

# The Florida Bibliophile

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## IN THIS ISSUE

*Minutes of the Florida Bibliophile Society Meeting, January 13, 2018* p. 2

*Yiddish Glory Restores a Lost Chapter in Jewish History* p. 7

*Oxford's Bodleian Library Acquires Rare Medieval Book Chest* p. 11

*Pigment Particles Point to Larger Role for Women Illuminators* p. 12

*Books in Brief* p. 14

*Upcoming Events* p. 16

*Florida Book Events Calendar* p. 17

*Caxton Club Reprints Jerry Morris's Bill Coles Article* p. 18

*FBS 2018–2019 Season* p. 19

*Endpaper • Lost and Found* p. 20

*Deadline for the March newsletter is Thursday, February 28, 2019. See page 18 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 Fall 2018 FABS Journal [here](#).



Theda Bara in a publicity shot for *A Fool There Was* (1915). The entire film was shot on location in St. Augustine. It was based on a Broadway play of the same title, 1909, by Porter Emerson Browne, which in turn was based on Rudyard Kipling's poem, *The Vampire* (1897), about a woman who takes advantage. The title of both play and movie, taken from the first line of the poem, refers to the man who falls for her. *A Fool There Was* is one of the few extant films of the 40 Bara made. She was an early sex symbol of the movies, famous for her femme fatale roles, such as this one, which popularized the term "vamp." She was Fox's most popular star in the late teens, but she felt typecast and tried to move on, with little success.



Florida Bibliophile Society  
A community of book lovers



## Minutes of the Florida Bibliophile Society Meeting, January 13, 2018

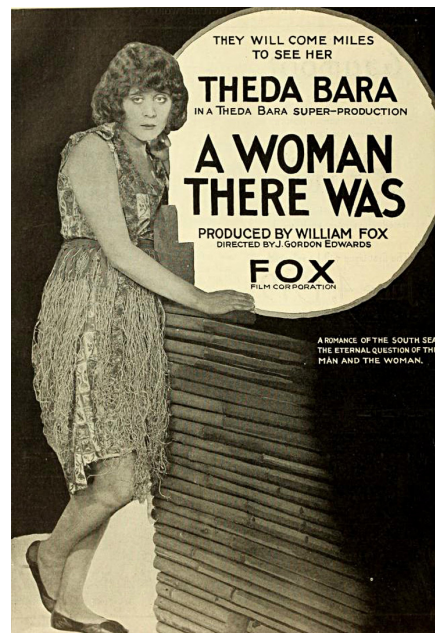
**P**resident Jerry Morris began the meeting by asking everyone in attendance to introduce themselves and describe their interests in books and book collecting.

Next, Jerry introduced our speaker, FBS member Lisa Bradberry, presenting “Filmmaking in Florida 1908-1933.” Lisa is a Tampa Bay native and a graduate of Eckerd College in St. Petersburg. She is a lifelong movie buff with a special interest in movies made in Florida beginning with the silent film era through the early talkies. As a film scholar, Lisa has received research credits or acknowledgements in a number of books and has been interviewed on television programs such as *Pinellas Past*, *Inside Pinellas*, and *Florida Crossroads*. Jerry noted that, besides being an expert on old movies, Lisa is Vice Sheik (!) of the local chapter (entitled “Boobs in the Woods”) of the Laurel and Hardy Appreciation Society.

Lisa began by noting that Florida played a significant, but now largely almost forgotten, role in early film history. In recent years, old silent films have been rediscovered as an art form, and it is time to bring this history to light. In fact, the need for light initially brought film companies to Florida. Although the film industry began in the northern Midwest, the technology of the time required that films be shot in very strong light, either outdoors or in indoors in buildings with glass roofs. This need drove some early film makers to Florida.

Under the leadership of the director Sidney Olcott, the Kalem Company arrived in Jacksonville in 1908. Olcott used local scenery such as beaches, the St. John’s River, and historic mansions, to shoot some two dozen short films, many of which had civil war themes. These films were one- or two-reelers, each lasting

Sources: *Library of Congress website; normanstudios.org; jaxhistory.org; worldscinema.org; imdb.com; moviessilently.com*



Above: On this map of Florida from 1921 are marked important locations for film production in Florida in the silent era, roughly 1908 to 1930. Florida was ideal for film making in the winter months when the studios, then mostly located in New York or Chicago, were dreary and cold. Florida could double for many exotic locales, such as the South Seas, Africa, Hawaii, or Morocco.

Left: Florida-made movies starred some of the most important actors of the day, including, in this example, Theda Bara. Bara was one of the most popular actors of her time, a sex symbol, nicknamed “The Vamp” because of her many roles that emphasized sensuality and featured “forbidden love.” *A Woman There Was* is one of the few of the 40 films that Bara made in the silent film era that survived a 1937 Fox Studios fire.



*Minutes, continued*

12-24 minutes. A film studio was built to facilitate year round filming.

In 1912, the Lubin Company also moved to Jacksonville where they built a studio to film comedies. Oliver Hardy was a stage hand in this facility, but over the course of 65 films, he emerged as an actor billed as “Babe Hardy” and usually played a villain. Hardy acted and directed for the Vim Comedy Company, which bought out Lubin in 1916. (In 1917, Hardy moved on to California, but he didn’t team up with Stan Laurel until 1927.)

All told, dozens of film makers – including predecessors of Paramount, MGM, and 20th Century Fox – shot films in Jacksonville. Eagle Films built a Jacksonville studio in 1916 which was subsequently taken over by Richard Norman. In the 1920s, Norman produced several so-called “race films,” i.e., films starring African Americans and intended for Black audiences. Perhaps the most famous of these was *The Flying Ace*, which dealt with the exploits of a Black World War One pilot who, in civilian life, is a railroad detective. Part of the Eagle-Norman studio still stands and has been restored as the Norman Studios Silent Film Museum.

St. Augustine also played a key role in Florida’s early film history. Producers soon found that the city’s unique architecture and beaches could stand in for a variety of foreign locales. More than 125 films were shot, in whole or in part, in St. Augustine. Silent film era notables such as Theda Bara (who often played a vamp, and whose most celebrated role might have been as star of the now-lost *Cleopatra*), Rudolph Valentino (who in the 1920s was typically cast as a suave villain), and Sidney Drew (whose 1914 comedy *A Florida Enchantment* was the first feature-length comedy shot in the U.S.) were all part of the St. Augustine



Norman Studios on Arlington Rd. in Jacksonville, then (above, 1912) and now (left). Of 30 studios established in Jacksonville, this is the only one that survives. Local efforts saved these buildings and restored the exteriors. The site will be transferred to the National Park Service for complete restoration.



Above: Laurence Criner as flying ace (and former railroad detective) Captain Billy Stokes wants to tie the knot, but Kathryn Boyd as Ruth Sawtelle plays it very coy.

*The Flying Ace* is the only Norman Studios film out of eight features and numerous shorts that survives in more than fragments. It is a “race film,” as films starring black actors and intended for black patrons were called at the time. Both black audiences and black actors were largely ignored by most film studios. While Norman was motivated to make these films because of the poor state of race relations at the time, his films avoided overt political and social statements, instead filling the screen with positive and capable characters.



*Minutes, continued*

film industry. The 1914 book *The Moving Picture Girls under the Palms* by Laura Lee Hope is set in the Florida silent film industry and is still available.

By 1918, film making in Florida was in decline. A new mayor of Jacksonville opposed the film industry, and the great influenza outbreak and World War One were disruptive factors. The film industry was evolving, and larger companies were being set up in California.

Nevertheless, in 1920, Paramount sent film crews to Ocala to capture the Florida real estate boom and spring training baseball. In the early 1920s, films were shot in Miami, Fort Lauderdale, and Coral Gables. The famous producer D. W. Griffith, now best known for *The Birth of a Nation*, took advantage of tropical and southern scenery in the Miami area for his 1920 films *The Flapper* and *The Love Expert*.

In the late 1920s, the first talkie, *The Jazz Speaker*, revolutionized the film industry. Central Florida played its own role in sound films. In 1929, a major talkie, *Hell Harbor*, starring Lupe Velez and directed by Henry King, was filmed at Rocky Point in Tampa. A village set for this island movie was built in August 1929 and filming occurred in September and October. The movie was based on the novel *Out of the Night* by Rida Johnson Young, then well known for a series of successful books, plays, and musicals, several of which became successful films.

In 1933, a committee was set up to bring movies to Florida. Writer-director-producer Aubrey Kennedy (1887–1953) led the development of a “Kennedy City” movie studio on Weedon Island outside of St. Petersburg. The comedian Buster Keaton set up a production company called Flamingo Film Association to make



The film is based on the 1881 book by the prolific playwright, novelist, and publisher Archibald Claverling Gunter.



A Florida Enchantment (1914) was the first feature-length comedy made in the U.S. The upper photo shows Dr. Fred Cassadene (Sidney Drew) and his fiancée Lillian Travers (Edith Storey). Fred is the house doctor at a St. Augustine hotel. Lillian, who lives in New York, surprises Fred with a visit, but she's the one who gets the surprise when she discovers Fred has fallen for a young widow. Lillian discovers a box of mysterious seeds in a curiosity shop, which, when eaten, change a person's gender. Lillian takes one and the transformation begins. She loses interest in Fred and becomes smitten with a woman — Fred's young widow — dances with her and kisses her. When Lillian reveals her secret to Fred, he eats one of the seeds, and his transformation begins. The gender-bending is even more extensive in the novel, and it may seem quite modern for 1914, but it is a window on the pre-war era and on pre-code movies. Other parts of the movie, like white actors playing black characters, reflect less forward-thinking attitudes of the time.

In the lower photo, we see Lillian, now Lawrence Talbot, on the right, her transformation nearly complete, wearing a moustache and carrying Fred's boater. The tall woman in the feathered hat in the background is Fred, now Frederika, Cassadene. Lawrence and the young widow, Bessie, live happily ever after.



*Minutes, continued*

movies at this facility. However, Keaton became disillusioned with Florida and went back to California. Nevertheless, three Kennedy City movies — *Chloe*, *Love is Calling You*, *Playthings of Desire*; and *The Hired Wife* — were filmed at various Florida locations. Unfortunately, the films were unprofitable, and the studio was closed. A Florida power plant was built on the site, and the last vestige of the studio, a soundstage, was destroyed by fire in 1963.

After Lisa's talk, she answered audience questions. We learned, for example, that early talkies had silent versions because many theaters had yet to install sound equipment. We also learned about a 1920s "Sun City" development on US-41 (not the Hillsborough County Sun City, which is now a major retirement center) that was conceived as a film site, with streets named after silent movie stars, but whose studio was never used. And we found that not only were the famous Johnny Weissmuller Tarzan movies shot in part at Silver Springs and Wakulla Springs, but that these locales were used for other films such as *The Creature from the Black Lagoon*.

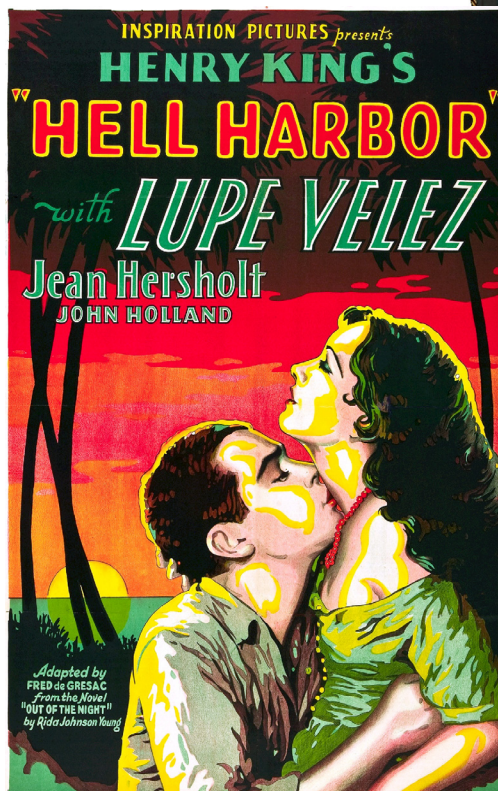
After the Q&A session, Lisa noted that a new movie, *Stan and Ollie*, the story of Laurel and Hardy's later years in the 1950s, was opening January 25th at the Oldsmar AMC. Lisa gave us handouts of book and film links associated with her talk and an information sheet for the local chapter of the Laurel and Hardy Appreciation Association.

After the talk, Linda Morris urged FBS members to bring children's books to our next meeting that could be donated to the Pasco Women's Shelter. Jerry Morris told us that FBS now had a Twitter account.

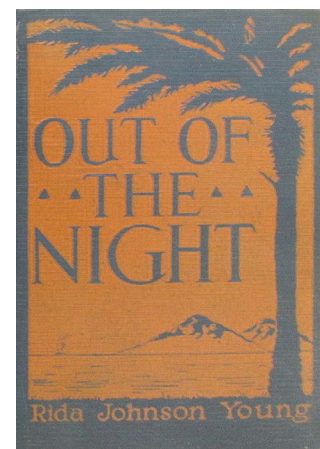
Gary Simons,  
Secretary



Above and right: *Hell Harbor* (1930) was one of the later films shot at any Florida studio. The location was Rocky Point, near Tampa, doubling for the Caribbean. A promotional book was published to accompany the splashy release. The center spread of the book was devoted to an appreciation for "Tampa's Hospitality" with photos of Florida lawmakers and businessmen, including Governor Doyle E. Carlton and Mayor D. B. McKay. Others pictured are Trenton C. Collins, Hal Thomspon, W.T. Williams, and Carl Brorein.



*Hell Harbor* (1930) was more enticing title chosen for the movie adaptation of Rida Johnson Young's *Out of the Night* (1925), in which Anita, a descendant of pirates, is promised for marriage to an unsavory pirate. When a handsome American arrives, Anita sees a chance for escape... and true love.





# Minutes, concluded

## Books about Filmmaking in Florida

*Almost Hollywood: The Forgotten Story of Jacksonville, Florida*, by Blair Miller (2013)

*The Fall of Buster Keaton: His Films for MGM, Educational, and Columbia*, by James Neibaur (2010)

*The First Hollywood: Florida and the Golden Age of Silent Filmmaking*, by Shawn Bean (2008)

*Florida and the American Motion Picture Industry, 1898–1980*, by Richard Alan Nelson (2 vol.; dissertation; 1983)

*Florida on Film: The Essential Guide to Sunshine State Cinema and Locations*, by Susan Doll and David Morrow (2007)

*Hollywood East: Florida's Fabulous Flicks*, by James Ponti (1992)

*Laurel or Hardy: The Solo Films of Stan Laurel and Oliver "Babe" Hardy*, by Rob Stone and David Wyatt (1996)

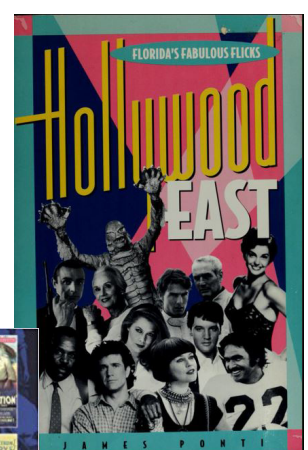
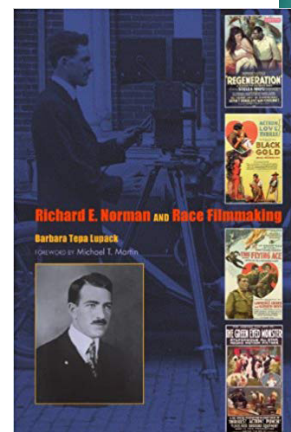
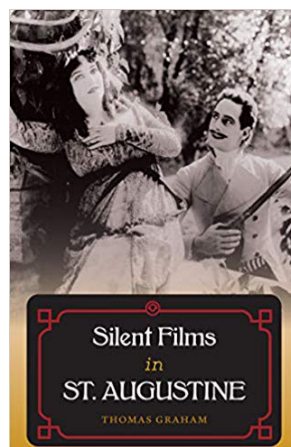
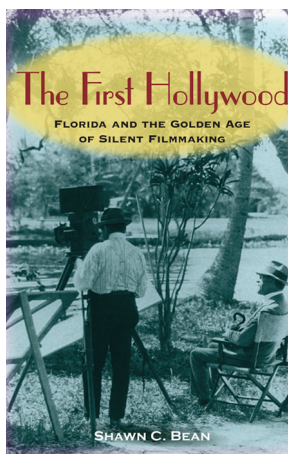
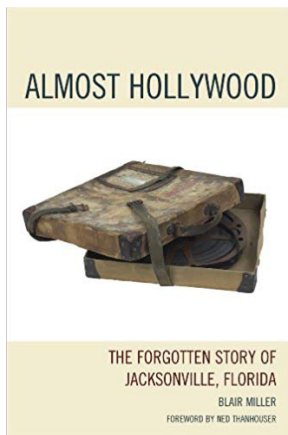
*Lights! Camera! Florida! Ninety Years of Moviemaking and Television Production in the Sunshine State*, by Richard Alan Nelson (1987)

*Marcel Perez: The International Mirth-Maker*, by Steve Massa (2015)

*Richard E. Norman and Race Filmmaking*, by Barbara Tapa Lupack (2013)

*Silent Films in St. Augustine*, by Thomas Graham (2017)

*Sunshine in the Dark: Florida in the Movies*, by Susan Fernandez and Robert Ingalls (2006)





## Yiddish Glory Restores a Lost Chapter in Jewish History

**The nominees for the 2019 Grammy for the Best World Music Album (to be awarded on February 10, 2019) are**

*Deran*, by Bombino

*Fenfo*, by Fatoumata Diawara

*Black Times*, by Seun Kuti & Egypt 80

*Freedom*, by Soweto Gospel Choir

*The Lost Songs of World War II*, by Yiddish Glory.

Generally, “World Music” refers to music that derives from local traditions of music making as opposed to the Western traditions of the concert hall or studio. Music makers in these latter traditions have sought inspiration from the instruments and harmonies of local music production for centuries. Bartok famously toured Hungary documenting the folk songs he heard, an exercise in ethnomusicology. In turn, many local traditions have been influenced by

the music people hear on the radio – and now on the Internet – all over the world.

However, one of these albums, [\*The Lost Songs of World War II\*](#), by Yiddish Glory, is in a much different category than the others. The “lost songs” are decades old, collected in Russia in during the Second World War. A team of Yiddish scholars undertook to document the wartime experience of Jews in the Ukraine during the

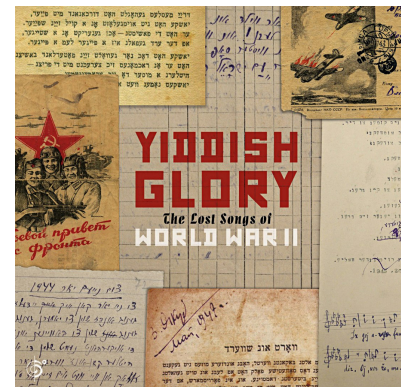
his contribution to this effort in the late 1920s and published work in the 1930s. Also in that decade, the Soviet government became suspicious of professors like Beregovski and institutes dedicated to ethnic minorities that did not function along Marxist-Leninist principles. The institute was raided, and much was destroyed. Limits

were set on Beregovski’s work. Nevertheless, the team documented hundreds of new Yiddish songs, gathering melodies and words of Yiddish folk songs, wordless melodies (nigunim), and Eastern European Jewish dance melodies (klezmer music).

Beregovski and his colleague Ruvim Lerner (1912–1972) intended to publish these songs, but their plan was cut off by Stalin’s anti-Jewish purge. Beregovski was arrested in 1949, accused of promoting Jewish nationalism and anti-Soviet activities. His institute was closed, and its archives confiscated. Many of his colleagues were disgraced and exiled. Beregovski was sent to a labor camp in remote Tayshent, just north of the Mongolian border, in 1951. He remained there until 1955. In 1956, he was considered rehabilitated and returned to Kiev, where he lived until his death five years later. With Beregovski, a rare cultural project and collection of music appeared to die.

In the 1980s, Mark Slobin, a professor of ethnomusicology, with a special interest in the music of Eastern European Jews, together with colleagues Robert Rothstein and Michael Alpert, Slobin translated and edited songs and other materials from Beregovski’s early work into a 600-page compendium entitled *Old Jewish Folk Music*.

The first section of this book contains translations of some of Beregovski’s responses to Jewish folk music as he experienced it in the 1930s. For example, he ponders issues related to the interaction between



Yiddish Glory: *The Lost Songs of World War II* is released on Six Degrees Records. The CD is accompanied by a booklet including liner notes and lyrics in English and Russian.



Moisei Beregovski, Russian folklorist and ethnomusicologist

war, in a sense, to preserve a culture under threat. A team from the Kiev Cabinet for Jewish Culture was led by prominent folklorist and musicologist Moisei Beregovski (1892–1961).

Beregovski was continuing in work that had begun many years before, in the 19th century under Czarist rule, as an effort by the Russians to document their cultural minorities. Beregovski had begun



*Yiddish Glory, continued*

Drs. Anna Shternshis and Pavel Lion.

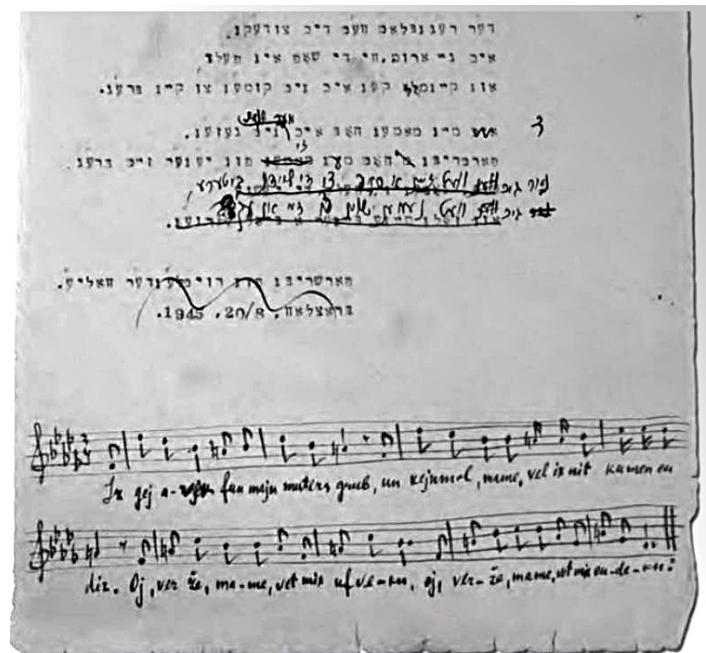
Ukrainian and Jewish musical traditions and the music of Jewish folk instrumental bands (klezmer). In the second section, Slobin presents hundreds of folk songs from Beregovski's collection, with full Yiddish and English song texts. Annotations provide performance

details, origins, and variants.

Beregovsky's wartime collections were considered lost until the 1993, when librarians at the Vernadsky National Library of Ukraine encountered a number of unlabeled boxes. Work to document the collection and catalogue the documents began. The boxes were found to contain the wartime material and originals of work dating back to the 1920s.

The story might have ended there, but in the early 2000s, a professor of Yiddish studies at the University of Toronto, Dr. Anna Shternshis, was visiting Kiev, working on a book about wartime Yiddish culture. When Dr. Shternshis became aware of the recently catalogued collection and saw the "quickly deteriorating, fragile documents, some typed, but most hand-written on paper," she became preoccupied with this remarkable collection.

Shternshis found over a hundred sheets of lyrics. Some were accompanied by music, but most were waiting for the music to be transcribed. The words were all written by amateurs, including children and often women. Soldiers documented the rigors of a Jewish soldier in the Soviet army. There were songs about lost homes and lost families. For Jews living in Nazi-occupied Ukraine, there was the terror of the Holocaust – 900,000 Ukrainian Jews were exterminated. There were songs in which soldiers



A Yiddish song with lyrics and music from the Beregovski collection, dated August 8, 1945. The song is titled "Mother's Grave." It was written by a 10-year-old boy, Valya Roytender of Bratslov, Ukraine. He grieves for his mother, asking "Who will tuck me in at night?" But the song ends with resolve: "But the bitter suffering will soon come to an end, / The enemy will be snatched and defeated."

encouraged one another to endure. There were songs taunting the Nazis and anticipating victory over them. The songs were a revelation, challenging views of how Ukrainian Jews coped with the war.

Bringing these songs to life again would require the work of many specialists. Shternshis began a project that would take several years. She worked closely with Psoy Korolenko, a pseudonym for Russian-born musician and scholar of Yiddish literature Pavel Lion. They worked to select songs and develop music. Beregovski had left important guidance for their work: he had noted that all of the melodies were based on traditional Yiddish folk songs or popular Soviet music.

The music was arranged by Sergei Erdenko, regarded as Russia's greatest living Roma violinist. Another connection to this Russian material is found in vocalist Sophie Milman, a Jewish jazz performer born in Russia. This team performed the 18 tracks on *The Lost Songs of World War II*, taking the collective name "Yiddish Glory" to reflect the spirit of the songs.

"*Yiddish Glory* gives voice to Jewish children, women, refugees whose lives were shattered by horrific violence of World War II," said Shternshis.





*Yiddish Glory, continued***A Walk in the Forest****Shpatsir in Vald**

*According to the notes for Yiddish Glory: The Lost Songs of World War II, the lyrics of this song were written by a young tailor from Odessa named Klara Sheynis. The subject of this song, in the form of a dialog, is self-explanatory.*

“We went out for the first time yesterday  
To collect berries in the forest.  
Be well my beautiful beloved,  
Soon I will leave [to fight] on the frontlines...”

“We went for a walk in the forest  
To pick little blossoms and flowers.  
Oh my dearest one, my darling,  
Return from the frontlines in one piece.

“The day begins, my love,  
The stars will soon extinguish,  
I will attack Hitler until he’s wiped out  
And then I will return home [to you]...”

“See, the sun is already rising,  
The world will soon be full of light.  
Go, take revenge on the fascists,  
My hero will come back with a badge of honor...”

“I will return with a badge of honor,  
And with a spring in my step...  
Dearest! Enough with the goodbyes,  
Go, and have a quick journey home.”

“I will go and return home,  
And [there] I will remain faithful to you,  
I only [ask], dearest love of mine,  
That you write me letters...”

Mir zaynen ersht nekhtn gegangen  
Yagedas klaybn in vald.  
Gezunt zay mayn libe, mayn sheyne,  
Kh’gey afn front avek bald...

– Mir hobn in vald geshpatsirt,  
Kveytn gerisn, un blumen,  
Oy, tayerer mayner un liber,  
Gezunt funem front zolstu kumen...

– S’heybt shoy n, libe, tsu togn,  
Es vern farloshn di shtern.  
Hitlern vel ikh dershlogn  
Nakhdem aheym zikh umkern...

– Ot iz shoy n di zun oyfgegangen,  
Likhtik vet vern der velt.  
Noykem zikh in di fashistn  
Z’kum mit an’orden mayn held...

– Kumen vel ikh mit an orden,  
Un mitn endgiltikn zig...  
Tayers! Genug mikh beygleytn,  
Ker zikh aheym shoy n tsurik.

– Aheym vel ikh shoy n zikh umkern  
Un dir a getrayer farblaybn,  
Nor tayerer mayner un liber,  
Oft zolstu brivelekh mir shraybn.



*Yiddish Glory, concluded***Yiddish – What is it?**

Yiddish is a language with a 1,000-year history. It was developed by the Jews of Europe and first documented in the 12<sup>th</sup> century. Around the turn of the millenium in 1000 CE, Jews from various parts of Europe migrated to the Rhine Valley. This area was called Germany, which became known as Ashkenaz to Jews, based on the use of this Hebrew name for lands northwest of Israel settled by Noah's son Yafet (Japheth; Gen. 10). There are various theories about the origins of Yiddish, but its vocabulary and structure are similar to German, with the addition of many specifically Hebrew words and words from the vocabularies of other contact languages. Yiddish was useful both as a means of communicating with other Jews and *not* communicating with non-Jews.

As with all European languages, the printing press increased knowledge and standardization of Yiddish. The first extant book published in Yiddish

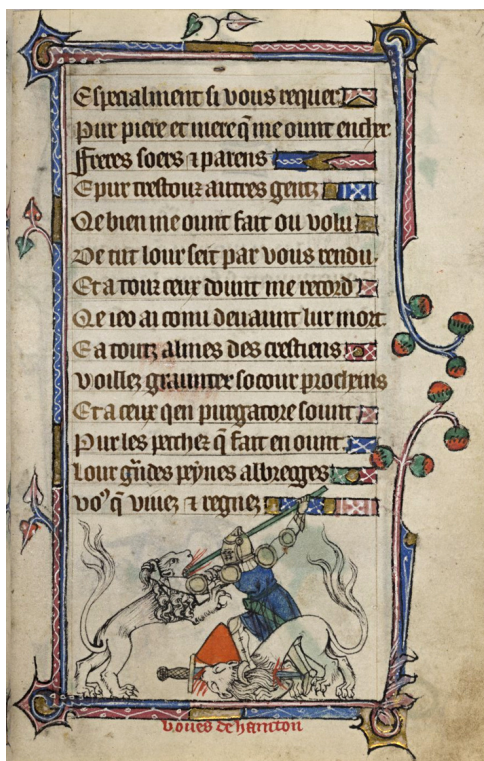
of this story, *Buovo d'Antona*, which was itself an Italian version of Bevis of Hampton, written in Anglo-Norman, a form of French used in England after the Norman conquest. This very popular 13th century romance was translated into Middle English and into numerous other languages. Each



Title page from *Bovo Buch*, published in Amsterdam 1661. The title literally reads “Baba Buch”, a common title for the Yiddish version.

translation was accompanied by changes in the poem to make it more relevant to its new audiences. Chivalric romance is often deeply infused with Christian concepts. In *Bovo Buch*, Christian symbols, customs, values, and characters are replaced with Jewish ones.

Jewish immigrants carried Yiddish with them wherever they went. In the U.S., where many immigrant communities produced newspapers, magazines, and literature in their languages of origin, Jews were no exception. And for example, as Jewish theatrical or vaudeville performances were brought to non-Jewish audiences, many Yiddish expressions became well known, eventually achieving common use among many language groups. For example, the expression of exasperation or misfortune, *Oy vey!* (oh the pain!; *Veh* is standard German for pain). Other words commonly used in the U.S. need no explanation: bagel, blintz, chutzpah, dreck, gesundheit, kibitz, kitsch, kosher, kvetch, mazel tov, meshuga, mitzve, schlock, schwitz, tchotchke, and yenta.



Bevis of Hampton battles with lions in this illumination from the *Taymouth Hours*, c. 1330. The caption reads “boves de hamton.”

was *Bovo Buch*, written in 1507–1508 by Elia Levita, and published many times. Like much popular literature of the times, *Bovo Buch*, literally “Bovo Book” is a chivalric romance whose central story is the love between the knight Bovo and his beloved Druziane. “Bovo” derives from the Italian version





## Oxford's Bodleian Library Acquires Rare Medieval Book Chest

**T***hinking inside the Box: Carrying Books across Cultures*, an exhibition of boxes, bags, and satchels for carrying books, opened at Oxford University's Bodleian Library on January 19, 2019. The centerpiece of the exhibit is a 15th century book coffer that was recently acquired by the Bodleian. Thousands of books and manuscripts survive from the Middle Ages, which begins with the fall of Rome in the 5th century and ends with the European arrival in the New World in 1492. Yet only around 100 book coffers from this period are known. This is first object of its type in the library's extensive collection. Careful study of such an object can reveal a surprising amount of information about the storage and transportation of books in the early days of printing.

The coffer now at the Bodleian is wood, covered in leather, reinforced with iron fittings, hinges, and a lock. The box is about 8.5 inches wide, 12.5 inches long, and 5.5 inches deep. Inside the top, a woodcut is pasted which shows God on his throne surrounded by angels and four creatures representing the four evangelists. Beneath the image is a prayer which might be chanted on special feast days. The woodcut is dated to 1491; only four impressions of this woodcut are known to exist. Also, the red canvas cloth that would have been used to wrap the book in the box is largely intact. The condition of the coffer with its intact appointments makes it even rarer.

The woodcut indicates that the box may have been intended to hold a book of hours or other fine manuscript and possibly a rosary or other devotional objects. Some book coffers have small compartments for religious objects in addition to the main space that holds a book or two.

The coffer will be an object of great interest to the Oxford project that focuses on the 15th century book trade, [15cBOOKTRADE](#). The project's broad goal is to understand book production and distribution in the 15th century. For example, professors involved with 15cBOOKTRADE are working with a manuscript at Venice's Biblioteca Nazionale Marciana that records the daily activity and sales of a Venetian bookshop from May 1484 to January 1488, as well



*View of a 15th century book coffer, intended to carry perhaps one valuable book and a rosary or other devotional object.*

as the inventory of the stock-in-trade for just over one year, to June 1485. In this period, 11,100 entries with their prices are registered, involving 6,950 sales, sometimes gifts or barter, and over 25,000 copies. The scope and detail of this manuscript make it unique as a window into the operation of a Venetian bookshop.

The exhibition ends February 17, but the coffer can and a deed box that is also on display can be viewed in 360-degree rotation at [Oxford's Cabinet website](#).





## Pigment Particles Point to Larger Role for Women Illuminators

**B**efore the printing press was invented in the 15th century, books were produced prolifically in monasteries throughout Europe. Many were destined for important people of the times who could commission magnificent productions, full of illuminations and using costly materials, such as lapis lazuli, a semiprecious stone mined only in Afghanistan and which produces a highly desired, brilliant blue pigment. At the time, it was more valuable than gold. Its presence in European manuscripts testifies to the long-distance trade routes that brought this and other materials to Europe, the laborious process of grinding and refining necessary to produce the brightest pigment, and the eventual owners who could fund such efforts. For Anita Radini at the University of York and collaborators across Europe the question was: what is lapis lazuli doing in the teeth of a Medieval woman?

The woman's body was part of a buried at the women's monastery at the Church of St. Peter in Dalheim, Germany. Dr. Radini has studied teeth from Medieval burials before; they can reveal many aspects of health, diet, and even profession.

The woman in question, labeled individual B78, was estimated to be 45 to 60 years old, and radiocarbon dating placed her death somewhere in the period 997–1162 CE. She appeared unremarkable until routine inspection of her teeth revealed tiny particles of lapis lazuli. This was a surprise to the research



*Powdered lapis lazuli, after painstaking refinement produces a brilliant blue pigment called ultramarine, "from beyond the sea."*

team and suggested some intriguing possibilities. First, the woman might have been a scribe or book painter participating in the production of illuminated manuscripts. Second, she made artist materials and may or may not have used them. Third, she may have taken lapis lazuli for medical reasons. Fourth, she might have picked up the pigment through repeated devotional kissing of a sacred image.

Various clues made the first scenario the most likely. For example, it best explained the distribution of particles locked in the plaque on B78's teeth, caused by the repeated pointing the brush by inserting it in the mouth and drawing it out through the teeth and lips, a practice referred to in artist's manuals.

The telltale particles would distinguish this woman because few women illuminators are known. In fact, few illuminators are known by name, and of those that are, about 1% are women. Extrapolating this number has suggested that women were a very small percentage of all illuminators, but it is possible that women were simply less likely to be acknowledged. B78 reinforces this idea and opens up the intriguing possibility that women were more commonly employed in illumination than previously thought.

The work of Radini and her associates also suggests a valuable new approach to identifying artists from ancient times: by examining their teeth. More broadly, investigating particles trapped in dental plaque might a window on other, otherwise undetected aspects of the lives of ancient individuals.



*Cemetery enclosure next to the Church of St. Peter in Dalheim, Germany, where individual B78 was found.*



*Pigment Particles, concluded*

These pages are from the *Carmina regia*, an appeal in verse from the city of Prato in Tuscany to Robert of Anjou, king of Naples and Sicily. Prato sought Robert's protection and appealed to him to unify Italy. They also sought the restoration of the Papacy from Avignon back to Rome. The manuscript is dated 1335-1340. The 60-page manuscript contains 48 miniatures, attributed to the prominent painter Pacino da Buonaguida.

The text is attributed to Convevole da Prato, a well-known rhetorician of the time. He was Petrarch's boyhood teacher, and the *Carmina regia* is his only surviving work. The book is not sustained appeal to, and praise for, Robert of Anjou. Rather, it is a collection of verses, many of which are unrelated to the main purpose. There are verses on biblical, classical, devotional, and contemporary topics, with illustrations to match.

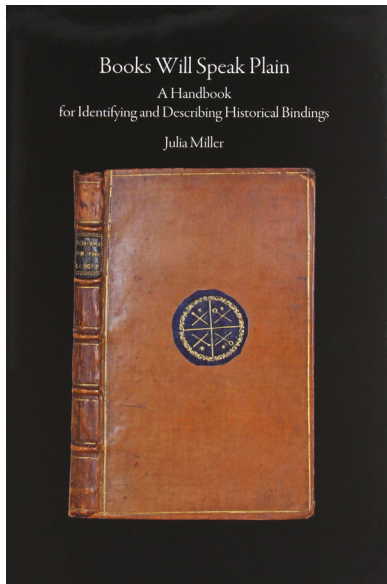
Three copies of the manuscript survive, this one is the presentation copy. It is held by the British Museum (Royal MS 6 E IX). These pages show the lavish use of ultramarine and gold, the most expensive pigments available. Ultramarine is used on the left for the starry sky behind the Christ figure. The image on the right shows a very traditional use of ultramarine: the robes of the Virgin Mary.



## Books in Brief

### Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings, Second Edition

Julia Miller  
The Legacy Press  
632 pp., 2014



*Books Will Speak Plain* combines an overview of the history of the codex with basic information about many of the materials and structures found on historical bindings. The book includes description-survey guidelines and is supported by a variety of appendices. The text includes 387 images, extended by an accompanying DVD,

with 1,500 color images representing structural and decorative elements from pre-1900 bindings. The book's focus on non-luxury bindings adds depth to an often-neglected segment of bookbinding history.

*Books Will Speak Plain* addresses loss of many historical bindings whose importance was not understood and appreciated. This book urges custodians of historical book collections – public and private – to assess the physical character of the historical bindings in their care and record the changes in those bindings over time.

The basis of *Books Will Speak Plain* is Miller's 30-year career as an archivist and conservator; to this, she added eight years of research devoted to the topic of historical bindings.

The second edition features a new section about early canvas bindings, and additional images have been added to the book and DVD.

### Books: A Living History

Martyn Lyons  
J. Paul Getty Museum  
224 pp., 2011

From the first scribbling on papyrus to the emergence of the e-book, *Books: A Living History* offers a wide-ranging overview of the history of the book and a fascinating look at one of the most efficient, versatile, and enduring technologies ever developed. The author traces the

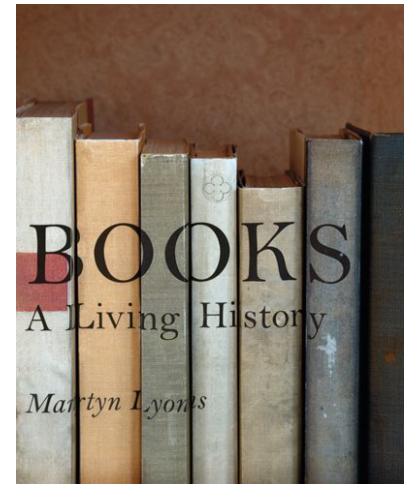
evolution of the book from the rarefied world of the hand-copied and illuminated volume in ancient and medieval times, through the revolutionary impact of Gutenberg's invention of the printing press, to the rise of a publishing culture in the nineteenth and twentieth centuries, and the subsequent impact of new technologies on this culture.

Many of the great individual titles of the past two millennia are discussed as well as the range of book types and formats that have emerged in the last few hundred years, from serial and dime novels to paperbacks, children's books, and Japanese manga.

*Books: A Living History* ends with a discussion of the digital revolution in book production and distribution and the ramifications for book lovers.

"...catnip for bibliophiles..." – Jennifer on Goodreads

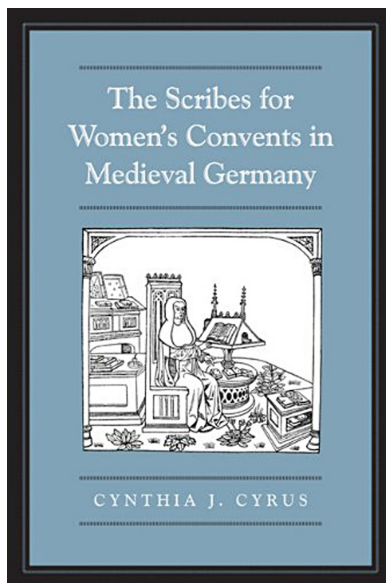
Martyn Lyons is professor of history at the University of New South Wales in Sydney, Australia, and the author of *A History of Reading and Writing in the Western World* (Palgrave Macmillan, 2009) and *Reading Culture and Writing Practices in Nineteenth-Century France* (University of Toronto Press, 2008).





*Books in Brief, concluded***The Scribes For Women's Convents in Late Medieval Germany**

Cynthia J. Cyrus  
Univ. of Toronto Press  
432 pp., 2009



While there has been a great tradition of scholarship in medieval manuscripts, most studies have focused on the details of manuscript production by male copyists.

In this study, Cynthia J. Cyrus demonstrates the prevalence of manuscript production by women monastics and challenges current assumptions

of how manuscripts circulated in the late medieval period. Drawing on extensive research into the surviving manuscripts of over 450 women's convents, the author assesses the genres common to women's convent libraries, emphasizing a social rather than a codicological understanding of how manuscripts of women's libraries came to be copied.

An engaging mix of biography, women's history, and book history, *The Scribes for Women's Convents in Late Medieval Germany* will change the way medieval manuscripts are understood and studied.



This decorated initial D frames a self-portrait of the illuminator herself. She grasps a banner that gives her name and explains that she was the painter. It reads, "Guda, a sinner, wrote and painted this book."

**Reading Books and Prints as Cultural Objects**

Evangelhia Stead, editor  
Palgrave Macmillan, 317 pp., 2018

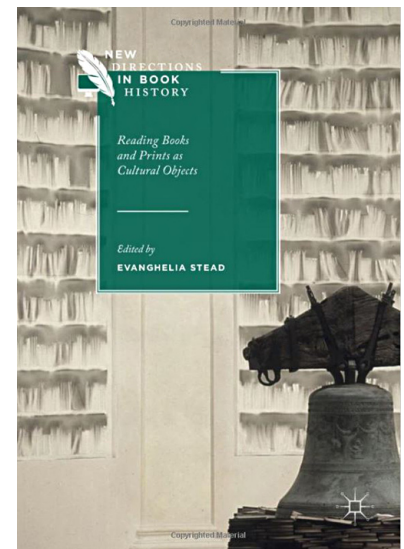
The latest addition to Palgrave's series *New Directions in Book History* is this interdisciplinary study of books and prints in their roles as cultural objects.

Beyond text or image, books and prints function as markers of values, aspirations, and affiliations. Compare the statements "I write" and "I wrote a book." In this era of high literacy, the first statement does not carry much impact, but the second suggests expertise, discipline, accomplishment.

The essays in *Reading Books and Prints as Cultural Objects* range from medieval prayer books to e-readers, but each one addresses how the object itself changes the act of reading, the reader, and the culture at large. This is easier to think of in terms of the book, but the print industry that boomed beginning in the 15th century and has continued to this day had an enormous impact on European tastes.

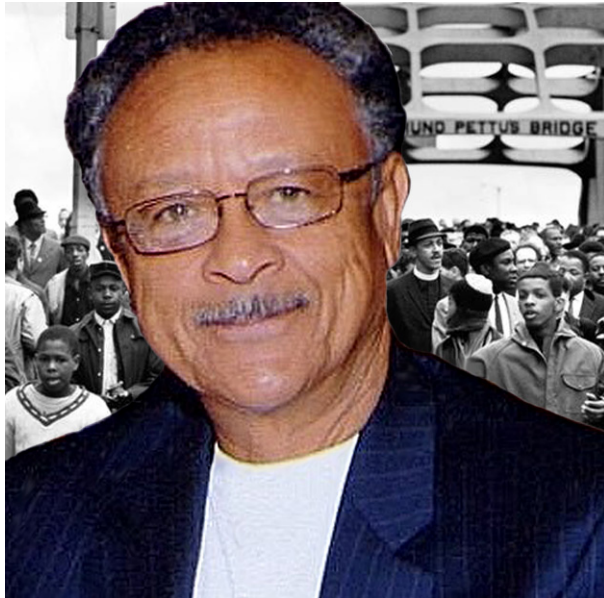
This is an academic book in that it takes a strongly theoretical and methodological approach. Nevertheless, the subject of its eleven chapters are interesting, and there is much the non-academic can enjoy. The interdisciplinary approach opens up new ways of thinking about the influence – through a variety of modes – of books and prints on culture.

Other books in the series include *Representations of Book Culture in Eighteenth-Century English Imaginative Writing*, *Conrad's Reading*, and *Literary Festivals and Contemporary Book Culture*.



## Upcoming Events

### February 2019



#### The Civil Rights March – Selma to Montgomery: Reflections – Wilson Blount

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

February 17, 2019, 1:30 pm

**Wilson Blount**, who participated in the Selma-to-Montgomery Civil Rights March along with John Lewis and many others in 1965, will be 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 2019



#### The Simplicissimus Story: A Bestseller of the 17th Century – Charles Brown

Seminole Community Library  
9200 113<sup>th</sup> St. N.  
Seminole, FL

March 10, 2019, 1:30 pm

**FBS member Charles Brown** will give a presentation entitled “The Simplicissimus Story: A Bestseller of the 17th Century.” The Thirty Years War (1618-1648) was a realignment of power in Europe with devastating consequences for civilian populations, with death rates as high as 50% in some areas. Germany was particularly hard hit. Within a few years of the end of the war, the author Grimmelshausen created Simplicissimus, a nameless peasant who is caught up in the war through a series of misadventures. It was an immediate success, spawning sequels, calendars, and other works, as well as giving German literature an enduring and unforgettable character and inspiring other works of literature into the 20th century.





## Florida Book Events Calendar

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

### LIBRARY BOOK SALES

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

#### Florida Library Book Sales:

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

### FEBRUARY

February 7-8, 2019

**Ringling Literati Book Club**, Sarasota, FL

Feb. 7, 7 PM, New College Cook Library

Feb. 8, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *Renoir's Dancer: The Secret Life of Suzanne Valadon*, by Catherine Hewitt

February 14-16, 2019

**Amelia Island Book Festival**

Amelia Island, FL

([www.ameliainlandbookfestival.org/](http://www.ameliainlandbookfestival.org/))

February 14-17, 2019

**Savannah Book Festival**

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

February 28-March 3, 2019

**Coastal Magic Convention**

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

### MARCH

No 2019 date yet.

**Punta Gorda Literary Fair**

Punta Gorda, FL

(no website)

March 2, 2019

**BookMania! (est. 1994)**

Jensen Beach, FL (<https://www.libraryfoundationmc.org/programs-/bookmania-festival/>)

March 2, 2019

**Southwest Florida Reading Festival**

The Largest One-Day Reading Festival in Florida

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

March 7-8, 2019

**Ringling Literati Book Club**, Sarasota, FL

Mar. 7, 7 PM, New College Cook Library

Mar. 8, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, by Ross King

## SARASOTA AUTHORS CONNECTION

presents

**Jeanne Corcoran**

**"How to Pitch Your Book"**



**Jeanne Corcoran** is director of the Sarasota Film and Entertainment Commission. Now only will she talk about pitches, she will listen to yours! Follow the directions in the SAC

Newsletter for February, and come prepared to sell your book! Could this be your big break?

**February 19, 2019, 6 PM**

**Fruitville Library, 100 Coburn Rd, Sarasota, FL**

March 23-24, 2018

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

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

### APRIL

[no 2018 date yet]

**Ocala Storytelling Festival, Arola**

**Children's BookFest**, Fort Lauderdale, FL

**University of Florida Conference on**

**Comics and Graphic Novels**, Gainesville, FL (est. 2002)

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

April 4-5, 2019

**Ringling Literati Book Club**, Sarasota, FL

Apr. 4, 7 PM, New College Cook Library

Apr. 5, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *The Unfinished Palazzo: Life, Love and Art in Venice. The Stories of Luisa Casati, Doris Castlerosse and Peggy Guggenheim*, by Judith Mackrell

April 12-15, 2018

**34th Story Fest** (sponsored by The Florida Story Association)

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



## Caxton Club Reprints Jerry Morris's Bill Coles Article

"Crockett Almanacks, Sabre-Tooth Revisited, and Bill Cole," by Jerry Morris has been published in the February 2019 issue of the *Caxtonian*, the newsletter of Chicago's Caxton Club. The article had been published *The Florida Bibliophile* for October 2018. The Caxton Club was interested in reprinting because of their special connection to long-time club member Bill Cole (1917–2011).

Jerry collects association copies – books associated with famous people or perhaps owned by people with special significance in history or other field.

When Jerry located a copy of *The Crockett Almanacs*, published by the Caxton Club and dedicated to Bill Cole, he had struck a trifecta.

The book contained a handwritten list of Caxton Club members in attendance when the book was given.

The article is a wonderful example of the connections to be found in books – they have their own lives as they move from one owner to another, educating, inspiring, or entertaining.

Visit the [Caxton Club website](#) to read the article and to find out where saber-tooths come in.


It's tongariferous – guaranteed!



## This Month's Writers and Contributors

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


Lisa Bradberry  
David Hall  
Lee Harrer  
Jerry Morris  
Linda Morris  
Maureen Mulvihill  
Carl Mario Nudi  
Gary Simons  
Barry Zack, Sarasota Authors Connection

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, [cbrown@atlantic.net](mailto:cbrown@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 19<sup>th</sup> century annuals were often lavish productions with stories, poems, and illustrations. Gary's collection includes over 200 annuals. Gary retired last year from teaching literature at USF, but he continues to edit the Curran Index, a Victorian Research website.

**October 21 • FBS member Ben Wiley** gave 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 spoke 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 signed books after his presentation.

**December 16 • Holiday Party at Joan Sackheim's House.** FBS members gathered at Joan's lovely home for an afternoon of fellowship, good food, and fun!

**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 gave 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 be 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: A Bestseller of the 17th Century." 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.

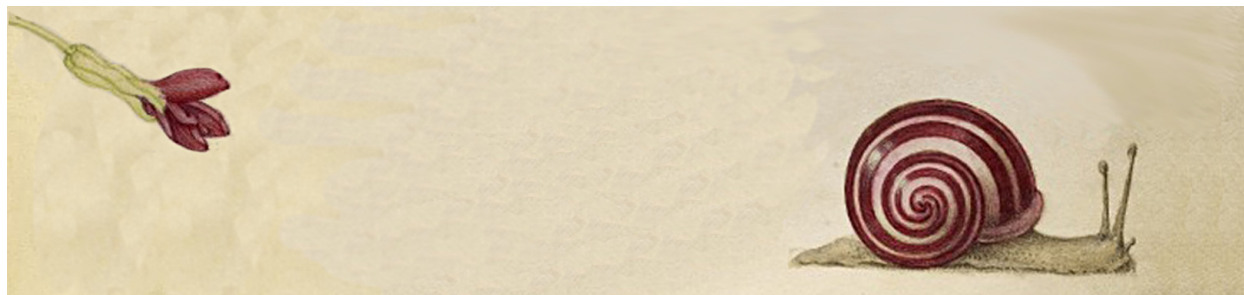
**April 14 • FBS member Ed Cifelli** will give a presentation on his new book, *Longfellow in Love*, published August 2018. Ed will sign copies of his book after his presentation.

**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 • Lost and Found



It's fun to think back 100 years in Florida. It was already an exotic destination — a land of alligators, oranges, palm trees, and beaches. Whether Flagler on the East Coast or Plant on the West Coast, the way was paved to rescue all these northerners from their icy winter months and bring them to Florida — in the case of the Belleview Biltmore, the train stopped right to the front door! (See *The Florida Bibliophile* for March 2016.)

Lisa Bradberry gave us another fascinating window on that time with her presentation about the silent film industry in Florida. (It's a shame about that 1914 mayoral race in Jacksonville — it might have been fun to grow up in a film capital!) Lisa has worked hard to bring together facts and images that, like many silent films, might have simply been lost if it were not for the efforts of a devoted amateur like her — that term is often associated with inexperience, but keep in mind that Sherlock Holmes was an amateur, one who becomes expert through a deep love for a subject.

The only part of Lisa's presentation that I was not delighted by — I have already alluded to it — was the part about all those lost films. Tens of thousands of silent films were lost. Many important films were lost in a fire at the Fox Studio vault in 1937. But many more were lost through simple neglect and a lack of appreciation for the physical object of the film beyond showing it and making some money.

I am often preoccupied with the hundreds of lost plays and other literature from antiquity — I'm pretty sure I would not get around reading it any more than I could watch all those silent films. I just want to know that they are somewhere, safe and catalogued. Is it too much to ask?

Lost films, lost books, lost music, lost art... Let's get busy, bibliophiles, and find some of these things!

See you at the bookstore!

— Charles

## The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.

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