

# The Florida Bibliophile

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Deadline for the May newsletter is  
Tuesday, May 1, 2018.  
See page 26 for details.

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FBS newsletter is now electronic as well as in print. Access a PDF of the Winter 2018 FABS Journal [here](#).



Cameron McNabb sets the scene as she begins her presentation about Paradise Lost.

— Annual FABS Tour —  
**2018 FABS TOUR OF DELAWARE**  
Wednesday, May 16 – Saturday, May 19  
See page 23



Florida Bibliophile Society  
A community of book lovers

## Minutes of the Florida Bibliophile Society Meeting, March 18, 2018

The meeting began with President Jerry Morris announcing that 13 students from nine different schools had entered this year's Lee J. Harrer Student Book Collecting Contest. Four of the contestants were present at the meeting: Autumn Howard (from USF Sarasota-Manatee, the contest winner), Jaya Nair (from St. Petersburg College, one of the two runners-up), Sarah LeFebvre (from Eckerd College), and Alex Puglio (from St. Petersburg College). Jerry introduced the four students and gave each of them a Florida Bibliophile Society book bag. He also announced that all the contestants would receive a free one-year FBS membership.

of books, their appearance, drawings, form, and even texture can be as meaningful as their textual content. To make her point, as her first exhibit she showed the “chew proof, rip proof, non-toxic, and fully washable” virtually indestructible book *Baby Babble* which she is now sharing with her four-month old!

Although Cameron's academic specialty is English medieval literature, particularly drama, John Milton's epic poem *Paradise Lost*, written in the late 1600s, has always been very special to her. She brought with her three antiquarian copies of this poem from her personal collection, and spoke about the engravings and paratexts of each edition.



FBS president Jerry Morris (right) gives FBS book bags and membership cards to three of the contestants in this year's Lee J. Harrer Student Book Collecting Contest: Sarah LeFebvre, left; Alex Puglio, center; and first-place winner Autumn Howard.

Gary Simons then introduced our speaker, Dr. Cameron Hunt McNabb. Cameron graduated from the University of South Florida in 2012 with her Ph.D. in English, specializing in medieval and early modern drama. She is currently an Assistant Professor of English at Southeastern University in Lakeland. She has published papers in academic peer-reviewed journals, such as *Early Theatre*, *The Shakespeare Bulletin*, and *Studies in Philology*, as well as more popular venues, such as *The Shakespeare Standard* and *Salon*. Additionally, Dr. McNabb was a nationally competitive gymnast and a marathoner.

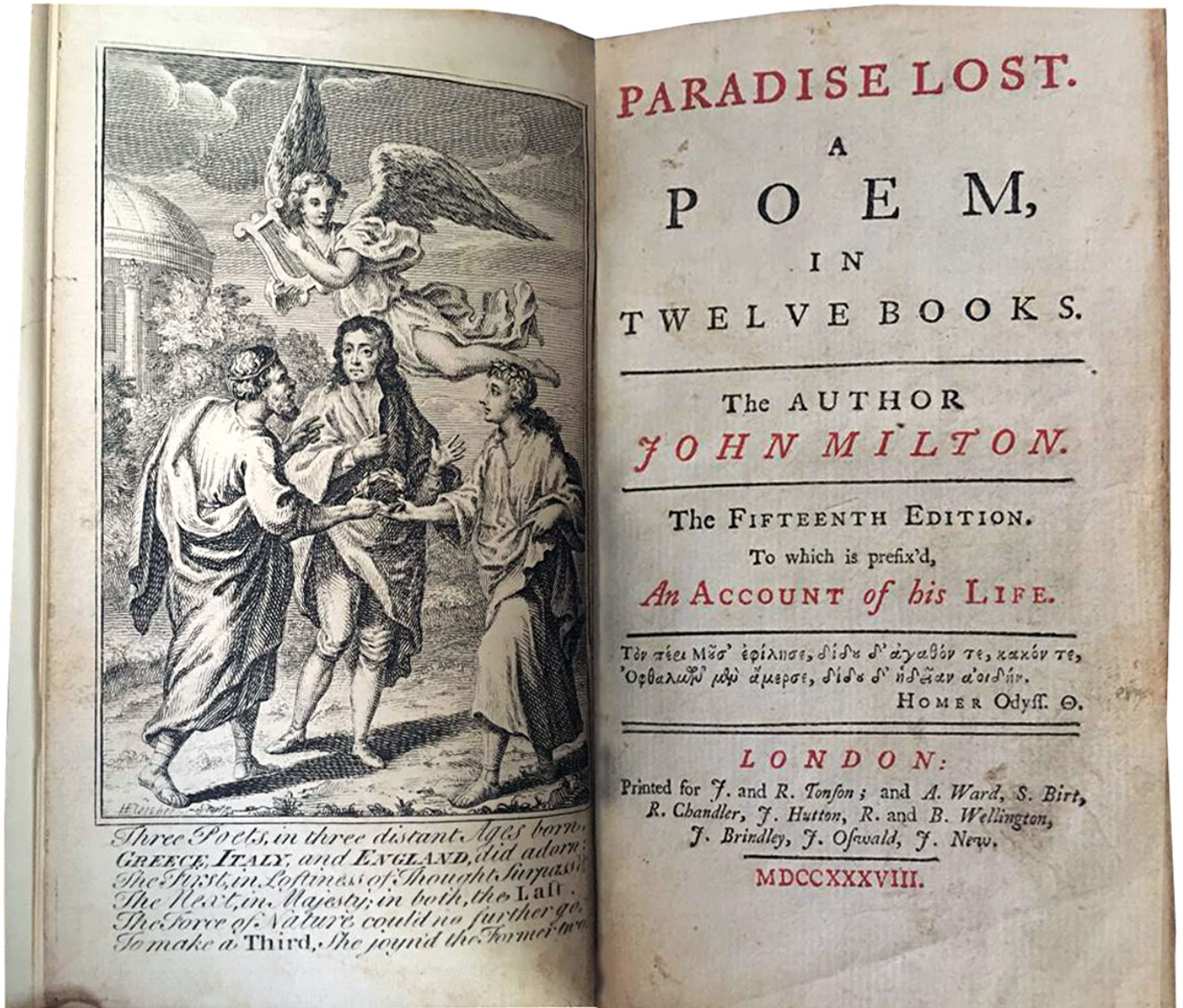
Cameron began her presentation, entitled “Engraving *Paradise Lost*,” by explaining that she has always been fascinated by books as tactile objects. The physicality



Cameron McNabb introduces her presentation, “Engraving *Paradise Lost*.”

She first discussed a 1738 edition of *Paradise Lost* which she purchased as a student attending a summer program in Cambridge, England. Her love of Milton and bibliophilic nature came through as she noted that, on a very tight budget, she had elected to go without lunch for two months in order to purchase this work! This book (actually the 15th edition of the poem) was probably intended as a student version. Cameron explained that the paratext of a work – material often supplied by editors, publishers, or printers which supplements the main body of a work – can be particularly informative. In this case the paratext contained a dedicatory letter; a short biography of Milton; two poems (one in Latin and one in English) paying tribute to *Paradise Lost*; a frontispiece; plates of

March Minutes, continued



The frontispiece of this 1738 edition of *Paradise Lost* shows Milton in the center with Homer on the left and Dante on the right. Beneath the illustration, a poem (transcribed below) reinforces the point — Milton now stands among the greatest poets in history.

Three Poets, in three distant Ages born,  
 Greece, Italy, and England, did adorn:  
 The First in Loftiness of Thought surpass'd.  
 The Next, in Majesty; in both, the Last.  
 The Force of Nature could no further go,  
 To make a Third, she join'd the Former two.

The Greek quotation above the word LONDON on the title page of this 1738 *Paradise Lost* is

τον περι Μουσ' εφιλησε, διδου δ' αγαθον τε  
 κακον τε; οφθαλμων μεν αμερσε, διδου δ'  
 ηδειαν αοιδην

(whom the Muse loved greatly, and gave him both good and evil: of his sight she deprived him, but gave him sweet song)

From Homer's *Odyssey*, Book 8, about the poet Demodocus, it also describes Milton, completely blind by 1654, a few years before he began composing *Paradise Lost*.

*March Minutes, continued*

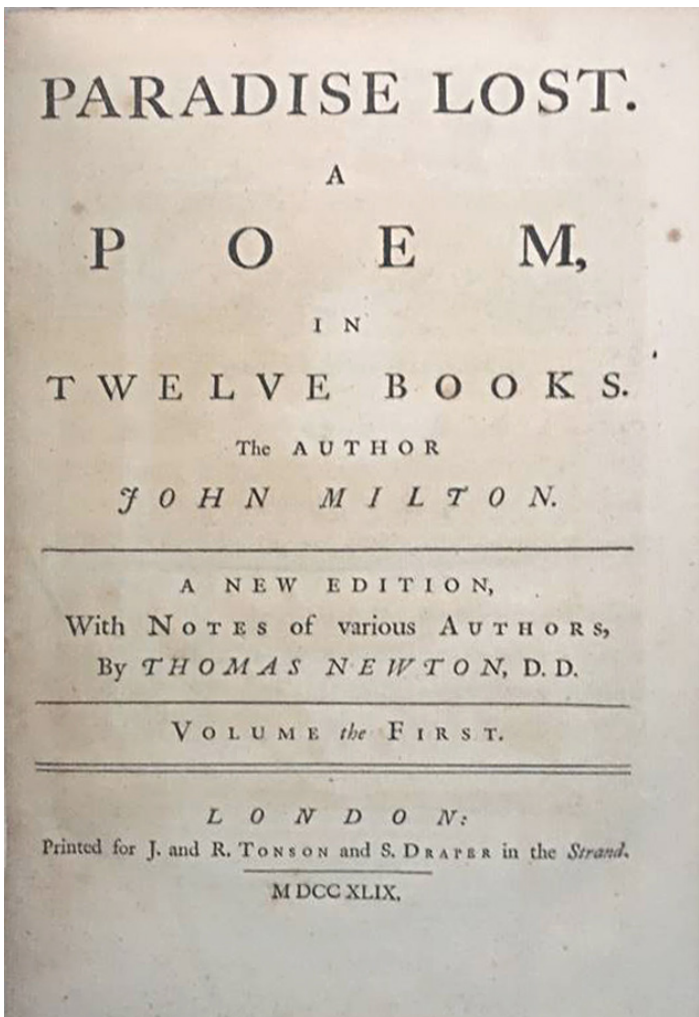
key scenes painted by the artist John Baptist Medina and engraved by Michael Burgese; and an index.

Cameron pointed out that the red text on the title page was expensive to print and testified to the value and significance of the work.

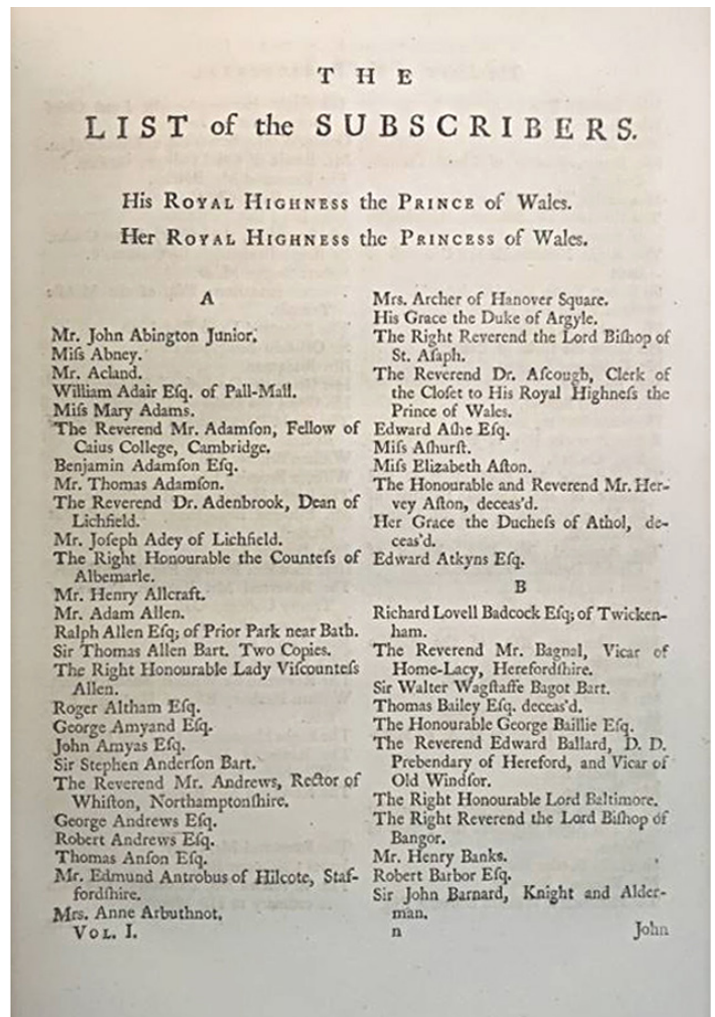
Further, a quotation (in Greek!) from the Odyssey effectively established the “scholarly creds” of the edition.

Lastly, the frontispiece, placing Milton in between Homer and probably Virgil, presented Milton decisively as one of the greatest poets of all time.

Cameron’s next version of *Paradise Lost* was published in two volumes in 1749. She told her personal acquisition story: she bought it at the famous bookstore, Powell’s, in Portland, Oregon. This edition was put together by the biblical scholar Thomas Newton as a particularly scholarly edition, not intended for students but intended to be a reference text. The paratext of this version contained most of the elements of the earlier edition, but also included an extensive (twelve- or thirteen-page) list of subscribers, including Frederick and Augusta, the Prince and Princess of Wales, and a number of footnotes by Newton.



Thomas Newton (1704-1782) was an English cleric, scholar, and author. From 1761-1782, he served as Bishop of Bristol and Dean of St. Paul’s Cathedral, one of the highest positions in the Church of England. He was a biblical scholar. The copious annotations in his 1749 *Paradise Lost* demonstrate his great knowledge.

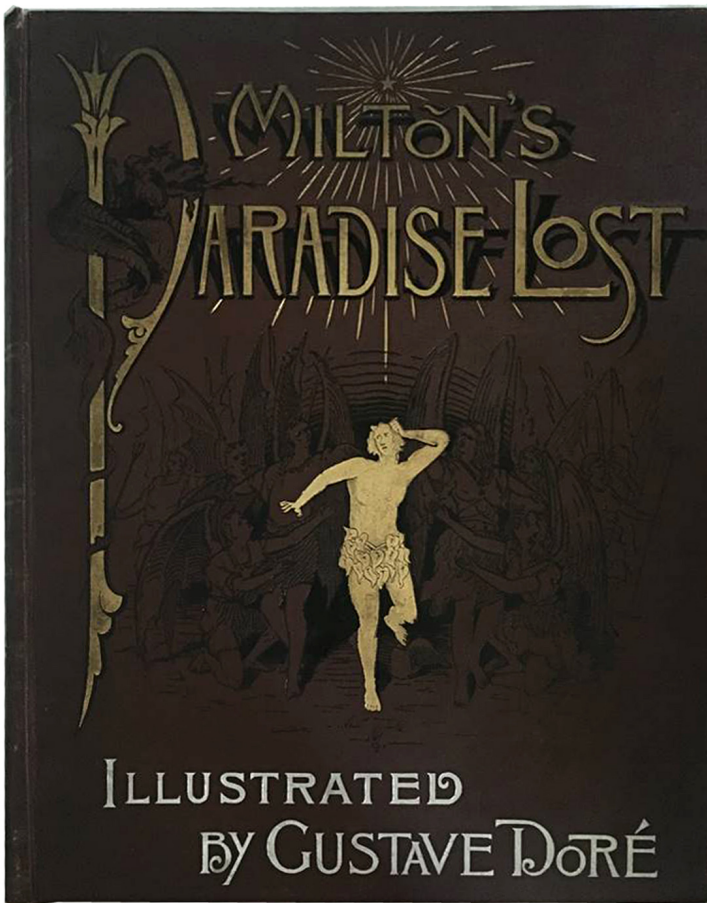


Newton’s edition of *Paradise Lost* was in part a response to controversy that had arisen about the text. Newton painstakingly restored the text, referencing the first and subsequent editions. He drew on the work of many scholars to produce an edition of *Paradise Lost* that would be the standard for over a century.

*March Minutes, continued*

Her third antiquarian edition of *Paradise Lost* is undated, but was apparently published around 1885 in Philadelphia. Cameron purchased this version at a Florida Antiquarian Book Fair. This edition was probably intended for popular reading; the paratext

was limited to a simple Milton biography and a series of illustrations by the famed illustrator Gustave Doré. Indeed, looking at the cover, Doré was probably the main attraction as he received equal billing with Milton and the title of the poem.

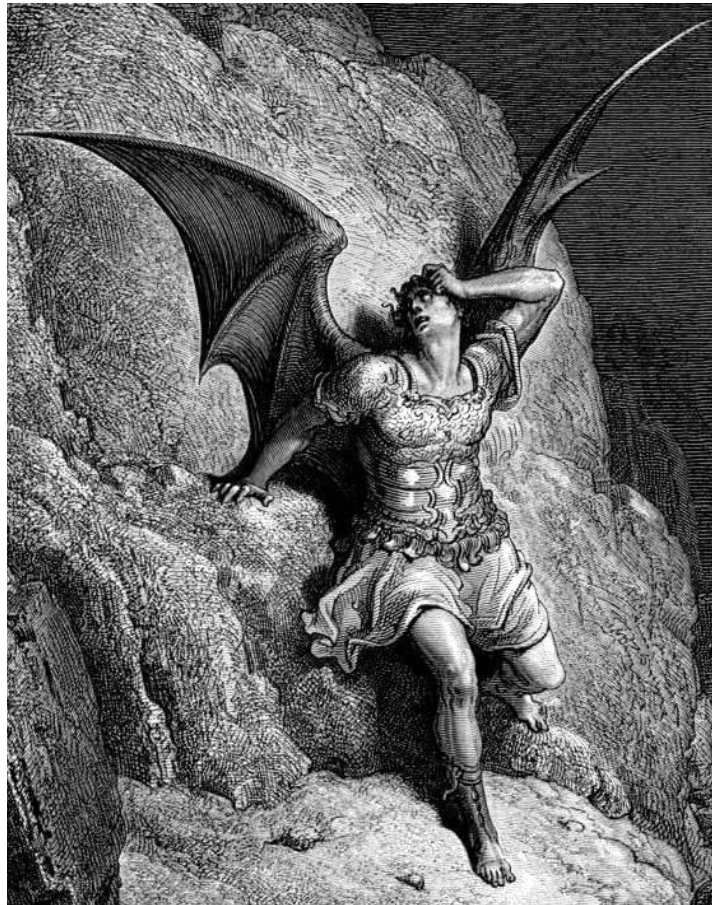


Paul Gustave Louis Christophe Doré (1832-1883) began his career at age 15 as a caricaturist for the French humorous journal *Le Journal pour rire* and as an illustrator of “text comics,” stories told in a series of pictures with text below.\* He was soon employed to illustrate Cervantes, Rabelais, Balzac, Milton, Dante, and the Bible.

Doré was prolific as an illustrator, engraver, painter, and sculptor. Editions containing his memorable and imaginative illustrations are still reprinted. Doré frequently acted as his own engraver, usually executing his richly textured work in wood engravings. Doré created 50 plates for *Paradise Lost* in 1886.

The cover of the 1885 edition of *Paradise Lost* (undated; Henry Altemus, London) is stamped in gold, silver, and black, showing Adam’s anguish as he is expelled from the

\*Compare *The Adventures of Obadiah Oldbuck*, by Rudolphe Töpffer, as discussed in *The Florida Bibliophile*, Feb. 2018, p. 6.



Garden of Eden. In the background, the shadowy figures of angels on the right and demons on the left debate his fate as Satan (in the form of a serpent wrapped around the large P) looks over his handiwork. Compare the illustration on the right, which shows Satan’s anguish as he expelled from heaven.

Adam wears a covering of fig leaves (Genesis 3:7). Later, shortly before expelling them from the garden, God would fashion coverings made of skins for Adam and Eve (Genesis 3:21). Satan is depicted in the clothing of an Imperial Roman general or emperor, with an intricately worked breastplate, or cuirass, thus allying him with the anti-Christian forces of antiquity. Doré also equips Satan with dramatic, black, batlike wings in contrast to the white, softly feathered wings of angels.

*March Minutes, continued*

Cameron next assessed how illustrations in the three different versions presented some famous scenes. First, was the image of Satan in Hell, surrounded by Milton’s “darkness visible.” In Medina’s 1738 version, Satan is a huge figure, looking like an evil angel, standing atop of a lake of fire largely made up of suffering figures.



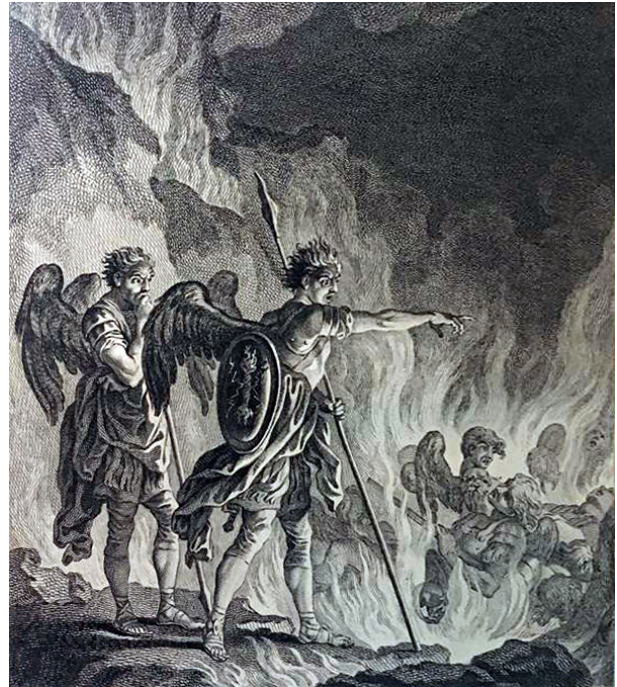
*After expulsion from heaven, Satan and the other devils are in a state of disarray. As they consider their condition, they decide on a course of revenge by corrupting God’s new creation, the human race. In the illustrations on this page, Satan inspires the others to support this mission, which requires him to undertake a perilous journey across the abyss that separates hell from the living world.*

*Above: Satan in hell (1688) by John Baptiste de Medina (1659-1710). Medina was a well-known portraitist. He was the first artist to illustrate Paradise Lost, and they are his only known works that are not portraits.*

*Upper right: Satan in hell (1749) by Francis Hayman (1708-1776), a prominent English decorative painter and well-established illustrator.*

*Lower right: Satan in hell (1866) by Gustave Doré.*

In the 1749 version, Satan becomes smaller. He shares the image with another fallen angel, Beelzebub, perhaps de-emphasizing his importance. And in the 1885 Doré version, Satan is smaller still, in shadow, and off-center – the scene is dominated by the sufferings of many fallen angels.



*March Minutes, continued*

As a second set of examples, Cameron considered illustrations of the expulsion of Adam and Eve from the Garden of Eden. The 1739 engraving shows sin and death in the exterior of the garden, small Adam and Eve figures at the bottom, and is dominated by large guardian angels retreating to Heaven. By 1749,

Jesus ascending, surrounded by angels, becomes dominant. Adam and Eve are now looking up to him (clothed in leaves, when at this point in the poem they should be clothed in skins). By 1885, the angels are in background, and Adam and Eve are small: this engraving is dominated by the majesty of the setting.



*In the illustrations on this page, Satan's mission to corrupt the first man and the first woman has succeeded, and Adam and Eve are to be expelled from the Garden of Eden.*

*Above: The expulsion (1688) by Medina. Adam and Eve brood in the foreground. Behind them are the figures of Satan, Sin, and Death (the skeleton). Satan seems exultant. Above them all, two angels guard the entrance to garden, prohibiting any attempt to return.*

*Upper right: The expulsion (1749) by Hayman. Jesus appears with a small host of angels to confront Adam and Eve. The serpent crawls away at the bottom left. A lion and lamb look on as symbols of the end of idyllic peace that is now ending and which Jesus will eventually restore (Isaiah 11:6).*

*Lower right: The expulsion (1866) by Doré. The artist focuses on desolation and hardship.*



*March Minutes, continued*

As a last set of examples, Cameron looked at the three corresponding images of Satan escaping Hell through a gate guarded by Sin and Death. In the earliest engraving, Satan is centered, and Sin and Death appear to be just two of several evil forces. Sin is seen to have the folds of

a snake. In 1749, Satan is larger and more triumphant, and the background is muted. And by 1885, a large Satan dominates much smaller gate guardians. Satan is commanding but despairing, and Sin is clearly shown as female!



*Satan has been condemned to hell and cannot leave it without passing through the triple gates of brass, iron, and "adamantine rock," guarded by Sin and Death. Satan and Death threaten each other and come to blows, but Sin pacifies them with a stunning revelation.*

*Above: Satan at the gates of hell (1688) by Medina. Satan, center, and Death, left, prepare for combat, while Sin looks on. They are surrounded by an incestuous brood of monsters, who like their mother, are part human, part serpent. Note the shattered gates.*

*Upper right: Satan at the gates of hell (1749) by Hayman. Hayman adds to the scene the fire, according to Milton: impal'd with circling fire, / Yet unconsum'd.*

*Lower right: Satan at the gates of hell (1866) by Doré. The wildness of this scene as described by Milton is reduced here to an eery and passive scene.*





*March Minutes, concluded*

Throughout Cameron's presentation an obviously interested audience peppered her with questions regarding Milton and other editions of *Paradise Lost*. I think everyone present would agree that she demonstrated an extraordinary level of expertise. Among her responses of particular interest, she noted that Milton had served in the Commonwealth as a Latin Secretary translating letters in a variety of language for Cromwell. He became blind in his late 30s, and dictated the over 10,000 lines of *Paradise Lost* to various scribes (often his daughters) 30 or 40 lines at a time. He lived to see the first two editions of his famous epic through the press.

She also noted that scholars consider the narrator of *Paradise Lost* to be a "Miltonic narrator," with similarities to Milton himself, but perhaps not to be completely identified with Milton. The distance between Milton and his narrator is simply uncertain. In response to questions, Cameron commented on William Hogarth's and William Blake's illustrations of *Paradise*

*Lost*, stating that with regard to the images of Satan, Sin, and Death, "sin moved to the center in the pre-romantic era." *Paradise Lost* had and has an active artistic afterlife, featuring prominently in musical works such as Haydn's *The Creation*, Mary Shelley's famous novel *Frankenstein*, and the writings of C. S. Lewis.

After making a few personal comments about now-deceased fellow scholars, Cameron closed by showing her desktop statue of Milton as a remembrance of them and their shared love of Milton.

After Cameron's presentation, Jerry Morris noted that there was an opportunity for the Florida Bibliophile Society to host a FABS tour. Sue Tihansky told the group about her experiences on previous FABS tours. There was some discussion as to whether the Florida Bibliophile Society had a sufficient number of working volunteers to support an activity of this type. This matter will be subject to further discussion.

Gary Simons  
Secretary



The confrontation between Satan and Death is portrayed by William Hogarth (above) and William Blake (right). In Hogarth's painting (c. 1735-40), Satan is dressed in Roman clothing and carries the huge shield described by Milton. Death is grisly and skeletal. In Blake's version (1808), all are vital and voluptuous. Notice the transparency of Death. Blake created three sets of illustrations for *Paradise Lost*: the Thomas Set (before 1807); the Butts Set (1808); and the Linnell Set (after 1822; incomplete).



## Great Catalogues by Master Booksellers

by Kurt Zimmerman

The release of a bibliographical work many decades in the making is quite an achievement, one that breaks entirely new ground is cause for celebration. Such is John Payne's *Great Catalogues by Master Booksellers* (Austin: 2017). Mr. Payne, who authored the standard bibliographies of John Steinbeck and W. H. Hudson, brings his formidable skills to bear on a subject long of interest to him.

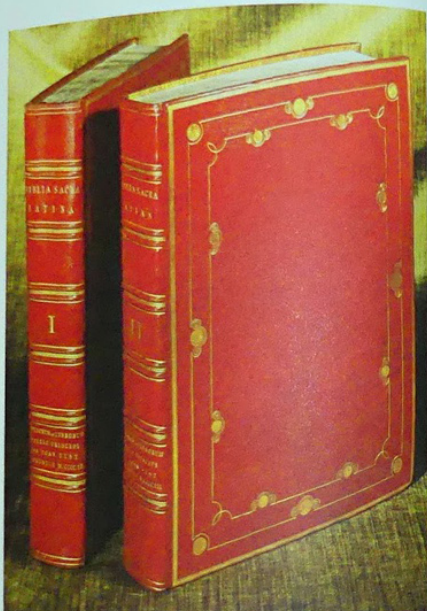
He writes in the preface,

“Bookshops open and close. Booksellers retire, change professions, and pass on. What remains, other than memories and reputations, are their catalogues, the lasting tangible record of a bookseller’s creativity and

expertise – a remembrance, a talisman.

“Catalogues reflect booksellers’ personalities, preferences, and priorities, the nature of their stock, sources of inventory, the evolution of bibliographical sophistication, and their relationships with others in the trade. Catalogues also reveal friendships that sometimes develop between booksellers and their clients. The best catalogues display scholarship in abundance.

“*Great Catalogues by Master Booksellers* was begun during my year as a Lilly Fellow at The Lilly Library at Indiana University, studying under the irrepressible David A. Randall, where I discovered Lilly’s collection



Bible in Latin. “The Gutenberg Bible”, Mainz, Johann Gutenberg and Johann Fust, c. 1455. From the library of Sir George Shuckburgh. See *Great Catalogues by Master Booksellers*, H.P. Kraus no. 62.

### GREAT CATALOGUES

by  
Master Booksellers



A Selection of American and English  
Booksellers’ Catalogues, 19th–21st Century

John R. Payne

Introduction by Kurt Zimmerman

ROGER BEACHAM · PUBLISHER  
Austin

*Great Catalogues, concluded*

of booksellers' catalogues. During my succeeding seventeen years' work with the Harry Ransom Center at The University of Texas, Austin, I took the opportunity to examine its collection of 20,000+ booksellers' catalogues assembled from the reference collection of the rare book dealer, James F. Drake, and the private libraries of Christopher Morley, Evelyn Waugh, William Targ, and others. I sought out the most important, most interesting, and most entertaining catalogues.

"Work on *Great Catalogues* lay undisturbed but unforgotten for twenty-five years, from the time I left the Ransom Center in 1985 to 2010. These were the years I established and operated Payne Associates, an appraisal firm for rare books and archives, an ongoing scholarly enterprise. By the time I returned to *Great Catalogues*, my perspective had changed. Rather than simply identifying my choice of the most important catalogues and describing them in checklist form, I then realized the value of reproducing introductory essays written by England's and America's most distinguished booksellers, bibliographers, and librarians on the most popularly collected subjects.

"My preliminary catalogue selection from the Ransom Center was expanded by research visits to the Grolier Club in New York and the Huntington Library in San Marino, California, and again at The Lilly Library. I then asked booksellers and others for comments and recommendations for additional titles. All were winnowed down to these one hundred and forty [selections].

"*Great Catalogues* describes catalogues published by American and English booksellers during the nineteenth to twenty-first centuries. Sufficient bibliographical particulars are given to identify each catalogue, including variants."

I would at this point typically give you my review of the work. However, having been privileged to write the introduction, I will simply state that the success of such an endeavor is whether it serves as a valuable

reference, stirs long-term interest in the subject, and provides a coherent framework to discuss and build upon. In these ways, I feel its success is assured. *Great Catalogues by Master Booksellers* goes one step further by illuminating an area of bibliography that has been surprisingly neglected.

How does an individual or library obtain a copy? I received the following information from Mr. Payne:

I want to take this opportunity to forward to you my announcement of the recent publication of *Great Catalogues by Master Booksellers*.

*Great Catalogues* is a fine press production designed and printed by Bill & David Holman of Austin, under the imprint, Roger Beacham Publishers, with only 200 copies of the 300-regular edition available for sale. The net price is \$225. It is a substantial quarto, running close to 500 pages, printed on high quality paper, bound in a fine red cloth, filled with detailed descriptions and excerpts from the catalogues and highly illustrated in color. *Great Catalogues* presents my selection of 140 significant English and American rare booksellers' catalogues, 19th-21st century.

Because each catalogue description includes the bookseller's Preface or Introduction by a guest writer, the book has become an unexpected anthology of essays about the most popularly collected subjects written by England's and America's most distinguished booksellers, collectors and, rare book librarians. The 100 Special Copies bound in quarter morocco will be available ca. April 1, 2018, priced \$450. The Regular Copies, bound in full red cloth, are currently available at \$225. Because I am giving 100+ Regular Copies to booksellers and others who have assisted me with the preparation of my book, I am unable to provide a bookseller's discount for this first printing.

Please send orders, comments, or questions to John R. Payne at 2309 Camino Alto, Austin, TX 78746 or johnpayne111@gmail.com Phone: 512-328-4535



## Report on the International Conference on the Fantastic in the Arts

by Elenora Sabin

**T**he International Conference on the Fantastic in the Arts (IFCA) is an academic conference presented annually by the International Association for the Fantastic in the Arts. The first IFCA conference was held in Boca Raton, Florida, in March, 1980, with the sponsorship of Florida Atlantic University and held on the campus of that university. Tremendously successful, that initial conference led to an annual celebration of the literature of the fantastic and resulted in 1982 with the formation of the International Association for the Fantastic in the Arts. Currently held in Orlando, at the Orlando Airport Marriott Hotel, it attracts university students and professors of the field of the fantastic in literature and other media. It also hosts prominent writers in the genre of the fantastic. This year's conference, held March 14-18, celebrated 200 years of the Fantastic, beginning with the publication of *Frankenstein* by Mary Shelley. Papers, panels, readings, and dramatic presentations focused on that work and its many literary descendants.



From the many fascinating presentations of all types that I enjoyed and learned from, I'm going to pick just one panel to discuss further in this report. If I tried to cover all, this would be a far too lengthy piece.

Shortly before attending the conference, I went to see the film *The Black Panther* and thought it spectacular in its filming, the acting,

and its content. As a result of the impression it made on me, I attended a panel on African Science Fiction, and found it enlightening and challenging. It would be better to refer to African Speculative Fiction, as speculative fiction, as it is defined for the Nommo Awards (about which more later) is "science fiction,

fantasy, stories of magic and traditional belief, alternative histories, horror and strange stuff that might not fit in anywhere else." African speculative fiction is exploding now, creating interest throughout the world.

Four panelists expounded on the topic. Two of them spoke on the speculative fiction of Arabic Africa and two on that of SubSaharan Africa. It was the latter that especially fascinated me, though I will summarize first what I learned about the literature of Arabic Africa, represented primarily by Egyptian science fiction and fantasy.

The panelists who spoke on Arabic speculative fiction were Ian Campbell of Georgia State University and Hugh C. O'Connell of the University of Massachusetts in Boston. Dr. O'Connell has been widely published in professional journals and is currently working on a couple of projects that interrogate the intersections between Speculative Finance and Speculative Fiction. He explained that Arabic SF is occupied with the question of how, in the past, Arabs were leaders in science and technology but have now lost that leadership and want to learn how to get it back. It is a literature that responds to colonialism by retreating to traditional values. Estrangement is a trope of canonical Arabic fiction, and SF seizes on this because it aspires to be taken as seriously as literary fiction. Much of Arabic SF conceals political commentary in fiction set in the past and in the future. Arabic readers appreciate these hidden messages; they are used to reading between the lines in literary fiction.

Dr. O'Connell mentioned two titles that are typical of Arabic speculative fiction. One of these, *The Conqueror of Time*, an Egyptian SF novel written in Arabic, according to Dr. O'Connell does have an English translation, but I was unable to locate it on Amazon. The other is actually an Iraqi novel: *Frankenstein in Baghdad*, by Ahmed Saadawi. I did find an English translation on Amazon and have purchased it because, although not African, it does represent Arabic literature and won the International Prize for Arabic Fiction in 2014 as well as France's Grand Prize for Fantasy. The novel is described as a mordant satire, "gripping, darkly humorous, profound." I look forward to reading it.

*IFCA Report, continued*

Also mentioned was the novella, *A Dead Djinn in Cairo*, by A. Djèlí Clark, published by Tor.com and available in e-book format.

The panelists who spoke about the speculative fiction of SubSaharan Africa were Geoff Ryman and Alexis Brooks de Vita. Dr. Ryman received a Leverhulme International Academic Fellowship for 2016 that paid for him to interview 100 African writers of speculative fiction. He is writing up the 100 interviews step by step and publishing them on the [Strange Horizons website](#). His own fiction has won many awards from the Arthur C. Clarke Award (twice) to the British Science Fiction Award (three times, including his nonfiction series 100 African Writers of SFF), the Canadian Sunburst Award (twice) and many others. He does administrative work for the African Speculative Fiction Society and the Nommo Awards for Speculative Fiction by Africans, which he helped develop.

Dr. de Vita holds degrees in Comparative Literature studying African and Diaspora works in English, French, Italian, and Spanish. She has produced several scholarly books: *Mythatypes: Signatures and Signs of African/Diaspora and Black Goddesses; The 1855 Murder Case of Missouri versus Celia, an Enslaved Woman*; and *Dante's Inferno: A Wanderer in Hell*, a translation of Dante emphasizing parallels between Dante's text and current political situations. She has also written novels and is acquiring editor for anthologies.

From them, I learned that as the boundaries of these African nations were not natural but were established by European colonizers, Pan-Africanism is a strong force in African speculative fiction. Two thousand languages are spoken in Africa. A lot of Africans speak five or six languages. Only about a fourth of books written in SubSaharan Africa are now in English.

SubSaharan science fiction is not futuristic. It tries to find a relationship between the past that which is still very present. It reflects a deep emotional need to reintegrate with the past. Technology is important. Diaspora is important. Loss of traditional culture: These affect SF, coloring it with western culture.



Graphic novels are very popular and represent many genres. They don't recognize genre borders but represent many different ontologies. They provide an excellent introduction to African culture and offer the clearest political expression of African thought. A website dedicated to them is [Vortex Comics](#) and another is [The Comic Republic](#).

African Speculative Fiction is celebrated and honored by the Nommo Awards, presented annually beginning in 2017 by the [African Science Fiction Society](#). The name "Nommo" comes from African mythology. The Nommos are twins from Dogon cosmology who take a variety of forms, including appearing on land as fish, walking on their tails. The ASFS logo is based on this myth.

The awards are given for these categories:

- The Ilube Award for Best Speculative Fiction Novel by an African
- The Nommo Award for Best Speculative Fiction Novella by an African
- The Nommo Award for Best Speculative Fiction Short Story by an African
- The Nommo Award for Best Speculative Fiction Graphic Novel by Africans

Among the many noted novels of African speculative fiction, these especially stand out. *Chaka*, by Thomas Mofolo, is an older novel, written in 1909. The current English translation by Daniel P. Kunene is copyrighted in 1981. On Amazon it is described as "a genuine masterpiece that represents one of the earliest major contributions from black Africa to the corpus of modern world literature." Other more recent and highly significant novels are *The Rape of Shavi*, by Buchi Emecheta; *Song of Lawino & Song of Ocol*, by Ocot p'Bitek; *Kintu*, by Jennifer Nansubuga Makumbi; and *Lagoon*, by Nnedi Okorafor.

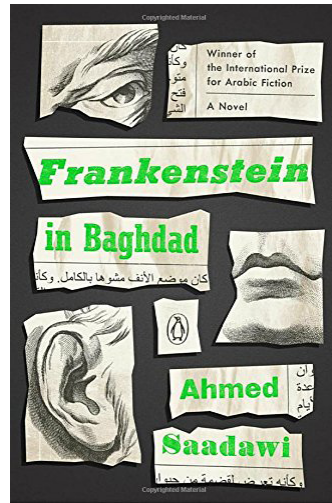
## IFCA Report, continued



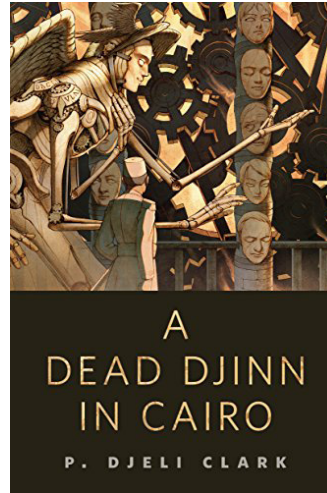
Poster for *Kaher el-zaman* (*Time Conqueror*; Egypt, 1987), based on Sharif's novel.

Egyptian author Nihad Sharif (1932-2011) began writing in 1949. Trained as a historian, Sharif published mostly in magazines and journals. He wrote *Qahirah al-Zaman* (Victory of Time, or The Conqueror of Time) in 1966. It is often referred to as a milestone in Arabic science fiction and representative of a disciplined Arabic sci-fi that is not too political or bizarre. Sharif followed *Qahirah al-Zaman* with six novels, eight short story collections, and two plays.

*Qahirah al-Zaman* centers on a cryogenic institute where humans can be frozen, awaiting a thaw sometime in the future. Once the institute's director, Dr. Halim, has perfected his method, he and his assistant begin the process of "collecting" famous scientists from around the world. It remains for a young journalist to discover the reason for the disappearances and then the essence of Dr. Halim's fiendish plan.

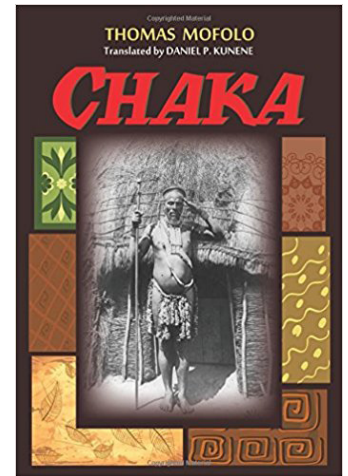


The Iraqi writer Ahmed Saadawi's first novel to appear in English is *Frankenstein in Baghdad* (Penguin, 2018, 288 pp.). It takes place in U.S.-occupied Baghdad, where Hadi, a scavenger and an oddball fixture at a local café, collects the human body parts strewn in the streets by the regular explosions. Hadi brings home what he can, stitching the parts together to create a complete human. His goal, he claims, is for the government to recognize the parts as people and to give them proper burial. But when the corpse goes missing, a wave of eerie murders sweeps the city, and reports stream in of a horrendous-looking criminal who, though shot, cannot be killed. Hadi soon realizes he's created a monster, one that needs human flesh to survive—first from the guilty, and then from anyone in its path. *Frankenstein in Baghdad* captures with white-knuckle horror and black humor the surreal reality of contemporary Iraq.



Phenderson Djeli Clark is an Afro-Caribbean writer whose novellette *A Dead Djinn in Cairo* was published in 2016 by Tor Books. Clark describes the origin of the work on his website: "The origin of the story is simple: I wanted to write a tale set in an alternate world of magic and steampunk. And I chose Cairo. I've visited the city before, and it leaves an impression. So it just seemed the perfect fit. Plus, I've always had a thing for ancient Egypt."

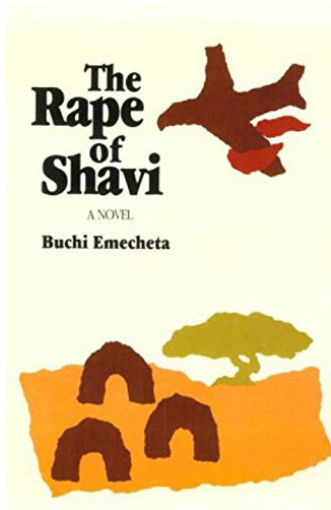
The publisher writes: "Egypt, 1912. In an alternate Cairo infused with the otherworldly, the Ministry of Alchemy, Enchantments and Supernatural Entities investigate disturbances between the mortal and the (possibly) divine. What starts off as an odd suicide case for Special Investigator Fatma el-Sha'arawi leads her through the city's underbelly as she encounters rampaging ghouls, saucy assassins, clockwork angels, and plot that could unravel time itself...."



*Chaka*, by Thomas Mofolo, was written in the Sotho language in 1925. It was first published in English by Oxford University Press in 1931. A new translation was published by Heineman in 1981 as part of its African Writers Series. This work has been described as one of the greatest works of African literature in the 20th century.

Chaka, the main character of the novel, is based on the great Zulu king, Shaka (1787-1828) who has been subject of many works, including those by Mofolo, Badian, Senghor, and Mazisi Kunene.

O.R. Dathorne wrote, "The historical Chaka is only the impetus for Mofolo's psychological study of the nature of repudiation." Mofolo presents it as a study of human passion, of an uncontrolled and then uncontrollable ambition leading to the moral destruction of the character and the inevitable punishment.

*IFCA Report, concluded*

A group of Europeans fleeing a nuclear holocaust crash-land in the peaceful west African kingdom of Shavi, presenting King Patayon and his people with a set of problems that not even Ogene, the all-powerful goddess of the lakes, is able to resolve.

Buchi Emecheta's 1983 novel *The Rape of Shavi* begins with this event to explore the relationship between Africa and the West. The Westerners – nuclear scientist, an ex-protester and her child, a gynecologist, two men, and a boy – are eventually accepted by the people of Shavi, and in turn, half of the Westerners adapt to the egalitarian society. But the other half do not.

In Emecheta's starkly told tale, the Westerners represent a contagion that, through cycles of outrage and retaliation, shatters this paradise.

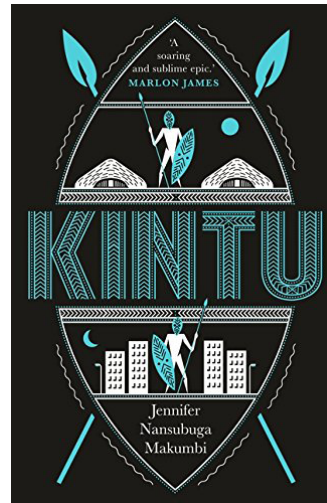


During his lifetime, Okot p'Bitek (1931-1982) was concerned that African nations, including his native Uganda, be built on African and not European foundations. Traditional African songs became a regular feature in his work, including this pair of poems, *Song of Lawino* & *Song of Ocol*, originally written in Acholi and translated into English.

*Song of Lawino* is told in plain, but moving, language. Lawino watches with dismay as traditional culture is displaced by Western values, overtaking her husband, Ocol, and invading her home.

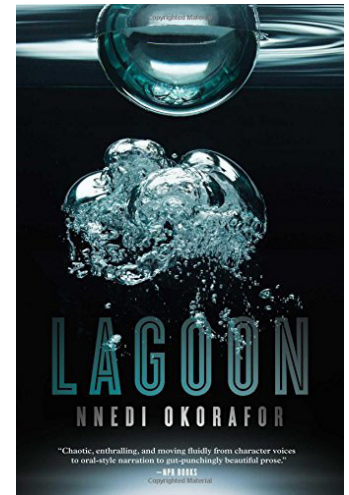
*Song of Ocol* tells the story from Ocol's point of view, but it is not a defense. Rather, his confidence in his path leads him to confirm Lawino's observations.

In the effect, the responsorial structure of this work paints two possible futures of Africa.



The prize-winning *Kintu*, by Jennifer Nansubuga Makumbi, was first published in Kenya in 2014, receiving both popular and critical acclaim. Marlon James, himself a winner of the Man Booker Prize, has described it as “A soaring and sublime epic.”

*Kintu* reimagines the Uganda's history through the generations of the Kintu clan. The first of six sections begins in 1750, when Kintu Kidde sets out for the capital to pledge allegiance to the new leader of the Buganda Kingdom. Along the way, he unleashes a curse that will plague his family for generations. Makumbi weaves together the stories of Kintu's descendants as they seek to break from the burden of their shared past and reconcile the inheritance of tradition and the modern world that is their future.



*Lagoon* (2014) by Nnedi Okorafor is an Afrofuturist novel about extraterrestrials that come to Lagos, Nigeria. It is told in three parts: “Welcome,” in which the aliens make contact with the people of Lagos; “Awakening,” in which violence explodes across the city after contact is made; and, and “Symbiosis,” a period of utopian transformation, in which the aliens and humans come together to form a new postcapitalist Nigeria.

Sci fi, folklore, and fantasy weave together in this novel centered on an alien ambassador and her interactions with three human protagonists: Adaora, a marine biologist; Agu, a Nigerian soldier; and Anthony, a Ghanaian hip-hop artist. Each of these three have a special power. Elements of Nigerian folklore also appear, for example Udiwe Okwanka, a trickster spider and master weaver of tales and Legba, the Yoruba trickster god of language.



## Member Interview: Talking with Colleen Trickey

Interviewed by FBS president Jerry Morris

**Jerry Morris:** Tell us a little bit about yourself: Where you were born, where have you lived, when did you come to Florida, and when did you start your company, Trickey Jennus Inc.

**Colleen Trickey:** My early days were happily spent in a small town in Wisconsin – Eau Claire, Wisconsin, to be exact. Just a few miles from the Twin Cities of Minneapolis-St. Paul. In those days, Eau Claire was a typical midwestern town with a paper mill and a rubber plant. There were lots of jobs. It was the late 50s/early 60s, and pretty much all was good with the world. My Dad was a regional celebrity. He appeared on television and was very popular. His career brought the family to Florida.

My Dad is the guy who launched WTOG-TV, Channel 44, here in Tampa-St. Petersburg, in 1968. I went to work for him while I half-heartedly attended USF. And I'm not kidding. It was so half-hearted that I quit school after a couple of years and went to work full time in an advertising agency.

I worked for two very successful companies in our area. I was lucky enough to work on accounts like General Mills, Publix, and Lincoln-Mercury. I found my home at the second agency when I was assigned to the University of Florida Health Science Center. The owner of this agency decided to relocate. He was in love! He moved to be nearer the love of his life – at the time. So, voila, I started my own advertising agency. That was in 2004.

Today, Trickey Jennus is a well-respected shop. We are known for exceptional creative work in all the fields of advertising from strategy to creative to media. I am incredibly proud of our commitment to our profession and to our clients. I'm lucky to work with a really good group of people. We recently won several Best of the Bay awards from the Tampa Ad Federation.

**JM:** What kind of booklover are you: a collector, a reader, or both?

**CT:** This is such a good question for me. When I went back to school to complete my bachelor's in American Studies, graduation requirements included a thesis. I worked well and closely with my academic advisor as we refined my topic, discussed source material, and objectives. Well, when my professor returned my first draft, his only comment was "Focus! Focus! Focus!"

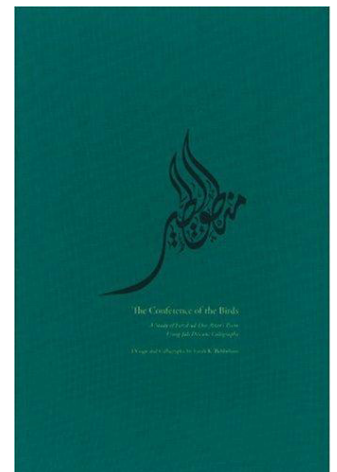
I think right now that I'm mostly a reader. My experiences at The Rare Book School are challenging and are revealing a vast array of interests to me. Recently, I've been thinking that I continue to gravitate towards ephemera. It makes sense in terms of my personality, character, and experience. I'm captivated by what I imagine as the cultural life of our ancestors. I think that we learn so much from those fleeting communications, particularly when we examine them in the context of other larger historical, political, and economic issues.

**JM:** What kind of books do you like?

**CT:** I found this book in the Chelsea art district in 2009. It is one of the most exquisitely produced books I've ever seen: *The Conference of the Birds*. Written in the twelfth century by the Persian poet and mystic Farid ud-Din Attar, *The Conference of the Birds* tells how the birds



Colleen Trickey



*Conference of the Birds*, by Farid ud-Din Attar, illustrated in Jali Diwani calligraphy by Farah K. Behbehani (Thames and Hudson, 2009)



*Talking with Colleen Trickey, continued*



Childhood is Hell, by Matt Groening (Pantheon, 1988)

of the world have gathered to search for a mythological king.

On the other side of my personality, here's one I found years ago at the Florida Antiquarian Booksellers Fair: A mini-jumbo compendium of hellish cartoons by child-at-heart Matt Groening, author of *Love Is Hell*, *Work Is Hell*, *School Is Hell*, etc.,

etc., etc. This pint-size, yet chunky, cartoon book contains dozens of zany, daffy, downright insolent comic strips specially designed to be read under the covers late at night with a secret flashlight and a bowl of ice cream for nourishment. Don't let Mom catch you.

**JM:** Any favorite bookstores?

**CT:** Oh! Too, too hard. Rulon-Miller Books in St. Paul, Minnesota. Tattered Cover in Denver, Colorado. Jerry Merkel Books, Xenia, Ohio. Haslam's in St. Petersburg. And a tiny store outside Madison, Georgia. I'm not sure I've ever been in a bookstore I didn't favor.

**JM:** You have attended several classes at Rare Book School. Which ones? And what did you like best about them?

**CT:** It's difficult to describe the experience of the Rare Book School. The opening evening sets a tone for the week that only a hardened cynic could dismiss. Michael Suarez, S.J., Executive Director of the Rare Book School, delivers a warm, thoughtful, and inspiring introduction to the week of learning and fellowship. His words, the surroundings, and the students all attentively listening on a Sunday evening in the Alderman Library become a truly magical time.

The mission of the school says it all: Strengthening global communities of the book and advancing the study of cultural heritage.

The commitment to supporting and accepting the community of the book is palpable during the week. The collegial atmosphere and the warmth and acceptance of the fellow student is manifest at each session.

It's a long week and a challenging week. Classes begin at 8:15 AM and end at 5:00 PM. Every instructor I have had proved through the course curriculum their dedication to creating a valued, educational experience. There's no loafing around!

The grounds of the University of Virginia are beautiful and – it goes without saying – historic. Every day that I walk to the Alderman Library passing The Rotunda, I hear the words, "I cannot live without books."

I heartily encourage participation in this book community.

Two of the classes I have attended are best described by their presenters:

*The History of the Book in China* – Soren Edgren – A comprehensive history of books in China with reference to relevant developments in Korea and Japan and to parallels in the West. The course treated the subject in the broadest sense from the advent of actual books in East Asia during the first millennium BCE until the introduction of virtual books at the end of the twentieth century. Emphasis was placed on the traditional Chinese book printed on paper from the ninth to the nineteenth century. In addition to describing the physical aspects of traditional Chinese books and their evolution over many centuries, their role as bearers of text and transmitters of knowledge in the context of China's long and complex history. Visual images and many actual specimens, including rare books, were used to reinforce presentations and stimulate discussion.

*The Printed Book in the West to 1800* – Martin Antonetti – This course covered

*Talking with Colleen Trickey, concluded*

the development of the Western printed book in the hand-press period, that is from the middle of the fifteenth century to the beginning of the nineteenth century, in chronological and thematic sessions. The topics covered included the invention and spread of printing in Europe, the development of typographic book design and illustration, the rise of the publishing industry, freedom and the regulation of the press, the increase in literacy and its social consequences, the traffic in printed matter and the growth of personal and institutional collections, and the impact of the Industrial Revolution.

**JM:** You are on a desert island. A book genie appears and offers you three books of your choosing. Which ones would you choose?

**CT:** 1. Ken Follett (must be an entire trilogy)  
 2. Alexis deTocqueville  
 3. *The Outdoor Survival Handbook: A Guide To The Resources & Material Available In The Wild & How To Use Them For Food, Shelter, Warmth, & Navigation*

**JM:** You’ve worked our hospitality table at the Florida Antiquarian Book Fair – and hopefully this year too! Do you enjoy doing it?

**CT:** I do enjoy working the hospitality table. It allows me to get to know Society members. I have a difficult time attending meetings most recently because of obligations with my aging parents. Volunteering gives me the opportunity to meet you all! And I get to meet and help many interesting folks with unique and fascinating items they hold dear or hope are items dear to a collector.

**JM:** I see from your website that your company has some big-name clients. Any book-related projects? Any free tips on how we can improve our membership? :-)

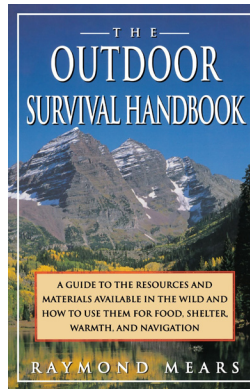
**CT:** We’ve never had the challenge of marketing a book-related project. Honestly, I would refer a prospect to an experienced marketer



*Colleen makes an impression at Rare Book School.*

of books. Multiple and complex channels of communications require an expertise that my company would not have in this particular field.

**JM:** Thanks, Colleen, for telling us a little bit about you and your life.



**Don't leave home without it!**

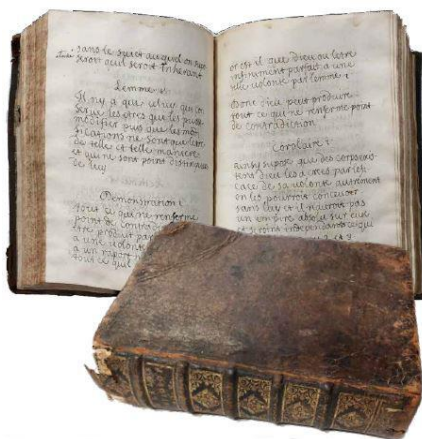
Richard Mears' guide to survival is essential reading for anyone planning a wilderness adventure or for those who unintentionally get away from it *all*.

**Get your copy today!**



What Members Are Working On ...

**Enigma, Seeking A Eureka**  
***A New Manuscript (1691) by John Locke?***



**An Anonymous Manuscript, in French, in Deluxe Binding.**

Title-leaf date, 1691. 944 unsigned leaves. 30 chapters.

A scribal copy, with heavy marginalia.

Very probably by a writer of the Enlightenment era (John Locke?).

Read [the article](#) "Enigma, Seeking A Eureka."

View [a scan](#) of the complete 1691 manuscript.

Reply to [editorial@rarebookhub.com](mailto:editorial@rarebookhub.com) / Tel. (U.S./Canada toll free): 877.323.RARE.



Image left: **John Locke** by Verelst. NPG, London, No. 3846.

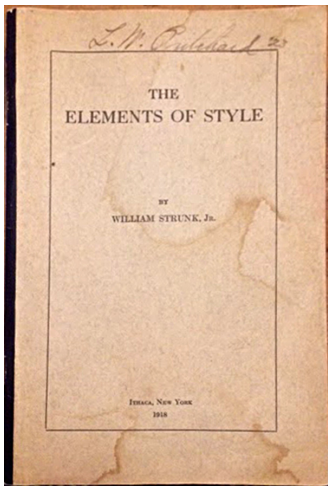
Image right: **Pierre Coste**, Locke's French translator. Coste's *Histoire...Bourbon* (3d ed., 1748).

**The John Locke Project, at Bruce McKinney's Rare Book Hub, San Francisco, has engaged several specialists, including FBS member & 2012-2015 Vice-President, Maureen E. Mulvihill.**

## Member Activities

### Jerry Morris –The One That Got Away

Asking a book collector what they collect often elicits a list that begins slowly, then picks up speed, then goes into greater detail... you get the picture. Somewhere in FBS president Jerry Morris's list is *The Elements of Style*, published in 1918 by William Strunk Jr. (1869-1946), which served generations of students for 40 years when, in 1959, it was revised and expanded by E. B. White, gaining the nickname "Strunk & White." in 2011, *Time* magazine called it one of the most influential books in the English language. Jerry's most recent entry in his My Sentimental Library blog, is "[The One That Got Away](#)," about his quest to obtain a 1918 edition for his Strunk & White collection.



*The Elements of Style*, 1918, complete with owner's name. It may also have served as a coaster.

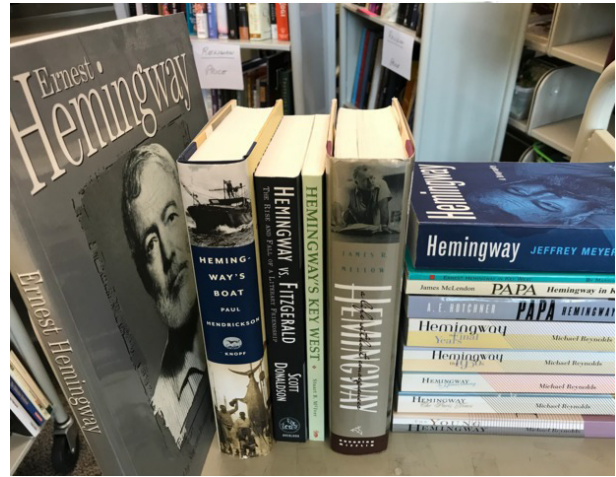
As you can guess from the title, it wasn't that easy, but in a classic of book lore, he ran into some fascinating characters along the way. One was Madeline Kripke, "The Dame of Dictionaries," whose collection of 20,000 dictionaries lined her West Village home in New York. Madeline was the daughter of Rabbi Myer Kripke, who also has a fascinating biography. Madeline's love of words was the spark that initiated her collection: In fifth grade, her parents gave her a Webster's Collegiate Dictionary, and that changed everything. "It unlocked the world for me because I could read at any vocabulary level I wanted."\*



Madeline Kripke with dictionary

\* Quote from [Daniel Kreiger, Narratively, Aug. 15, 2013.](#)

### Ben Wiley – Papa Hemingway



As a volunteer at the Kathryn E. Porter Bookstore in the Largo Public Library, FBS member Ben Wiley encounters a lot of books. [In Ben's most recent BookStories\\*](#), he begins with some thoughts about the collections that show up and the stories they tell. He focuses on a substantial collection of Hemingway: "novels, short story collections, biographies, academic criticism, travel and drinking, hunting and drinking, bull-fighting and drinking, offsprings' exposés, ex-wives' memoirs." Comprehensive enough. That leads Ben to a consideration of Hemingway and his trademark style – and by extension, the parody of that style that became the basis of the International Imitation Hemingway Competition, which from 1977 to 2005 solicited the best worst Hemingway parodies. The best of these best worsts have been collected into a couple of anthologies.



Ernest Hemingway, Giuseppe Cipriani (founder/owner), and barman Ruggero Caumo with wine at Harry's Bar, Venice, Italy.

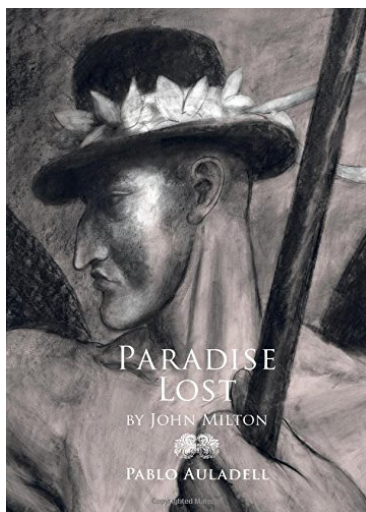
JFK Library, Boston

\* FBS member Ben Wiley writes film reviews and BookStories for the Tampa's *Creative Loafing*.

## Books in Brief – Introductions to *Paradise Lost*

### **Paradise Lost: A Graphic Novel**

by Pablo Auladell and John Milton; translated by Angela Gurria  
Pegasus Books, 2017, 320 pp.



*Paradise Lost* has had many illustrators, generally illustrations for crucial scenes or those that suggest visual interpretation. But converting any large work to a completely illustrated version, such as a film or graphic novel, means that the source material will have to be reduced in some way. In the process something will be lost and, in the finest efforts, something will be gained.

Pablo Auladell is an award-winning Spanish illustrator who brings his spare graphite drawing style to *Paradise Lost*, creating a vision of the story that is bleak and warm at the same time. To those familiar with the classic illustrations of *Paradise Lost*, Auladell's will have a familiarity, as if the reader has been allowed to wander beyond the hills or behind the gates of earlier artists. The restriction to shades of gray (and some occasional restrained color) puts these illustrations in the tradition of the black-and-white prints that created Milton's "darkness visible" for centuries. Auladell stays close to Milton's words, but paring them down to match the spare style of his illustrations.

This much drawing takes a great deal of time, in study, imagination, and execution – in this case, several years elapsed between the initial invitation to undertake this project and its publication. Auladell acknowledges that evolution in his preface. It serves as a metaphor for the way this kind of engagement with a single text can change any of us.



### **A Preface to Paradise Lost**

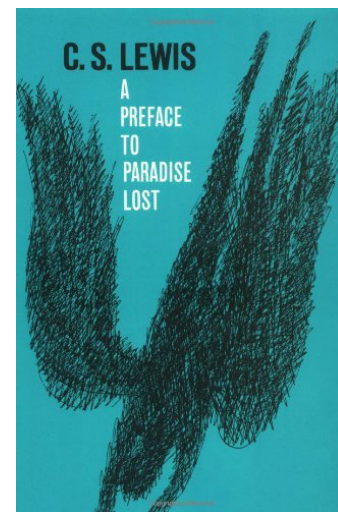
C. S. Lewis  
Oxford University Press  
125 pp., 1942\*

**“The first qualification for judging any piece of workmanship from a corkscrew to a cathedral is to know what it is – what it was intended to do and how it is meant to be used.”**

These words begin an introduction to *Paradise Lost* by Clive Staples Lewis (1898–1963), better known simply as C. S. Lewis. He may be best remembered today for his remarkable allegory, *The Chronicles of Narnia*, or for his own very creative interpretation of the Devil, *The Screwtape Letters*. However, Lewis was first and foremost a scholar of Medieval and Renaissance literature, and his *Preface* is the work of a lively writer and accomplished scholar.

Lewis begins *Preface* by taking one approach to the instruction quoted above: a study of epic poetry that examines its types and techniques. Undoubtedly, “epic,” even as defined by the Iliad and the Odyssey, set a range for this genre, but over the centuries, cultural situations have changed and the possibility of an “epic” with it. Though *Preface* was written in 1942, Lewis anticipates an important barrier that modern audiences may face in reading an epic poem: the tendency to look for “gems,” quotable quotes, or sound bites. Lewis contends that we must first understand epic poetry if we are not to overlook the effects which Milton worked very hard to achieve, but which develop over many pages.

Lewis then proceeds to a second approach to his instruction and to *Paradise Lost* by considering the theology and characters in the poem. Lewis shows the connection between Milton's work and St. Augustine and an understanding of biblical narratives that is certainly less common today than in Milton's time, yet essential for understanding *Paradise Lost*.



## National Library Week, April 8-14

In the mid-1950s, research showed that Americans were spending less on books and more on radios, televisions and musical instruments. Concerned that Americans were reading less, the ALA and the American Book Publishers formed a nonprofit citizens organization called the National Book Committee in 1954. The committee's goals were ambitious. They ranged from "encouraging people to read in their increasing leisure time" to "improving incomes and health" and "developing strong and happy family life."

In 1957, the committee developed a plan for **National Library Week** based on the idea that once people were motivated to read, they would support and use libraries. With the cooperation of ALA and with help from the Advertising Council, the first National Library Week was observed in 1958 with the theme "Wake Up and Read!"

**NATIONAL LIBRARY WEEK**  
is **APRIL 8-14, 2018**

"Discover your passions and achieve your goals at the library."  
— MISTY COPELAND  
National Library Week Honorary Chair

**LIBRARIES LEAD** ALA American Library Association Library Champions LIBRARIES TRANSFORM

In addition to celebrating, books, reading, and the role that libraries play in our society, this year's celebrations will include **National Library Workers Day** (April 10), a day to recognize the valuable contributions made by all library workers, **National Bookmobile Day** (April 11), recognizing the contributions of our nation's bookmobiles and the dedicated professionals who make quality bookmobile outreach possible in their communities; and **Take Action for Libraries Day** (April 12), a national library advocacy effort.

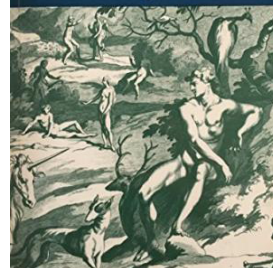
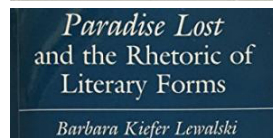
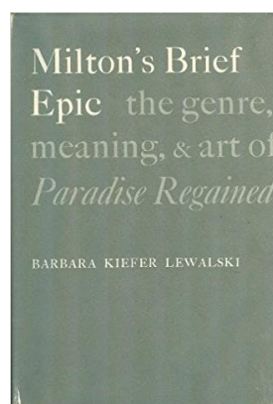


## Barbara Kiefer Lewalski (1931-2018)



Noted Milton scholar **Barbara Kiefer Lewalski** passed away on **February 28**. Barbara was born in Topeka, Kansas, to John Kiefer, a farmer, and Vivo, an elementary schoolteacher and speech therapist. She graduated in 1950 from Emporia State University in Emporia, Kansas, and went on to earn a Ph.D. at the University of Chicago in 1956, with the dissertation *Polemic and Principle: A Study of Milton's Tracts on Church and State, 1658-1660*. She taught at Brown University (1956-1982) before becoming chair of the History and Literature program at Harvard University, a position she held from 1982 to 2003. She won numerous awards and honors and was the first woman to be tenured and to hold endowed chairs at Brown University and then at Harvard University.

She was the author of landmark books of criticism on John Milton's *Paradise Lost* and *Paradise Regained*, and her biography of Milton and her book on early modern women writers, *Writing Women in Jacobean England*, are among her indispensable scholarly achievements.



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](#)

## Upcoming Events

### April 2018



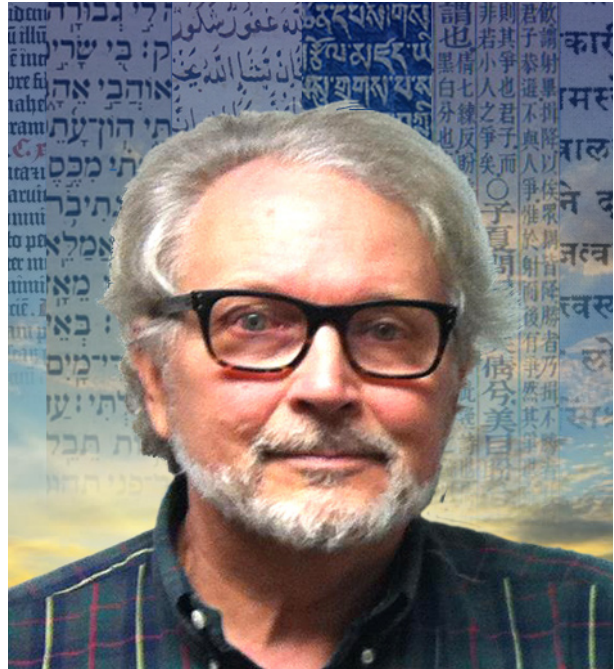
#### Lola Haskins – Special Guest for National Poetry Month

Macdonald-Kelce Library  
University of Tampa,  
401 W Kennedy Blvd, Tampa, FL  
April 15, 2018, 1:30 pm

Widely published and author of 12 collections of poetry, Lola will read from her two most recent collections: *The Grace to Leave* and *How Small, Confronting Morning*, **plein-air 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, FL, and Skipton, Yorkshire, UK. She is currently serving a term as Honorary Chancellor of the Florida State Poets Association. Her other honors include the Iowa Poetry Prize, two NEAs, two Florida Book Awards, four Florida state arts fellowships, and the Emily Dickinson prize from the Poetry Society of America.



### May 2018



#### FBS Annual Banquet – Guest Speaker, Dr. Dell De Chant

Brio Tuscan Grille  
International Plaza  
2223 N Westshore Blvd, Tampa, FL  
May 20, 2018, 1:30 pm

Dell De Chant, Chair of Religious Studies, University of South Florida, will be the keynote speaker at our season's-end banquet. Dr. De Chant is the author of several books, including *The Sacred Santa: Religious Dimensions of Consumer Culture*, *Religion and Culture in the West: A Primer* and, with colleagues Darrell Fasching and David Lantigua, *Comparative Religious Ethics: A Narrative Approach to Global Ethics*. Dr. De Chant will speak on the religions of the world, their major distinctions, and how they interact in a pluralistic culture. The Lee J. Harrer Prize will be presented, and the first-prize winner will read her essay. Good food, good fellowship, great book auction – contact Jerry Morris to reserve a space. The event is \$15 for FBS members and \$30 for guests.





## 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>

### A P R I L

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))

April 12, 7 PM, and April 13, 10:30 AM, 2018

#### Ringling Literati Book Club

Ringling Art Library Reading Room, Sarasota, FL  
April's book: *The Lost Painting of Sara de Vos: A Novel* by Dominic Smith  
(<https://www.ringling.org/events/literati-book-club>)

April 12-15, 2018

#### 34th Story Fest

(sponsored by The Florida Story Association)  
Mount Dora, FL ([flstory.com/festival/](http://flstory.com/festival/))

April 13-15, 2018

#### Palm Beach Book Festival

West Palm Beach, FL  
([www.palmbeachbookfestival.com/](http://www.palmbeachbookfestival.com/))

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/))

April 21, 2018, 10 AM-4 PM

**Tampa-Hillsborough Storytelling Festival,**  
Tampa (est. 1980)  
([www.tampastory.org/](http://www.tampastory.org/))

April 21-25, 2018

**Friends of the Library Book Sale**  
Gainesville (est. 1954) ([folaclld.org/](http://folaclld.org/))

## SARASOTA AUTHORS CONNECTION

presents

### Jeanne Corcoran

Director of the Sarasota  
Film Commission

**“Turning your Book  
into a Movie, Advice  
for Authors.”**



It's Jeanne's business to know what movies are looking for. Her work covers every facet of enhancing the area's reputation among film makers and other media and enriching Sarasota County's culture and economy. Bring your questions; this might be your big break!

April 9, 2018, 6 PM

Fruitville Library, 100 Coburn Rd, Sarasota, FL

April 29, 2018, 9 AM-4 PM

#### Oxford Exchange Book Fair

420 West Kennedy Blvd.  
Tampa, FL  
([oxfordexchange.com/pages/oe-book-fair](http://oxfordexchange.com/pages/oe-book-fair))

### M A Y

May 10, 7 PM, and May 11, 10:30 AM, 2018

#### Ringling Literati Book Club

Ringling Art Library Reading Room, Sarasota, FL  
May's book: *Rogue's Gallery: A History of Art and its Dealers* by Philip Hooko  
(<https://www.ringling.org/events/literati-book-club>)

May 16-19, 2018

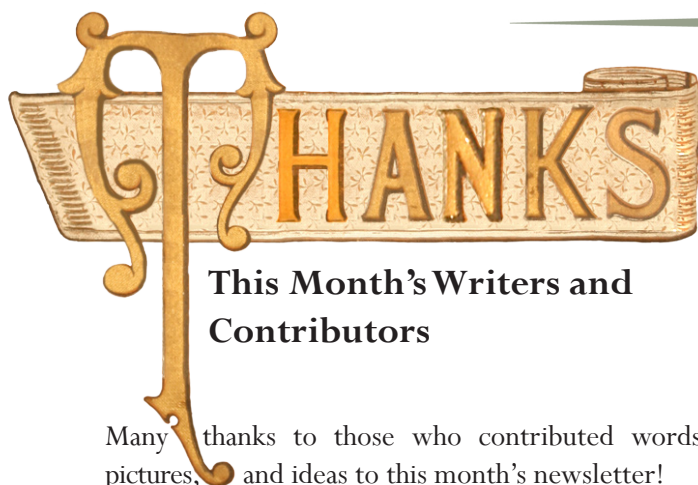
**Fellowship of American Bibliophilic Societies**  
**2016 Rare Book and Manuscript Tour, Host:**  
**Book Tour of Delaware**

([fabsclubnews.blogspot.com/2017/08/2018-fabs-tour-of-delaware.html](http://fabsclubnews.blogspot.com/2017/08/2018-fabs-tour-of-delaware.html))





Madeline Kripke, "The Dame of Dictionaries," at her desk. See p. 20 for details.



### This Month's Writers and Contributors

Many thanks to those who contributed words, pictures, and ideas to this month's newsletter!

- Lee Harrer
- Jerry Morris
- Linda Morris
- Maureen Mulvihill
- Jaya Nair
- Elenora Sabin
- Gary Simons
- Ben Wiley
- Barry Zack, SAC Newsletter editor
- Kurt Zimmerman

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.



## 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!



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 it.

**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, Director of Special Collections, Univ. of South Florida** – Matt will take FBS members on a guided tour of USF’s special collections. Matt’s special areas of focus are the Dion Boucicault 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 “Engraving *Paradise Lost*,” the influence of Milton’s 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 collections, *The Grace to Leave* and *How Small, Confronting Morning*, poems about inland Florida. Lola was on the computer science faculty at the Univ. of Florida for many years. She now divides her time between Gainesville, FL, 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. Member bonus: Participating members get 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 • Doors, Kicked Open



I came along at a time when English literature was no longer required for high school seniors. I'm sure we all breathed a sigh of relief at the time, but I now wish I had had that early exposure to the work of Chaucer, Pope, Donne, Austen... and Milton.

*Paradise Lost* always reminds me of that scene in the raucous college comedy film, *Animal House*, when English professor Dave Jennings (played by Donald Sutherland) must explain to an auditorium full of bored college students why they must read Milton. It isn't a great moment of "Milton advocacy." He admits that Milton bores him as much as it probably does them. But Cameron McNabb's presentation in March definitely was great Milton advocacy. Professor Jennings' problem is that he doesn't find *Paradise Lost* interesting – what his students needed was someone with the infectious love for this poetry that Professor McNabb has. Like many people perhaps, I've always thought that one day I would read *Paradise Lost* – it's a great poem, and with my interest in epic literature, it has always been "on the list." Cameron's presentation

kicked open that door for me. Milton is moving up the list fast.

Then, there's Elenora Sabin's report on the International Conference on the Fantastic in the Arts. Fantastic is the word. Her report covers only one panel at the conference, and I'm so glad she picked this one. For too many people, Africa is just a nebulous place that we see through a very narrow cultural focus, almost always portrayed as natives (by turns vicious or naive) and jungles (by turns death traps or gold mines) – not even the Africa of the past but the Africa of Hollywood. We don't see the skyscrapers, the universities, the factories of modern Africa, and so we don't get much of a chance to think about the Africa of the *present*, much less the Africa of the future. Africa has a rich literary heritage, and I was fascinated to read about the selection of books that Elenora listed.

So many books...

See you at the bookstore!

— Charles

## The Florida Bibliophile Society

### OFFICERS

*President:* **Jerry Morris**  
moibibliomaniac@gmail.com

*Vice President:* **Charles M. Brown**  
cmbrown@atlantic.net

*Secretaries:* **Gary Simons**  
gsimons1946@yahoo.com

**Jaya Nair**  
jayaknair22@gmail.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](http://www.floridabibliophilesociety.org) ©2018 Florida Bibliophile Society

Unattributed material has been prepared by the editor.