

# The Florida Bibliophile

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By Way of Introduction to a Wonderland  
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*Addendum: Alice in the Land of Sunshine, or  
By Way of Introduction to a Wonderland  
That Might Have Been*

*Deadline for the October newsletter is October 1, 2020.  
See page 10 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 2020 FABS Journal [here](#).



**ANNUAL DUES** for the 2020–2021 FBS Season are due by **December 31, 2020!**

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 PayPal account: [floridabibliophiles@gmail.com](mailto:floridabibliophiles@gmail.com).



Florida Bibliophile Society  
A community of book lovers

## Introducing *Alice in the Land or Sunshine, of By Way of Introduction to a Wonderland That Might Have Been*

**If everything had gone according to plan, 50 or so bibliophiles would have converged on St. Petersburg, Florida, on April 22, 2020.**

Planning for the three-day FBS Florida Tour had begun many months before. The planning went through several phases, roughly: Should we?, Can we?, and Let's Go! Members of the planning team were already familiar with many bibliophilic treasures in the Tampa-St. Pete-Sarasota area, Florida's "Cultural Coast." But while planning, we discovered even more. At each stage, the tour became richer.

As in the planning of any event, doors opened, and doors closed. But the stars seemed to align when Professor Jack Davis, winner of the 2018 Pulitzer Prize for History for his book *The Gulf: The Making of an American Sea*, graciously agreed to give our banquet address, that was the capper.

We were convinced we had something special, but for whatever reasons, our tour was undersubscribed, and we were forced to cancel it. Little did we know.

Though disappointed, we would soon feel that we had all dodged a bullet because the COVID virus would have forced a cancellation as it did for the Florida Antiquarian Book Fair for the first time in its almost 40-year history.

So we decided to put together a virtual FABS Florida Tour. We asked our presenters to respond to interview questions or provide written presentations and compiled material about our tour destinations.

The virtual tour will appear in four parts, one for each day of the tour and a few extras. The four parts will appear over this and the next three months:

- September – Part I
- October – Part II
- November – Part III
- December – Part IV

In this month's installment, we'll cover Tour Day 1, the Sarasota day of the tour. We'll be joined by an important personage who is equally historical and fictional.

We'll begin bright and early at the Indigo Hotel in St. Petersburg where we will board the bus and travel 40 minutes or so to Sarasota. On the way, we'll cross the Sunshine Skyway bridge, one of the largest suspension bridges in the world. Stops in Sarasota will include:

- The John and Mabel Ringling Museum of Art, the Ringling History of the Circus Museum and its library of 60,000 volumes, and the Ringling Library and its rare book collection

- Lunch in Downtown Sarasota and a visit to A. Parker's Books

- Presentation and Book Display at Selby Library by FBS member Maureen E. Mulvihill, a scholar with the Princeton Research Forum specializing in early

modern women writers

- The Elling Eide Center, the largest collection of Asian studies materials in the Southeast
- Cocktail hour and hors d'oeuvres overlooking Sarasota Bay at Marina Jack Restaurant
- Dinner at Marina Jack Restaurant with guest speaker Terry Seymour, independent scholar specializing in the life and work of James Boswell.

That's probably enough for one day.

Special thanks to our planning committee: Jerry Morris, Carl Nudi, Ben Wiley, David Hall, Sue Tihansky, and Gary Simons. Thanks also to our presenters who generously made *real* contributions to this *virtual* tour.

Enjoy the September newsletter and then enjoy your virtual day in Florida!





## Carnegie Library Theft Case Concludes

**I**n 2017, the administration of the Carnegie Library of Pittsburgh was informed that millions of dollars worth of their rarest books were missing. Pall Mall Art Advisors had been hired over the objection of the library's rare book archivist to audit the collection.

Kerry-Lee Jeffrey and Christiana Scavuzzo began an audit of the collection on April 3, 2017, using the 1991 inventory as a guide. Within an hour, there was trouble. Jeffrey was searching for *History of the Indian Tribes of North America*, a landmark three-volume work produced between 1836 and 1844 that documented the spiritual practices of Native Americans. The authors, Thomas McKenney and James Hall, had taken the opportunity to meet with tribal members as they came to Washington, D.C., to negotiate treaties with the U.S. government.

Jeffrey finally located the volumes on a top shelf. What she found shocked her. The hundreds of plates that filled these rare volumes had been removed.

As the appraisers continued their work, they found more and more rare and valuable volumes which had been eviscerated. Just as frightening were the volumes they could not find, including rare incunabulae, books from the dawn of printing in Europe. These prized books are often the jewels of a rare book collection, and they are highly sought after.

When the head of the Preservation Department, Jacalyn Mignogna, was shown the extent of the theft, she returned to her office and wept. Three hundred volumes, either damaged or missing, were documented and eventually valued at \$8 million.

Within a few days, the library's administration had been fully briefed, and the lock to the Rare Book Room had been changed. Notably, the archivist in charge of the rare book room, Greg Priore, was not given a key.

What unfolded in the ensuing investigation was the story of a series of thefts that had taken place over 25 years. Priore, struggling to keep four children in expensive schools and often late on his rent, would



*This copy of the 1615 "Geneva" Bible, stolen from the Carnegie Library, was recovered from a Dutch museum. This is one of a series of Bibles printed in Geneva by English reformers who were forced to leave England in the reign of Queen Mary. This was the first Bible divided into chapters and verses.*

remove materials from the Carnegie's rare book collection and deliver them to a rare book dealer, John Schulman, well known among rare book dealers and collectors and owner of Caliban's Book Store, a few minutes from the Carnegie Library and on Priore's way home.

Schulman would carefully mark the materials "Withdrawn from the Library," and in some cases documentation was created to support this statement. The books, maps, and plates were sold to collectors in the U.S. and Europe.

This description of the crime makes it appear that the Carnegie Library's security was poor, but this was not the case. Procedures were in place that would normally have protected the rare books. The blind spot in the system was the trusted archivist, a long-term employee of the library. Rare books are also rarely accessed, and their disappearance would not be obvious to anyone who does not deal with them regularly. The result was irreparable damage to one of the finest rare book collections in the U.S.

The district attorney's office began the process of tracking down the materials and requesting their return. Collectors willingly returned the materials they had bought when the true source was explained. Some restitution has been paid.

Priore had tried to avoid detection, first, by delaying the audit and, second, by suggesting a variety of

See also "Carnegie Library Book Theft Case Stymied by Legal Wrangling" in *The Florida Bibliophile*, Sept. 2019.

Sources: *Smithsonian Magazine*; *Pittsburgh Post-Gazette*; antiquebible.com

### *Carnegie, concluded*

possible explanations for the missing materials.

After all, he was not the only one with access to the room. There were student employees, construction workers, and cleaners. In the end, Priore confessed.

Schulman was more resistant, but his efforts and those of his supporters to portray him as Priore's dupe could not stand up to the evidence. There were emails in which Schulman made suggestions to Priore about how to prevent the authorities from uncovering the scheme. Also, payments for the materials were always made to Priore, by check or in cash, but never to the materials' true owner, the Carnegie Library – any reputable book dealer would have spotted this the first time, and there were hundreds of these transactions over 25 years.

In January 2020, Priore pleaded guilty to theft and receiving stolen property. Schulman pleaded guilty to receiving stolen property, theft by deception, and forgery. Guidelines would have provided up to two years in prison followed by years of probation, but because of the COVID pandemic, house arrest was given instead. Priore, 63, was sentenced to three years' house arrest and 12 years' probation. Schulman, 56, received four years' house arrest and 12 years' probation.

The judge in the case said, "I hope that this sordid period is a learning lesson for everyone, including the Carnegie Library. Without a doubt, were it not for the pandemic, the sentencing for both of these defendants would be significantly more impactful."

Sentencing also included restitution to Schulman's clients. Schulman stated that he had already reimbursed \$100,000; sentencing added another \$55,000. Neither defendant is allowed to profit in any way from books, films, etc. related to the crime. Any such money will go into a restitution fund for victims. This includes Travelers Insurance, which paid Carnegie Library \$6.57 million for its loss. This does not cover the library's full loss.

Two of the most valuable intact books that were stolen, a first edition of Sir Isaac Newton's *Principia* and a 400-year-old Geneva Bible, were recovered, as were several other pieces, but many are lost forever.

For Priore and Schulman, their careers are over, but the damage they have caused to hundreds of rare and important works is lasting.

The Carnegie Library posted this response to the sentencing on their website:

We are disappointed that the sentence given to John Schulman and Greg Priore does not reflect the seriousness of the crime they committed.

Theirs was not a victimless crime. Not only were the residents of Pittsburgh robbed of valuable assets that were theirs to see, to learn about and to enjoy, but countless collectors across the globe were made unwitting participants to their fraud. In the years since the theft was discovered, neither Mr. Schulman nor Mr. Priore have expressed true remorse for their actions. The people of our city deserve better.

For more than 100 years, Carnegie Library of Pittsburgh has collected the stories of the people of Pittsburgh. Unfortunately, this crime will now always be a part of our story. Our city will be forever linked to countless others across the globe who have seen their library's rare materials stolen, cannibalized and destroyed. While this is not the outcome our community deserved, we are however extremely grateful to the District Attorney's Office and the team of dedicated investigators who worked tirelessly to recover a portion of our stolen historic items and vigorously prosecute those responsible for this heinous crime.

Our staff have learned a hard lesson about trust and developing a culture of confidence in and reliance upon one another to do the right thing. It had been our intention, going into the collection appraisal that ultimately uncovered this heinous crime, to begin the work of truly connecting these items to the people. We found out that these two individuals had made their own decision years ago regarding who should benefit from these materials, and it was not the people of Pittsburgh. With the resolution of this case, we can now move forward with our plans to provide access and engagement around these materials while adhering to the highest security measures possible.





## T. S. Eliot Estate Donation Helps Brontë House Stay Open

**T**he COVID pandemic has had an impact in many corners of the book world. This includes historic literary properties that have become small museums and often function on the occasional grant, donation, entry fees, and possibly, a tasteful gift shop.

In this case, the victim is Haworth House, in which the Brontë children were raised and where works like *Jane Eyre* and *Wuthering Heights* were written. The Brontë Parsonage Museum which maintains the house has reported a “devastating financial impact” because of the COVID lockdown, with a loss of expected income of more than £500,000 (\$650,000). The museum houses the world’s largest collection of Brontë manuscripts, furniture and personal possessions. It opened as a museum in 1928 and, in a normal year, usually attracts over 70,000 visitors from all over the world.

This has not been a normal year. The museum closed in March and reopened in late August. However, restrictions intended to prevent the spread of COVID limit the number of visitors that can be admitted at any one time, and the small size of the home makes that a small number. Thus, revenues continue to be negatively affected, which is expected to continue into 2021.

A grant from Arts Council England’s Emergency Response Fund meant the museum could reopen, with entry by pre-booked, timed ticket only, and visitors admitted at the rate of six people every 15 minutes. “This means that visitors have a very special experience, with lots of space and time to look around, but it does mean that our capacity is limited which has an impact on our income,” said Yorke.

To prevent layoffs, which would further cripple the museum’s operations, a public appeal was made through the online fundraising site [JustGiving](#):

We have made use of all the state support available to us, including furloughing the majority of our staff and applying for grants and emergency funds, but we are still facing



*The Brontë Parsonage Museum in the village of Haworth, West Yorkshire, where the young Charlotte, Emily, Anne and Branwell would act out plays and where the novels Jane Eyre and Wuthering Heights were written.*

an end of year deficit of £100,000. We are painfully aware that everything we have done and still plan to do might not be enough to ensure our survival into 2021. We know that times are hard for people, institutions and businesses everywhere, but if you, or someone you know, are able to help us at this difficult time, it might just make the difference between us staying open or closing our doors again.

The estate of poet T. S. Eliot (1888–1965) has become one of the larger contributors to the cause: a quiet donation of £20,000 (\$26,000) has now been widely reported. With this donation, the effort has raised to date over £53,000 of their £100,000 goal.

There is a small connection between the Eliots and the Brontës. Sir James Roberts was a Yorkshire philanthropist who bought Haworth Parsonage and donated it to the Brontë Society in 1928. He was also a customer of the bank where Eliot worked. Roberts is believed to be the “Bradford millionaire,” remembered in these lines from Eliot’s *The Waste Land*:

He, the young man carbuncular, arrives  
A small house agent’s clerk, with one bold stare,  
One of the low on whom assurance sits  
As a silk hat on a Bradford millionaire.

See also “Lost at Sea: Brontë Society to Publish Lost Works of Charlotte Brontë,” in *The Florida Bibliophile*, Sept. 2018.

Sources: *New York Times*; *The Guardian*; [JustGiving.com](#)



## Film Pays Tribute to the Vitality of the Book

**T**he Book Is Dead; Long Live the Book! is the tagline of a new documentary from director James Kennard. *The Book Makers* is Kennard's first feature-length documentary. The film will debut at the 19th San Francisco Documentary Festival, "DocFest," Sept. 3–20, 2020. All 49 films of DocFest, representing filmmakers from around the world as well as the Bay Area, are available to view online. A \$10 pass will gain access to two films; the entire film series can be viewed for \$150.

In *The Book Makers*, viewers meet artists who are keeping the book alive in the 21st century, both physically and digitally. The artists use traditional printing processes, artists making unique artist's books, and the founder of the Internet Archive, which has given thousands of books (and other media) from the past 500 years new life and new audiences.

Book makers in the film include:

- Peter Koch
- Mark Sarigianis
- Russell Maret
- Julie Chen
- Christian Robinson
- Karen Bleitz
- Sam Winston
- Brewster Kahle
- Veronika Schäpers

The film also looks at the work the artists create as well as their work sites, which range from traditional studios to industrial work sites.

The film also includes an interview with book historian Abby Smith Rumsey, currently at the Center for Advanced Study in the Behavioral Sciences at Stanford University. Rumsey writes and lectures widely on analog and digital preservation, online scholarship, the nature of evidence, the changing roles of libraries and archives, and the impact of new information technologies

on perceptions of history, time, and identity. She is the author of *When We Are No More: How Digital Memory Is Shaping our Future* (2016).

Kennard was raised in the Bay Area. His training began with a degree in Modern History from Oxford University. He then pursued the film arts, producing a trilogy of short documentaries about European wine-growing regions. His 13-minute documentary *Arion Press: Creating the 100th* (2014) chronicles the creation of a deluxe edition of Walt Whitman's *Leaves of Grass*, guided by venerable book-maker Andrew Hoyem. These can be viewed on [Kennard's website](#), along with several video portraits of musicians in the San Francisco Symphony Orchestra.



## The Case of the Disappearing Digital Documents

**T**he ability to record and transmit knowledge is one of the hallmarks of human culture. Since humans first codified their speech in writing, they have recorded important information, whether the Egyptian prayers for the afterlife or the Code of Hammurabi, and the transmission and preservation of knowledge – whether on stone, clay, papyrus, or paper – has stabilized human cultures and served as a basis for its advancement.

This process has been critical to modern science, the beginning of which is often dated to 1543 and the publication of Copernicus's *De revolutionibus orbium coelestium* (On the Revolutions of the Heavenly Spheres). Since then, one generation of scientists after another has built on the work of predecessors using the scientific literature.

The process of science works against loss because scientific findings are reported, then tested and critiqued by others, and if established, they become the basis of new scientific work. In this way, key findings create a trace in the scientific literature that is hard to erase.

Scientific publication has accelerated in recent years. Scientists have both celebrated and bemoaned the proliferation of scientific journals, promoted by the rate of technological change and research and facilitated by digital production of traditional print publications and all-digital, online publication. Now, many of the tens of thousands of peer-reviewed scientific publications that are produced every year exist solely as electronic documents.

These documents would seem to be secure on the Internet, which has matured at a rapid rate over the past 20 years. However, in a new “exploratory” study, “Open is not forever: a study of vanished open access journals,”\* by Mikael Laakso, Lisa Matthias, and Najko Jahn, researchers based at universities in Finland and Germany have examined the durability of online scientific publications.

They found that 84 online-only, open-access journals in the sciences and nearly 100 more in the social

sciences and humanities “have disappeared from the Internet over the past two decades as publishers stopped maintaining them. An additional 900 journals published only online also may be at risk of vanishing because they are inactive. The titles that have vanished had operated for nearly 10 years on average before going dark. This might be an indicator of how many are at risk of vanishing as the number of open-access journals continues to increase.

The researchers reported that about half of the journals were published by research institutions or scholarly societies, and in all cases, not the “heavy hitters.” None of the vanished journals was produced by a large commercial publisher. The authors did not investigate the significance of the papers in the vanished journals in this cycle of work.

Nevertheless, the work points to the importance of preservation planning. Subscription journals are usually the product of commercial operations that regularly archive all materials, complete with backup and retrieval plans. Subscription journals are more likely to be collected and offered by libraries. However, open-access, which has allowed smaller players to more effectively disseminate research findings, may have fewer resources to preserve electronic materials in the long term.

The researchers further found that only about one-third of the 14,068 journals indexed in the *Directory of Open Access Journals* in 2019 ensure the long-term preservation of their content. Some commercial services offer it, but there is a cost. One effort, the Public Knowledge Project Preservation Network, a multiuniversity initiative, offers this service free.

Laakso notes that many predictions have been made that open-access journals represent the future of scholarly publishing. But his study suggests that “maybe we could also spend a bit more time looking at more problematic aspects that could be improved as the publishing model matures.”

\* Preprint published on [arXiv.org](https://arxiv.org) on Sept. 3, 2020.

Sources: *Science*

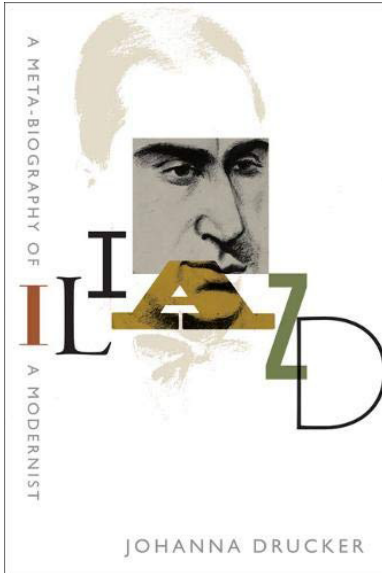




## Books in Brief

### Iliazd: A Meta-Biography of a Modernist

Johanna Drucker  
 Johns Hopkins Univ. Press  
 304 pp., December 2020



Poet Ilia Zdanevich, “Iliazd,” began in Russia as a futurist artist, but ended as publisher of deluxe limited edition books in Paris where he collaborated with Picasso, Delaunay, Ernst, Miró, and others. His exquisite book design and innovative typography have been prized by collectors and featured in recent exhibitions. His 1949 anthology, *The*

*Poetry of Unknown Words*, was the first international anthology of experimental visual and sound poetry ever published, a “Who’s Who” of avant-garde writing and visual art.

*Iliazd* is the first full-length biography and first comprehensive English-language study of this poet-publisher’s life and work. Drucker weaves the history of Iliazd’s work as a modern artist and poet and the story of her encounter with his widow and other figures while researching his biography. Drucker’s reflective biographical project addresses the relationship between documentary evidence and narrative, between contemporary and retrospective accounts, and ultimately, the connection between the life of an artist and their work.



**Johanna Drucker** is an American author, book artist, visual theorist, and cultural critic. Her work focuses on visual language: letterforms, typography, visual poetry, art, and lately, digital art aesthetics. She is Breslauer Professor in Information Studies at UCLA.



Sources: Johns Hopkins Univ. Press; Amazon.com

### Tolkien’s Library: An Annotated Checklist

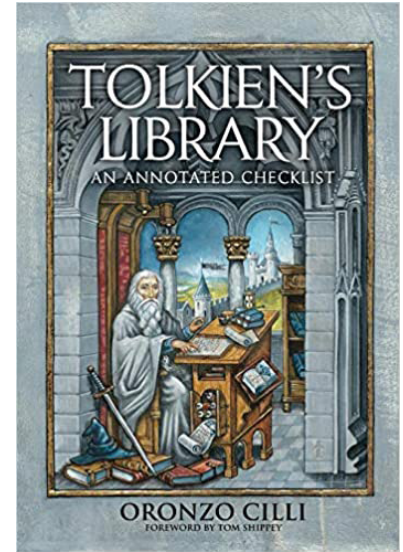
Oronzo Cilli  
 Luna Press Publishing  
 466 pp., August 2019

We know more about J. R. R. Tolkien than about almost any other author, from any period.

Nevertheless, there remains a certain opacity about Tolkien, both professionally and personally. In *Tolkien’s Library*, Oronzo Cilli shows that there is a way to bridge that gap which has not been previously attempted. Cilli’s book has the potential to give us a truer understanding of Tolkien and points the way for many further studies. What Cilli has done is, quite simply, to collect what is known about the books Tolkien owned and read.

*Tolkien’s Library* is a Tolkienesque journey in its own right through an author’s mind, with his books as the map and Cilli as our guide. While no book can be the final such map, Cilli’s book is now the best and most valuable guide to Tolkien’s books. It is a devoted, enduring, and above all inspirational work of scholarship. It joins that very select group of works, the most useful of all: a book we should keep, update, and write notes in the margin of, for the rest of our lives.

**Oronzo Cilli** is an independent scholar working on Tolkien and living in Apulia, Italy. In addition to *Tolkien’s Library*, he edited the second Italian edition of *The Annotated Hobbit* (2004) and other works on Tolkien. He has spoken at several Tolkien and has published widely on his subject in three languages.



Sources: Amazon.com; Academia.edu

*Books in Brief, continued*

**Vincent's Books: Van Gogh and the Writers Who Inspired Him**

Mariella Guzzoni  
 Univ. of Chicago Press  
 224 pp., March 2020



**Vincent van Gogh (1853–1890) is justly famous for his painting, but less known for his powerful passion for books.** Van Gogh spent his life hungrily consuming as many books as he could. He read, reread, and copied out books in Dutch, English, and French. He knew many passages by heart from works by Dickens, Zola, Shakespeare, and

Maupassant, among many others. As he wrote to his brother, Theo, in one of their hundreds of letters: “I have a more or less irresistible passion for books.”

Mariella Guzzoni explores Van Gogh’s life as a voracious bookworm, noting what he read, what he wrote about, and how his love of reading influenced his art. She walks us through his life, from the religious aspirations of his early adulthood, to his decision to be a painter, to the end of his tragically short life. At each point in his moves from Holland to Paris to Provence, he encountered books that defined and guided his thoughts and worldview. In letters to Theo, he wrote with eloquence and insight about what he was reading, referring to at least two hundred authors. Books and readers are frequent subjects of his paintings, and Guzzoni highlights over one hundred of these works, such as *Still Life with Bible* and his vivid paintings of *l’Arlesienne*.

**Mariella Guzzoni** is an independent scholar and art curator living in Bergamo, Italy. Over many years, she has collected editions of the books that Vincent van Gogh read and loved.

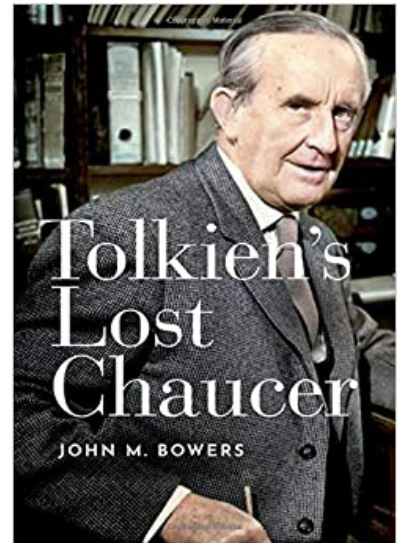


Sources: Univ. of Chicago Press; Amazon.com

**Tolkien’s Lost Chaucer**

John M. Bowers  
 Oxford Univ. Press  
 336 pp., December 2019

**Tolkien’s Lost Chaucer** uncovers the story of an unpublished and previously unknown book by the author of *The Lord of the Rings*. During 1922–1928, Tolkien worked on his Clarendon edition *Selections from Chaucer’s Poetry and Prose*. It was never completed, but its 160 pages of commentary – many more than the 20 pages Clarendon was



seeking – reveal much of his thinking about language and storytelling in the early stages of a career that would transform fantasy literature. Drawing upon other new materials such as his edition of the “Reeve’s Tale” and his Oxford lectures on the “Pardoner’s Tale,” Bowers reveals Chaucer as a major influence upon Tolkien’s literary imagination.

This important work is made possible by Bowers’s 2012 discovery of Tolkien’s virtually complete editorial papers in a publisher’s basement in Oxford. There were hundreds of pages, “a treasure trove alerting us to a new collection of ingredients previously unrecognized in his writings.” Bowers said because the life of the author of *The Hobbit* and *The Lord of the Rings* has been so fully documented, it was remarkable that Tolkien’s Chaucer edition and his deep debt to Chaucer have been overlooked.

**John M. Bowers** is Professor of English, University of Nevada Las Vegas and an internationally known scholar of medieval English literature, with books on Chaucer, Langland, and the Gawain Poet.



Sources: Oxford Univ. Press, *The Guardian*





Strahov Monastery library, Prague, built 1679 to replace the library destroyed in the Thirty Years War



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

David Hall  
Jerry Morris  
Linda Morris  
Maureen E. Mulvihill  
Carl Mario Nudi  
Gary Simons  
Ben Wiley

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 page 14 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!

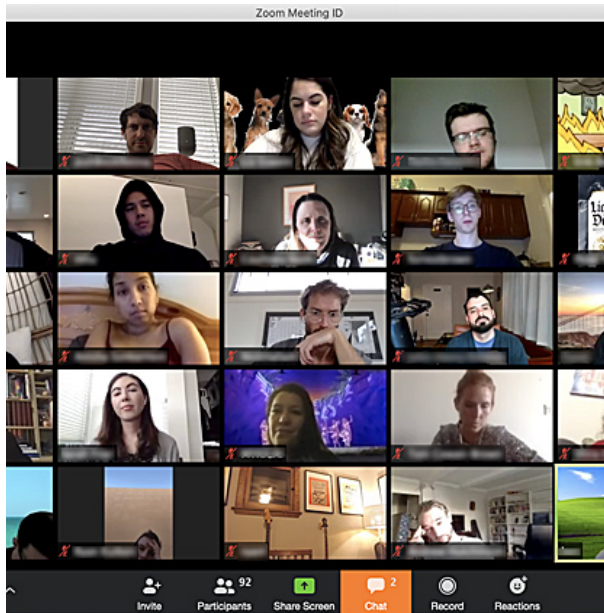


Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!? ➡



## Upcoming Events

### September 2020



### Get to Know Zoom and Summer Treasures Show and Tell

#### Virtual Meeting via Zoom

September 20, 2020, 1:30 p.m.

For the time being, FBS will be meeting virtually via Zoom. The Zoom app is free, and it will work on your computer or on your smartphone. In our first meeting of the 2020–2021 season, we will meet using Zoom and cover some of the features that will allow us to understand the Zoom app better and use its controls.

But this is not just a tutorial. Attendees will be invited to share about a book or two they acquired during our summer break. So have a book ready to hand – we'd all like to see it and hear you tell about it!

Looking forward to seeing everyone – until we can meet in person.

Virtual refreshments will be served.

### October 2020



### Nigel Beale: How to Talk to Bibliophiles

#### Virtual Meeting via Zoom

October 18, 2020, 1:30 p.m.

**Nigel Beale** is the host and producer of *The BiblioFile* podcast. Nigel has interviewed more than 400 guests, including novelists Margaret Atwood, Amitav Ghosh, Larry McMurtry, publishers Richard Charkin, John Galassi, and Stephen Page, booksellers James Daunt, Nancy Bass Wyden, and Sarah McNally, poets Derek Walcott, Paul Muldoon, and Galway Kinnell, and critics Daniel Mendelsohn, Adam Gopnik, and Robert Fulford, among many others.

Nigel will reminisce about *The BiblioFile* and some of the guests he's interviewed. Then the tables will be turned, and FBS attendees will have a chance to interview the interviewer.



## 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)

Due to coronavirus concerns, book events in Florida are on hold. The Florida Book Events Calendar will return when confirmed event dates are available. In the meantime...

### The BiblioFile, with Nigel Beale

From the website....

[THE BIBLIOFILE](#) is one of the world's leading podcasts about "the book" and an inquiry into the wider world of book culture. Hosted by NIGEL BEALE it features wide ranging conversations with authors, poets, book publishers, booksellers, book editors, book collectors, book makers, book scholars, book critics, book designers, book publicists, literary agents and others on Robert Darnton's "communications circuit" who just plain love books.



Nigel Beale

Check out this amazing website. There is an unbelievable amount of content, with podcasts going back to 2006, lists of reading, links, etc.

### Univ. of Oxford Podcasts



The University of Oxford offers several *hundred* podcast series, including many of interest to bibliophiles. Each series includes lectures and presentations on an amazing range of subjects. Here are a few selections to get started:

[History of the Book](#) – This series explores the interaction between the history of the book and other areas of research.

[Fantasy Literature](#) – The roots of fantasy, the main writers and themes, and how to approach these texts.

[The Bodleian Libraries](#) – The Bodleian Libraries at Oxford comprise the largest library system in the U.K. This series explores its collections and departments.

[Linguamania](#) – A series on fascinating aspects of language.

[Teaching the Codex](#) – Approaches to teaching paleography and codicology.

### Rare Book Cafe, with Steven and Edie Eisenstein

Florida book dealers and FBS members Steve and Edie Eisenstein have been starring in "Rare Book Cafe" for several years, covering all aspects of books: "Rare Book Cafe is the only live-streamed program about antiquarian books, ephemera, and more... a project of the Florida Antiquarian Book Fair."



Rare Book Cafe continues with new shows during the current period of isolation. For Labor Day, Steven and Edie's guests had advice on repairing foldouts, talk tiny books, consider art books, and more.

This and many more episodes are available to view from the [Rare Book Cafe website \(on Facebook\)](#).



## Florida Bibliophile Society, 2020–2021 Season



David Hall

**Until further notice, all FBS meetings will be virtual via Zoom**

**September 20 • FBS Members – Introduction to Zoom and Members’ Show and Tell:** Meeting attendees will connect to our virtual meeting through Zoom. We’ll learn about some helpful features of this software and provide an opportunity to share about a special summer acquisition or two.

**October 18 • Nigel Beale – How to Talk to a Bibliophile.** Nigel is host and producer of *The BiblioFile* podcast. He has interviewed over 400 novelists, poets, publishers, and critics. Nigel will reminisce about these interviews and give FBS attendees a chance to turn the tables and interview him.

**November 15 • Mark Samuels Lasner – British Literature in the Mark Samuels Lasner Collection.** Mark created one of the most important collections of late 19th century British authors in the U.S. He donated the entire collection to the University of Delaware in 2016 – over 9,000 books, works of art, and ephemera. Mark will talk about the authors and important works in the collection.

**December 20 • FBS Holiday Party.** Virtual for

sure. Other details pending.

**January 17 • Charles Brown – Henry Darger, Author and Artist.** Charles will present the work of Henry Darger. When Darger died, Writings and artworks amounting to thousands of pages were found in his small Chicago apartment, including Darger’s 15,000-page novel, illustrated with watercolors, tracings, and collage.

**February 21 • Speaker – Open.**

**March 21 • Speaker – Open.**

**April 18 • Lola Haskins – A Reading of Selected Poems.** Lola’s presentations to FBS have been warmly received. She was scheduled to present from her newest collection *Asylum* in April 2020. The meeting was cancelled, but poems from *Asylum* appeared in *The Florida Bibliophile*. We immediately invited her back for Poetry Month 2021.

**April 23–26 • Florida Antiquarian Book Fair.** The 2021 Florida Antiquarian Book Fair has been scheduled!! Having missed a year for the first time in its history, the 2021 Fair will be at least twice as wonderful for bibliophiles!

**May 16 • ANNUAL FBS BANQUET.** Assuming that all pandemics are under control, we will be having our Annual Banquet on this date.

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





## Endpaper • What COVID Has Been Reading



We've had months to adjust our lives to accommodate to the hand washing, the social distancing, the masking. We've saved an amazing amount of money on gas. Some of us gained weight, and some of us lost it. We found new things to enjoy, and we had more time to enjoy them – Netflix alone acquired 10 million new subscribers. We discovered grocery delivery services, and rediscovered the thrill of a trip to the grocery store. A vast cottage industry has grown up on Etsy producing masks of every possible description.

Did I mention Amazon?

In the process, I hope this newsletter finds all of you mentally and physically happy.

I suppose we're all looking forward to the return of some kind of normal. What do you most miss, and what did you find you could live without?

I was certainly looking forward to seeing all my bibliophile buddies again, enjoying a meeting together, going out for a meal. We are not quite there yet. But it won't be long.

The race to produce a vaccine that will open the door to our new normal is proceeding at an unprecedented pace. I was both saddened and heartened today when trials of a vaccine were halted because one person had a serious side effect. Saddened because progress was slowed at least a little, but heartened that concern for one person could bring the entire enterprise to a halt – or perhaps I should say send it in a new direction.

It wasn't exactly an act of compassion, but I like to take it that way.

See you at the bookstore... or on Zoom...

Charles

## The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.

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

Alice  
in the  
Land of Sunshine

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**PART I**



FRONTISPIECE



Alice  
in the  
Land of Sunshine,  
or  
By Way of Introduction  
To a Wonderland That  
Might Have Been

Florida Bibliophile Society  
2020

**O**ver two years ago, the idea of hosting the FABS Annual Tour in Florida was raised at the Florida Bibliophile Society. After much discussion, the decision was yes, and the approach was full steam ahead. Members who had been to other FABS Tours helped guide the Tour Team in creating a schedule packed with bibliophilic and touristic goodies. But it was not to be.

And then somewhere, a bat bit a cat that bit a rat... and the rest is history.

As we have all been at home with our dreams for these many months, why not a dream of a fabulous FABS Tour to semitropical climes?

We apologize to Alice for all the words, but promise plenty of pictures.

# 1

## WHERE IT USUALLY BEGINS

**I**t was another warmish, peaceful, drowsy day in Oxford – Alice recalled the word “soporific” from a book she had read long ago. She had dragged her school books down to the canal, to a quiet spot under a chestnut tree – the kind in which a cat might (hopefully) appear at any moment – where she could spread out her books and have a view of whatever came down the canal: punts, ducks, hedgehogs... oh yes, it is well known among Alice and her companions that hedgehogs are excellent competitive swimmers.

Of her many school subjects, Alice preferred geography because she had observed that geography books could be guaranteed to contain pictures. Nevertheless, there were also Words to deal with, and Alice regarded the pictures as a reward for wading through all those Words. She leaned back against the tree trunk – mindful that later that day someone was likely to comment on the “bits” that had attached themselves to the back of her dress. She stretched out her legs before her and smoothed her apron. She opened the book to the marked place and displayed the pages found there to her eyes.

Her eyes did not completely consent to this procedure. At first, they refused to focus. She rotated the blurry rectangle a little this way and then a little that, but it did not help. She pulled it closer and then let it go farther, but the sight before her remained stubbornly out of focus.

The trouble, she thought, with these “books” is that they have four sides. She felt that this was not a deep insight, but it was one with deep implications for anyone whose task is to absorb what is in the book without paying attention to what is above the book, below the book, to the right or to the left of the book. In fact, much of the world is outside the book. This called for verification, and Alice made





### ALICE IN THE LAND OF SUNSHINE

an inspection.

Above the book were the limbs of trees appearing to intertwine just as she might loosely lace her fingers. A bird was flying over the field across the canal, apparently upside down and backwards; she took note. To the left of the book, she noted a scull and watched as it disappeared behind her book. She knew from her studies that another very similar scull would soon emerge at the right side of her book, and so it did – a confirmation of expected reality, comforting after her avian observation.

After a brief inspection of the world outside the book, it must be time for a few moments of inspection inside the book. She saw “England” and “rain” and “moisture.” What was there to learn about this she wondered. There was something about a stream and golf, and she realized that when it rains in England, it is more difficult to golf. This seemed like an unlikely lesson for a third former. Wasn’t geography about places and things? She was a little put out because she would be required to make a more detailed inspection of these words.

Yet, there was still time for a distraction or two. She looked above, below, right, and left. She listened carefully, hoping for the buzzing of a bee or the bark of a dog. Nothing? Had it ever been so quiet in all her years in Oxford? Alice listened even more attentively to the silence. It remained silent.

After several moments, she realized that there would be no rescue; she must don her makeshift armor and prepare for bloody battle with Words.



## 2

### OFTEN A CONTINUATION

**A**lice found more nonsense about golf and moisture and streams. It was arduous, but as words and water do, they eventually flowed down, gratefully, to the bottom of the page. She would now be allowed to turn the page, with hope that a surprise awaited. She touched her right index finger to the tip of her tongue as the librarian often did, touched the upper right corner of the page and slowly dragged it down, listening to the soft scraping of paper against paper. A chasm was opening between the pages. She placed her less indexy fingers in the gap and lifted the page.

As the curtain moved from right to left, it revealed – calloo and callay – a picture! As the turning page joined its compatriots at the left, her heart leapt – it was a map! A full spread devoted to a map and pictures. What a beautiful book!

Now, Alice’s full powers of inspection would leap to the fore. Her acute vision now focused instantly on the map, taking in shapes, boundaries, markers, place names. She immediately had her bearing. The greater part of the map in the middle wasn’t land at all – it was marked “Atlantic Ocean.” She sat up. She had heard of this. She felt bright. It was a large body of water on the other side of Ireland, but she had not realized fully that it trailed so far south, no doubt to the Antipodes, though they were not shown on the map (this virtually assured her, joyfully, that there would soon be another map found in the book).

Her eyes scanned the oceanic void. England was there at the upper right, where it has always been and always shall be. There was America and Canada “across the pond.” Were they actual countries, she wondered, with flags and soldiers and strange biscuits of their own devising.

At the bottom of the page, there was The Caribbean on the left and The Sahara on the right. Her mariner uncle had been to the Caribbean and had told wild stories of his adventures there, to which everyone expressed polite amazement and, in private, assured each other could not possibly be true. (Alice would one day find out differently.) Alice felt a little embarrassed for the authors of her geography book because they had clearly meant “Africa” where they had written “Sahara” – and she felt just a little bit superior.

Across the center of the map was a feature which she felt might be important because red ink had been used to emphasize it. It was labeled “Gulf Stream” and “Gulf Stream”. To a superior person, two labels seemed extravagant and a

### ALICE IN THE LAND OF SUNSHINE

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presumption on the naiveté of the reader. She decided to overlook this. A superior person does.

Now this she pondered. The red ribbon seemed to connect a place in the wilds of America labeled “Florida” with her own England. This was a great puzzle. Florida? Florid? What could this mean? “England” made perfect sense. The Angles had once lived here sometime before Queen Victoria, and they were honored in the name of our country. She could only assume that this strange place was populated, however sparsely, with either the Florish people or perhaps, she thought, more abstractly and cleverly, the people of King Flor. She imagined King Flor in all his glory, seated on a rustic throne, commanding the allegiance, gratitude, and respect of his people, as indeed her own Queen did, though less rustically. She imagined the history of the Flors, and how they had crossed oceans or something and fought back the forest to create a paradise.

She now realized that the answer to these and other important questions might be found in the Words in this book, which might suggest their temporary utility, but she planned never to admit this. She was even more put out by the endless references to golf she had slogged through when she considered that questions of real interest were begging to be addressed. Should she write the authors?

Helpfully, on the page opposite, there were two photographic reproductions. On the left was a picture labeled “The West Country of England.” She knew it well enough. She had been with the family to Swansea, where there were beaches and distant relatives. They had passed through some very beautiful countryside, and as far as she could determine, it was west of Oxford. Perhaps another such excursion was in order – for purely educational purposes, of course. (There was no chance of running into a particular young man there on the strand, or was there?)

On the right was a picture labeled “Florida.” How helpful. She had just been speculating about this place, and there it was. It was not what she expected at all. Judging from her trips to London and visits to Kew Gardens, it must be a tropical place. For goodness sake, it seemed to abound in palm trees -- strange, spiky things that could hardly be called proper trees at all except that some of them are quite tall, and what else would one call such a large plant except “tree.” She felt that with this understanding, she could accept the information as it was being presented to her.

This seemed like an opportune moment to set the book across her lap and ponder the wealth of new knowledge she had just acquired. She was certain that this is the approach that scholars take because they often seem to be lost in thought. Indeed, if Florida and England are so closely connected, why are there so few palm trees in England, and why isn’t Queen Victoria queen of Florida?

She searched her memory of British coinage for marks like “FLOR REG” or



### ALICE IN THE LAND OF SUNSHINE

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“FLOR IMP”, but she could not picture it. Though she did not have a map of India ready to hand (and was loathe to revisit the book, especially the index with its tiny type smaller than a mouse’s tale), she felt that India was much larger than Florida, and perhaps it was a question of size and therefore relative importance to the Empire. She knew that the English had fought battles in India, and her father knew men and women who had been “out there.” But just as she could not recall ever seeing coinage attesting to Queen Victoria’s authority over Florida, neither could she recall any veterans of Florida battles. So much information seemed to be organizing itself in her mind during this impressive cogitation. She pondered her cogitation.



EXTREMELY RARE, 1875

She wondered how much farther west was Florida than Swansea. Considering the close connection, it couldn’t be that far. She picked up the book again to study the map. Scores of arrows running across the “Gulf Stream Gulf Stream” seemed to reinforce this close connection – what else could they mean? If an arrow can reach England from Florida – well – how far can one shoot an arrow? Using her index and middle fingers like a pair of dividers as her uncle had shown her to do (in his case, with a real pair of brass dividers that had sailed the high seas with him, perhaps even to Florida).

She measured the distance scientifically, pivoting first one finger then another, walking them across the Atlantic Ocean and counting. She counted six. But six what? This would call for mathematics. She was delighted to be marshalling so many of her subjects at one go. What would her maths professor tell her now other than “Do not pass notes in class, miss”?

She felt the warmth and stillness of the afternoon and set down the book to reflect on this problem. But it raised a curious conundrum. She realized that mathematics books have very few pictures other than the occasional highly abstract drawing, which like a map, is labeled but does not show any sensible names of places as a map should and, most curiously, which one is expected to reproduce with a pair of dividers. The world is so full of coincidence and contradiction! Because mathematics books had so few words, they should be among her favorites, but just the opposite was true: maths homework was always left for last, the mathematics book was always carefully placed at the bottom of her school books (and any other convenient books), and the pages of a mathematics book were the most daunting of all, in spite of the fact that she knew herself to be unusually bright.

She raised the book again and pondered the few inches that separated Florida from England. She realized that this is not very far, in fact logically, if something is only six inches away, one must already be there and as her favorite maths professor had taught her: you cannot fight logic. She heard the buzzing of a bee.

### 3

## THE CONTINUATION CONTINUES

### **B**ut was it a bee? What else could it be?

When she looked above her book, something had happened to Oxford: it was no longer there. She found herself in a rather grand dining hall, but very unlike the dining halls to which she was accustomed. There were the customary tables and chairs and plenty of dining equipment of her acquaintance, but light was emanating from strange globes which did not flicker. There were gleaming silver display cases with all manner of food behind glass. Was it meant to eat?

Now, she understood the buzzing: it was a gathering of people who were busy chattering. Where was she? She felt that the most practical idea would be to ask someone. She assumed that they would be foreign, and her best chance of communicating with them would be to use the universal foreign language (and the only one she knew), French.

She carefully set her geography book aside and just as carefully stepped across the floor. She noticed that it was laid out in diamond-shaped marble panels. She had seen this in art books. She quizzed herself: “Alice, the subject is trompe l’oeil marble floors? Can you name a famous one?”

For the moment she could not.



THE BREAKFAST ROOM AT THE HOTEL INDIGO, ST. PETERSBURG

### ALICE IN THE LAND OF SUNSHINE

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The clothing looked odd. She felt that she knew the garb of many foreign countries from pictures in a book of her sister's, but somehow, she did not recognize this clothing. The guests seemed well dressed, but there were no tails, no gloves, and precious few high collars to be seen on the ladies' dresses! She could not be sure she was at an occasion suited to a young person such as herself.

She selected a distinguished looking gentleman in a bow tie whom she felt would know the way back to Oxford. He held a small plate in one hand and a glass goblet in the other, containing what she felt sure was wine. She realized that before she headed back to Oxford by whatever conveyance was available, she would enjoy some of the food in the display cases. She expected that this would be very fine food – after all, in cabinets of sterling silver!

As she approached, the gentleman noticed her and spoke, 'Well, hello there, Are you looking for someone?'

Alice stepped back. The gentleman looked at her with concern. He seemed to be speaking some form of English. In the expectation of something unintelligible, she had prepared herself to dazzle this individual with erudition and *fraternité* – in French.

"*Oui*," she said timidly.

The man's face softened, and he said, almost to himself, "Ah. You are French."

"*Non*," she offered in a quiet tone.

The man brightened.

"Well, my dear, is it *oui* or *non*?" he asked.

Alice took a second to compose herself. This was no way to behave. She had withered in the opening salvo, but it was time for courage.

"I'm sorry, sir, the answer is *non* – I mean no. I believe I have lost my way and would like your assistance to return to my home," Alice said with fresh confidence.

The man looked puzzled.

"And where is your home?" he asked.

"My father is dean of Christ Church, Oxford, and we live in the deanery, right at the center of the college," she replied. She chose not to adopt a superior comportment, but she stressed the word "center" and gave her address with the clear implication that she was someone to whom attention should be paid.

The man appeared to be thinking, and his face went through a series of maneuvers as he followed one possibility after another.

Finally, he spoke, "I believe you must be hungry. Would you like something? The food here is very good."



### ALICE IN THE LAND OF SUNSHINE

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Alice was surprised. He had not responded to her, but she was hungry, and now, closer to the silver food cases, she could detect both strange and appealing smells.

She replied, “As you come to mention it, sir, I would enjoy something to eat.”

“Very good,” he said with the delight of someone who has just solved a problem. “Let me show you what to do.”

The man led Alice to the silver cases. At one end, there was a stack of gleaming white plates and dining utensils.

The man gestured to a gently smiling man behind the case and said to Alice, “Now, you walk along here and tell this gentleman what you would like. Try a little bit of everything, and you can have more of whatever you like best.”

Alice followed these instructions as the man followed her, remarking on what he had liked best. At the other end of the cases, Alice was handed the plate, and the man showed her to a place at table, where some other guests were sitting.

The woman opposite Alice smiled broadly, looked up, and spoke to the man, “Gary, is this a guest of yours?”

The man answered, “Yes, in a way. I’ve just met her, and I’m afraid I don’t know her name yet.”

He looked at Alice and asked, “What is your name, my dear?”

“Alice,” she replied simply.

“Ah,” he said. “Then, Alice, let me introduce Joan and Sue. They will keep you company while you eat. I have a couple of things to take care of. Will that be OK?”

Alice searched her memory. Okay, o que, O Kay! This expression did not seem to be English or French, and she was concerned to accept this offer. However, the ladies seemed very friendly, and she was eager for some company. She had been on her own for hours it seemed. When she did not respond to the man, he smiled and turned and walked away.

Alice speared something yellow with her fork and tasted it tentatively. It was tasty. She made a note.

She chatted with her new friends with increasing animation, not realizing that as she had once before, she had inadvertently entered a Wonderland.



ALICE IN THE LAND OF SUNSHINE

## Tour Day 1 – Sarasota

*Your Tour Guide –*

**Gary Simons, FBS Secretary**

**“Tour participants, fasten your seatbelts for a whirlwind day amidst the cultural and bibliophilic highlights of Sarasota.”**



**W**e will leave the Hotel Indigo early and get back late in order to fit in visits to public (The Ringling Complex) and private (The Elling Eide Center) facilities, which are unmatched anywhere else in the country; to hear presentations and see parts of the collections of two prominent local area book collectors; to get a personal feel for Sarasota’s downtown and waterside; and to visit a local favorite antiquarian bookstore and dine at an iconic waterfront restaurant.

Sarasota’s history goes back to the 1500s when Hernando De Soto visited the area. However, its modern history essentially began with Bertha Honoré Palmer, the region’s largest landholder, rancher, and developer around the start of the twentieth century. She established Sarasota as a fashionable location for winter retreats of the wealthy. Unfortunately, Sarasota (and much of Florida) was devastated by the bank failures of 1926.

Massive investments in Sarasota by the Ringling family in the 1910s and 1920s may have “saved” the city; at one time John Ringling owned more than 25 percent of Sarasota’s total area; in 1927, he established his circus headquarters here.



PALM AVENUE, SARASOTA, 1920S

### ALICE IN THE LAND OF SUNSHINE

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In the 1960s, the previously largely undeveloped offshore islands were developed, and new waves of tourism came to the community. In recent decades, Sarasota has emerged as a cultural mecca, rich with live theater, concerts, ballet, opera, galleries, and museums. The downtown area is now filled with construction cranes as condo towers arise to house eager new residents.

In the morning, our bus will cross Tampa Bay on the Skyway Bridge, which affords panoramic views of the entire area. We will begin our tour at The Ringling, a sui generis complex of museums, gardens, theaters, a mansion, and a library, all associated with the famous John Ringling.

While Ringling is widely known as a circus impresario, he also was a prominent collector of art works by old masters such as Rubens, van Dyck, Velázquez, Tintoretto, Veronese, El Greco, and Gainsborough. Today, his legacy lives in an art museum filled with magnificent paintings, tapestries, and statuary; what may well be the best circus museum in the world; his and his wife Zelda's Sarasota Bayside mansion, Ca' d'Zan; and, less known and less accessible to the general public, a library which contains among other materials his extensive personal collection of art books.

Because of museum restrictions, FABS tour members will be divided into three groups and each group will, in turn, get to see each of these three facilities.

After spending most of the morning at The Ringling, tour participants will receive a box lunch, hopefully to be consumed during the roughly 20-minute bus ride to downtown Sarasota.

Amidst a sea of modern condominiums, Sarasota's highly walkable Main Street still has an "old town" flavor. Nestled among Main Street's shops, restaurants and bars is a four-decade-old Sarasota institution, A. Parker's Books, which



MAIN STREET, SARASOTA



### ALICE IN THE LAND OF SUNSHINE

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consistently offers one of the finest selections of rare and antiquarian books in the Southeast. FABS tour participants will be able to both briefly stretch their legs on Main Street and visit A. Parker's. Don't forget to check out A. Parker's rare book room, the highlight of many visits to the store.

After our Main Street visit, participants may either walk two blocks (or take the bus) to Sarasota's Selby Library. Here, Florida Bibliophile Society member and collector, Maureen E. Mulvihill, will speak on "Rare Books by Early Women Writers: The Formation and Utility of a Private Collection," in the Geldbart Auditorium, with a book display from the Mulvihill Collection. As profiled in the autumn 2016 issue of *Fine Books & Collections*, Maureen collects first (or very early) editions of writers such as Aphra Behn, Hester Thrale, and Mary Wortley Montagu.

In midafternoon, we will travel south to the Elling Eide Center, a private library of Chinese literature not generally open to the public. The research library at the Elling Eide Center is a leading resource for Asian Studies in the Southeastern United States. It contains over 60,000 volumes covering every period of Chinese history from ancient times to the modern era.

The Center preserves and provides access to a wide range of primary research materials. Its archives and special collections include rare books and formative texts, manuscripts and prints, decorative arts and artifacts, personal papers and more. Areas of concentration include medieval China from the fourth through tenth centuries, premodern peoples and languages of Central and Inner Asia, and the poetry of the T'Ang Dynasty.

The tour will include a walk through the Center, a presentation on the history and holdings of the Center, and a peek at some of its rarities.

Next, we will go to Marina Jack, an elegant and long-established waterfront dining facility featuring fantastic views of Sarasota Bay, where we will have a cocktail hour followed by a special banquet. Our featured after-dinner speaker, Terry Seymour, is a world-renowned collector of (and writer about) editions of Everyman's Library and of works on or by Samuel Johnson and James Boswell. His most recent Oaknoll Press book is entitled *Boswell's Books: Four Generations of Collecting and Collectors*, and he has loaned some of his personal collection of Johnson books to the Johnson House in London! His talk will be entitled "Boswellian Gleanings."

And finally, back to the Hotel Indigo – and a well-deserved night's rest!



ALICE IN THE LAND OF SUNSHINE

## Tour Day 1 – Ringling Museum

Within the human spirit, there is an innate love of spectacular pageantry and demonstrations of marvelous artistry.

– John R. Ringling



John Ringling's name is primarily associated with a famous circus, **Ringling Bros. World's Greatest Shows**. The circus was established in Baraboo, Wisconsin, in 1884 by five of the seven Ringling brothers: Albert, August, Otto, Alfred T., Charles, John, and Henry. In 1907, Ringling Bros. acquired the Barnum & Bailey Circus, merging in 1919 to become Ringling Bros. and Barnum & Bailey Circus, "The Greatest Show on Earth." The circus operated for 133 years, finally closing in 2017. In the process, it entertained millions across the United States. "The circus is in town" thrilled small towns and large for over a century. Through it all, John Ringling, a tireless promoter and shrewd business owner, amassed a substantial fortune, which he invested in his winter refuge and adopted home of Sarasota, especially in the aftermath of the Florida real estate collapse and bank failures of the late 1920s. His love of the spectacular and the



COURTYARD OF THE RINGLING MUSEUM OF ART WITH THE SUNSET OVER SARASOTA BAY

### ALICE IN THE LAND OF SUNSHINE

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marvelous extended well beyond the joy he brought countless audiences through the circus, he also created a significant collection of art which became the John and Mabel Ringling Museum of Art, which itself became the core of the complex of museums, galleries, libraries, and college of art and design on the Ringling



AN AERIAL VIEW OF THE RINGLING MUSEUM OF ART



THE RINGLING RESIDENCE, CA' D'ZAN

Originally, the Ringlings rented a home for the winter in Sarasota. In 1912, they began construction of a sumptuous home on 21 acres overlooking Sarasota Bay. John and Mabel Ringling were both admirers of Italian culture and modeled after the Venetian palazzos they saw on their honeymoon. They named the estate Ca' d'Zan, the "House of John" in the Venetian dialect (pronounced *Cah-di-zon*). Work began in 1912 and was completed in 1926. The home has a fascinating history, eventually falling in to serious disrepair. It was completely restored in 2013 as a museum. It may now be placed in the ranks of Hearst Castle or Biltmore House.



**ALICE IN THE LAND OF SUNSHINE**

RINGLING MUSEUM OF ART — FINE ARTS FROM 15TH AND 18TH CENTURIES



HARPSICHORD WITH APOLLO AND DAPHNE, BY CLAUDE JACQUET, FRENCH (1652)



PERSEUS AND ANDROMEDA (1620-1630)  
BY GIUSEPPE CESARI,  
CALLED IL CAVALIERI D'ARPINO (1568-1640)



REST ON THE FLIGHT TO EGYPT (1572)  
BY PAOLO CALIARI,  
CALLED PAOLO VERONESE (1528-1588)



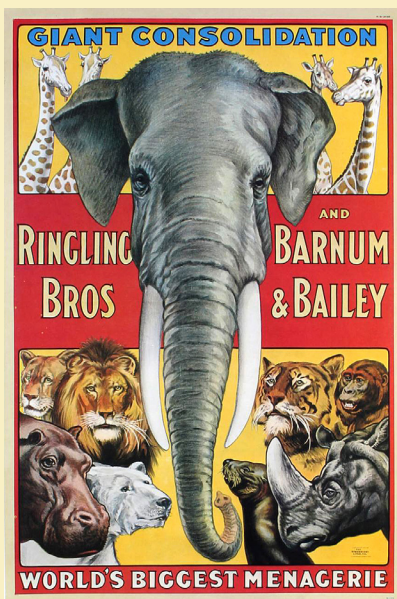
## ALICE IN THE LAND OF SUNSHINE

### RINGLING HISTORY OF THE CIRCUS MUSEUM



THE WORLD'S LARGEST MINIATURE CIRCUS

**The Miniature Circus** is the life work of Howard Tibbal (1936–). Howard first saw the circus at age 3. At 7, he watched the circus unload from trains and began playing circus. At 12, he received a lathe as a gift and began making his own circus. He created thousands of pieces, recreating every aspect of the circus in minute detail at a scale of 3/4 inch to 1 foot and matching every piece to circuses of 1919–1938.



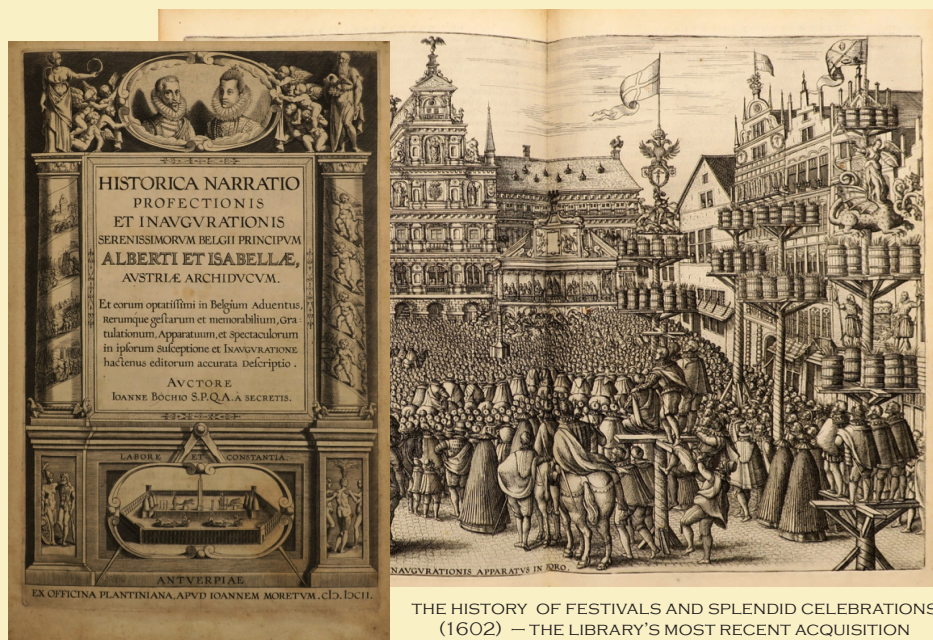
THE HISTORY OF THE CIRCUS MUSEUM CONTAINS THOUSANDS OF ITEMS FROM PAPER POSTERS TO PROPS TO PARADE WAGONS AND TRAIN CARS. THE MUSEUM'S LIBRARY CONTAINS THE LARGEST COLLECTION OF CIRCUS-RELATED BOOKS.

## ALICE IN THE LAND OF SUNSHINE

### RINGLING HISTORY OF THE CIRCUS MUSEUM



The **Ringling Art Library** was founded in 1948 by Arthur Everett “Chick” Austin, the museum’s first director. The Library was founded on John Ringling’s personal collection of 540 art history titles and about 690 sale catalogs, used to inform his decisions at art auctions on work from the 16th to 18th centuries. Today, the collection covers every period of art and architecture in over 60,000 books, 1,500 periodical titles, and several thousand sale catalogs, including a significant collection of rare books.



THE HISTORY OF FESTIVALS AND SPLENDID CELEBRATIONS (1602) — THE LIBRARY’S MOST RECENT ACQUISITION

*Festivals and Splendid Celebrations* was printed in 1602 by Christopher Plantin, the most influential book printer in 17th-century Antwerp. It honors Albert and Isabella, coregents of the Spanish Netherlands. Seventy-seven copies were printed of which Ringling’s is particularly fine.



ALICE IN THE LAND OF SUNSHINE

## Tour Day 1 – Selby Library

*Featured Speaker –*

**Maureen E. Mulvihill – Rare Books by Early Women Writers: The Formation & Utility of a Private Collection**



FABS SPEAKER, MAUREEN E. MULVIHILL, WITH SOME SPECIAL OLD FRIENDS

**Gary Simons:** Beginning with your specific title: Who are the women writers in your collection? Why are their books important to you? Give us some context.

**Maureen E. Mulvihill:** The Mulvihill Collection is a small, dedicated collection of rare books by early women writers (English, Irish, Dutch), mostly pre-1800. The best of my rarities includes Aphra Behn, Maria Edgeworth, ‘Ephelia’, Ann Fanshawe, Anne Finch, Lucy Hutchinson, Mary de la Rivière Manley, Mary Wortley Montagu, Katherine Philips, Hester Thrale, Mary Tighe (Lytton Strachey copy), and Dutch prodigy Anna Maria Van Schurman. Later figures include Mary Shackleton Leadbeater, Sarah Hale, Anna Jameson, Vita Sackville-West, Mary Somerville, and Virginia Woolf (Hogarth Press, jacket art Vanessa Bell).

The collection’s ‘special’ items include deluxe facsimiles of Besler’s *Florilegium*, Muffet’s *Insectorum*, Maria Sybilla Merian’s *Blumenbuch*, and Samuel Johnson’s

### ALICE IN THE LAND OF SUNSHINE

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*Dictionary*. And then handcrafted Irish books by Malachi McCormick (Stone Street Press, NY) and four editions of the *Rubaiyat* (FitzGerald's to Richardson's).

Also some modern cult classics: Nancy Drews, *Portrait of Jennie*, *Odd Man Out*, *Lady Cottington's Pressed Fairy Book*. My letterpress broadsheets include Shakespeare's *Sonnet XI* (Old School Press, UK) and the iconic *Irish Proclamation* (Dublin, 1916).

The Conservator of the Mulvihill Collection is David H. Barry (Griffin Bookbinding, St. Petersburg, FL), trained in Wales: a valued associate.

These old timers are important to me for historical and scholarly reasons. I also value their contribution to my development as a student of women writers, dating from the 1970s, and I continue to use them in my continuing research. Imagine where these old books have traveled over the centuries! Imagine the many readers and booksellers and auctioneers who held and admired them. Each book comes into our hands with its own history and ownership; it also has achieved a record of commercial value over time. But first and last, the book is an expressive form, a material artifact of its own century. A book has much to tell us if we know to *look*.

**GS:** Back to your title: How did you form your collection? What is its utility? And how is it a private collection, as you say?

**MEM:** Dating from childhood days in ol' Detroit, I enjoyed reading and collecting particular books, for their content and physical beauty (binding, typography, book arts, illustration). Then as a student of mostly pre-1800 literary cultures, I was exposed to authentic copies of these old books in university libraries. I began forming my own collection in the 1980s when I relocated to New York City from Wisconsin (PhD, '82). I had secure employment in the financial sector as the first staff writer at Gruntal Financial Corp., 14 Wall St.; and that income, along with post-doctoral training at Columbia University's Rare Book School, gave me the means and the grounding to move forward with my collecting interests. In the rarified world of antiquarian book specialists, I intersected with many distinguished bibliophiles, such as Leona Rostenberg and John Fleming. Their early direction and access were invaluable. The books in my collection were (mostly) found through direct contacts with booksellers in the States and the U.K.; a few copies I spotted in sale catalogues.

As for utility, I use the books in my collection for my own research; I also display them at public presentations and conferences. If I am teaching a course, as a visiting professor, I enjoy bringing in a few rare books. Students are always fascinated by the age of the items, their unusual physical properties (page design, type, binding), and always the stylized frontispiece portraits of the women authors. My collection doesn't gather much dust: I am an active steward and caretaker.

### ALICE IN THE LAND OF SUNSHINE

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Now this you will find interesting, if not perhaps eccentric: Anytime I am doing deep work on a particular author, I must have a copy of the author's book on my desk. Not a library copy, not a facsimile, but a first, or early, edition. This is inspiration, this adds mightily to the ethos of the entire experience. It validates and authenticates the entire process.

My collection is "a private collection" in that it was formed and maintained independently by this individual (this buyer, this owner); and it is not accessible at a local public library or university library. There are many great private collections throughout book history, but most of these collectors seldom display, or even loan, what they have. (The Mark Samuels Lasner Collection of Victoriana, recently donated to the University of Delaware, is an exception.) It is often during public auctions that scholars, librarians, and collectors learn of unrecorded copies of rare books; e.g., the Brett-Smith *Ephelia* (1679; provenance, Sir Edmund Gosse), Sotheby's, May 2004, Lot 219, GBP3360. The Gosse-Brett-Smith *Ephelia* is now happily preserved at Chawton House Library, Hampshire, U.K.

**GS:** You're on record as an established collector since the 1980s: are you still collecting?

**MEM:** Well ... what I don't need here, Gary, is another book! Yet if I see something special on offer, I take notice. Collectors, incidentally, are often obsessive, addictive personalities: they must have what they love and value (they are driven by ownership *desire*). And collectors come in many stripes and colors: the unsophisticated accumulator, the discriminating collector, and the elite connoisseur collector who follows the book market as a serious business, nearly a science. Each of these different strata of collector makes a contribution to the preservation of the book. Now in reply to your question: My recent acquisitions are a Mary Somerville, three Hogarth Press imprints by Virginia and Leonard Woolf, two Swift items, and an uncommon copy of the 1798 *Rules & Statutes of the Royal Irish Academy*, completely restored as a deluxe edition with marbled endpapers, gold lettering, and book box, by my collection's conservator (2011–): David H. Barry.

**GS:** As we bibliophiles age (sigh!), we are burdened by the sad task of moving our collection into other hands. Have you made any such plans?

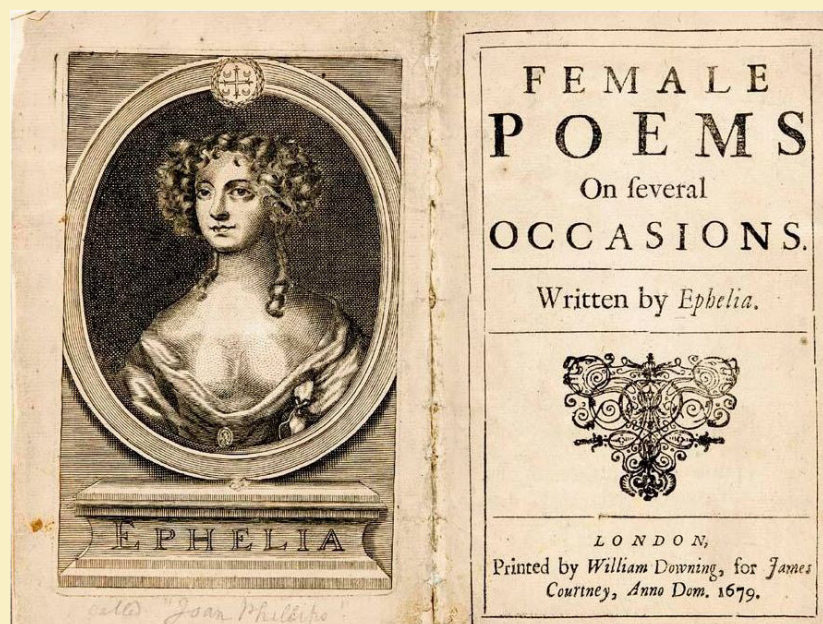
**MEM:** Not yet, but soon. Here's my plan: First, I must assemble a lovely sale catalogue of the collection. Each book would have its own page, with images, full description of the copy, brief statement of the book's historical importance, sales history, and approximate present valuation. The catalogue would be distributed as a bound document to the major libraries and private collectors. There will be terms of sale: to insure the integrity and character of the collection, it must not be dispersed, but rather purchased as a dedicated collection. And then with

### ALICE IN THE LAND OF SUNSHINE

guidance from licensed specialists (appraisers), I will set a price range for the entire collection. Then the fun begins. (Most of the pre-1700 books in my collection would bring close to US\$5000 on the public market. A few have a distinguished provenance, such as my Lytton Strachey *Mary Tighe*.)

**GS:** Leave us with some words and directions for up-&-coming new collectors:

**MEM:** Dear New Collector: If you find yourself utterly captured by a particular author, a particular genre, or, say, a particular style of binding, and you wish to form a collection ... do it! But do it with direction from established specialists: not hobbyists, not enthusiasts, but credentialed colleagues. And save your pennies. If your collecting tastes incline to rare books, you will soon find that this is a serious, expensive business ~ no country for amateurs. Those caveats aside, I happily promise you this: you will meet extraordinary people, people whose financial investment, taste, and judgment help assure the history and the future of the book.



*Female Poems...by Ephelia* (London, 1679), the rarest and most commercially valuable item in the Mulvihill Collection. Last at auction, Sotheby's 2004, Edmund Gosse-Brett Smith copy; buyer, Chawton House UK, GBP3360. 2020 valuation, US5000+. In the mid-1990s, Mulvihill identified Lady Mary Villiers, later Stuart, Duchess of Richmond, as the ingenious hand behind the 'Ephelia' texts; Lady Mary was known as "the Butterfly", and a butterfly-shaped vignette appears on the very title-page of her book, which she dedicates to herself (the perfect cover).

See "[Ephelia](#)," Orlando Project. Also [ephelia.com](#).



## ALICE IN THE LAND OF SUNSHINE

### Selby Public Library



**Selby Public Library**, in downtown Sarasota was designed by architect Eugene Aubry and constructed in 1998, and at 73,000 square feet, it is the largest of the county's libraries. Selby Library is a two-story building with a spacious central foyer. Meeting spaces, including a 200-seat auditorium, are an important community amenity. The Friends of the Library group operates a bookstore, the proceeds from which contribute to library enhancements. The building's Youth Library features a 3,000-gallon arch-shaped salt water aquarium. The Sarasota Music Archive, part of the library's special collections, contains several hundred thousand recordings, tapes, books, sheet music, and memorabilia. Selby Library is also home to the largest "Creation Station" makerspace in Sarasota County with access to items like 3D printers, sewing machines, Cricut die cutting machines, Virtual Reality and more. Creation Station is enjoyed by both youth and elders.



ALICE IN THE LAND OF SUNSHINE

## Tour Day 1 – Elling O. Eide Center

Beneath the blossoms with a pot of wine,  
No friend at hand, so I poured alone;  
I raised my cup to invite the moon,  
Turned to my shadow, and we became three.

– *Drinking Alone at Midnight (8th c)*, E. Eide, trans.



**T**he Elling Eide Center for Research is a beautiful modernist building designed by award-winning Florida architect Guy Peterson. The Center for Research opened its doors in fall 2016. The facility comprises about 14,000 square feet and houses over 70,000 volumes, including 300 periodical titles in Chinese, Japanese, and Western languages, as well as other antiquities, artworks, and other materials that Eide collected. There are rare books in the collection that date to the 13th century. An endowment and revenue from other Eide real estate ensures the maintenance of the Center and the development of the collection. The collections are all set above the flood plain with first floor facilities dedicated to parking and gatherings.

The Center is not open to the public; it is intended for the use of scholars. Like the Library of Congress, those wishing to use the Center’s resources must apply and be accepted. The Center expects that “The Library will be primarily used for scholars doing work in the fields of Chinese studies; Inner Asian studies; Sino-



THE ELLING O. EIDE CENTER FOR RESEARCH

### ALICE IN THE LAND OF SUNSHINE

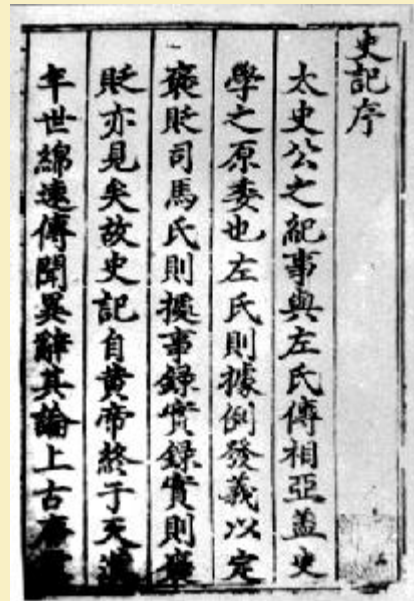
Iranian contacts before the year 1000 AD; and for the study of Chinese lexicography.”

The library stands not far from Sarasota Bay on the 72 acres of the Eide estate, itself an impressive feature of the facility. Eide’s grandfather and later Eide were plant collectors and brought rare species together on the property. The estate is one of the largest undeveloped waterfront properties in Sarasota County; much of it remains just as the family found it almost 100 years ago. The house that Eide and his grandfather before him lived in is now an administrative office. Other original buildings also remain on the property, but their fate has not been decided.

Despite Eide’s efforts to preserve his collection, not all of it survived in satisfactory condition. Some materials had insect damage and would infect other items if simply brought into the library. Conservation of these materials is an expensive process, and decisions have to be made about what is worth treating. Some items were simply too decayed or too damaged.

Eide’s collection included more than Chinese-related materials. As archivists worked through the buildings and boxes, they found paintings by John Singer Sargent and Gustav Klimt, according to Cindy Peterson, the Center’s COO, who has been working with the collection. Peterson began working with Eide soon after she earned her master’s degree in library science in 2007. She took a few years to manage the architectural archives at the University of Florida in Gainesville, but came back to Sarasota to resume work on the Eide collection.

She and husband Guy knew Eide for many years and had many discussions with him about his dream. Cindy said that Eide collected things that he loved, such as Edison wax phonograph cylinders, original movie posters, and thousands of pieces from the Columbian Exposition (Chicago, 1893). Peterson found “this stuff... under beds, in drawers, behind doors, in boxes – in all states of disarray, and dirty, and



“THE GRAND SCRIBE’S RECORDS” — EARLY PRINTED EDITION

*The Grand Scribe’s Records* is a monumental history of ancient China and the world finished around 94 BC by the Han dynasty official Sima Qian after having been started by his father, Sima Tan, Grand Astrologer to the imperial court. *The Records* has been called a “foundational text in Chinese civilization.” Since 1989, a growing group of scholars has been translating *The Records* into English. To date, 92 of the 130 chapters have been translated. The Eide Center has participated in and supported this work.



## ALICE IN THE LAND OF SUNSHINE



COLUMBIAN EXPOSITION COMMEMORATIVE  
SILVER DOLLAR (1893)

The World's Columbian Exposition, also known as the Chicago World's Fair, was held in Chicago in 1893 to celebrate the 400th anniversary of Columbus' arrival in the New World. It was an enormously influential cultural event, with a profound effect on architecture, sanitation, the arts, Chicago's self-image, and American industrial optimism.

spread out over multiple buildings.”

In November 2016, the Center hosted its first conference for the T'Ang Studies Society. The conference, “Making Connections: Contemporary Approaches to the T'Ang Dynasty, In Honor of the Opening of the Elling O. Eide Library,” was organized by the T'Ang Studies Society with the support of the Elling O. Eide Foundation and the Numata Program in Buddhist Studies at the University of Calgary. The conference had three goals: (1) to bring together a wide range of scholars of the T'Ang to present papers in different disciplines, emphasizing new, emerging questions, and interdisciplinary approaches; (2) to connect scholars of the T'Ang from different generations, from senior scholars to graduate students; and (3) to introduce the Eide Library and the Elling O. Eide Charitable Foundation to those scholars, showcasing the facility and its collection as an important new scholarly resource.

Opening remarks at the conference were made by the president of the T'Ang Studies Society, Anna M. Shields, and the editor of *Tang Studies*, Nicholas Williams. Presenters represented institutions large and small, from Cambridge University, Peking University, and Princeton to Kalamazoo College, Shippensburg University, and Denison University. Topics presented included the influence of the T'Ang Dynasty beyond its borders, new perspectives on T'Ang Dynasty political history, prose in the T'Ang, and others.

Harold Mitchell, Eide's cousin and president of the Elling Eide Center, greeted scholars from around the world as they arrived for the opening reception. Mitchell says that opportunities to wander the hallways, study the displays, and converse with colleagues truly opened his eyes to his cousin's decades of passion. “Here were professors from the top universities from all over the world, coming here to see the Elling Eide Center. It just washed over me. I thought I knew him. But through this, with every page I turned, I saw another side of him — his intimate thoughts filling in all the gaps. I walked away from this with a closer connection to my cousin, and to me, that makes it all worthwhile.”

People who knew him often recall Eide as a person with many passions, including

### ALICE IN THE LAND OF SUNSHINE

local development and preservation, a love of dogs, and many interests, but he was first and foremost a scholar of T'Ang poetry. He translated the poetry of Li Po, published in 1984 by Anvil Press of Lexington, Kentucky, in a special edition of 150 copies. He was a Life Member of the T'Ang Studies Society, and a regular contributor to the Society's journal. Eide graduated from Harvard in 1957, in Far Eastern Languages (and was apparently an expert unicycle rider), He entered the Marine Corps and was posted to China. He returned to Harvard in 1965 as a fellow, where he remained until he accepted a position as assistant professor at the University of Illinois, his birth state. He was a founding member of the T'Ang Society in 1981 and was highly regarded throughout his profession. He was on a track of steady academic achievement. And then came 1935.

In 1935, Eide's grandfather, Oliver Mitchell, purchased a tract of land in southwest Florida – \$12,000 for 92 acres on Sarasota Bay, opposite lower Siesta Key. Mitchell had lost his wife of 35 years in 1931 and retired from his surgical practice in 1932. Reportedly seeking relief from his asthma, Oliver bought the Sarasota property and moved a home from a nearby lot onto it. It was a wild and lush tract of land that would exert a powerful influence on his family for many years. Within a short time, he “summoned” his daughter Grace and her husband Ivar Eide, both physicians, to Florida to care for him. In the late 1950s, Oliver, in failing health, returned to Chicago to live with a son. He died there in 1958, but his daughter remained in Florida with her husband and son.

Elling Eide, named for his Norwegian grandfather, had been born in 1935 in Chicago, but from a very early age, he was raised on the family's Florida property. In the 1960s, Eide's parents inherited the Sarasota property, but by 1972, then in their late 70s, they were unable to care for the property, which fell into increasing disrepair. They called on Elling, and he took a two-year leave from his position at the University of Illinois and came to Florida to clean up the property and its buildings and build a suitable retirement home for his parents.

However, the two-year project was more involved than he had estimated, his parents' health was beginning to fail, and the Internal Revenue Service had begun



JABUTICABA  
(PLINIA CAULIFLORA)

Elling and his grandfather were collectors of unusual plants, which are found throughout the 92-acre Eide estate. Jaboticaba, distinguished by large blackish fruit that grows on the trunk, is a native of Brazil. The purplish-black fruits, and an inch or two in diameter, have a white gelatinous pulp that can be eaten raw or be used to make jellies, jams, juice, or wine. The flavor of the pulp has been compared to blueberry yogurt.

## ALICE IN THE LAND OF SUNSHINE



19TH CENTURY CHINESE MARIONETTES

These 19th century marionettes are among the many Asian cultural objects in the collections of the Eide Center. Puppet theatre was very popular and highly developed in East Asian countries as an art form suitable for the presentation of serious works.

an audit. Eide's life was being absorbed, if not derailed, and he became increasingly depressed. His father died in 1978, and his mother in 1983. Now, in his late 40s and out of academia for over 10 years, the prospect of rebuilding his career was daunting, if even practical.

Nevertheless, he found a way to return to his interest in Chinese language and literature. The numerous buildings on the property – from houses to shacks to sheds – provided an opportunity to extend his various – and already large – collections. He bought entire journal runs and many books, up to 75,000 volumes, over 50,000 of them in Chinese, to create one of the largest private collections of Chinese literature in the world and larger than many university collections. The uncatalogued books and journals were boxed and stacked to the ceiling in the buildings, which Elling made sure

were air conditioned to prevent moisture and mold. All the while, he continued his engagement with the T'Ang studies community, generously supporting events that he rarely attended, simply to sweeten these activities and to confer on them some of the elegance of the T'Ang dynasty as he imagined it. At the same time that he was ensuring his colleagues dined on fine food, he was wearing out his wardrobe and driving a dilapidated Volkswagen bus.

By contrast with the respect and appreciation felt in the T'Ang studies community, Eide's expertise in Chinese language and literature were virtually unknown to Sarasota residents. Instead, he was known as an eccentric and for his frequent appearances before the city commission seeking permission to rezone a part of his property. Eide wished to sell 20 of the 92 acres he owned, but new environmental rules in Florida presented a barrier to such a sale for many years. Eide's neighbors had cashed in before the new regulations, which became a source of resentment. Eide pursued the issue for years until, finally, he was permitted to sell the 20 acres to a developer. Fortunately, this permission coincided with the peak of the real estate market in 2005, and Elling realized a million dollars an acre. He immediately contacted an architect to design the library that he had dreamed of for many years and that would house his collection and serve scholars throughout the world.

Construction began in 2011. In that same year, Eide suffered a series of strokes, and yet another member of the clan was called upon. Eide was an only child with numerous aunts and uncles and therefore cousins. He invited a devoted cousin,



### **ALICE IN THE LAND OF SUNSHINE**

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Harold Mitchell, to come down to Sarasota. Mitchell assisted Eide through what would be his final year; Eide died in 2012. During that last year, Eide could no longer see, but he could hear the construction of his new library.

Though in 2012 the building was in the beginning stages, the groundwork had already been laid in the formation of the Elling Eide Center as a charitable foundation with a board of trustees, many drawn from Elling's respectful colleagues. Harold Mitchell, with his background in underwriting and financial management, became president of the Elling Eide Center and saw the construction through to its completion.



PERSIAN POTTERY IN THE EIDE CENTER COLLECTION

ALICE IN THE LAND OF SUNSHINE

## Tour Day 1 – Dinner at Marina Jack

*Featured Speaker –*

**Terry Seymour – Boswellian Gleanings**

**“But what can a man see of a library being one day in it?”**

– *James Boswell*



### INTRODUCTORY

**J**ames Boswell, after decades of research, writing, and editing, finally published his *Life of Samuel Johnson (LOJ)* in May of 1791. Sales were rapid, and the response was enthusiastic, even though some critics found fault. The entire printing of 1,750 copies was exhausted by the fall of 1792. LOJ has appeared on many lists of the “Top 100” books of all time, and it is considered by many to be the greatest biography in the English language. It has been studied by armies of scholars, and one would think by now, very little remains to be discovered.

Despite all that scholarly effort, however, I came to the conclusion that many questions pertaining to the physical attributes of the two-volume set have never been addressed adequately or, in some cases, at all. Thus, I began work on a census: locate, describe, and glean information from as many of the original 1,750 copies as I can find. I now have some preliminary results based upon information from about half that number, and I can say that my study has yielded quite a few “discoveries.”

Tonight, I shall discuss my findings on several points. I also have brought along a volume of LOJ that you can handle, and that will illustrate some of these points.

### TEN POINTS

#### **1. The use of blue paper for certain copies.**

[While present in numerous copies, the use of this paper has seldom been noted or noticed.]

#### **2. Boswell’s presentation copies.**

[We know who received them because the publisher, Charles Dilly, kept a ledger that identified all those who were to receive such copies.]

ALICE IN THE LAND OF SUNSHINE

To Dr. Charles Burney  
from his old friend  
and obliged humble servant  
The Author.

To The Right Reverend  
Dr. John Douglas  
Lord Bishop of Carlisle &c. &c.  
from his Lordship's  
obliged and faithful  
humble servant  
The Author

To William Seward Esq. from the Author,  
as a Memorial of social friendship, which  
has lasted for many years, and it is hoped  
shall last many more. James Boswell  
London 17 June 1791.

Lot 263.

EXAMPLES OF BOSWELL'S DEDICATIONS IN PRESENTATION COPIES OF LOJ

3. The “Gve/give” misprint and its frequency of occurrence.

[This is the most frequently cited “point” in describing a LOJ copy. Copies with “give” spelled correctly are generally priced lower on the assumption that the “gve” error represents the earliest printing.]

he had been told, he repeated the relative  
“ Short, O short then be thy reign,  
“ And gve us to the world again!”  
I sat for long but walked down to the Thar



**ALICE IN THE LAND OF SUNSHINE**

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**4. Copies located that are still in the original boards.**

[The census reveals that more such copies survive than might be assumed].



**5. Cancels, with emphasis on Qq3, the famous cancel where Johnson discussed marital infidelity.**

[There were several cancels, and they appear in multiple combinations in various copies. Most of the cancels are not that interesting, except for the Qq3, an example of last minute censorship. Only a very small number is known to exist in the uncanceled state.]

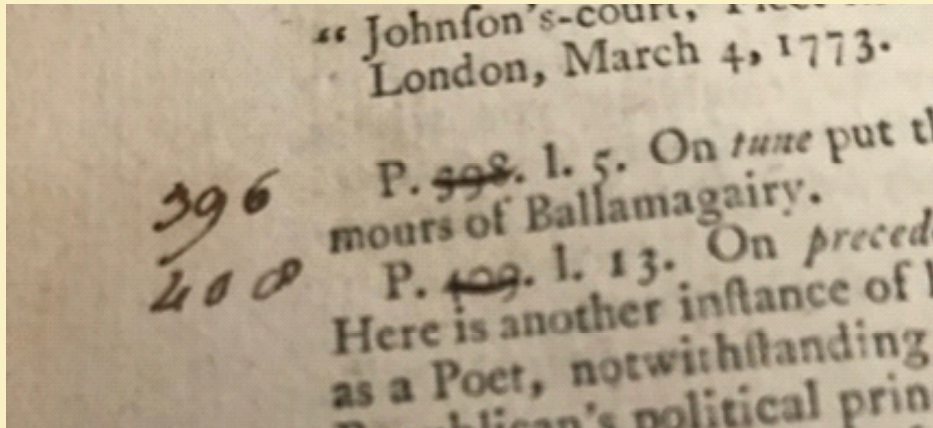
**6. The sometimes bound-in Principal Corrections and Additions (PCA), a pamphlet printed in 1793 for owners of the first edition.**

[This pamphlet is somewhat scarce, and mostly survives because it was bound into existing copies of the first edition.]

**ALICE IN THE LAND OF SUNSHINE**

**7. Manual corrections to the PCA.**

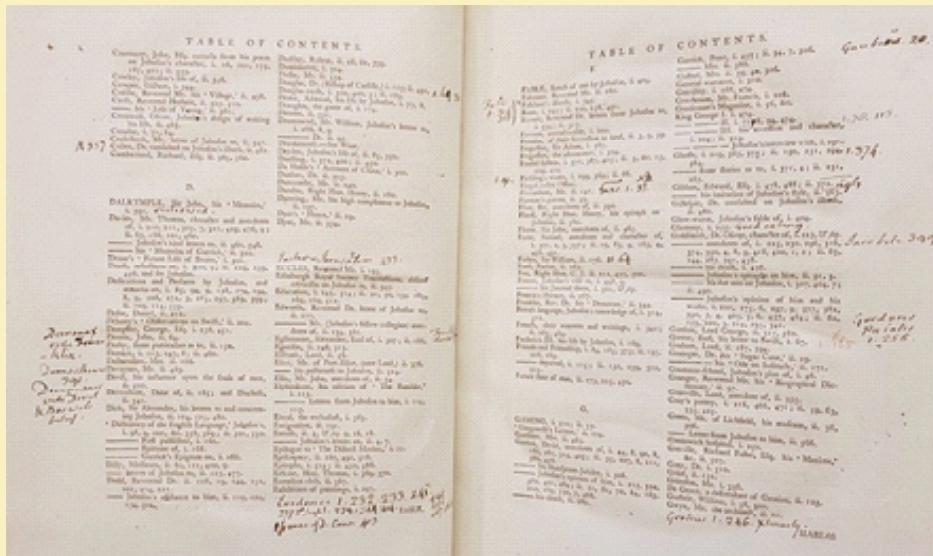
[These corrections were performed by the printer although copies did escape before the errors were noticed.]



**8. A separate PCA census.**

**9. Doryphores unmasked.**

[In several surviving early copies, annotation was rife. In a couple of cases the annotation assisted future readers and editors. In most cases, however, they were the work of amateur pedants. The image here may not be easy to see because of its reduced size. But the amount of annotation is obvious.]



## ALICE IN THE LAND OF SUNSHINE

### 10. Identification of original owners.

[The census takes pains to identify original owners. The greater number that we can identify the more we can understand about the demographics of expensive book buying in the late 18th century.]

### BIOGRAPHICAL INFORMATION

**Terry Seymour is an independent scholar** who concentrates on bibliographical topics. He is the author of *Boswell's Books: Four Generations of Collecting and Collectors*, published in 2016 by Oak Knoll Press. He is considered the leading authority on the J. M. Dent series, Everyman's Library, and is the author of two books on that subject: *A Guide to Collecting Everyman's Library* (2005) and *A Printing History of Everyman's Library 1906–1982* (2010). In 2008, he co-curated an exhibition at the University of North Carolina entitled "The ABC of Collecting Everyman's Library, Archives, Books, Collectors." He presented a paper on the Everyman series at the Books in Series Conference in London, October 2007. The papers from the conference were edited and published by Palgrave MacMillan in 2011.

His piece on Mrs. Piozzi's *Johnson's Letters* appeared in *Other People's Books*, published by the Caxton Club in 2011.

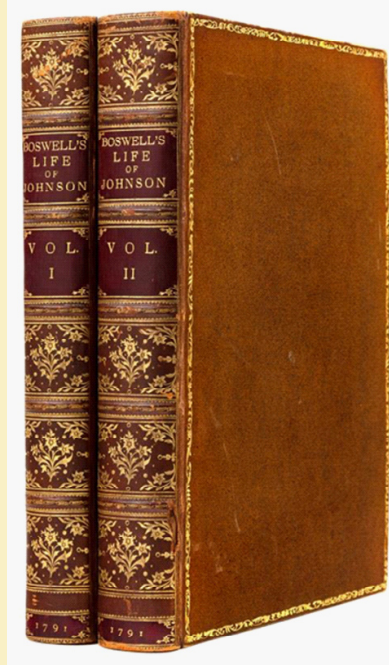
In December 2013, he was invited by the Johnson Society of London to perform the annual wreath-laying in Westminster Abbey to honor Dr. Johnson. Following the service, he addressed the Society on the subject of Johnson and Boswell as book collectors.

He has served on the Council of the Friends of the Princeton University Library since 1998.

His article on "Boswell in Broadside" will appear in a forthcoming compilation from Boswell specialists to be published by Bucknell University Press in 2021.

Mr. Seymour holds an A.B. degree in English literature from Princeton University, and an M.A. in English literature from Fairleigh Dickinson University. He is a member of the Grolier Club.

– Terry I. Seymour, April, 2020



AN IMAGE OF A SET OF THE FIRST EDITION FROM TERRY SEYMOUR'S COLLECTION



## ALICE IN THE LAND OF SUNSHINE

### Marina Jack



**Marina Jack** in Sarasota's downtown district adjoins a large deep water marina and the intracoastal waterway at the entrance to Sarasota Bay. The Dining Room upstairs features a commanding waterfront view as well as an award-winning wine list and fine steak, seafood, and pasta selections. On the first level is the Blue Sunshine Patio Bar and Grill, perfect for open-air dining or something light from a selection of delicious appetizers like coconut shrimp, mahi tacos, oysters Rockefeller, or "black and blue" tuna. Live music is scheduled from 5–9 pm daily on the patio. The Deep Six Lounge and Piano Bar provides a more secluded waterside experience, complete with drinks and its own menu. Dining cruises are offered at lunch and dinner aboard the Marina Jack II, a 96-foot excursion vessel.





**W**hat a day Alice had had, and how much she had seen!

As the strange carriage they had ridden in arrived at their hotel – as Mr. Simons had promised – in the late evening, she took a moment to look up at the starry sky and the bright moon. And she wondered, as many do, if the same moon was shining as brightly in the sky over Oxford.

With so many experiences and wonderful sights, she felt a mixture of wanting to be more Florida. She would tell! She stories! Now her uncle and believe him. him up when and they would tales of their

She was very gone ahead, led Alice to a where she clothes laid out



come fresh clothes for the next day. She climbed into the big fluffy bed, and as often happens at the end of a momentous day, visions of her experiences came to her, and she relived them and looked forward even more to the next day. What would it hold?

As sleep finally began to overtake her exhilaration, she could picture the calm waters of Sarasota Bay and said quietly to no one,

“How the hedgehogs would have loved this.”



**ALICE IN THE LAND OF SUNSHINE**

**END OF PART I**