

# The Florida Bibliophile

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Deadline for the November newsletter is Oct. 30, 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 Fall 2019 FABS Journal [here](#).



New FBS member Don Toms shares a rare find in the already rarefied world of classic automobile literature.



**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

## Treasures We Found during Summer Break

### The Florida Bibliophile Society Meeting, September 15, 2019

**President Jerry Morris** began the meeting by noting that some FBS members might wish to go to the Alachua County Friends of the Library Book Sale in Gainesville on the weekend of October 18–20, and that our regular October meeting, featuring the illustrator Mary Kay Watson would be moved to October 27.

The theme of this meeting was “Treasures We Found during Summer Break.” FBS members were invited to talk about their summer adventures with books. Several members took up this challenge and discussed (and often displayed) their summer finds. Each presenter shared his or her excitement in finding and even savoring “special books.” This “book hunger” is something we share as bibliophiles. The interests displayed were as varied as the books and their collectors.

#### Carl Nudi

**S**ummer was almost over when I made my “summer finds.”

I met Linda and Jerry Morris for lunch in St. Petersburg on Aug. 30, but before we had a nice repast on Central Avenue, we met up at Mike Slicker’s wonderful bookshop, Lighthouse Books, 1735 First Ave. N. I headed straight to the back bookshelf and climbed on a high stepstool to check out Mike’s selection of Books on Books.

Interspersed between the titles dealing with how to collect books and bibliographies of various collectors, and other interesting titles relating to books are the gems I look for in every bookstore and thrift shop I visit: books on printing.

I have been a printer all my life, running a hand-fed printing press in my father’s print shop when I was about 9 years old. I collect anything about the production of the printed page, including the history of letterpress printing, trade manuals for the various crafts, such as type composition, type casting, type design, and press



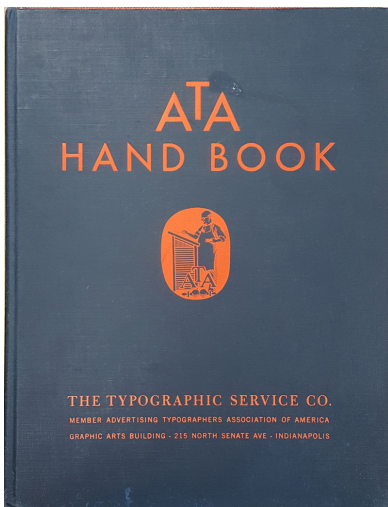
Carl Nudi (left) assists a student at the Tampa Book Arts Studio as they clean the plate cylinder from an offset press.

work, and also the allied trades of bookbinding, papermaking, lithography, silkscreen printing, engraving, and stereotyping.

I ended up purchasing three books:

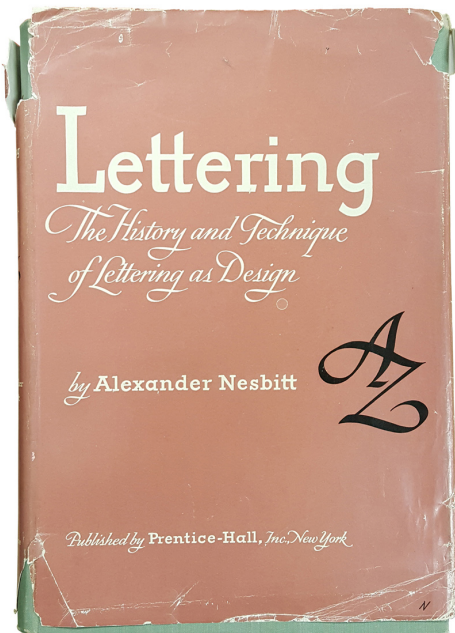
*ATA Advertising Production Handbook*, second edition (1947) by Don Herold, published by the Advertising Typographers Association of America, New York.

This 91-page quarto explains to advertisers the production method of printed materials from design to typesetting to printing so that they have a basic understanding of the printing process. In the heyday (1920s–1960s) of letterpress printing (printing from a raised or relief surface), many of the large printing firms would produce their own production handbooks for their customers. This one was produced by The Typographic Service Company of Indianapolis, Indiana.





Treasures, continued: Carl Nudi



*Lettering: The History and Technique of Lettering as Design* (first edition, 1950) by Alexander Nesbitt, published by Prentice-Hall, New York.

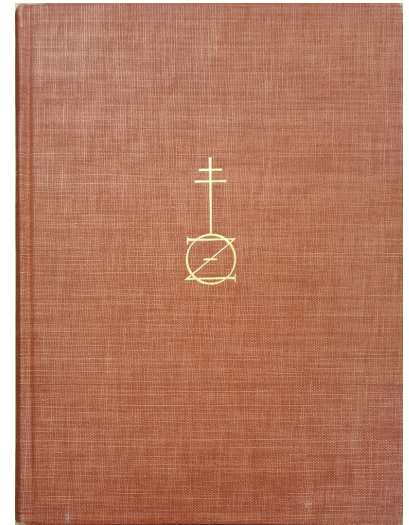
Nesbitt, a recognized type and layout designer of the post-World War II era, provides an instructive guide to lettering and layout design in this 300-page quarto. Not so much “how-to” as “why” one would design or use a specific typeface.

*The Book of Oz Cooper: An Appreciation of Oswald Bruce Cooper* (first edition, 1949), compiled by Raymond DaBoll, published by the Society of Typographic Arts, Chicago.

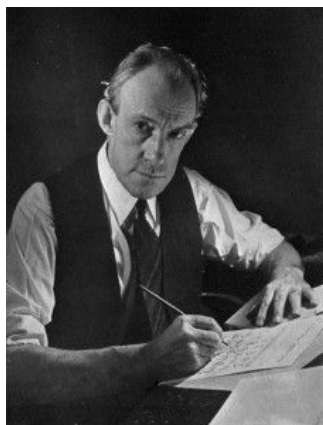
As stated in the subtitle, this 182-page quarto is a compilation of essays written by acquaintances and fellow type designers of

Oswald B. Cooper. Cooper was a prolific type designer whose typefaces were cast into fonts by most of the larger type foundries. One of the most notable typefaces, to which he assigned his name, was Cooper Black, a sturdy, heavy design with gentle and soft curves reflecting the character of Chicago, his adopted hometown.

After thumbing through these three books at home, I started thinking, why do I collect books in this genre. Is it because I spent half of my life in the honorable trade of printing? If so, do plumbers collect trade books on plumbing, or masons books on bricklaying? I’ve yet to answer this question because it would lead to befuddlement in my small brain as I also collect books on at least a dozen other subjects. It truly is a “gentle madness”?



The Book of Oz Cooper



In 1904, Oswald Cooper and Fred S. Bertsch formed the design firm of Bertsch & Cooper, providing ad campaigns for accounts such as Packard Motor Car Company and Anheuser-Busch Breweries, with Cooper providing distinctive hand lettering and sometimes the copy as well. In 1914, the firm became a full-service type shop. By the time Fred Bertsch retired in 1924, Bertsch & Cooper employed more than fifty people and was the largest

art production facility in the Midwest. Cooper was a talented writer, and many advertising agencies sought his services as a copywriter, but he wrote only for himself and his own firm. [Wikipedia]

## Cooper Black

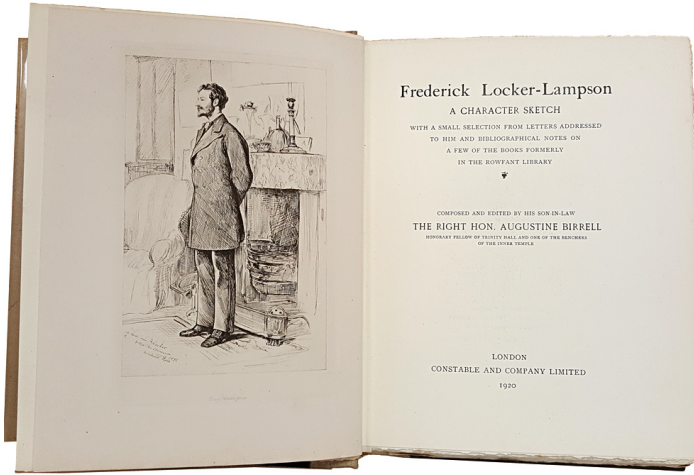
*All works of taste must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those which everybody calls cheap. A disposition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the decay and destruction of arts and manufactures.* —RUSKIN

Packard  
238 Coupe

Oh the man who owns one  
PACKARD MOTOR CAR COMPANY DETROIT

Treasures, continued

Gary Simons



honor of Lampson’s book dubbed their organization the Rowfant Club – which survives to this day!

The book I serendipitously found in the near-cast-off bin was partly a memoir and partly selections from the Rowfant Library catalog put together by Locker-Lampson’s son-in-law, Augustine Birrell, in 1920.

My second book, entitled *Ballads and Verses Vain*, published in 1884, was by another man of letters, Andrew Lang. Lang wrote an enormous amount – at his death it was estimated that his collected works would fill 300 volumes! He did write a few novels, but it was mostly poetry, histories, biographies, various essays, and literary criticism. He was a true bibliophile – he haunted used book stores wherever he went and often wrote about books.

He knew the book hunger.

One of the poems in *Ballads and Verses Vain* is entitled “Ballade of the Book-Hunter.” Knowing that *bise* is a particularly cold north wind, and that Aldines, Bodonis, and Elzevirs all refer to famous sets of books, perhaps the first stanza of this poem will resonate with FBS members:

BALLADE OF THE BOOK-HUNTER.

**I**n torrid heats of late July,  
 In March, beneath the bitter *bise*,  
 He book-hunts while the loungers fly,—  
 He book-hunts, though December freeze;  
 In breeches baggy at the knees,  
 And heedless of the public jeers,  
 For these, for these, he hoards his fees,—  
 Aldines, Bodonis, Elzevirs.

No dismal stall escapes his eye,  
 He turns o’er tomes of low degrees,  
 There soiled romanticists may lie,  
 Or Restoration comedies;  
 Each tract that flutters in the breeze  
 For him is charged with hopes and fears,  
 In mouldy novels fancy sees  
 Aldines, Bodonis, Elzevirs.

**T**he first book I wish to talk about is one I bought at a little bookshop on Cecil Court. Cecil Court is a one-block street in the West End of London that is lined on both sides with small bookshops. Most of these shops have an outside table for their less expensive books, and I picked up this book, about a man named Frederick Locker-Lampson, for a few pounds at one of these tables. But to understand its significance one needs to appreciate the back story.

Frederick Locker-Lampson was a nineteenth century British man of letters, but he never wrote much. He considered himself a poet, but likewise published very little poetry. He was an undistinguished civil servant for a while and was an invalid (perhaps fashionably?) for most of his life. So why would he be remembered or written about? Well, Locker-Lampson was a bibliophile, and he collected carefully selected books from the fifteen and sixteen hundreds. These books were kept at his country home, Rowfant. And in 1886, he self-published a limited edition (350 copies) catalog of the Rowfant library which won instant acclaim and is still a book collector’s treasure. (I don’t have that book, but wish I did – it costs several hundred dollars on the Internet!) In 1900, his heirs published an update, likewise in a limited edition, in concert with a group of bibliophiles in Cleveland, which in

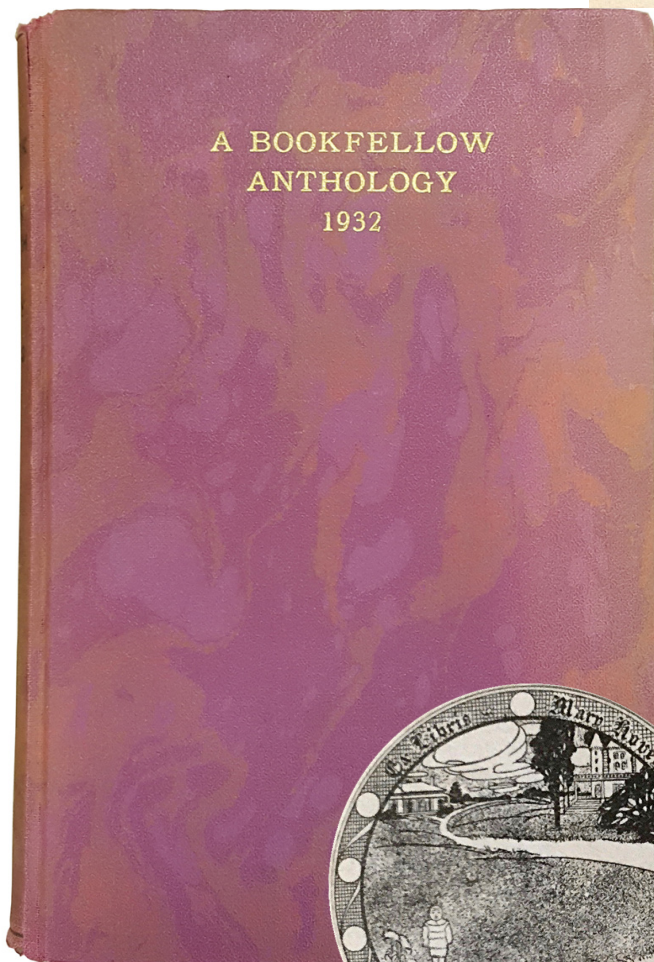


*Treasures, continued*

## Jerry Morris

**M**y summer find was a copy of the 1932 edition of *A Bookfellow Anthology*. I found it in a thrift store in Citrus County. It was formerly owned by Mary Hovey, who pasted her bookplate on the front pastedown. Mary Hovey had one of her poems published in the anthology, but when I went to read it, I discovered that someone had torn the page out that contained her poem. Perhaps Mary Hovey tore the page out herself, but more likely is that a daughter or granddaughter who wanted the poem as a keepsake. I did however find two poems to my liking, a poem titled “A. Edward Newton in His Library,” and the other titled “Dr. Samuel Johnson Takes Tea With Mr. Davies the Bookseller 16 May, 1763.”

For a fuller presentation about this book, visit “[A Bookfellow Anthology Originally Found Wanting](#)” on my blog, *My Sentimental Library*.



DR. SAMUEL JOHNSON TAKES TEA WITH  
MR. DAVIES THE BOOKSELLER  
16 MAY, 1763

Full many a man ere this  
Had pushed aside a door,  
And none felt need to pay it heed  
Or think about it more.

Full many a pane of glass  
Ere this had framed a silhouette  
That any heedless he who saw it pass,  
As lightly could forget.

But you, Sir, with your wheeze  
And elephantine tread,  
The rheumatism in your knees,  
The jumble in your head,

Go forth to greet a friend  
And drink a cup (or forty) of his tea;  
The fickle gods attend,  
And all posterity troops in to see.

Your hand is on the latch —  
(Consider, Sir, your standing with the Fates!)  
Behind that swinging hatch  
Young Boswell waits . . .

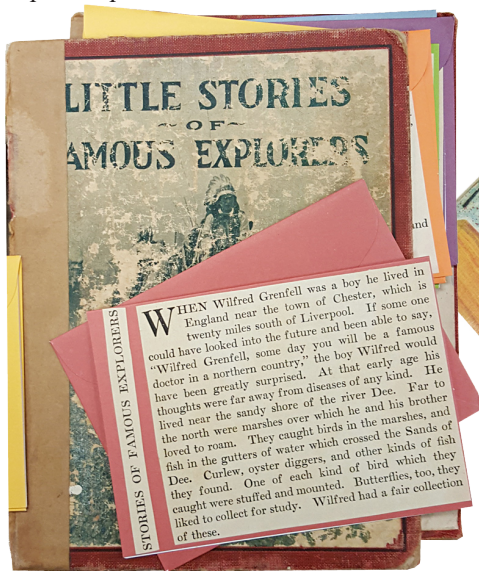
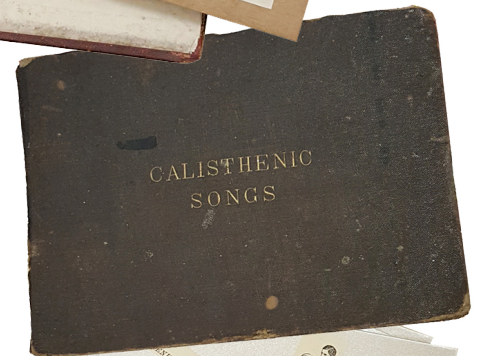
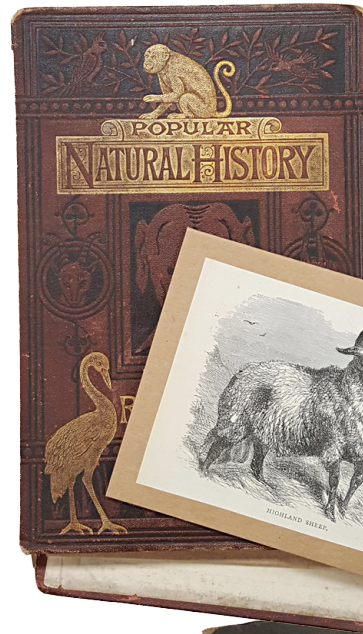
— GEORGE STEELE SEYMOUR



Treasures, continued

Ben Wiley

Though it may be taboo and the last thing you might think a book lover would do, I occasionally take scissors and knives to books, cutting and shredding and discarding. But also salvaging and repurposing, for I like to take damaged and worn-out books, destined for the dumpster and recycle them into stationery. When I come across a book that is disfigured or spoiled beyond repair, yet with attractive covers and appealing text or illustrations, then I cut and glue-stick onto blank card stock, creating handsome, charming stationery. The book may be damaged beyond recognition, but the contents live another day. I buy blank envelopes and cards from Michael's Crafts, then select individual images and text that seem to have an aesthetic appeal and affix those to the cards. This creates what I call BenCards for those few folks out there who still like to send handwritten, perhaps even fountain-penned, notes to friends. I also fashion the original book cover into a "box" to hold these greeting cards. Here are some samples of this craft work that I showed at the FBS meeting: *Popular Natural History*, *Betty Crocker's Cookbook for Boys and Girls*, *Calisthenic Songs for the Classroom*, *Little Stories of Famous Explorers*, and a pre-primer with Dick and Jane. It's fun. It's creative. It still upholds pride in the book.



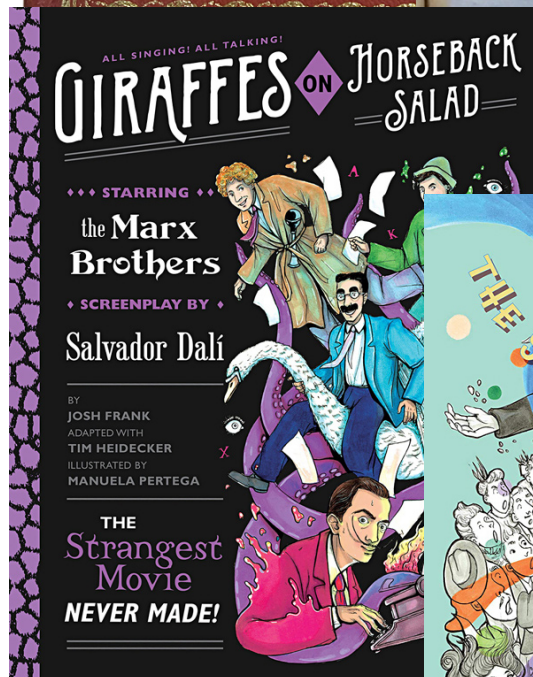
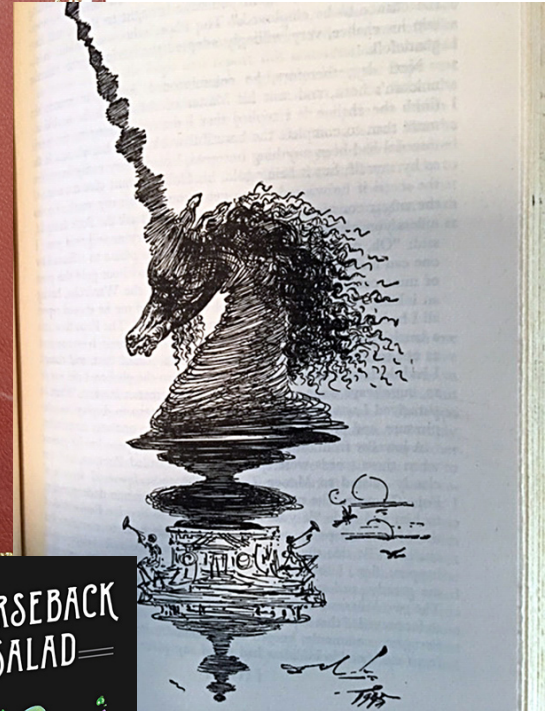


Treasures, continued

## Elenora Sabin

I brought two books to show the group, both related to my interest in Salvador Dali's art and writings. Charles Brown beat me to the first one. Because of his interest in graphic novels, he also brought *Giraffes on Horseback Salad*, and showed it. I had the same book, and spoke about it briefly. It is a graphic novel that reconstructs a film treatment for a never-made film that Dali planned in collaboration with Harpo Marx and would have starred the Marx Brothers, had it actually been produced.

The second book was given me by a friend who'd bought it for me in a used book store because the book contained sketches by Salvador Dali. The book is *The Autobiography of Benvenuto Cellini*, and indeed, it has Dali sketches throughout, so I was delighted to have it. I believe I'll enjoy reading it as well as admiring the sketches. The book was a library copy, but so pristine that I wonder whether it had ever been read. Unfortunately, it did have the library stamp on the top and side of the pages. I followed the group's recommendation for removing the stamp with sandpaper and am happy to say that it worked perfectly, and the pages are now clean and white, making the book look like new. So, thanks to you for that wonderful information!





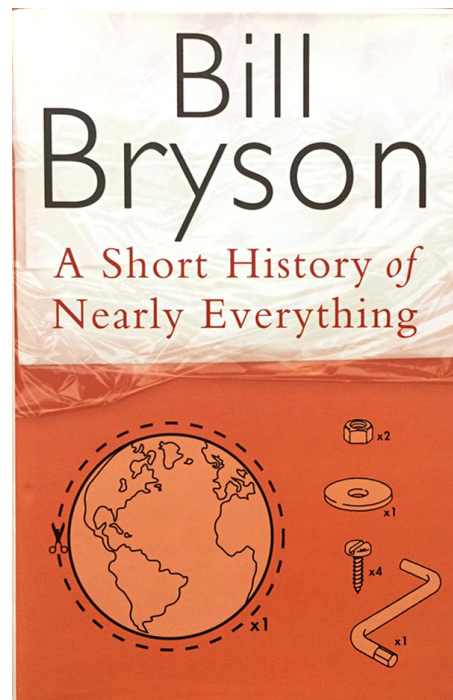
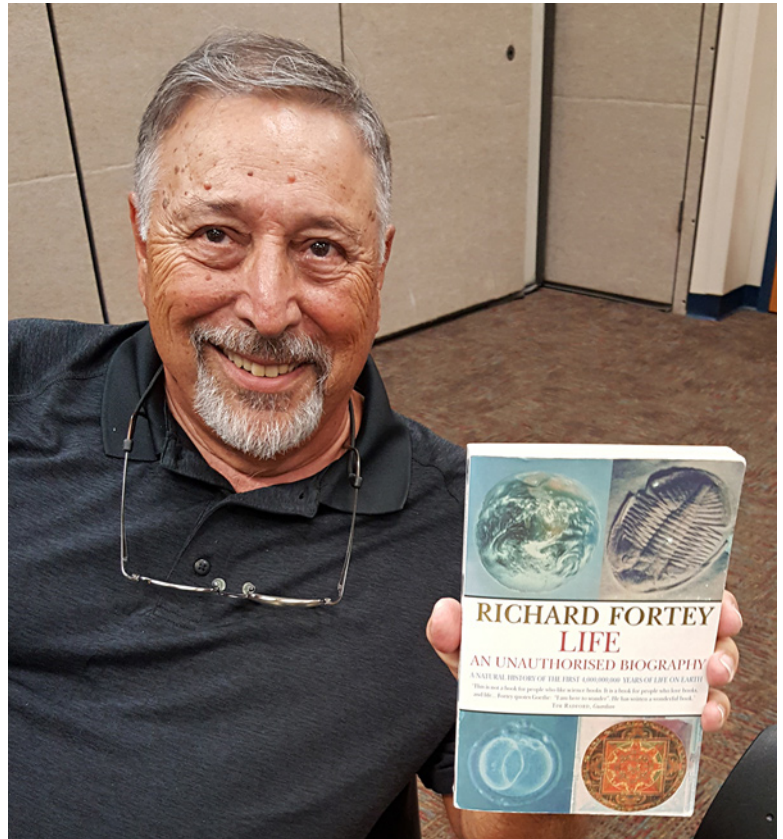
*Treasures, continued***Edward Cifelli**

**I** have been single-minded over the last 50 years in my reading – it has always been a generalist’s view of American literature, and so in my books, I have written about poets from the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries. For fun, however, I read books and articles about science, mostly about the universe (the Higgs Boson, known as the God Particle, runs tingles up my back), but all sorts of related books get my attention, from Dava Sobel’s magnificent biography *Galileo’s Daughter* to Bill Bryson’s *A Short History of Nearly Everything*.

In the latter book, Bryson spent a lengthy chapter on the origins of life. If I have it right, it took life some 3.5 billion years to grow from simple microorganisms into more complex organisms. And the chief reason it took so long is that there was no oxygen on earth. It took an estimated two billion years for oxygen levels to approach something like modern numbers. But where did it come from?

That’s where Richard Fortey, author of *Life: An Unauthorised Biography – A Natural History of the First Four Billion Years of Life on Earth*, comes in. The first known life on the planet was a bacterium that used light to produce energy that enabled the bacterium to divide carbon, which it needed for its own growth, and oxygen, which it didn’t need at all and therefore released into the atmosphere as waste material – one single tiny puff at a time. It took two billion years for all that “waste” material to build up to the levels that support all the complex organisms on earth that now depend on it.

Every page of Fortey’s wonderful book is packed with similar information. I don’t see how you can possibly live another day without buying a copy of your own!

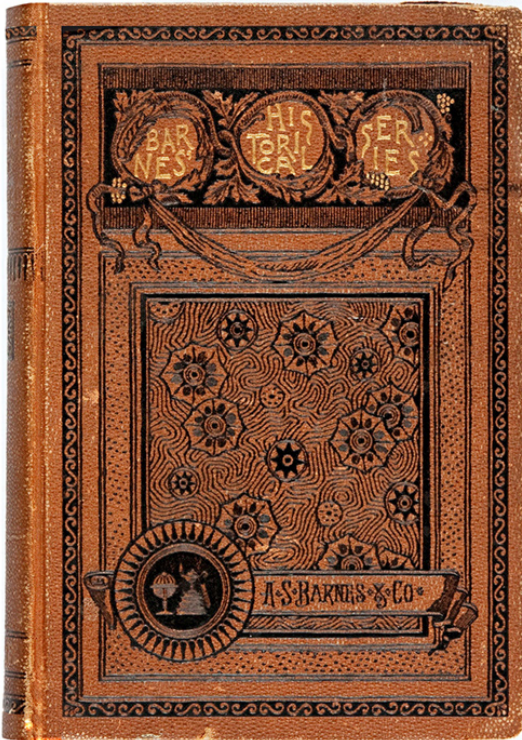




Treasures, continued

## BonSue Brandvik

**I** told 2 stories and invited everyone to attend “The Write Stuff” writing seminar, at which I will be speaking.\*



**Story 1:** One of my relatives, Gordon Buehrig, was an automobile designer of merit. As a matter of fact, a full wing of the Auburn Cord Duesenberg Museum in Auburn, Indiana, is dedicated to his accomplishments. As his relative, I was invited to be an honored guest at the museum’s annual collector’s event. I had no idea that the event would be so huge! For hours, I enjoyed touring the small town, it’s streets filled with antique cars, but then my attention was drawn to my true historic interest, historic hotels – specifically, the Auburn Hotel, built in 1860.

While wandering through the parlors, admiring the architecture and décor, I spotted a “lending library

\* BonSue was the guest speaker at Write Stuff: Fiction Book Camp on Sept. 28. The event was held at the St. Petersburg Main Library.

bookshelf” and decided to leave a copy of one of my novels. Then, I spotted an old book on the bottom shelf. It turned out to be a schoolteacher’s history book, entitled *A Brief History of the United States, Barnes Historical Series*, published by the American Book Company and dated 1870. I tracked down the hotel manager who told me that he had found the book while cleaning out an old storage room and that I was welcome to take it.

Inside the cover, are the names A. D. Harpel and Cora F. Harpel, presumably the teachers who owned the book. The book is divided into six “Epochs”:

- 1 – Early Discoveries and Settlements
- 2 – Developments of the Colonies
- 3 – The Revolutionary War
- 4 – Development of the States
- 5 – The Civil War
- 6 – Reconstruction and Passing Events.

It’s a fascinating find that I will always treasure!

**Story 2:** My eldest cousin has done extensive research on my mother’s side of the family (Ellis), and she recently discovered that an ancestor from Wales, John Eli Ellis II, helped a man named Edmond Freeman establish the colony of Sandwich, Barnstable, Massachusetts. The history of this colony is documented in a book, *Plymouth Colony: Its History & People, 1620-1691*, by Eugene Aubrey Stratton. It’s a fascinating

book that verifies the fact that the paternal side of my mother’s family was in the United States before the Revolutionary War!



## Plymouth Colony

*Its History & People  
1620-1691*  
by Eugene Aubrey Stratton



Treasures, continued

## Charles Brown

George Herriman's *Krazy Kat* first appeared in 1910 as part of another of Herriman's creations, *The Family Upstairs*, which was renamed *The Dingbat Family* about a year into its run. The Dingbat's cat appeared within days of the strip's beginning. In the cat's first appearance, a mouse sneaks up on the snoozing cat and beans it with rock – a foreshadowing.

It wasn't long before a line separated the cat-and-mouse antics from the Dingbat family's. In 1913, *Krazy Kat* and Ignatz Mouse appeared in their own

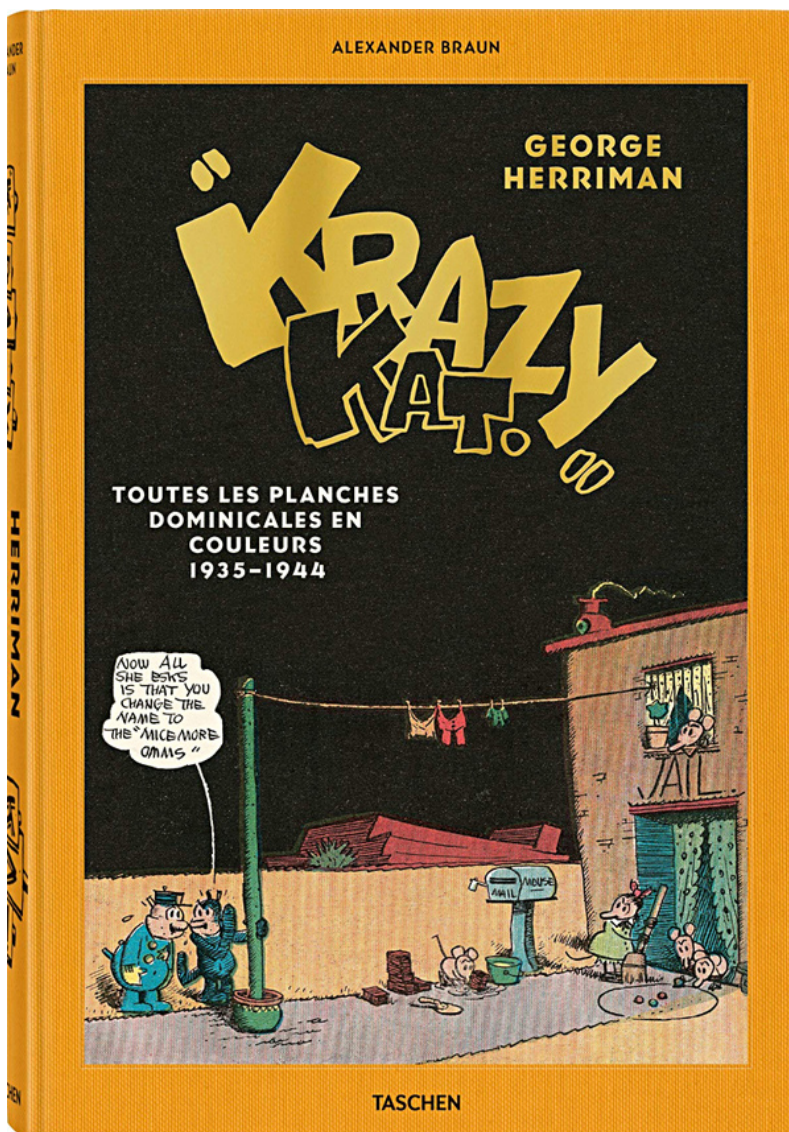
strip. *The Dingbat Family* ran for another three years, but the cat, the mouse, and the rock (or brick) would go on for over 30.

*Krazy Kat* was popular, never the most popular of the comics in the Hearst papers, but it was a personal favorite of William Randolph Hearst. He gave Herriman a lifetime contract to draw *Krazy Kat*, a gesture as unprecedented then as it would be today. The security gave Herriman room to experiment.

*Krazy Kat* and company eventually moved from Brooklyn, New York, to Coconino County, Arizona (or a comic version of it) in the desert southwest. Over the years, *Krazy's* total and unrequited love for Ignatz grew. Ignatz got married and had triplets, but *Krazy* remained his best friend and always favorite target for a brick, ordered by the dozen from the local brickerie (or is that brickerei). Coconino's sheriff, Officer B. Pupp, emerged as *Krazy's* protector, repeatedly throwing Ignatz into Coconino's one-room jail while sublimating his own unrequited affection for *Krazy* by filling the role of protector. The jazz note in all of this is *Krazy Kat's* indeterminate gender.

The strip ran six days a week. The full-page Sunday comic began in 1913, in black and white. The Sunday comic took a break in 1934, but resumed in full color in 1935, running until Herriman's death in 1944. Hearst's staff experimented with successors to Herriman, but Hearst decided to retire the strip.

*Krazy Kat* was popular, spawning over 200 animated cartoons (1916-1940) as well as "merch" in the forms of dolls, toys, buttons, etc. throughout the 1910s, 20s, and 30s. The number of papers carrying *Krazy Kat* began to wane in the 1930s as papers began





*Treasures, continued: Charles Brown*

to devote more space to the very popular adventure, superhero, and futuristic strips.

*Krazy Kat* was popular, but it was also a critical success. The well-known critic and writer Gilbert Seldes included *Krazy Kat* in his 1924 book *The Seven Lively Arts*, beginning his essay:

KRAZY KAT, the daily comic strip of George Herriman is, to me, the most amusing and fantastic and satisfactory work of art produced in America to-day. With those who hold that a comic strip cannot be a work of art I shall not traffic.

In 1946, the first collection of selected *Krazy Kat* strips was published, with an introduction by the poet e. e. cummings. cummings cites Seldes as a starting point, then begins to describe the subtlety and intricacy of a strip that appears straightforward and simple. cummings called *Krazy Kat* “the only original and authentic revolutionary protagonist.”

*Krazy Kat* was largely forgotten for two or three decades. But in the 1960s and 70s – and accelerating significantly in the 1970s and 80s – comics experienced a revival. Today, cartoon, comics, graphic novels, and their television and movie adaptations are a multibillion dollar fixture. In parallel, academic and critical study of comics as a medium has grown, reaching back to find the origins of the art and bringing to light forgotten examples. In this atmosphere, *Krazy Kat* has been rediscovered and studied by a new generation. It has been praised as the greatest comic strip of all time.

The republication history of *Krazy Kat* is complex, but it has followed the same arc as comics in general. The prime target for republishers has been the full-page Sunday comics. For many years, there was not enough interest, and frankly, too many strips – about 1,300 Sunday strips. Early efforts were incomplete. It took 20 years and three publishers to complete a series of volumes containing all Sunday pages, one or two years of strips per volume. During that period,

the *Kat*’s reputation increased greatly, making more ambitious publication efforts possible, including single-volume collections of all Sunday strips.

I discovered *Krazy Kat* in a one-panel excerpt published (if dim memory serves) in *New York* magazine in the early 1970s. The *Kat* sits on a rock in an isolated and bare landscape, a single drop flying away signals exasperation and relief, with the words “And from all this something wundafil will come.” (Among other things, *Krazy Kat* was a 35-year experiment in language – no doubt, part of what attracted e. e. cummings.) That panel has been

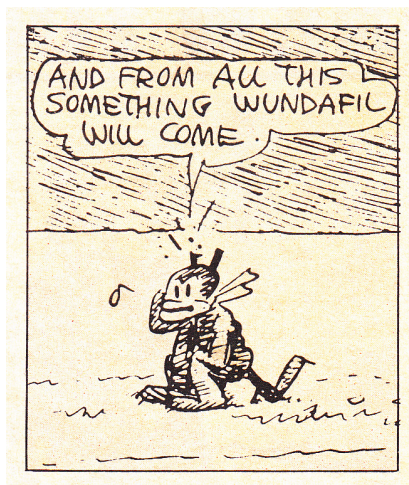
with me ever since. It’s a wundafil filosofee of life.

That brief introduction brings me to one of the summer treasures that I shared with my fellow bibliophiles, *George Herriman’s “Krazy Kat”*. *The Complete Color Sundays 1935–1944*. The book is from Taschen Books, well known for their color publications and large formats. Their *Krazy Kat* is almost 18 inches tall and a foot wide, 632 pages; it comes in a cardboard box with a handle.

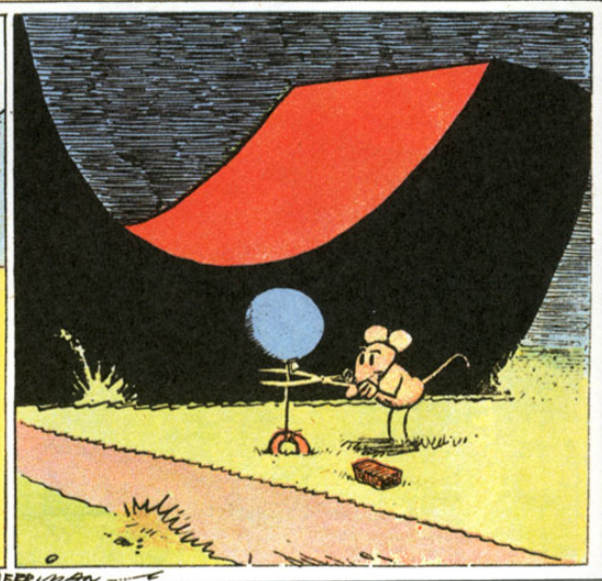
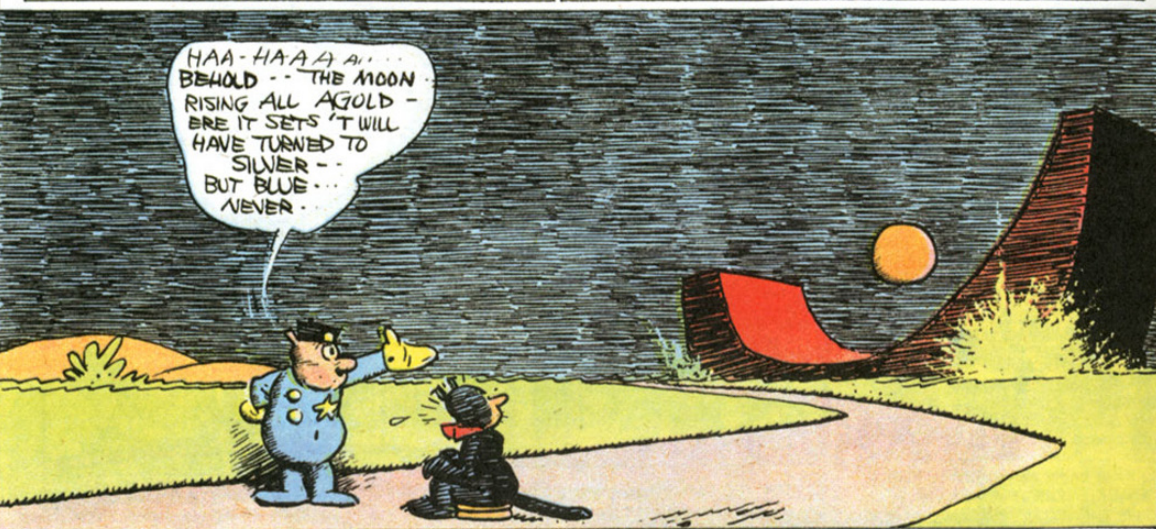
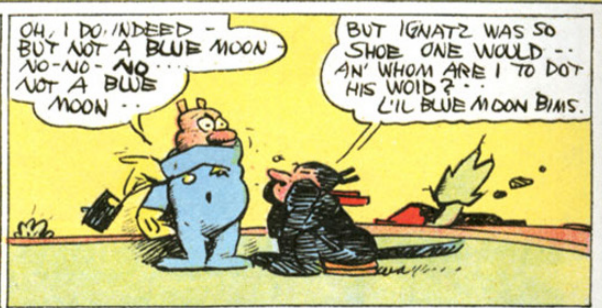
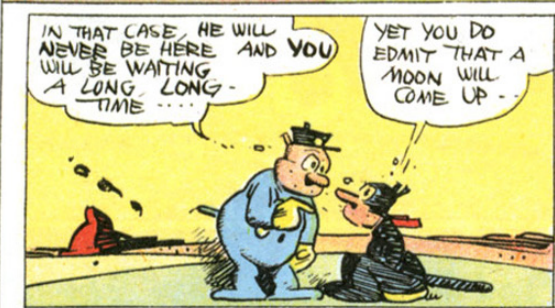
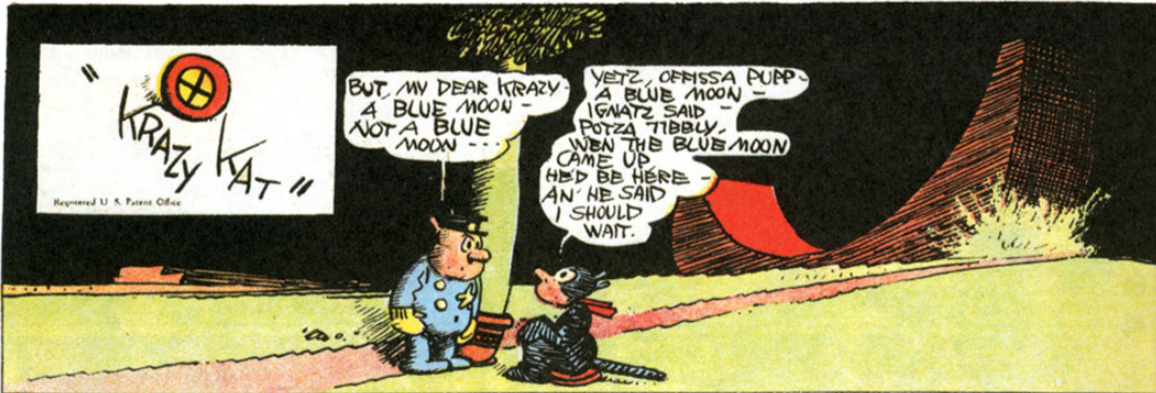
Amazon gives the shipping weight as 14.1 pounds.

This massive book is quite impressive. It has an excellent 100-page introduction, but how and where to read these pages is problematic – one clears off a table, I suppose. But the main points of the book are its completeness: it contains all the Sunday color strips; and it reproduces the strips at their original size. Those who first read them would have seen them like this, their strange surrealist landscapes and wild stories filling an entire page of the newspaper. It’s a beautiful creation.

One audience member expressed surprise that color printing was available to newspapers so early. Joseph Pulitzer added color to the *New York World* in 1893. The four-color process was introduced in 1906. I don’t know about the expense, but in the highly competitive newspaper business, the advantage of color was apparently worth it.









Treasures, continued: Charles Brown

## The Art of Charlie Chan Hock Chye

Sonny Liew  
Pantheon  
320 pp., 2016



Sonny Liew is a talented graphic artist in Singapore.

I learned about him in an indirect way, through the work of Anaïs López and her limited edition book, *The Migrant*, which combines silk screen, newspaper reproductions, phone screenshots, a handmade paper pop-up, and illustrations by Singaporean cartoonist Sonny Liew. López has extended this project

with a five-part video and a live performance. “Migrant” refers to the mynah, as beloved/despised in Singapore as the pigeon is New York.

I looked up the names of people associated with this project and ordered Liew’s bio-graphical novel *Charlie Chan Hock Chye* and a comic book, *Malinky Robot Bicycle*. The graphic novel won a dozen awards, including a prestigious Eisner Award in 2017.

Now in his early 70s, Chan has been making comics in his native Singapore since 1954, when he was a boy of 16. As he looks back on his career over five decades, we see his stories unfold before us in a dazzling array of art styles and forms, their development mirroring the evolution in the political and social landscape of his homeland and of the comic book medium itself. [Amazon]

One artist telling the story of another. The book is engaging and feels powerful from the first pages. Like finding buried treasure.

## Girls on the Run: A Poem

John Ashbery  
Farrar Straus & Giroux  
55 pp., 1999

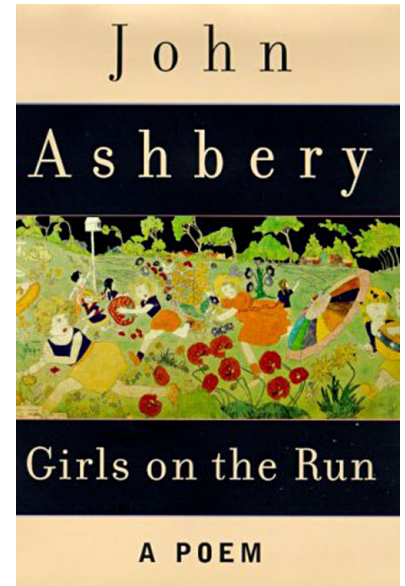
This is not a recent book, but it’s been on my acquisition list for a long time.

I’m interested in poetry, though I don’t always find Ashbery accessible.

My real connection to this book is Henry Darger, a Chicago resident who labored in complete obscurity for decades producing a 15,000 page epic, epicly entitled *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*. Darger (1892-1973) began the novel in the early 1900s. It was originally handwritten, but as the years passed, his conception evolved, and he typed it. He illustrated it by collecting images from books, magazines, and newspaper comics and then tracing them into position on his drawings, that ranged in size from page-sized to panoramic foldouts. This and his other works (!) were discovered in 1972 when his small apartment was cleaned out shortly before his death. It caused a sensation. Darger may now be the most famous outsider artist in the world.

Almost all of this material is in the American Folk Art Museum in New York, but a few of the 200-plus illustrations made it to the art market. The heroines of the novel, the Vivian Girls, are the point of departure for Ashbery’s poem, which explores the novel’s “childlike world of dreamy landscapes, lurking fear, and veiled eroticism.”

I’ve run out of room.

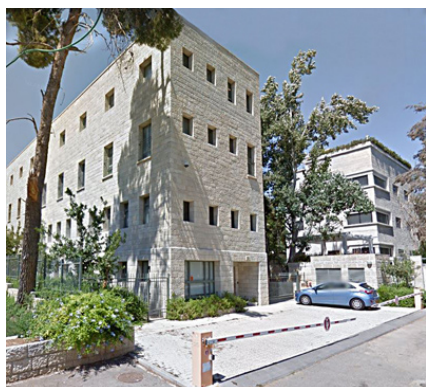


*Treasures, continued*

## Camilla Luckey

**My summer 2019 book find is *Coming Home* by Rachel Yanait Ben-Zvi, and the way it came home to me is an only-in-Jerusalem sort of story.**

I'd been on the lookout for *Coming Home* for the better part of a decade, ever since it was suggested to me by a librarian at Jerusalem's Ben-Zvi Institute, known as Yad Ben-Zvi, and maybe my very favorite among



The Yad Ben-Zvi research institute in Jerusalem

Jerusalem's 200-plus world-class research libraries.

The Yad Ben-Zvi librarian knew I had been combing city stacks, seeking stories that most truly characterize each library and that collectively capture the spirit of Jerusalem

as "center of the earth" and *terra sancta* for all three Peoples of the Book. In other words, he appreciated my attempt to write history through the perspective of library collections and characters.

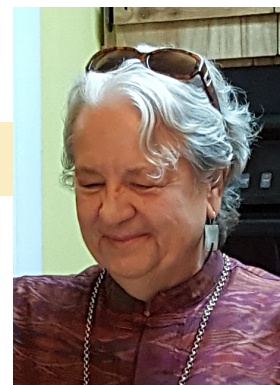
Writers could – and have – filled entire volumes using Ben-Zvi material solely. The Ben-Zvi, for instance, is proud owner of the Aleppo Codex (although the much-storied codex is shelved in a showcase at Jerusalem's Israel Museum). The Ben-Zvi story I needed to tell, that librarian insisted, is the story of Rachel Ben-Zvi. In 1901, at age 15, she, all by herself and still going by her birthname of Golda Lishansky, left her shtetl home near Kiev and began the Abrahamic journey that would take her to Palestine and her life there as founder and leader of several labor and socialist and defensive organizations, as educator and agricultural engineer and Haganah militant, and, eventually, as First Lady of the young state of Israel (1952-1963).

Her course was set early. In 1905, age 19, she attended the Zionist Convention in Basel (typically

associated with Theodore Herzl) as representative of her Ukrainian childhood shtetl, Malin. In 1908, she received a letter from "Avner," a nickname taken by the pal and partner of their youthful socialist and Zionist activities, but now already in Palestine. By the end of that year, Rachel had joined him. Avner would become Yitzhak Ben-Zvi, second president of Israel.

You might say Rachel represents the embodiment of Israel in an individual just as Yad Ben-Zvi represents the entire nation in an institution. Yad Ben-Zvi is dedicated to scholarly studies of "Eretz Israel" (Land of Israel), especially the history and culture of Sephardic and Eastern Jewry, and the dissemination of that scholarship through print, conferences, and field trips. The spacious new library (I prefer the cramped, cozy, old one) is on the grounds of the "presidential home" Rachel helped design, now a historic landmark since the building of a far grander presidential residence.

Even as "youngsters in their Palestine playground" – roaming Palestine's romanticized fields and deserts and hilltops by day and sleeping under her stars by night, learning the land by foot, really the only way – Rachel and Yitzhak forged not only their personal futures but also the future institute and state. Rachel brought to Palestine (as everybody then called the whole region) a love and knowledge of botany, a love she localized immediately and soon professionalized through three years' study of agricultural engineering at the University of Nancy, France. She would establish a women's tree farm, a training cooperative,



Rachel Ben-Zvi (undated photo)



*Treasures, continued: Camilla Luckey*

among other applications of that expertise.

Both Rachel and Avner/Yitzhak came equipped with energy and curiosity that “just wouldn’t stop.” It was Avner who first sensed the imperative to immediately collect for future generations the stories and traditions of Jewish communities worldwide. He anticipated the sad contradiction: if the Zionism for which he and Rachel passionately strove were successful, rebirth in the ancient land would simultaneously lead to the demise of culturally rich and diverse Jewish communities scattered worldwide through the various Diaspora over thousands of years. Zionism would bring assimilation and homogenization. Initially, Rachel often with him, he visited various desert “tribal” communities in Palestine. They might hold, he reasoned, some bits of Jewish connection and tradition. His curiosity quickly matured to the wider understanding – Zionism could deliver the demise of diversity. So, in subsequent decades, he would send teams of two to farflung destinations to record in writing or on film or using any media available the dispersed Jewish communities’ distinctive liturgies, dialects, customs, costume, cooking styles, and all sorts of societal structures and traditions. This research eventually became the basis of *Yad Ben-Zvi*.

It only took me a year or so to find my first copy (yes, of two) of *Coming Home* in English translation. There aren’t a lot. If you’re an Israeli reader, you probably read Hebrew (and better than I). Rachel authored ten books; *Coming Home* is the only one translated to English. It was published in 1959 in Hebrew as *Anu Olim (We Are Coming Up / We Are Immigrants)*; the English version was published in 1963.

My first copy I packed in one of six or seven boxes I shipped home nearly a decade ago. Every box satisfied strict Israeli postal weight and label requirements, but only one box arrived at my D.C. home intact. Box #2 arrived a day or two later, untaped but still complete. Box #3 was a little light, a book or two missing. A week or two later box #8 arrived empty.

We were living in that area of D.C. “served” by the post office which had received anthrax in envelopes a few weeks after the 9/11 attacks. Henceforward,

evidently, all packages have been held in suspicion, especially if international, especially if from the Middle East, especially if marked “books” – and especially if, like mine, the alternative delivery address is a boldly marked “Israeli Embassy”! The Jerusalem postal form required a secondary mailing address. We hadn’t lived long enough in D.C. that I had such an address in my head, memorized. The Israeli Embassy was, I thought on the spur of the moment, a brilliant idea. Ha! There went several hundred dollars just in postage. The thought of the books (and their cost) is prohibitively unbearable. Many have proven irreplaceable; I’ve been trying.

I had read only a few pages in that first *Coming Home*, as my practice is to find the books in Jerusalem and do most of the reading back here in the States. There’s never enough time in Jerusalem.

• • •

The years passed. I faithfully checked Jerusalem bookstores and occasionally online. The rare copy I would find was in Hebrew or several hundred dollars (although I was the grateful beneficiary of a generous grant, it wasn’t that generous, and it’s long gone), or Amazon would post me its standard line about holding my order until the next copy becomes available – sometime in the next ten thousand years.

• • •

Friday mornings in Jerusalem, there’s a buzz in the air. Everything is food. Everybody’s in a pre-shabbat frame of mind, whether or not they’re officially, religiously observant, because everybody observes... food. So Friday morning, the delis, the bakeries, the pastry shops (especially this decade since the French have arrived in droves), the wineshops, the butchers and fishmongers and cheesemongers, as well as basic grocery stores, plus of course the home cooks, all are busy, as are the cafes and as is, especially, the Mahane Yehuda market, a conglomeration of all the above – plus. The “plus” includes coffee roasters and juice bars and a closet-sized copper tahina-making machine and free fresh halvah samples and shakshuka and shwarma and fish-and-chips and, most recently, hot dogs (recently arrived Chicago meat

*Treasures, continued: Camilla Luckey**The Mahane Yehuda market*

packer who supplied American ballparks). And this is not to mention fresh produce, the original reason for the huge outdoor market's existence. In short, Mahane Yehuda is everything food, from Algerian to Yemenite. And from midday Friday – when vendors scream out their ever-descending prices in a sort of backwards auction, trying to underbid the competition and clear away inventory before the market closes – until Sunday morning, it is at its most glorious, gridlocked, multi-sensory best. If you don't go for the food, you go for the atmosphere. Orthodox daddies maneuvering multiple strollers as they pick up whatever Ima (mommy) forgot Thursday, price-savvy Jerusalemite shoppers of every stripe, and tourist foodies – one and all are packed into a huge and mostly happy gridlocked food frenzy.

This particular Friday, I let myself pause in a bookshop en route. I was flying “lite” on El Al,

\* An onomasticon is a listing of words related to a specialized subject. For example, a gazetteer is a listing of places. The goal of the Onomasticon of Eretz Israel Project is to consolidate “all the passages in Greek and Latin that mention geographic and ethnic names in Eretz Israel (Palestine) and its immediate vicinity, from the middle of the fourth century BCE until the Muslim conquest in the middle of the seventh century CE.” The project began in the 1960s.

meaning a maximum 13 kilos, which in turn meant, first, saving of a few hundred dollars and, second, very few books going home from Jerusalem. This did not mean NO books. I had lustily availed myself of the drop-dead bargains that the Israel Academy of Science offers at the annual summer Hebrew bookfair. The Academy mails. (Of special interest were a printed lecture remaindered from the sixties, *Dinosaur Tracks in the Judean Hills*, and all three of the pricey, but deeply discounted, letter-A volumes of the Academy's Onomasticon project – fifty years in the making.\*) But the little shop off Jaffa Road, en route to Mahane Yehuda, had in years past yielded backpacks-full of reasonably-priced treasures, despite an inventory that is probably more than three quarters Hebrew. And so I couldn't resist one little peek. My shwarma would wait a few minutes.

The young man tending shop was busy, but I've long known the layout. Junk – in Jerusalem that would be mostly non-Israeli fiction – is upstairs, and the good stuff – history, biography, religion, philosophy – on the main floor. Most shelves are double-deep in books. It took me maybe twenty minutes to check the main floor English titles. Only two would catch a ride in my luggage – a volume of *Scripta Hierosolymitana* (Studies in Classics and Jewish



*Treasures, concluded: Camilla Luckey*

Hellenism), a scholarly publication I always pick up if I see it, and John Wilkinson's 1970s *Jerusalem Pilgrims before the Crusades*, which seems to double in price every time I see it, meaning *carpe diem!*

By the time the shop cleared and the young man was ready to offer help, I had only one shelf left and no burning questions, no expectations. Just browsing.

When he asked if I was searching for anything in particular, I replied, "Just browsing." But a little voice chided me, and I retracted.

"Actually, I am always on the lookout for one book..."

By now, the happy ending of this little shopping excursion is predictable, but there's a bit of a twist as well as what we could call a coda.

The young man didn't know the book, English or Hebrew. He didn't recognize the author, either, although he did recognize the name Ben-Zvi. Nonetheless, he insisted most kindly that he go online and check other Jerusalem used-book dealers for me.

While he did, I turned so as not to hover as well as to finish my browse. One shelf of eighteen or twenty inches remained. No interesting titles along the front stack. None on the back stack either. I started to slide the front books I'd pulled out back into place, when I noticed, in front of my hand and hidden by it, a beige jacket so smudgy I couldn't quite read the title on the spine, so I pulled it forward and found in my hands *Coming Home*.

What does one do!?

He'll think I hid it, I thought. Nonetheless. . .

I waved it a bit trepidatiously in the direction of the young man.

"You'll never believe what I just found," I said to the

room as much as directly to him. You can stop your computer search. I found *Coming Home* – the book you're looking for!

He stood at the computer, not comprehending immediately. It was a bit awkward. I sort of waved the book again, giving him a second to take in the news and regain his composure. The *Twilight Zone* theme song came to mind, but this yarmulke-wearing kid wouldn't recognize it, and besides, it didn't seem proper. I sensed that we both knew we

should give credit where it seemed clearly to be due.

"Haha!" I said, "Somebody up there takes good care of me," waving the book again, this third time toward the sky.

He adjusted his yarmulke for a few seconds. Then, he asked, "What's the price?"

Clearly, he'd regained his composure.

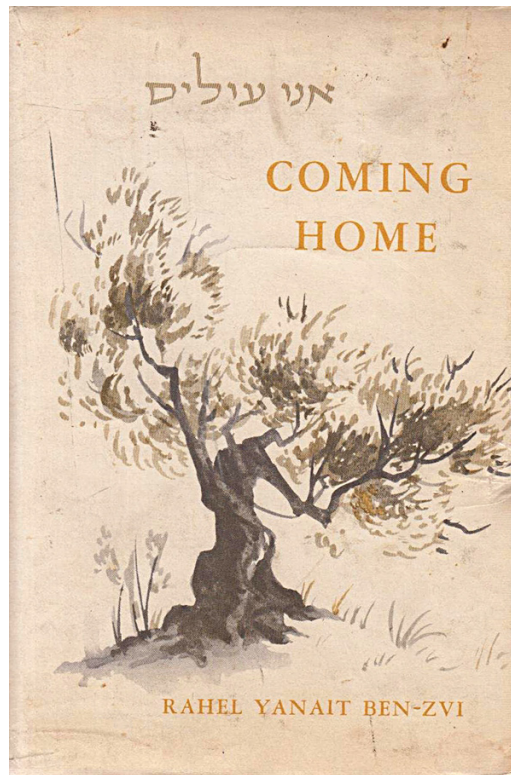
"It seems to be forty shekels," I replied.

All books in that shop are priced with neon stickers – pink, orange, blue, green. But *Coming Home* had no sticker, only a tiny pencilled "40" inside. For sure, 40 would not be a 2019 price; it would be too little. But in Judaism, 40

is a very big deal: forty years the Children of Israel wandered in the wilderness; forty was Moses' age when he fled Egypt and begin his spiritual training; and two times forty – eighty – was Moses' age when he returned to Egypt to lead the Israelites toward the Promised Land. One does not argue with forty.

"Let me look," he said. So the young man himself looked inside and out, jacket on, jacket off, and looked again.

"Forty it is then. And I'm also going to knock forty off the *Jerusalem Pilgrims* book.



## Interview with Benjamin Clark, Curator of the Charles M. Schulz Museum

**J**erry Morris recently learned that his friend Benjamin Clark had become the Curator of the Charles M. Schulz Museum in Santa Rosa, California. So Jerry interviewed him for *The Florida Bibliophile*.

**Jerry Morris:** You've come a long way Benjamin Clark!

Can you let everyone know where you're from, where you've been curator before, and the people you had to kill in order to get this dream job?

**Benjamin Clark:** I've certainly covered a lot of ground! Starting out in Nebraska where I grew up, grad school in Texas, working there after school and in Oklahoma, some time as director of a museum in Montana, and now I'm in Northern California. Previous professional posts have included the Silent Wings Museum in Lubbock, Texas, which is dedicated to the memory of the World War II American glider program; the Oklahoma Historical Society; the MonDak Heritage Center in Montana, on the border of North Dakota; and a stint at a large national nonprofit organization based in Omaha, Nebraska, as the managing curator of their museum and archives.

**JM:** Seriously. How did you get your dream job?

**BC:** Luck. I saw the job opening and mentioned it to my wife ("Boy, wouldn't that be fun!"), who



*Benjamin Clark, curator of exhibitions, collections, and archives at the Charles M. Schulz Museum in Santa Rosa, Calif.*

encouraged me to apply. And they put me through my paces! Not only submitting a portfolio of previous work, but then producing work similar to what I do now – I guess to see if I could do it! There were also in-person meetings with the staff I would be supervising – who are all top-notch – and meeting with Jean Schulz, Charles Schulz's widow, and other museum board members to see what they thought of me. I guess everyone liked me. What initially caught their eye was my writing. I can write good museum text, but add a hint of humor. It's been a great fit, I think.

**JM:** Are there any Schulz cartoons that have to do with books? Can you display one or two of them here?

**BC:** There are lots! Schulz was very well read, and he would draw on every part of life for inspiration, no doubt including books he had read or was currently reading.

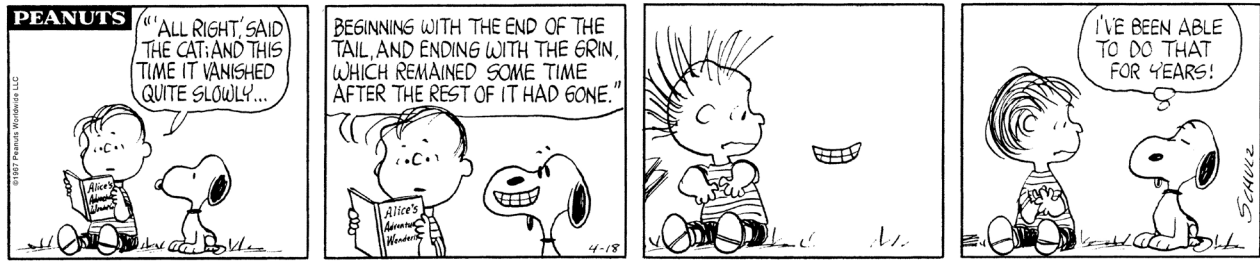


May 25, 1998 – Fellow Minnesota native, F. Scott Fitzgerald was usually Schulz's answer when asked who his favorite writer was. Themes of unrequited love are also common in *Peanuts*.

*Peanuts comic strips used by permission of PEANUTS™ Worldwide, LLC, a subsidiary of DHX Media.*



## Clark Interview, continued



April 18, 1967 – The works of Lewis Carroll and *The Bible* may be the most referenced literary works referenced by Schulz in *Peanuts*.

**JM:** What does your job entail?

**BC:** I oversee three teams of people. First is our Archives staff who takes care of the archival materials related to Mr. Schulz’s life and *Peanuts* as a global part of popular culture during Schulz’s lifetime. For that reason, our archives intentionally cut off more or less at the time of his death in the year 2000. Then, there’s our Collections staff who manage the day-to-day care of all of the artifacts and original artwork in the collection, including several thousand original comic strips. Schulz drew 17,897 originals of *Peanuts*, and we have the largest collection here, by far. Finally, there’s the Exhibitions staff, which is broken into two work groups: one overseeing in-house temporary and permanent exhibitions and one overseeing our traveling exhibitions that go around the world, in addition to exhibitions that are created from original material by partner and satellite museums. Our newest satellite museum, Snoopy Museum Tokyo, will be opening in December. Our in-house exhibitions team and I work very closely day-to-day as I do all the research and writing for our rotating exhibitions while they figure out design, and space questions and rein me in a little sometimes, too. (“No, Benjamin, a full-scale Sopwith Camel will not fit in that gallery.”) We present approximately six exhibitions per year at the museum, so there’s always lots of work to do!

**JM:** What project are you currently working on, and will you have to kill me after you tell me?

**BC:** At any given time, I have about six exhibitions in various stages of development and creation. So right now, I’m working on a large exhibition about Lucy Van Pelt. I’ve titled it *Lucy! Fussbudget to Feminist*,



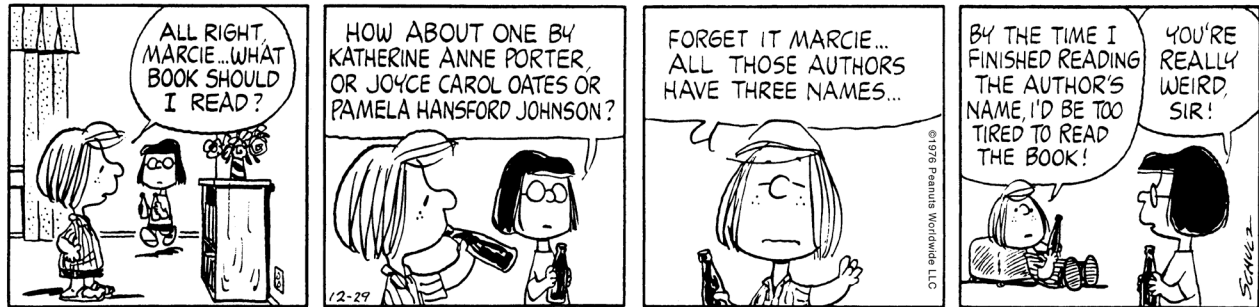
Charles Schulz in 1956. Schulz loved drawing from an early age. At age 15, a drawing of his dog, Spike (who tended to eat sharp objects) was accepted by Ripley’s Believe It or Not. But two years later, his high school annual rejected his drawings – little did they know. After service in World War II, Schulz, a Minneapolis native, came home and worked for an art correspondence school, grading student drawings. His one-panel comic, L’il Folks, ran in a local newspaper, the Pioneer Press, but his efforts to syndicate L’il Folks were unsuccessful. In 1950, Pioneer Press dropped the comic. He approached United Features Syndicate, who expressed interest. In October 1950, *Peanuts* was launched in seven newspapers. The rest is history.

and it will run for the entire year of 2020. I’m also going to have a companion exhibition with that called *Girl Power in Peanuts*, exploring all of the girl characters and their interactions. And because it is soon going to be the 250th anniversary of the birth of Beethoven, we’re going to have a small exhibition celebrating that as well. We’re also looking at creating a new traveling exhibition based on one we did in-house a couple years ago called *It Was a Dark and Stormy Night*, starring the World Famous Author and other literary allusions.

**JM:** Is there one Schulz character you like the best, or do you like them all?

**BC:** I do love them all. I get asked this a lot, and my answer in the past has been that whatever character I happen to be working with is the one I like the most.

## Clark Interview, continued



December 29, 1976

Like right now, I'm doing a pretty deep dive into Lucy and realizing how wonderful she really is. But recently, after appearing on *CBS Sunday Morning*, a viewer commented that I looked like a grown-up Linus, and I thought that was really funny and to my surprise – on the nose. I realized in that moment that yes, I am a lot like Linus, so he's my current favorite.

**JM:** Any favorite cartoon captions?

**BC:** Again, this changes almost hourly as I spend so much time immersed in the strip. Today, one that made me laugh out loud was a strip referencing World War II cartoonist Bill Mauldin, and Linus says he was the greatest cartoonist of the war. Snoopy, in his Fighting Ace outfit, acknowledges it saying, "He drew great mud." The thing is, that's a real, no doubt genuine compliment from Schulz to another cartoonist whom he deeply admired. Mauldin's work had a huge influence on him during the war. Schulz was young and ambitious and seeing Mauldin's work, he realized that he needed to just keep drawing, getting better before he would be ready to put his work out there.

**JM:** I know you've pored over everything about Charles Schulz and his cartoon characters, so you might be able to answer the next few questions.

What kind of books did Charles Schulz read?

**BC:** After high school, Schulz was drafted into World War II. Eventually, he came back and went to work. So, he always felt like he had a lot to make up for in his education. He read voraciously and widely. In the thousands of books of his we hold here at the Schulz Museum and Research Center, you will find a wonderful mix of subjects, from the expected

to the surprising. There are many books about the cartoonists he admired growing up and some of his contemporaries. But also, there are books about sleight-of-hand magic and many biographies and fiction, especially by women. He eventually did take a couple of college-level courses here in Santa Rosa at the junior college. One course in German, which I suppose was to connect with his father's roots – his father was an immigrant from Germany – and also, a course in *The Novel*. His term paper was on Katherine Anne Porter's *Pale Horse, Pale Rider*. He got an A. Something I find funny to think about, and something he would have really pooh-poohed the idea of, is what would it be like to grade the homework of Charles Schulz, when he is arguably the most widely read American writer, at the time.

"I find it difficult to go home without stopping in at the bookstore at night, like an alcoholic who has to stop at the bar...for a drink, I have to...buy a book before I go home. I keep storing (the books) up thinking, well, even if I don't read them now, at least I have them to read. I hate the thought that I might be trapped at home without something that I want to read. And yet it's a never-ending process. You can't read everything. The more you read, the more you discover there is to read."

– Charles M. Schulz, 1976

**JM:** Let's do a "what if?" If Snoopy was a book collector, what kind of books would he collect? I'm thinking books about WWI fighter pilots....

**BC:** No doubt he would have an amazing book collection. And I'm not just counting pristine first editions of all ... 17(?) in the series of Helen



*Clark Interview, continued*

August 29, 1995

Sweetstory's saga of the *Little Bunny Wunnies*. I mean, Snoopy has resources . . . he had a Van Gogh, at least until his house burned down. Though he learns later that his fire insurance had lapsed because he had not kept up with the payments beyond sending them a can of dog food each month, he's able to replace the Van Gogh with an Andrew Wyeth.

I think you're right, there would be some interesting works about World War I fighter pilots, though he would look on them with disdain because none would likely acknowledge his contributions in the war by heroically drawing so much fire from the Red Baron himself. He no doubt would have an interesting copy of *Beau Geste* to inspire him as the world famous French Legionnaire. I think it would be a varied and interesting, rambling collection. He would likely have a great archive of correspondence with favorite writers as well.

**JM:** What would Charlie Brown read or collect? What about Lucy? Woodstock? Linus? Schroeder? Sally? etc.?

**BC:** Charlie Brown is a dedicated comic book reader. From the earliest days of the strip, he loves to read comic books – and “being there” at the beginning of comics, he'd have an amazing collection. They'd just all be in terrible condition. He can't help it.

Lucy, there's evidence in the strip that she's at least a casual reader of comic books. To me at least, she seems to be one of those people who doesn't read much in their youth and then becomes deeply interested in certain subjects and goes deep. Like your family genealogist who had no interest at all in

history growing up, and then one day in late middle-age, a switch is flipped. She would probably dabble in pop psychology bestsellers, but not go much beyond having them look good on the shelf.

Woodstock is not much of a reader, but he loves for Snoopy to read to him. After a long day of taking dictation, I'm sure Woodstock appreciates being read to.

Linus would be interested in thick books, things that catch his eye. Linus would browse a bookshop to relax. He'd enjoy deep dives into theological questions or ethics; he's one of these people who grows up to be more interested in quantum mechanics and string theory, at least from the popular science side. He'd come to really enjoy a no-holds-barred, multi-volume history of the Beaufort Scale. I'd want Linus to host a podcast; I'm sure it'd be fascinating.

Schroeder is entirely dedicated to Beethoven, so his collection is predictable, but no doubt fascinating. He has such a refined ear, so he'd have supporting works of memoir and biography by other musicians and composers, conductors, etc., anyone who would connect back to Beethoven. And his collection of recordings would be incredible as well.

Sally can't even be made to read at school, so I doubt she would be interested in reading for pleasure.

**JM:** From the catalog of your books on Library Thing, I see that you collect Modern Library Books and books about books. And you have copies of FBS member Terry Seymour's *Guide to Collecting the Everyman's Library* and the Caxton Club's book,

*Clark Interview, concluded*

*Other People's Books*, which contains essays by both Terry and me. You also have a copy of Rebecca Rego Barry's *Rare Books Uncovered*. We had a book signing event with Rebecca when her book was published in November 2015. I was one of the book's interviewees, telling Rebecca about books formerly owned by the late Don Brady, another FBS member. What are you reading now and what are you currently collecting?

**BC:** After a handful of big moves, I don't have as many books as I once did. My LibraryThing catalog isn't currently up-to-date (I have work to do). I still have the most interesting parts of my Modern Library collection and have added a couple of books to that not very long ago. I also still have a few very nice Everyman editions in nearly pristine dust jackets (and Terry's invaluable *Guide*). But generally, only the nicer stuff and a few beloved reading copies remain.

Moving out to California, my wife and I both had to severely reduce the number of books we owned. After all, we needed to fit all our stuff into about half the space we once had. California's housing market is no joke! With me being a museum curator and her a newspaper journalist, we both read a lot, for work and for pleasure. And since landing here, we are both

doing a lot more writing ourselves as well. Our four-year-old son is also no slouch as a book accumulator!

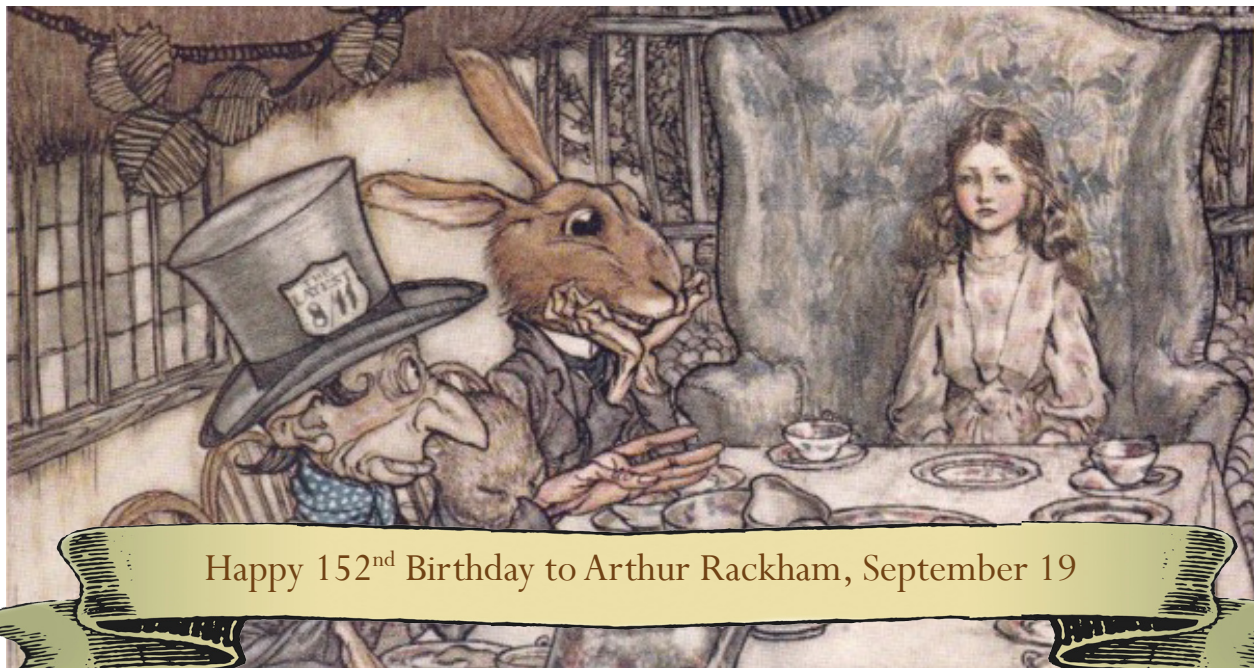
I loved *Rare Books Uncovered* too but must admit I am also the subject of one of the interviews. I still love Books about Books. These days, I read a lot of mysteries in historical settings when I'm not reading for work or for a review somewhere. I still love a good memoir as well. I'm currently reading Dervla Murphy's *Wheels within Wheels* for no real reason, but it's so well written!

**JM:** Any Charlie Brown Specials coming up on the horizon? Will you have to shoot me after you tell me?

**BC:** Let's just say the entire Peanuts Gang can be found having new adventures on a streaming service near you very soon. And that's all I'm going to say about that because that's all I know. But, if you can keep a secret ... It will be on the new Apple streaming service that launches this autumn. At least that's what I've heard. My team and I at the museum have almost nothing to do with projects like that.

**JM:** What do you enjoy most about your job?

**BC:** I learn something new every day. I also get to pull at threads hanging loose from questions. What could be better?



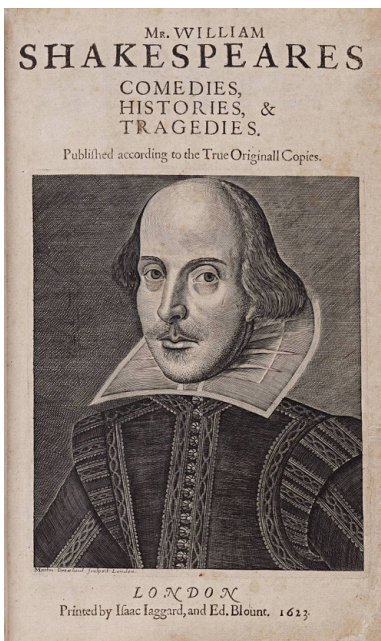
Happy 152<sup>nd</sup> Birthday to Arthur Rackham, September 19



## Milton's First Folio Believed to Be Found

**T**wo hundred and thirty-four copies of the *Mr. William Shakespeare's Comedies, Histories, & Tragedies* are known to exist.

Commonly known as the First Folio, this book of 36 plays was compiled by Shakespeare associates John Heminge and Henry Condell and printed in 1623, seven years after Shakespeare's death. Some Shakespeare plays had been printed earlier, but the First Folio gives 20 plays that we would not have otherwise, including *The Tempest* and *Macbeth*.



Title page of the First Folio (1623)

years, was made by Jason Scott-Warren, a professor at the University of Cambridge, whose focus is early modern literature. He recently contributed a chapter to *Early Modern English Marginalia* (Routledge, 2018). A professor from the University of Pennsylvania, Claire M. L. Bourne, also contributed to *Marginalia* with a chapter about the annotations in the Free Library's First Folio, which included many closeups of the annotations.

Something in these photos struck Scott-Warren. The handwriting was familiar. In addition to a general familiarity, he believed he recognized idiosyncrasies of John Milton's handwriting. Scott-Warren had once studied Milton's annotations of his own work. More detailed comparisons convinced him that he was

One First Folio resides at the Free Library of Philadelphia, among its many other significant rare books. This particular copy has numerous handwritten notes throughout – that has been known for many years. These notes are now believed to be the work of the poet John Milton, in a discovery that has been called “one of the most significant archival discoveries of modern times.”

This connection, in plain sight for so many

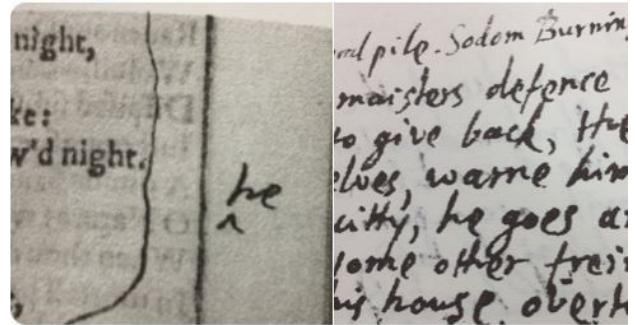


Jason Scott-Warren

@jes1003

Follow

Shakespeare and Milton: a rash proposition. [english.cam.ac.uk/cmt/?page\\_id=5...](https://english.cam.ac.uk/cmt/?page_id=5...)



8:30 AM - 10 Sep 2019

Scott-Warren posted “a rash proposition” on September 10, 2019. Compare “he” in the First Folio annotation on the left with “he” in Milton’s writing on the right.

looking at John Milton’s copy of the First Folio.

In early September, Scott-Warren wrote Bourne, telling her of his “crazy hypothesis.” For Bourne, who was intimately familiar with the annotations, it was an exciting revelation. Scott-Warren then publicly blogged about this idea. It drew many responses among Milton scholars, and within days, a consensus formed that the book was Milton’s.

Shakespeare and Milton are regarded by many as the first and second greatest poets in English. Milton was an avid student of Shakespeare – Milton’s first published poem was dedicated to Shakespeare. Now, having Milton’s personal, annotated copy of the First Folio, many fresh connections and influences in the work of Milton will be illuminated.

The introduction to an interview with Scott-Warren and Bourne on the Folger Library podcast [Shakespeare Unlimited](#) makes the point that this story underscores the importance of libraries: if this book had been in private hands, it might never have been seen. Happily, the book was in a library and one that offers research access. The narrator asks, “How many more books like this are out there?”



## *The Booksellers* Premieres at the New York Film Festival

On, October 7, *The Booksellers*, a film by D. W. Young that takes a look “behind the scenes” of the rare book trade, premiered at the 57<sup>th</sup> New York Film Festival.

From [The Booksellers](#) website:

Antiquarian booksellers are part scholar, part detective and part businessperson, and their personalities and knowledge are as broad as the material they handle. They also play an underappreciated yet essential role in preserving history. *The Booksellers* takes viewers inside their small but fascinating world, populated by an assortment of obsessives, intellectuals, eccentrics and dreamers.

Executive produced by Parker Posey, the film features interviews with some of the most important dealers in the business, as well as prominent collectors, auctioneers, and writers such as Fran Lebowitz, Susan Orlean, Kevin Young and Gay Talese. Both a loving celebration of book culture and a serious exploration of the future of the book, the film also examines technology’s impact on the trade, the importance of books as physical objects, the decline of used and rare bookstores, collecting obsessions, and the relentless hunt for the next great find.

And perhaps best of all, *The Booksellers* offers a rare glimpse of many unique and remarkable objects, including the most expensive book ever sold, Da Vinci’s *The Codex Leicester*; handwritten Borges manuscripts; jeweled bindings; books bound in human flesh; essential early hip-hop documents; accounts of polar expeditions published with samples of real woolly mammoth fur; and many more.

**“[the booksellers] were very irritated if you wanted to buy a book because they were not really in business, they were there so they could read all day.”** —



*The home library of Jay Walker, founder of Priceline.com, is inspired by M. C. Escher and dedicated to the human imagination.*

Reviews of the film were generally positive. New York writer and editor Daniel Maurer observed that in its 99 minutes, *The Booksellers* tries to follow many threads, touching on the past, present, and future of books, rare books, and bookshops. He felt that in some ways, the film could feel scattered, but for all that, fascinating. Frank Sheck picks up the “threads” theme in his review in the *Hollywood Reporter* as do others. Robert Daniels ([812filmreviews.com](#)) observes “We jump from one moment’s parsing through early antiquarians to exploring private libraries to the role of the internet—making the importance of each thread difficult to define.”

The film maker, D. W. Young, is a New Yorker telling a New York story, but it just happens to be his home town, and even in its focus on the rare books trade, *The Booksellers* serves as a microcosm of the roller coaster ride that the entire book industry has taken over the last 20 years. It laments the fact that at midcentury there were over 350 independent bookstores in New York, and now there are fewer than 100. But it also find hope in a generation, raised in a world of more virtual experiences, that appreciates the experience of a physical book. The dusty shops attended by curmudgeonly owners are disappearing, but a whole new breed of booksellers that aim to create a bookstore experience (along with savvy retailing) are popping up more and more.





## Gutenberg Bible Event In Sarasota

### Conversations with the Library

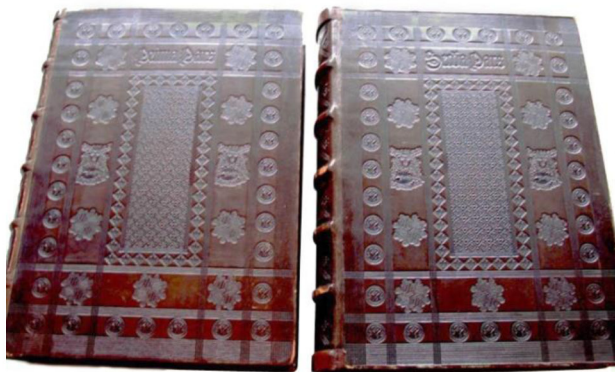
**Facilitated by Elisa Hansen, Head of Library Services**

Wednesday, November 6, 2019. 10:30am

Chao Lecture Hall, Chao Center for Asian Art, Ringling Museum Campus.

Free to Members / Non-Members, Tickets Required / Tel. 941.358.3180

< <https://www.ringling.org/events/conversation-gutenberg-bible> >



**The Ringling *Gutenberg*, 2 volumes. High-quality 1913 Facsimile**  
**Large folio, Latin text, two-column layout (42 lines), Gothic font, rubricated book arts**

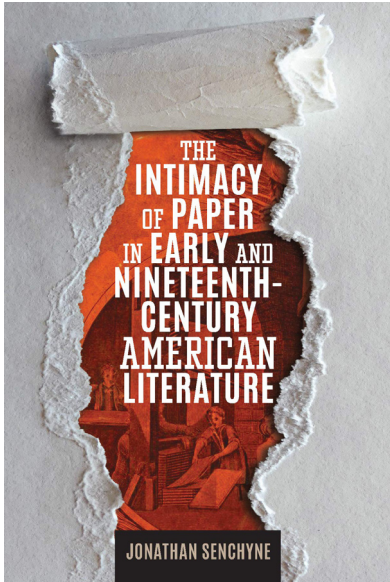
This November 6<sup>th</sup> event in Sarasota will be a conversation about the famous printed book produced by metallurgist Johannes Gutenberg and associates in Mainz, Germany, c1455. This is the book which ushered in the print revolution and the dissemination of information throughout the Western world. Owing to their technological innovation of the printing press (moveable metal type), the Gutenberg printers created the new medium of the printed word and the new field we now know as Book History. We value this book for its historic contribution, challenging assemblage, page design, and book arts. The Ringling *Gutenberg* is a high-quality 1913 facsimile, a gift to John Ringling by German book collector, **Dr Otto Vollbehr** (c1872-1946). In the spirit of **FBS Outreach**: The **Scheide Gutenberg** is the cornerstone of Princeton's landmark exhibition, through December 15<sup>th</sup>, **Gutenberg & After: Europe's First Printers, 1450-1470** <[view](#)>. For a [digital view](#) of the **Pforzheimer Gutenberg**, visit Interactive Bible, Harry Ransom Center, Austin. // Page contributed by **Maureen E. Mulvihill**, FBS VP, 2012-2015, with special thanks to Eric White, Curator, Princeton's *Gutenberg* exhibition.



## Books in Brief

### The Intimacy of Paper in Early and Nineteenth-Century American Literature

Jonathan Senchyne  
Univ. of Massachusetts Press  
176 pp., Dec. 2019



**The true scale of paper production in America from 1690 through the end of the nineteenth century was staggering,** with a range of parties participating in different ways, from farmers growing flax to textile workers weaving cloth and from housewives saving rags to peddlers collecting them.

Making a bold case for the importance of printing and paper technology in the study of early American literature, Jonathan Senchyne presents archival evidence of the effects of this very visible process on American writers, such as Anne Bradstreet, Herman Melville, Lydia Sigourney, William Wells Brown, and other lesser-known figures.

*The Intimacy of Paper in Early and Nineteenth-Century American Literature* reveals that book history and literary studies are mutually constitutive and proposes a new way of periodizing literature, based on materiality and paper production. In unpacking this history and connecting it to cultural and literary representations, Senchyne also explores how the textuality of paper has been used to make social and political claims about gender, labor, and race.

Jonathan Senchyne is assistant professor in the Information School and director of the Center for the History of Print and Digital Culture at the University of Wisconsin–Madison.

Sources: Univ. of Mass. Press

### The Country House Library

Mark Purcell  
Yale Univ. Press  
352 pp., 2019

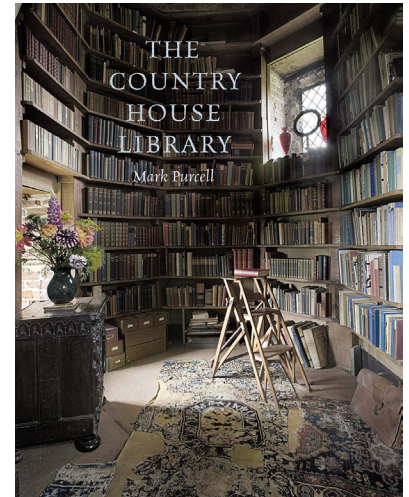
*The Country House Library* begins with new evidence that cites the presence of books in Roman villas and concludes with present day vicissitudes of collecting. This generously illustrated book presents a complete survey of British and Irish country house libraries.

Replete with engaging anecdotes about owners and librarians, the book features fascinating information on acquisition bordering on obsession, the process of designing library architecture, and the care (and neglect) of collections. The author also disputes the notion that these libraries were merely for show, arguing that many of them were profoundly scholarly, assembled with meticulous care, and frequently used for intellectual pursuits.

This is not just another book about beautiful libraries. Purcell points out that the beauty of these libraries – their decor, their appointments, their fabrics – have been the subject of many studies. Purcell wants his readers to understand the importance of the contents of these libraries.

Mark Purcell is deputy director of Cambridge University Library. Formerly, he was the Libraries Curator to the National Trust, and he is intimately familiar with the libraries he writes about.

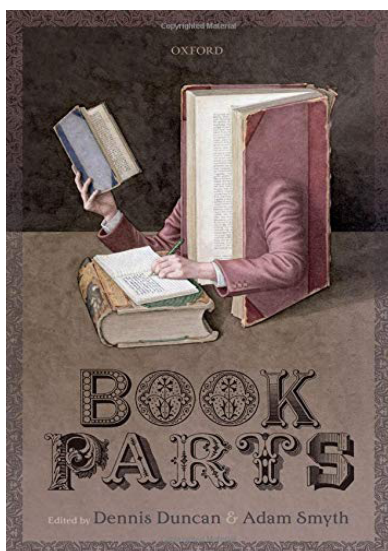
Sources: Yale Univ. Press; *Washington Post*





*Books in Brief, concluded***Book Parts**

Dennis Duncan and Adam Smyth, eds.  
Oxford Univ. Press  
352 pp., 2019



**What would an anatomy of the book look like?** There is the main text, of course, the file that the author proudly submits to their publisher. But around this, hemming it in on the page or enclosing it at the front and back of the book, there are dozens of other texts – page numbers and running heads, copyright statements and errata lists – each possessed of

particular conventions, each with their own lively histories.

In this vein, *Book Parts* does not have an introduction, instead, it has “Introductions,” a first chapter that does dual duty – introducing *Book Parts* as well as introducing introductions. Other chapters present frontispieces, tables of contents, printers’ ornaments, acknowledgements and dedications, imprints, copyright pages, and more.

*Book Parts* is not an anatomy in the proper sense as it considers the diverse textual components of a book, but not its structural components, such as paper, binding, covers, etc., which have been the subjects of many other books. However, an early entry in the book, “Dust Jackets,” gives attention to this physical component and its origins.

Dennis Duncan is a writer and translator based in London. His *Index, a History of the*, will be released by Penguin in 2020. Adam Smyth is a professor of English Literature and the History of the Book at the University of Oxford and author of *Material Texts in Early Modern England* (2018).

Sources: Oxford Univ. Press; Amazon

**Paper Machines: About Cards & Catalogs, 1548–1929**

Markus Krajewski; Peter Krapp, translator  
MIT Press  
224 pp., 2019

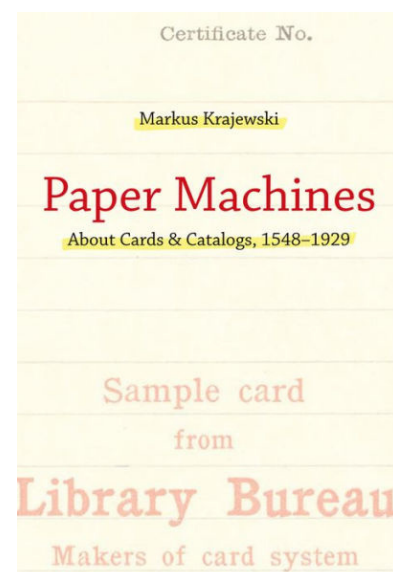
**Eighty years ago, in the place of today’s ubiquitous computers, desktops were equipped with a nonelectronic data processing machine: a card file.**

In *Paper Machines*, Markus Krajewski traces the evolution of this proto-computer of rearrangeable parts (file cards) that became a universal office feature.

The story begins with Konrad Gessner, a 16<sup>th</sup>-century Swiss polymath, and his new method of processing data: cut up a sheet of handwritten notes into slips of paper, with one fact or topic per slip, and arrange as desired. In the late 18<sup>th</sup> century, the card catalog became the librarian’s answer to the threat of information overload. Then, at the turn of the 20<sup>th</sup> century, business adopted the card catalog as a bookkeeping tool. Krajewski explores this conceptual development and casts the card file as a “universal paper machine” that fulfills the requirements of Turing’s universal discrete machine: storing, processing, and transferring data. Krajewski’s text follows a number of illuminating detours, for example, that the card catalog and the numbered street address emerged at the same time in the same city (Vienna) and that Melvil Dewey (of Decimal System fame) helped bring about the technology transfer of card files to business.

Markus Krajewski is an associate professor of Media History at the Bauhaus University, Weimar. He is a developer of the bibliographic software Synapsen: A Hypertextual Card Index.

Source: MIT Press



## Upcoming Events

### October 2019



#### Mary Kay Watson: Tangled Shakespeare

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

October 27, 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. She 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 Night's 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.



### November 2019



#### Jon Chopan: Imagining the Other: On Writing outside the Self

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

November 17, 2019, 1:30 pm

**Jon Chopan** received his BA and MA in American History from SUNY Oswego and his MFA from The Ohio State University. His first collection was *Pulled from the River* (Black Lawrence Press, 2012). His work has appeared in *Glimmer Train*, *Hotel Amerika*, *Post Road*, and elsewhere. He is the winner of the 2017 Grace Paley Prize for Short Fiction and the 2018 Foreward Indie Silver Medal for Military and War Fiction for his second collection, *Veterans Crisis Hotline* (Univ. of Massachusetts Press, October 2018).

Jon will be reading from *Veterans Crisis Hotline* and discussing the research, interviews, and delicate approach a writer takes when working on stories that exist outside their own perspective. He will take questions about this, about short fiction, and about the publishing world (what little he knows).





## 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>

### OCTOBER

October 17-20

#### Florida Writer's Conference

Altamonte Springs, FL

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

October 17, 6 PM, & October 18, 10:30 AM

#### Ringling Literati Book Club, Sarasota, FL

Book of the month: *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire* by Amy Butler Greenfield

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/>)

### NOVEMBER

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/))

## SARASOTA AUTHORS CONNECTION

presents

### Camille Cline

### “Editing Your Work for Presentation to Agents or Publishers”

Camille Cline opened [The Literary Spa](http://www.theliteraryspa.com)® in 2001 to help authors prepare their work for submission to publishers via substantive editing, revising, and polishing. Cline has honed a powerful method through her knowledge of the challenges authors and their manuscripts face.

Tuesday, October 22, 6 PM

Fruitville Library

100 Coburn Rd., Sarasota, FL

November 14, 6 PM, & November 15, 10:30 AM

#### Ringling Literati Book Club, Sarasota, FL

Book of the month: *The Magician of the Modern: Chick Austin and the Transformation of the Arts in America* by Eugene R. Gaddis

### DECEMBER

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

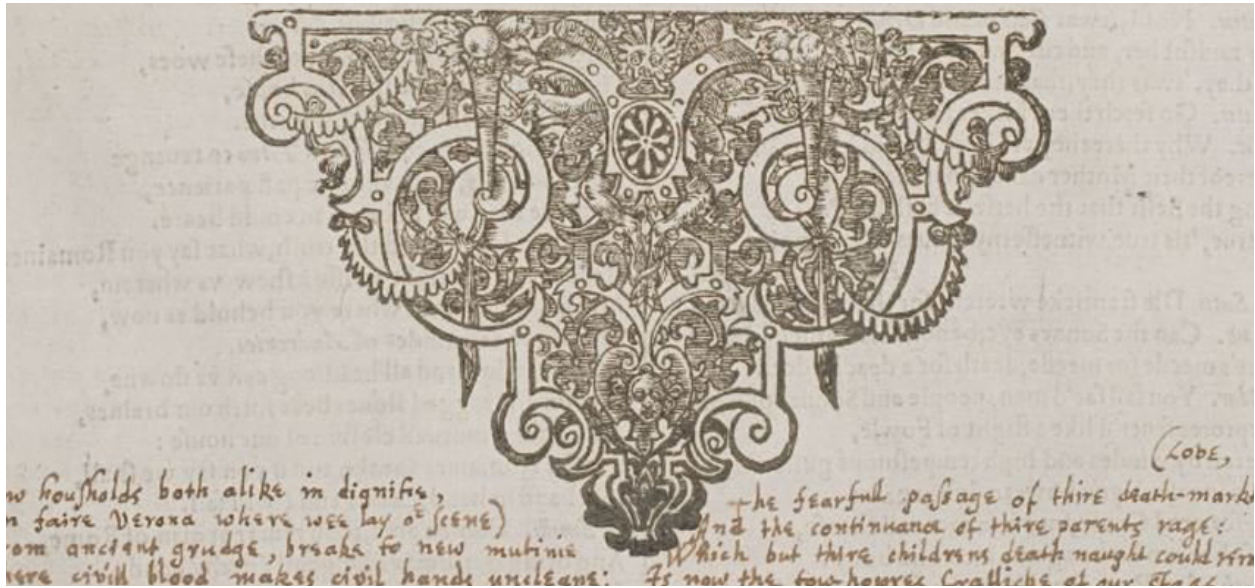
(<https://www.artbasel.com/miami-beach>)

December 12, 6 PM, & December 13, 10:30 AM

#### Ringling Literati Book Club, Sarasota, FL

Book of the month: *Glittering Images: A Journey Through Art from Egypt to Star Wars* by Camille Paglia





This elaborate coccygeal ornament is a fitting tailpiece at the end of a play in Shakespeare's first folio. The handwriting is believed to be John Milton's. He has written in lines from the prologue to *Romeo and Juliet* that were not included in the First Folio.



### This Month's Writers and Contributors

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

- |                 |                      |
|-----------------|----------------------|
| BonSue Brandvik | Maureen E. Mulvihill |
| Charles Brown   | Carl Mario Nudi      |
| Ed Cifelli      | Elenora Sabin        |
| David Hall      | Gary Simons          |
| Lee Harrer      | Don Toms             |
| Camilla Luckey  | Ben Wiley            |
| Jerry Morris    | Barry Zack, SAC      |
| Linda Morris    |                      |

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

## Join FBS!

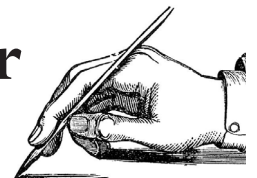
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.



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

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

## Write for Your Newsletter!



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



## Florida Bibliophile Society, 2018–2019 Season



David Hall

**September 15 • FBS Members: Treasures We Found during the Summer Break.** FBS members shared about recent acquisitions and brought books for a fascinating afternoon of show and tell.

**October 27 • 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 • Gangbusters!



Every week for over 20 years, the radio program *Gang Busters* began with whistles, sirens, the sound of tommy guns, announcers, and more whistles!! That gave our language an expression for a beginning that is dramatic and exciting from the word Go! Gangbusters! And that was our September meeting as members shared their books and their passions.

You'll get a flavor of it in this issue of *The Florida Bibliophile*, directly from our members who graciously took the time to write down some of the books and stories they shared that day. Special thanks to each one of them – especially Gary for spearheading this. And Camilla... I feel like I've rifled through those double stacks of books! I wonder how many of us have a story about recovering a special book that got away from us (ok, my writers, that's a great book idea).

One of the greatest pleasures of being a bibliophile is the endless excitement of discovery: finding new authors, new illustrators, new binders, new book

designers... and of course, new books (or for many of you: old books!). While you'll also see in these pages that being a bibliophile can be as scholarly a pursuit as you wish to make it, it can be just plain fun. And as much fun as we had at our September meeting, our members are quite serious about their scholarship, their special subjects, and their collections.

Jerry's interview with Benjamin Clark is another highlight this month – thanks to Jerry and Benjamin, and to Jessica Levine for graciously providing *Peanuts* strips. (I've taken out a couple of well-worn collections of these strips that I've had for many years – still delightful!)

And I hope that many of you in the Sarasota area will get to see the Gutenberg exhibition. Thanks to Maureen for being our eyes and ears on that amazing opportunity.

I ran out of room again! See you at the bookstore!

— Charles

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## The Florida Bibliophile Society

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### OFFICERS

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

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



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

Unattributed material has been prepared by the editor.

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