

# The Florida Bibliophile

September 2019 • Volume 36, No. 1



## IN THIS ISSUE

<i>Banquet Scrapbook</i>	p. 2
<i>Harrer Award Essay, by Chloe Norris</i>	p. 5
<i>Miami's Kislak Center Announces Milestone</i>	p. 6
<i>Carnegie Library Book Theft Case Update</i>	p. 7
<i>NYPL: Augusta Melville Papers</i>	p. 8
<i>William Blake at the Tate</i>	p. 9
<i>Humboldt Event in Gainesville, by Maureen E. Mulvihill</i>	p. 11
<i>Books in Brief</i>	p. 12
<i>Upcoming Events</i>	p. 14
<i>Florida Book Events Calendar</i>	p. 15
<i>FBS 2019-2020 Schedule</i>	p. 17
<i>Endpaper • Welcome Back!</i>	p. 18

Deadline for the October newsletter is Sept. 26, 2019.  
See page 16 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](#).



Circus historian Larry Kellogg entertained attendees at last May's FBS Annual Banquet with a behind-the-scenes history of the Ringling Brothers circus. Larry worked as an advance man for the circus on Florida's west coast for many years—an engagement which continues in his work as collector, archivist, and historian with the Ringling Circus Museum.



## ANNUAL DUES for the 2019-2020 FBS Season are due by December 31, 2019!

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

**FABS Annual Tour – Tampa, St. Petersburg, Sarasota – April 22-26, 2020**



Florida Bibliophile Society  
A community of book lovers



## BANQUET SCRAPBOOK

Florida Bibliophile Society Annual Banquet, May 19, 2019

*The Toscano Room, Brio Tuscan Grille*



*Peter and Dianne Hargitai*



*Chloe Norris and Alexis White,  
Harrer Prize honorees*



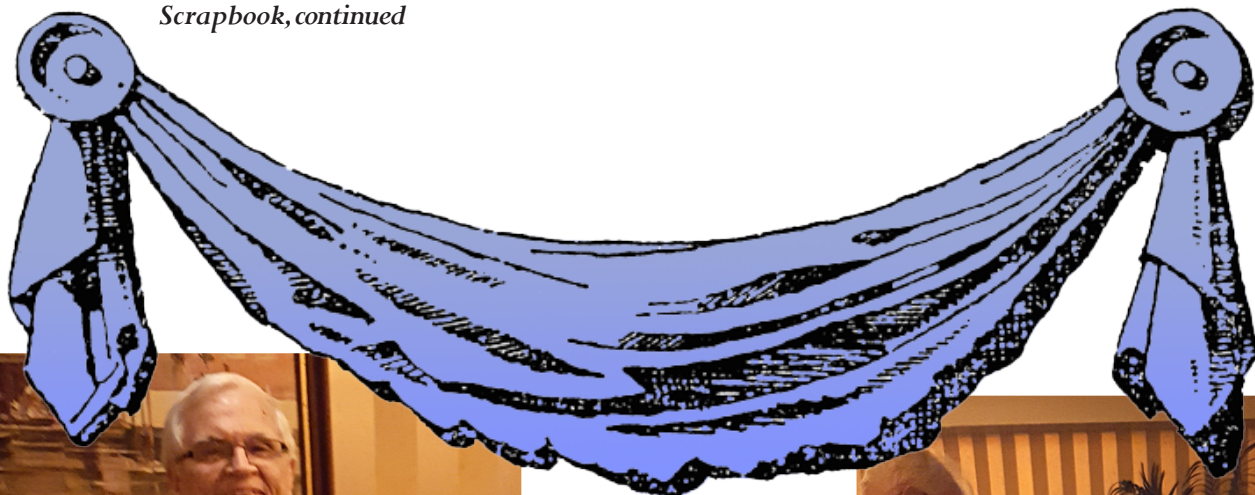
*Once again, Brio Tuscan Grille in Tampa's International Mall was the venue for our Annual Banquet. And as before, the Toscano Room was an ideal setting, ideal for conversation, dining, presentations, and the silent auction.*



*Joan "of Art" Sackheim and Irene Pavese*



*Scrapbook, continued*



*Larry Kellogg, circus historian and guest speaker*



*Irene Pavese*



*Left to right: FBS members Cal and Nola Branche, guests Elaine Tognari and Josie Hernandez, and FBS treasurer Linda Morris*



*Above: FBS president Jerry Morris, Sue Tihanky, and Ben Wiley examine the silent auction.*





*FBS founding member Lee Harrer poses with a Harrer Prize honoree, Alexis White. FBS president Jerry Morris looks on.*



*2019 Harrer Prize winner, Chloe Norris, reads her winning essay.*



*FBS president Jerry Morris presents guest speaker Larry Kellogg with a keepsake and gift in thanks for a delightful presentation. The gift is one of the few books about the circus that Larry does not have.*





## Harrer Award Essay – First Prize, Chloe Norris

**I** grew up in a house of voracious readers with hoarding tendencies and so there were always several bookshelves stacked to the top with a miscellany of books. For the most part, my collection leaned towards fiction, predominately science-fiction, fantasy, and adventure. I loved books like *Airborn* by Kenneth Oppel, *The Squire's Tale* by Gerald Morris, and *Howl's Moving Castle* by Diana Wynne Jones. I might like to say that as I grew up, so did my taste in books but that has not been the case. I still love those same books that I read as a kid and still treasure them as a part of my collection. In addition to the gems from my childhood, my current collection also boasts titles such as *Child 44* by Tom Rob Smith, *Name of the Wind* by Patrick Rothfuss, and *The Martian* by Andy Weir. I also have some of the staples, like J. R. R. Tolkien's *The Silmarillion* and the rest of the Lord of the Ring's series. My love for fiction never diminished, just matured content-wise, one might say. All of the books that I read nowadays still have that underlying theme of adventure or mystery which shows that my tastes actually haven't changed all that much, an idea that gives me pleasure.

I will probably always gravitate towards fiction but my college courses did have a certain influence on my collection somewhat. As part of my Russian Studies minor, I have enrolled in both 19th and 20th century Russian Literature which had required readings associated with the courses. It was in these classes that I was exposed to a whole new world of writing and I found that as I learned more about the works from the Golden and Silver Ages of Russian literature, I actually enjoyed reading them. These, too, were quickly added to my collection. I've got books by Dostoevsky, Solzhenitsyn, Gogol, Mayakovski, and many more. I can only see this part of my collection continuing to grow as I keep taking Russian focused classes.

I have a bit of a bad habit when it comes to stockpiling books, regardless of whether I enjoyed the story or not. Each book is an experience that I invested a significant amount of my time into and so the book becomes a sort of representation of that experience. Even if I disliked the book, I still would rather keep it on my shelf and never open it again than get rid of the book, because that would be such a waste of the time I put into the story. There are memories associated with the physical copy of the book and I just can't get myself to downsize my collection. Also, there is the added bonus of my room smelling like a library. In addition to my physical collection, I also have a large digital collection of books. I know that some people prefer entirely one or the other but I enjoy a good mixture of the two types of reading mediums. Digital books allow for quick access and I can carry around more books at a time. However, I do have to admit that if there was a book that I really loved but only owned digitally, I would still buy a physical copy as well. It is redundant, I know, but it goes back to that representation of the experience. It can be really rewarding to build a physical book collection piece by piece when you know that most of the books you add are the ones you love the most. I am currently trying to complete my series set of *March Upcountry* by John Ringo and David Weber. It is a series originally published in the early 2000s and I am finding great joy (and frustration) hunting for them in second-hand book shops. I do not believe that I would willingly part with my collection of books anytime soon and just look forward to it ever-increasing.




---

**The Florida Bibliophile Society established the Lee J. Harrer Student Book Collecting Contest in 2017** to promote the art and science of book collecting among college students, honoring Lee J. Harrer, an eminent book collector and a founding member of the Florida Bibliophile Society. Competitors for the award are asked to write an essay of 500 to 1,000 words about their book collection or book collecting interests.





## Miami's Kislak Center Announces Milestone

**J**ay Kislak's success in business and love of books and other artifacts of history combined to create an extraordinary collection. He was aided in this endeavor by his wife Jean, a trained curator. In 2004, the Kislaks donated more than 4,000 items from this collection to the Library of Congress, including rare books, maps, manuscripts, historic documents, artifacts, and works of art related to early American history and the cultures of Florida, the Caribbean, and



Jean and Jay Kislak

Mesoamerica, "one of the finest of its kind in the world."

In 2018, when Jay Kislak died, transferring the remaining collection had already begun. In 2016, over 2,300 books and maps became the core of the Kislak Center, opened at Miami Dade

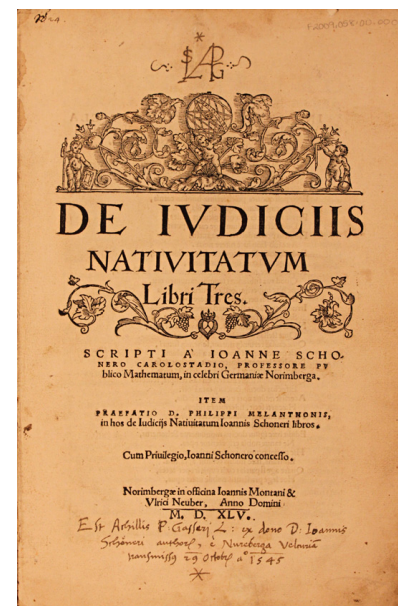
College's refurbished Freedom Tower, built in 1925 as headquarters of *The Miami News*. The extensive work necessary to catalog the collection began.

In July 2019, the Kislak Center announced its first fully cataloged book, Johannes Schöner's *De iudiciis nativitatvm* (Nuremberg: Johan Vom Berg and Ulrich Neuber, 1545). Schöner (1477-1547) was a well-known Renaissance polymath, engaged as priest, astronomer, astrologer, geographer, cosmographer, cartographer, mathematician, globe and scientific instrument maker. He also edited and published scientific tests. He was widely known in Europe as a globe maker and cosmographer and was a leading astrologer at a time when practices like astronomy and astrology were

beginning to diverge. Schöner's approval of, and interest in, the work of Copernicus cleared a path for the publication in 1543 of the latter's groundbreaking work of astronomy, *De revolutionibus*, that provided a mathematical basis for the orbits of the planets.

The Kislak Center's announcement describes its copy of Schöner's *De iudiciis nativitatvm* (*Concerning the judgements of birth*):

"inscribed on its title page [is] a statement of ownership by Achilles P. Gasser, stating that it was a gift from Schöner himself 29 October 1545." Schöner's work was an important manual of astrological practice, which was Gasser's interest, and today, it is one of the most desirable Renaissance texts on the topic.



Title page of the Kislak Center's copy of *De iudiciis nativitatvm*.



Portrait of Johannes Schöner, age 64, from *De iudiciis nativitatvm*.

*De iudiciis nativitatvm* is the first of many volumes from the Jay I. Kislak Collection that will appear online, cataloged and digitized, through the University of Miami Library Special Collections. Digital presentation of the collection will include 2D and 3D digitization, online exhibits, and a collaborative virtual library. The collection is the subject of a continuing exhibition, "Open New Worlds: A Journey Through the Kislak Collection." The exhibition includes examples of the full range of the Kislak collection. An [introductory booklet](#)

for the exhibition is available on Rare Book Hub.

See also "Kislak" in *The Florida Bibliophile*, October 2018.

Sources: Miami Dade College Library; Rare Book Hub; Austrian State Library; Archivalia blog; Google Books





## Carnegie Library Book Theft Case Stymied by Legal Wrangling

**I**n July 2018, a Pittsburgh dealer in used and rare books and an archivist at the Carnegie Library of Pittsburgh were charged with the theft of over 300 items—\$8 million worth of books as well as plates and maps razored from rare books. The alleged crimes took place from the late 1990s until 2016.

Greg Priore was sole archivist and manager of the library's rare book collection from 1992. John Schulman owns Caliban Book Shop, a block from the library. They were charged with theft, receiving stolen property, dealing in proceeds of illegal activity, conspiracy, retail theft, theft by deception, forgery, and deceptive business practices. The case represents one of the greatest library thefts ever.

The thefts were discovered in April 2017 during an audit by Pall Mall Art Advisors. They found that over 300 items were missing from the library's collection, and 16 more were “diminished” or vandalized by removal of a portion of the original item.”



*This Geneva Bible, dating to the 1560s, was mechanically printed and mass produced, making it widely available. This Bible would have been available to Shakespeare and to the common people. Protestant pilgrims would have brought this with them to America. This copy, stolen from the Carnegie Library, was discovered in April at the American Pilgrim Museum in the Netherlands by its director. It has been returned to Pittsburgh authorities and will eventually be returned to the Carnegie Library. [Atlas Obscura]*

A number of stolen items were discovered when the Caliban warehouse was raided in connection with the arrests. Some, including Newton, have been recovered.

For some time, the case has revolved around the defense request for specific dates for specific crimes. The prosecutors claim that under the charges brought, the crimes are collective, part of a long-term enterprise, and do not need to be dated. The defense argues that precise dates are needed because the statute of limitations precludes some of the crimes from being charged. The prosecution argues that the statute of limitations does not apply because the crime was ongoing over many years. The judge in the case has continued to press the opposing sides to work out a resolution.

The Oliver Room, which houses the rare book collection at the Carnegie Library of Pittsburgh, remains closed because it is a crime scene. Carnegie Library has been asked to make no statement until the case is completed.

A [complete list of items](#) stolen from the Carnegie Library and their current status is available from The Antiquarian Booksellers Association of America.



*The Oliver Room, which houses the rare book collection at the Carnegie Library of Pittsburgh, is now closed as a crime scene.*

Items allegedly stolen include a copy of Isaac Newton's *Philosophiae Naturalis Principia Mathematica* (est. \$900,000), a journal by George Washington (est. \$250,000), a first edition of *The Faerie Queen*, hundreds of photographs and prints cut out of the books they were published in, and on and on. Many items were sold for a fraction of their estimated values through eBay, Bartleby's, or other outlets. Resold items made it to dealers such as Baumann's Rare Books.

Sources: Philobiblos blog; Pittsburgh Post-Gazette



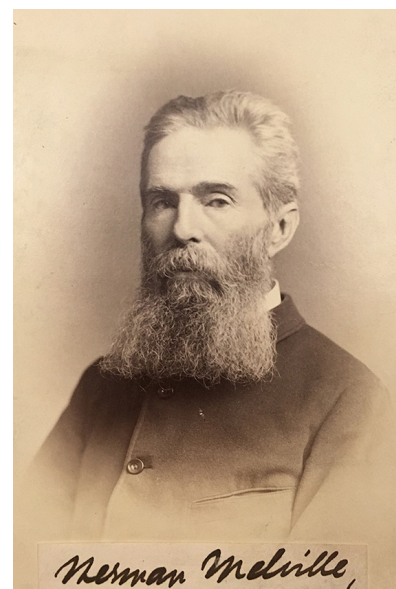
## NYPL Melville Bicentennial Includes Augusta Melville Papers

Herman Melville was born on August 1, 1819 (né Melvill), making 2019 the bicentennial of Melville's birth. The New York Public Library (NYPL) holds important collections related to Melville, and in connection with the bicentennial, NYPL has announced digitization of the "Melville Family Additions," which includes correspondence among the extended Melville family and their social network, as well as a draft of *Typee* in Melville's hand. The latter represents the most extensive known manuscript of any of Melville's books published during his lifetime, and became chapters 12 through 14 of the finished novel. The Additions were hailed as one of the most significant literary discoveries "in the last 25 years" when the NYPL acquired them in 1983.

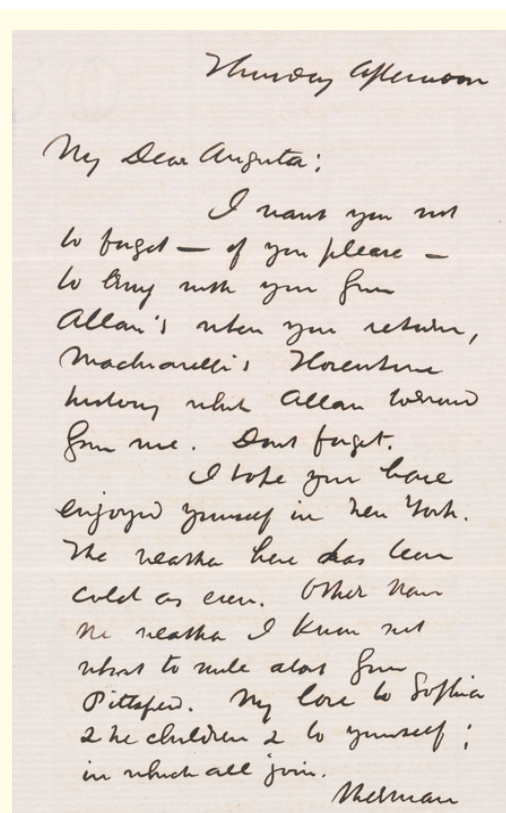
Among the Melville Family Additions are papers of Melville's sister, Augusta, which joins previously digitized collection related to Melville such as the

Gansevoort-Lansing collection, Duyckick family papers, and the Nathaniel Hawthorne collection of papers.

The Augusta Melville papers are from the period 1796-1863 and include over 500 letters, chiefly addressed to Augusta Melville and members of her extended family and friends. These letters describe in considerable detail the lives and daily activities of the writers, including travel, social doings, and health matters. The letters are valuable as sources for



*The last known image of Herman Melville is this 1885 photograph.*



*From the Augusta Melville Papers, this letter from Herman Melville to his sister Augusta, December 4, 1851.*

Thursday Afternoon

My Dear Augusta:

I want you not to forget – if you please – to bring with you from Allan's when you return, Machiavelli's Florentine history which Allan borrowed from me. Don't forget.

I hope you have enjoyed yourself in New York. The weather here has been cold as ever. Other than the weather I know not what to write about from Pittsfield. My love to Sophia & the children & to yourself; in which all join.

Herman

understanding times and circumstances of the Melville family – there were eight siblings. Eight letters in the collection directly concern Herman Melville: a fragment of a manuscript of *Bartleby, the Scrivener*, in an unknown hand; thirty pages of the first draft of *Typee* in Melville's hand, 1845; and family letters in which he is mentioned. The collection also contains personal and business notebooks kept by family members, an autobiographical sketch by his sister Frances, a brief journal written at sea by his brother Thomas, and family artifacts.



## William Blake Exhibition Brings Artist's Vision to Life

**B**eginning September 11, 2019, and running through February 2, 2020, the Tate Gallery in London will be exhibiting works of William Blake in an “immersive” format.

The largest show devoted to Blake in 20 years, the new exhibition at the Tate includes over 300 original works, many rarely seen, including watercolors, paintings, and prints. The show includes other special features that the Tate expects will reintroduce William Blake (1757-1827) to the 21st century. Blake was largely unappreciated during his lifetime. His visionary approach to art and his unusual views were out of step with his era, yet appreciation of his work has grown steadily throughout the last century and into the current one.

With one of the most important Blake collections in the world, the exhibition will feature works from the Tate's collection, but it will also bring works on loan from museums in Europe, the U.S., and Australia. A major theme of the exhibition is Blake's home town, London, and its relationship to his life and art.

As the Tate describes it: “Radical and rebellious, [Blake] is an inspiration to visual artists, musicians, poets and performers worldwide. His personal struggles in a period of political terror and oppression, his technical innovation, his vision and political commitment, have perhaps never been more pertinent.”

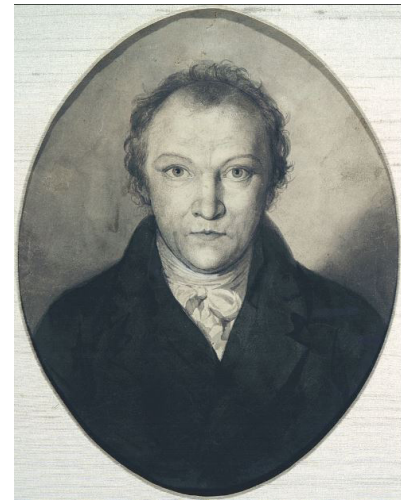


Catherine Blake (1805), drawn by William

A special feature of the exhibition will be an emphasis on the role of William Blake's wife, Catherine, whose contribution to his work was significant, both in terms of her emotional and financial support as well as her artistic contribution.

Tate curators said that it has only been in the last 15 years that Catherine's role in Blake's creative

life has been brought out. She managed the household accounts and prevented a descent into poverty, always keeping a little money hidden and occasionally serving her husband an empty dinner plate to remind him of the need for economy and income. But she also participated in his artistic life, often acting as colorist for his prints and illuminated books.



Self-portrait of William Blake (1802)

The exhibition will include a re-creation of the room above his brother's hosiery business in Soho in which Blake displayed his art in 1809. Blake had attempted for years to work within the constraints of the art establishment, but with increasing dissatisfaction on all sides. In the 1809 exhibition, which Blake entitled “Poetical and Historical Inventions,” he would control how his work was presented. He would create the context and present himself as a serious painter of historical subjects. Blake displayed 16 paintings, including the largest work he ever created, *The Ancient Britons*, 10 feet high by 14 feet long, now sadly lost. Blake left the exhibition in place for a year. Few attended. Only one review was published, and it was equally critical and uninformative. It gives no real clue of the contemporary view of Blake's art, and it was the only review Blake ever received.

The Tate's goal in re-creating the room is to help viewers experience this moment in Blake's career and to see the works as they were seen for the first time. The six lost works from that exhibition, such as *The Ancient Britons*, are replaced by white canvases equal in size to the originals.

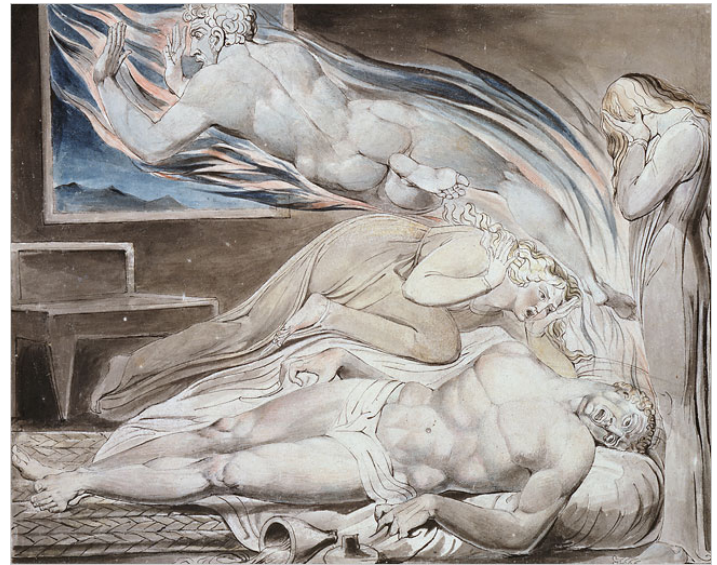
Of equal significance to the 1809 exhibition itself is the catalog Blake prepared for it. Titled simply *A Descriptive Catalog*, it is commentary on the 16 works in the exhibition, but it is also a fierce commentary on the practice and role of art and a manifesto expressing Blake's highest goals and defending a

*Blake, concluded*

primitive and direct approach to art. The Tate has republished Blake's catalog in the book *Seen in My Visions: a Descriptive Catalogue of Pictures* (2009), which includes the full text of *A Descriptive Catalog*, an essay by a leading Blake scholar, and reproductions of all the surviving works.

The 1809 exhibition included two works that set famous men of the period in allegorical settings: Lord Nelson and William Pitt. Blake portrayed them in epic settings, like classical or biblical heroes, defeating the monsters of his time. Blake had envisioned that these works would become enormous murals, but that never happened – until now. In a dedicated gallery, digital technology will be used to display these works at the scale Blake had dreamed of for the first time.

The Tate will also exhibit watercolors from a group of 19 that were lost for over 150 years. In 2001, they were discovered in a Glasgow secondhand bookshop



*"Death of a Strong Wicked Man" (1809) is from a suite of illustrations Blake created to accompany Robert Blair's poem "The Grave:"*

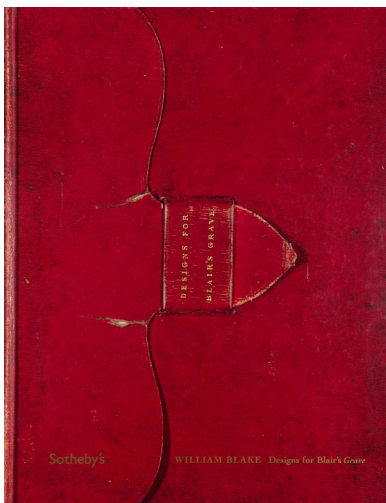
*From yonder bed it comes, where the strong man,  
By stronger arm belabour'd, gasps for breath  
Like a hard hunted beast.*

The book dealers consulted experts, including the Tate, which offered several million dollars but needed time to raise it. They were given five months. During that time, the Glasgow bookshop got wind of what was going on and won a lawsuit to share in the proceeds of the prints' sale.

The prints were unusual and powerful visions; Blair's poem tapped into many of Blake's most profound interests. The Tate was not able to raise the purchase price in the allotted time, and a London art dealer put together a consortium of investors and purchased the prints for \$7 million with the intention of splitting up the group and auctioning them separately in New York, where they were expected to earn \$12-16 million. Attempts to block the export failed and the prints went to Sotheby's in New York.

Dividing this important set of works was widely criticized, but the sale went forward; however, the strategy was not successful. Though one print sold for over a million dollars, most underperformed, and several were not sold. The leather case was purchased for \$5,000 by a California collector.

Altogether, the Tate exhibition promises a new look at Blake, bringing together his famous work with rarely seen pieces and bringing light to new aspects of his life and work.



*The cover of the 2001 Sotheby's catalog for the sale of Blake's Designs for Blair's Grave simulates the engraved red leather case the prints were found in.*

in a weathered red leather case engraved with the words "Designs for Blair's Grave." Blake created the works in 1805 for an edition of Robert Blair's 1743 poem "The Grave." An 1805 letter indicates that 40 illustrations were commissioned; however, the scholarly consensus is that just over 20 were completed. Twelve were engraved and appeared in the 1808 publication of Blair's poem.

The 2001 discovery of these 19 works was called the greatest Blake discovery in a century. Rising prices had created new interest in Blake's work. The 19 works laying in a Glasgow bookshop were unidentified, being sold only as "color prints" for £1,000. A pair of book dealers ran across them, and suspecting that they were important, bought them on approval.



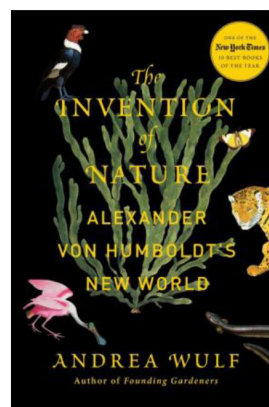


## HOMAGE TO HUMBOLDT

FLORIDA MUSEUM OF NATIONAL HISTORY, GAINESVILLE

October 6, 2019. 7-9 pm < [poster](#) >

*All Are Welcome, No Admission Fee*



**Honoring the 250<sup>th</sup> birthday** of renowned naturalist, explorer, science writer, and botanical illustrator, **Alexander von Humboldt** (Prussia, 1769-1859), the Florida Museum of Natural History, Gainesville, has organized an impressive multimedia event featuring an illustrated presentation by award-winning historian, **Andrea Wulf** (*The Invention of Nature: Alexander Von Humboldt's New World*, Knopf Doubleday, 2015 / <[andreawulf.com](http://andreawulf.com)>), and a special performance of themed music by the **Gainesville Master Chorale**.

"Before the writings and fame of Charles Darwin, Humboldt was the man! He was the premier biologist and explorer, all of Europe knew his name and his important work: *Kosmos*, 5 vols. (1895-1862). Darwin was indebted to Humboldt, especially Humboldt's explorations in the early 1800s. In fact, Darwin and many others got into the sciences and exploration because of Humboldt's example."  
 – **John B. Heppner**, McGuire Center for Lepidoptera & Biodiversity, University of Florida, Gainesville.

Webpage written & constructed by Maureen E. Mulvihill, FBS Member & 2012-2015 V.P.

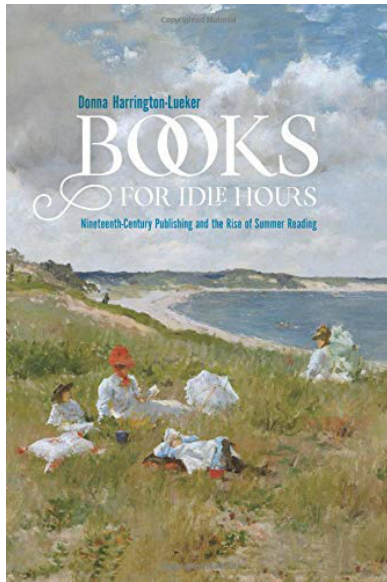
Special effects, Charles M. Brown, current FBS V.P. and FBS newsletter editor.

Special thanks to Kara Schwartz, Development, Florida Museum of Natural History, Gainesville.

## Books in Brief

### Books for Idle Hours: Nineteenth-Century Publishing and the Rise of Summer Reading

Donna Harrington-Lueker  
Univ. of Massachusetts Press  
248 pp., 2018



The publishing phenomenon of summer reading, often focused on novels set in vacation destinations, started in the nineteenth century, as both print culture and tourist culture expanded in the United States. As an emerging middle class increasingly embraced summer leisure as a marker of social status, book publishers sought new

market opportunities, authors discovered a growing readership, and more readers indulged in lighter fare.

Astrid Kohler, reviewing *Books for Idle Hours* in the *Journal of Tourism History*, writes: “Harrington-Lueker traces the interplay between the growing ability and need of a (predominantly white) middle class to engage in leisure activities, the development of a veritable national tourism industry, and a restructuring of the literary market.”

Drawing on publishing records, book reviews, readers’ diaries, and popular novels of the period, Donna Harrington-Lueker explores the beginning of summer reading and the backlash against it. Countering fears about the dangers of leisurely reading – especially for young women – publishers framed summer reading not as a disreputable habit but as a respectable pastime and welcome respite. *Books for Idle Hours* sheds new light on an ongoing seasonal publishing tradition.

Sources: Univ. of Mass.; Amazon

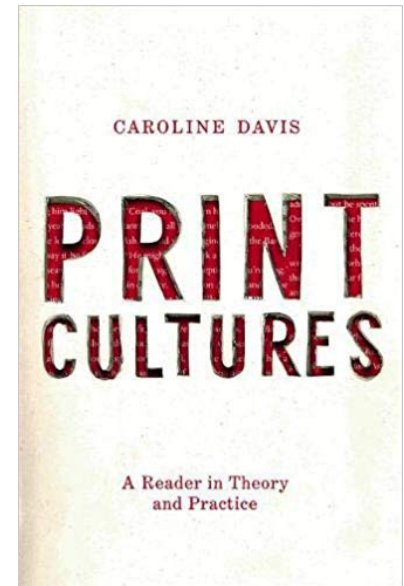
### Print Cultures: A Reader in Theory and Practice

Caroline Davis  
Red Globe Press  
362 pp., 2019

*Print Cultures: A Reader in Theory and Practice* is the first anthology of critical writings to concentrate on book, publishing and digital cultures in the twentieth and twenty-first centuries. These selected texts provide a comprehensive introduction to this rapidly developing and dynamic subject, and represent the main

theoretical approaches and models as well as key historical and thematic analyses. This is a collection of essential reading for students and researchers wanting to know how the subject has developed, where it is now and its future directions.

This reader is the most comprehensive selection of key texts on twentieth and twenty-first century print culture yet compiled. Illuminating the networks and processes that have shaped reading, writing and publishing, the selected extracts also examine the effect of printed and digital texts on society. Featuring a general introduction to contemporary print culture and publishing studies, the volume includes 42 influential and innovative pieces of writing, arranged around themes such as authorship, women and print culture, colonial and postcolonial publishing and globalization.

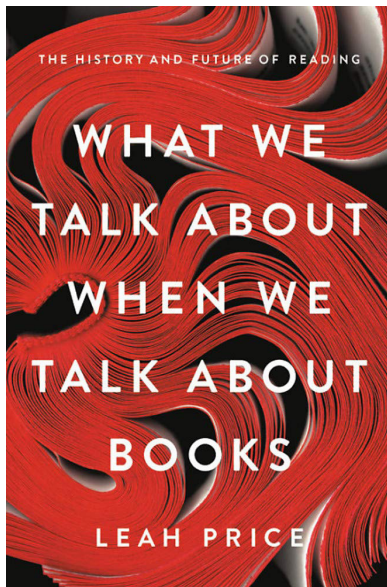


Sources: Macmillan



*Books in Brief, continued***What We Talk About When We Talk About Books: The History and Future of Reading**

Leah Price  
Basic Books  
224 pp., 2019



In June 1992, a headline in the *New York Times* read “The End of Books.” In the accompanying article, author Robert Coover pondered whether physical print media and extended forms like books could survive the assault of digital media in all its instantaneous, highly condensed forms.

Almost 30 years later, there is still worry that there is little patience

for anything longer than a tweet. Digital-age pundits warn that as our appetite for books dwindles, so too do the virtues in which printed, bound objects once trained us: the willpower to focus on a sustained argument, the curiosity to look beyond the day’s news, the willingness to be alone.

The shelves of the world’s great libraries, though, tell a more complicated story. Examining the wear and tear on the books that they contain, English professor Leah Price finds scant evidence that a golden age of reading ever existed. From the dawn of mass literacy to the invention of the paperback, most readers already skimmed and multitasked. Print-era doctors even forbade the very same silent absorption now recommended as a cure for electronic addictions.

The evidence that books are dying proves even scarcer. In encounters with librarians, booksellers and activists who are reinventing old ways of reading, Price offers fresh hope to bibliophiles and literature lovers alike.

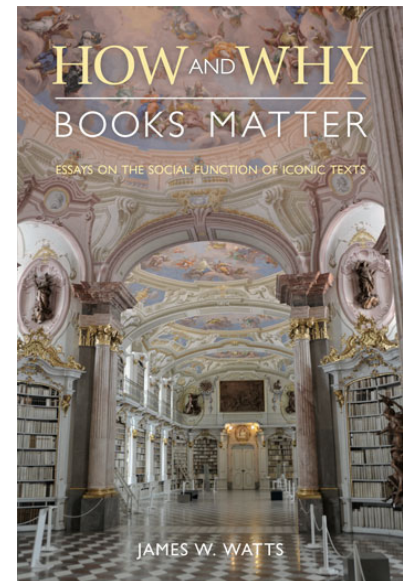
**How and Why Books Matter: Essays on the Social Function of Iconic Texts**

James W. Watts  
Equinox Publishing  
200 pp., 2019

**Religious and secular communities ritualize some books in “dimensions.”**

They ritualize the dimension of semantic interpretation through teaching, preaching, and scholarly commentary. This dimension receives almost all the attention of academic scholars. Communities also ritualize a text’s expressive dimension through public reading, recitation, and song, and also by reproducing its contents in art, theatre and film. This dimension is receiving increasing scholarly attention, especially in religious studies and anthropology. A third textual dimension, **the iconic dimension**, gets ritualized by manipulating the physical text, decorating it, and displaying it. This dimension has received almost no academic attention, yet features prominently in the most common news stories about books, whether e-books, academic libraries, rare manuscripts, or scripture desecrations. James Watts argues that we can better understand how physical books mediate social value and power within and between religious communities, nations, academic disciplines, and societies both ancient and modern.

*How and Why Books Matter* will appeal to a wide range of readers interested in books, reading, literacy, scriptures, e-books, publishing, and the future of the book. It also addresses scholarship in religion, cultural studies, literacy studies, biblical studies, book history, anthropology, literary studies, and intellectual history.



## Upcoming Events

### September 2019



#### **FBS Members: Treasures We Found during the Summer Break**

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

**September 15, 2019, 1:30 pm**

FBS members are invited to share about recent acquisitions and to bring a book or two for show and tell. We're hoping that FBS members have had a great summer break! But we know that the buying of books and the curating of collections never stops. The September meeting will provide an opportunity for FBS members to show off some recent discoveries. Meetings like this condense a great deal of book knowledge into a short period of time – ideal for fellow collectors.

### October 2019



#### **Mary Kay Watson: Tangled Shakespeare**

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

**October 20, 2019, 1:30 pm**

**Mary Kay Watson** has recently published a book of imaginative illustrations to accompany *A Midsummer Night's Dream*. Mary Kay will present her book and discuss her process. Mary Kay is a member of the West Virginia Watercolorist Society and an accomplished painter. Her book *Tangled Shakespeare* combines watercolor and her illustration style, not to create an illustrated edition of the play, but to visualize scenes and characters from *A Midsummer's Night Dream*. In her recent interview on Rare Book Cafe, Mary Kay explained that she is working on other Shakespeare plays.

And spoiler alert! Mary Kay will conduct a brief workshop in which she will teach guests how to draw patterns in the book. Materials will be provided.





## Florida Book Events Calendar

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

### LIBRARY BOOK SALES

For the numerous library book sales around the state and library-operated bookstores, visit **Florida Library Book Sales:**  
<http://www.booksalefinder.com/FL.html>

### S E P T E M B E R

[dates not announced]

**Ringling Literati Book Club**, Sarasota, FL  
Thursday at New College Cook Library; Program repeated Friday at Ringling Art Library Reading Room

September 15

**Florida Heritage Book Festival and Writers Conference**, St. Augustine, FL  
([fhbookfest.com/](http://fhbookfest.com/))

### O C T O B E R

[date not announced]

**Alper JCC Berrin Family Jewish Book Festival**  
Miami, FL  
(<http://www.alperjcc.org/artsculture/book-festival/>)

October 17-20

**Florida Writer's Conference**  
Altamonte Springs, FL  
(<https://floridawriters.net/>)

October 18-20

**38th Annual Necronomicon**  
Tampa, FL  
(<http://www.stonehill.org/necro.htm>)

October 19-23

**Alachua Co. Friends of the Library Book Sale**  
Gainesville, FL  
(<http://folaclid.org/>)

October 24-26

**Other Words Literary Conference**  
University of Tampa, Tampa, FL  
(<http://www.floridarts.org/other-words-conference/>)

### N O V E M B E R

November 3-17

**JCA Jewish Literary, Film, and Arts Festival**  
Jacksonville, FL ([jcajax.org/jcafest/](http://jcajax.org/jcafest/))

November 9

**Tampa Bay Times Festival of Reading**  
USF St. Petersburg  
140 7th Avenue South, St. Petersburg  
([www.tampabay.com/expos/festival-of-reading/](http://www.tampabay.com/expos/festival-of-reading/))

November 7-10

**Sanibel Island Writers Conference**  
Sanibel Island, FL ([www.fgcu.edu/siwc/](http://www.fgcu.edu/siwc/))

November 11-18

**Miami Book Fair International**  
Miami Dade College Wolfson Campus, Miami, FL  
([www.miamibookfair.com/](http://www.miamibookfair.com/))

### D E C E M B E R

December 4-8

**INK Miami**  
([www.inkartfair.com](http://www.inkartfair.com))

December 4-6, 2018

**Cracker Storytelling Festival**  
Homeland, FL  
(<http://crackerstorytellingfestival.com/>)

December 5-8, 2018

**Art | Basel, Miami**  
(<https://www.artbasel.com/miami-beach>)

### J A N U A R Y 2 0 2 0

[date not announced]

**Paradise City Comic Con**  
Miami, FL (<http://paradisecitycomiccon.com/>)

January 9-12

**38th Annual Key West Literary Seminar**  
Key West, FL ([www.kwls.org/](http://www.kwls.org/))

January 18-25, 2019

**Writers in Paradise** (Eckerd College Writers Conference)





The title page headpiece from Johannes Schöner's *De iudiciis nativitatum* (1543); see story on page 6. The three cherubs hold the tools of Schöner's trade. Cherub No. 1 (left) holds the diagram on which Schöner formulated horoscopes. Cherub No. 3 (right) holds a compass and square, used in developing astrological charts. Cherub No. 2 (Little Atlas?; center) holds up an armillary sphere, metal bands that mark the zodiacal constellations and other sky landmarks; the earth can be seen at the center of the sphere.



### 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 E. Mulvihill  
Carl Mario Nudi  
Gary Simons

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

## Join FBS!

If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.



Membership is \$50 per year. You can find a membership form on our website. It will give you the address to which to send your filled-out form and payment.

Joining FBS also makes you a member of our national organization, the Fellowship of American Bibliophilic Societies. ➡

## Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!? ➡



## Florida Bibliophile Society, 2018–2019 Season



David Hall

**September 15 • FBS Members: Treasures We Found during the Summer Break.** FBS members are invited to share about recent acquisitions and to bring a book or two for show and tell.

**October 20 • Mary Kay Watson: Tangled Shakespeare.** Mary Kay is an illustrator who has recently published a book of imaginative illustrations to accompany *A Midsummer Night's Dream*. Mary Kay will present her book and discuss her process. And spoiler alert! Mary Kay will conduct a brief workshop in which she will teach guests how to draw patterns in the book. Materials will be provided.

**November 17 • Jonathan Chopan: Imagining the Other: On Writing outside the Self.** Dr. Chopan is an Associate Professor of Creative Writing at Eckerd College. He will talk about a challenge that every writer faces: writing outside of one's own experience.

**December 15 • FBS Holiday Party.** This year's gala event will be held at the Seminole Community Library. More details soon!

**January 19 • Jerry Morris: My Books About Books Collection.** Jerry is president of FBS and an accomplished book collector. Among other areas, Jerry collects Books About Books, a fascinating topic. His collection currently numbers 1,243 books. He promises that not one will be missed!

**February 16 • Mark Harris: Collecting Comics.** For many people, comics are still a very lighthearted collectible, but they are now widely recognized for their potential for serious business, art, and literature. Mark is an avid and knowledgeable collector who will discuss his collection and comic collecting in general.

**March 15 • Open.**

**April 19 • Lola Haskins, Poet.** Lola delighted us with her readings in National Poetry Month 2017. She returns to FBS in 2020. Her most recent book, *Asylum: Improvisations on John Clare*, was published in the prestigious Pitt Poetry Series.

**April 22-26 • The Florida Bibliophile Society hosts the Fellowship of American Bibliophilic Societies Annual Tour.** Each year, a member club of the Fellowship of American Bibliophilic Societies (FABS) hosts a study tour. The host club invites members of the other FABS clubs to visit and view the bibliophilic wonders of its area.

For the first time in its 37-year history, the FBS will host a study tour of the Tampa Bay area, including Tampa, St. Petersburg, and Sarasota, on April 22-26, 2020. The tour is scheduled to coincide with the 39th Annual Florida Antiquarian Book Fair, April 24-26, 2020. Details of this exciting event can be viewed in the [FABS Tour 2020 brochure](#).

**April 24-26 • 39th Annual Florida Antiquarian Book Fair.** One of the largest book fairs in the U.S. happens each year, right in our backyard, at the Coliseum in downtown St. Pete. Each year, FBS hosts a table at the entrance to the Book Fair where we answer questions and hold parcels for visitors. Many visitors sign up for our newsletter, and some join FBS. A highlight occurs on Sunday when FBS collectors provide free book evaluations.

**May •** There will be no meeting in May. This year's annual FBS banquet will be combined with the closing banquet of the FABS Annual Tour in April.



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

## Endpaper • Welcome Back!



Welcome back!

I hope you've had a great summer and that it was exactly what you wanted it to be – enjoyable, relaxing, exciting, productive, or all of the above!

Oh yes! And I hope it was a summer of reading, bookshop browsing, and some exciting new acquisitions!

But it's time: back to school, to fall weather, to football season, and to another exciting season for the Florida Bibliophile Society!

This year's FBS meetings will feature collectors and authors presenting in many areas of book collecting and book production. In addition to all the fascinating subjects of our regular meetings, we are planning a special field trip to the Alachua County Friends of the Library Book Sale in October – ask anyone who's been there: it's worth it!

And of course, everything is in motion for the FABS Annual Tour in April, being hosted by FBS for the first time. Our planning committee has been hard at work, visiting museums and collections, meeting with directors and librarians, and of course, checking out dining venues (hey, somebody's got to do it!). They've put together an exciting schedule of activities, and we are eager and delighted to share with our fellow bibliophiles across the country the many book treasures in what is often called Florida's Cultural Coast, stretching from Tampa to Sarasota. Florida is full of surprises and delights, and so will this year's FABS Annual Tour. Visit the [FABS Tour 2020 website](#) for more details and the tour brochure.

In the meantime, take a look at the 2019-2020 schedule on the previous page and plan to join us!

See you at the bookstore!

— Charles

## The Florida Bibliophile Society

### OFFICERS

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

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

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

*Treasurer:* **Linda Morris**  
linjer25@gmail.com



### COMMITTEE CHAIRS

*Hospitality:* **Linda Morris**  
linjer25@gmail.com

*Lee Harrer* **Jerry Morris**  
moibibliomaniac@gmail.com

*Award:* **Carl Mario Nudi**  
carlnudi@netscape.net

*Social Media:* **Carl Mario Nudi**  
carlnudi@netscape.net

*Archives:* **Carl Mario Nudi**  
carlnudi@netscape.net

**The Florida Bibliophile** is the newsletter of the Florida Bibliophile Society, established 1983. It is published monthly from September to May. Correspondence regarding the newsletter and submissions should be sent to: Charles Brown, cmbrown@atlantic.net. [www.floridabibliophilesociety.org](http://www.floridabibliophilesociety.org) © 2019 Florida Bibliophile Society

Unattributed material has been prepared by the editor.

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