

The Florida Bibliophile

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Deadline for the November newsletter is
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See page 20 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 Winter 2018 FABS Journal [here](#).



Dr. Gary Simons holds up two examples from his collection of British literary annuals.



**ANNUAL DUES for the 2018-
2019 FBS Season are due by
December 31, 2018!**

Membership is \$50 U.S. per household per year.
Send inquiries and payments to treasurer Linda
Morris at 13013 Willoughby Lane, Bayonet Point,
FL 34667. Dues may also be paid using our new
PayPal account: floridabibliophiles@gmail.com.



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society Meeting, September 16, 2018

President Jerry Morris opened the meeting by announcing three new members: Ed Cifelli, Joseph Niforos, and Robert Burke. Ed was present, and Jerry took that opportunity to introduce him to the audience. Jerry invited Ed to come to the front, and Ed spoke for a few minutes about his interests. He said he has done extensive work on the poet John Ciardi, including compiling a biography and editions of Ciardi's poetry and letters. Ed also recently released his book, *Longfellow in Love: Passion and Tragedy in the Life of the Poet*.

After a few practical items, Jerry introduced our main speaker, FBS member Dr. Gary Simons. After retiring from a successful career in information technology, Gary returned to college and earned a doctorate in English literature, emphasizing the early decades of the 19th century, the era of the Silver Fork authors. For 12 years, Gary served as an adjunct professor at the University of South Florida. Now fully retired, Gary continues in his academic interests, especially the novelist Catherine Gore (1798-1861), about whom he gave a very informative presentation to FBS two years ago (see *The Florida Bibliophile* for October 2016).

Forget-Me-Not: The Literary Annuals of Yesteryear

Gary introduced his presentation, "Forget-Me-Not: The Literary Annuals of Yesteryear," by defining his subject. The first British literary annual was published in 1823 by the London publisher Rudolph Ackermann.* The growth of the middle class in England had fostered an interest in literature and reading. Ackermann's idea was to bring together new work from the best authors of the time, together with the best artists, and make them available in a well-made small volume. Similar volumes had appeared earlier in France and Germany, but Ackermann's British version celebrating British culture was timely. An ingenious touch of marketing was to produce the volumes

as keepsakes in November, in time for holiday gift giving. Such gift expressed the taste of the giver and complimented the taste of the recipient.

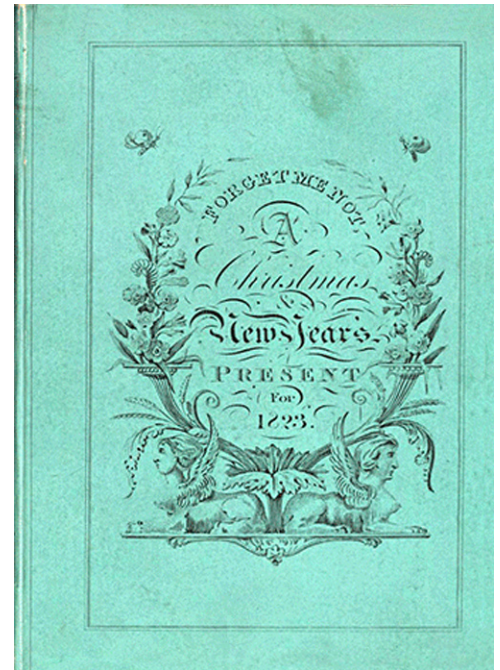
To this mix was added the growth in the 1820s of steel engraving. Up to that time, illustrations for publication were printed from engraved copper plates. Copper is a relatively soft

metal and can take very fine lines and high detail, producing very fine reproductions. However, as the copper plate is used over and over, it becomes duller, details drop out and the reproductions less precise. A copper plate could be used a few hundred times before the quality of the impressions became unacceptable. Engraving a new plate was time-consuming and expensive and was rarely justified by the expected sales.

Steel, in contrast to copper, is an extremely hard metal, which means that it is difficult to engrave but it can take high levels of detail and deliver thousands of impressions instead of hundreds. This changed the economics of publishing and made it possible to respond to the demand for affordable, quality illustrated editions.

The publishing industry in London was feverish in the 1820s. Newspapers, journals, books – there was a great deal to read. Breaking through to the public with something new was not easy. But the annual was something new.

Ackerman's *Forget-Me-Not: A Christmas and New Year's Present for 1823* was a beautiful volume and



The first edition of the Forget-Me-Not (1823) was bound in paper-covered boards illustrated front, back, and spine.

* For more about Rudolph Ackermann, see *The Florida Bibliophile*, Nov. 2015, "In Search of Dr. Syntax."

Minutes, continued

Forget-Me-Not for 1831 (left), 1839 (center), and 1845 (right). In later editions, Ackermann replaced printed paper covers with embossed and gilded leather.

well designed for the market. It was an immediate success and was widely imitated. The 1823 edition comprised about 10,000 copies, but within 10 years, over 60 annuals were being published, totaling as many as 200,000 volumes.

An annual might run from 200 to 400 pages, with 50 to 80 print pieces and 10 to 35 engravings. These volumes were often oriented toward women. The annuals were typically a mix of poetry, engravings, stories, and essays, all original, commissioned works from well-known authors, celebrities, and artists.

The introduction of the annual in 1823 soon ran into the English bank crisis of 1825. The Napoleonic wars had been richly profitable for the British economy. Investment in an area we now call venture capital was high, and in 1825, the bubble burst. The Panic of 1825 led to hard times, if not collapse, of many publishing houses in 1826 – the impact on the publishing industry was so severe that 1826 was later referred to as “the lost year of [publishing] business.” Many publishers went out of business, and suddenly, even important authors could not find outlets for their work.

These events benefited the annuals. Walter Scott, Dickens, Mary Shelley, Thackeray, Catherine Gore, Wordsworth, Coleridge, Clare, the Brownings, Tennyson – the great names of English letters gladly accepted commissions from the annuals and published in them regularly.

The quality of production and content in annuals made them suitable for work by members of the nobility, statesmen, and social figures. The annuals brought the work of important authors to a wider audience. The annuals were not only popular; they were important for their content, and they remain so as a record of their era.

Ackermann had trained in Germany before coming to London. He was basically a designer and had a fine eye for design issues. Every element of his annuals – and those that emulated them – were beautifully made. The volumes had decorative boards and spine, often gilded. The page edges also were often gilt. Each book had a beautiful inscription page, suitable for well-wishes for the new year and to record both giver and recipient. The illustrations began with an elaborate frontispiece

Minutes, continued

and continued throughout the volume, often on a finer grade of paper, “India paper,” glued onto the book page (tipped) and protected by a tissue paper guard. Annuals often included advertising, another means of offsetting the cost of production and increasing the profit margin.

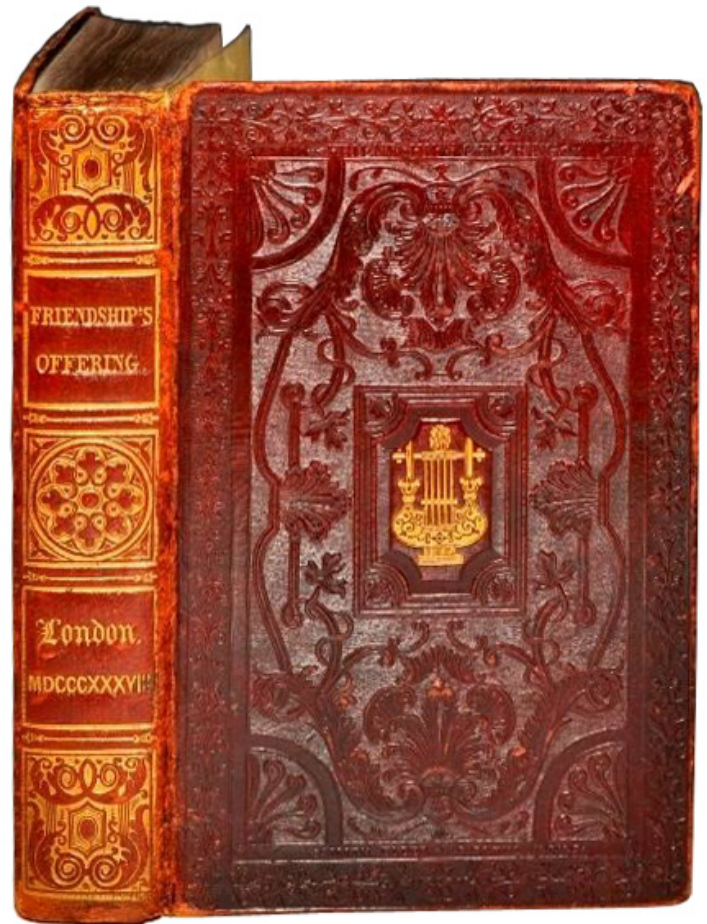
Another innovation that Ackermann introduced was commissioning artwork first and the commissioning literary works to accompany them. The production of artwork required drawing or painting an original work which was then converted by an engraver into a fine line engraving. This was a time-consuming process. Ackermann could start early in the year to commission artists and get the art production underway. When the illustrations were prepared, he could then approach authors.

The phenomenon of the British annual took off sharply, beginning in 1823. By 1828, there were fifteen titles selling a total of 100,000 copies and costing from eight shillings up to three pounds. Within three years, the number of titles expanded to over 60, with total production around 200,000 volumes. After 1831, publication of annuals began to fall almost as quickly as it had risen. By the late 1840s, the number of titles was in the teens. The year 1859 is considered that last for the British annual; however, publication of annuals in the U.S. continued through the later decades of the 19th century.

Forget-Me-Not ceased regular publication in 1847. One more volume was produced in 1856.

An Annual for Every Taste

The *Forget-Me-Not* was widely emulated. Its more highly respected followers were *The Keepsake* (1828-1857), *Literary Souvenir, or Cabinet of Modern Art* (1825-1837; 1842), and *Friendship's Offering* (1824-1843; 1844), all with titles words focused on the primary intent of the annuals as remembrances of the year and gifts. These four titles and others more or less maintained the Ackermann formula. But in the eight years from the introduction of *Forget-Me-Not* to the height of the phenomenon,



Friendship's Offering, 1838. This annual was published from 1824 to 1843, first by Lupton Relfe and then Smith, Elder & Co. While Forget-Me-Not and The Keepsake changed their size and binding style over time, Friendship's Offering maintained its 6-by-4-inch size and maroon embossed calf cover.

many more titles were introduced, often with more specialized themes.

Heath's Book of Beauty (Longman, Rees, Orme, Brown, Green, and Longman, publishers; 1833-1849) emphasized illustrations of women dressed in the latest fashions, allowing British women to follow trends from London to Paris. The models for these women might be famous actresses or socialites of the day, but the artists were given the instruction that these women, regardless of their actual age, should appear to be around 20 years old.

The Comic Annual (Charles Tilt, publisher; 1830-1839, 1842) was the product mainly of British poet and author Thomas Hood. The illustrations were usually woodcuts, which were less refined and suited the humorous content of the annual. Hood often satirized contemporary events. *The Comic*

Minutes, continued

Annual was filled with verbal and visual puns.

Ackermann launched the *Juvenile Forget-Me-Not; a Christmas, New Year's and Birth-Day Present, for Youth of Both Sexes* in 1828. More correctly, it was Ackermann's *Juvenile Forget-Me-Not* to distinguish it from the *Juvenile Forget-Me-Not*, for which Mrs. S. C. Hall had appropriated Ackermann's famous title.

Ads for Ackermann's juvenile annual assured potential buyers that his *Juvenile Forget-Me-Not* was produced by the same team as the adult version: "this work needs no stronger recommendation to parents, guardians, teachers, and the friends of youth of both sexes, who wish to put into their hands an elegant Miscellany, expressly adapted to their age and capacity, and containing nothing but what is conducive to moral improvement, combined with pleasing instruction and innocent amusement." Juvenile editions were also produced by *The Keepsake* and the *Literary Souvenir*.

Christian devotion was the focus of annuals such as *The Iris*, *Emmanuel: A Christian Tribute to Affection and Duty*, and *The Christian Keepsake and Missionary Annual*.

The Landscape Annual featured articles and illustrations related to travel, each volume devoted to a specific country indicated in a subtitle: *The Landscape Annual for 1833: the Tourist in Italy*, or *The Landscape Annual for 1836: The Tourist in Spain*.

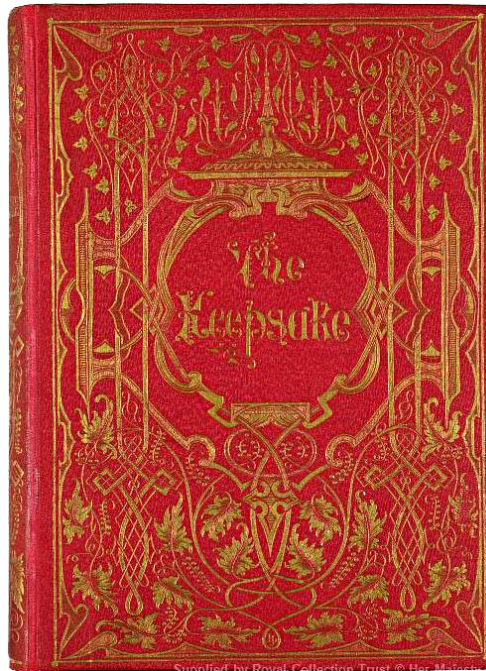
A Fashion Passes

By 1830, only seven years into the annuals' phenomenon, a critic for the influential *Monthly Review* wrote:

We will candidly confess that we are almost tired of the 'Annuals.' They come upon us in such profusion, and with so many pretensions to popularity, that we begin to suspect what, in our simplicity, we never thought of before

-- that there books are published more for the profit of the trade than for either the honour of the arts or the promotion of literature.... We shall, by and by, have Annuals for every rank and profession, and trade in the community, the object being not to produce a superior work, but such a work as from its matter and decorations may be most likely to attract the greatest possible number of readers, no matter of what description.

The critic went on to praise the early entrants in the field but to observe that while the pictorial aspects of the annuals had steadily improved, the literary contents became less excellent. As literature intended primarily for women, critics questioned how good the annuals could be. A bias that plagued them until the last few decades, when gladly, their full value is beginning to be appreciated.



The Keepsake for 1851.



Simons' collection of the *Comic Annual*.

Minutes, continued

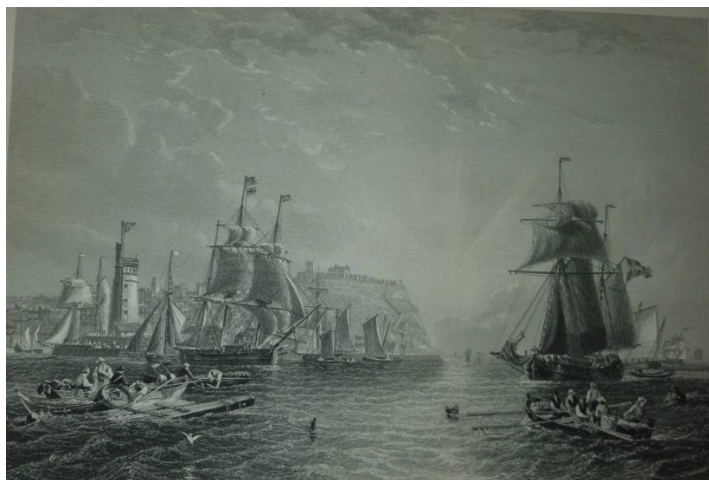


"The Secret," The Keepsake for 1852

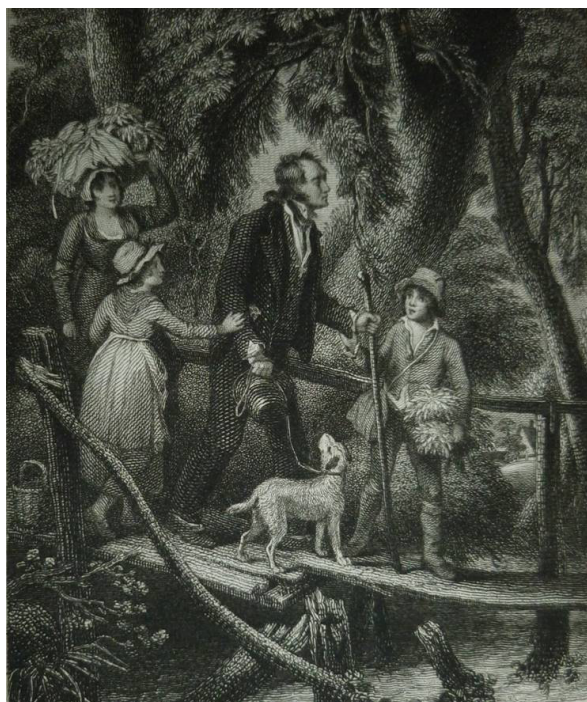


Heath's Book of Beauty for 1826

Engraved Illustrations from British Annuals



"Scarborough", The Keepsake for 1852



"The Blind Sailor," Juvenile Forget-Me-Not for 1846

Minutes, continued

Marguerite Gardiner, Countess of Blessington (1789-1849) was an Irish novelist, journalist, and literary hostess. Lady Blessington's salon hosted the cream of London society, including Dickens, Disraeli, and novelist Bulwer-Lytton. She edited *The Keepsake* and *The Book of Beauty* for a number of years and

was able to use the relationships the salon fostered to acquire talent – or more likely, celebrities – for the annuals. She was an acquaintance of Byron and wrote a book about him. Despite many colorful stories, Blessington maintained the tone of her salon and enjoyed years of success in the literary world.

Letitia Elizabeth Landon (1802-1838) was an English poet and novelist. As a teenager, Letitia was already bookish, well read, and had a keen mind. Her neighbor, William Jerdan, editor of the *Literary Gazette*, noticed these qualities (and others, apparently), and by her late teens her work was in print. During her career, she edited – and according to some, virtually wrote – *Fisher's Drawing Room Scrap-book* during the 1830s. She also edited the *Book of Beauty* and produced a volume, *Easter Gift*, in the form of an annual. In addition to editing annuals for a number of years, Landon also contributed hundreds of poems and stories.



Influential Women Editors of Annuals



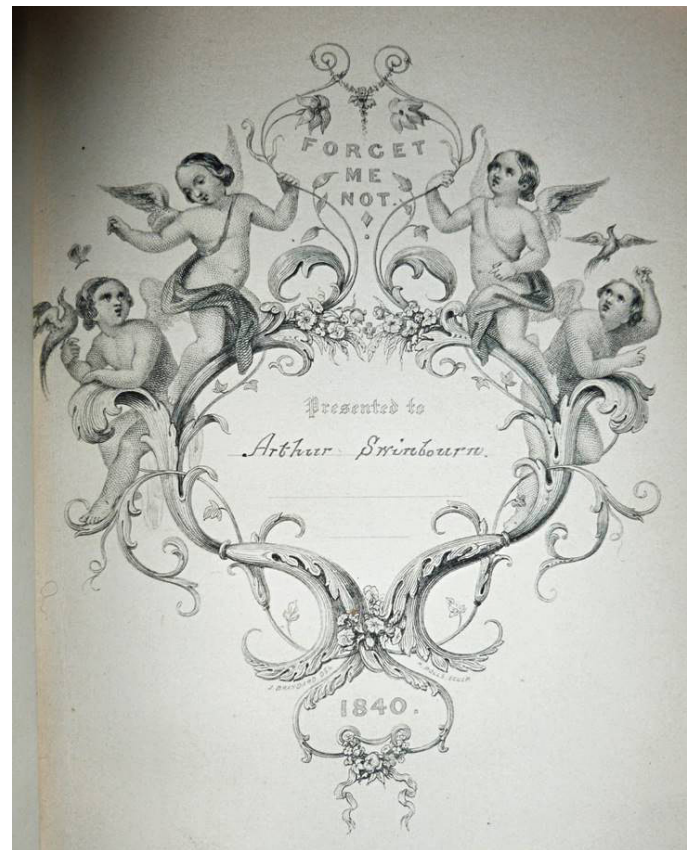
Caroline Norton (1808-1877) was an English social reformer and author. Norton turned to writing as an outlet for her unhappy marriage. When she left her husband, he confiscated all her goods and forbade her from seeing her three sons. She sued him and lost, but the trial caused such a debate that the

government almost collapsed. From her personal tragedy, she drew tireless energy in fighting for social justice, fighting for the rights of mothers against the absolute right of fathers then dominant in English law. Norton's pamphlets, poetry, novels, and plays supported her and others throughout her adult life. She edited *The English Annual*, *Fisher's Drawing Room Scrap-Book*, and *The Keepsake*.

Mary Howitt (1799-1888) was an English poet and writer. Together with her husband William, she wrote numerous books, and on her own, she wrote many more. Her children's books were very popular. Her poem *The Spider and the Fly* is still read and published. It was parodied in Lewis Carroll's *Alice in Wonderland* as *The Lobster*



Quadrille. William and Mary contributed frequently to annuals and journals. Mary took over as editor of *Fisher's Drawing Room Scrap-book* in 1839, after the death of Letitia Landon. Mary was said not to be proud of this position, but it paid £100 a year – a very useful sum.

Minutes, continued**Inscription Pages**

A standard feature of the literary annuals and other gift books was the inscription page. The examples shown here are typical of the elaborate illustrations used as frames, usually of a size that only allowed a signature or a brief sentiment. The inscription of a name adds a special dimension to the annuals: it is often possible to tell who gave them. If the giver was well-known, the annual might be an association copy – a copy of a book associated with an important person. The possibility of a signature also provides an object of scholarly study. In 2006, Dr. Paula Feldman examined over 350 annuals. She found that only about 40% of the annuals were inscribed. From inscriptions that indicated both giver and recipients, Feldman found that the majority were given by males, and the recipients were almost always females.

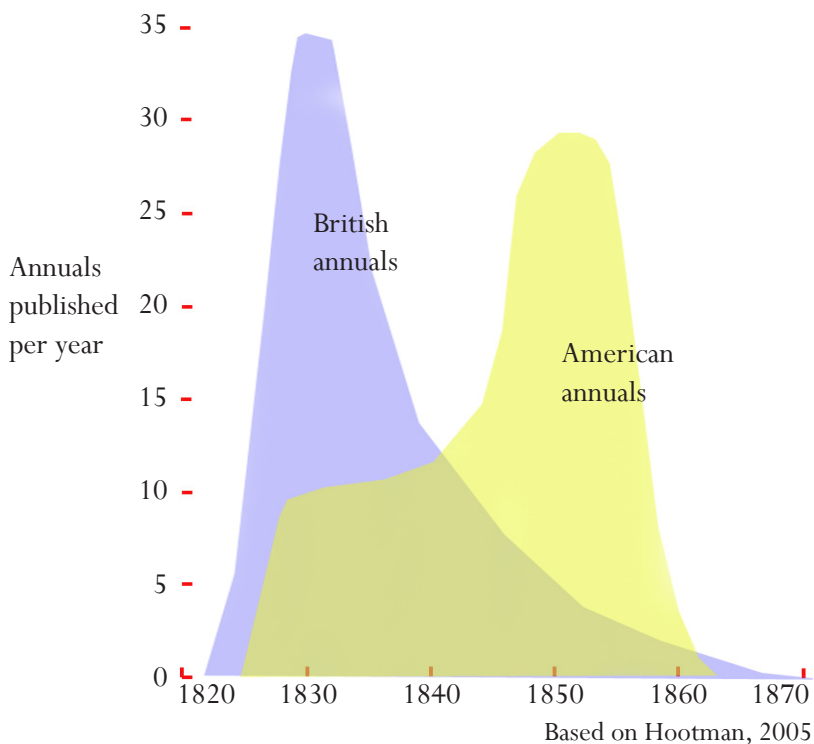
Minutes, continued

Literary annuals were introduced in the U.S. in 1825 with the publication of the *Atlantic Souvenir*. It was soon joined by titles like *The Talisman*, *The Token*, *The Gift*, *The Diadem*, *The Liberty Bell*, and others. The graphic below shows that the literary annual phenomenon began and ended at about the same time in both England and the United States, but it peaked in England in the early 1830s and in the U.S. in 1850s, when over 30 titles were published. As in England, publishers were responding to a public that was reading more than ever. In the first two decades of the 19th century, newspaper circulation increased twice as fast as the population. The thirst for reading material and the books and journals to satisfy it grew steadily through the 19th century. This created the environment that promoted the annuals and ultimately made them obsolete.



Atlantic Souvenir, 1850s.

American Literary Annuals



The Liberty Bell, 1848.

Adventures in a Book Nook

by Jaya Nair

While serving in Atlanta, Georgia, this past summer with a local mission program, I had so much fun exploring the bustling city and surrounding areas. Among all the international fare, historic sites, quaint coffee shops, and markets, there was one place that was my most favorite of all. This place is called Book Nook. In the city of Decatur, near Atlanta, you will find a bookstore next to a pizza shop located at 3073 N. Druid Hills Rd. Decatur, GA 30033. At first, I wasn't sure of what I would find because the part in bold on the sign said COMICS, but in the end, I am glad I went in!

Walking into Book Nook, my eyes couldn't find a place to rest. There were books and posters everywhere! So many colors and signs leading to all the various sections. This was the kind of place where you could find books on human settlement



next to books on heart disease and books about Nirvana next to a book about the architecture of Brunelleschi. Each box and shelf contained something new and exciting, and that's what I loved about this place. You could get lost there and not even care. (You could really get lost because there were so many winding pathways to more rooms filled with books; I don't think I made it to all of them!) Some of the shelves were a little mixed up, but that was OK. One thing that I found a little funny was that there was a shelf that said Japanese but the books were in Chinese, Korean, and Japanese. Being the Sinophile that I am, I brought this up to management. They were well aware of



Room after room of books. Take a virtual walk-through on Google Maps. Click on the Book Nook storefront in StreetView.

the mix and said when they were able to get more books in those languages they would separate them. For now, with the crunch for space, some things were a little out of place. They had an abundance of books in French, Russian, Spanish, and Italian. Not only were there books but also CDs, ephemera, memorabilia, collectibles, and magazines, like stacks of *Time* magazines from the 50s. There were vintage dolls and books on U.S. politics; and you could find so much on Native American history, and even 50-cent comics. One of the guys who was working at the shop happened to be studying Chinese while he was sitting at the front desk. We were able to talk in Chinese for a little while and exchange learning tips. I found a plethora of Star Trek books which was wonderful since Star Wars often overshadows this amazing show (I might be a little biased). The Aisle of Sale is also a good place to find a book if you have time to sift through the piles of discounted books.

I ended up leaving with a few Chinese-English books, a couple of 1970s children's books, and a copy of *L'Étranger* in French so I can improve my French reading skills. I would say this was a delightful trip, and I would definitely recommend this book shop to anyone in town!



Christopher Morley – A Life in Books

From the Tampa Book Arts Studio

Lee Harrer has enriched the TBAS Special Collections Library with another generous gift: his collection of Christopher Morley books and ephemera lovingly assembled over several decades. TBAS associate Sean Donnelly recently brought half a dozen empty boxes to Lee's home and gently packed the collection for its journey from Clearwater to Tampa. As Sean cataloged the collection, he looked over its many gems with Richard Mathews and Joshua Steward, and they decided the books would make a great exhibit. **Between the Wars: Book Jacket Design, 1919-1940**, the tribute to Morley and our friend Lee, can now be seen on the second floor of the Macdonald-Kelce Library.



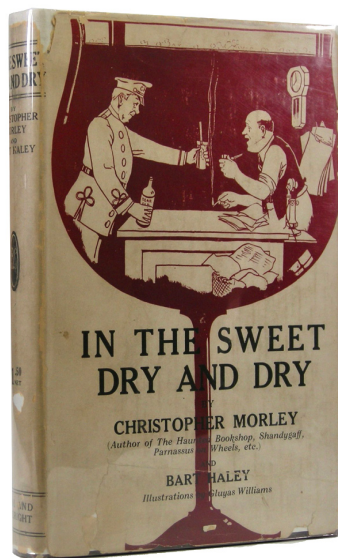
Christopher Morley

of The Baker Street Irregulars, the most famous club devoted to Sherlock Holmes; and as editor of two editions of *Bartlett's Familiar Quotations*.

Beginning with *The Eighth Sin*, published in 1912 while he was studying at Oxford on a Rhodes Scholarship, he embarked on a prolific career, often publishing more than one book a year. By the time a series of strokes slowed him down in the early 1950s, he had more than 100 books to his credit. Most of them were published by "the trade," that is to say major publishing houses like Doubleday and Lippincott. Those books are the basis for the part of this exhibit. Eighteen books were chosen to show the range of handsome work done by American publishers during the period. They are in the window display. A complementary selection of books representing Morley's private press publications is on display in an adjacent standing case.

Morley's Private Press Publications

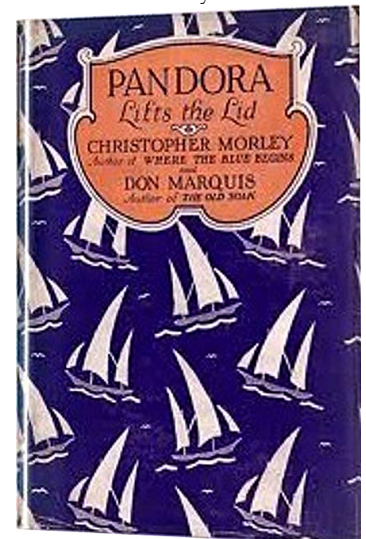
Aside from his "trade" publications, Morley is also well-represented as the author of many books published by the private



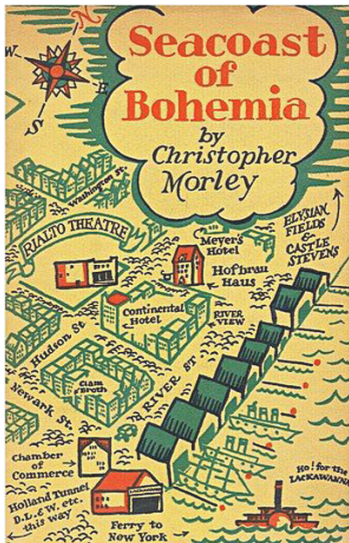
In the Sweet Dry and Dry (Boni & Liveright, 1919) by Christopher Morley and Bart Haley, illustrated by Gluyas Williams. On the eve of Prohibition, Morley and Haley imagine a world in which all kinds of prohibition have taken over.

The most striking thing about the books is their visual appeal, thanks to the fact that Lee bought examples that include the scarce jackets. These jackets from the 1910s to the 1940s reflect the artistic styles of the time. The influence of Art Deco is perhaps the most obvious, but even within that idiom there is great variety. The jackets designed for the books of this popular and prolific author provide a microcosmic glimpse of the entire period between 1919 and 1940.

Christopher Morley (1890-1957) was a "man of letters" in the classic sense. Over the course of a forty-year career he wrote everything: essays, poetry, novels, short stories, journalism, plays, and biography. His popularity made him a public figure and he used that fame to share his love of literature. He did so as a columnist for the *Philadelphia Evening Public Ledger* and the *New York Evening Post*; as contributing editor of the *Saturday Review of Literature*; as one of the founders



Pandora Lifts the Lid (George Doran, 1924) by Christopher Morley and Don Marquis. Morley and Marquis were good friends, Marquis was well-known as the author of *Archy and Mehitabel*. In this screwball comedy of the Hamptons upper class, two schoolgirls become socialists and kidnap a wealthy industrialist.

Morley, continued**Seacoast of Bohemia**

(Doubleday, 1929). In 1928, Morley and three friends purchased the Empire Theatre in Hoboken, NJ. They renamed it the Old Rialto Theatre. They restored the theatre and made it famous again. On Labor Day, the Old Rialto reopened with a production of the 1927 Broadway hit *The Barker*.

After several short productions, in December 1828, the Old Rialto hosted Morley's revival of *After Dark*, an 1868 melodrama by Dion Boucicault*. The *New York Times* praised the production. In four short months, Morley and company had made a success of the Old Rialto.

"The last seacoast of Bohemia" was Morley's nickname for his string of theatres in Hoboken. Bohemia, the modern Czech Republic, has no seacoast, but it is given one in Shakespeare's *A Winter's Tale*. The phrase has come to mean "a never-never land," a place of Utopian Possibility."

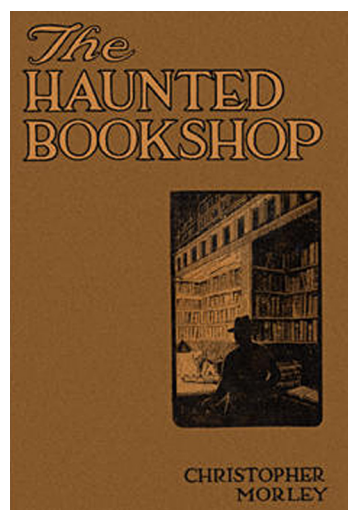
The *Seacoast of Bohemia* tells the story of Morley and company's Old Rialto adventure.

* For more on Dion Boucicault, see *The Florida Bibliophile* for March 2018. USF holds the most significant collection of Boucicault in the U.S.

presses of his day. The interwar period was a Golden Age for the American private press movement. Despite the Depression, book lovers found the money to support these independent ventures. Their books are distinguished by the high quality of their printing, their small limited editions, and their distinguished designs.

One of Morley's private press books, *In Modern Dress* (1929), was an early publication of the Peter Pauper Press. Their books are close to the hearts of the Tampa Book Arts Studio's staff because one of the best Peter Pauper Press collections to be found anywhere is right here in our TBAS library. The collection was made by J. B. Dobkin and then donated to the Book Arts Studio. The standard reference book on the Peter Pauper Press — *The Peter Pauper Press of Peter and Edna Beilenson, 1928-1978* — was based in large part on this collection.

One title found in the case lies a little outside the scope of the exhibit, but no bibliophile would forgive us for excluding Morley's paean to bookstores and those who love them: *The Haunted Bookshop* (Doubleday, Page, 1919). This sequel of sorts to *Parnassus on Wheels* (1917) introduced the bookstore's owner, Roger Mifflin.

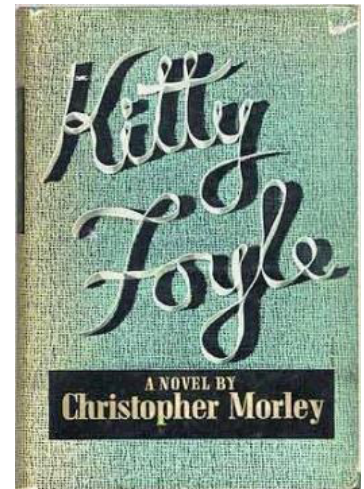


of book many times in the book, and the many books are mentioned by name. And although a bomb blast has some devastating consequences for the bookshop, Mifflin is pleased that it has knocked down books that he had forgotten he had. Now that's a bibliophile.

The Haunted Bookshop

(Grosset & Dunlap, 1919) continues the story of Robert Mifflin, which began in *Parnassus on Wheels* (1917). Despite the title, *The Haunted Bookshop* is not a supernatural tale. It refers to the spirits of the past that figuratively inhabit all books. The title of the book is also the name of the bookshop in the book. The story is a tale of suspense that takes place at the end of World War I in Brooklyn and involves espionage.

The book is also a vehicle for Morley's praise of books. Robert Mifflin returns to the importance



Kitty Foyle (J. B. Lippincott, 1939) was a bestseller for Morley throughout 1939 and 1940. The reviewer for the *New York Times* called the book sparkling. The title character is a working class girl who has an affair with a young man of the upper class. The families object. Kitty's pregnancy and abortion caused a sensation.

The book became the movie *Kitty Foyle; The Natural History of a Woman* in 1940, starring Ginger Rogers, Dennis Morgan, and James Craig. Rogers won the Academy Award for her performance, and the dress she wore became known as the Kitty Foyle dress — a dark shirtwaist dress with contrasting cuffs, collar, buttons. It was popular throughout the 1940s and has been revived several times since then.

The story was then adapted for the radio program *Stories America Loves* in 1942. The *Kitty Foyle* episodes were so popular that the show was renamed for the heroine. It ran until June 1944.

NBC created the daytime drama *Kitty Foyle* in 1958. At the time, soap operas ran 15 minutes. Kitty Foyle was the first to run a full half hour. The show ended in 1959.

For an excellent introduction to the life and works of Christopher Morley, read the article "Christopher Morley: Man of Letters, by Paula Jarvis, in the [October 2018 issue of *Printed & Bound*](#), the newsletter of the Book Club of Detroit.



Crockett Almanacks, Sabre-Tooth Revisited, and Bill Cole

Jerry Morris

Q: What do Bill Cole, “Sabre-Tooth Revisited,” and *The Crockett Almanacks* have in common?

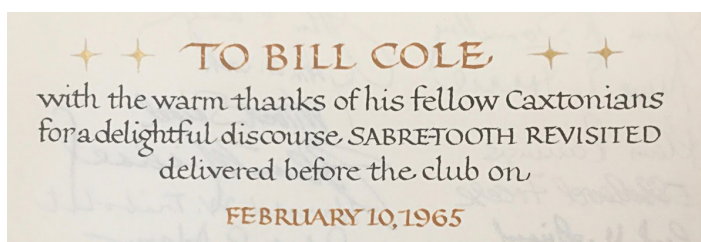
A: The Caxton Club.

Bill Cole (1917-2011) was a member of the Caxton Club, a bibliophilic society in Chicago.

“**Sabre-Tooth Revisited**” was the title of the discourse that Bill Cole delivered before the Caxton Club on Feb. 10, 1965.

The Crockett Almanacks, edited by Franklin Meine and published by the Caxton Club in 1955, was the book that the Caxton Club presented to Bill Cole in appreciation for his talk, “Sabre-Tooth Revisited.”

I have Bill Cole’s copy of the book!



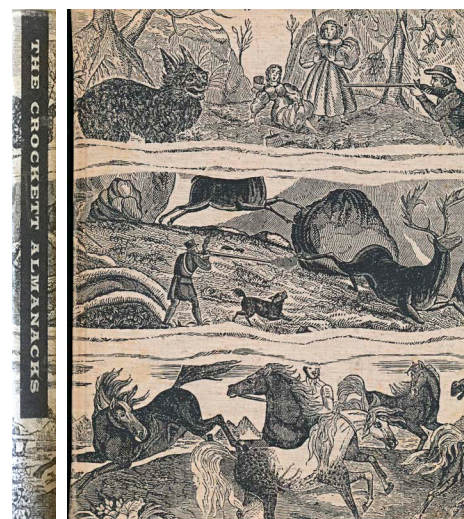
I had two reasons for wanting this book.

One was Davy Crockett. As a kid, I watched Walt Disney’s miniseries *Davy Crockett* in 1954 and 1955. Over 60 years later, I can still recite the words to the song: “Da-vy, Davy Crockett! King of the Wild Frontier....”

There are several things I should tell you right off about the original Crockett Almanacks. According to Crockett scholars, Davy Crockett (1786-1836) had nothing whatsoever to do with the Almanacks. To this day, scholars still do not know the identities of the authors, printers, or publishers of the early issues of the Almanacks. There was an S. N. Dickinson, who in 1840, claimed that his firm started the Crockett Almanacks. But scholars have never been able to substantiate his claim. The first four issues were printed in Nashville and are

included in full in Franklin J. Meine’s book, *The Crockett Almanacks*, which was published by the Caxton Club in Chicago in 1955.

Meine himself calls the Crockett Almanacks “damn rare.” Only three or four complete sets of the Nashville imprints were known to exist when his book

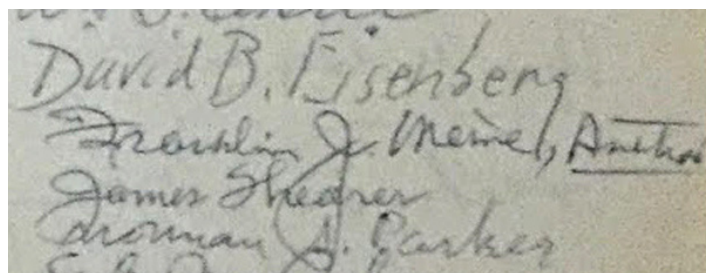


Cover and spine of *The Crockett Almanacks*, by Franklin Meine (Caxton Club, 1955).

was published. The first four Nashville imprints, however, were included in a collection of 21 Crockett Almanacks that were sold at auction by Dorothy Sloan Books on October 26, 2007. The price realized was \$58,750.

The story of finding these Crockett Almanacks sounds like something out of Rebecca Rego Barry’s *Rare Books Uncovered*. It seems that there was a paper drive in Spencer, Iowa, in 1947 to raise money to pay for uniforms for the high school band. A collector and his daughter found the Almanacks on the curb in front of a house. The daughter kept the Almanacks until the 2007 auction.

The other reason I wanted the book was because all the Caxton Club members who attended the meeting and listened to Bill Cole’s presentation signed the inscription sheets. And I am a bibliophile who readily recognizes some of the names!



Detail, signature page in the Cole presentation copy of *The Crockett Almanacks* showing the signature of the author, Franklin J. Meine, and Caxton members James Shearer, David B. Eisenberg, and Norman A. Parker.

* A version of this article is scheduled to appear in *The Caxtonian*, newsletter of the Caxton Club of Chicago.

Crockett, continued

A former owner of the book, possibly a Caxton Club member himself, identified some of the 59 signers on a slip of paper saved in the book:

Presentation copy to Bill Cole, From the Caxton Club, in thanks for his presentation on Feb. 10, 1965. Presentation folder with hand calligraphic inscription by James Hayes, the first signer, a noted calligrapher and bibliophile. 59 total signatures include:
 Franklin J. Meine – editor of book
 Harry J. Owens – contributed essay on humor
 Monroe F. Cockrell – Civil War historian and author
 James R. and Robert G. Donnelly of the R. R. Donnelly Printing Co.
 Frank W. Fetter – noted U of C economist and author
 Carl Forslund – furniture manufacturer
 Wilbert Seidel – artist and professor at Northwestern
 Colton Storm – bibliographer at Newberry Library
 Paul M. Angle – author, IL historical librarian, state historian

I can identify another one of the signers: the bookbinder Harold W. Tribolet. I have three books in My Sentimental Library Collection from his library.

I liked the idea of the Caxton Club members signing the book. Now, another bibliophile society is doing the same thing! As President of the Florida Bibliophile Society, I have presented books to the speakers at our meetings. I inscribed and signed each of them “on behalf of the Florida Bibliophile Society.” No more! For our September 16th meeting, we had not one, but two books to present, one to our speaker Gary Simons and one to honor FBS founding member Lee Harrer’s 35 years in FBS! Our Vice President, Charles Brown, created perfect inscription sheets ready for signing by our members!

For Gary Simons, who is a Samuel Johnson collector, I chose *The World in Thirty-Eight Chapters, or Dr. Johnson’s Guide to Life*, by Henry Hitchings. As a fellow *Johnsonian*, I knew he’d enjoy reading it.

For Lee Harrer, I chose *The Mirror of the Library*, by Konstantinos Staikos. It was published by Lee Harrer’s friend, the late Bob Fleck, founder of Oak Knoll Books. Bob even wrote the introduction so I knew the book would have a sentimental value to Lee. (I had to check with Oak Knoll to make sure that Lee didn’t already have the book!)

When it comes to books, I am one for turning over every leaf – or at least as many leaves as I can. After reading the inscription on the Crockett book that the Caxton Club gave to Bill Cole, I wanted to learn more about him and the nature of his discourse, “Sabre-Tooth Revisited.” I sorted through a lot of Bill Coles to find the one, William G. Cole, that had authored “Sabre-Tooth Revisited.” Happily, I found that this article was printed in a 1965 issue of *Liberal Education: The Bulletin of the Association of American Colleges*.

I was now more curious than ever about “Sabre-Tooth Revisited.” I wanted to read it! I attempted to find a copy of the *Liberal Education* issue that contained Cole’s article. I found it! ABAA bookseller Willis Monie-Books in Cooperstown, New York, had several copies of *Liberal Education*, including Volume LI, containing all issues published in 1965. “Sabre-Tooth Revisited” was published in October 1965 (pp. 427-434).

“The Sabre-Tooth Revisited” is about education – “A plea to educators in pursuit of efficiency and subvention to remember what education is about” – and it is well worth reading. I can now share it with you, thanks to the Association of American Colleges and Universities. I have received permission from Shelley Carey, the AACU Director of Publication and Editorial Services, to provide a hyperlink to a PDF of [“The Sabre-Tooth Revisited.”](#) Enjoy!

Crockett, continued

The Original Crockett Almanacks

A celebrity in his own time, Crockett was elevated to near-mythical status by his death at the Alamo in 1836.... He had courted fame while alive, and...he had taken an active role in the creation of his own overblown legend. His story, however, quickly became the property of others. They greatly embellished the core of truth he had projected to create the archetypal backwoodsman and Jacksonian self-made man who captured the imagination of the world.

— Paul Hutton, historian

A Tongariferous Fight with an Alligator

When I first went to live on Bean Creek at the Mulberry fork of Elk River, in the spring of 1813, during the great freshets of that season when all the bayous were overflowed that lead from the Mississippi, but a short distance from our log house, there was a large, fathomless pool, called the "Alligator's Sink," situated on the barrens," where the quantity of these monsters was so great that when they ascended in the spring from its unknown recesses, the whole circle was as full as a tub of eels.... We had some rageriferous fights with Alligators. For the infarnal critturs would get atop of our house, where the old bulls would have such fights, for the females that we could get no sleep at all.

— Davy Crockett's Almanack, 1839



Cover, Davy Crockett's Almanack, 1837, of Wild Sports in the West: Life in the Backwoods & Sketches of Texas. Crockett died in 1836 at the Battle of the Alamo. The Almanack carries a woodcut of Crockett and a pithy reduction of Crockett's famous saying, "Always be sure you are right, then go ahead!"



Illustration from Davy Crockett's Almanack, 1837.

In the early years of the almanac, its stories tended to be folksier, but as it ran through the 1840s and 1850s, the tales became taller. The Almanack was last published in 1856.

Alligators, along with many other wild beasts, appear regularly in the Almanacks, with the requisite battle to subdue them.

In this woodcut illustration, Crockett's wife sits on the back of huge alligator which she has tied to a tree and beats with a pair of fireplace tongs. In the end, she cuts his throat with a butcher knife. That alligator messed with the wrong woman!

The actual, verified length of this beast, according to the Almanack, was 38 feet.

Tongariferous, indeed.

Crockett, concluded

The Almanacks included many regular features of almanacs, such as astronomical tables, sunrises, sunsets, calendars, and important dates. They were published from 1835 to 1856 and sold in many states. The stories often focused on animals, from their habits and habitats to the more outlandish encounters with enormous bears, gigantic panthers, and of course, 15- to 40-foot-long alligators. The languages of the Almanacks is as colorful as the stories, which are written with arcane constructions, inventive words, and creative misspellings.



An Arkansas buffalo

Crockett Riding His Pet Bear Up a Tree

If ever a set o' blood-thirsty human critters were suddendaciously sucked an astonished to stupefaction, it war a party o' Mexican scouts that go arter me an my barr "Death Hug," detarmined to take us both alive an exhibit us as the ninth wonder o' creation. You see, I had jist mounted Death Hug, an were travellin at about twenty miles an hour, with some important news to General Houston, when a party o' snake eyed Mexican scouts seed me comin, and commenced surroundin me for instanter captivation; they couldn't bear the idea o' killin two such tempten curiosities o' natur, so they closed up with pinted gun prongs, thinkin to make us surrender in course; but I gin him a tickle under the fore paw, an he jumped clar over thar heads, an put off like a whirlwind. Dreckly a hull squad o' twenty more headed us with thar gun prong help us so tarnal high that Death Hug couldn't come it, but seein a hickory tree right between us, I jist wheeled Death Hug around instanterly, pinted up the tree, an take me for a two-legged Rhinoceros, if the crittur didn't walk up that are trunk with me on his back about as slick as a painter goin up to roost, ran out the limb on to another tree, an another, an down agin, an then made off clar, jist as they was shootin into No. 1.

The best dog I ever had war named Teazer. Besides that I had Tearer, Holdfast, Deathmaul, Grim, Porcupine and Growler, that I've got now. Teazer was the best of the hull lot, and he died one day, bekase when I ordered him to dive in the Mississipi, I forgot to give him the word to come up to the top o' the water, and he wouldn't presume to put his nose above water without orders. He war the only dog I ever owned that was true grit; an the way he could throw a buffalo was astonishment to all my other dogs. He war in his eightieth year when he died.



FBS Founding Member Lee J. Harrer Honored for 35 Years of Service

Lee Harrer was there in 1983 when a group of book dealers and collectors attending the Florida Antiquarian Book Fair decided to form the Florida Bibliophile Society.

Since that time, Lee has been a devoted member of FBS and served in every office. An avid bibliophile and knowledgeable bookman, Lee is well known for his involvement in many book-related activities. His donation of over 10,000 books on printing, book production, and book history – “books about books” – is the core of the Tampa Books Arts Studio Special Collections at the University of Tampa. Lee is on the board of the Tampa Book Arts Studio as well.

On Sunday, October 16, the Florida Bibliophile Society honored Lee for his years of devotion with the presentation of a special gift book, *The Mirror of the Library*, by Konstantinos Staikos. Special pages added to the book had a dedication to Lee and spaces for FBS members and others in attendance to sign.

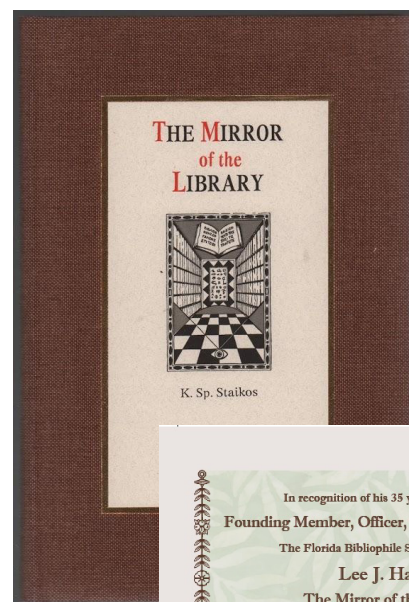
Many thanks to Lee, who continues to be an active contributor to FBS!



Carl Nudi reads the dedication from a special gift book to Lee Harrer.

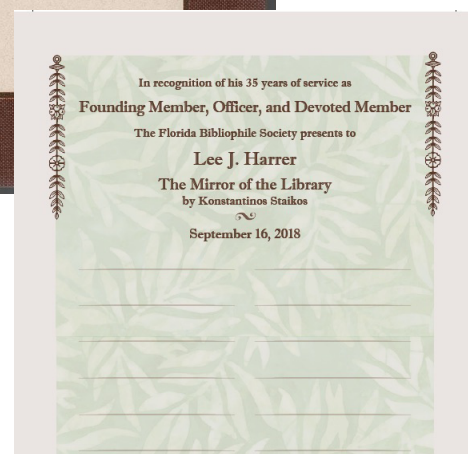


Lee and his wife Rita in the early 1980s, around the time of the founding of the Florida Bibliophile Society. In the background is a sign for The Midnight Bookman, Lee's book business.



Left: Cover of the gift book presented to Lee.

Below: The dedication and signature page placed in the book. FBS members and visitors were invited to sign it to commemorate the occasion.



Jay Kislak, Miami Realtor, Philanthropist, and Bibliophile Dies at 96

In 2004, Jay Kislak donated more than 4,000 items to the Library of Congress. The Jay I. Kislak Collection includes rare books, maps, manuscripts, historic documents, artifacts, and works of art related to early American history and the cultures of Florida, the Caribbean, and Mesoamerica. The collection is considered one of the finest of its kind in the world.

That description from the Library of Congress is as good an introduction to Jay Kislak as any. Originally from Hoboken, NJ, Kislak graduated from the Wharton School of Finance in 1942 and then served as a naval aviator during World War II. When he returned to civilian life, he joined his father's real estate brokerage and mortgage banking business.

Kislak moved to Florida in the 1960s. His interest in maps and books and his new home in Florida defined a collecting interest that he would pursue avidly for over 50 years. His initial interests quickly broadened to include the European arrival in the New World, precontact civilizations, and many related topics.

Those of us who grew up in the Northeast thought American history began in 1620, when the Mayflower landed at Plymouth Rock. But decades before that, the Spanish settled St. Augustine, and even earlier, the French came to what is now Jacksonville. Equally important are the native civilizations of the Americas – sophisticated cultures that thrived here long before Columbus. – Jay Kislak

He was aided in his endeavors by his wife Jean, who had trained as an art curator. Kislak was especially interested in the Mayan culture, among the Western Hemisphere's most sophisticated, with its complex writing system and many other cultural artifacts.

Kislak delighted in sharing these interests and objects with others. In May 2018, the Kislak Center opened at Miami Dade College's Freedom Tower, a National Historic Landmark. Built in 1925 as the headquarters and printing facility for the newspaper *The Miami News*, the Freedom Tower was restored

in 1997. Today, it is a museum, cultural center, and educational center. Exhibitions in the 2,600-square-foot gallery space at the Kislak Center will feature the Kislak Collection's 2,300 books and maps, which will be shared between Miami Dade College at the new Kislak Center and the Special Collections Division of the University of Miami's Otto G. Richter Library.

These gifts are the latest in a long line of significant gifts, including the gift to the Library of Congress (valued at perhaps \$150 million), The Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania, and The Kislak Real Estate Institute at Monmouth University, as well as significant gifts to the University of Florida College of Veterinary Medicine, the Florida State University College of Business, and the University of Miami School of Business Administration.



Jay I. Kislak

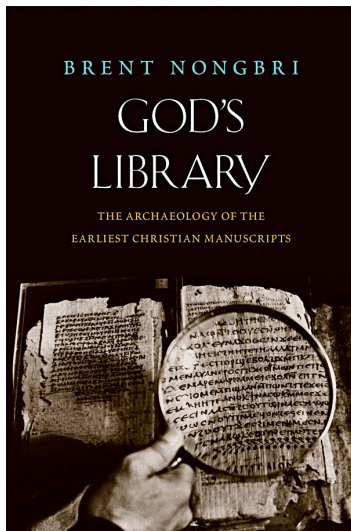


Corneille Wytfliet's Descriptionis Ptolemaicae Augmentum (1598) is among the rare books in Miami's Kislak Center. It is the first atlas devoted to the Americas, including the first map focused on Brazil and the earliest printed maps of central Canada, California, and the Southwest.

Books in Brief

God's Library: The Archaeology of the Earliest Christian Manuscripts

Brent Nongbri
Yale. Univ. Press
416 pp., 2018



In this bold and groundbreaking book, Brent Nongbri provides an up-to-date introduction to the major collections of early Christian manuscripts and demonstrates that much of what we thought we knew about these books and fragments is mistaken. While biblical scholars have expended much effort in their study of

the texts contained within our earliest Christian manuscripts, there has been a surprising lack of interest in thinking about these books as material objects with individual, unique histories. We have too often ignored the ways that the antiquities market obscures our knowledge of the origins of these manuscripts. Through painstaking archival research and detailed studies of our most important collections of early Christian manuscripts, Nongbri vividly shows how the earliest Christian books are more than just carriers of texts or samples of handwriting. They are three-dimensional archaeological artifacts with fascinating stories to tell, if we're willing to listen.

"Nongbri challenges beliefs about ancient Christian papyri in this readable account . . . [His] lucid arguments, free from any rancor, will give researchers and lay readers a greater appreciation for the complex problems involved in working with ancient writings." — *Publishers Weekly*

Bookshelf

Lynda Pyne
Bloomsbury
152 pp., 2016

The most basic technology of book ownership is the bookshelf.

Every shelf is different and every bookshelf tells a different story. One bookshelf can creak with character in a bohemian coffee shop and another can groan with gravitas in the Library of Congress. Writer and historian Lydia Pyne finds bookshelves to be holders not just of books but of so many other things: values, vibes, and verbs that can be contained and displayed in the buildings and rooms of contemporary human existence. With a shrewd eye toward this particular moment in the history of books, Pyne takes the reader on a tour of the bookshelf that leads critically to this juncture: amid rumors of the death of book culture, why is the life of the bookshelf in full bloom?



Contents

Introduction. Bookshelf: What's In a Name?

Chapter 1. From Medieval to Modern:
Bookshelves in Chains

Chapter 2. The Things that Go On a Bookshelf

Chapter 3. Bookshelves That Move

Chapter 4. Bookshelves as Signs and Symbols

Chapter 5. The Life Cycle of a Bookshelf

Conclusion. The Plural Futures of Bookshelves

Bookshelf is part of the Object Lessons series, a series of brief explorations into the lives of ordinary things like eye charts, refrigerators, remote controls, and many others.



Upcoming Events

October 2018



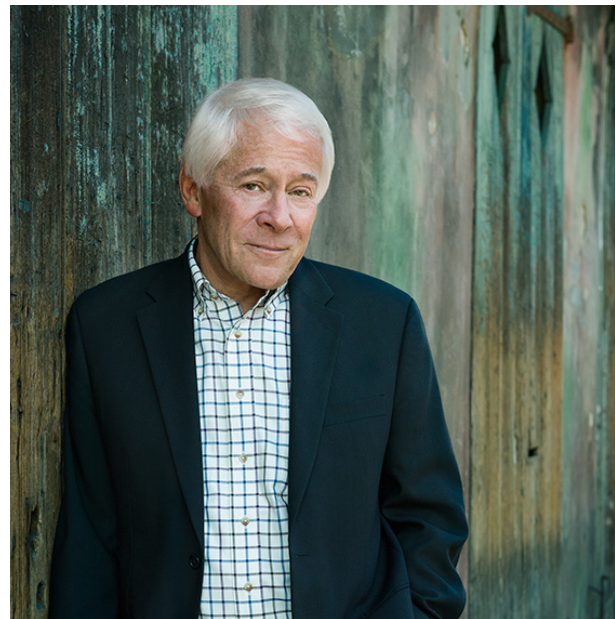
Thumbs Up, Down, and Sideways: Film Reviewing for *Creative Loafing Tampa*, or How I Learned to Stop Worrying and Love the Bomb – Ben Wiley

**Macdonald-Kelce Library
University of Tampa
401 W. Kennedy Blvd, Tampa, FL**

October 21, 2018, 1:30 pm

What's the point of a film review? Who reads film reviews anyway? Why don't film reviewers like the movies the audience likes? "Who do you think you are?—you couldn't make a film if your life depended on it, yet you're pontificating about the finished product." FBS member and film studies professor Ben Wiley will consider all these questions, and more, as he talks about his role as a film reviewer for *Creative Loafing Tampa*, how he approaches capturing the essence of a movie, and his very subjective reaction to it. If technology cooperates, we'll watch clips/trailers from a few films that he's reviewed.

November 2018



No Second Chances – Don Bruns

**Seminole Community College
9200 113th St. N.
Seminole, FL**

November 18, 2018, 1:30 pm

Sarasota author Don Bruns will talk about his career as a writer and his three mystery series. His Caribbean series began with the novel, *Jamaica Blue*, which was championed by author Sue Grafton. His second series, the Stuff series, involves two twenty-four year old private detectives in Miami. The books have been praised for their humor, their compelling story lines and the characters. A starred review in Booklist compared the novels to Mark Twain's Huck Finn. Bruns's newest series, the Quentin Archer mysteries, involves a New Orleans homicide detective and a voodoo practitioner who team up to solve crime in the Big Easy. *No Second Chances* is the title of his latest novel in the series. Don will be available to sign books after the presentation.



Florida Book Events Calendar

Know about any events of interest to book lovers? Send corrections and additions to Charles Brown, cmbrown@atlantic.net

LIBRARY BOOK SALES

For the numerous library book sales around the state and library-operated bookstores, visit

Florida Library Book Sales:

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

OCTOBER

October 16, 2018 – March 13, 2019 (15 events)

Alper JCC Berrin Family Jewish Book Festival

Miami, FL

(<http://www.alperjcc.org/artsculture/book-festival/>)

October 11-13, 2018

Other Words Literary Conference

University of Tampa, Tampa, FL

(<http://www.floridarts.org/other-words-conference/>)

October 11-14, 2018

North American Victorian Studies Association Annual Conference

St. Petersburg, FL

(<https://www.navsa.org/>)

October 13-17, 2018

Alachua Co. Friends of the Library Book Sale

Gainesville, FL

(<http://folaclid.org/>)

October 18-19, 2018

Ringling Literati Book Club, Sarasota, FL

Oct. 18, 7 PM, New College Cook Library

Oct. 19, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *An Artist of the Floating World*, by

Kazuo Ishiguro

October 18-21, 2018

Florida Writer's Conference

Altamonte Springs, FL

(<https://floridawriters.net/>)

October 19-21, 2018

37th Annual Necronomicon

Tampa, FL

(<http://www.stonehill.org/necro.htm>)

NOVEMBER

November 8-11, 2018

13th Annual Sanibel Island Writers Conference

Sanibel Island, FL (www.fgcu.edu/siwc/)

SARASOTA AUTHORS CONNECTION

presents

The Sarasota Authors Connection Annual Book Fair

The cost to participate is \$35 per author for half of a 6-ft. table or \$50 for a whole table. The Fair takes place on November 3rd (7am to 1pm) at the Downtown Farmers Market. If interested, contact Susan Klaus, furryklaus@aol.com.



November 1-15, 2018

JCA 21ST Jewish Book Festival

Jacksonville, FL (jcajax.org/jcafest/#bookfest)

November 15-16, 2018

Ringling Literati Book Club, Sarasota, FL

Nov. 15, 7 PM, New College Cook Library

Nov. 16, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *In Montmartre: Picasso, Matisse and the*

Birth of Modernist Art, by Sue Roe

November 17, 2018, 10 am – 5 pm

Tampa BayTimes Festival of Reading

USF St. Petersburg

140 7th Avenue South, St. Petersburg

(www.tampabay.com/expos/festival-of-reading/)

November 11-18, 2018

Miami Book Fair International

Miami Dade College Wolfson Campus, Miami, FL

(www.miamibookfair.com/)

DECEMBER

December 5-9, 2018

INK Miami

(www.inkartfair.com)



TO A CRITIC

WHO QUOTED FROM AN ISOLATED PASSAGE,
AND DECLARED IT UNINTELLIGIBLE.

Most candid critic, what if I,
By way of joke, pluck out your eye,
And holding up the fragment, cry,
“Has, ha! that men such fools should be!
Behold this shapeless mass! – and he,
Who own’d it, dreamt it could see!
The joke were mighty analytic –
But should you like it, candid critic?

S. T. COLERIDGE

IMPROMPTU,

ON THE ASSERTION OF A LADY, THAT IN HER DRAWING
OF VENUS, THE HAIR OF THE GODDESS WAS
ARRANGED SO AS TO CONCEAL A PORTION OF
HER FIGURE, WITHOUT DISOBEYING THE LAWS OF
GRAVITY.

BY M. R.

Your Venus most surely deserveth applause,
For your Zephyrs so curiously waft her,
That her tresses, though govern’d by *gravity’s* laws,
Excite irresistible *laughter!*

From The Keepsake, 1851.



This Month’s Writers and Contributors

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

David Hall

Lee Harrer

Jerry Morris

Linda Morris

Maureen Mulvihill

Jaya Nair

Carl Mario Nudi

Gary Simons

Ben Wiley

Barry Zack

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

Join FBS!

If you love books, take your interest to the next level by joining a group of dedicated book 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, 2018-2019 Season



David Hall

September 16 • FBS member Gary Simons gave a presentation on English Literary Annuals. These 19th century annuals were often lavish productions with stories, poems, and illustrations. Gary's collection includes over 200 annuals. Gary is a professor of literature at USF and editor of the Curran Index, a Victorian Research website.

October 21 • FBS member Ben Wiley will give a presentation on his work as a movie critic. Ben is a retired professor of film and literature at St. Petersburg College whose movie reviews appear regularly in the Tampa magazine *Creative Loafing*. Ben also writes a column, BookStories, in which he reflects on books which have influenced him.

November 18 • Sarasota author Don Bruns is a novelist, songwriter, musician, and advertising executive. Don will talk about his career as a writer and his three successful mystery series: the Quentin Archer Series based in New Orleans; The Stuff Series based in Miami; and the Caribbean Series based in the Caribbean. Don will sign books after his presentation.

December 16 • Holiday Party at Joan Sackheim's House. FBS provides the ham, and members bring side dishes and desserts. Always a heart-warming occasion.

January 13 • FBS member Lisa Bradberry is an expert on the film industry in Florida whose research has appeared in a number of books. Movies were made in Florida, then known as the "Hollywood of the East," beginning in 1907. Lisa will give a presentation on the silent film and early talkie industry in Florida.

February 17 • Wilson Blount, who participated in the Selma-to-Montgomery Civil Rights March along

with John Lewis and many others in 1965, will present "The Civil Rights March – Selma to Montgomery; Reflections" as our guest speaker for Black History Month. Wilson was a junior at Tuskegee University at the time of the march. Upon graduation, he entered the U.S. Air Force as a 2nd lieutenant. He left active duty in 1978, entered civil service at Wright-Patterson Air Force Base, and joined the Air Force Reserve. He retired as a Colonel in the Air Force Reserve in 1999, and from Civil Service in 2000. He is co-founder of the Gen. Lloyd W. Newton Chapter of the Tuskegee Airmen at Kirkland Air force Base, New Mexico.

March 10 • FBS member Charles Brown will give a presentation entitled "The Simplicissimus Story, or Bestsellers of 1691." Simplicissimus was created after the Thirty Years War (1618-1648), one of the deadliest wars in history. The bumbling soldier Simplicissimus was an immediate success, spawning books, calendars, and other works, as well as giving German literature an enduring and unforgettable character.

April 14 • FBS member Ed Cifelli will give a presentation on his new book, *Longfellow in Love*, published August 2018. Ed will sign copies of his book after his presentation.

April 26-28 • Florida Antiquarian Book Fair. FBS hosts a table at the entrance to the Book Fair. We answer questions and hold parcels. On Sunday, we offer book evaluations. Participating members receive free entrance to the Book Fair.

May 19 • Larry Kellogg, Circus Historian, will be the keynote speaker for the banquet. Larry is based in Florida and is a specialist in circus memorabilia and circus history. The circus has been an important part of Florida and U.S. history for over 200 years.



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

Endpaper • Connections



While compiling the newsletter, I was struck by connections.

Rudolph Ackermann, the London publisher who initiated the British literary annual – which became the American literary annual – has appeared in these pages before. He was the instigator of another fixture of 19th century British culture, Dr. Syntax, the awkward parson who travels the English countryside in search of points of beauty and has some amazing adventures along the way. Both Ackermann's *Forget-Me-Not* and Dr. Syntax were publishing phenomena.

There's the information technology revolution of the early 19th century, when printing technologies and steam powered presses led to an abundance of reading material. It connects with the information technology revolution of our own time that makes available a vast amount of reading, viewing, and listening material. Then as now, publishers had to work hard to break through the noise to get attention for their book, magazine, or newspaper.

Then, there is the connection between the American literary annual and *Davy Crockett's Almanack*. It struck me that these two types of annuals were popular in the U.S. during the same span of years, and yet they seem to reflect two very different facets of the American character.

Then, there is the connection with Bill Cole and the Caxton Book Club that brings Davy Crockett into the picture. A list of names in the front of a book leads to more stories and more connections. And 50 years later, it motivates another book club to place a signature page in the front of a gift book, and maybe someday, someone will buy that book on whatever the ebay of the future is. And they will find connections.

And then of course, there's Hoboken.

See you at the bookstore!

— Charles

The Florida Bibliophile Society

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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 © 2018 Florida Bibliophile Society

Unattributed material has been prepared by the editor.

The Florida Bibliophile Society is a 501c3 organization. All contributions to FBS are tax deductible.