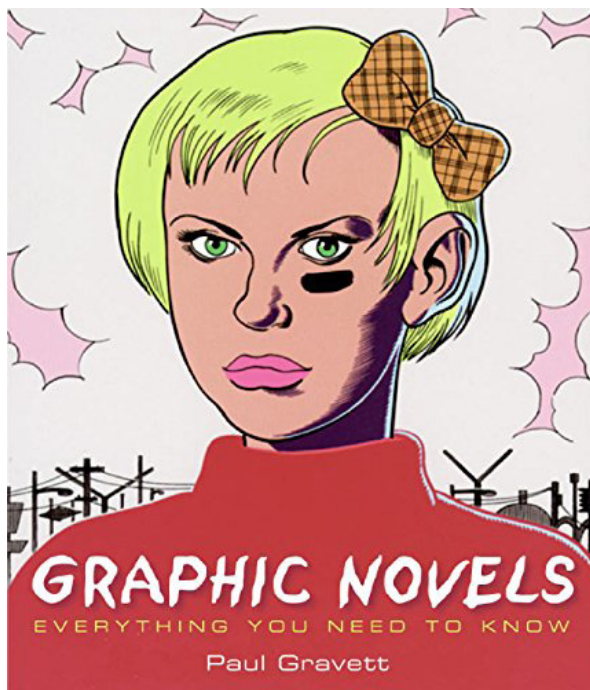
*Jerusalem* is one a series of books that Delisle has written about visiting locations at the focus of regional tensions — places that nag at the world's conscience. He portrays the tension in Jerusalem on both sides of the wall, as well as the life of people who live with this tension every day.

**Wordless Books (2008), David Beronä**

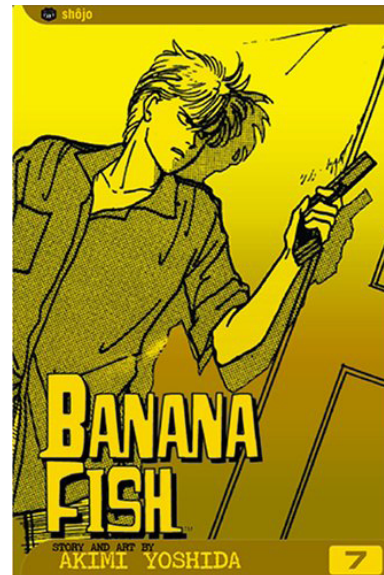
This book examines the history of wordless books and the art and influence of pioneers like Frans Masereel, Lynd Ward, Otto Nückel, William Gropper, Milt Gross, Laurence Hyde, and others. This is not a reprint of the books, but it includes many images.

*January Minutes, continued***500 Essential Graphic Novels (2008),  
Gene Kannenberg, Jr.**

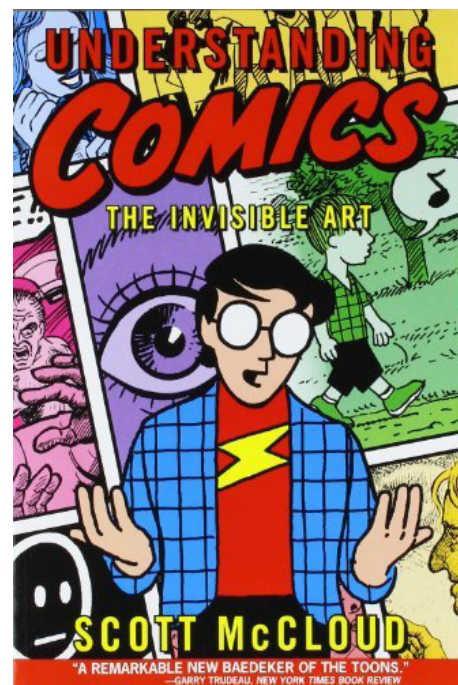
*500 essential:* That is just an indication of the number of graphic novels that had been printed up to 2008. With its book-a-page format, this book is a great place to start to survey the genre and to pick some graphic novels to read.

**Graphic Novels: Everything You Need to Know  
(2005), Paul Gravett**

Gravett provides history and analysis and plenty of great images from graphic novels. Gravett looks into the range of subjects covered in graphic novels as well as the influences from Japanese manga and European comics.

**Bananafish (1985-1994), Akimi Yoshida**

A renegade teenager whose brother went crazy and killed his comrades during the Vietnam War twelve years before this story begins must confront a criminal syndicate that has a mysterious connection to the incident. *Bananafish*, like most manga titles, was serialized in monthly magazines for years before it was collected in a series of 19 books.

**Understanding Comics (1994), Scott McCloud**

McCloud has written a graphic novel using the visual language of comics to explain the graphic novel and visual language of comics. This book gives wonderful insights into how comics work to create meaning. It's well written, entertaining, informative, and beautifully drawn.



*January Minutes, continued*

## An Exhibition of Artists' Books

Amazing work is being done these days in the area of book arts, from the revival of letterpress and the publication of finely made books to the work of book artists who construct, deconstruct, and sculpt books in as many ways as can be imagined. The original focus of the presentation I was invited to give was "The Paper Art of Charles Brown," which included assemblages, origami structures, and artists' books – constructed, deconstructed, and sculpted. To this was added a request for a segment about graphic novels. These are two large areas of practice, either one of which could fill a presentation or, indeed, a series of presentations.

As with graphic novels, any selection of artists' books could include many wonderful artists and their stunning creations, but given the presentation I was originally invited to give, the following is limited to an exhibition of some of my own work that I was pleased to share with the Florida Bibliophile Society and now with readers of this newsletter.

— Charles Brown



### **No Rhyme No Reason: A Memoir (1993)**

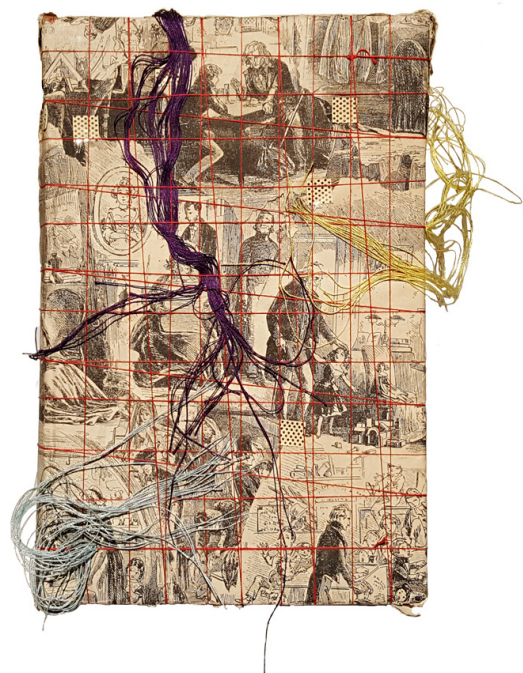
This constructed book is made from original texts and objects enclosed in small plastic bags that are bound to a sheet of translucent vinyl. This book was the centerpiece of a show of the same name presented at the University of Florida in 1992.

*January Minutes, continued***Woman in the Dunes (2005)**

This constructed book is based on the book *Woman in the Dunes* by Kobo Abe. Abe's book is about the surreal lives lived in a village overwhelmed by sand. Instead of finding a new place to live, the villagers sweep constantly. A copy of *Woman in the Dunes* has been disassembled, and the pages isolated (like the villagers) in plastic bags containing sand. The bags are bound with hemp cord. The covers are sandpaper.

**Wrapped Book: Great Expectations Gift-Wrapped in Its Own Illustrations (1990)**

This book is from a series of projects in which books were cannibalized. In this case, the illustrations from *Great Expectations* have been used to wrap the book, which is secured with a network of colored thread.

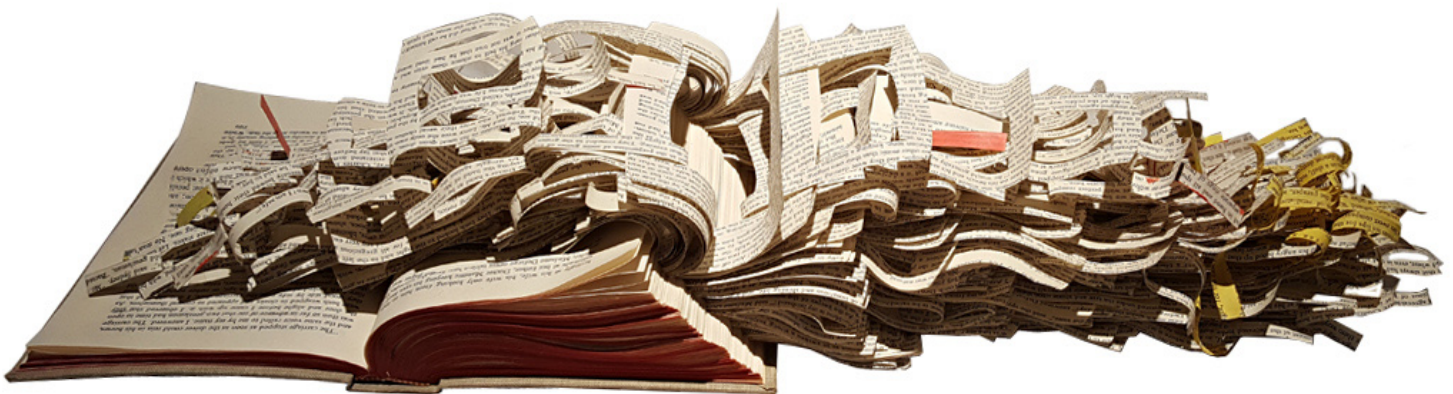
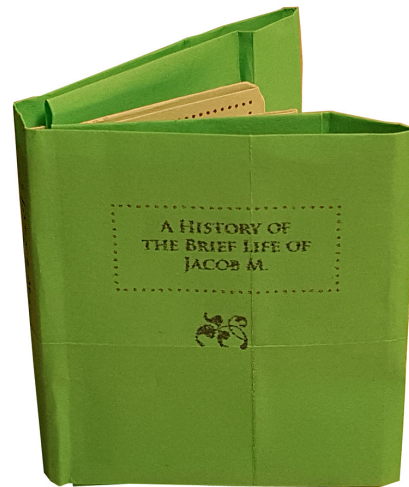




*January Minutes, continued***A History of the Brief Life of Jacob M. (2016)**

This two-inch tall book, including pages and covers is folded from one square of paper using to an origami design by David Brill. The text is printed on the paper so that when folded, the cover copy, the spine copy, and the text appear in their proper locations.

The story in verse tells about a fly who lives for one day and never really gets control of his brief life.

**Burning Book #1 (Bustle) (1992)**

This is one of an extensive series of objects called "Burning Book." These poor books were boiled, burned, cut, tied... it was a chamber of horrors! For "Bustle," a series of nested rectangular cuts were made in each page which were then folded out. The tips of the foldouts were dyed and decorated.

**Burning Book (Mini) (1986)**

This miniature dictionary – they kind with flexible plastic covers – was boiled and dyed. The flexible cover was glued to the book and detached, but surprisingly, the binding itself survived. When it dried, the book froze in this position, exposing the pages from "looker-on" to "low-necked."



*January Minutes, concluded***Modular Origami Vessel: Art Plant (199x)**

This large vessel form (30") is a modular origami construction, the largest of many I made in the 1990s. If you remember making chains from chewing gum wrappers, this is similar: the folded modules can interlock. In this case, they were also tied with nylon cord and set on a base with two supporting rods.

**Million Pieces of Paper (199x, ongoing)**

The modular origami work I made in the 1990s required folding thousands of origami modules. Soon, I became interested in the modules themselves and the folding process, which led to some more conceptual projects. Every origami project begins with a paper square, so long story short, I decided to cut 1,000,000 squares. The tower to the left is only 100,000; it has five companions so far.





Fellowship of American Bibliophilic Societies (FABS)  
*announces*

# 2018 FABS Tour of Delaware

Wednesday, May 16 – Saturday, May 19

This year's annual FABS Tour will be hosted by the Delaware Bibliophiles, who have taken advantage of Delaware's history and compact size to create a spectacular schedule of remarkable museums, libraries, and gardens. Among these visits, the Delaware Bibliophiles have planned delicious dining and receptions.

The 2018 FABS Tour of Delaware is limited to 50 participants, so reserve your place today for this outstanding bibliophilic and travel experience.

## Tour Highlights

### *Wednesday*

Reception at the Sheraton Wilmington

### *Thursday*

Winterthur Museum, Garden & Library

Lunch at Winterthur

Hagley Museum & Library

Longwood Gardens

Dinner at 1906 Restaurant

### *Friday*

University of Delaware Morris Library

Mark Samuels Lasner Collection

Visit to Lead Graffiti Letterpress and a private collection

Brandywine River Museum of Art and Library

Studios of N. C. Wyeth and Andrew Wyeth

Wine reception and dinner at the

University and Whist Club, Wilmington

### *Saturday*

Delaware History Museum

Delaware Art Museum

Lunch at the Delaware Art Museum

Symposium: "Books and Illustration at the Turn of the Century in Britain and America"

Reception at Oak Knoll Books

Dinner at the Arsenal



Hagley Museum

Background image: Winterthur Museum

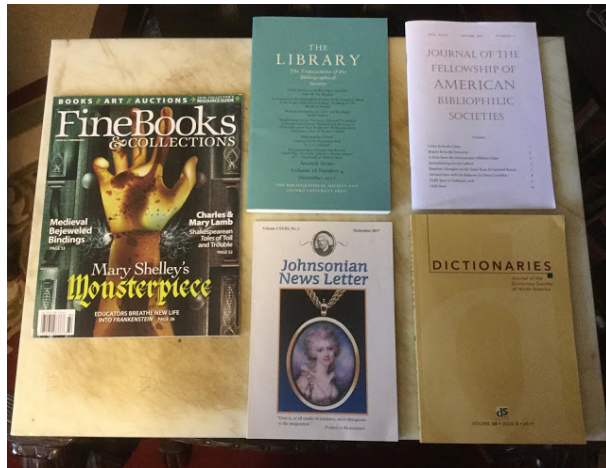
Get full details at the FABS webpage:

[2018 FABS Tour of Delaware](http://www.fabs.org/tour-of-delaware)



## Member Activities

### Jerry Morris – On Keeping Informed in the Book World



FBS president Jerry Morris is as active a bibliophile as you are ever likely to meet. You can tell how active by glancing at any of the six blogs (!) he writes about books and collecting. In a recent blog post, [“On Keeping Informed in the Book World”](#), he provides some clues as to how he keeps up with the world of books. As with all of Jerry’s posts, it’s thorough and provides many resources that anyone interested in books will find useful. A few of those resources are shown above in a photo from Jerry’s blog:

***Fine Books and Collections***, a quarterly edited by Rebecca Rego Barry, author of *Rare Books Uncovered: True Stories of Fantastic Finds in Unlikely Places*

***The Library***, the quarterly journal of the Bibliographical Society of London, since 1893

***The Johnsonian News Letter***, a semiannual journal published with the support of Vassar College, relates to one of Jerry’s primary collecting interests

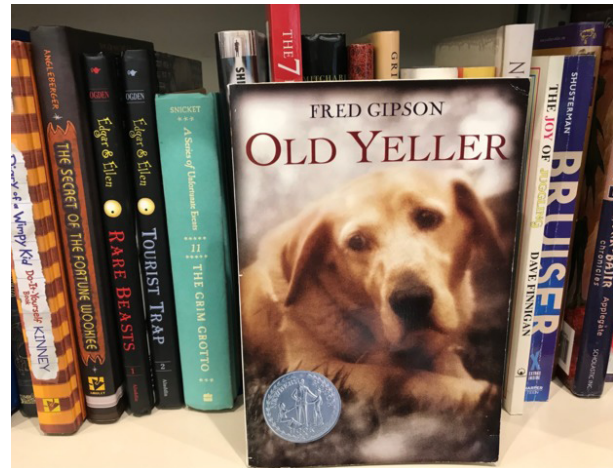
***Dictionaries***, the semiannual journal of the Dictionary Society of North America

***Journal of the Fellowship of American Bibliophilic Societies*** (FABS), a semiannual journal of FABS (available to all FBS members)

**There are many, many more.** This post has been one of Jerry’s most popular, and it’s easy to see why. Follow the link above, and get the whole story.



### Ben Wiley – BookStories: Rabid for Reading

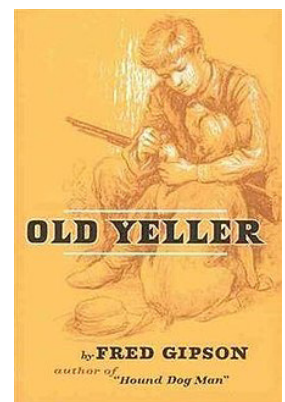


FBS member Ben Wiley writes film reviews for the Tampa magazine *Creative Loafing*. In the January issue of *The Florida Bibliophile*, we highlighted Ben’s year-end film column in which he picked his great, good, and no-need films of 2017.

This month, the focus is Ben’s column, “BookStories.” The current entry is [“Rabid for Reading: Old Yeller changes our critic’s young life – and offers its own sort of salvation.”](#) It’s a great story about Ben’s young life and his passion for reading.

Most will remember *Old Yeller* from the 1957 Disney movie, starring Fess Parker, Dorothy McGuire, and Tommy Kirk. *Old Yeller* is performed by Spike, a lovable dog actor with an extensive resume in film and TV.

The movie, *Old Yeller*, came from a book by Fred Gipson, published 1956, with pictures by Carl Burger, a prolific and award-winning illustrator. The book won a Newbery Honor for children’s literature in 1957. Gipson wrote a sequel, *Savage Sam*, in 1962, which became a movie in 1963. A third book, *Little Arliss*, appeared posthumously in 1978. It featured the younger brother of Travis, the boy in the first two books.



First edition cover, 1956





## UNESCO's Memory of the World Register Recognizes Shakespeare Documents

In 1992, a series of violent incidents in the former Yugoslavian state, Bosnia-Herzegovina, led to a three-year conflict characterized by systematic atrocities. Among the first was the August [burning of the Bosnian state library](#) and the destruction of its three million books and countless artifacts. This was one of many such efforts in history to destroy the cultural heritage of an entire people and to undermine their cultural identity.

In the same year, 1992, the United Nations Educational, Scientific, and Cultural Organization, UNESCO, established the [Memory of the World Programme](#) in response to “a growing awareness of the perilous state of preservation of, and access to, documentary heritage in various parts of the world.” An International Advisory Committee (IAC) was formed and first met in Pultusk, Poland, in 1993, to develop an action plan and designate linkages with other international bodies.

Documents are added to the register through a biennial application process, which has been duplicated at regional and national levels to increase

recognition at all levels of documents that have played a special role in the development of cultures around the world as well as cultural aspects shared by the entire world.

Since 1992, a number of libraries and other cultural repositories have become casualties of war. At the same time, the number of languages becoming extinct has increased, as has the repression of minority cultures.

(Denmark)

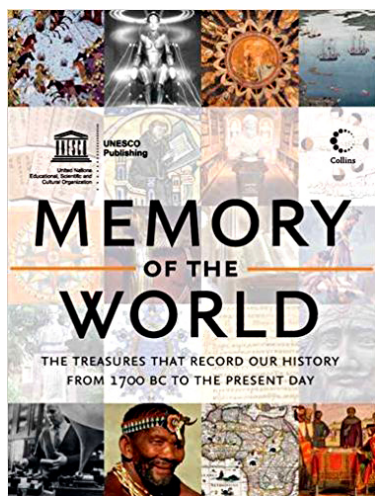
- Basagic Collection of Islamic Manuscripts (Slovakia)
- Codex Techaloyan de Cuajimalpaz (Mexico)
- Codices from the Oaxaca Valley (Mexico)

Among the 78 nominations accepted in the 2016-2017 nomination cycle was a group of documents from the U.K. and U.S. that testify to the life of William Shakespeare. [UNESCO states](#):

The ‘Shakespeare Documents’ are the key archival sources for understanding William Shakespeare’s life. These unique handwritten documents, dating from within Shakespeare’s lifetime, name him and provide an evidential basis for understanding the narrative of his life and how this inspired and influenced his creative works. They provide glimpses into Shakespeare’s personal life, his birth, death, family affairs, property and business dealings, as well as his context within a period of history that saw major changes in cultural, religious and socio-political society.

The Shakespeare Documents comprise 90 documents. Six of these documents are held at the Folger Shakespeare Library in Washington, D.C., and primarily relate to Shakespeare’s real estate purchases in London and Stratford-upon-Avon. The remaining 84 are U.K. holdings relating to Shakespeare’s baptism, burial, family, and property, legal, and business dealings. They are held by the Shakespeare Birthplace Trust, The National Archives, Worcestershire Archives and Archaeology Service, the College of Arms, the British Library, and London Metropolitan Archives. on Shakespeare’s baptism, burial, family matters, property records, legal actions, and business dealings.

The Shakespeare Documents can be viewed in high resolution at the Folger’s [Shakespeare and Beyond blog](#) and at the [Shakespeare Documented](#) website, a partnership of several of the institutions listed above. Shakespeare Documented brings together all known manuscript and print references to Shakespeare, his works, and additional references to his family, in his lifetime and shortly thereafter.



*In 2012, UNESCO published Memory of the World to celebrate 20 years of the MOW Programme.*

The year 1997 was the first that documents were admitted to the registry and the list of documents is a fascinating tour of the world’s history and peoples. To list the first few from the 1997 register (the nation that submitted is in parenthesis):

- Archangel Gospel of 1092 (Russian Federation)
- Archives of the Danish overseas trading companies



## The World's Largest Collection of Magazines: The Hyman Archive

**I**f you were worried about the piles of magazines on your nightstand, in that odd basket next to your favorite chair, in that box under the bed, on the shelves in the garage, in the linen closet where there is no longer room for linens... you get the idea. Do not worry. For those of us who see a mysterious value in old magazines, we are not alone. Our new best friend, James Hyman, has proved the value of our habit/compulsion. During his career as a writer focusing on pop culture, James amassed a large collection of magazines – they were an essential source of information about the pop culture figures he was charged with interviewing or writing about. That professional practicality became a fascination in its own right and then an obsession. In August 2012, James's collection of 50,953 magazines was certified by the Guinness Book of World Records as the [largest magazine collection](#) in the world. It took 128 days to count the collection, which was then stored in 450 crates.

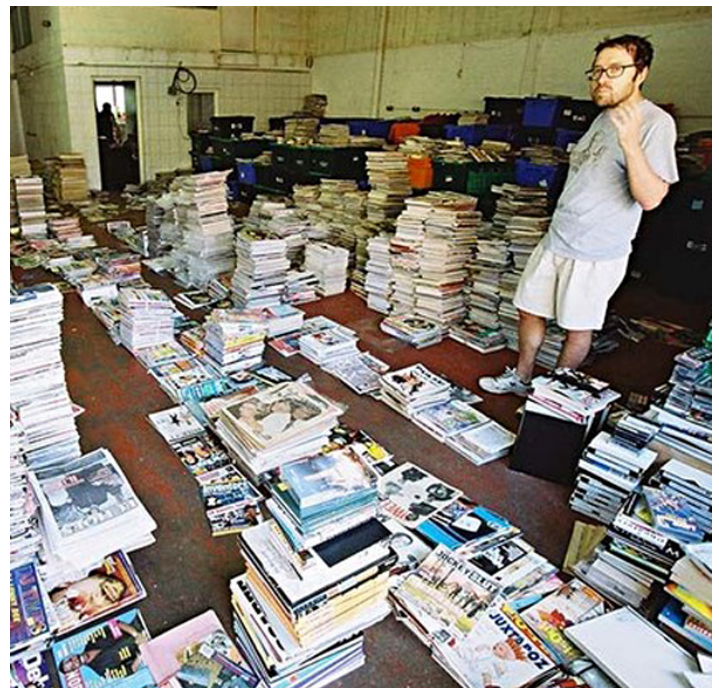
Early on, James had decided to buy two copies of each magazine, one for his collection (his vision also developed early on) and another, carefully marked with his name, that he circulated among colleagues. Gradually, over years, the collection grew and moved into a storage unit. By 2010, James already had several storage units full of them. They were also stored in the spare room. But that was the year that James and his wife found out they were going to have a baby. The magazines in the spare room had to go. At that point, James decided to seek a more permanent solution.

He located space in a former cannon foundry in the 18th-century Royal Arsenal complex in Woolwich, a southeast London neighborhood. That facility has become the Hyman Archive, now with 160,000 magazines. James's original collection of 50,000 magazines is the core of the archive, but in recent years, donations of magazines have increased the archive's holdings. The majority of these magazines – over 2,500 titles – are not represented in the UK's premier collection, the British Library. And more arrive all the time: magazines, ephemera and printed materials from publishers, collectors, and enthusiasts.

James still requests two copies of each magazine if possible: one pristine copy for the archive and

another copy that can be disassembled for automatic scanning. Receiving donations, cataloging, and scanning occupy a great deal of the time of the archive's staff. That's founder James Hyman, creative lead Tory Turk, and editorial lead Alexia Marmara.

For most people, magazines are ephemera that are tossed, loaned, or donated, but magazines often contain interviews and news items that will not appear anywhere else. After the recent death of British rock star David Bowie, the Victoria and Albert Museum mounted an exhibition which drew from many sources. Victoria Brookes, head of exhibitions for the museum, stated that the Hyman



*In this 2012 photo, James Hyman appears with a portion of his magazine collection, certified that year as the world's largest.*

Archive was an invaluable resource, providing materials that the Bowie Archive itself did not have and producing them in a timely fashion. As cultural and scholarly interest in the last hundred years of publishing, fashion, slang, music – many aspects of culture – increases, magazines and the Hyman Archive will become a more important resource.

The Archive is not open to the public, but there is a fee structure for access. [The Hyman Archive website](#) is well worth a visit. Watch the videos; read the stories. Digital access is in development – the website says “soon”.





## Frankenstein at 200 at New College Sarasota

**P**icture the scene: you and a couple of friends have taken a trip to one of the most beautiful places in the world... and it rains and rains. Stuck inside, you and your friends make up a game that takes advantage of the gloomy atmosphere and gloomy attitude: who can tell the scariest story. What gives this game its edge is that the participants are two important authors of the Romantic era – Lord Byron and Percy Bysshe Shelley— and Mary Godwin, Shelley’s 18-year-old companion, then carrying their first child. The year was 1816, and the entire world was shrouded by the ash from one of the greatest volcanic events in history, the 1815 eruption of Mount Tambora.

The novel *Frankenstein; or, The Modern Prometheus* would be published two years later, in 1818, in three volumes, the “triple-decker” format that was then popular. By that time, Mary Godwin was Mary Shelley, but the first edition of 500 copies was published anonymously – despite her father and mother who were well-known and influential advocates of the rights of women, it was not quite respectable for a woman to be an author. Her husband, a famous poet, wrote the preface in the first person, and for several years, it was popularly believed that Percy Shelley was the author. When the second edition appeared in 1822, after the successful production of play based on the novel, Mary’s name appeared on the title page.

Since that time, innumerable editions of *Frankenstein* and many stage and film versions have been produced. As a fable of the nature of technological progress, *Frankenstein* was a premonition of the moral challenges that would face the 19th and 20th and now the 21st centuries. Its influence is far from exhausted.

The 200th anniversary of the publication of *Frankenstein* is being celebrated with numerous publications and events. Among them, New College in Sarasota has planned a series of twelve events exploring the *Frankenstein* from many different angles. [Frankenfest 2018](#) runs from January 18 to the end of April and includes panels exploring the philosophical implications, performance art, movie presentations, and more.

### Frankenfest 2018 Schedule

**January 18 – Campus Conversation Series: *Frankenstein*, Science, Ethics: Questions for Our Own Time**

**January 25 – *Frankenstein* at the Movies: “*Frankenstein*” (1931, Universal Studios)**  
– Movie introductions throughout the series by Ringling professor of art history and horror film expert Susan Doll.

**February 8 – *Frankenstein* at the Movies: “*The Curse of Frankenstein*” (1957, Hammer Studios)**

**February 15 – Campus Conversation Series: *Frankenstein* and Genesis: Birth and Faith** – Led by professor of Judaic studies and Klingenstein chair Susan Marks.

**February 22 – *Frankenstein* at the Movies: “*Young Frankenstein*” (1974)**

**March 1 – New Music New College: Artists’ Conversation** – Professor of music Steve Miles, speaks on John Cage’s work and processes; professor of English and Humanities Division Chair Miriam Wallace, speaks on Origins and Transformations of *Frankenstein*.

**March 4 – New Music New College: It’s Alive! A Monstrous Circus on *Frankenstein* –**  
A performance of John Cage’s “Circus On \_\_\_\_”, a textually-based performance piece organized around *Frankenstein*.

**March 13 – New Topics: O Mother, What Art Thou? O Mother, Where Art Thou? *Frankenstein* at 200** – Professor Marilyn Francus, West Virginia University will discuss *Frankenstein* and the conventions of motherhood that shaped Shelley’s novel.

**March 15 – Campus Conversation Series: *Frankenstein* in the Classroom**

**March 29 – *Frankenstein* at the Movies: “*Gods and Monsters*”**

**March 31 – Write-a-thon: Game-Jam on *Frankenstein***

**April 26-29 — Performance** – A dramatic performance, based on Shelley’s “*Frankenstein*” created by New College students.



## Upcoming Events

### February 2018



#### Matthew Knight – A Guided Tour of USF Special Collections

**USFTampa Library – Special Collections**  
**February 18, 2018, 1:30 pm\***

**Matthew Knight, Assistant Director of Special Collections, University of South Florida**, will give a presentation and take FBS members on a guided tour of USF's special collections. This section of the USF library includes a wide range of holdings related to the history of Florida and the Tampa area, as well as the various immigrant communities that give this area of Florida its distinctive and diverse culture.

**\* Campus parking is limited and metered, payable only by credit card.** To use our shuttles, meet at Grand's in the University Mall at 1:30. Our tour begins at 2 pm in Special Collections, in the Grace Allen Room, USF library fourth floor. Contact [Jerry Morris](#) or [Gary Simons](#) for details.



### March 2018



#### Cameron McNabb – Milton Scholar, Milton Collector

**Seminole Community Library**  
**9200 113th St. N., Seminole, FL**  
**March 18, 2018, 1:30 pm**

**Dr. Cameron Hunt McNabb is a professor of English at Southeastern University in Lakeland.** Her academic interests include medieval and early modern drama, medieval philosophy, and creative writing. She is an active member of the Medieval and Renaissance Drama Society, as well as the Society for the Study of Disability in the Middle Ages. But she has a special interest in John Milton and *Paradise Lost*. Once a standard in the curriculum, *Paradise Lost* is perhaps less read today, but it remains one of the most influential works in English and perhaps the greatest epic poem in the language. Cameron will shed light on this classic as well as sharing her Milton collection.





## 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 and library-operated bookstores, visit

**Florida Library Book Sales:**

<http://www.booksalefinder.com/FL.html>

### FEBRUARY

February 9-11, 2018

**Jacksonville Friends of the Library Warehouse Book Sale** ([fjpl.info/book-warehouse-sale/](http://fjpl.info/book-warehouse-sale/))

February 15-17, 2018

**Amelia Island Book Festival**

Amelia Island, FL ([www.ameliaislandbookfestival.org/](http://www.ameliaislandbookfestival.org/))

February 15-18, 2018

**Savannah Book Festival**

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

February 22-25, 2018

**Coastal Magic Convention**

Daytona Beach, FL ([coastalmagicconvention.com/](http://coastalmagicconvention.com/))

### MARCH

March 3, 2018

**BookMania!**

Jensen Beach, FL (est. 1994)

([discovermartin.com/event/bookmania-2018/](http://discovermartin.com/event/bookmania-2018/))

March 3, 2018

**Southwest Florida Reading Festival**

"The Largest One-Day Reading Festival in Florida"

Fort Myers, FL ([www.readfest.org/](http://www.readfest.org/))

March 6-11, 2018

**Punta Gorda Literary Fair**

Punta Gorda, FL (no website)

March 23-24, 2018

**7th Annual Venice Book Fair and Writers Festival**

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

### APRIL

April 2-8, 2018

**26th University of Florida Conference on Comics and Graphic Novels, Gainesville, FL**

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

## SARASOTA AUTHORS CONNECTION

presents

*New York Times Best-selling Author*

**David Hagberg**

The May 2018 SAC meeting will feature **David Hagberg**, New York Times best-selling author. David will speaking on the topic **"How to Keep the Action Moving in a Novel."**



May 16, 2018, 6 PM

Fruitville Library, 100 Coburn Rd, Sarasota, FL

April 12-15, 2018

**34th Story Fest**

(sponsored by The Florida Story Association)

Mount Dora, FL ([flstory.com/festival/](http://flstory.com/festival/))

April 24-15, 2018

**Palm Beach Book Festival**

West Palm Beach, FL

([www.palmbeachbookfestival.com/](http://www.palmbeachbookfestival.com/))

April 16, 2016

**Tampa-Hillsborough Storytelling Festival,**

Tampa (est. 1980)

([tampastory.org/category/2016-festival/](http://tampastory.org/category/2016-festival/))

April 16-20, 2016

**Friends of the Library Book Sale**

Gainesville (est. 1954) ([folacld.org/](http://folacld.org/))

April 20-22, 2018

**37th annual Florida Antiquarian Book Fair**

St. Petersburg, FL

([floridabooksellers.com/bookfair.html](http://floridabooksellers.com/bookfair.html))

April 20-23, 2018

**Wicked Book Weekend**

Ft. Lauderdale Beach, FL

([wickedbookevents.com/](http://wickedbookevents.com/))



## Looking Ahead . . .



A 1498 edition of Horace's poetry, printed by Johann Reinhard Gruening in the French city of Strasbourg. Gruening is known for producing beautifully illustrated books with woodcuts, as seen here. From the Rare Book Collection, University of South Florida Libraries.

# THANKS!

## This Month's Writers and Contributors

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

David Hall  
Lee Harrer  
Jerry Morris  
Linda Morris  
Maureen Mulvihill  
Gary Simons  
Ben Wiley

## Join FBS!

If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, 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 our national organization, the Fellowship of American Bibliophilic Societies.



## Write for Your Newsletter!



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.

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, 2017-2018 Season



David Hall

**September 17 • Michael VanPutte – *Walking Wounded: Inside the U. S. Cyberwar Machine*** – President Barack Obama called cyber warfare “The most serious threat to our national security.” Dr. Michael VanPutte, a cyberwarfare expert and decorated combat veteran, explains the threat and how U.S. policy has contributed to the threat.

**October 15 • Stuart D. Goldman – *Nomonhan, 1939: The Red Army’s Victory That Shaped World War II*** – Nomonhan is a little known battle in a series of conflicts between Russia and Japan that had critical implications for World War II. Dr. Goldman will set the scene and explain the importance.

**November 19 • The Great Florida Bibliophile Society Book Swap Meet** – A festival for booklovers! Members will be invited to briefly share about their collection, a recent purchase, etc. Bring books to swap or sell.

**December 17 • FBS Holiday Party** – FBS member Joan Sackheim has again offered her lovely home as the perfect setting for our holiday celebration. A great opportunity to spend some relaxed time with fellow FBS members.

**January 21 • Charles Brown – *Beyond the Book: Artist’s Books and Graphics Novels*** – Our FBS vice president and newsletter editor is also an exhibited book artist with an interest in the unique book creations of artists. Charles will discuss the book as a medium for art both in unique productions and in the increasingly popular and critically important area of graphic novels.

**February 18 • Matthew Knight, Assistant Director of Special Collections, University of South Florida** – Matt will give a presentation and take FBS members on a guided tour of USF’s special collections. Matt’s special areas of focus are the Dion Bouicault Theatre Collection, the Alvin P. Yorkunas Collection, all LGBT collections, and the Anglo-Irish Literature collection. It promises to be a very special introduction to USF’s Special Collections.

**March 18 • Cameron McNabb** – Milton, author of *Paradise Lost* has influenced literature and the arts for centuries. Dr. McNabb, a professor at Southeastern University, will discuss Milton, the influence of his work, and her Milton collection.

**April 15 • FBS Celebrates National Poetry Month with Poet Lola Haskins** – Widely published and author of 14 collections of poetry, Lola will read from her latest collection, *How Small, Confronting Morning*, poems about inland Florida. Originally, from California, Lola was on the computer science faculty at the University of Florida for many years. She now divides her time between Gainesville, Florida, and Skipton, Yorkshire, UK.

**April 20-22 • 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. Participating members receive free admission to the fair.

**May 20 • FBS Annual Banquet** – Dell deChant, Chair of Religious Studies, University of South Florida, will be the keynote speaker at our season’s-end banquet at Brio Tuscan Grille. Dell will enlighten us on the religions of the world, their major distinctions, and how they interact in a pluralistic culture.



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

## Endpaper • Idylls of a Collector



Compare UNESCO Memory of the World's recognition of William Shakespeare and the Guinness Book of World Record's recognition of the James Hyman collection. On the one hand, many scholars work devotedly searching for information about William Shakespeare, whose great works and worldwide influence make important news of the recovery of even a fragment of new information. A Newsweek article entitled "[The Campaign to Prove Shakespeare Didn't Exist](#)" (Dec. 29, 2014) summarized the problem:

"The greatest ongoing investigation in literary history has been caused entirely by William Shakespeare's thoughtlessness. He left no paper trail. Not a single poem or letter or play has ever been found in his own hand. We have just six shaky signatures. His will mentions no books, plays or anything else to suggest the balding Stratford businessman was also a writer."

Shakespeare was famous in his own time, so the small

amount of information we have is quite a puzzle. However, if modern magazine publishing had existed at the time, we would be deluged with details about everything Shakespeare had ever done, as we are today about even marginal cultural figures. There would be endless documentary articles like "The Making of Romeo and Juliet" and dozens of interviews with the performers, the sponsors, the fans...

The trick is that someone has to save the magazines.

We don't know who today will still be read, performed, and studied in 400 years (!), but with proper preservation, the Hyman Archive will be a valuable resource. Today, we think of the Internet as the information standard, but the archiving and retrieval of electronic information from even a few years ago is fraught with challenges, whereas ink bonded to paper...

I'm looking at all those magazines I save in a new light.

See you at the bookstore!

— Charles

## The Florida Bibliophile Society

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