

# The Florida Bibliophile

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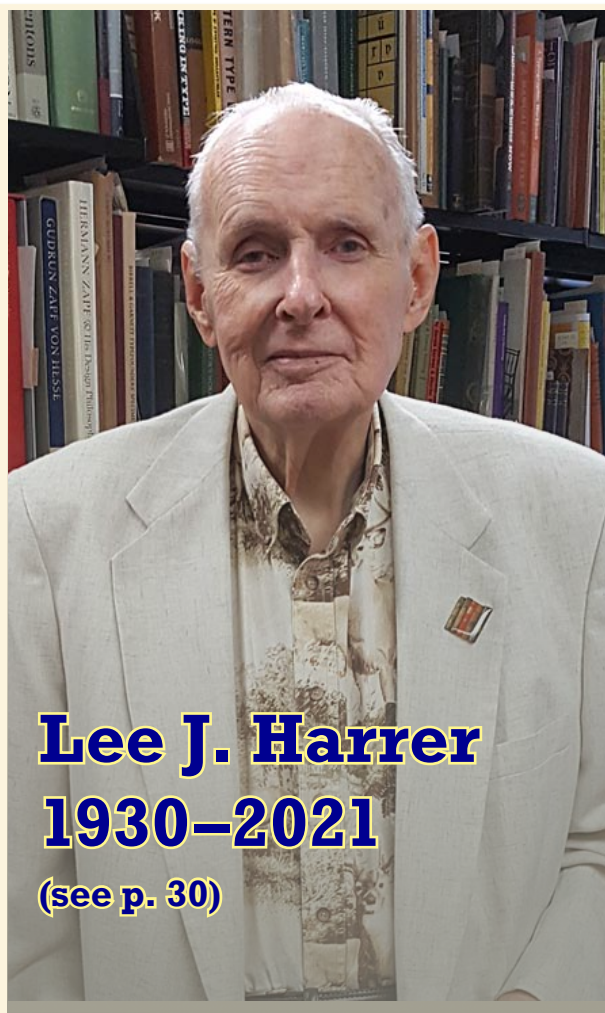
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*Deadline for the September newsletter is August 31, 2021.  
See page 25 for details.*

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 2021 FABS Journal [here](#).



**Lee J. Harrer**  
**1930–2021**  
(see p. 30)



**The Poetry of  
Lola Haskins**  
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Florida Bibliophile Society  
A community of book lovers

## Minutes of the April Meeting of the Florida Bibliophile Society

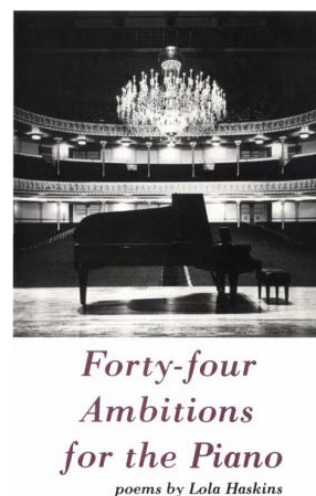
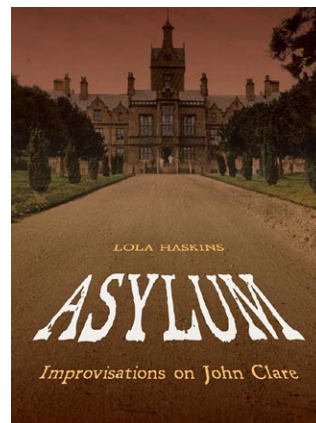
**A**s she has twice before, Lola Haskins joined us for National Poetry Month. She entertained and entranced and amused and sobered us with her poems (all from memory) and with commentaries and explanations that gave them additional life.

Let us remind you of Lola's story.

Lola Haskins was raised in California, the daughter of an environmentalist and a homemaker. She attended Stanford, and after graduating, motivated by her love of Greek theater, she set out for Athens, Greece, where the landscape revived her desire to write poetry. Upon returning to the U.S., she lived in San Francisco and worked as a research associate in Social Science for Stanford Research Institute. After some time at SRI, she married, and she and her husband set out for Brazil on a motor scooter. In Mexico, they supported themselves by singing folk and jazz in night clubs, jobs they got by claiming they were famous in the U.S. They worked this plan again in Puerto Rico and in Jamaica, where, before they could play their first gig, they were robbed at gunpoint. The next morning, they went via mail boat to Dominica, Grenada and, finally, Trinidad, from which they emigrated – sorry, Brazil – to England. On their second stint living there, they bought a terraced house in a mill town in North Yorkshire – a place she still loves and has written extensively about. She returns there annually, in normal years. Her life, in itself, is something of an epic poem – perhaps experiences and sensibilities reflected in her poetic art.

Lola is the author of 14 collections of poetry and three prose works. She has served as Honorary Chancellor of the Florida State Poets Association among other honors, which include the Iowa Poetry Prize, two NEAs, two Florida Book Awards, four Florida state arts fellowships, and the Emily Dickinson prize from the Poetry Society of America. She has appeared on NPR and on the BBC.

You can learn more about Lola and read more of her poetry in *The Florida Bibliophile* for May 2018 (the source of many of these words) and May 2020.



*The following pages feature poems from three of Lola's collections: Asylum: Improvisations on John Clare (2019), Extranjera (1998); and Forty-four Ambitions for the Piano (1994).*

*From Asylum*

From Asylum

Mortality

Every thrown stone falls.  
But there is a moment first  
as it hangs in the air

that the blurred hand  
that tossed it will not come again,  
thinks the stone as it flies.





On the Way to the Paper Shop

I was almost at the railed plank that crosses  
six feet above the beck when I saw a crow  
struggling lopsidedly ahead, flapping his wings  
as if he couldn't quite remember how they worked.  
I stepped back and he safely crossed the bridge  
but on the other side he tumbled down the bank  
and landed, all bedraggled, in the water. Then  
I saw him try to hop onto the nearest root;  
over and over I saw him try. He was stubborn  
with his life. Finally, I left him there.  
Her doctors say my friend Beryl is looking  
well. Which is true. But Beryl is no doctor's  
fool. She knows what looking means.

For BH 1942–2018





Two Poems Written in Pencil on Hotel Note Paper

Turquoise

The sky loved the bay so much  
he melted into her.  
Beside such devotion we,  
with all our pride, are less than ants.

\*

Ocean Drive, Miami

The hotel fronts pretend to be cake.  
Look out!  
Los niños are banging their spoons on the table.

Ste. Françoise des Croissants

When Françoise was small, she would run her index finger across the mound of butter that sat like a pretty hill on the plane of its wire shelf, finish with the tip, then suck at what remained under her nail. As she grew, she put aside such childish assaults on the larder and began instead to smear her bread heavily back and forth until she got bored, after which she'd lick her knife to a shine. In this way, years passed, years in which she acquired breasts and long hair, black as poppy seed. Then, on the morning of her eighteenth birthday, she went into the kitchen with no more thought than wondering whether there were hard rolls for breakfast or they'd eaten them all for dinner, and there, kneeling before her was a long-haired figure in a chef's cap. When she saw the shaft of light falling from her nonexistent window onto his faint blonde moustache, she knew that he had come from God.

Mademoiselle, said the apparition, and Françoise's mouth began immediately to water. *Oui?* seeped from her shiny lips. You love the butter, Mademoiselle? *N'est-ce pas?* And again, though she knew that to love butter too much was a sin, *oui* escaped Françoise. And the bread? it said from beneath the moustachè. *Oui.* By now, Françoise was shivering.

Eh bien, said the angel, whose hands were white not because he was a northern angel (though he was), nor because a miraculous light was shining on them (which of course it was) but because of the flour. And then he beckoned to Françoise, who had taken a shaky step towards the door. *Venez ici,* he said, and produced a plump ball of dough from the pocket in his robe. A male and godly heat came from his direction. Françoise fainted. When she woke, her visitor was gone, and in his place she found twelve crescent moons, aglow in the oven's black sky.





The Night after the Total Eclipse

we wanted to see stars so we drove past the villages  
with their closed pubs, past the odd house, past the  
darkened farms, past the walled monks' road, past  
Grassington, and after miles of dips and rises we  
turned into a field. But the moon was so huge, so  
swollen – like lips after too much kissing – that it  
paled the sky, and, looking up, we could not be sure  
of anything and should we have been adrift at sea, no  
sextant ever made could have saved us





*From Extranjera*

México

I have lived here before but always  
I have retreated. It is afraid  
staying in a language where you  
were not born. Where vowels seem  
soft but throb mercilessly on  
like this bruja sun which will not  
die but burns into the night.

I have looked in this mirror  
and looked down. I have sung  
canciones to make me weep  
and denied the tears. I have  
never owned those receptacles  
which hold hearts. It is afraid.

I have said no to the flies in me.  
I have refused to tongue the red  
and juicy seeds heaped in cups.  
But this time, though I climb faintly  
up the bus's purring stairs,  
though it is at first afraid to see,  
this time I say yes. Yes I am  
willing now. Yes foreign is a word  
for fear. Yes I am coming home.



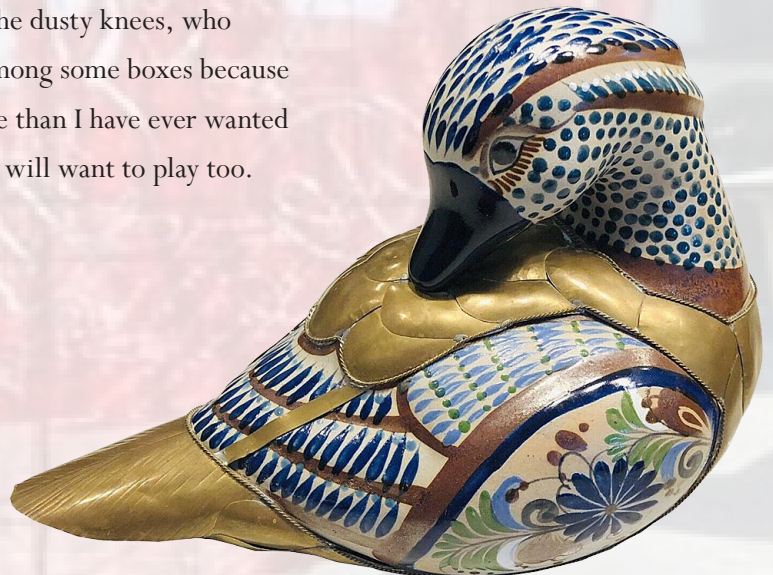
Final

*Me moriré in Paris, con aguaçero.*

—Cesar Vallejo

I will die in Tonalá among the ceramic hamburgers.  
I think I will have in my hand some very small  
souvenirs – a duck, a doll's olla, a tiny snake.  
And these will be like what I have tried to make  
with grains of words, fired hard. Something for  
your child. And the duck will not have real wings  
but painted ones, done by the eyelashes  
of dreams. And the olla will hold a comida  
whose sweetness you can hardly imagine because  
you cannot smell so small. And the snake  
will be a good snake. When I am gone, it can  
live in your heart.

And it will be the weather  
of my abuela, whose hair brooked no white,  
her México of hard skies blue as the rim  
of a glass. And I will not fall. I will simply  
sit down, by a little girl in ragged pink  
and her friend with the dusty knees, who  
are playing a game among some boxes because  
at that moment, more than I have ever wanted  
anything in my life, I will want to play too.



*From Forty-Four Ambitions*

To Play Pianissimo

Does not mean silence,  
the absence of moon in the day sky  
for example.

Does not mean barely to speak,  
the way a child's whisper  
makes only warm air  
on his mother's right ear.

To play pianissimo  
is to carry sweet words  
to the old woman in the last dark row  
who cannot hear anything else,  
and to lay them across her lap like a shawl.



### Accidentals

Driving Thirteenth Street, I have the sense that something has moved since yesterday. The avenues as usual count down to Main, yet when I arrive at work, I find the turn has taken me half a block to the north.

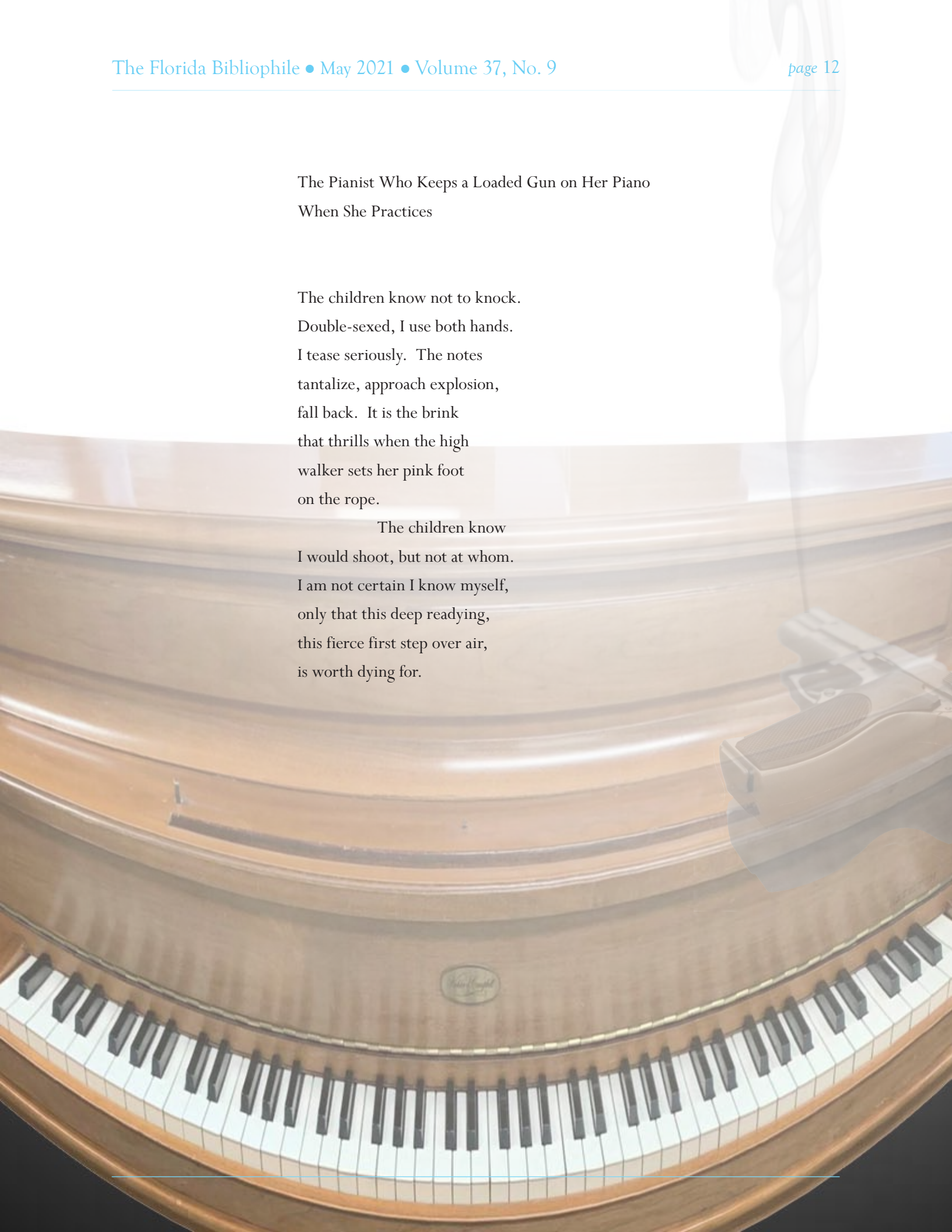
In the elevator I push three instead of four. I spend the rest of the day compensating, leaning slightly to the right to allow for the unexplained weight on my left shoulder.

When the news came, we adjusted, says the family of the man who will not come home tonight. Yes, puts in his wife. We have schedules to keep. But sometimes I slip, and cook for four. And sometimes, when I go to serve, I find the food has gone, and all my pots are full of tears.

The Pianist Who Keeps a Loaded Gun on Her Piano  
When She Practices

The children know not to knock.  
Double-sexed, I use both hands.  
I tease seriously. The notes  
tantalize, approach explosion,  
fall back. It is the brink  
that thrills when the high  
walker sets her pink foot  
on the rope.

The children know  
I would shoot, but not at whom.  
I am not certain I know myself,  
only that this deep readying,  
this fierce first step over air,  
is worth dying for.



*Minutes, concluded*

In addition to her work as a poet, Lola is dedicated to Indian classical music, and at the end of her presentation, she sang the hymn to the Hindu deity Ganesha that she sings before every lesson. Its otherworldly tone seemed the perfect accompaniment to the place that her poetry had taken us.



In this watercolor miniature, the artist Shankar depicts Ganesha in a joyful mood, playing the mridanga drum with two hands and a staff in each of his other hands. His constant companion, the mouse, plays the manjira, a pair of hand cymbals. The mouse symbolizes the earthly nature which must be kept in check.

**Ganesha is readily distinguished among Hindu deities by his elephant's head.** He is widely depicted in Hindu art and literature and widely worshipped. He is a remover of obstacles, patron of arts and sciences, and the god of the intellect and wisdom. Ganesha is also the god of beginnings and is often honoured at the start of rites and ceremonies. As patron of the arts and god of the intellect, he is also invoked as patron of letters and learning during writing sessions.





## Meeting Larry McMurtry

by David Hall

**O**n July 6, 1999, a partner and I visited Larry McMurtry in his office in one of the four bookstores comprising *Booked Up*, in Archer City, Tex. We imagined ourselves as a team capable of organizing and putting online the uncounted hundreds of thousands of books already in the stores around the square. In Building 1, we estimated that there were more than 330 unopened cartons of books, including 38 from the Amon Carter Museum in Fort Worth alone. (See the categories by building in the accompanying photo. These then added up to enough books to make Archer City the venue with the most books per capita of anywhere else in the country.) At times the *Booked Up* sorting room has held as many as 1,500 unopened boxes. These end up on the shelves of the—unguarded—stores: McMurtry has said that pilferage costs much less than providing security would. In a handout answering the ten most often asked questions, the store says the books are arranged “erratically, impressionistically, whimsically, open to interpretation.”

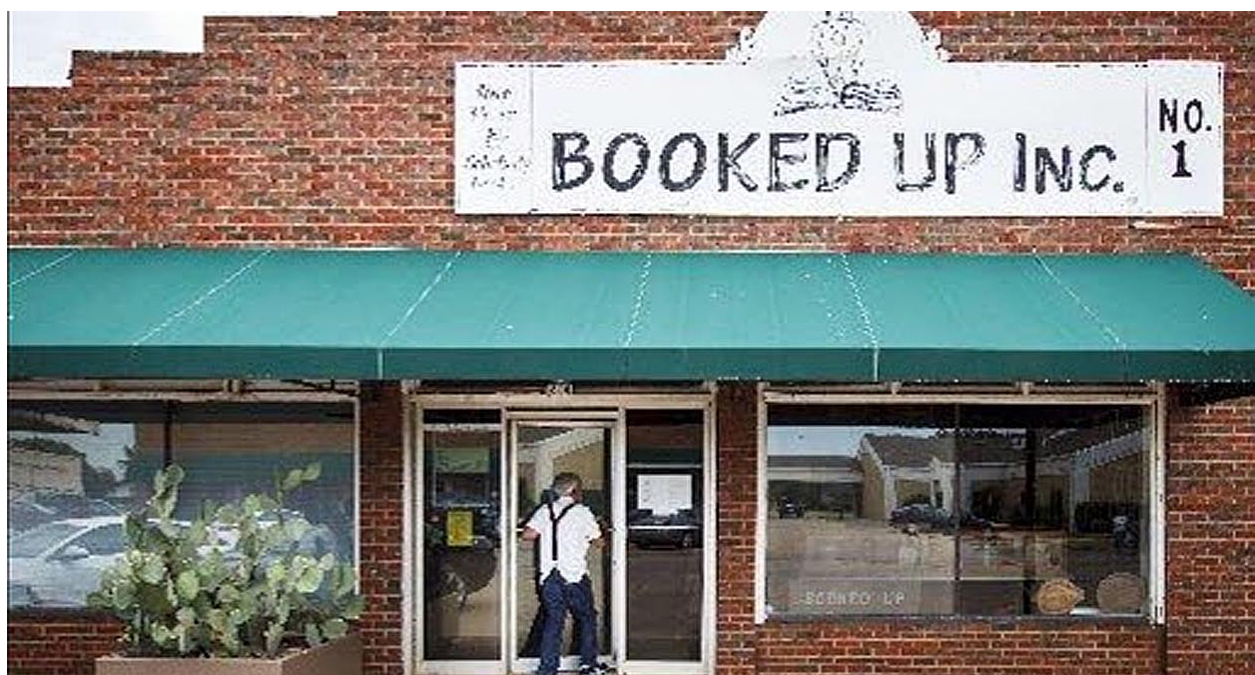
David Streitfeld wrote in 1999 that McMurtry was then about halfway toward his goal of having a half million books, none of them junk, which meant that Archer City (pop. 1,748 in 2001) already had



the biggest selection of good used books between Manhattan and Berkeley.

Across from the *Booked Up* office is the local Dairy Queen, the social hub of the area and the setting for *Walter Benjamin at the Dairy Queen: Reflections at Sixty and Beyond* (Simon & Schuster, 2001). Near the end of that autobiographical reminiscence, McMurtry summarizes what books mean for him: “I still believe that books are the fuel of genius. Leaving a million or so in Archer City is as good a legacy as I can think of for that region and indeed for the West.”

But the most famous building in Archer City aside from the Dairy Queen is the long-defunct movie theatre, the Royal (see photo), which inspired McMurtry’s 1966 novel *The Last Picture Show* and



Sources: Fort Worth Star-Telegram; Texas Observer

*McMurtry, concluded*

the Peter Bogdanovich hit movie of the same name in 1971. The other megahit for which McMurtry is known is *Lonesome Dove* (novel 1985, TV miniseries 1989). (See quote on back of t-shirt.)

Our team of a state library cataloger, my friend with his shell corporation available, and me with my New York publishing experience did not in 1999 sway McMurtry to make his books more findable in the four haystacks of Booked Up (which, come to think of it, approximated the famous U.K. book town of Hay-on-Wye, which McMurtry acknowledged that he wouldn't mind emulating). We thought it would be hard to be profitable in such seeming chaos, but when asked on another occasion, McMurtry said, "Yeah, we make money at it."

As you read in last month's article here about McMurtry, he just died, on March 25. At this time, according to the Booked Up website—yes, it has one now—the store holds some 150,000 to 200,000 titles, even after an epic auction five years ago that ran a week and saw trailerloads of books depart. The staff say they just put out 15,000 new titles onto the floor—what other bookstore do we know that can say that?

McMurtry was apparently of two minds about writing and bookselling, but never unclear about the difference. John Schwartz, writing on July 23, 2001, quoted McMurtry as saying that "bookselling is 'the opposite of writing; it's progressive,' . . . by which [McMurtry] meant that a bookseller gets better the longer he stays in the game. 'As a writer, you don't necessarily get better, and at some point you almost progressively begin to get worse.'"

## Booked Up

### Building 1

African Studies, African American Studies  
American History, Texana, and Western Americana  
Genre Fiction (Mystery, Horror, Sci-fi)  
Law and True Crime  
Lit Crit and Bio  
Native American Studies  
Natural History, Ranching and Farming  
Philosophy, Psychology, Sociology  
Religion (Eastern and Western) and Occult

### Building 2

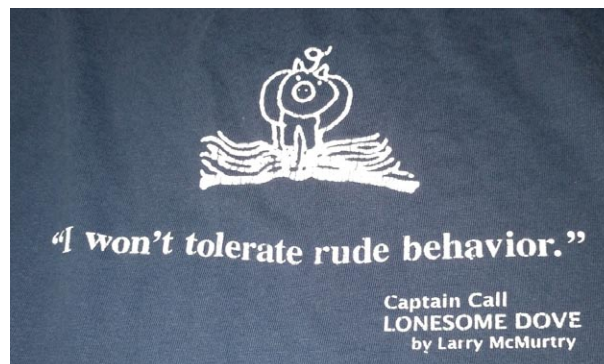
Art, Architecture and Photography  
Children's Books  
Fiction, Poetry and Galley Proofs  
World History and Military History  
Sex and Humor  
Books about Collecting

### Building 3

Books about Books  
Classical Studies  
18<sup>th</sup> and 19<sup>th</sup> Century Books  
Fiction (before 1925)  
Foreign Books and Translations  
Pamphlets

### Building 4

Ancient History  
Anthropology, Pre-Columbian Studies and Mythology  
Linguistics and Reference  
Dance, Drama, Film, Television and Music  
Art Catalogs  
Economics and Finance  
Journalism  
Cookbooks  
Medicine  
Science  
Travel  
Sports





## June 26: International Kelmscott Press Day

**T**he William Morris Society of the United States has scheduled June 26, 2021, as International Kelmscott Press Day. The Kelmscott Press was established in 1891, and the selected day is the 125th anniversary of the publication of the Kelmscott edition of *The Works of Geoffrey Chaucer*. Many organizations, including Arizona State University, the University of Delaware Library, the Gutenberg Museum, the Library of Congress Rare Book Division, and Morgan Library & Museum, are signed on to participate in this celebration of the remarkable work of William Morris.

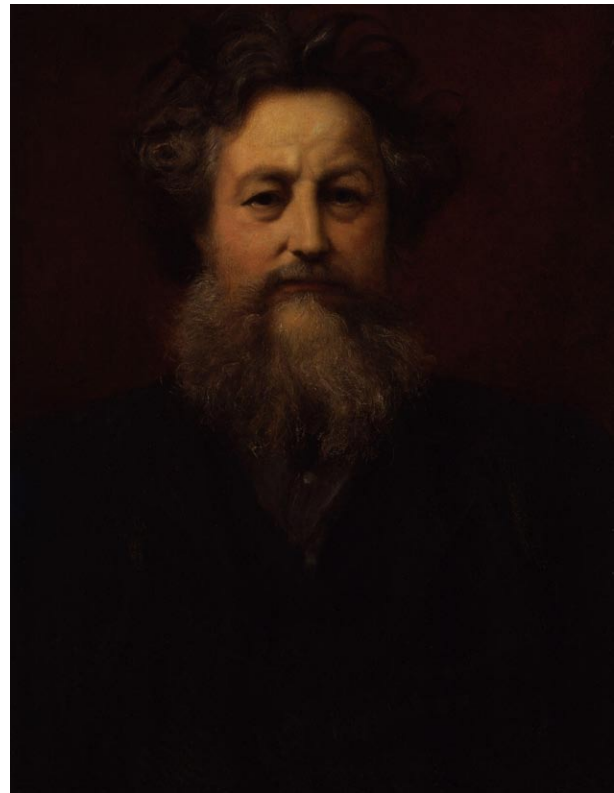
### William Morris

William Morris (1834–1896) was an artist of considerable talent who left an imprint (pun intended) on many areas of design. As a major contributor to the Arts and Crafts Movement, Morris worked to preserve or revive many traditional crafts, such as textiles and printing, that were threatened by mechanization and industrialization.

Morris was primarily known in his day as a poet. His first volume of poetry, *The Defence of Guenevere and Other Poems* (1858), was also the first book of Pre-Raphaelite poetry published. His reputation was solidified with the publication of *The Earthly Paradise*, an epic poem of 42,000 lines in the mold of *The Decameron* and *The Canterbury Tales*. His novel *The Well at the World's End* (1896) helped establish the fantasy genre and is widely considered a major influence on C. S. Lewis. Morris's work was also influential on J. R. R. Tolkien. Morris wrote prolifically in many genres, including poetry, fiction, essays, and translations such as the Icelandic sagas. His collected works fill 26 volumes.

### Kelmscott Press

Beyond writing, Morris was also committed to publishing and all the arts that support it, including printing, book design, and typography. In 1891, Morris established the Kelmscott Press in a cottage on the property of Kelmscott House in the Hammersmith district of London. In many ways,



*William Morris by William Blake Richardson*

Kelmscott Press was the culmination of Morris's life of art and his efforts to restore the artist's hand to every aspect of design production.

From its founding in 1891 to its closing in 1898, Kelmscott Press produced 53 works – a total of 22,000 volumes – at the highest level of design and craft. The first book published by the press was Morris's *The Story of the Glittering Plain* (1891). Literarily, the book was in the fantasy genre that Morris was helping to establish: combining an imaginary world and supernatural elements. It is set in a northern Europe of the distant past. It also explores socialist themes of great importance to Morris.

As a book, *The Story of the Glittering Plain* expresses the mature Morris's sense of total design. *Glittering Plain* was printed on handmade linen paper in fonts designed by Morris and a black ink also of his devising. It was bound in hand-sewn bindings, covered with white vellum. This "neo-medieval" production, reminiscent of



*Kelmscott, continued*

books of the 15<sup>th</sup> century, would set the tone for the remaining Kelmscott books, notably its crowning achievement, the Kelmscott *Canterbury Tales*.

**The Kelmscott Chaucer**

One of Morris's last projects and perhaps his greatest work in publishing was his edition of *The*



*The Improved Albion Press No. 6551 was one of three such presses at the heart of the Kelmscott Press. This one was purchased in 1894 by Morris for £52. After the press closed in 1898, it had a succession of owners, including C. R. Ashbee's Essex House Press and the Old Bourne and Pear Tree Presses. In 1924, it was purchased by the American type designer Frederic Goudy, who used it at the Village Press and the Press of the Woolly Whale. It made several more stops before its 1960 purchase by Elizabeth and Ben Lieberman for their Herity Press, where it became known as "K/G," the Kelmscott/Goudy Press. The Liebermans had every intention of putting the press into service, but the difficulty of setting it up and printing with it made that impractical. The seven-foot tall, 3,000-pound, cast iron press moved with the Liebermans three times! In 2013, the Liebermans were ready to part with K/G. It was acquired by the Rochester Institute of Technology in Rochester, NY, for \$233,000. K/G underwent a two-year restoration before taking its place in RIT's Cary Graphic Arts Technology Collection, which focuses on preserving the heritage of letterpress printing.*

*Canterbury Tales* by Geoffrey Chaucer (1343–1400). It is widely regarded as one of the most beautiful books ever produced.

The British Library gives this description of the work:

The Kelmscott edition of Geoffrey Chaucer's *The Canterbury Tales* set a new benchmark for book design at the end of the 19th century. It was also the last great project of Morris's life, bringing together two of his passions. First, his love of medieval literature, which inspired the subjects and style of much of his own writing. Second, his socialist philosophy, which looked back to a time before mechanisation and division of labour had destroyed, as he saw it, the personal fulfilment and social function of meaningful work.

The book was exceptional in its ambitious number of illustrations and rich decorative borders. 'If we live to finish it,' Burne-Jones wrote, 'it will be like a pocket cathedral – so full of design and I think Morris the greatest master of ornament in the world.'

Morris and Pre-Raphaelite artist Edward Burne-Jones worked on the Kelmscott Chaucer for four years. Burne-Jones provided 87 illustrations, working long hours to complete the project before Morris succumbed to worsening health. Each drawing was then sharpened by R. Catterson-Smith using Chinese white and India ink. The black-and-white designs were transferred to wooden blocks and engraved by William Harcourt Hooper.

A total of 486 copies of the Kelmscott Chaucer were printed. Four hundred twenty-five were printed on linen paper and sold for £20 each (more than £2,200 today). Thirteen 13 copies were printed on vellum and priced at 120 guineas (£126). Forty-eight copies were specially bound in white pigskin with silver clasps. The version on linen paper has an estimated auction value of \$30,000 to \$50,000.

The Kelmscott Chaucer was the last book published

*Kelmscott, continued*

by the press during Morris's lifetime. Before he died he asked Sydney Cockerell (1867–1962), who worked with the Society for Preservation of Ancient Buildings (founded by Morris and others), to keep the press going.

William Morris died on October 3, 1896. Cockerell decided that Morris's singular achievement in the press should remain as a tribute, and he decided to close the press. It took Cockerell over a year to complete work in progress, and in 1898, the Kelmscott Press published its last book, *A note by William Morris on his aims in founding the Kelmscott Press : together with a short description of the press by William Morris*.

### **International Kelmscott Press Day**

Although the Kelmscott Chaucer is the crowning achievement of the press, International Kelmscott Press Day will explore “the whole of William Morris's ‘typographical adventure’,” which exerted great influence on the private press movement and the modern book.

Institutions that hold Kelmscott publications, especially Chaucer, are already planning special displays and activities. All participating institutions and activities will be listed in the William Morris Society in the United States website (<http://morrisociety.org/>). The website is also a good place to view the extraordinary range of interest, research, and activity related to William Morris.



*The Kelmscott Chaucer was published in 1896. Four hundred and 86 copies were published, 48 of which were printed on vellum and, as shown above, bound in white embossed pigskin with silver clasps.*



*Kelmscott, concluded*

This proof sheet of the first page of the Kelmscott Chaucer differs slightly from the published edition; however, it shows the characteristic style used for Kelmscott publications. The illustration by Edward Burne-Jones depicts Chaucer reading in a garden. The overall design, border, and typefaces are by Morris.



## May 24: Cyrillic Alphabet Day

In the 8<sup>th</sup> century, Bulgaria was the dominant power in the Balkan Peninsula, rivaling Constantinople to the south. During the Siege of Constantinople in 717–718, the Bulgarians played a key role in repelling Arab forces. As a result, Roman emperor Justinian II gave the Bulgarian king Tervel the title Caesar – the first non-Roman to receive this honor – confirming the first period of what would be known as the Bulgarian Empire.

In those days, Slavic peoples spoke a single language, and in 863, the Thessalonian brothers Cyril and Methodius developed an alphabet to represent this language as part of the mission given to them by Byzantine Emperor Michael III to spread Christianity among the West Slavs in Moravia. To facilitate their mission, the brothers decided to translate religious texts into the Slavic language then spoken, but because that language could not be easily written in Greek or Latin alphabets, Cyril invented a new script (which acquired the name Glagolitic in the 14<sup>th</sup> century) of 41 letters which would follow the Slavic languages as they diverged over the centuries. Another script developed in the same time frame became known as Cyrillic in the saint's honor and displaced Glagolitic. Over the years, Cyrillic further adapted to Slavic languages. Modern languages that use a Cyrillic alphabet have fewer letters, in the case of Bulgarian, 30 letters, and in Russian, 33.



Two priests carry an icon bearing images of Saints Cyril and Methodius in a procession celebrating May 24.

The Bulgarians accepted Christianity and the new script in the 860s, and as in other cases, having a script suitable to their language led to greater cultural identity and cultural flowering.

May 24 is set aside in Bulgaria to honor this important cultural event as the Day of Bulgarian Education and Culture and Slavonic Literature. This day was first celebrated in 1851 at Plovdiv, an ancient city now the second largest in Bulgaria. The celebration spread throughout Bulgaria in the 1860s, and despite its religious overtones, observation continued during the decades of Communist rule. When Bulgaria's Communist regime fell in the early 1990s, this day, a symbol of its national identity, became a national holiday.

Ⲁ	Ⲃ	Ⲅ	Ⲇ	Ⲉ	Ⲋ	Ⲍ	Ⲏ	Ⲑ	Ⲓ	Ⲕ
а	б	в	г	д	е	ж	дз	з	и	и
Ⲇ	Ⲉ	Ⲋ	Ⲍ	Ⲏ	Ⲑ	Ⲓ	Ⲕ	Ⲗ	Ⲙ	Ⲛ
и	г'	к	л	м	н	о	п	р	с	т
Ⲑ	Ⲓ	Ⲕ	Ⲗ	Ⲙ	Ⲛ	Ⲝ	Ⲟ	Ⲡ	Ⲣ	Ⲥ
у	ф	х	о	ш	ц	ч	щ	ъ	ы	ь
Ⲥ	Ⲧ	Ⲩ	Ⲫ	Ⲭ	Ⲯ	Ⲱ	Ⲳ			
я	ю	е	о	йе	йо	ф	и			

The Glagolitic alphabet with the modern Bulgarian Cyrillic letters underneath.

Sources: [www.mariecurialumni.eu](http://www.mariecurialumni.eu); [orthochristian.com](http://orthochristian.com); Wikipedia



## WRITING IRISH HISTORY

*The Cambridge History of Ireland*

4 volumes, Cambridge University Press, 2018



**Reviewed by Maureen E. Mulvihill, FBS Member**

Guest Writer, Rare Book Hub, San Francisco

May 1<sup>st</sup>, 2021

< <https://www.rarebookhub.com/articles/2985> >



***Volume Editors, The Cambridge History of Ireland***

Left: Brendan Smith (University of Bristol), Volume I

Jane Ohlmeyer (Trinity College Dublin), Volume II

James Kelly (Dublin City University), Volume III

Thomas Bartlett (University of Aberdeen), Volume IV

**General Editor: Thomas Bartlett**

**Publisher's Video**

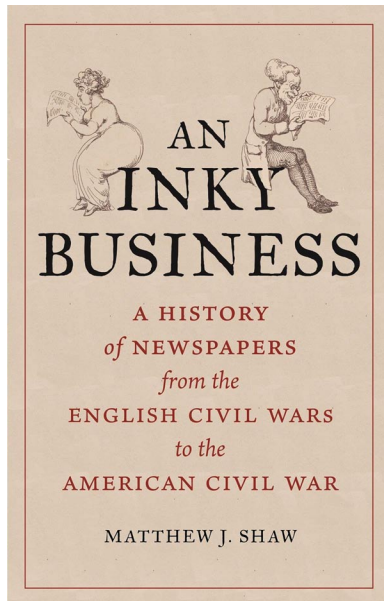
< <https://www.youtube.com/watch?v=XQJmX6Xyk7A> >

## Books in Brief

### An Inky Business: A History of Newspapers from the English Civil Wars to the American Civil War

Matthew J. Shaw

Reaktion Books, 224 pp., June 2021



*An Inky Business* is a book about the making and printing of news. It is a history of ink, paper, printing press, and type, and of those who made and read newspapers in Britain, continental Europe, and America from the British Civil Wars to the Battle of Gettysburg nearly two hundred years later. But it is also an account of what news was and how the idea of news became central to public

life. Newspapers ranged from purveyors of high seriousness to carriers of scurrilous gossip. Indeed, our current obsession with “fake news” and the worrying revelations about how money, power, and technology shape and control the press and the flows of what is believed to be genuine information have dark early-modern echoes.

Paul Lay, editor of “History Today,” wrote, “An Inky Business is a vivid and incisive account of the origins of newspapers and their extraordinary role in the transformation of society over two hundred years. With the very concept of news under threat, this book could not be more timely.” Andrew Pettegree, author of “The Invention of News,” wrote, “A nuanced and thoughtful study of a key era in the evolution of the media environment.”



**Matthew Shaw** is the librarian of the Queen’s College, University of Oxford, and formerly the lead curator of the Americas Collections at the British Library.

Sources: Reaktion Books; Univ. of Chicago Press

### Ralph Steadman: A Life in Ink

Ralph Steadman

Chronicle Books

320 pp., November 2020

*A Life In Ink* could easily be defined as a coffee-table book, but is much more: a compelling collection spanning 60 years that shows Steadman’s development from his early work, with its rugged, drab style to his later work with the trademark style in which his pen work with the punch and splatter of a guillotine. Pollock and Bacon come to mind in these wild, expressionistic swipes – the grotesque was never so joyful. From Brexit and George Bush to architects and the concrete jungles they often envision, there are many highlights: a teary-eyed Elizabeth II; his take on Alice in Wonderland still has great appeal; police brutality; the recent attack on democracy. — Adapted from the review by James Ellis for *Buzz magazine*.

Satirist, artist, cartoonist, illustrator, and writer, Steadman’s prolific and influential career continues to resonate and inspire. His work has evolved steadily from the 1970s when it was emblematic of the counterculture, through his long association with, and illustrations for, Hunter S. Thompson. His pen has lost none of its sharpness or exuberance, “using cartooning as a weapon for settling the score with evil in the world, giving a voice to the voiceless.”

**Ralph Steadman** is a British artist best known for his work with American author Hunter S. Thompson.

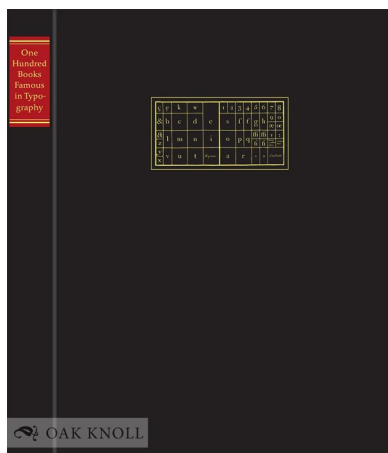
Sources: *The Guardian*; Chronicle Books





*Books in Brief, continued***One Hundred Books Famous in Typography**

Jerry Kelly  
 Grolier Club  
 336 pp., 2021



Any English student knows that the name Gutenberg and the words moveable type go together. Many may recognize the names Garamond, Baskerville, and Bodoni only from Word's dropdown font menu, not realizing that these fonts were named for punchcutters and type

designers, who raised typography to the level of art. *One Hundred Books Famous in Typography*, the latest entry in the Grolier Hundred series, might be described as the tale of art and technology in harmony with each other, from Gutenberg's ingenious development of a system for reproducing texts through new technologies, such as hot-metal line casting, phototype, and the digitally generated type of today.

Jerry Kelly brings the rigor of a historian, the vision of an artist, and the passion of a collector to this project. Informed by his years of research and scholarly acumen, *One Hundred Books* highlights the most important and influential books on typography, with particular attention to the impact each has had on subsequent work in the field, including type design, typographic practice, and the study of the art. Including such classics as Joseph Moxon's *Mechanick Exercises*, Charles Enschedé's *Typefoundries in the Netherlands*, and Stanley Morison's *Four Centuries of Fine Printing*, Kelly's book is destined to become the standard reference.

**Jerry Kelly** is a calligrapher, book designer, and type designer. He was formerly Vice President of The Stinehour Press.

Source: Oak Knoll

**The Private Library: The History of The Architecture and Furnishing of the Domestic Bookroom**

Reid Byers  
 New Castle, Delaware  
 540 pp., 2021

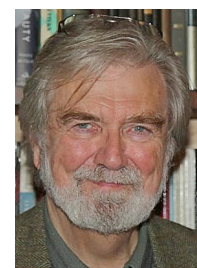
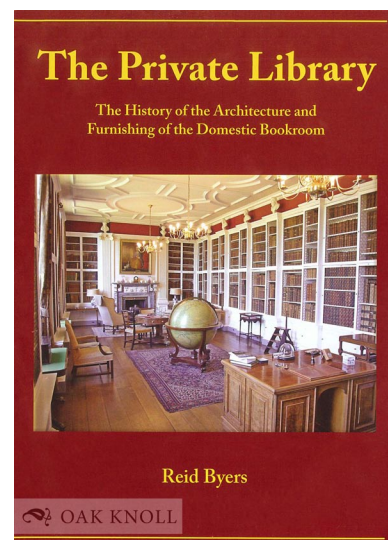
*The Private Library* is the domestic bookroom: that quiet, book-wrapped space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Reid Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make this room made by mortals into what Borges so famously called Paradise.

Nicholas A. Basbanes, author of *A Gentle Madness*, writes, "The nuts and bolts of private libraries through the centuries is a worthwhile line of cultural inquiry, one that is plumbed thoroughly — and with a flair for context and narrative — by Reid Byers in this lively overview. Layout, design and accouterments of 'domestic bookrooms,' as he calls them, are just one component of his engaging examination, making for an excellent addition to the genre."

**Reid Byers** is a longtime celebrant of the private library. He has also been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM.

Source: Oak Knoll

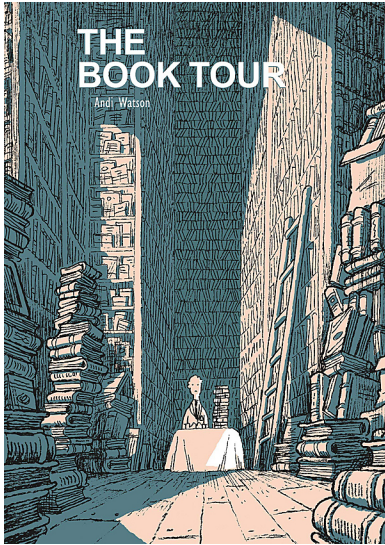


*Books in Brief, concluded***The Book Tour**

Andi Watson

Top Shelf

272 pp., November 2020



**In films and movies, authors often bask in adoration as book-buyers in lines extending to the horizon await a brief moment with the author during which a signature and a bon mot may be inscribed on a personal copy.**

In real life, few authors enjoy this status, and most must undertake a life of self-promotion that does

not always suit a writer's psyche. In this page-turning, Kafkaesque dark comedy, rendered in a brilliant retro style, Andi Watson — whose work is as popular in French as in English — tells the story of one such author trying to keep it together while everything falls apart.

That author is G. H. Fretwell, a minor English writer, who embarks on a book tour to promote his latest novel. Nothing is going according to plan, and his trip gradually turns into a nightmare. But now the police want to ask him some questions about a mysterious disappearance, and it seems that Fretwell's troubles are only just beginning...

In his first book for adults in many years, acclaimed cartoonist Andi Watson evokes all the anxieties felt by every writer and compresses them into a comedic

gem of a book. Witty, surreal, and sharply observant, *The Book Tour* offers a captivating lesson in letting go.

**Andi Watson** is a British cartoonist, writer, and illustrator who has been nominated for two Eisners, a Harvey, and a British Comics Award.



Sources: Top Shelf; Amazon

**Freedom Libraries: The Untold Story of Libraries for African Americans in the South**

Mike Selby

Rowman &amp; Littlefield

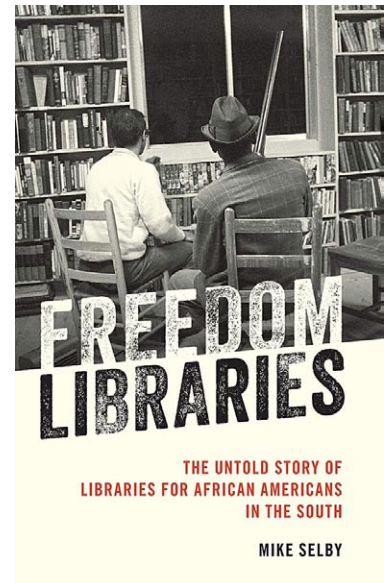
208 pp., 2019-10

As the Civil Rights Movement exploded across the United States, the world focused on images of horrific racial violence. And while some of the bravest people of the 20th century risked their lives for the right to simply order a cheeseburger, ride a bus, or use a clean water fountain, there was another virtually unheard of struggle—this one for the right to read. Although illegal, racial segregation was strictly enforced in a number of American states, and public libraries were not immune. Numerous libraries were desegregated on paper only: there would be no cards given to African-Americans, no books for them read, and no furniture for them to use.

It was these exact conditions that helped create Freedom Libraries. Over eighty of these parallel libraries appeared in the Deep South, staffed by civil rights voter registration workers. While the grassroots nature of the libraries meant they varied in size and quality, all of them created the first encounter many African-Americans had with a library. Terror, bombings, and eventually murder would be visited on the Freedom Libraries—with people giving up their lives so others could read a library book.

**Mike Selby** is a professional librarian. He received his MLIS from the University of Alabama, which is where he first unearthed the story of the Freedom Libraries.

Source: Rowman & Littlefield







Bibliothèque Nationale de France



## This Month's Writers and Contributors

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, [cbrown@atlantic.net](mailto:cbrown@atlantic.net), to submit or for assistance in preparing your article.

## Join FBS!

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



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

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

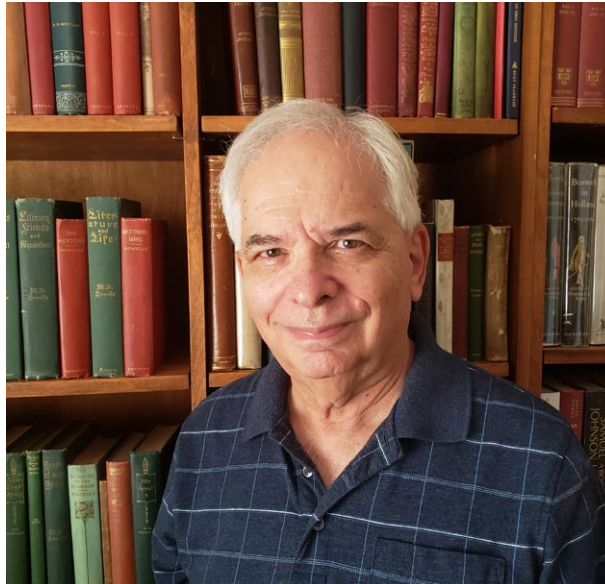
## Write for Your Newsletter!



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

## Upcoming Events

### May 2021



### Gary Simons: The Publications of American General Interest Book Clubs

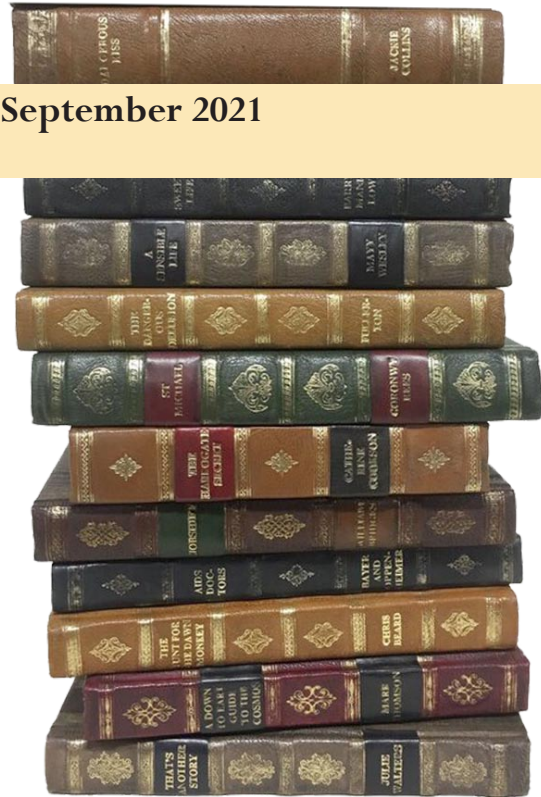
#### Virtual Meeting via Zoom

May 16, 2021, 1:30 p.m.

FBS Secretary Gary Simons is creating a **bibliography of the publications of American book clubs**, covering not only the large brand-name book clubs (Grolier, Caxton, Rowfant, Book Club of California, Zamorano, etc.) but also lots of smaller clubs, most of which are currently active but some of which are now defunct. Gary will also talk about the process of identifying publications and review categories of publications with examples of each.

Gary is a specialist in Victorian literature and, until 2020, he was editor of the Curran Index, a database of over 170,000 articles and poems from Victorian periodicals.

### September 2021



### Summer Treasures Show and Tell

We will announce whether the meeting is virtual or in-person in early September.

September 19, 2021, 1:30 p.m.

Perhaps Covid has kept us largely at home, but that does not mean collecting has stopped. Between Amazon, Alibris, ABEbooks, Ebay, etc. (and the occasional sortie to the local book store), bibliophiles are still busy making discoveries and building collections. It's always fun to see what other people have discovered and/or acquired, and it's a great way to learn more about books and our fellow bibliophiles. Join us in September with a few summer treasures for an always-special show and tell.



## Book Events, Podcasts, and More

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

### Florida Book Events – May–August 2021

May 6–30, virtual events throughout May

**Little Haiti Book Festival 2021**, Miami

<https://www.miamibookfaironline.com/>

June 13

**Oxford Exchange Children's Book Fair**, Tampa

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

June 24–27

**Space Coast Book Lovers**, Cape Canaveral

(<https://www.spacecoastbooklovers.com/>)

July 3–5

**Florida Supercon**, Miami

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

July 30–August 1

**Tampa Bay Comic Con**, Tampa

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

Aug 26–29

**Orlando Reads Books**, Orlando

<https://orlandoreadsbooks.com/>

### Behind the Bookshelves, the AbeBooks Podcast

[Behind the Bookshelves](#) offers interviews with authors, collectors, and booksellers covering a wide range of topics. Recent episodes include:

Mar. 22 – *Book Historia*: Allie Alvis creates brief YouTube videos to explain rare book terminology. She shares her love of rare books and how Led Zeppelin and Monty Python can help us understand book collecting terms.

Apr. 5 – *Heyday of Grammar*: Grammarian Bryan Garner speaks about rare grammar books. Part of Bryan's collection of 1,900 books about grammar and 4,000 dictionaries are on display at the Grolier Club in New York. We learn how a teenage crush sparked Bryan's love of grammar, how Noah Webster was instrumental in the spelling differences between British and American English, and how grammar continues to evolve.

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

Florida book dealers and FBS members Steve and Edie Eisenstein started "Rare Book Cafe" several years ago to cover all aspects of books in "the only live-streamed program about antiquarian books, ephemera, and more...." View episodes on the [Rare Book Cafe website \(on Facebook\)](#), on YouTube, and in audio, *Rare Book Cafe Raw*, on podcast sites.

On April 30 (S6 E14) – 8:25: Show formally begins with host Ed Markiewicz. 10:12: Eddy Nix, owner of Driftless Books and Music in Viroqua, WI, begins a new monthly series on Rare Book Cafe: 20<sup>th</sup> Century Oddities and Hidden Gems. 36:50: Associate producer Lin Thompson discusses "instant rarity." 54:50: David Hess presents his weekly segment on Things Found In Old Books. 65:00: Jerry Morris presents a tribute to his friend and mentor longtime Florida bookman Lee J. Harrer, who passed away recently. 85:45: Lee Linn presents six issues of the 1970s magazine *Cartoonists PROfiles*.

### The BiblioFile, with Nigel Beale

[THE BIBLIOFILE](#) is one of the world's leading podcasts about "the book" and book culture. Host Nigel Beale fosters wide-ranging conversations with authors, poets, publishers, booksellers, editors, collectors, book makers, scholars, critics, designers, publicists, literary agents, and others who just plain love books. The website provides podcasts back to 2006, lists of reading, links, etc.

Recent episodes:

Apr. 22 – David Frum on why he thinks about Horatio Hornblower every day.

Apr. 19 – Odette Drapeau on a lifetime of binding books in fish skin and other fabulous fabrics.

Apr. 11 – Anne Giardini on Carol Shields and the new Prize for Fiction.

Apr. 5 – Dan Mozersky on setting up Indigo Books in Canada.

Apr. 1 – Bill Waiser on Almighty Voice, and how history is written and rewritten.

*Book Events, Podcasts, and More, concluded***American Antiquarian Society  
Virtual Book Talks**

**Founded in 1812 by Isaiah Thomas, a Revolutionary War patriot and printer, the American Antiquarian Society is the oldest history society in the U.S.** It limits its interests to the period before 1876 and holds the “largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material” printed up to that date.

The AAS’s Program in the History of the Book in American Culture (PHBAC) was established in 1983, responding to and promoting the then emerging field of book history. PHBAC sponsors **Virtual Book Talk**, which showcases “authors of recently published scholarly monographs, digital-equivalents, and creative works broadly related to book history and print culture.” Virtual Book Talk is free, but advance registration is required. Past talks are archived on the PHBAC website.

*Coming in May:*

**May 27, 2021, 2 p.m. – Laura Heffernan and Rachel Buurma. *The Teaching Archive: A New History for Literary Study.*** *The Teaching Archive* investigates the impact of teaching on major literary thinkers, including T. S. Eliot, Caroline Spurgeon, I. A. Richards, Edith Rickert, J. Saunders Redding, Edmund Wilson, Cleanth Brooks, Josephine Miles, and Simon J. Ortiz, opening the syllabuses, course descriptions, lecture notes, and class assignments of critics and scholars.

*Coming in June:*

**June 24, 2021, 2 p.m. – Melissa J. Homestead. *The Only Wonderful Things: The Creative Partnership of Willa Cather & Edith Lewis.*** In this groundbreaking book on Cather’s relationship with her life partner, author Melissa J. Homestead counters the established portrayal of Cather as a solitary genius and reassesses the role that Lewis, who has so far been rendered largely invisible by scholars, played in shaping Cather’s work.

**The Book Collector Podcast**

In 1952, James Bond author Ian Fleming created *The Book Collector*, a “unique periodical for bibliophiles,” which has featured a wide range of articles pertaining to book collecting, modern first editions, typography, national libraries, and numerous other matters of interest to book collectors and enthusiasts. Fleming died in 1964, as did the journal’s editor John Hayward. After a brief hiatus, the journal started up again in the hands of its new owner and editor, Nicolas Barker. In 2016, Fleming’s nephews, James and Fergus Fleming, assumed leadership of the journal, and in 2020 they created a podcast, which features readings from the journal’s archives. There are now [36 podcasts](#), on SoundCloud.

**University of Oxford Podcasts**

Hundreds of podcasts are available in many series of interest to bibliophiles. Here are a few selections to get started:

[History of the Book](#) – Interactions 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.

**Grolier Club of New York Videos**

The Grolier Club of New York has posted over [240 videos on Vimeo](#), including many virtual exhibition openings and tours and many virtual show-and-tell episodes. Here is a sampling. All videos can be located on the Vimeo webpage listed above; the following links are direct to the listed video.

- [Virtual London Bibliophile Walking Tour](#)
- [Michael Witmore – The Lottery on Paper](#)
- [500 Years of Women’s Work](#)
- [Out of Line: The Unexpected Art of the Doodle](#)
- [A Year in the Basement with Walt Whitman](#)





## 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 connected to our virtual meeting through Zoom. We learned about some helpful features of this software, shared about some special summer acquisitions, and had a generally good chat.

**October 18 • Nigel Beale – How to Talk to a Bibliophile.** Nigel hosts and produces *The BiblioFile* podcast. He has interviewed over 400 novelists, poets, publishers, and critics. Nigel shared about starting *The BiblioFile*, the many interviews he's conducted, and his own book interests. His presentation was followed by a lively Q&A with attendees.

**November 15 • Mark Samuels Lasner – British Literature in the Mark Samuels Lasner Collection.** Mark created an important collection of late 19th century British authors and donated the entire collection to the University of Delaware in 2016 – over 9,000 books, works of art, and ephemera. Mark talked about how he began collecting and the authors and important works in the collection.

**December 20 • Happy Bibliophile Holiday Self-Gifting Party.** A holiday party and gift exchange for the Covid era. Members were invited to buy themselves a special book and share it with the group. Delicious refreshments were self-served.

**January 17 • Charles Brown – Henry Darger, Author and Artist.** Charles presented 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 • Rebecca Rego Barry – Carolyn Wells in the Library.** Wells (1862–1942) wrote over 170 books, mostly mysteries. Rebecca discussed Wells's work and showed some of the books. Rebecca is author of *Rare Books Uncovered: True Stories of Fantastic Finds in Unlikely Places*. She is editor of *Fine Books & Collections*.

**March 21 • Eric Steckler – The Jews in the American Civil War.** Dr. Eric Steckler is a retired medical doctor and Jewish history scholar. Eric explained the fascinating role of Jews in the Civil War, their views on slavery and their divided loyalty between the Union and the Confederacy.

**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 cancelled, but planning is underway for 2022. More time to save pennies!

**May 16 • Gary Simons – The Publications of American General Interest Book Clubs.** Gary will discuss the range of publications created by America's many book clubs, from the large and long established to smaller and newer clubs.

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



## Endpaper • Remembering Lee Harrer



On April 14, 2021, Lee J. Harrer passed away during a long convalescence from a fall and a broken arm. Lee was a founding member of the Florida Bibliophile Society in 1983 and a continuous and engaged member every year since. For many years, Lee edited the newsletter, and looking back on those newsletters shows his zeal for books and for the society. He served in other leadership positions as well, but his real leadership was in his devotion to the Florida Bibliophile Society and to the larger bookish community of his section of Florida.

He was there at the beginning of the Florida Antiquarian Book Fair, and was chairman of the fair for a number of years. He was a generous supporter of the Largo Public Library. He laid plans years ago to donate his collection of many thousands of volumes of books about books, and the University of Tampa Library was the happy recipient of the generous gift. Lee was a delighted supporter of the Tampa Book

Arts Studio, which found a home at the University of Tampa, and he was equally disappointed when the university closed the studio. Through all this, he was an exemplary bibliophile and gentleman.

When we established our student book collecting essay contest, it only made sense to us to name it for Lee Harrer, and that choice seems all the more appropriate now.

These were some of his efforts in the book community, but he was equally engaged in community service in a broader sense. Many organizations benefited from his capacity, his wisdom, and his generosity.

He will be deeply missed by the members of the Florida Bibliophile Society. We are preparing a special keepsake volume of remembrances to fill out the sketch I have given here. I hope you will look forward to learning more about this extraordinary man.

— Charles

## The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.

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