

The Florida Bibliophile

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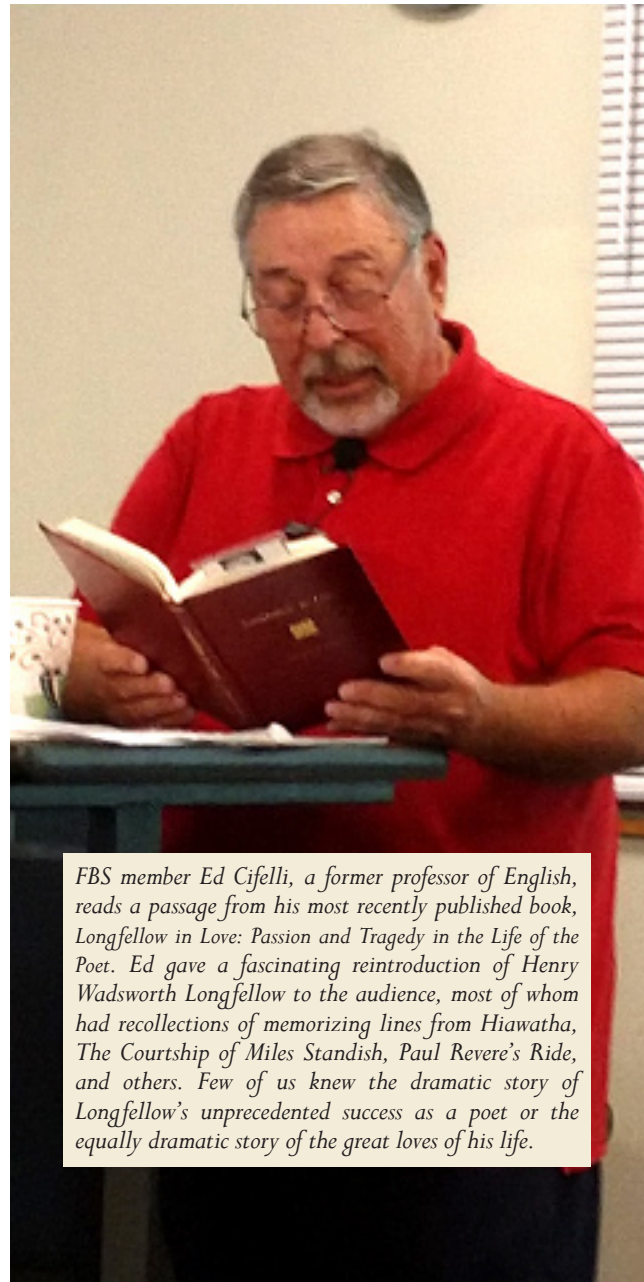


IN THIS ISSUE

<i>Minutes of the Florida Bibliophile Society Meeting, February 17, 2019, Ed Cifelli on Longfellow in Love</i>	p. 2
<i>A Selection of Poems by Henry Wadsworth Longfellow</i>	p. 6
<i>FBS at the 2019 Florida Antiquarian Book Fair</i>	p. 11
<i>Treasures We Found at the Florida Antiquarian Book Fair</i>	p. 12
<i>Archive Yields Catalogue of Great 16th Century Library</i>	p. 14
<i>Clockwork Orange Sequel Found among Burgess Papers</i>	p. 17
<i>Leonardo 500</i>	p. 19
<i>Lifelong Learner Surprises University of Chicago with Rare Book Collection</i>	p. 20
<i>Book Arts! A 1944 Nancy Drew Book-Jacket, by Maureen E. Mulvihill</i>	p. 22
<i>Books in Brief</i>	p. 23
<i>Upcoming Events</i>	p. 26
<i>Coming Attractions: FBS 2019-2020 Season</i>	p. 26
<i>Florida Book Events Calendar</i>	p. 27
<i>Contributors</i>	p. 28
<i>FBS 2018-2019 Season</i>	p. 29
<i>Endpaper • What Binds Us</i>	p. 30

Deadline for the September newsletter is
Thursday, August 29, 2019.
See page 28 for details.

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the Spring 2019 FABS Journal [here](#).



FBS member Ed Cifelli, a former professor of English, reads a passage from his most recently published book, *Longfellow in Love: Passion and Tragedy in the Life of the Poet*. Ed gave a fascinating reintroduction of Henry Wadsworth Longfellow to the audience, most of whom had recollections of memorizing lines from *Hiawatha*, *The Courtship of Miles Standish*, *Paul Revere's Ride*, and others. Few of us knew the dramatic story of Longfellow's unprecedented success as a poet or the equally dramatic story of the great loves of his life.



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society Meeting, April 14, 2019

President Jerry Morris brought the meeting to order and asked for assistance in developing a short brochure which could be sent to presidents of other member clubs in the Fellowship of American Bibliophilic Societies (FABS) this summer regarding our upcoming April 2020 FABS tour. Sue Tihansky volunteered to support this project.

Next, Jerry introduced our speaker, Edward M. Cifelli. Ed is a retired professor of English from New Jersey. He joined the Florida Bibliophile Society during summer 2018. On his membership form, he identified himself as an author, an editor, a collector, a teacher, a student, and a scholar. A search of the OCLC WorldCat website reveals a number of notches in his writing belt: books he wrote about the American patriot David Humphreys and the American poet John Ciardi; afterward, he wrote for editions of the *Divine Comedy* that Ciardi translated; an introduction of an edition of Milton's *Paradise Lost and Other Poems*; editions he edited of the *Index of American Periodic Verse*; a preface he wrote for an edition of Longfellow's *Evangeline and Selected Tales and Poems*; a book of his own random essays and fugitive thoughts, *You Don't Say*; a memoir, *Random Miracles*; and finally, what may well be his masterpiece, *Longfellow in Love: Passion and Tragedy in the Life of the Poet*, the subject of his presentation.

Ed began by noting that he wanted to accomplish three things: (1) give us a sense as to who Longfellow was and what his role was in American literature; (2) explain how he (Ed) became interested in Longfellow and decided to write about him; and (3) read some passages from his book that illuminate aspects of Longfellow's life and times. His presentation was accompanied by on-screen pictures of Longfellow and his family. Ed also provided a handout of excerpts of some of Longfellow's most important poetry.

The American poet Henry Wadsworth Longfellow, 1807-1882 (not to be confused with the English poet William Wordsworth, 1770-1850) was the most popular writer of poetry in English worldwide in the nineteenth century. His books sold out the day they were released. Grouped with John Greenleaf Whittier, William Cullen Bryant, James Russell

Sources: Maine Memory; Library of America; National Park Service; Massachusetts Moments



Longfellow's bust in Westminster Abbey's Poets' Corner, which contains over 150 memorials mostly to writers, including Shakespeare, Milton, Eliot, and many others that have profoundly influenced British culture. Some memorials include a burial and may be in sculpture, glass, or inscriptions. Chaucer was the first to be so honored. Longfellow is the only American in Poets' Corner and one of only a handful not of the British Isles. The bust is by Sir Thomas Brock of the Royal Academy, who was later chosen to create the figure of Queen Victoria for the memorial in front of Buckingham Palace.

Lowell, and Oliver Wendell Holmes as one of New England's "Fireside Poets," he had what we might call today celebrity status: everyone knew him by name, and almost everyone read his poems. Children were brought out to declaim his poems after dinner. He signed autographs by the thousands and was popular in every social class and every English-speaking country. Along with fame and acclaim, he had wealth, partly from his own earnings but even more from marriage — it gave him independence.

Minutes, continued

His reputation was international. When he toured England, Queen Victoria herself asked to meet him, and during that visit, her “downstairs” servants were brought “upstairs” to get a glimpse of the great poet. He received honorary doctorates from Cambridge and Oxford. Within two years of his death in 1882, a bust of him was placed in Poets’ Corner in Westminster Abbey; to this day, he is the only American to receive this honor.



Poster for 1929's silent film *Evangeline*, with Dolores Del Rio

Ed became interested in Longfellow when he was asked to write a preface to an edition of “*Evangeline*” published in 2005. Ed had earlier written books on the 18th-century soldier-poet David Humphreys and on the 20th-century poet John Ciardi – in a sense, writing about 19th century Longfellow filled a gap in Ed’s own scholarship! Between his busy schedule, retirement, and relocation to Florida, Ed took ten years to write this book.

Famous and revered in the 19th century and into the 20th, Longfellow’s reputation declined with the advent of modernism. Nevertheless, Ed found numerous traces of continuing interest in, and influence of, Longfellow on later generations. A search of “Longfellow” on eBay garnered thousands of results, including

hundreds of editions of Longfellow’s works and items such as milk bottles with poems, pictures of his house, cigarette cards, Wedgwood plates, book ends, and a DVD of Dolores Del Rio in *Evangeline* (1929) – even a copy of *The Song of Hiawatha* in Yiddish! Many surviving engravings and prints were made to illustrate scenes from his poems; Currier and Ives made three prints for just “The Village Blacksmith.”

Ed read from several of Longfellow’s poems to show how deeply Longfellow’s words were embedded

in our national consciousness and in our language. He recited lines that he had read and memorized in school – as had many of us in the audience:

- “Listen, my children, and you shall hear / Of the midnight ride of Paul Revere . . .”
- “By the shore of Gitche Gumee, / By the shining Big-Sea-Water . . .”
- “Under a spreading chestnut tree / The village smithy stands . . .”
- “Comes a pause in the day’s occupations / That is known as the Children’s Hour . . .”

Ed noted that one of his personal favorites, “The Rainy Day,” must be read slowly before one gets to the famous ending:

- “Into each life some rain must fall, / Some days must be dark and dreary.”

Despite Longfellow’s success, Ed described a life touched by tragedy and depression. Even the poem that initially established Longfellow’s fame, “A Psalm of Life” (1838), was, in fact, a series of calls to action to overcome lethargy and depression, presumably motivated by his own depression over a failed romance. It includes these well-known lines:

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footsteps on the sands of time;

And, it was this tragic-romantic aspect of Longfellow’s life story (with Giulia, Mary, Clara, and Fanny) that proved irresistible to Ed. Ed briefly summarized Longfellow’s personal life story as written in his book, but warned us that he would not give away what he called “the spoiler.”

Longfellow was born in 1807 in Portland, Maine (until 1820, a district of Massachusetts). He graduated from Bowdoin College in Brunswick, Maine, a few miles north of Portland, in 1825. (Nathaniel Hawthorne was a classmate, but he was a carouser and Longfellow was not – they were not close.) He wanted to study literature, but opportunities in that field were limited. Instead, Bowdoin offered him a position as professor of

Minutes, continued

modern languages – but there was a catch: he must first spend time traveling in Europe and study modern languages first-hand! And so he went. Over the next three and a half years in Europe, he learned French, Spanish, and Portuguese. As an unattached young man alone in Europe, he had love affairs.

Toward the end of his European stay, he visited Italy – which he didn't like – where, in Rome, he met and fell in love with Giulia Persiani. She was beautiful, and he truly loved her, but he was very private about their relationship: involvement with an Italian woman might not be well received in New England. It might even jeopardize his position at Bowdoin. Ed's study of Longfellow's letters suggests that this was a happy, idyllic time in Longfellow's life. Longfellow had slipped comfortably into a languid domestic situation. Then in late 1828, news came from America that Bowdoin had slashed his salary – it was a disaster, and his future hung in the balance. Longfellow was propelled into action – he packed his bags immediately and left Rome for points north, where he focused on German language studies. His relationship with Giulia was over, but he never forgot her. That summer in Germany, his father wrote to say that his sister had died and that he should return home. In August 1829, he arrived in the U.S.

As the story goes, within a week of returning to his home in Portland, Longfellow noticed a young woman, Mary Storer Potter. They had both grown up in Portland, but had known each other only slightly. Now, Mary was a lovely 17-year-old woman from an excellent family. Henry was five years older than her, a handsome young man from a very fine family with connections to the Mayflower – he was a catch, and so was she. In 1831, they married. He continued to teach at Bowdoin, but with hopes to better himself professionally.

In 1834, a position opened up at Harvard – again as a Professor of Modern Languages – and again, he was asked to go to Europe, this time to study German. Henry and Mary left the U.S. in April 1835, taking Mary's friends Mary Goddard and Clara Crowninshield as companions. Wife Mary became pregnant around this time and began having bad spells as they moved from city to city. At some point,



A portrait of Mary Storer Potter, c. 1831, artist unknown. Mary married Longfellow in 1831. She died during their trip to Europe in 1835. (Collections of the Maine Historical Society)

she lost her child, but her illness continued. In the summer, Mary Goddard received news of her father's death and returned to the U.S. Mary Longfellow's bouts of illness became successively worse. By October, the party of three reached Rotterdam; Mary was declining rapidly and died in November. Longfellow returned Mary's body to Cambridge, but despite great sorrow, he did not go with her. He was seriously depressed and remained in Europe with Clara, creating a scandal because the nature of their relationship was unclear. Were they having an affair?

The historical record is intriguing but inconclusive regarding Henry and Clara. All they suffered and enjoyed together suggests one answer, but there is not even the slightest suggestion of intimacy in either of their journals. They had settled in separate apartments in Heidelberg, and they had American friends there, the William Cullen Bryants. It was an agreeable situation, but by June 1836, as suspicion grew, Henry made the difficult decision to leave Germany and continue to Switzerland on his own. Perhaps Henry was ready to be on his own.

It was there that he chanced to meet the Appleton family and, with them, their beautiful daughter Frances, or Fanny. As you may guess, Longfellow fell in love again. The more independent Fanny, however, was not interested in marriage. Longfellow returned

Minutes, continued

to the United States to teach and write; Fanny continued her grand tour of Europe.

When Fanny returned to America, Longfellow repeatedly visited her and wooed her. Yet, in 1837 she turned him down, and she continued to say “no” for the next several years. (Presumably this was the cause of his battle against depressions reflected in the poem “A Psalm of Life.”)

During this period, Henry and Fanny rarely saw each other. He had his work and was a member of a social group called the “Five of Clubs” along with



A portrait of Mary Storer Potter, c. 1831. The artist is not known. Mary married Longfellow in 1831. She died during their trip to Europe in 1835. (Collections of the Maine Historical Society)

the famous abolitionist Charles Sumner. Their close friendship included weekend sleepovers, and there was “talk.” As Ed explained, it is not clear if they were sexually intimate as part of their friendship, but such a relationship would not have caused the scandal in the mid 19th century that it would have at the end of that century.

In any case, Longfellow still pined for Fanny, writing *Hyperion* (1839) – an account of their

relationship thinly veiled as fiction. If Longfellow thought this would endear him to Fanny, he was very wrong. She found the project “desultory... a thing of shreds and patches” and embarrassing. Rather than advancing Longfellow’s cause, it infuriated her. Longfellow’s health broke down in 1842, and he went to Germany for the then-popular “water cure.” It seems to have worked for him; he returned to America, and in 1843, he renewed his pursuit of Fanny.

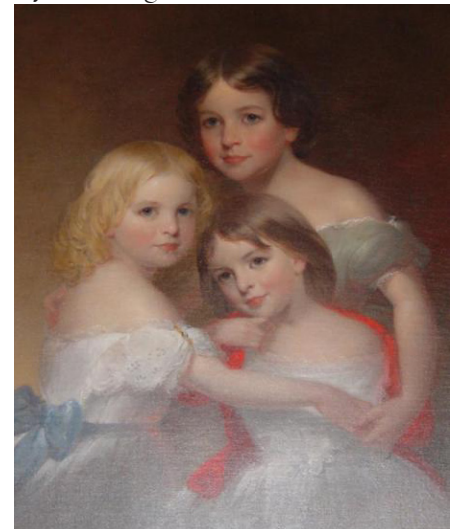
Fanny’s situation had changed. Her father had remarried, and her step-mother was only 15 years her senior. Her position in the household was that of the older half-sister. She was 25, not 17 as she

had been at their first meeting; and Longfellow was perhaps more physically and socially attractive than ever. In a sudden gesture that surprised family and friends, in May 1843, Fanny wrote Longfellow and agreed to marry him. He read the letter and immediately walked several miles to her home. By July, they were married.

Fanny and Longfellow spent eighteen years together, and by all accounts, their marriage was a happy one. They had six children: Charles, Ernest, Fanny, Alice, Edith, and Anne. Fanny died in infancy.

Longfellow doted on his children: Ed showed us apparently happy family pictures. Yet, it did not last, and Henry and Fanny’s marriage ended. How, you ask? That’s “the spoiler,” and Ed would say nothing except to suggest we might buy his book to find out what happened next!

Ed took audience questions and received an honorary bookplate commemorating his presentation as well as several parts of a respected subscription edition of Longfellow, selected



Longfellow’s daughters, Alice, Edith, and Anne (left to right) in 1839 by Thomas Buchanan Read. (Longfellow Historical National Site)

by Jerry as a gift fitting the speaker and the occasion. Ed brought a few books to sell and signed books that members brought for inscription and signature.

After the questions, answers, and presentations, Carl Nudi announced, to the general consternation and regret of the group, that the University of Tampa had given the Tampa Book Arts Studio sudden notice that it would be forced to vacate its current facility, well known to FBS members, and move to a much smaller room across campus. The university plans to build a new building on the vacated site.

Gary Simons
Secretary

A SELECTION OF POEMS BY HENRY WADSWORTH LONGFELLOW

The Rainy Day

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

A P S A L M O F L I F E

'LIFE that shall send
A challenge to the end,
And when it comes, say, 'Welcome, friend.'

WHAT THE HEART OF THE YOUNG MAN SAID TO THE PSALMIST.

I.

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

II.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

III.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

IV.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

V.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

VI.

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,— act in the living Present!
Heart within, and God o'erhead!

VII.

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

VIII.

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

IX.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

The Children's Hour

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence:
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall!
By three doors left unguarded
They enter my castle wall!

They climb up into my turret
O'er the arms and back of my chair;
If I try to escape, they surround me;
They seem to be everywhere.

They almost devour me with kisses,
Their arms about me entwine,
Till I think of the Bishop of Bingen
In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
Because you have scaled the wall,
Such an old mustache as I am
Is not a match for you all!

I have you fast in my fortress,
And will not let you depart,
But put you down into the dungeon
In the round-tower of my heart.

And there will I keep you forever,
Yes, forever and a day,
Till the walls shall crumble to ruin,
And moulder in dust away!



The Village Blacksmith

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns what'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

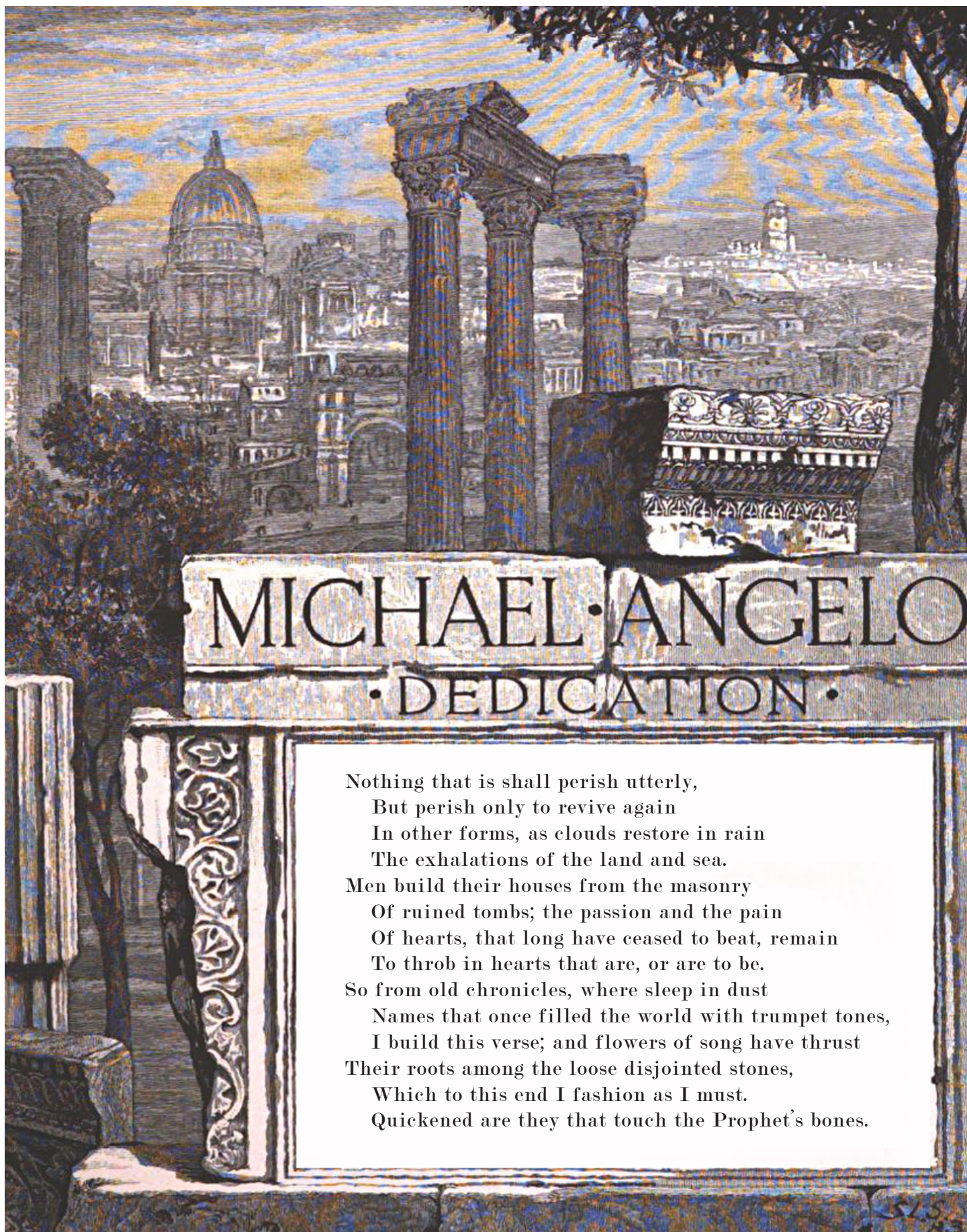
And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, --rejoicing, --sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.



Nothing that is shall perish utterly,
But perish only to revive again
In other forms, as clouds restore in rain
The exhalations of the land and sea.
Men build their houses from the masonry
Of ruined tombs; the passion and the pain
Of hearts, that long have ceased to beat, remain
To throb in hearts that are, or are to be.
So from old chronicles, where sleep in dust
Names that once filled the world with trumpet tones,
I build this verse; and flowers of song have thrust
Their roots among the loose disjointed stones,
Which to this end I fashion as I must.
Quickened are they that touch the Prophet's bones.

This is Longfellow's dedication to his long poem Michael Angelo (1883).

38th Annual Florida Antiquarian Book Fair



Another Florida Antiquarian Book Fair has wrapped!

Under the familiar blue lights of the St. Petersburg's Florida Coliseum, thousands of book-lovers perused tens of thousands of books, maps, prints, and other materials – from exquisite incunabula of the 1400s to sheet music and movie posters of the 1940s and much more – offered by over 100 book dealers.

FBS once again staffed its hospitality table at the fair.

FBS members staffed the table throughout the fair. (I think Jerry and Carl slept there!) Book evaluations were offered on Sunday. People lined up with their books as Irene, Lee, and Jerry gave them the news about their books and assisted as they connected with book dealers. A number of people became new FBS members.

Special thanks to these FBS members for staffing the

table: Jude Bagatti, Charles Brown, David Hall, Dianne Hargitai, Peter Hargitai, Lee Harrer, Autumn Howard, Elenora Sabin, Joan Sackheim, Shannon Schane, Terry Seymour, Gary Simons, Sue Tihansky, and Ben Wiley. Extra special thanks to Irene Pavese and Carl Nudi for their support, 24/7, Friday to Sunday!



Jerry Morris, Lee Harrer, Autumn Howard, and Elenora Sabin at the table.



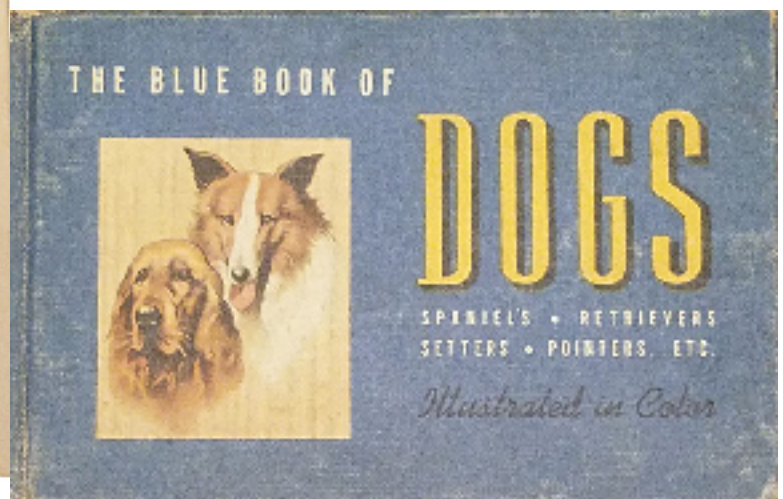
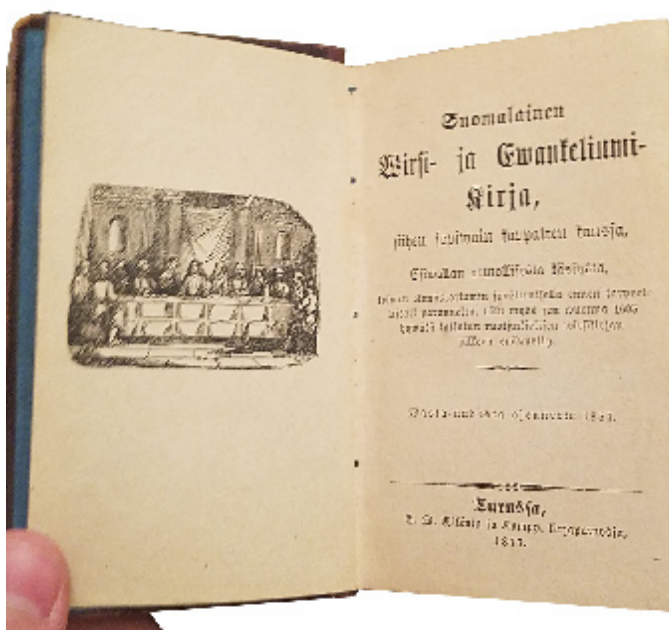
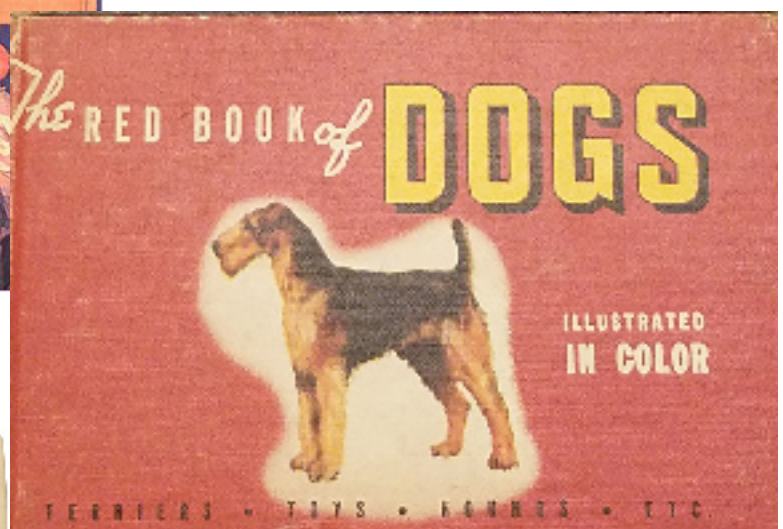
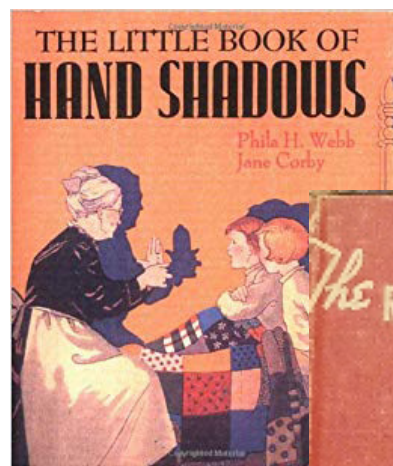
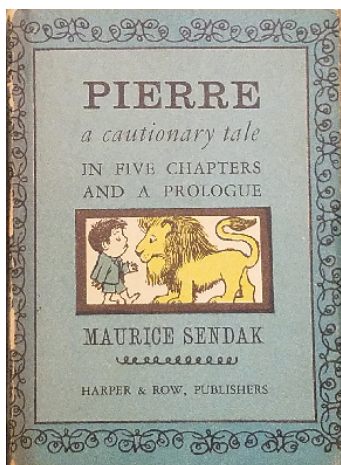
Jerry Morris, Lee Harrer, and Irene Pavese evaluate books for fair visitors.

Treasures We Found at the Florida Antiquarian Book Fair

Autumn Howard

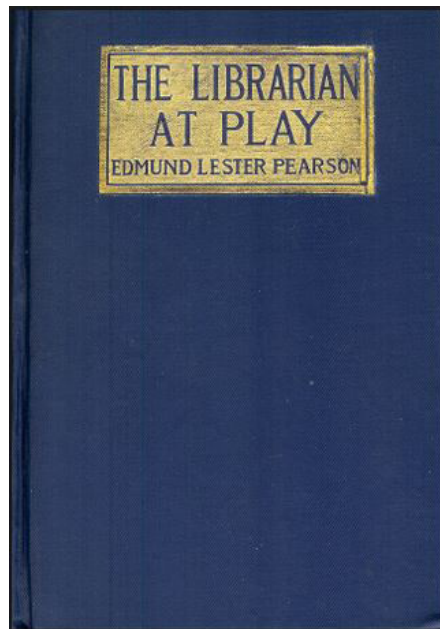
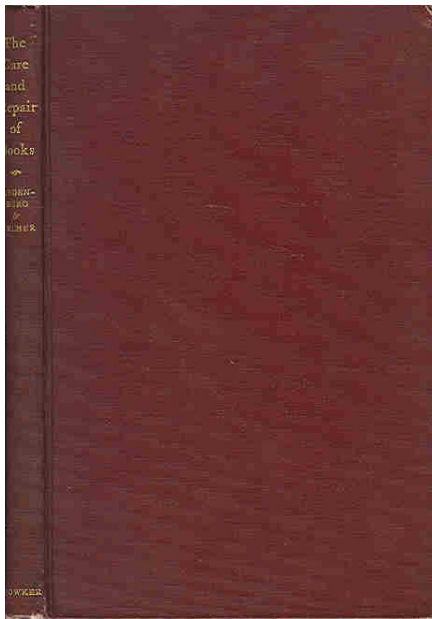
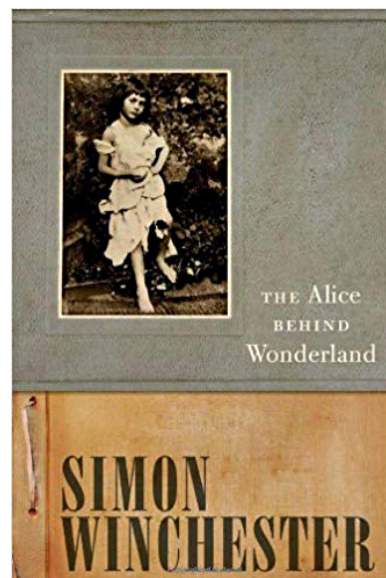
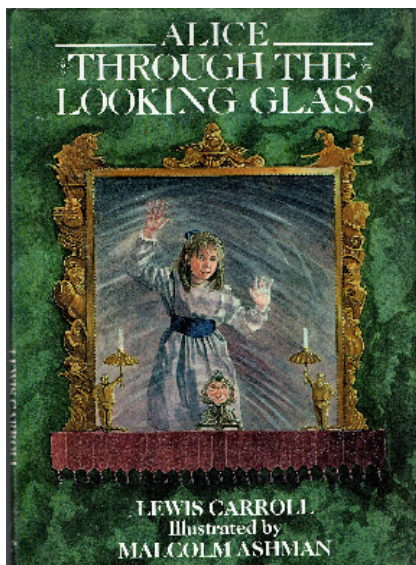
At this year's Florida Antiquarian Book Fair, I added some amazing pieces to my miniature collection as well as some other smaller-sized tomes. By far, my treasured find is an 1877 Finnish pocket prayer book, possibly a miniature Bible, my very first piece of Finnish religious literature! An interesting aspect is that it's the only Bible I've seen written in Fraktur font that is not a German-language book.

In addition, I picked up a miniature copy of Maurice Sendak's *Pierre* (from FBS members Edie and Steven Eisenstein!), a miniature book of hand shadows/shadow puppets, and twin books about dogs featuring charming illustrations and breed facts.



*Treasures, continued***Jerry Morris**

I picked up three books about books, all from FBS members Steve and Edie Eisenstein's A-Book-A-Brac Shop. The treasure I found at the book fair was *The Librarian at Play* by Edmund Lester Pearson. I have three of Pearson's other books, but I had never seen a copy of this book before. (Also shown are *A Book Collector's Guide* by Gene Stratton-Porter and *The Care and Repair of Books* by Lyden, Berg, and Archer.)

**Charles Brown**

I was delighted to find these books at the fair. With so many editions of the Alice books or books about Alice, I try to be selective. Ashman's illustrated *Through the Looking Glass* was beautifully made and illustrated and new to me. Anything by Winchester is promising. *Kokoland* has been on my list for a long time – it's the one *Krazy Kat* book created during Herriman's lifetime and it's a pleasure to see one in person and deal with the bookseller face-to-face.

Archive Yields Catalogue of Great 16th Century Library

Hernando Colón was the son of **Christopher Columbus** (known in Spanish as Cristóbal Colón) and his long-time companion Beatriz Enríquez de Arana. Hernando is often labeled “illegitimate,” but he was fully acknowledged and supported by Columbus. Hernando (sometimes Fernando or Ferdinand) accompanied his father on voyages to the New World along with his older half-brother Diego, the child of Columbus’s wife Filipa Moniz y Perestrelo. Among many biographical uncertainties that still surround Columbus, the exact fate of Filipa is unknown. In 1485, Columbus left Madeira where they were living and moved to Spain with Diego. In 1486, Columbus and son were living in the court of the Spanish monarchs Ferdinand and Isabella. It was there that he met Beatriz. Hernando was born in 1488.

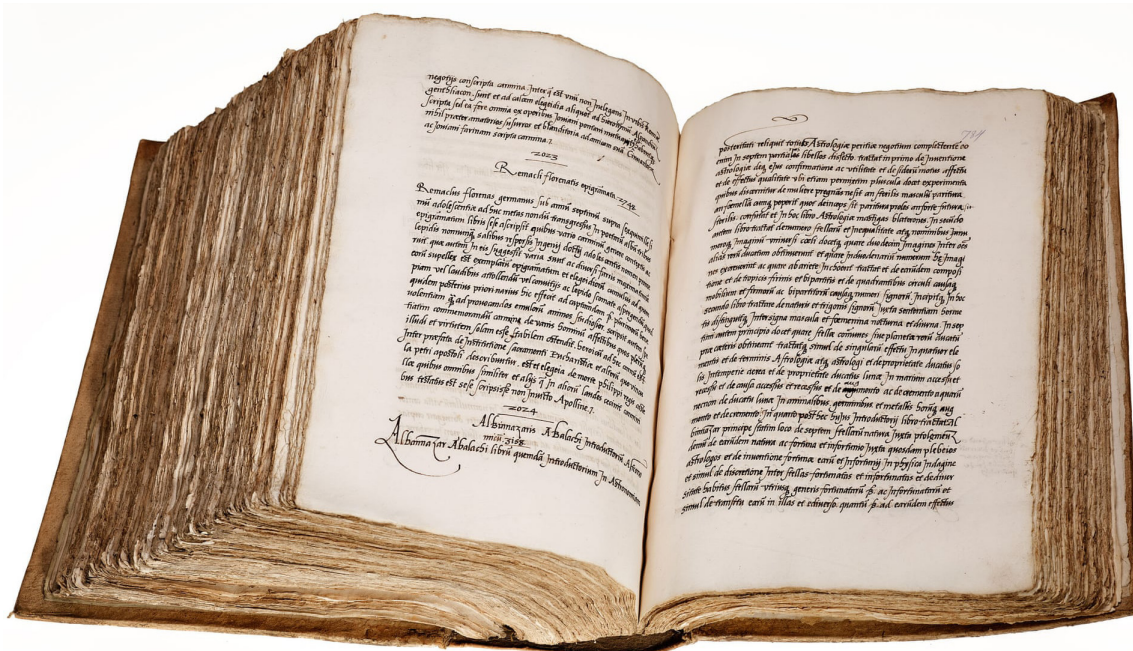
After Columbus’s death, Beatriz and his two sons were well provided for. Hernando Colón was well known as a scholar, obsessed with maps and books; in fact, he was determined to assemble a library of every book in the world – to chart knowledge as his father had charted the New World. He traveled extensively as part of his diplomatic work for the Spanish royal family and for the Hapsburg emperors,

frequently making side-trips to acquire new books, prints, and other materials. By the time of his death in 1539, he had gathered 15,000-20,000 volumes. At a time when many libraries focused on Greek and Roman classics, Colón’s contained a much broader sampling; he was interested in everything in print, therefore acquiring much of what was being published and read in his time, including books, ballads, and newspapers.



Hernando Colón, a son of Christopher Columbus and creator of the greatest library of the early 16th century.

Colón hired a team to maintain and catalog his books. One of these catalogs was the *Libro de los Epitomes* (Book of Epitomes). An epitome is a summary of a book’s contents, and collections of epitomes are valuable for providing knowledge of works that have been lost. A famous example from ancient times (2nd cent. CE) is the *Deipnosophistae* by Athenaeus of Naucratis. The title means “The

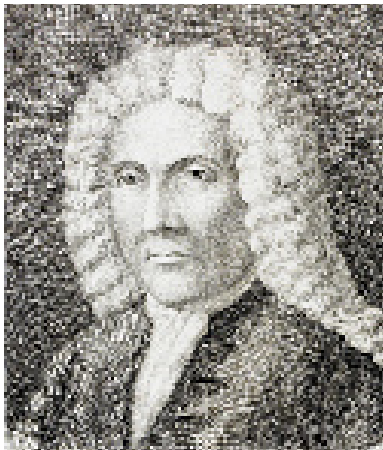


The Libro de los Epitomes, one of several books cataloging the collection of Hernando Colón.

Colón, continued

Dinner of Experts,” and in 15 books, it discusses the philosophies and writings of the day in the context of a group of intellectuals gathered for a Roman dinner. Hundreds of works are mentioned, most of which are otherwise unknown. Sadly, only two of the 15 books survive, but fortunately, an epitome was written in Medieval times that gives us a look at the entire contents. Though Hernando’s *Libro* is known to have existed and would be extremely valuable for its contents, it was lost in the dispersal and neglect of the library after Hernando’s death.

The *Libro* was “rediscovered” in 2013, after having been thought lost since its existence was last recorded in Spain at the time of Colón’s death. However, the rediscovery itself waited five more years to be discovered.



Arni Magnússon (1663-1730) who amassed a truly remarkable manuscript collection. A 1728 fire destroyed part of the collection.

Rewind to 1730: The Icelandic philologist and historian Árne Magnússon dies at age 66. He leaves the collection of manuscripts that had been his lifelong interest to the state; he was living in Denmark at the time. That bequest was the basis for the Arnarnagnæan Manuscript Collection in Copenhagen. The collection of 1,500 manuscripts is primarily

in Nordic languages. The 100 or so manuscripts that are in other languages have been little studied. A number of these are from Spanish sources and mostly written in Latin. Few scholars of Spanish manuscripts even knew they existed.

A comprehensive catalog of the entire manuscript collection had been prepared over a century ago. It includes the listing AM 377 fol., for a massive volume one foot thick and 2,000 pages, but without title page or any identifying information. It remained a mystery.

The Spanish manuscripts in the Arnarnagnæan collection have recently become an object of study

of Matthew Driscoll, a professor of Old Norse philology at the University of Copenhagen and the Arnarnagnæan Institute. In 2018, a research associate, N. Kivildim Yavuz, joined the institute and began a project under Driscoll to examine the Spanish manuscripts. They began contacting scholars around the world who had accessed these manuscripts in the last 10 years to ask what they might know about them.

In the course of these contacts, they spoke with Dr. Guy Lazure of the University of Windsor in Canada. Lazure had visited Copenhagen in 2013 to examine some Spanish letters that he knew were in the collection. Naturally, he was interested in the other Spanish materials, and he examined manuscript AM 377 fol. He told Driscoll and Yavuz that he believed it might be a “bibliographical tool” from the library of Hernando Colón, one of several known from the writings of Juan Perez, Colón’s friend and the person who became responsible for the library after Colón’s death.



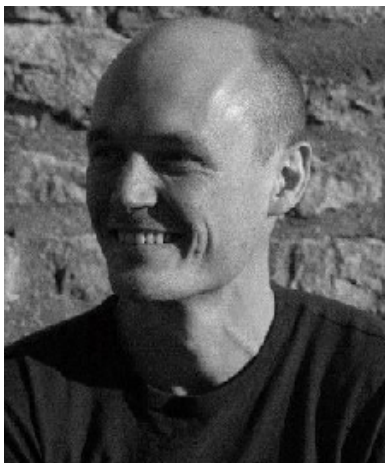
Guy Lazure, professor of history at the University of Windsor (Canada). He identified the Colón library catalog during a visit to Copenhagen in 2013.

Colón’s heirs had little interest in the library. Its contents were moved to an attic in the Cathedral of Seville where the books and other materials became victims of neglect, water damage, and theft. About 4,000 books remain in Seville, in the cathedral’s Biblioteca Colombina. Lazure travelled to Seville and saw them. What he discovered there was the seriousness of Colón’s library project. At the bottom of the first page of each book, Colón had written a brief description of where and when he purchased the book, how much he paid and even what the exchange rate was on that day. At the top right corner of that same page, a member of Colón’s team had written

Colón, concluded

a number to track the book in the library. These numbers, which Lazure had seen both in the books and in other less detailed catalogues created by Colón's team, were the clues that helped him connect manuscript AM 377 fol. to the Colón library.

Comparison of AM 377 fol. with other manuscripts known to be from Colón's library, held at the Biblioteca Colombina, seemed to confirm Lazure's suspicions. Other scholars were contacted, and the confirmation was complete. One of these scholars, Dr. Edward Wilson-Lee of Cambridge University, had recently published a biography of Hernando Colón, *The Catalogue of Shipwrecked Books: Young Columbus and the Quest for a Universal Library* (reviewed in *The Florida Bibliophile* for April 2019).



Edward Wilson-Lee, Cambridge Univ.



José María Pérez Fernández, Univ. Granada

AM 377 fol. is believed to be one of two collections of epitomes from the Colón library, the other remains lost. It is also one of four types of indexes that were created by Colón's team. Some of the epitomes in AM 377 fol. are quite brief, but others run several pages. Altogether, the manuscript is believed to describe about 2,000 books.

The rediscovery of Colón's catalogue has sparked serious study. Dr. Edward Wilson-Lee and Professor José María Pérez Fernández of the University of Granada are working on a project called the Biblioteca Hernandina and have a forthcoming study of Colón's library entitled *Hernando Colón's*



Matthew Driscoll, a professor of Old Norse philology at the University of Copenhagen and the Arnamagnæan Institute and research associate N. Kivilcim Yavuz examine the massive manuscript AM 377 fol., only one of the manuscripts created by Hernando Colón's team of bibliographers to document his collection of over 15,000 books. (Univ. of Windsor)

New World of Books: Towards a New Cartography of Knowledge. They presented a seminar on this work at the Arnamagnæan Institute in March 2019 at which they emphasized that there can be no doubt that the manuscript is the missing catalogue of Hernando Colón's library.

Work is underway to digitize the entire manuscript and make available to scholars everywhere a list of books not seen in hundreds of years. Its clues to the variety of print and to specific works of the early modern era will provide exciting new leads for further understanding of the print and book culture of that time.



Clockwork Orange Sequel Found among Burgess Papers

While cataloging papers that author Anthony Burgess left at his home near Rome, Anthony Biswell, director of the Burgess Foundation in Manchester, U.K., came across a remarkable manuscript: *The Clockwork Condition*, Burgess's "sequel" to his most famous work *A Clockwork Orange*.

The clockwork orange story begins in 1945, when Burgess, always alert to interesting language, overheard an older Cockney in a pub use the expression as crazy as a "clockwork orange."

It struck him as an "unlikely fusion of demotic

and surrealistic," a combination of the traditional and the modern, the everyday and the outlandish. He felt immediately that "clockwork orange" should become the title of something – something that mingled a concern for tradition and a bizarre technique.

Over 15 years later, Burgess became interested in writing a nonfiction book about brainwashing,

and "clockwork orange" seemed to fit for a title. However, the further he got into the project, the more difficulty he encountered. As nonfiction, the subject was eluding him. Burgess realized that he was a novelist, not a philosopher, and he began to imagine the novel that he then quickly wrote and published in 1962, *A Clockwork Orange*. Readers will remember the brainwashing element involved in the attempted rehabilitation of the main character, Alex Delarge. In this context, brainwashing fit with what Burgess was trying to express about the modern condition.

Stanley Kubrick, the director who would make the film adaptation of *A Clockwork Orange*, was given a copy of the book, but he put it aside because he was engaged in a Napoleon project.* His wife read the book and brought it back to Kubrick's attention. Kubrick was "excited by everything about it."

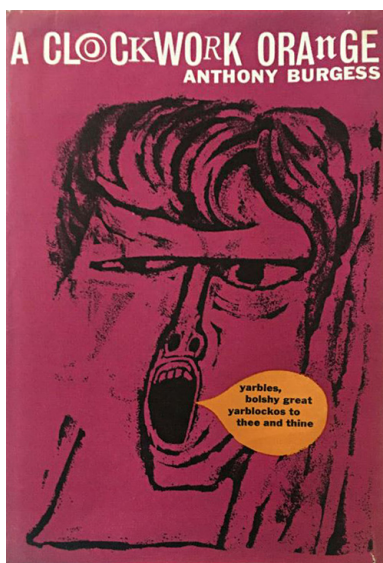
A summary of the plot:

Alex and his vicious teenage gang revel in horrific violence, mugging, and gang rape. Alex also revels in the music of Beethoven. The Gang communicates in a language which is as complicated as their actions, a combination of rhyming slang and Russian derivatives. When a drug-fuelled night of fun ends in murder, Alex is finally busted and jailed. He is given a choice: be brainwashed into good citizenship and set free, or face a lifetime inside.

The result was the 1971 film. Burgess was delighted with the overall result. The movie was a critical and popular success. However, its shocking portrayal of youth violence was blamed for copycat crimes and for popularizing violence. The movie was withdrawn in the U.K. and became a subject of debate in the U.S.

The stage is now set for *The Clockwork Condition*, which is not a follow-up novel, but as Burgess described it, a "major philosophical statement on the contemporary human condition." The Guardian reports:

Burgess writes in the manuscript of how the 1970s are a "clockwork inferno", with humans no more than cogs in the machine, "no longer much like a natural growth, not humanly organic". Humanity is "searching for an escape from the bland neutrality of the condition in



First edition cover of *A Clockwork Orange* (1962)



Poster for the first theatrical release of *A Clockwork Orange* (1971). This is one of many iconic images created by the movie production.

* By all accounts, Kubrick was obsessively preoccupied with the Napoleon project, which was never made. The project has been documented in a 1,000-page tome, Stanley Kubrick's *Napoleon. The Greatest Movie Never Made* (Taschen, 2011).

Sources: *The Guardian*; Bloomsbury UK; BBC. openculture.com

Clockwork Orange, concluded

which they find themselves”, he says, in a work that he envisaged as a philosophical piece of writing structured around Dante’s *Inferno*. Burgess had planned sections with titles including “Infernal Man”, trapped in a world of machines, and “Purgatorial Man”, trying to break out of the mechanical inferno.

The novel *A Clockwork Orange* also has a Dantean structure: it has three sections, each with seven chapters. The 21 total chapters correspond to the human age of maturity according to Burgess. In the end, Alex is redeemed – except that the U.S. publisher asked Burgess if the 21st chapter could be omitted, feeling that a darker ending would make more sense and be more appealing to American readers. The film is based on this version of the book. When Kubrick was made aware of the original ending of the book, shooting was nearly complete, and he too believed that the redemptive ending was unconvincing, it did not suit the character, and it weakened the story.

Though Burgess did not approve of the request to cut the last chapter, he agreed in order to get his book into the American market. Burgess was a prolific author, but he had never had a hit, and he was sensitive to money issues. The film did not make him rich, but it gave him a hit, and he realized that *A Clockwork Orange* (the book) might be the only work widely associated with his name in time.

In 1985, Burgess published *Flame into Being: The Life and Work of D. H. Lawrence* and found parallels between the notoriety of *Lady Chatterley’s Lover* and *A Clockwork Orange*, which he reported in his biography, *Little Wilson and Big God, Being the First Part of the Confessions of Anthony Burgess* (1986):

“We all suffer from the popular desire to make the known notorious. The book I am best known for, or only known for, is a novel I am prepared to repudiate: written a quarter of a century ago, a *jeu d’esprit* knocked off for money in three weeks, it became known as the raw material for a film which seemed to glorify sex and violence. The film made it easy for readers of the book to misunderstand

what it was about, and the misunderstanding will pursue me until I die. I should not have written the book because of this danger of misinterpretation, and the same may be said of Lawrence and *Lady Chatterley’s Lover*.

The Clockwork Condition continues Burgess’s complicated relationship with *A Clockwork Orange*, both his book and the Kubrick film. Burgess had spoken of *The Clockwork Condition* publicly, but he seems to have set it aside, rerouting some of its ideas into *The Clockwork Testament*, the third novel in his Enderby series. Enderby is a crotchety poet, 56 years old, and *The Clockwork Testament* is an account of his last day alive (there is a fourth book in the series), a cold February day in New York City where Enderby is a visiting professor of English literature, composing a long poem about St. Augustine and Pelagius.

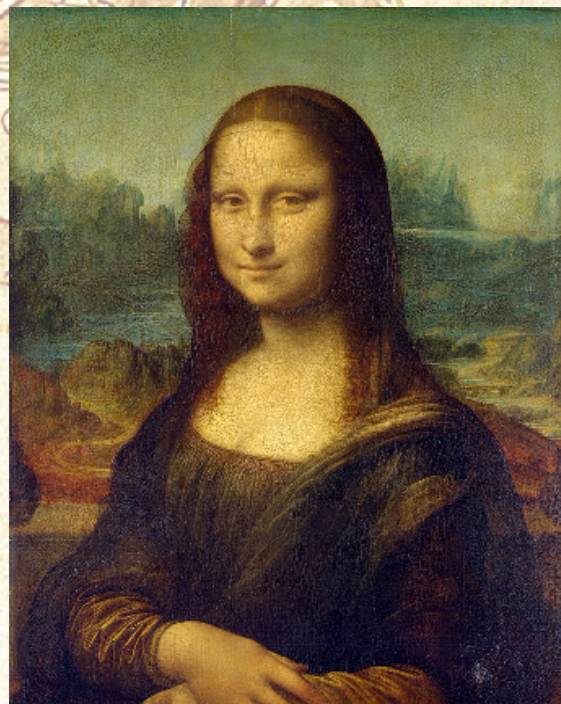
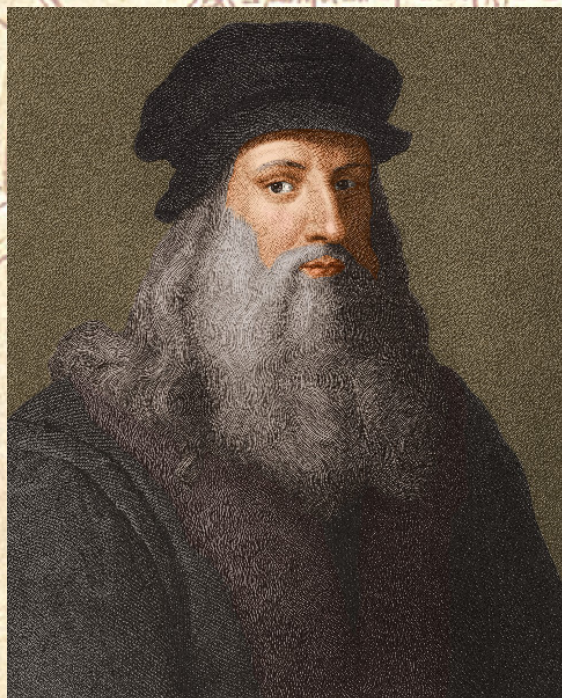
The manuscript of *The Clockwork Condition* runs to 200 pages of drafts, outlines, and notes. Nevertheless, as soon as its discovery was announced, publishers expressed interest, and Biswell believes that there is plenty of material to publish. Chances are good that some version of *The Clockwork Condition* will appear.

Burgess published in many more categories, including 30 novels, short stories (20 have been found in his papers), poems, plays, nonfiction, translations, and more. Burgess began as a composer and has many compositions from symphonies to songs – both of his parents were musicians. He became a writer because his career in music foundered.

The career of *A Clockwork Orange* continues. In 1965, it was adapted for film by Andy Warhol as *Vinyl*, an experimental film shot in the Factory using Warhol’s stationary camera technique. In 1987, Burgess wrote a stage version *A Clockwork Orange: A Play with Music*, “to stem the flow of amateur adaptations that I have heard about though never seen.” A series of stage adaptations have followed in Germany (1988), London (1990), Chicago (1994), New York (2002), Los Angeles (2003), and New Zealand (2007). Almost 50 years later, the Burgess book and Kubrick film are as sharp and threatening as ever.



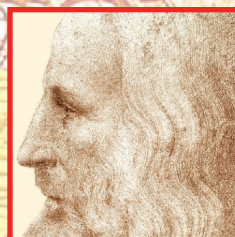
LEONARDO 500



2 May 1519
 As all flesh Leonardo
 Renaissance man =
 What words
 What letters
 The shapes of these
 L what one writes
 E of seminal genius
 T traces the hand-drawn
 T line down through
 E every brush stroke
 R every gear
 S every day
 What wonder
 What joy



LOMBARDY



LONDON



AMBOISE



DENVER



NEW YORK



VINCI



FLORENCE



TEL AVIV



PARIS

Click on the image to visit the exhibit.

Lifelong Learner Surprises University of Chicago with Rare Book Collection

When Robert Connors retired from his career as a tax lawyer, he finally had time to pursue his other interests, travel and study. In 2006, he decided to take some classes at the University of Chicago's Graham School for "continuing liberal and professional studies." He showed up for a course in the Roman historian Tacitus only to discover that it was the first course in the Basic Program of Liberal Education for Adults, a four-year program offering a "rigorous, liberal arts curriculum that draws on the strong Socratic tradition at the University of Chicago and covers the foundations of modern Western political and social thought and literature through reading and discussion of Great Books."

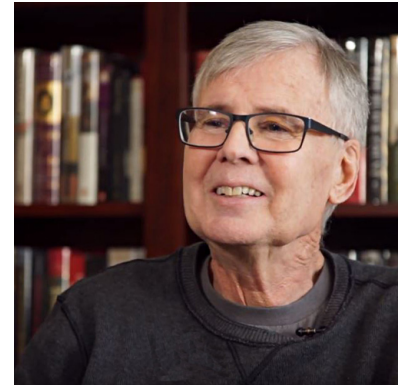
Connors soon found himself engaged in close readings of the classics of Western civilization, ancient and modern. He has always loved books, and the reading in these courses inspired him to locate the oldest copies that he could find of the works he was studying. That began a multiyear quest in which Connors acquired books ranging from a remarkably clean) 1475 edition of St. Augustine's *Confessions* to a first edition of *The Great Gatsby*.

Connors loved to tell a story about a discussion in one of his classes that turned on the meaning of a single word. Connors reached into his briefcase and pulled out a small package that contained a centuries-old copy of the text they were studying. He turned the pages to the passage in question and found... nothing! The word under discussion was not in the original; it had been added in translation.

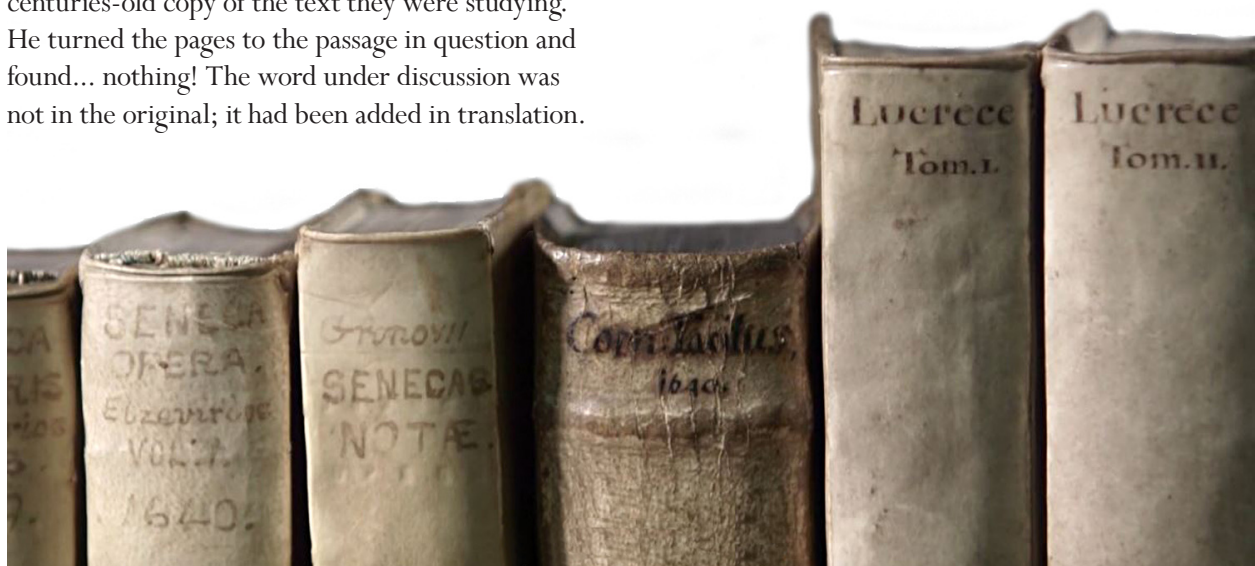
Connors brought this to the attention of the class, to their delight. The next day the professor began the class by asking Connors if he had any other little packages with him.

Last year, Connors was diagnosed with cancer, and it changed his perspective; he describes it as "legacy mode." He approached Elizabeth Frengel, curator of rare books at the University of Chicago Library, to discuss donating his collection.

At their meeting, Frengel expected to receive perhaps a couple of dozen books. Connors brought copies of classic British literature such as Thomas Hardy and George Eliot, which showed Frengel that he had "a good eye as a collector." Then, the discussion turned to work produced by the 16th-century Aldine press of Venetian printing legend Aldus Manutius, who was the first to print books in the smaller "octavo" format, setting a precedent for publishing that comes down to us in small hardback and "pocket" editions. These portable and more affordable books transformed the nature of reading



Robert Connors, who is donating his collection of 600 rare books to the University of Chicago.



Incunabula in the Robert S. Connors Basic Program Collection

Sources: Univ. of Chicago; *The Mirror*; H. R. Crowe Center, Univ. of Texas, Austin

Rare Book Collection, concluded

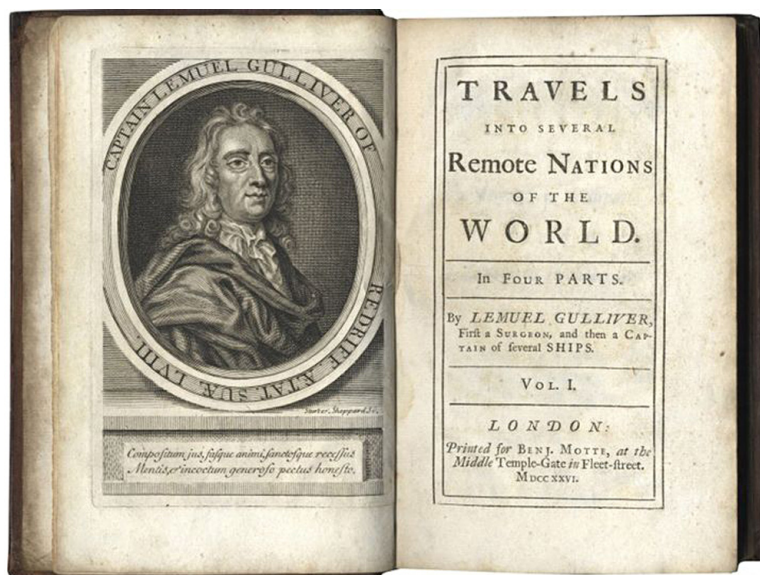
and many argue that they extended the reach of the Renaissance.

Connors's complete collection included 600 books, whose value is estimated in the hundreds of thousands of dollars. The donation included 11 of the earliest printed books, called incunabula, from the Latin word for "swaddling clothes," a reference to this early phase of printing. "Incunabula" applies to books published in Europe between 1455 and 1501. Though the end date 1501 is somewhat arbitrary, publishing practices evolved rapidly in the 16th century as publishers began to include names, dates, and places more regularly, allowing editions to be more easily identified. The earlier works shed light on the history of printing and provide insight into the evolution of the book as a material and technical object. Frengel described the collection, "as a group, they are irreplaceable," adding:

Collecting these kinds of books gives you perhaps a more insightful understanding of how culture is transmitted – how our cultural myths, our stories, our histories are passed down to us.... You can probably access almost all of these texts online for nothing, because they're not copyrighted. But the material object puts you in touch with that history in an entirely new way.

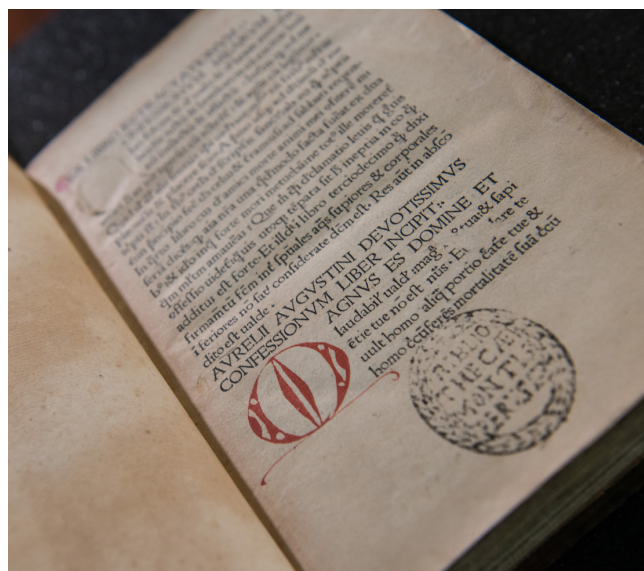
Connors compared his books to an art collection: they should be shared, not hidden. They would serve little purpose locked up in someone's basement.

Far from "someone's basement," the collection will become the Robert S. Connors Basic Program Collection at the University of Chicago Library's Special Collections Research Center, where they can benefit scholars and students.



Above left: The first edition of Gulliver's Travels by Jonathan Swift, published in 1726. An early copy of this book was the first book in Connors's collection.

Above right: A 1475 edition of St. Augustine's Confessions. At over 500 years old, this copy is unusually clean and bright, perhaps the most significant book in Connors's collection.



Left: Connors holds open a book printed at the Aldine Press in Venice in the 16th century. It shows the press's famous emblem, an anchor and dolphin dividing the name "ALDUS." The juxtaposition of hard and soft may have appealed to Aldus Manutius, whose press used the motto "Festina lente" (Hasten slowly). The design was taken from the back of a Roman coin given to Manutius by a friend – most fitting for a press that was the major publisher of the Greek and Roman classics in its era.



Book Arts! A 1944 Nancy Drew Book-Jacket

Maureen E. Mulvihill

Ian McKay (*Fine Books & Collections*, Autumn 2018, page 23) gave us an informative page on “picturing” that beloved teen-aged sleuth, Nancy Drew, as well as recent market valuations of original Nancy Drew cover art by Russell H. Tandy. Imagine my delight seeing a photograph in McKay’s article of Tandy’s original artwork for the cover of *The Secret In The Old Attic* (1944). The original art work brought \$35,000, Swann Galleries, NY, June 2018. Here’s my snapshot of a multimedia presentation of that same image (three formats).



A Nancy Drew Cover In Three Media Formats

A photo of Tandy’s original artwork (c1944) in McKay’s 2018 FB&C article.

The monetization of the original artwork in a Barnes & Noble tote bag (12" x 15"; 2018)

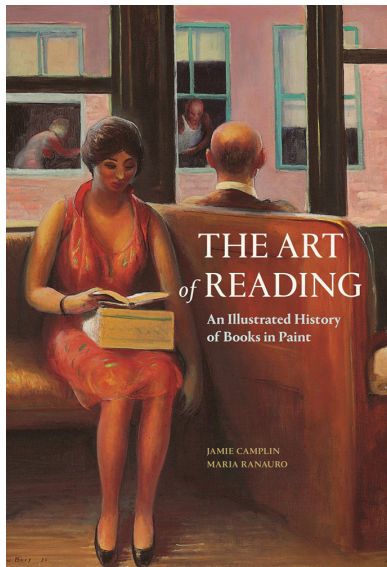
A copy of the original book-jacket (first edition, 1944, Mulvihill Collection).

Editor’s note: Recent news from Swann Galleries, NY, on the sale of the original art work for an iconic 1944 Nancy Drew book-jacket (\$35,000), reminded one FBS member of continuing interest and market valuations in the Book Arts, especially book-jackets. This piece by FBS member and rare book collector, Maureen E. Mulvihill, published as a Comment in a smaller, restyled format by *Fine Books & Collections* magazine (Spring, 2019, page 6), is a persuasive example of the persistence of Book Arts in the auction market and among commercial monetizers of book illustrations. (See G. Thomas Tanselle, *Book-Jackets: Their History, Forms, and Use*, 2011; 288 pp, 24 plates). Our thanks to Webb Howell, publisher, *Fine Books & Collections*, for our use of Maureen’s Comment.

Books in Brief

The Art of Reading: An Illustrated History of Books in Paint

Jamie Camplin and Maria Ranauro
Getty
256 pp., 2018



“Why do artists love books?” *The Art of Reading* starts with this simple question and reveals centuries of symbiosis between the visual and literary arts. The book begins with the development of printed books and the simultaneous emergence of the modern figure of the artist, appraising works by many great masters who were inspired by the printed

word. More than 100 paintings that include books as part of their subject matter are considered, examining how the book became the single most ubiquitous feature of our cultural lives and, in large measure, of everyday life.

The authors probe the ways that books and paintings help us understand ourselves and the past. Paintings contain a world of information about religion, class, gender, and power, but also reveal details of everyday life often lost in history texts – more so when books are depicted, showing us not only how books have been used and valued over time, but also how the significance and practice of reading have evolved in the West.

Featuring work by artists from across Europe and the United States and all painting genres, *The Art of Reading* explores the 2,000-year story of the great painters and the preeminent information-providing, knowledge-endowing, solace-giving, belief-supporting, leisure-enriching, pleasure-delivering medium of all time: the book.

Sources: Amazon

The Library Book

Susan Orlean
Simon and Schuster
336 pp., 2018

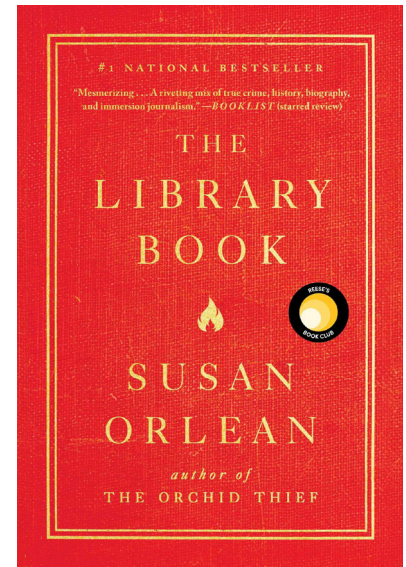
On the morning of April 29, 1986, a fire alarm sounded in the Los Angeles Public Library. The fire was disastrous, reaching 2000 degrees and burning for more than seven hours. More than a million books were either destroyed or damaged. Decades years later, the cause remains unknown.

Award-winning *New Yorker* reporter and *New York Times* bestselling author Susan Orlean weaves her lifelong love of books and reading into an investigation of the fire, delivering a compelling book that also tells the broader story of libraries and librarians.

The Library Book chronicles the LAPL fire and its aftermath to showcase the role that libraries play in our lives. It delves into the evolution of libraries, from humble metropolitan charitable initiatives to modern cornerstones of national identity, and into their inner workings. Orlean studies arson – even burning a book – and reexamines the case of Harry Peak, the actor long suspected of setting fire to the LAPL more than 30 years ago.

Along the way, Orlean introduces us to an unforgettable cast of characters from libraries past and present, from Charles Lummis, a wildly eccentric journalist and adventurer who was determined to make the LAPL one of the best in the world, to the current staff, who do heroic work every day to ensure that their institution remains a vital part of the city it serves.

Sources: Goodreads



*Books in Brief, continued***Making Medieval Manuscripts**

Christopher de Hamel
Bodleian Library
176 pp., 2018

Christopher de Hamel



MAKING MEDIEVAL MANUSCRIPTS

Making Medieval Manuscripts reworks and expands de Hamel's 1992 book *Scribes and Illuminators*. Despite de Hamel's scholarly credentials and the publisher, this is not scholarly text. Anyone intrigued by medieval history or the history of

books will welcome de Hamel's informal, yet highly informed, tone.

Making Medieval Manuscripts is just what the title claims: a look at how the different elements used to craft a medieval document were made. There is little analysis of the content of medieval manuscripts. For content analysis, one might turn to two recent de Hamel books: *Bibles: An Illustrated History from Papyrus to Print* (2011) and *Meetings with Remarkable Manuscripts* (2016).

De Hamel's text includes photographs of the parchment-making process as well as close-up details of medieval artwork. He explains how animal hides were turned into parchment, how gold was used as the foundation for a manuscript's illustrations, and the way in which a medieval scribe held a quill differs from how people hold pens and pencils today. There is a glossary of 18 specialized terms. There is a bibliography of 25 sources.

Making Medieval Manuscripts is an introductory text, and a beautiful one. For those who may have already taking the first step of admiring medieval manuscripts in any of the many books that display selections from them, *Making Medieval Manuscripts* will serve as a bridge to understanding manuscripts and as a foundation for in-depth study.

Sources: T. Belgard, Codex 5(1), 2018; Univ. of Chicago

The Book: An Homage

Burkhard Spinnen, Line Hoven (illus.)
David R. Godine
144 pp., 2018

Have you ever mourned the destruction of the Library of Alexandria and the innumerable manuscripts that perished when it burned? Do you dream of owning a first edition of *The Great Gatsby* or *The Adventures of Tom Sawyer* to cradle in your arms and admire on your shelf? Have you gleaned wisdom from an old copy of *Fahrenheit 451*

that you never returned to your high school library? Do you sometimes, just for a second, regret the introduction of the Internet and e-mail?

Burkhard Spinnen revisits these moments of bibliophilia mixed with anguish through a personal and historical journey through books we encounter and the places we meet them. With anecdotes of serendipitously finding vintage copies of literary classics and bemoaning the loaned book you'll never get back, Spinnen reminds us that even if the ebook has made reading during a commute easier, it will never bring us as much pride as a well-stocked shelf, or recover the smell of ink on paper, or the pleasure of good margins and letter-spaced capitals. For those wanting to keep their hard copies close and chat with friends about the joy books have brought into their lives, *The Book* offers up a kindred spirit. There's a hole in the heart of humanity that only books like *The Book* can fill. This condensed history of the printed word along with the dashing and mildly provocative line-cut illustrations of Line Hoven will embolden you to speak out and ensure its future.

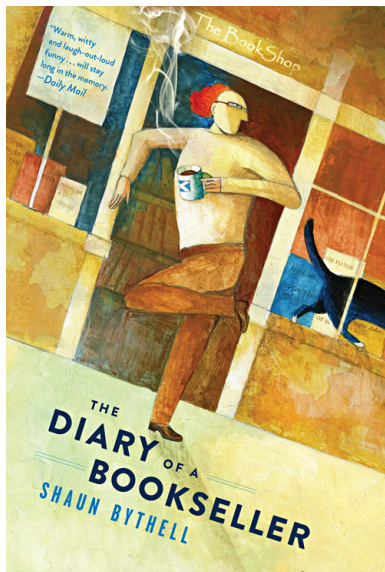
Source: David R. Godine



BURKHARD SPINNEN
THE BOOK
An Homage
With Illustrations by Line Hoven

*Books in Brief, concluded***The Diary of a Bookseller**

Shaun Bythell
Melville House
320 pp., 2018



The Diary of a Bookseller is Shaun Bythell's funny and fascinating memoir of a year in the life at the helm of **The Bookshop**, in the small village of **Wigtown, Scotland**—and of the delightfully odd locals, unusual staff, eccentric customers, and surreal buying trips that make up his life there as he struggles to build his business... and be polite.

When Bythell first thought of taking over the store, it seemed like a great idea: The Bookshop is Scotland's largest second-hand store, with over 100,000 books in a glorious old house with twisting corridors and roaring fireplaces, set in a tiny, beautiful town by the sea. It seemed like a book-lover's paradise. Until Bythell did indeed buy the store...

In this wry and hilarious diary, he tells us what happened next — the trials and tribulations of being a small businessman; of learning that customers can be, um, eccentric; and of wrangling with his own staff of oddballs (such as ski-suit-wearing, dumpster-diving Nicky). And perhaps none are quirrier than the charmingly cantankerous bookseller Bythell himself turns out to be.

There are buying trips to old estates and auctions, with the thrill of discovery, as well as the satisfaction of pressing upon people the books that you love.

Slowly, with a mordant wit and keen eye, Bythell is seduced by the growing charm of small-town life, despite —or maybe because of—all the peculiar characters there.

Source: Melville House

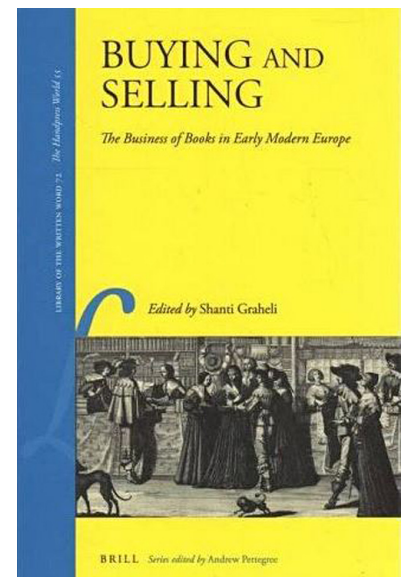
Buying and Selling: The Business of Books in Early Modern Europe

Shanti Graheli, ed.
Brill
584 pp., 2019

Buying and Selling explores the many facets of the business of books across and beyond Europe, adopting the viewpoints of printers, publishers, booksellers, and readers. Essays by twenty-five scholars from a range of disciplines seek to reconstruct the dynamics of the trade through a variety of sources. Through the combined investigation of printed output, documentary evidence, provenance research, and epistolary networks, this volume trails the evolving relationship between readers and the book trade. In the resulting picture of failure and success, balanced precariously between debt-economies, sale strategies and uncertain profit, customers stand out as the real winners.

Shanti Graheli is Lord Kelvin Adam Smith Fellow in Comparative Literature and Translation at the University of Glasgow, where she is pursuing a project entitled "A European Bestseller: The *Orlando furioso* and Its Readers." She is a long-term collaborator to the Universal Short Title Catalogue project at St. Andrews. Her PhD thesis (St Andrews, 2015) explored the circulation and collection of Italian printed books in France in the sixteenth century; it is under contract with Brill, as a monograph entitled *Italian Books and the French Renaissance* (2019). She is the author of various published studies of Italian and French Renaissance print culture.

Source: Brill



Upcoming Events

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

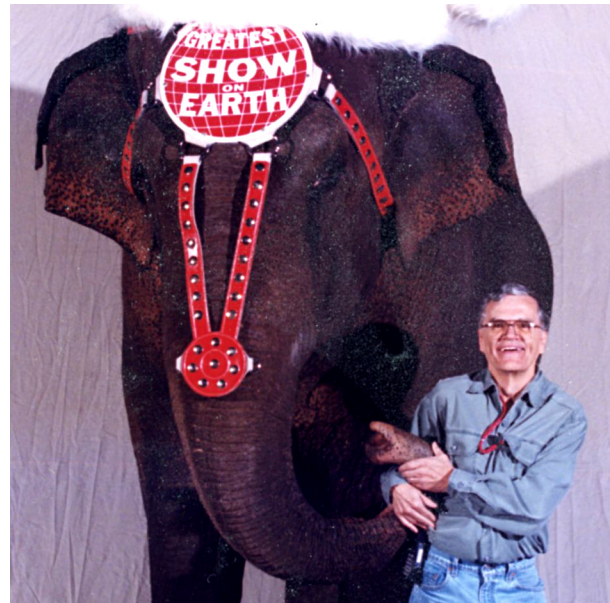
Larry Kellogg was infected with the “circus bug” growing up in rural Kansas. Throughout his life, he endeavored to work the circus into everything he did—while TV Editor at the St. Petersburg Times, Promotion Manager for WFLA-TV and Radio, Marketing Manager for St. Petersburg’s Bayfront Center Arena and Theatre and other positions. No one can deny his passion is the circus.

In 1971 Kellogg started a relationship with Ringling Bros. and Barnum & Bailey Circus which lasted more than 35 years, most of that time as their Regional Publicist. He also enjoyed a brief stint at Ringling Bros. and Barnum & Bailey Circus World, a circus theme park in central Florida.

Over 50 years ago, he began volunteering for the Circus Museum located at the John and Mable Museum of Art in Sarasota. He served as public relations consultant for the Circus Museum’s Tibbals Learning Center during its year-long installation and opening.

Kellogg’s knowledge of circus and circus history was the reason Worthpoint.com (an online collectibles website) hired him to be their circus expert. He writes articles about circus memorabilia and the value of such items. He himself is an avid collector of circus ephemera, books and memorabilia.

Larry will share a few little known facts about the Circus Museum and some amazing, but true stories about working with The Greatest Show on Earth!



Larry Kellogg (right) and a performer from the Greatest Show on Earth (left and above).

Coming Attractions: The FBS 2019-2020 Season

The Big News – FBS hosts the Fellowship of American Bibliophilic Societies Annual Book Tour in April 2020! An exciting tour of book venues in Tampa, St. Petersburg, and Sarasota is being planned, beginning the evening of Wednesday, April 22, 2020. The next two and a half days are packed with activities, culminating in the Florida Antiquarian Book Fair. Stay tuned for more details and a complete schedule in September 2019!

Speakers are being lined up for the 2019-2020 season. Confirmed are poet Lola Haskins, who delighted FBS members with her presentation for National Poetry Month in April 2019, artist Mary Kay Watson, who has recently published *Tangled Shakespeare*, an illustrated edition of *A Midsummer’s Night Dream*, and FBS president Jerry Morris. More to come!



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>

MAY

May 2-3, 2019

Ringling Literati Book Club, Sarasota, FL

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, FL

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

JUNE

JULY

July 4-7

Florida Supercon, Miami, FL

(<http://floridasupercon.com/>)

July 19-20

South Florida Book Festival

Ft. Lauderdale, FL

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

AUGUST

August 2-4

Tampa Bay Comic Con, Tampa, FL

(<http://www.tampabaycomiccon.com/>)

SEPTEMBER

[date not announced]

Florida Heritage Book Festival and

Writers Conference, St. Augustine, FL

(fhbookfest.com/)

SARASOTA AUTHORS CONNECTION

presents

Just Us!



The back room at Papa Nick's Pasta & Pizza has been reserved for SAC to enjoy lunch with fellow writers and friends. Papa Nick's offers excellent Italian, Greek, and American selections.

Tuesday, May 14, 12 Noon

Papa Nick's Pasta & Pizza

4940 Fruitville Road, Sarasota, FL

[date not announced]

Ringling Literati Book Club, Sarasota, FL

Thursday at New College Cook Library; Program

repeated Friday at Ringling Art Library Reading Room

OCTOBER

[date not announced]

Alper JCC Berrin Family Jewish Book Festival

Miami, FL

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

October 14-26

Other Words Literary Conference

University of Tampa, Tampa, FL

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

October 17-19

North American Victorian Studies Association

Annual Conference

St. Petersburg, FL

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

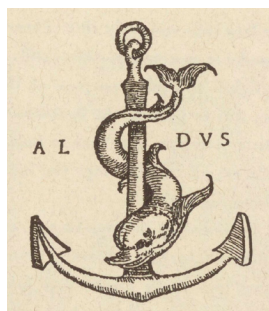
October 19-23

Alachua Co. Friends of the Library Book Sale

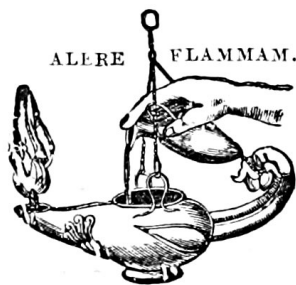
Gainesville, FL

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





• PRINTER'S MARKS AND DEVICES • ANCIENT AND MODERN •




More printer's devices may be viewed on the pages of the FBS website, curated by FBS member Maureen E. Mulvihill.



This Month's Writers and Contributors

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


Ed Cifelli
David Hall
Lee Harrer
Jerry Morris
Linda Morris
Maureen E. Mulvihill
Carl Mario Nudi
Gary Simons
Lynne Weiss, a friend of FBS
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 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, 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 unusually deadly Thirty Years' War (1618-1648). 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 gave a presentation on his new book, *Longfellow in Love*, published August 2018. Ed took questions and signed copies of his book after the presentation.

April 26-28 • Florida Antiquarian Book Fair. FBS hosted a table at the entrance to the Book Fair as we have for many years. We answer questions and held parcels for visitors, many of whom signed up our newsletter and several who joined FBS. On Sunday, people lined up for book evaluations.

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 • What Binds Us



English Literary Annuals.
Film criticism.
Mystery writer.
Florida silent film.
The Selma March.
17th century bestsellers.
Longfellow in Love.
The Greatest Show on Earth!
All that and a party, a banquet, and a book fair!

It was another terrific year for the Florida Bibliophile Society! Many thanks are due to my fellow officers: To Jerry Morris for scheduling so many interesting speakers on a wide range of subjects. To Linda Morris for expertly managing our books... and can she bake! To Gary Simons for recording our meetings and writing wonderful minutes! To Carl Nudi for maintaining the archives and for being "that guy" who is there whenever and wherever he is needed!

To all our members who pull together and make FBS a wonderful experience for us all, I'll let the lists on

earlier pages in this newsletter render thanks to them.

I note that many of our speakers this year were FBS members. It's a testimony to the breadth of interests and depth of knowledge that so many bring to FBS and are so generous in sharing. It's a delight to hear from each one of them as they open doors into areas we hardly knew existed or haven't visited in a very long time. We can't all collect English Literary Annuals, but we can know someone who does. We can't all delve into the life and loves of Longfellow, but we known someone who did. We can't all collect Sherlock Holmes, but we knew and cherished someone who did. For each and every member of FBS, we could write one of these sentences, expressing briefly how knowing each other, gathering, and learning together enriches our lives.

See you at the bookstore!

— Charles

The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.

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