

The Florida Bibliophile

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Deadline for the May newsletter is
Thursday, May 2, 2019.
See page 22 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 Spring 2019 FBS Journal [here](#).



The frontispiece to *The Adventurous Simplicissimus Teutsch* – “Teutsch” is an early form of the word for “German”. The hybrid creature, referred to as the Phoenix, symbolizes the nature of the adventures and characters in the 17th century German novel. The masks represent the many roles of the title character.

38th Annual Florida Antiquarian Book Fair

April 26–28, 2019 – St. Petersburg, FL

(<http://floridabooksellers.com/bookfair.html>)

FBS Members Are Needed! Volunteers for our table are admitted free to the Fair.



Florida Bibliophile Society
A community of book lovers

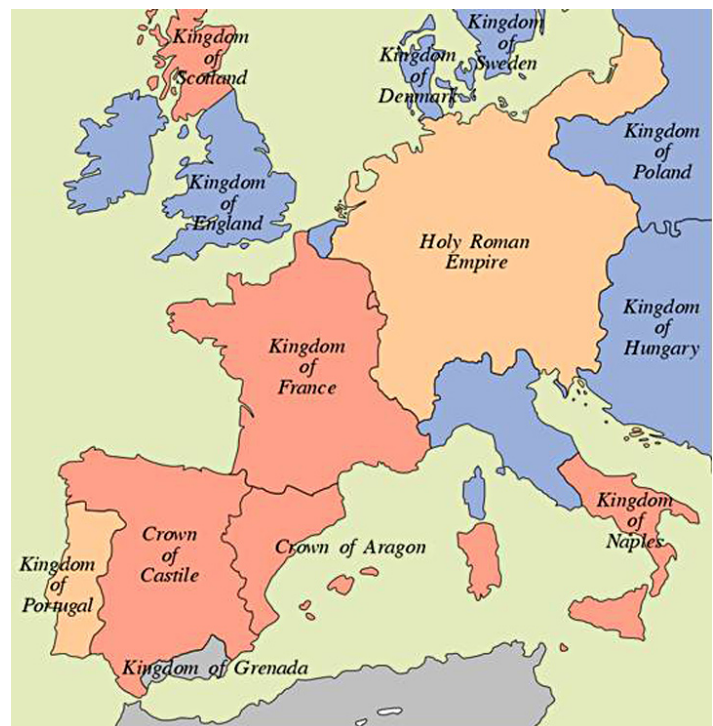
Minutes of the Florida Bibliophile Society Meeting, March 10, 2019

President Jerry Morris began the meeting by noting that printed copies of the spring journal of the Fellowship of American Bibliophilic Societies were available to be picked up by members, that a sign-up sheet for the FBS hospitality table at the upcoming Florida Antiquarian Book Fair was at the front table, and that our annual banquet was scheduled for May 19 at the Brio Tuscan Grille at International Plaza in Tampa. Having addressed these administrative details, Jerry turned the podium over to our speaker – who, of course, needed no introduction: Charles Brown, past FBS president, current FBS vice president, newsletter editor, and webmaster. Charles's talk, both enlivened and illuminated by a fantastic and colorful slide presentation, was entitled "The Simplicissimus Story: a 17th Century Bestseller."

Simplicius Simplicissimus was the name given to a character in a book first published in Germany in 1688. As Charles quickly pointed out, in Latin this means "simpler simplest," thus denoting, perhaps, both an everyman and a fool. This novel with its sequels has become a literary and an historical landmark in German literature, both marking the development of the picaresque novel and exposing the nature of war-time life in early 17th-century Germany. Equally fascinating, the true authorship of the Simplicissimus stories was itself a mystery.

Context: Europe in the 17th Century

Charles began by establishing the historical context of the times and of the novel. *Simplicissimus* is set in what is now Germany during the Thirty Years' War, 1618–1648. But that war itself was the product of a chain of actions set into motion much earlier, in the early 1500s. Charles reminded us of the Roman Catholic Church's practice of selling Indulgences – grants by the Pope of remission of temporal punishment in purgatory still due for sins after absolution – in order to fund the building of St. Peter's in Rome. (Charles's handout – a large-sized copy of an Indulgence, in Latin of course – was a nice touch). Largely in reaction to this practice, Martin



The Holy Roman Empire in 1400. The Empire was more like a federation than a traditional empire, composed of more than 300 states, many of them German speaking, ranging from imperial cities of a few acres to sizeable kingdoms, all with varying degrees of autonomy. In 1400, the entire continent was Catholic. In the 1500s, the Reformation spread quickly, resulting in regional wars throughout Europe. One of these, the Bohemian Revolt of 1618, spawned a series of conflicts eventually involving the entire continent: the Thirty Years' War. It was resolved in 1648 with the Peace of Westphalia, a pair of treaties that ended religious war on the continent.

Luther set off the reformation, as his 95 theses were printed and distributed throughout Europe.

Germany during the reformation was part of the Holy Roman Empire, under the titular reign of the Holy Roman Emperor. In fact, however, the Holy Roman Empire consisted of roughly 300 distinct political units, principalities, and duchies, some under secular control and others under religious. The leaders of each of these units tended to set the religious standard – Catholic or one of several forms of Protestantism – for their people. Further, the leaders of many of these units were, understandably, asserting their own powers against not only the power the pope but the power of the Holy Roman Emperor himself.

The result, as Charles showed us through a series of colorful maps, was a hodgepodge of areas of

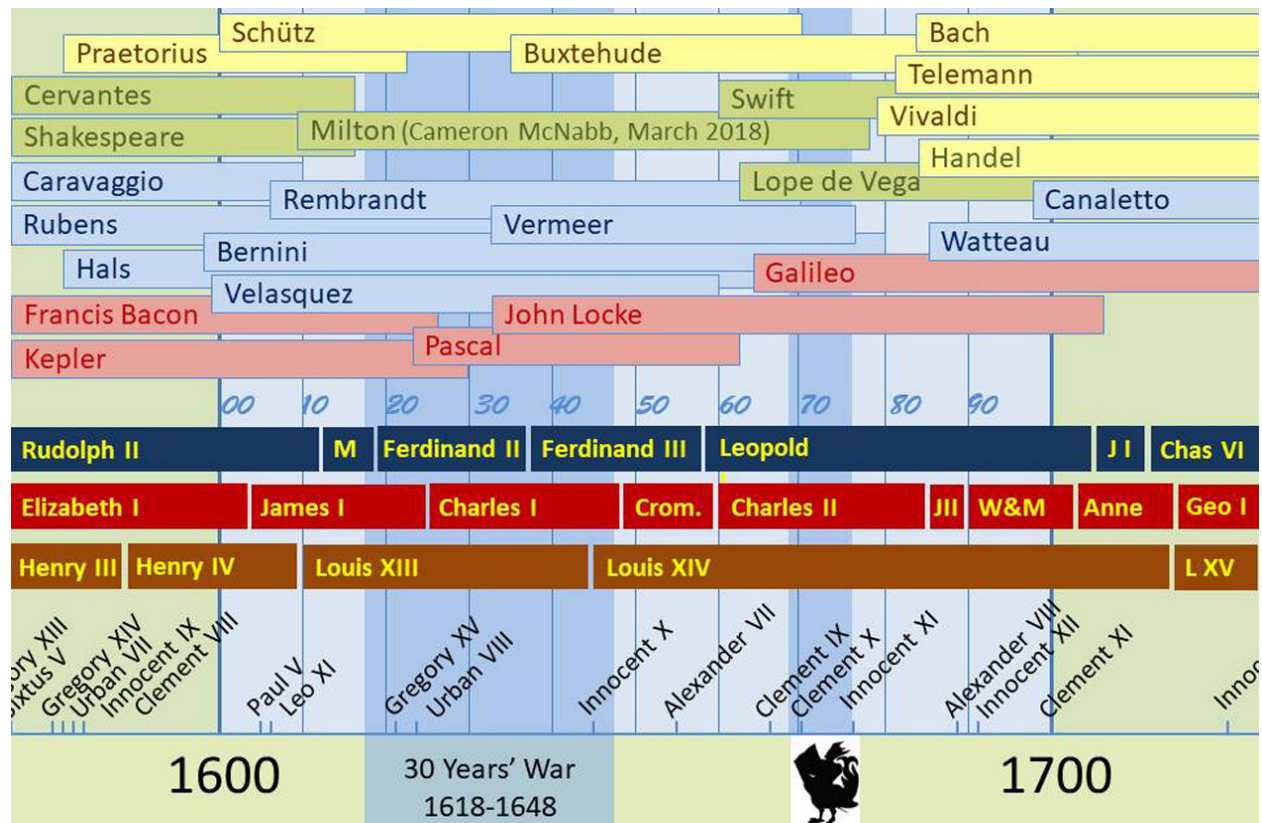
Minutes, continued

varying political controls and religious adherences. The Holy Roman Emperor, Matthias, who had taken power in 1612, maintained peace through a policy of religious toleration: he let each principality or city adopt whichever form of Christianity it wished. But his successor, Ferdinand II, took up the cudgel of the Counter-Reformation and sought to bring all the entities of the Holy Roman Empire into line. As Charles explained, the torch of war was lit when a delegation sent by Ferdinand to Prague in May 1618 to demand the reestablishment of Roman Catholicism was thrown out from third story windows (the defenestration of Prague!).

This set off the Thirty Years' War (1618–1648), the setting of the *Simplicissimus* stories. Although largely fought in the territory of modern-day Germany, the war was truly continental, with all major and minor powers at one time or another participating.

Primarily fought on both sides by mercenaries, the wars featured many atrocities. For example, after the emperor's forces conquered the city of Magdeburg in 1631, some 90% of Magdeburg's population was killed, and the city burned. In 1648, the war ended with the Peace of Westphalia. This peace essentially ended religious warfare in continental Europe. Religious toleration was given to each principality, and the horrors of warfare promulgated by mercenaries led to the development of professional armies. In many respects, the year 1648 can be regarded as marking the beginning of modern Europe.

But for German society, the war had been unremittingly catastrophic. Perhaps 30% of the German population died, and the economy was devastated. It is difficult for us in 21st century America to appreciate the life-shattering turbulence



For all the conflict in 17th century Europe, it was a productive time in the arts, the sciences, and philosophy. This chart provides some familiar names as a way of establishing a cultural context for the *Simplicissimus* books. Below the individual artists, composers, and writers are three bands showing the monarchs of the Holy Roman Empire (dark blue), the rulers of England (green), and the kings of France (red). Near the bottom are the popes at Rome. The years of the Thirty Years' War are marked with a vertical blue band, and the years of the *Simplicissimus* books' production are marked with a narrower blue band and the Phoenix's silhouette.

Minutes, continued

of this three-decades-long war. Histories were soon written describing the various military campaigns and political decisions, but what about the real impact of the war on civil society?

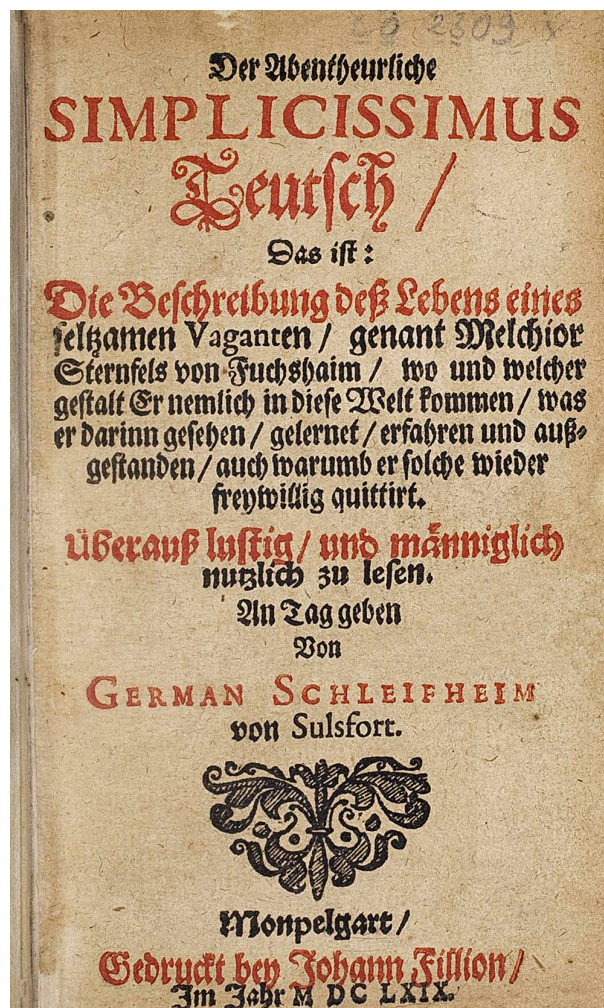
The War Ends; the *Simplicissimus* Story Begins

This brings us to the *Simplicissimus* story, as *Simplicissimus Teutsch* was published by Wolff Eberhard Felssecker in Nuremburg in 1668, twenty years after the end of the war. Charles showed us an image of the frontispiece of this book (see newsletter cover), with the allegorical picture of a hybrid character called the Phoenix. The title page itself contains a short description which, translated into English, might be read as “The description of the life of an unusual vagabond named Melchior Sternfels von Fuchshaim, where and by what means he came into this world, what he saw, learned, experienced, and endured, also why again he freely quit it. Altogether funny and generally useful to read. Brought to light by German Schleifheim von Sulsfort.”

This book, set in the Thirty Years’ War, is presented as the autobiography of the title character, *Simplicissimus*, who begins the book as a shepherd, a most simple German, and is both an actor and an observer. As a young boy, he survives the destruction of his family and takes refuge with a hermit. When the hermit dies, *Simplicissimus* begins his travels as peasant, page, soldier, court fool, nobleman, woman, trooper, gigolo, scientist, husband, and father. He travels to Russia, France, the Far East, and a hidden world of mermen. In the end, he returns to his native territory to live as a hermit. His varied experiences present to the reader in their richness and diversity the devastating social impacts of the war.

As a form of literature, this is a picaresque novel – a series of loosely tied-together adventures of a rascal (although *Simplicissimus* is not necessarily a rascal) – that reflects the tradition of *Don Quixote*.

Literacy rates were rising at this time, and *Simplicissimus Teutsch* was, by the standards of the day, a bestseller. As such, the publisher, Felssecker, demanded more, and within months, new titles



Title page from the 1668 edition of *Der Abenteuerliche Simplicissimus Teutsch* (*The Adventurous Simplicissimus, a German*).

appeared. It was not uncommon in the Baroque era for authors to lift characters or entire incidents from other authors. Some of the new books were apparently imitations, borrowing and exploiting the *Simplicissimus* name and perhaps a few aspects or themes from the original work – they establish the existence of a marketable *Simplicissimus* fad going well beyond the original work. However, Charles presented the following list of the original works, selected follow-ons, and their years of publication, followed by their authors, as meriting particular attention:

- 1668 – *The Adventurous Simplicissimus*
Melchior Sternfels von Fuchshaim
German Schleifheim von Sulsfort
- 1669 – *The Continuation*
Melchior Sternfels von Fuchshaim

Minutes, continued

- German Schleifheim von Sulsfort
 1670 – *Against Simplex, or Courasche* [Courage]
 Philarchus Grossus von Trommenheim
 auf Griffsborg
 1670 – *The Elusive Spring-in-the-field*
 Philarchus Grossus von Trommenheim
 auf Griffsborg
 1672 – *The Wondrous Bird's Nest, Part I*
 Michael Rechulin von Sehmsdorff
 1675 – *The Wondrous Bird's Nest, Part II*
 Aceeffghhiillmmnnnoorrssstuu

Charles presented brief plot summaries of these additional Simplicissimus books, showing how they were interconnected in terms of the stories they told and their characters – together, these books are usually referred to as the Simplician Cycle. Perhaps most noteworthy is the strong female character “Courage” in *Against Simplex, or Courasche*, who survives by her wits and by taking husbands or lovers. She endures great humiliation, but in the end, she rides off as a queen of gypsies. One sees in her the inspiration for Berthold Brecht’s twentieth-century Mother Courage.

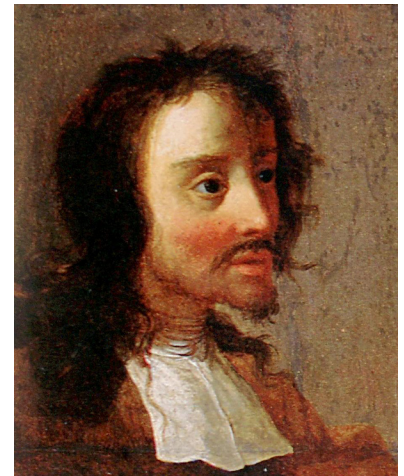
Though each book in the Simplician Cycle is associated with an author, in the Baroque era, pseudonyms were common, as an author name like Aceeffghhiillmmnnnoorrssstuu makes clear. So, there was always something of a mystery regarding the identity of the stated authors.

This situation was made more confusing by two dozen or more books written during the years of publication of the Simplician Cycle which prominently used the terms Simplicissimus or

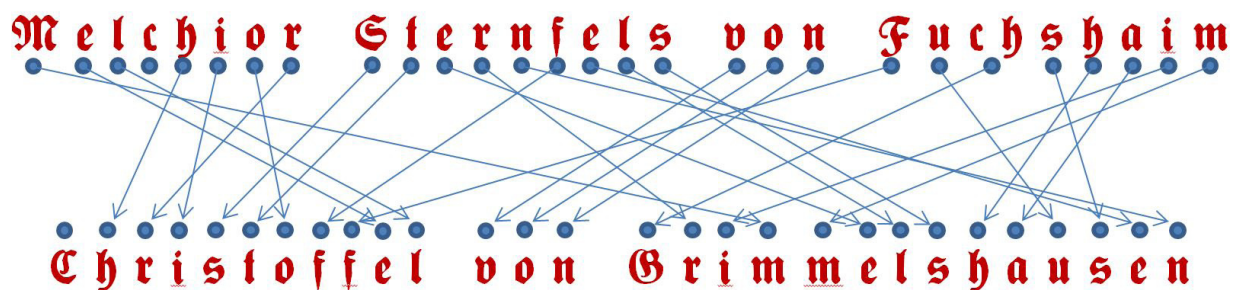
Simplician in the title. Some of these works shared characters and story elements with the Simplician Cycle, but others seemed totally unrelated – perhaps authors or publishers simply “cashing in” on the Simplicissimus phenomenon.

This mystery remained unresolved until 1837 when Hermann Kurz and

Theodor Echtermeyer separately established that the works in the Simplician Cycle were all written by a single author. All of the author names listed above were found to be anagrams for the name of Christoffel von Grimmelshausen, a real personage and author of the day. Grimmelshausen (1621–1676) had indeed been caught up from an early age in the turmoil of the Thirty Years’ War. Abducted at age 10, he first served as a hanger-on among the many civilians that followed the troops and provided for their daily needs. As a teen, he became a musketeer and, later, a clerk, and it is fair to assume that some of the exploits in *Simplicissimus Teutsch* may be Grimmelshausen’s experiences. In the 19th century, the book was considered mostly autobiographical, but as research has established more of Grimmelshausen’s literary sources, the amount of material that is considered autobiographical has become more limited. At the



Hans Jakob Christoffel von Grimmelshausen (1621–1676). Born in Gelnhausen in the Hesse district of Germany, Grimmelshausen was abducted at age 10 and participated in the Thirty Years’ War as a horse-boy, then musketeer, then clerk.



All the improbable author names in the Simplician books are anagrams of one name: Christoffel von Grimmelshausen – with the occasional letter substitution. It is left as an exercise for the reader to resolve the remaining anagrams.

Minutes, continued

same time, appreciation of Grimmelshausen's literary achievement has increased. All the books in the Simplician Cycle remain important sources for the customs of their times.

Simplicissimus remained popular into the early 1700s. However, as fashions changed and though still in print, for most of the 18th century, the books were out of fashion, reviled, and ignored. They were rediscovered by the Romantic writers who were seeking "authentic" German literature, and they were reappraised in the 20th century as epics.

It was not until the 20th century that the Simplicissimus books were first translated into another language – into English in 1912. But translation continued steadily through the century, into French, Russian, Swedish, Italian, Finnish, Japanese, Czech, Hungarian, Polish, Danish, Spanish, and Chinese.

Early translators tended to abridge the books, based on what they saw as content that was either

uninteresting, too earthy, or too racy. The first unabridged English translation was by Monte Adair in 1986; the most recent complete English translation was by John Osborne in 2008. The literary impact of Simplicissimus can be traced in works ranging from Voltaire's *Candide* (1759) to Günter Grass's *The Tin Drum* (1959) and into various operatic or even comic adaptations.

Charles closed his fabulous presentation with a translation of the poem that is on the title page of the first Simplicissimus book:

I was born by fire like the phoenix.
I flew through the air! was not lost,
I walked through water; I travel through the land,
With such boasting, I present myself,
But I often deceive myself and am rarely fulfilled.
What was it all? I have put it into this book,
So that the reader does the same as me now:
Reject folly and live in peace.

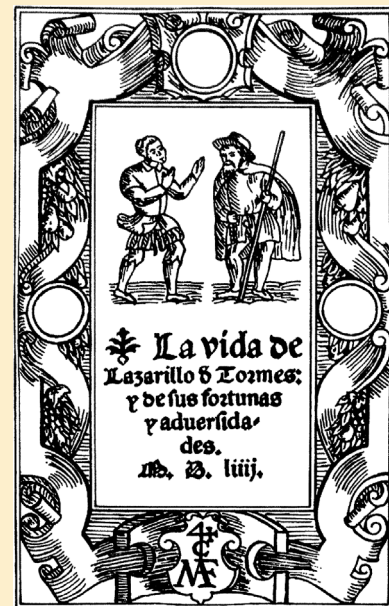
—Gary Simons, Secretary

The Picaresque Novel

The anonymous *Life of Lazarillo de Tormes* (Madrid, 1554) is regarded as the first picaresque novel – the story of a "cynical and amoral rascal who, if given half a chance, would rather live by his wits than by honorable work." A picaresque novel is full of adventures, narrow escapes, and clever cons. *Lazarillo* was quickly translated into other European languages, and similar novels appeared just as quickly. Famous examples are *Guzmán de Alfarache* (1599) by Mateo Alemán, *Picara Justina* (1605) by Francisco Lopez, *El coloquio de los perros* (1613) by Miguel de Cervantes, and *Sueños* (1627) by Francisco de Quevedo.

Spanish literature was very influential in Germany, and Grimmelshausen may have been familiar with some or all of these books. *Simplicissimus Teutsch* is a picaresque novel, but with the difference that the hero is not amoral or cynical – he learns these attitudes, and yet, the life of simplicity and devotion always calls him.

The picaresque continues today in popular works like *The Adventures of Huckleberry Finn* (1884), by Mark Twain, *O Brother Where Art Thou* (2000), by the Coen Brothers, or *The Goldfinch* (2013), by Donna Tartt.



The 1554 title page of *Lazarillo de Tormes*. The book was published anonymously. Three other publishers capitalized on its popularity by releasing their own pirated editions in 1554.

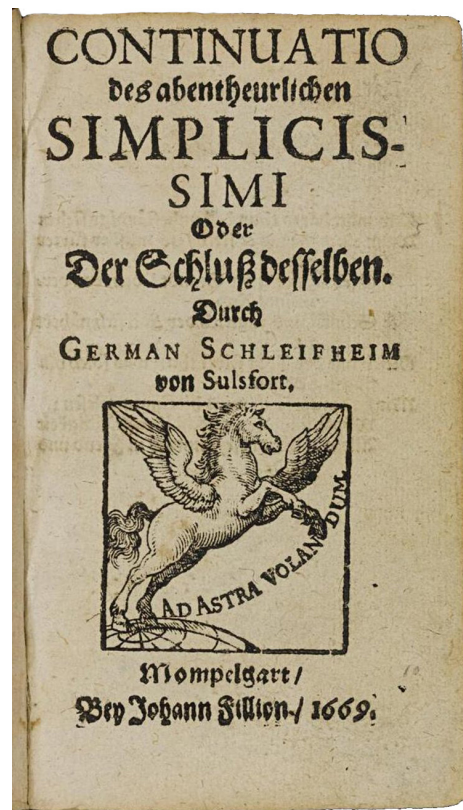
*Minutes, continued***Synopses of the Books in the Simplician Cycle****The Adventurous Simplicissimus, a German***(Der Abentheurlicher Simplicissimus Teutsch)*

Books 1 to 5 of the Simplician Cycle were published in one volume by the Nuremberg publisher Felssecker in 1668. The book was an immediate success and went through several printings and editions within a few years.

When soldiers destroy his home and kill his family, a nameless boy is forced out into the world. A hermit finds him and discovers that the boy knows nothing beyond his small family and farm, thus naming him Simplicius. The hermit teaches him to read, write, and believe. When the hermit dies, Simplicius begins his travels as peasant, page, soldier, court fool, nobleman, woman, trooper, gigolo, scientist, husband, and father. He travels to Russia, France, the Far East, and a hidden world of mermen. In the end, he returns to his native territory to live as a hermit. He learns that the hermit was his real father, a general who chose a solitary life of devotion and that his real name is Melchior Sternfels von Fuchshaim.



The Phoenix frontispiece as illustrated by Fritz Eichenberg in the English edition of 1981.

**The Continuation of the Adventurous Simplicissimus***(Continuatio des abentheurlichen Simplicissimi)*

With the success of *Simplicissimus Teutsch*, the publisher Felssecker wanted more. The author quickly produced a sequel, titled simply *The Continuation*, which is Book 6 of the *Simplician Cycle*, published in 1669.

Simplicius' life of devotion soon turns to idleness. A series of dreams and incidents convince him to make a pilgrimage to Jerusalem to renew his vow. However, the normal route is blocked by war in Syria, so he sails from Portugal around the Cape, but near Madagascar, the ship is wrecked on a deserted island. He and a carpenter, the only survivors, make a good life. A woman appears for a while, but eventually leaves. The carpenter dies from too much palm wine, and Simplicius is left alone. When a Dutch ship arrives, Simplicius gives his story, written on palm leaves, to the captain to take to Europe. The captain offers to take Simplicius as well, but he prefers to end his days alone. The captain leaves goods to help Simplicius – an axe, shovel, fabric, knives, scissors, pots, and a pair of rabbits – and the ship departs.

Left: Unlike other books in the cycle, the *Continuation* does not have an elaborate allegorical frontispiece, just this symbolic illustration, Winged Pegasus and the motto "Ad Astra volandum"—flying to the stars.

Minutes, continued

The frontispiece of *Courage* is elaborate and allegorical. The illustration contains realistic elements, Courage seated on a horse, a soldier, and dislocated peasants. It also has symbolic elements, such as the odd array of flying creatures, and comic elements as the implements in the lower right, combs, awls, tongs, etc., seem to be falling from Courage's pack. Grimmelshausen is believed to have had a hand in the composition of these frontispieces.

Against Simplex, or Biography of the Arch-Fraud and Runagate Courage

(*Trutz Simplex oder Lebensbeschreibung der Ertzbetrügerin und Landstörzerin Courasche*)

In 1670, Book 7 in the *Simplician Cycle* appeared, capitalizing on the success of the series. This book is distinctive for featuring a woman as its main character.

In Book 5, *Simplicius* had met an alluring woman who seemed noble but, a little too easily, becomes his lover. It all ends badly, motivating the woman, *Courage*, to tell her story and shame *Simplicius* – therefore the title *Against Simplex*. She dictates the story to a Swiss clerk of how she leaves an infant at *Simplicius's* door: her child with him. She later reveals that the child is her maid's – she only wanted to upset *Simplicius's* new marriage and force him to raise a foundling as his own, but the plan backfires: unknown to her, the child is *Simplicius's* by her maid. Most of the book tells how *Courage* survives by her wits and by taking husbands or lovers. She endures terrible humiliations but ends up unbowed, riding off as a queen of the gypsies.

The Elusive Spring-in-the-field

(*Der seltzame Springinsfeld*)

Book 8 in the *Simplician Cycle* was also published in 1670 as author and publisher raced to satisfy interest in these stories.

Three men meet by chance at an inn. One is the Swiss clerk who recorded *Courage's* story. He does not know the other two, but they are *Simplicius* and *Springinsfeld*, a comrade-in-arms of *Simplicius* and a former lover of *Courage*. The clerk tells about a beautiful, but evil woman and her revenge on one of her lovers. *Simplicius* reveals that he was the unknown father of the maid's child, and therefore, the deceiver was herself deceived. *Springinsfeld* tells his life story: how he went to war, joined the Swedish army, was married, widowed, and married again. He and his wives and lovers survived through tricks and cons. As a weak man, *Springinsfeld* is a counterpoint to the strong women in his life, especially *Courage*. In fact, we discover that the name *Springinsfeld* was given by *Courage* as a disparagement with the sense “when I say ‘jump’, you say ‘how high’.”

Right: *Springinsfeld* is shown in this frontispiece to the book that tells his story. Much attention has been given to *Springinsfeld's* musicality and to the catalog of Baroque instruments at his feet. The toll that the war has taken is shown in his ragged and eclectic clothing and in his wooden leg. His companion, a dog, relieves himself on the wooden leg. The verse reads: “Behold mad *Springinsfeld* at play! / He plays the fool in every way. / How like our madcap world today!” How indeed!



*Minutes, concluded***The Wondrous Bird's Nest, Part 1***(Der wunderbarliche Vogelsnest, Teil 1)*

Book 9 of the *Simplician Cycle* was published in 1672. During the period of the *Simplician Cycle*'s publication, 1668–1675, Grimmelshausen was busy with other projects. He wrote 23 books in those years, ten of which were in the *Simplician Cycle*.

In *Springinsfeld*, a man, Michael, acquires a magic bird's nest that makes the owner invisible, with all the advantages that implies. In this, Michael's own story, he first lashes out in anger at miscreants. Then, motivated by a sense of justice, he attempts to reward good and punish evil, but he always harms others accidentally and thoughtlessly. Eventually, he realizes the difference between man's justice and God's. He shreds and discards the bird's nest and seeks a life of devotion. However, the 1,700 pieces of the nest are gathered by an army of industrious ants and reconstituted by a sorcerer. Simplicius and his son make an appearance in this book.



The frontispiece to the *Wondrous Bird's Nest, Part 1*, returns to very allegorical illustration. A satyr, a symbol of indulgence, holds the bird's nest and a mask. A cherub, symbol of innocence, peers through a telescope, at or over a pile of masks. In the background, Atlas carries the globe along the winding path of history. The illustration references Grimmelshausen's first published work, the *Satyrical Pilgrim* of 1666.

The Wondrous Bird's Nest, Part 2*(Der wunderbarliche Vogelsnest, Teil 2)*

Book 10 in the *Simplician cycle*, the second part of *Wondrous Bird's Nest*, was published in 1675. Like *Courage/Springinsfeld*, the two parts of *Wondrous Bird's Nest* seem to be conceived as a pair. It was Grimmelshausen's last published work. He died in 1676.

This time, the magic bird's nest falls into the hands of a wealthy merchant, one who had been robbed by *Springinsfeld*'s wife in a previous book. Compared to the nest's previous owner, the merchant has no interest in justice, only revenge. When he discovers his wife's unfaithfulness, he uses the nest to commit very cruel revenge on her. He seduces a servant. He impregnates the daughter of a rival Jewish merchant. Then, he convinces her parents that she is the virgin who will bear the messiah! When a girl is born, the merchant has to escape. He uses the nest, but when he attempts to cross the field of battle – even invisible – he is wounded by a consecrated bullet. He casts the nest into the Rhine and ends his days in poverty and penitence.



In the final frontispiece of the *Simplician Cycle*, two men dressed in the finery of the day stand in a protective circle inscribed with the signs of the zodiac. The older, smaller man brandishes a staff as if to tame or hypnotize the hybrid creature that closes the *Simplician Cycle*, a dragon with a woman's head, wearing a crown.



Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection

Several recent productions have documented the role that women played at critical moments, for example, *The Bletchley Circle* (ITV, 2014), about World War II women cryptographers at Bletchley Park who supported the crucial effort to decode the Enigma cipher, or *Hidden Figures* (2016), about black women who worked as NASA mathematicians during the space race. Add to the list an exhibition, “500 Years of Women's Work: The Lisa Unger Baskin Collection,” on display at Duke University's David M. Rubenstein Rare Book & Manuscript Library until June 15, 2019.

Baskin donated more than 11,000 books, manuscripts, photographs, and artifacts to the Sallie Bingham Center for Women's History & Culture at Duke in 2015. The collection resulted from 50 years of effort and reaches back well over 500 years. The oldest piece in the collection is dated 1240.

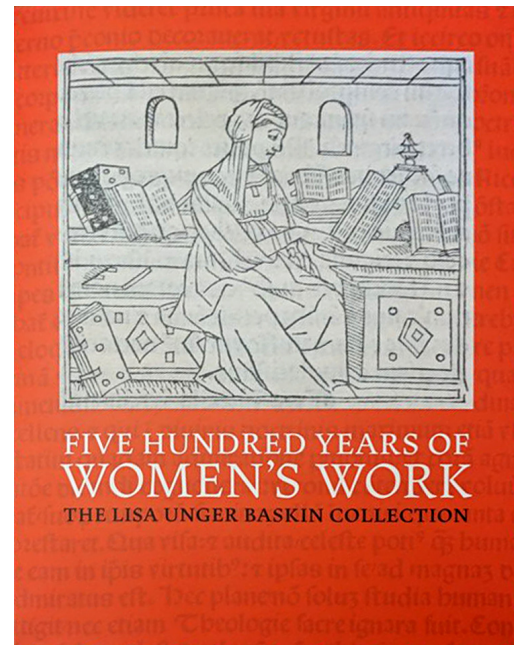
Baskin began collecting in the 1960s, focusing on the lives and accomplishments of women – again, a woman working quietly in the background. Baskin reveals the startling range of careers and vocations that women have pursued and how their work supported themselves, their families, and their causes.

The exhibition includes items that document conspicuous efforts or famous individuals. Examples are materials from the suffrage movements of the twentieth century, including a reproduction

of a large banner that declares “ILFORD W.S.P.U — JUSTICE.” Another is a letter from Charlotte Brontë to her lifelong friend Ellen Nussey.

Other items document women in the workplace, for example, books bound, printed, or illustrated by women. This category includes the oldest document in the collection, dated March 9, 1240, a scribal parchment which documents the execution of a bequest for a home for repentant prostitutes in Pisa, Italy.

Items that document private lives, such as the memoir of the Chevalière d'Eon, an 18th-century French noble who was born a man but lived as a woman for over 30 years. Another is a set of letters written by the Ladies of Llangollen, an



Cover of the full-color exhibition catalog designed by Miko McGinty, Inc., of Brooklyn, NY.

aristocrat and an orphan who fell in love and ran away to Wales.

Baskin maintained the collection in her home in Massachusetts until it was moved. Duke library staff used 600 boxes to pack the thousands of objects for shipping.

Cataloging any collection is a major effort. The size of this effort, which continues, is the reason that it has taken four years to develop this exhibition. With Duke librarians, Baskin co-curated the exhibition.

The show is open to the public at Duke through June 15. It will then be on display at the Grolier Club, Dec. 11, 2019 through Feb. 8, 2020. The [entire exhibition](#), including a [video interview](#) with Baskin, is available online.

As Baskin says, “This will all be available for people to use – at last!”

Bibliophiles will recognize the name Baskin – Lisa was married to Leonard Baskin (1922–2000) whose catalog of illustrated books is extensive, among work in many other media.



Lisa Unger Baskin

31 Days of Women's Book History

For Women's History Month 2019, the website "[Women in Book History](#)" posted 31 daily profiles of women who worked in the book trades, ranging from the nuns of San Jacopo di Ripoli in the 15th century to the *Off Our Backs* feminist-run periodical which ended in 2008. The website promotes work in women's book history by providing a hub where scholarship and resources on women's writing and labor is made visible. The website features a database of secondary sources on women's writing and labor to facilitate and promote research.

A few excerpts from the 31 days are presented here, and there is more to read about each of the fascinating people and others on [the original website](#).

librarians used to do and facilitates sharing of data – arguably, its most important contribution.

March 8 — Fanny Goldstein, librarian, bibliographer, and founder of Jewish Book Council in the U.S. Goldstein published bibliographies to educate the public and create a Jewish literary history – she grew the collections of the Boston Public Library to the second-largest holdings of Jewish literature and culture. Her bibliographies reached beyond Jewish literature and embraced a wide range of diverse immigrant cultures.



March 13 — Nancy Cunard, 20th-century author and activist. For many years, she ran her Hours Press, a fine press establishment, in Paris. Cunard is a well known figure in the literary landscape, and her work at the Hours Press builds on her mythos. Hours Press was based in Paris, and Cunard printed all her work by hand, an artisan craft by the early 20th century. Hours Press's authors included Samuel Beckett, George Moore, Norman Douglas, Richard Aldington, and Arthur Symons. All of her books were beautiful, fine press works of art that appreciated materiality as much as they brought to light important works of literature.



March 15 — Anaïs Nin, author and printer. Perhaps best known as a prolific diarist and author of erotica, Nin ran Gemor Press from 1942 to 1947. Nin fled the Nazi invasion of France, but in America, she was unable to find a publisher, so set up shop herself. Reflecting on printing, she wrote in her diaries: "The relationship to handcraft is a beautiful one. You are related bodily to a solid block of metal letters, to the weight of the trays, to the adroitness of spacing, to the tempo and temper of the machine."



March 3 — Dorothy B. Porter, a librarian, cataloguer, bibliographer, curator – well just about everything at Howard University. Porter was responsible for turning Howard into a world-class research center for black literature and culture. She completed some of the earliest foundational work in Af-Am

literary studies. Porter gave an oral history in which she describes combating the Euro-centrism in the Dewey decimal system where all black writing was marked as colonization or slavery.

March 5 — Henriette Avram, a programmer and analyst who created MARC (Machine Readable Cataloging), which changed modern librarianship. Avram's development of MARC involved translating bibliographic material into computer fields, which she completed at the Library of Congress. This project spanned her

career, taking her from working alone to managing a department of several thousand. MARC records are the infrastructure of libraries. If you've used an online catalogue, you've interacted with MARC or a derivative. It automates certain parts of the job



31 Days, concluded

March 17 — Margaret B. Stillwell, a librarian and bibliographer who worked on incunables (early printed books; Latin for “from the cradle”) and had an exceptionally interesting career in the northeastern United States. Stillwell completed foundational bibliographic labor in the study of incunables with

Incunabula and Americana, 1450–1800 and *The Beginning of the World of Books, 1450–1470*. These books became standard references for scholars of early print.



March 20 — Mary “Paul” Pollard, Keeper of Early Printed Books at The Library of Trinity College Dublin. Pollard profoundly affected the way Trinity approached its rare book collection. She taught historical bibliography, and she founded a pedagogical press called the Trinity

Closet Press. This actual press was the same Albion used by Elizabeth Yeats at Cuala, which was donated by her family after the press closed down. This small but important imprint allowed TCD students to practice their handpress skills.



March 23 — Katherine Pantzer, one of the most prominent women who worked in Anglo-American bibliography. She spent her long career at Houghton Library at Harvard University. Pantzer is best known for her revision of the English Short Title Catalogue (ESTC), an essential research tool for those working on English Early Modern

printed books. The ESTC is a monumental affair; it lists most books we can find any record of with bibliographic information like year of publication and publisher.

March 25 — Ruth Mortimer, cataloguer and bibliographer at the Houghton Library and Smith College, who has named its rare book room in her honor. To add to her credentials, Mortimer was the first woman president of The Bibliographical Society of America, and she edited their journal, the PBSA. Her work in bibliography included reference works in 16th century Italian and French works; it became standards in the field.



March 28 — Lillian H. Smith, a children’s librarian who pioneered a new classification system for children’s books. The Lillian H. Smith Branch of the Toronto Public Library is named in her honor. In *Pioneers and Leaders in Library Services to Youth*, Marilyn Lea Miller writes that Smith was the first children’s librarian with academic credentials in librarianship in the British Empire. She worked at Toronto Public Library from 1912 until 1952.



March 30 — Lydia Bailey, a Philadelphia printer from 1808 to 1861, sometimes called “the last of the widow printers.” Her husband, a struggling printer, died in 1808, leaving her deep in debt and with several children to support. Within years, she transformed the business into a major printing company. By 1813, Bailey was the official city printer for Philadelphia, a position she held for over forty years, and she acquired significant printing contracts with the University of Pennsylvania and several private companies. She saw major shifts in printing technology as hand-press work shifted to automated, steam-powered presses that produced more work for lower cost, but she never embraced that technology. However, her shop remained one of the largest in the city.



Lagerfeld's Library

For those who do not follow fashion, the name Lagerfeld may be unknown, or known only vaguely. Karl Lagerfeld died on Feb. 19, 2019, leaving an impressive legacy in fashion as well as an impressive library, which he estimated at 300,000 books.



Karl Lagerfeld. His trademark look: the white hair, sunglasses, high white collar, a wide tie with a bold pin.

Lagerfeld's career began in 1955, when at age 22, he won a coat design competition. He was noticed and hired by the French designer Pierre Balmain. From there, he ascended the ranks of fashion. In 1958, he became artistic director for Jean Patou. By the 1960s, he was designing for Charles Jourdan, Chloé, Krizia, and Valentino. In 1967, Fendi hired him to modernize

their fur line, and he delivered groundbreaking designs and brought uncommon furs – rabbit, squirrel, mole – into high fashion. His association with Fendi would continue until his death.

In 1983, Chanel, which had languished since the death of its founder Coco Chanel, hired Lagerfeld to do for them what he had done for Fendi. Chanel's designs had revolutionized fashion in their day, bringing a highly tailored, yet comfortable, style to ready-to-wear clothes. By the 1970s, the Chanel style had become stale – it was no longer making a mark. Lagerfeld revamped Chanel's lines, especially its ready-to-wear clothing. As he had done at Fendi, he brought in new materials, new design elements, and referenced Pop Culture. Year after year, he raised the bar and put Chanel back on the front page of fashion. He held his position at Chanel until his death, and throughout, remained a creative force behind several fashion lines, including his own.

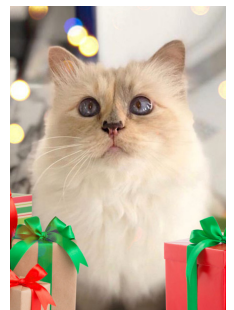
Somewhere in what must have been a fairly demanding life, he found time for a few books. In fact, he was an avid reader: "I hate leisure, except reading," he once told *Women's Wear Daily*.

Lagerfeld once told an audience of French design students, "Today, I only collect books – there is no room left for something else. If you go to my house, I'll have you walk around the books." When asked how many books he owned, he answered, "Oh, 300,000 – It's a lot for an individual."

Lagerfeld's books are in English, French, Italian, and German. He loved to read poetry in the original language: "I like poets best, Dickinson, Rilke, Mallarmé, Leopardi – I speak no other languages, and I don't believe in translated poetry." His fictional hero was Virginia Woolf's Orlando.

Lagerfeld's love of books led him to publishing, using the imprint 7L, a combination of his address, Paris's 7th Arrondissement, and his initial. This monogram is also the name of [his bookshop](#) in Paris.

The library's fate is unknown as are his estate plans. The only known heir so far is his Birman cat, Choupette, who loves to read the newspaper.



Classic view of Lagerfeld's library. More books are shelved throughout the house, famously stacked on the shelves to pack in more books. Now there's an idea...

Sources: *The Daily Beast*, *Esquire*, *January* magazine, lithub.com, mymodernmet.com, *New York Times*, Racked.com, *Vanity Fair*

Karl Lagerfeld's Favorite Books

Based on an article in *Vogue*

Poetry • • • • •

- 1 Emily Dickinson: "Above all!"
- 2 Mallarmé, Rimbaud and Verlaine: "It's not very inspired, but Mallarmé is one of the greats: I can't not include him. I love him. Rimbaud and Verlaine are also quite obvious choices, but at the same time there's nothing more beautiful than the two characters in Paul Verlaine's *Colloque Sentimental*. Oh well, let's be banal!"
- 3 Else Laskar Schöler: "The greatest German expressionist poet."
- 4 Roberto Juarroz: "I adore this Argentinian poet, but no-one knows him."
- 5 Rainer Maria Rilke: "Especially the Duino Elegies."
- 6 Goethe: "I'm not the greatest fan of his poetry, but I really like his *Elective Affinities*."
- 7 Friedrich Hölderlin: "Especially the poems to Diotima."
- 8 Catherine Pozzi: "Her six poems."

ennobled banker in Hamburg, and it's a fantastic account of the glamorous and cultured Germany of the 1920s. Kessler was very handsome and claimed he was Guillaume I's son, but that has never been proven."

- 15 Joan Didion, *The Year of Magical Thinking*: "An absolute masterpiece."

- 16 Homer, *The Iliad*: "The most important text in classical Greek literature that has informed all aspects of antiquity."

- 17 Longus, *Daphnis et Chloé*

- 18 Bossuet, *Les Oraisons funèbres*

- 19 Racine: "I've read all of Racine's tragedies and can even remember some verses by heart. I used to have a group of friends, and we would only speak in Racine's verse at dinner. I love it, along with Molière."

- 20 Saint-Simon: "I know two passages of this by heart, as if I also lived in Louis XIV's court."

- 21 Borges: "His complete works, which I read in both French and English, and they are very well translated. It's as though he speaks both languages and has obviously overseen the translations."

- 22 Sartre, *Les Mots*: "I love this book."

- 23 Madame de Staël, *De l'Allemagne*: "I often reread this book, and I keep it next to my bed."

- 24 Balzac, *Béatrix*: "This is the book I learned French with, and Balzac's universe has always fascinated me."

- 25 Madame de Lafayette, *La Princesse de Clèves*

- 26 Thomas Mann, *Les Buddenbrook* and *Tonio Kröger*

- 27 *La légende de Kriemhild*: "I was five when I got to know this character, who has a similar personality to me. For her, it was never too late to seek revenge. When people aren't expecting it, it's better."

- 28 "I forget some of my favorite books as there are so many. *La naissance du jour* by Colette particularly altered my love for Saint Tropez – and Virginia Wolf. I have a special weakness for her six volumes.

Fiction • • • • •

"I first discovered books when I was five years old in my parents' library, and I've been buying books my whole life. Emotional order doesn't exist, and I read in three languages, following only my instinct."

• • • • •

- 9 Anna de Noailles: "I love *Le coeur innombrable* and *L'honneur de souffrir* by Anna de Noailles. It's very melodramatic but I quite like that...."
- 10 Other essentials: Annette von Droste-Hülshoff, Guillaume Apollinaire, Paul Éluard, Aragon, Houellebecq, Edith Sitwell.

Philosophy, Essays • • • • •

- 11 George Santayana, *The Sense of Beauty*, 1906, First Edition: "My philosophical bible. It's very hard to find and has never been translated into French. The only person who knew him was Gore Vidal."
- 12 Spinoza: "The person who wrote the phrase that I live by: 'Any decision is a refusal'."
- 13 Nietzsche: "His entire works, for which I am one of the editors in Germany. I also appreciate his poems, which aren't very well-known, but they're not bad."
- 14 *Le Journal du Comte Harry Kessler*: "Eight volumes in German, which were badly translated into French and summarized in one volume. His father was an



Mitchell Kaplan Brings Books & Books and More Books to Miami

Mitchell Kaplan grew up in Miami's South Beach in the late 1960s. Miami was different then – sleepier, one of Florida's vacation spots; as featured in 1963's *Goldfinger*, it was all sun, surf, and tall cocktails. Kaplan left for college and spent a few years away, during which he developed a love of literature. He tried law school, but chose to return to Miami in the late 1970s, where he earned a masters in education. He took a job in a chain bookstore and saved his money. Through it all, he had a vision: authors were his heroes, and being a writer was the highest calling one could have.

When Kaplan had saved enough money, he opened his own bookstore. Kaplan took that vision and, in the years since those sleepy, sunny days, has built a local book empire of 10 Books & Books bookstores and four cafes. With these establishments, Kaplan has brought books to many corners of Miami.

“In a bookstore, you get a human being who is also a mapmaker of possibility. As booksellers, you are practicing, to my mind, one of our species’ oldest arts, the art of fostering, sharing and shepherding our most vital stories into the future.” – Ocean Vuong, poet, a Kaplan favorite

But perhaps his most enduring contribution is his work as cofounder of the Miami Book Fair in 1984. It began when Kaplan persuaded publishers in New York to send writers to Miami to be featured in events at his store. In 1984, Kaplan partnered with educator Eduardo J. Padrón to create the Miami Book Fair. Padrón is now president of Miami Dade College, which now hosts the Fair.

In 1984, book fairs were rare. There were two major fairs – one focused on selling books, and the other focused on readings. Padrón and Kaplan wanted to do both, and they wanted a big name: they got James Baldwin that year. The next year, the fair featured Allen Ginsberg and Jerzy Kosinski, and then Joseph Heller and Maya Angelou in 1986. Inevitably, that drew the attention of publishers.

The Fair grew rapidly as readings by well-known and important writers drew huge crowds. Kaplan

Sources: C-SPAN, *Miami New Times*, *New York Times*, Revolver Podcasts



Mitchell Kaplan

had believed all along there was more to Miami than what postcards showed, and the response to the Miami Book Fair proved him right. The eight-day festival has drawn hundreds of hundreds of renowned national and international authors and exhibitors, as well as of thousands of book lovers to downtown Miami. The main event is held in November, but it has become a year-round institution – a continuing schedule of events is featured on the [Fair's website](#) – bringing authors and literacy events to Miami on a regular basis.

The mission of the Fair is to promote reading, encourage writing, and raise awareness of literacy and the literary arts in Miami's multi-ethnic community. The Miami Book Fair – now Miami Book Fair International – has been modeled across the country and has been recognized as the nation's finest literary festival.

The novelist Russell Banks, author of *Continental Drift* and part-time South Beach resident, observed, “It's the most enjoyable fair from a writer's point of view, in the world really, partly because of the way the whole city gets involved.... There are all kinds of people there; some are readers, some are not. Linguistically, socially, racially, it's all mixed and it's there, out on the street.”

Miami's position as a link between English-speaking and Spanish-speaking countries and the very diverse Caribbean has also made the fair an important link

Kaplan, concluded

The original location of Books & Books is located on Aragon Avenue in Coral Gables. This view shows the shop windows, full of books, and the central courtyard, which is now home to the Zagat-rated Cafe at Books & Books.

in these cultural spheres. As such, Miami's fair is on par with other important Hispanic book fairs, such as Bogotá, Santiago, or Buenos Aires.

Despite the success of the Miami Book Fair and Kaplan's personal enterprise, Books & Books, as an independent bookseller, he still faces a challenging market. Like other bookstores, Kaplan has had to make his shops destinations and offer more than just books. The cafes effectively extend the brand and the culture created by the bookstores.

In 2010, Kaplan partnered with the founder of the U.S. branches of Taschen, Assouline, and Motherland, along with creative director and cultural historian Petra Mason, to create [Books & Books Press](#). It has since published award-winning titles in fiction, travel, architecture, interior design, photography and history.

Kaplan has further extended his scope for bringing literature to audiences by forming a production company, Mazur Kaplan Productions, with filmmaker Paula Mazur whose many credits include *Dressed to Kill* (1980), *The Search for Signs of Intelligent Life in the Universe* (1991), and *Nim's Island* (2008).

Mazur Kaplan's mission is to bring books to the screen. In December 2017, their film *The Man Who*

Invented Christmas was released by Bleecker Street in the U.S. Starring Christopher Plummer, Jonathan Pryce, and Dan Stevens, this film is the origin story of Charles Dickens' *A Christmas Carol*. Their most recent release is *The Guernsey Literary and Potato Peel Pie Society*, based on the Annie Barrows novel and currently available on Netflix. Mazur Kaplan has optioned numerous books that are in various stages of development for television and theatrical release.

Kaplan has also developed a podcast series, "[The Literary Life](#)," with recent episodes on

- David Thomson, film writer and on his latest book: *Sleeping with Strangers; How the Movies Shaped Desire*
- Lisa See on her new novel, *The Island of Sea Girls*
- Taylor Jenkins Reid, on her new rock 'n' roll novel, *Daisy Jones and the Six*.

In 2015, Kaplan reflected, "When I look back on the era when I started the Miami Book Fair, it was a time before the Internet, before computers. A time that just doesn't exist anymore. What I do isn't just about selling books – it's about creating spaces and events that bring authors and audiences together. I call it 'honoring the literary culture'."

Sun, sand, and tall cocktails are still available. 

On Display

Beinecke Rare Book and Manuscript Library

Bibliomania; or Book Madness: A Bibliographical Romance

January 18 to April 20, 2019

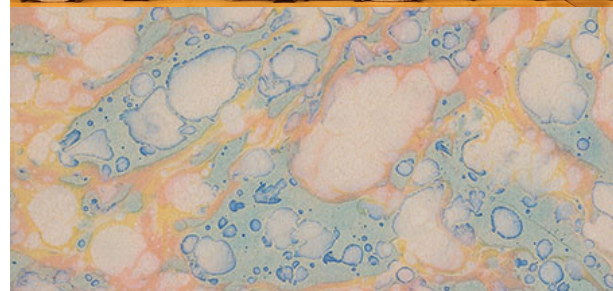
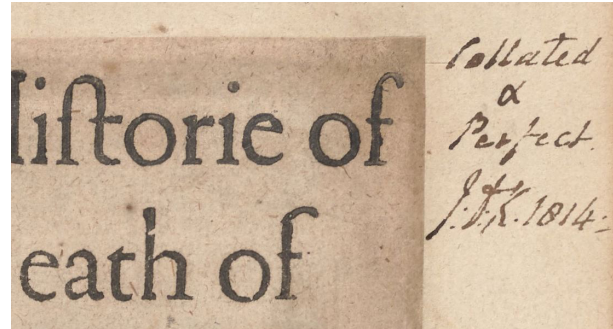
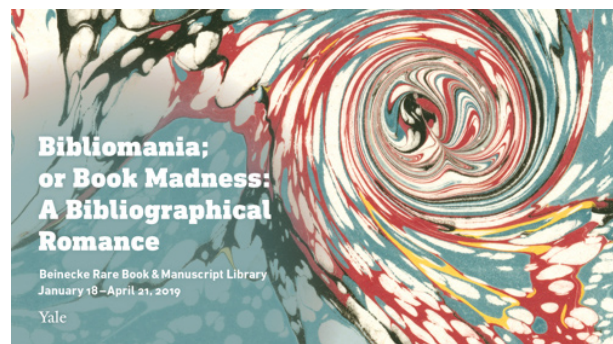
The term “Bibliomania” comes from the title of a history of “arrant book-lovers” written by Thomas Frognall Dibdin in 1809. [This exhibition](#) borrows that term for four case studies that reveal the powerful, often unexpected relationships of books with their readers, owners, authors, collectors, and creators.

Every Book in the World! explores the passionate collecting and printing history of the legendary nineteenth-century bibliomaniac Thomas Phillipps, whose vast collection of manuscripts and early printed books filled an English country house and required over a century of public auctions and sales to disperse.

Collated & Perfect, organized in conjunction with the Harry Ransom Center, University of Texas, Austin, traces the history of the collation statement and the obsession with finding a more perfect text, from eighteenth-century book collector Thomas Rawlinson through Charlton Hinman, editor of the first folio edition of Shakespeare’s plays (1968). An [exhibition catalog](#) is available as a PDF.

Habits Ancient and Modern: Surface and Depth in the Pillone Library Volumes traces the history of the library assembled by Antonio and Odorico Pillone in Italy in the sixteenth century, and Odorico’s decision to have the fore-edges of many of these volumes painted by Cesare Vecellio, a distant cousin of Titian.

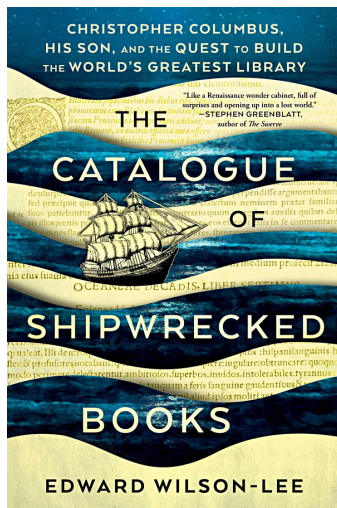
The Whole Art of Marbling explores the many-faceted art of paper marbling, drawing on some of the choicest examples in the Beinecke’s collection to illuminate the art’s history, techniques, patterns, and practitioners, from its origins in the East and advancement over the Silk Road to the European continent.



Books in Brief

The Catalogue of Shipwrecked Books: Christopher Columbus, His Son, and the Quest to Build the World's Greatest Library

Edward Wilson-Lee
Scribner, 416 pp., 2019



As famous as Columbus is, as a man, he is hardly known. He had two sons, Diego and Hernando. Diego was the son of Columbus's first wife, Filippa. After her death, Columbus lived with his mistress Beatriz until his death in 1506. Hernando was his child with her, whom Columbus legally acknowledged and for whom he provided, as well as Diego and Beatriz.

Hernando's great love was books. He sought to continue – and surpass – his father's campaign to explore the boundaries of the known world by building a library that would collect everything ever printed: a vast holding organized by summaries and catalogues, the first ever search engine for the exploding diversity of written matter as the printing press proliferated across Europe. Hernando restlessly and obsessively amassed his collection based on the groundbreaking conviction that a library of universal knowledge should include “all books, in all languages, and on all subjects,” even material often dismissed as ephemeral trash: ballads, erotica, newsletters, popular images, romances, fables. The loss of part of his collection to another maritime disaster in 1522 – documented in his poignant Catalogue of Shipwrecked Books – set off the final scramble to complete this sublime project, a race against time to realize a vision of near-impossible perfection.

Wilson-Lee's account of Hernando's life is a testimony to the beautiful madness of booklovers and a plunge into sixteenth-century Europe's information revolution.



Sources: Amazon

The Lost Gutenberg: The Astounding Story of One Book's Five-Hundred-Year Odyssey

Margaret Leslie Davis
TarcherPedigree
304 pp., 2019

Provenance is the history of an object's ownership. Famous books are often associated with famous people and important moments in history. Such books become valuable, and their provenance can read like a detective story.

The Lost Gutenberg is the story of one such book: one of the 49 surviving bibles published by Johannes Gutenberg in the mid 1450s.

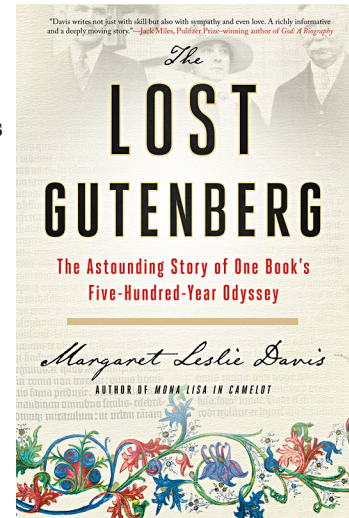
The Bible was not the first book Gutenberg printed, but as a symbol of the printing revolution and the democratizing of information and as an example of the highest standard in the printer's arts, it has become the definition of a rare and valuable book.

For rare-book collectors, an original copy of the Gutenberg Bible represents the ultimate prize. In *Lost Gutenberg*, Davis recounts five centuries in the life of one copy, from its creation by Johannes Gutenberg, through the hands of monks, an earl, the Worcestershire sauce king, and a nuclear physicist to its ultimate resting place, in a steel vault in Tokyo. Estelle Doheny, the first woman collector to add the book to her library and its last private owner, tipped the Bible onto a trajectory that forever changed our understanding of the first mechanically printed book.

The Lost Gutenberg contains this incredible saga, with the lust for beauty, prestige, and knowledge that this rarest of books sparked in its owners.

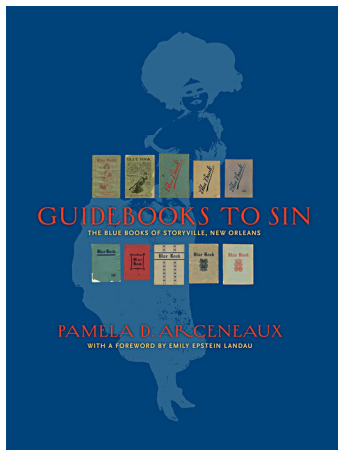


Sources: Amazon



*Books in Brief, concluded***Guidebooks to Sin: The Blue Books of Storyville, New Orleans**

Pamela D. Arceneaux
 Historic New Orleans Collection
 160 pp., 2017



From 1897 to 1917, a legal red-light district known as Storyville thrived at the edge of the French Quarter, helping establish the notorious reputation that adheres to New Orleans today.

In an effort to control prostitution and drugs, New Orleans city alderman Sidney Story wrote guidelines and legislation in 1897 that

marked out a 38-block area where prostitution, while not legal, was tolerated and regulated. Originally “The District,” the more poetic name Storyville stuck.

Much has been written about Storyville, but this is the first modern study of the directories, the “blue books,” in which drinking establishments and brothels made their services known – including cures for venereal diseases.

Arceneaux examines these rare guides, revealing a Storyville as created by its own entrepreneurs. A foreword by Emily Landau places the blue books in context with the rise of American consumer culture and modern advertising. Illustrated with hundreds of facsimile pages from the blue books in The Historic New Orleans Collection’s holdings, *Guidebooks to Sin* illuminates the intersection of race, commerce, and sex in this essential chapter of New Orleans history.

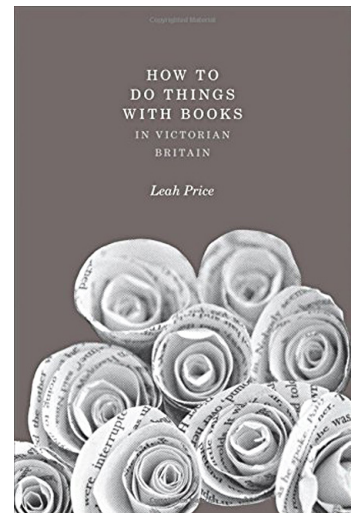
**How to Do Things with Books in Victorian Britain**

Leah Price
 Wiley
 360 pp., 2013

In this newsletter, books are praised and admired for the revolutions in culture and thought they have fostered, both public and private – through the ideas they contain. This presumes that the primary use of books is reading, but is that true?

In *How to Do Things with Books in Victorian England*, Leah Price looks at the many uses of books in Victorian England and English literature that do not include reading, for example, the book or newspaper as tools and symbols for avoidance, as spouses hid behind them, especially at the breakfast table, providing an enduring image that has appeared many times in books, movies, comics, etc. Price sheds new light on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well as the urban sociology of Henry Mayhew. She uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knick-knacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, defaced, exchanged, or discarded, printed matter participated, and still does, in transactions well beyond reading.

Supplementing close readings with a sensitive reconstruction of how Victorians thought and felt about books, Price offers a new model for integrating literary theory with cultural history. She provides a new framework for thinking about the relationship between the symbolism and the materiality of books and their many non-reading uses.



Upcoming Events


April 2019



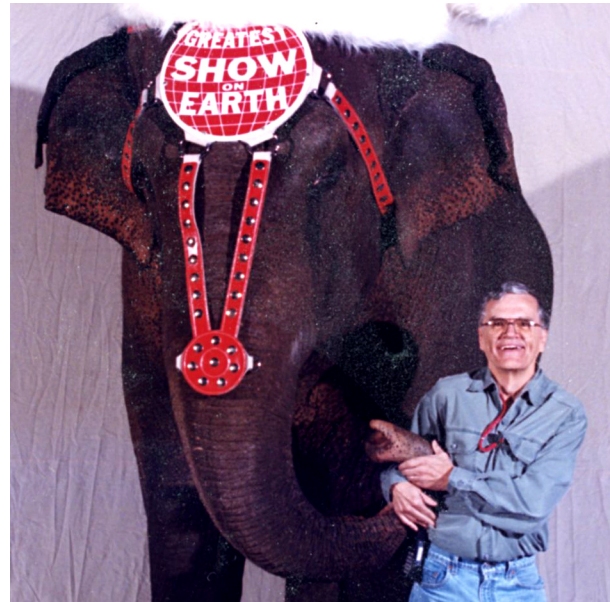
Longfellow in Love: Passion and Tragedy in the Life of the Poet – Ed Cifelli

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

April 14, 2019, 1:30 pm

FBS member Ed Cifelli will present his new book, *Longfellow in Love* (McFarland, 2018). Ed follows Henry Wadsworth Longfellow as he pursues a series of romances. It begins in 1828, Longfellow's year in Europe with Giulia Persiani. The following year, back in the U.S., he falls in love with Mary Storer Potter. They married in 1831 and traveled widely, but their happiness was cut short when she died in 1835. During his year of mourning, he met Fanny Appleton. She was an 18-year-old heiress, not interested in settling down with Longfellow, then 29 and a Harvard professor. But he was steadfast, and six years later she changed her mind and married him. For 18 years they were "America's couple," and then tragedy struck. Ed will sign copies of his book after his presentation. 


May 2019



FBS Annual Banquet – Guest Speaker: Larry Kellogg, Circus Historian

Brio Tuscan Grille
International Plaza
2223 N Westshore Blvd, Tampa, FL

May 19, 2019, 1:30 pm

Larry Kellogg was bitten by the "circus bug" as a child in rural Kansas. Of course, he always found a way to work the circus into his grown-up day jobs in broadcasting and marketing. Then, in 1971, Larry began a relationship with Ringling Bros. and Barnum & Bailey Circus that lasted more than 35 years, mostly as regional publicist. He has been a volunteer at the Circus Museum for over 50 years! No one can doubt Larry's passion for the circus. In fact, the online collector website Worthpoint sought him out and hired him as their circus expert. Larry writes regularly about circus history and collectibles. He will *astound* FBS with little known facts about the Circus Museum and *amazing* – but *true* – stories of working with The Greatest Show on Earth! 

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>.

A P R I L

April 4–5

Ringling Literati Book Club

Sarasota

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 12–14

University of Florida Conference on Comics and Graphic Novels

Gainesville (est. 2002)

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

April 13, 7 am–8 pm

Southwest Florida Writers Festival

“Writing’s Possibilities!”

Charlotte County Cultural Center, Port Charlotte

(<https://gulfwriters.org/2019-southwest-florida-writers-conference/>)

April 13

Tampa-Hillsborough Storytelling Festival

Tampa (est. 1980)

(tampastory.org/)

April 15–16

Palm Beach Book Festival

West Palm Beach (<http://www.palmbeachbookfestival.com/>)

April 27–May 1

Friends of the Library Book Sale

Gainesville (est. 1954)

(folaclid.org/)

April 26–28

38th Annual Florida Antiquarian Book Fair

St. Petersburg

(<http://floridabooksellers.com/bookfair.html>)

SARASOTA AUTHORS CONNECTION

presents

Demetra MacBride

“Must-Have Legal Basics for Authors”

Demetra is an attorney and former film producer with numerous awards and experience in all areas of film production. In addition, Demetra reviewed the draft of *Creativity and Copyright: Legal Essentials for Screenwriters and Creative Artists* (UCLA Press), set for release in April 2019.



April 17, 6 PM

Fruitville Library,

100 Coburn Rd, Sarasota, FL

M A Y

May 2–3, 2019

Ringling Literati Book Club, Sarasota

May 2, 7 PM, New College Cook Library

May 3, 10:30 AM, Ringling Art Library Reading Room

Book of the month: *The Collector of Lives: Giorgio Vasari and the Invention of Art*, by Ingrid Rowland

May 5

Oxford Exchange Book Fair

420 West Kennedy Blvd.

Tampa

(<https://oxfordexchange.com/pages/oe-book-fair>)

J U N E – J U L Y

(no date yet)

South Florida Book Festival

Ft. Lauderdale

(<http://www.broward.org/Library/SoFloBookFest/Pages/default.aspx>)

July 1–4, 2016

Florida Supercon, Miami

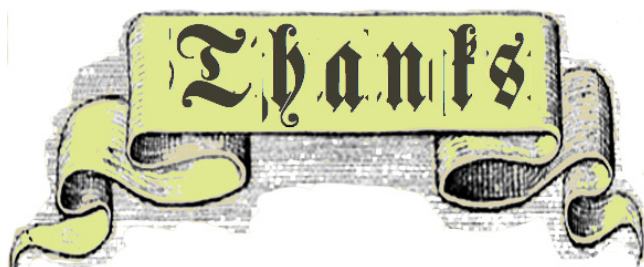


**Geraldine ('Gerry') Hynes sends heartfelt appreciation
to the Florida Bibliophile Society**

for its impressively prompt and handsomely produced tribute
to the life and contribution of her recently deceased companion,

Arthur ('Tom') Walker,
a well-regarded collector of Sherlock Holmes fiction
and associated ephemera.

A tribute to Mr. Walker will be added to the FBS website's In Memoriam page.



**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
Carl Mario Nudi
Gary Simons
Barry Zack, Sarasota Authors Connection

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 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. His 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, was 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 gave 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.

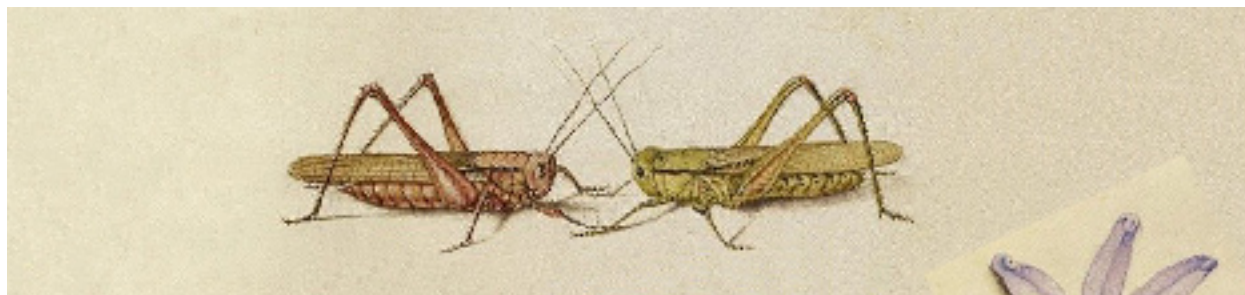
April 14 • FBS member Ed Cifelli will give a presentation on his new book, *Longfellow in Love*, published August 2018. Ed will sign copies of his book after his presentation.

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 • Voyage of Discovery



My very good-natured FBS audience listened attentively (I noticed relatively few nods) during an information-packed presentation about a (no longer!) obscure series of books from 17th century Germany.

“Sim-ple-kiss-i-mus... Am I saying that right?” was an often asked question that day I’ll tell you.

Another question was “How did you come across these books?”

The answer to that question is even more obscure: an interest in mock epics.

It reminded me of many books I’ve “come across” and how so many of them led me off into fascinating realms I had never known existed. I’ve reflected on that in this column before: we are all like Alice – take one peek down that rabbit hole! – Wonderland awaits!

I’ve had that experience many times at our FBS meetings, hearing speakers with remarkable stories, ranging from the personal stories of people who participated in history, people on collecting quests,

people pursuing literary or bibliographic history...

In the 16th century, tales of the voyages of discovery sold like hotcakes. The discovery of the New World opened up fabulous possibilities. Authors, publishers, and printers could hardly get them out fast enough. And true or not, the stories were backed up by the equally fabulous riches of all kinds that came back to Europe, not just gold; there was corn, potatoes, tobacco, and sassafras (you’ll have to ask me).

And those stories still sell like crazy, whether we’re traveling, planning to travel, dreaming of traveling, or just reading about traveling. We love to share in other people’s adventures. That’s what we do in FBS. I’m not sure how much Samuel Johnson I’ll get to, but hearing Jerry Morris or Terry Seymour speak about it gives me a sense of the excitement and the sheer interest in the topic. I can only say that I look forward to more!

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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