

# The Florida Bibliophile

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October newsletter deadline: October 31, 2022 (see p. 22)

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 2022 FABS Journal [here](#).



**ANNUAL DUES** for the 2022–2023 FBS Season are due by **December 31, 2022!**

Membership is \$50 U.S. per household per year. Send inquiries and payments to Ben Wiley at 3911 McKay Creek Dr., Largo, FL 33770. Dues may also be paid using our PayPal account: [floridabibliophiles@gmail.com](mailto:floridabibliophiles@gmail.com).



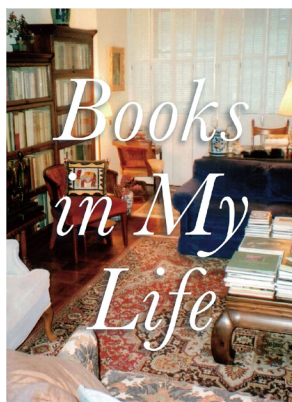
Florida Bibliophile Society  
A community of book lovers

## Minutes of the September 2022 Meeting of the Florida Bibliophile Society

**T**he first meeting of the Florida Bibliophile Society's 2022–2023 season was held at the University of Tampa's Macdonald-Kelce Library. Although we've had a few in-person meetings, it was great to be together, share a cup of coffee and some snacks, and chat face-to-face. We were pleased to have some new members with us – welcome Allison and DJ! – as well as visitors who plan to join – welcome Stephanie and Wes – and new friends of FBS on Zoom: Kathy Schoop of Sebring a “a geographically challenged bibliophile” and Katherine Owens, a Flagler College reference librarian -- welcome all!

The theme of our meeting was **Summer Treasures: Show and Tell**, for which members were invited to select a book or two (or three or four!) acquired over the summer break. As usual, new doors were opened by the books presented and the stories told about them. In the following pages, we hope to give you a flavor of this lively meeting and the interesting topics that we learned about.

### Gary Simons – *Books in My Life* by Thomas Tanselle



G. THOMAS TANSELLE

G. Thomas Tanselle has been described as a “giant in the world of bibliography.” The focus of his scholarly work has been textual criticism, a subject which focuses on identifying an author's intent and the “ideal” correct text of a literary work. He has applied his methods mostly to American literature, specifically the work of Herman Melville. Tanselle served as textual editor for the Northwestern-Newberry edition

of the works of Melville. His long list of professional associations, publications, and awards is given in an appendix.

However, *Books in My Life* takes a decidedly more personal approach, focusing more on Tanselle's avocation of book collecting more than his professional work. He reflects on his background, education, connections, and the role of books and other physical objects in his life, providing both

an autobiography and a study of the rationale and practice of book collecting. Throughout the book, Tanselle emphasizes the important role that physical objects play in our lives, linking us to the past (both collective and personal) and helping to shape who we become.

In the section “On Collecting,” several previously published Tanselle essays are gathered. For example, one essay examines Tanselle's collecting focus in non-firsts, publishers' imprints, and association copies. Another summarizes what he has come to believe, over a period of sixty years, about the crucial significance of the physical book in cultural history and thus the moral obligation to preserve as many examples as possible through the activity of collecting.

### David Hall – Visiting Hay-on-Wye – *Democracy in America* by Henri de Tocqueville

David had the opportunity to visit the British Isles for several weeks over the summer. Among many amazing experiences, he spent three days in what may be the most famous book town in the world, Hay-on-Wye, about 150 miles west of London (take the A40 all the way), just over the Welsh border. Hay-on-Wye is a town of around 2,000 people and



Street scene in Hay-on-Wye

Note: Book images are from the Internet and match the books displayed at the meeting.



*Minutes, continued*

around two dozen bookshops. David explored the shops with his list of desirable books in mind as well as looking out for the unexpected treasure.

David brought a stack of books to share, but quickly reassured us that they were all related to one collecting topic, the French writer Henri de Tocqueville, who visited the United States in the 1830s on official business which he quickly dispatched and turned into an extensive tour of the young nation. As a result, Tocqueville wrote *Democracy in America* (*De la démocratie en Amérique*, vol. 1, 1835; vols. 1–2, 1840–1841), an admiring and insightful portrait of the U.S. It has been called “One of the most important texts in political literature.” In 1861, *The Atlantic* appraised it: “whatever changes our institutions may undergo, its value will remain undiminished.” Indeed, it is still widely read and respected.

*Democracy in America* was very popular and went through numerous editions in quick succession. Twelve editions had appeared by 1848. The books were published in English and French in France, in Britain, and in the U.S. Thus, Tocqueville and *Democracy in America* present an intriguing collection challenge and opportunity.

David’s collection includes the 1835 first edition and a 1961 two-volume edition of the 1840–1841

edition. He hopes to find the original 1840–1841 set.

David also shared with us *The Two Tocquevilles: Father and Son* by R. R. Palmer (Princeton, 1987). The Tocquevilles experienced the French Revolution of 1848, which abolished the monarchy and established the Second French Republic. The Two Tocquevilles compares the

views of father and son of the events that led up to the revolution. Significantly for all of us in FBS, this book had been given to David by vice president Jerry Morris shortly before his death last spring.

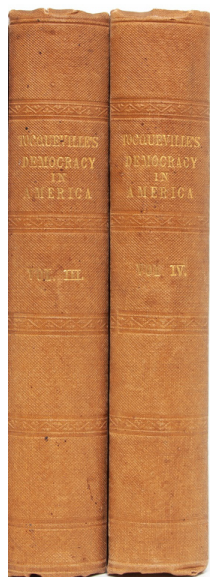
**Carey Gordon – *Chinese Ghouls and Goblins* by G. Willoughby Meade – *Science and Civilisation in China* by Joseph Needham, 20 vols.**

Carey Gordon was next up. Carey has had an extensive career in the foreign service. He and his wife Lois lived overseas for many years, mostly in the Far East. Carey has an extensive collection related to Far East, especially China, and he brought two books as examples.

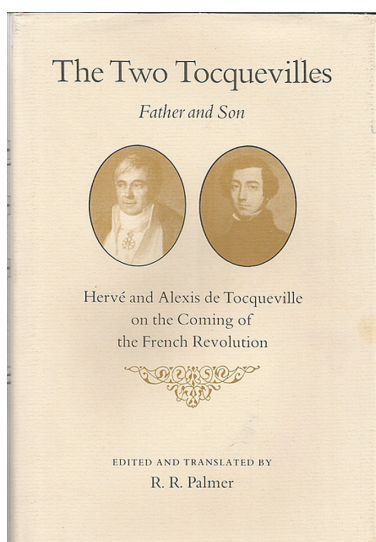
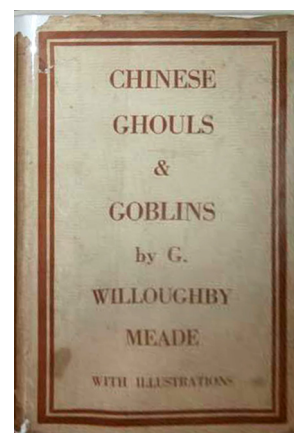
The first book was *Chinese Ghouls & Goblins* by Gerald Willoughby-Meade (Constable & Co. Ltd, 1928). Meade (1875–1958) was a British scholar of Chinese literature who specialized in Chinese folklore. The title has a populist ring, but it is a serious study of China’s complicated folklore, intended as an introduction for outsiders. A few chapter titles will suggest the range of topics: The Chinese Idea of the Soul, Good Spirits and Bad, Popular Taoism, Divination and Magic, Vampires, etc.

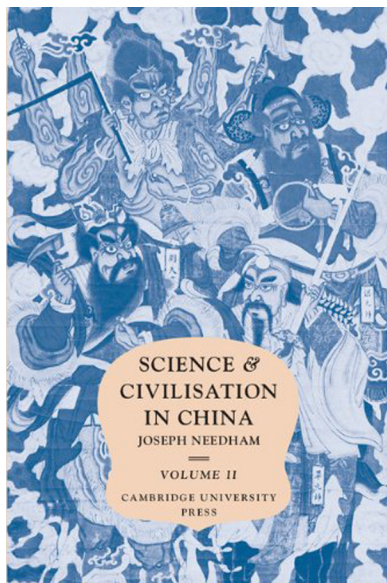
As a counterbalance to Chinese folklore and beliefs, Carey brought a volume from the continuing series *Science and Civilisation in China*. The series was begun by Joseph Needham in the 1950s. In 1942, the British Government and Royal Society sent Needham, an embryologist at Cambridge University, to China at that government’s request to assess the needs of the Chinese in preserving the country’s intellectual life in the face of the Second Sino-Japanese War, a brutal conflict that had begun in 1937 and would continue to 1945 as part of the larger War in the Pacific. The war had already emptied several Chinese universities.

Needham came to a deep appreciation of the depth and antiquity of Chinese scientific



Democracy in America, 1840



*Minutes, continued**Science and Civilisation, Vol. II*

accomplishments as well as an understanding of how this vast body of scientific and engineering knowledge had been excluded from history in general. The first volume, *Introductory Orientations*, was published in 1954 and was well received. Needham and his collaborators continued to produce volumes every few years until Needham's death in 1995. At that time, Cambridge University

set up the Needham Research Institute to continue the project. The last book in the series was issued in 2004.

Despite some criticism of Needham's work, partially based on his Marxist views, *Science and Civilisation in China* was well received and highly regarded. It was praised as "the most ambitious undertaking in Chinese studies during this [20<sup>th</sup>] century" and was compared to Darwin in terms of its "importance regarding scientific knowledge." In 1999, Modern Books listed the series as one of the 100 most important nonfiction books of the 20<sup>th</sup> century.

Overall, the series includes seven "volumes," which are actually topic areas. Most volumes are divided into parts, making for a total number of 27 books in the series. The topic areas are:

- Introductory Orientations
- History of Scientific Thought
- Mathematics and the Sciences of the Heavens and the Earth
- Physics and Physical Technology (3 parts)
- Chemistry and Chemical Technology (13 parts)
- Biology and Biological Technology (6 parts)
- The Social Background (2 parts)

*Science and Civilisation in China* has been condensed twice. First in the one-volume *The Genius of China* (1986) by Robert Temple, and then in a five-

volume set, *The Shorter Science and Civilisation: An Abridgement of Joseph Needham's Original Text* (1980–1995):

1. China and Chinese science
2. Mathematics, astronomy, meteorology and the earth sciences
3. Magnetism, nautical technology, navigation, voyages
4. Mechanical engineering, machines, clockwork, windmills, aeronautics
5. Civil engineering, roads, bridges, hydraulic engineering.

Carey's presentation prompted much interest and numerous questions. Carey will be making a full presentation about his collection to FBS in February – much to look forward to!

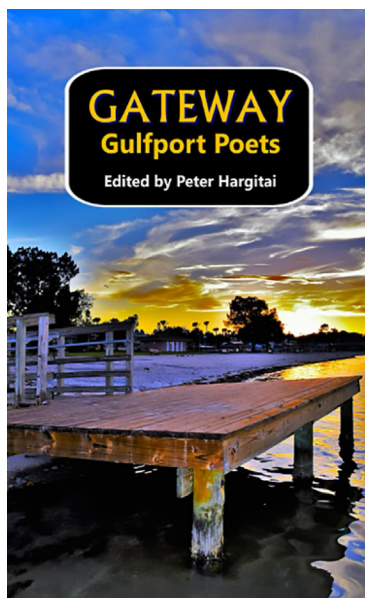
Note: Simon Winchester (*The Professor and the Madman* etc.) published a biography of Needham in 2009: *The Man Who Loved China: The Fantastic Story of the Eccentric Scientist Who Unlocked the Mysteries of the Middle Kingdom*. –Ed.

**Irene Pavese – *Gateway: Gulfport Poets*, edited by Peter Hargitai – *Louisiana Largesse* by Pat Baldridge – *The Art of Living and Other Stories* by John Gardner – *The Civil War and Reconstruction in Florida* by William Watson Davis**

Irene's selection of books to share is just a sample of her wide book interests. Irene has been a book dealer and knows the book world well. She is often part of the FBS team that provides free book evaluations on the last day of the Florida Antiquarian Book Fair (coming up on March 10–12, 2023 – mark your calendars!)

Irene began with a poetry book, *Gateway: Gulfport Poets*, reflecting her interest in poetry, in live readings, and in poetry in her community. She once hosted an open-mic poetry reading for FBS. *Gateway: Gulfport Poets* was edited by Peter Hargitai, a poet and film maker (see articles about Peter in the May 2022 and May 2017 issues of *The Florida Bibliophile*).



*Minutes, continued*

The book features 12 Gulfport poets, including another FBS member, Jude Bagatti. Peter's blurb for the book demonstrates the commitment that poets feel toward bringing poetry to the people:

"From whale sounds to bongo drums, from the crack of the whip to whispering starlight wind, the variety and range of voices in this anthology show us why poetry is not a gated community, but the

common language of humanity."

Irene's second book was *Louisiana Largesse* by Pat Baldrige: "A 1983 state-of-the-art collection of Louisiana's favorite recipes from the food sections of the *State-Times and Morning Advocate* [Baton Rouge, LA]." The book appealed to Irene because of her love of Cajun cooking. Baldrige was an expert on Louisiana cooking and was described by a fellow food critic in the *Los Angeles Times* as "a great cook and food editor of the *State Times-Morning Advocate* in Baton Rouge."

Third, Irene presented *The Art of Living and Other Stories* by John Gardner (1933–1982), best known for his 1971 novel *Grendel*, a retelling of the Beowulf story from the monster's viewpoint. In *The Art of Living*, Gardner writes ten stories with the theme of the relation between art and life. Ranging from humorous to philosophical, the stories are typical of Gardner's skillful writing.

Irene explained that the main attraction of this book was the work of the illustrator, Caldecott medallist Mary Azarian. The cover shows a motorcyclist speeding toward the viewer in one of Azarian's trademark woodcuts. The book includes several other Azarian illustrations. Irene plans to give the book to her son, who rides a motorcycle.

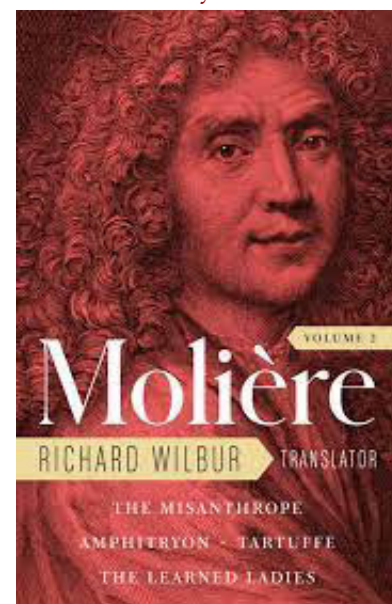
Irene's fourth book was *The Civil War and*

*Reconstruction in Florida* (1913) by William Watson Davis. The Civil War is an interest of Irene's, and this book was of special interest because of its Florida focus. This is a well-known book, and Irene explained that it is distinguished by "what it gets wrong." Davis (1884–1960) was born in Pensacola and educated at Columbia University. He became a professor of history at the University of Kansas in 1912. His book about the Civil War in Florida is written from the viewpoint of the so-called Dunning School, not an institution but a school of thought created by Columbia University historian William Archibald Dunning (1857–1922). Dunning was a specialist on Reconstruction. His writings and those of his many students supported white supremacist views and gave credibility to disenfranchisement of African-Americans and to Jim Crow policies in general.

### Roxanne Rhodes – *Plays of Molière* (Modern Library), translated by Richard Wilbur.

Roxanne showed us a copy of *The Plays of Molière* from the Modern Library, with translation by Richard Wilbur, an important American poet of the 20<sup>th</sup> century who was also well-known for his translations from French and Russian. Roxanne explained that the book had been given to her for her birthday by a friend. It was a book she had wanted because, for her, Wilbur's translations are the best translations of Molière.

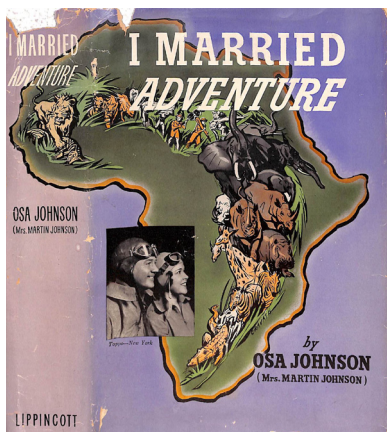
"Great is the fortune of he who possesses a good bottle, a good book, and a good friend." – Molière



*Plays of Molière, Vol. I. The two-volume set comes in slipcase.*

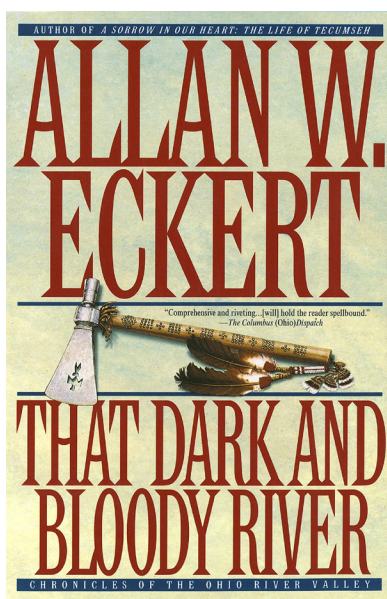
*Minutes, continued*

**Wes Brown – *I Married Adventure* by  
Osa Johnson – *That Dark and Bloody  
River* by Allan Eckert**



*I Married Adventure: The Life and Adventures of Martin and Osa Johnson* was published in 1940 and became the best-selling book of that year. The couple were well-known for their many films, including the groundbreaking *Among the Cannibals of the South Pacific* (16 min.; 1918) and *Simba: King of the Beasts* (87 min.; 1928). Martin with his camera and Osa with her gun traveled extensively in the early 20<sup>th</sup> century – East and Central Africa, the South Pacific Islands and British North Borneo. Together, they brought back exotic sights and personalities that were largely unknown to Americans and had never seen on film. Martin died in 1937, but Osa continued their work on her own producing this book that documented their lives. Perhaps little known today, the Johnsons were famous in their time and had a significant influence. How famous? In 1934, Martin and Osa Johnson became the first married couple,

*I Married Adventure: The Life and Adventures of Martin and Osa Johnson* was published in 1940 and became the best-selling book of that year. The couple were well-known for their many films, including the groundbreaking *Among the Cannibals of the South Pacific* (16



and Osa only the second woman, featured on a box of Wheaties breakfast cereal. [Sadly, I am unable to locate a photo of the box. –Ed.]

Wes's second book, *That Dark and Bloody River: Chronicles of the Ohio River Valley* by Allan Eckert, had a more personal connection. Wes explained that his family entered the U.S. through Georgia and moved up through the Ohio valley.

He was born in Chicago.

Allan Eckert (1931–2011) was raised in Chicago. He began hitchhiking across the country in his late teens and also began writing at that time. He produced numerous novels, prominently the six books in his *Winning of America* series that took place in Ohio Country, a region west of the Appalachians, much of which would become the state of Ohio.

*That Dark and Bloody River* chronicles the settling of the Ohio River Valley and the conflict between the settlers and the Shawnee Indians. The publisher describes it: "Drawing on a wealth of research, both scholarly and anecdotal – including letters, diaries, and journals of the era – Allan W. Eckert has delivered a landmark of historical authenticity, unprecedented in scope and detail."

**DJ Aloa – *The Wanderer* by Timothy Jarvis**

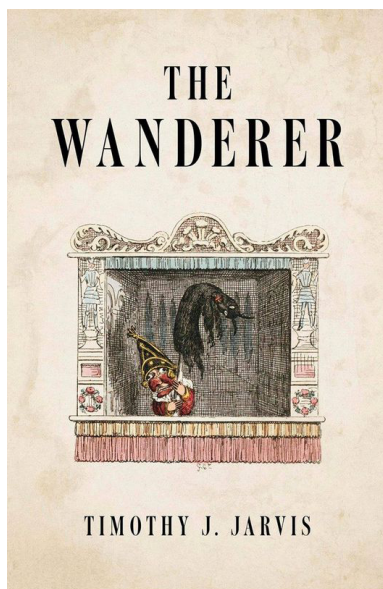
DJ and Allison Aloa are new to FBS, but they are already well on their way to becoming bibliophiles as DJ's story of acquiring *The Wanderer* illustrates.

Allison is the reader of science fiction, fantasy, and horror, but when DJ tried a couple of her books, he also became interested in these genres.

He liked the work of Scottish-born author Timothy Jarvis, which DJ described as "Lovecraftian." Jarvis has mostly published short fiction, but there is a novel, *The Wanderer*. In the book, the main character, Peterkin, is writing a book. Set in the distant future, the author is setting down the experiences of his very long life to that point – he is "an immortal." Thus, Jarvis's and Peterkin's books evolve as stories within stories including some very grim storytelling.

*The Wanderer* is more or less in the horror genre, though Jarvis eschews genre. He describes himself as a writer of "antic fiction" and says that he is suspicious of the need to label – both by writers and marketers: "the best writing will always be hybrid, difficult to categorize, and display an irreverence towards established tropes." On the other hand, he says that as an academic (Senior Lecturer in Creative Writing, University of Bedfordshire) he understands



*Minutes, continued*

the usefulness of genre in understanding how literature works.

When DJ casually searched for a copy of *The Wanderer* on the mighty Internet, he did not find one. As a software developer, his interest was piqued, and he searched less casually. Allison joined the hunt, but they had no luck. *The Wanderer* was published in 2014. Why would it be so hard to find?

At that point, DJ sent Jarvis an email asking about the apparent rarity of the book. DJ was a little surprised to receive a prompt reply explaining the situation.

Jarvis wrote that *The Wanderer* was published by Perfect Edge in an edition of 12,000. Shortly after the book's release, Perfect Edge went bankrupt, and the book was not reprinted. [Perfect Edge is an imprint of John Hunt Publishers (est. 2012). It is now described as inactive. —Ed.]

DJ asked Jarvis if there were any copies available for purchase. Jarvis was “so touched and pleased to have his book out there” that he sent DJ a personalized copy, requesting only shipping cost. He also thanked DJ for his interest in the book and told him that the encounter helped revive his interest in writing.

Thus, Reader, you and I will know that if there are future Jarvis books, we may have DJ and Allison Aloan to thank!

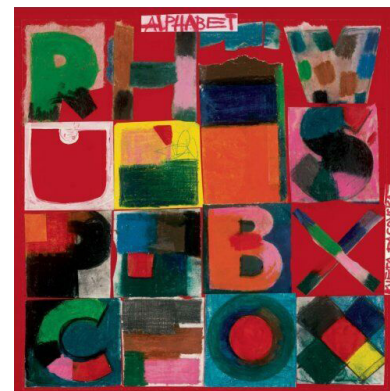
**Charles Brown – *Alphabet* by Květa Pacovská – *Alice in Wonderland* (Folio Society) – *Kobzar, the Collected Works of Taras Shevchenko*, translated by Peter Fedynsky – *The Artist: a Story* (the Art of Taras Shevchenko)**

On a recent trip to Miami – his first in many years – Charles was delighted to discover Books and

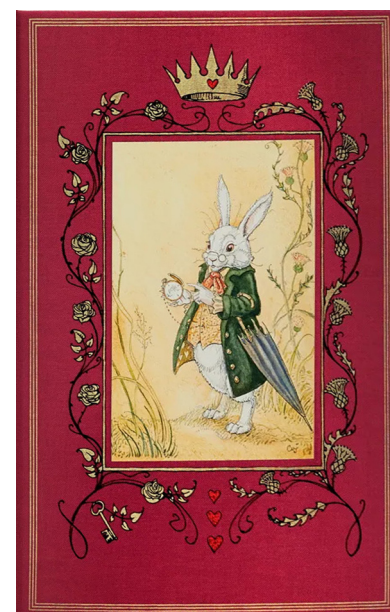
Books in Coral Gables. A thorough review of the several rooms of books and an amazing collection of art books required several visits. Happily, Books and Books is open until 10 p.m., with a café that serves lunch and dinner. Charles discovered *Alphabet* by Květa Pacovská during one of these visits. This

pop-up alphabet fit into Charles's interests in several ways: Eastern European graphic design, selected alphabet books, and pop-ups. Pacovská is a Czech artist who has produced many books. The one may be Pacovská's most exuberant creations as suggested by the cover. The interior is just a colorful and creative, with imaginative pop-ups and flaps and a hippopotamus that keeps jumping into the action.

Charles is well-known to fellow bibliophiles as an Alice collector, and he brought a copy of a recent addition to his collection, *Alice in Wonderland*, illustrated by Charles van Sandwyck and published by the Folio Society. This volume contains Lewis Carroll's first Wonderland story *Alice's Adventures in Wonderland* (1865), though it is often printed together with its sequel *Through the Looking-glass* (1871) in one book. Folio Society books are beautifully produced and come in a slipcase with a distinctive recessed opening that makes it easy to slip the book out. Van Sandwyck's illustrations might be compared to Arthur Rackham, though the colors and outlines are softer. This book is the second edition (2020), originally published by the Folio Society in 2015 in a



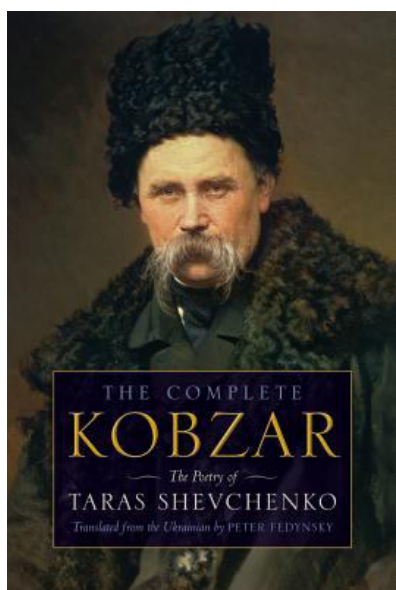
Cover of *Alphabet* by Květa Pacovská



*Minutes, concluded*

larger format as a limited edition.

With thoughts about current events, Charles also brought two books related to the Ukraine. The first, *Kobzar*, translated by Peter Fedynsky, was the collected work of Ukraine's national poet, Taras Shevchenko (1814–1861), and the second, *The Artist: a Story*, was a book of Shevchenko's art. Shevchenko's works, name, and image were



suppressed for many years.

The suppression of Ukrainian language, literature, and culture had begun hundreds of years before Shevchenko was even born, with the 1627 decree by Tsar Michael I, the first Romanov emperor of Russia, that the religious writings of the Ukrainian theologian and poet of Kyrylo Stavrovetsky. Peter

I (“the Great”) began the program and principle of Russification by ordering that all minority languages be eliminated from theological literature. For 300 years under the Romanovs, a succession of escalating bans, burnings, and killings of Ukrainians, their literature, and their institutions continued.

Even in Canada, in 1913 in Alberta, home to the largest Ukrainian diaspora community in the New World at that time, Ukrainian was banned in all public schools.

In the 20<sup>th</sup> century, the suppression was carried forward by the Soviet government under Stalin and spread to the Ukrainian communities in the satellite states, e.g., Poland, Romania, etc.

These extraordinary efforts were intended to suppress and destroy the very idea of the Ukraine as an independent people. It was this idea that

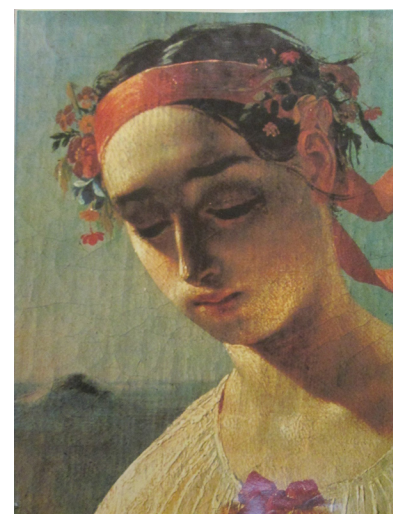
Shevchenko revived and distilled into his poems and paintings.

When Charles traveled in the Ukraine in the 1970s, he saw the monuments to Shevchenko and heard the stories of the suppressions. At that time, the Soviet Union was celebrating the “ethnic minorities”—more a strategy of control than liberation.

Back to the the books. A kobza is a lute-like Ukrainian folk instrument; a kobzar is a kobza player. But kobzar refers more generally to a tradition of kobza players, often blind, who played on the streets for alms. Shevchenko puts himself in this tradition, not as the hero leading the charge, but as the impoverished kobzar who keeps the dream alive through verse and song. After Shevchenko first published this book in 1840, “Kobzar” became his nickname. Subsequent editions gathered more poems. This edition is the first complete translation of the Kobzar in English, completed by the Ukrainian studies specialist, Peter Fedynsky.

The second book, *The Artist: A Story*, written by Shevchenko, is a veiled autobiography. Shevchenko was a talented artist, which gained him influential friends and eventual release from serfdom.

It was long road, but Shevchenko ended up in St. Petersburg studying with Karl Bryullov, an important Russian painter of the 19<sup>th</sup> century. The text is paired with many illustrations of Shevchenko's drawings and paintings as well as images of important documents, including pages from the manuscript of *The Artist*.



Cover of *The Artist: A Story* by Taras Shevchenko, illustrated with author's artworks



## *The Waste Land* at 100

by Charles Brown

**I**n October 1922, T. S. Eliot published *The Waste Land*. It would become a landmark in Modernism and perhaps the most influential poem of the 20<sup>th</sup> century.

### I. The Birth of *The Waste Land*

Eliot was born in 1888 in St. Louis, Missouri. Childhood health issues kept him from physical activities, and he became obsessed with books, preferring the “boys’ literature” of the era. Wild West stories and *Tom Sawyer* were favorites. At 16, he entered Smith Academy, the college preparatory division of Washington University in St. Louis. He was already writing poetry.

Despite “unimpressive” high-school grades, he was admitted to Harvard University, where he earned a BA in comparative literature (1909) and an MA in English literature (1910). Doctoral studies in philosophy would come later. He would complete a dissertation but not the oral defense. His extracurricular reading was voracious, and it was here that Arthur Symonds’s *The Symbolist Movement in Literature* introduced Eliot to Arthur Rimbaud and Paul Verlaine among others — a discovery that fired his imagination and set him on a new course.

He published several poems at Harvard and made the acquaintance of Conrad Aiken, who would also become an influential poet and would remain a lifelong friend.

Eliot spent 1910–1911 in Paris, studying philosophy at the Sorbonne. During 1911–1914, he returned to Harvard, where he studied Indian philosophy and Sanskrit.

A scholarship to Merton College sent him to Oxford, England. He did not like Oxford or the university town and gravitated to London. The city had a profound effect upon him, especially his friendship with Ezra Pound who would also become one of the century’s most influential poets. Bon vivant Pound introduced Eliot to many influential people.

At Harvard, Eliot had met Emily Hale and fell in love with her. He continued to correspond with her after moving to England, but in April 1915, a friend introduced him to Vivienne Haigh-Wood, an English



T. S. Eliot, 1955

governess, and they married in June.

Eliot was supporting himself and Vivienne by teaching in secondary school. In 1917, he took a position as a banker working in foreign accounts. Pound was living in Paris at the time, and during Eliot’s visits, Pound continued to introduce him, and Eliot’s circle of friends among rising writers and artists widened.

Eliot was continuing to write and publish poems. In 1915, he published *The Love Song of J. Alfred Prufrock*, which was well received and remains one of his most loved poems to this day. In response to growing recognition, Eliot received offers of support that would allow him to stop working as a banker, but he preferred to keep his day job. He said that, rather than allowing him to fulfill his poetic potential, a life of leisure would drain his abilities.

The period between *Prufrock* (1915) and *The Waste Land* (1922) were perhaps the most difficult of his life. His marriage to Vivienne was very unhappy. Her physical and mental health were not good.

## The Waste Land at 100, continued

She was constantly under treatment and was sent away on several occasions for recuperation. They became increasingly detached. Eliot found refuge in alcohol; Vivienne ether and opium, both prescribed for her conditions. His health and mental condition deteriorated.

The Great War's four years, 1914–1918, dragged on with little to show for either side except mounting death tolls and the advancement of mechanical and chemical means of killing. The war also drained life from the national cultures of the combatant countries. The list of artists and writers that were killed in the war is long. The war ended with a treaty intended to punish the German people and prevent them from conducting future wars. The end of the war was welcome, but the bitterness of the war lingered.

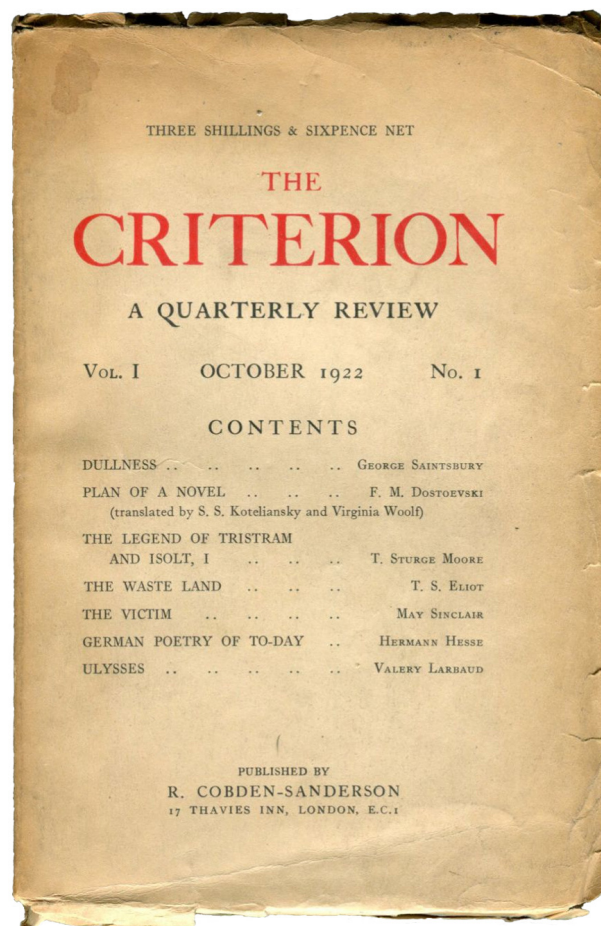
Then in 1919, Eliot's father died. Eliot suffered a breakdown, and doctors insisted that he get rest, which led eventually to Laussane, Switzerland.

It was during this time that Eliot determined to complete a long poem that he had conceived in 1914, bringing together new material and old into a groundbreaking poem of roughly 800 lines. Then the editing process began. Pound struck out whole sections, helping Eliot to find the "bones" of the work. Vivienne also reviewed the manuscript, and Eliot further revised and trimmed the work to the 430 lines that were published as *The Waste Land* in 1922.

## II. Publishing the *The Waste Land*

Eliot was 34 when *The Waste Land* was published. He was already well established as a poet. He was also writing essays and criticism. His reviews were appearing (anonymously) in the *London Times*. From 1917 to 1919, he had served as literary editor of *The Egoist*, a magazine dedicated to the equality of women.

In 1922, Eliot founded *The Criterion*, a literary magazine with the goals of "maintaining standards" and fostering a Europe-wide intellectual community. Eliot would be editor of *The Criterion* throughout



*The Criterion*, vol. 1, no. 1, containing the first publication of *The Waste Land*, in good company with George Saintsbury, a formidable man of letters, a translation by Virginia Woolf, fiction by May Sinclair, a review of the state of German poetry by Hermann Hesse, and a review of James Joyce's *Ulysses* by French poet Valery Larbaud. Saintsbury's essay "Dullness" despairs of modern readers who find reading dull and expect to be constantly stimulated — yes, this was a concern 100 years ago. At the T. S. Eliot Foundation website, you can read [this issue of The Criterion](#).

its run from 1922 to 1939. It became one of the leading literary magazines, publishing work from Luigi Pirandello, Virginia Woolf, Ezra Pound, E. M. Forster, W. B. Yeats, Wyndham Lewis, W. H. Auden, Stephen Spender, Hart Crane, Marcel Proust, Paul Valéry and Jean Cocteau among many others.

It was in *The Criterion*, volume 1, number 1, that Eliot published *The Waste Land*. Six hundred copies were printed.

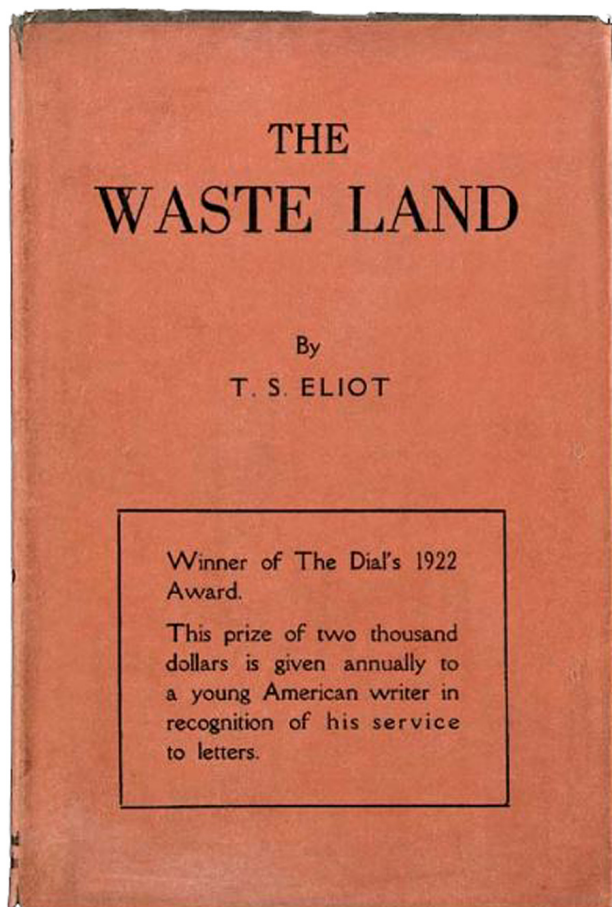
Eliot had already arranged for publication in the U.S. magazine *The Dial*, then an important publisher of Modernist literature and for which Eliot was the London correspondent. *The Dial* was prepared to pay \$150, but the amount seemed inadequate to Eliot for a year of his work. Through Pound's intervention,



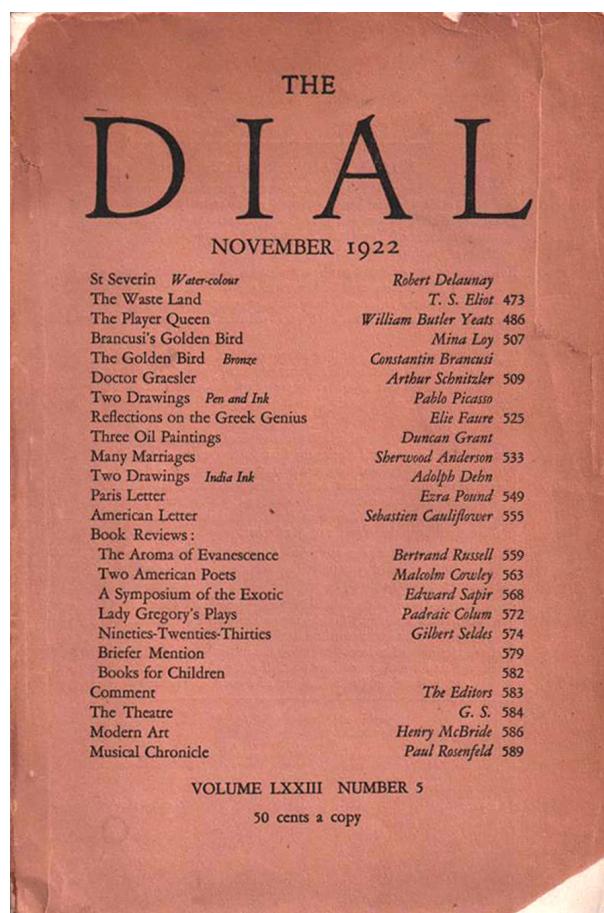
**The Waste Land at 100, continued**

*The Dial* agreed to award Eliot one of its annual prizes, which added \$2,000. *The Waste Land* appeared in the November 1922 issue.

Eliot had also made arrangements to publish *The Waste Land* as a book with the U.S. firm Boni & Liveright. The book was to be printed in the standard 6-by-9-inch format. Books of this size are printed on large sheets of paper with pages 1 to 16 of the book on one side and pages 17 to 32 on the other (this is called imposition). The sheet is then folded and trimmed, producing a single signature to be bound in the book. When the book was set in type, the page count was 48, so it would have to be printed in two signatures, leaving 16 blank pages. The publishers asked Eliot for more poetry, but he chose to provide a section of notes to *The Waste Land*. He would later



*The first U.S. publication of The Waste Land in book form, published by Boni & Liveright in December 1923 by arrangement with The Dial. Note the cover reference to The Dial prize awarded to Eliot that resolved negotiations to publish. This is the first state of the first edition, published in 1,000 numbered copies.*



*The Dial, vol. 73, no. 5, containing the first U.S. publication of The Waste Land. The Dial was a prominent vehicle for Modernist art and literature. This issue is a who's who of the literary and art world at the time: Delaunay, Eliot, Loy, Brancusi, Schnitzler, Picasso, etc.*

muse that the notes raised more questions than they answered.

The first British edition of *The Waste Land* in book form was produced by the Hogarth Press, founded in 1917 by Leonard Woolf and Virginia Woolf and named for their house in Richmond where they began hand-printing books as a hobby. Virginia Woolf was a supporter of Eliot's from early days. He was part her Bloomsbury Group and one of several Bloomsbury authors published by the Hogarth Press.

Type for *The Waste Land* was set by Virginia and printed by Leonard. It was bound in blue marbled paper prepared for the press and published in September 1923 in an edition of about 460 copies. Eliot's complicated use of spacing presented a challenge to the Woolfs. In her diary, Virginia wrote, "I have just finished setting up the whole of Mr. Eliot's [sic] poem with my own hands: You see

**The Waste Land at 100, continued**

how my hand trembles.”

Eliot was pleased with the Woolfs’ product, considering it superior to the first American edition. He wrote Virginia to compliment her and acknowledged how difficult it was to set the poem.

(Hogarth is now an imprint of Penguin Random House.)

**III. Impact of the *The Waste Land***

*The Waste Land* has been called “arguably the most influential poem of the 20th century.” For many, it captured perfectly the sense of disillusionment they felt in the aftermath of the World War I and the great toll it had taken on countries and on individuals. The promise of the new century, greeted by the Belle Epoque, had gone up in flames. The question of how to rebuild and why is suggested by many lines in *The Waste Land*, including:

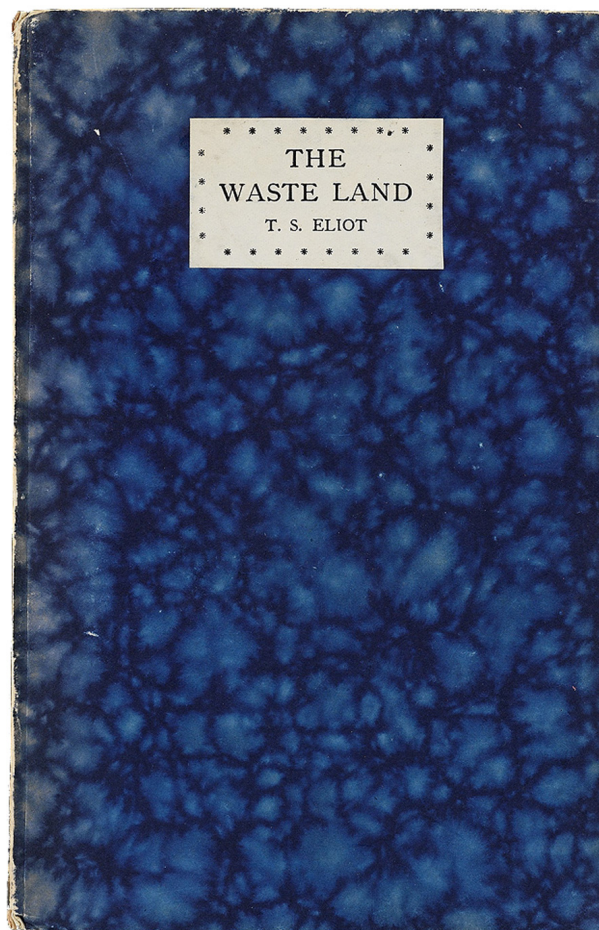
What are the roots that clutch, what branches  
grow  
Out of this stony rubbish?

At the same time, *The Waste Land* also broke with poetic traditions to create something new. Many techniques that Modernist writers had experimented with were fused by Eliot “masterfully.” Ezra Pound wrote:

Eliot’s *Waste Land* is I think the justification of the ‘movement,’ of our modern experiment, since 1900.

The poem also carried elements of Eliot’s personal struggles. He was recovering from what has been described as a breakdown. In an overlap of personal and current events, he was recovering from the Great War, one within himself, and one with Vivienne.

While *The Waste Land* was an exercise in Modernist techniques, such as combining a variety of verse forms and use of poetic fragments, the poem also relied heavily on many historic sources. The poem brings in quotations and allusions from many sources, including the Bible, Richard Wagner, Aldous Huxley, Charles Baudelaire, Dante, Thomas Middleton, William Shakespeare, John Milton, Ovid, Edmund



*The Hogarth Press edition of *The Waste Land*, the first U.K. Edition of the poem, published in 1923*

Spenser, and others. However, the poem is set in the culture of its day and this expresses how, at any time, we are the sum of cultural influences of which we may be unaware.

Eliot’s poetry fulfilled what he had been writing about poetic practice in essays such as his 1919 essay in *The Egoist*, “Tradition and the Individual Talent.” While *The Waste Land* is regarded as his greatest single work, he continued to write insightful essays as well as powerful poetry and drama. His work continued to fuel Modernism and inspire writers and artists for decades.

Eliot’s achievement and influence were acknowledged in 1948 with the Nobel Prize in Literature “for his outstanding, pioneer contribution to present-day poetry.” Also in 1948, he was presented with the high British Honor, the Order of Merit (O.M.). In 1964, President Lyndon Johnson presented Eliot with the Presidential Medal of Freedom.



**The Waste Land at 100, continued****IV. An Invitation to Read *The Waste Land***

On one hand, *The Waste Land* is a difficult poem, which draws upon Eliot's great learning. It references the legends of the Holy Grail and the Fisher King as well as classic Western sources like Ovid's *Metamorphoses*, Dante's *Divine Comedy*, and Shakespeare. It also references the Eastern literature of Buddhism and the Hindu Upanishads.

While *The Waste Land* is written in English, some lines drawn from non-English works are quoted in their original language. For example, the poem opens with a few lines in Latin and Greek from the 1<sup>st</sup>-century Roman satire, the *Satyricon* by Petronius:

'Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: Σίβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω.'

I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: "Sibyl, what do you want?" she answered: "I want to die."

Do these lines serve as a warning to the reader that much effort may be required to read *The Waste Land*, or are they an invitation into the world of the poem?

Many millions of college freshman have been welcomed to higher education by this poem and then challenged with its complex references and interpretation.

On the other hand, *The Waste Land* can be enjoyed as it is, and questions about literary sources, interpretation, and the history of its writing can be left to later readings.

The poem is presented in five sections:

- The Burial of the Dead
- A Game of Chess
- The Fire Sermon
- Death by Water
- What the Thunder Said.

It is composed of snippets of people speaking, interspersed with the observations of the blind Greek prophet Tiresias. Imagine yourself at a cafe, enjoying a cup of coffee or glass of wine, and casually

tuning into the conversations around you. You don't know the people or their names; you just hear their conversations. As you read *The Waste Land*, you will develop a sensitivity for these voices and begin to hear both the drama and humor of Eliot's writing.

The famous opening lines of the poem are straightforward:

April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers.

The beautiful, bittersweet quality of these lines suggests that sometimes a reawakening and the opportunity to start again feel like more of a threat than a promise. This sets the tone for a poem written in the aftermath of World War I, which shocked the world with the scale of senseless destruction and death made possible by the new technologies of the modern era – technologies that had promised a bright new future.

In the next lines:

Summer surprised us, coming over the  
Starnbergersee  
With a shower of rain; we stopped in the  
colonnade,  
And went on in sunlight, into the Hofgarten,  
And drank coffee, and talked for an hour,  
Bin gar keine Russin, stamm' aus Litauen, echt  
deutsch.

Now we shift from the narrator's brooding tone to a couple (maybe more) reflecting on a happy sunlit time together before the war. The last line here is in German: one of the speakers says, "I am not Russian at all; I come from Lithuania, I am a real German."

As you move through the poem, you will encounter many characters: a clairvoyant, a buddy from the war, a woman living in luxury, a typist entertaining an over-eager boyfriend, a modern Turkish merchant, and an ancient merchant from Phoenicia.

## The Waste Land at 100, concluded

The Phoenician merchant is an example of how you will suddenly encounter references to the past, sometimes the distant past – “music from a farther room.” These references remind us of connections to the past and commonalities across time and space. When you investigate the references, such as Madame Sosotris the clairvoyant, you will get additional insights into Eliot’s message and more food for your own thought about the poem’s themes.

Many will need a little help with lines of German, French, Italian, and Sanskrit which appear in the poem, but there are many guides on the Internet and in print – often they will be included in the copy of *The Waste Land* you choose.

These few words are not intended to trivialize *The Waste Land* – it has depths – but it is more readable and enjoyable than it is often portrayed. Poetry rewards a first reading and a tenth, partly because it is beautifully written and partly because it can take a little effort to understand it deeply.

*The Waste Land* ends with the “Datta, Dayadhvam, Damyata” passage, Sanskrit words that mean “give,” “be sympathetic,” and “self-control.” A note of hope and keys to how the world – both personal and corporate – can be rebuilt from chaos.

### V. Eliot after *The Waste Land*

Eliot continued to edit *The Criterion* until 1939 when he chose to end publication. Like many similar publications, its circulation was never very large, but Eliot conceived of it as part of conversation about ideas that took place at a high level among a relatively small group of people. He had once considered transferring the magazine to another editor, but the magazine was very much an extension of Eliot’s process, and when the time came, he knew of no one who would fit the role.

Eliot would not consider divorce but formally separated from Vivienne in 1933. She was devastated, and her diaries reveal that she invented many explanations, including having been kidnapped. Eliot avoided her – even hid from her – and he would see

her again only once, in 1935. Her preoccupation with finding him convinced friends of her mental illness. In 1938, her brother committed her to the Northumberland House mental hospital, and she would remain there until her death in 1947.

Eliot re-established his relationship with Emily Hale, and from 1933 to 1957, they corresponded frequently. He eventually destroyed all the letters she wrote him, but she donated all of his letters to her to Princeton, where they were sealed until 2020. When Eliot learned of the donation, he submitted his own view of the letters and relationship in a 50-page document also unsealed in 2020.

After *The Waste Land* and the separation, Eliot became increasingly religious and committed to tradition. Though he was raised in the Unitarian Church, he converted in 1937 to the Anglican Church, identifying himself as an “Anglo-Catholic.”

He became increasingly conservative and committed to tradition in literature as well. He did not reject Modernism, but he began to see *The Waste Land* as the product of a troubled period in his life rather than a generational reaction to the post-war world.

In 1957, at 68, Eliot married the 30-year-old Valerie Fletcher in a secret ceremony. They had known each other for almost 10 years; she was his secretary at Faber and Faber. By all accounts, they were very happy. After Eliot’s death in 1965, Valerie devoted herself to his legacy, editing and annotating *The Letters of T. S. Eliot*.

The manuscript of *The Waste Land* was lost for decades. The literary world was shocked when it resurfaced in 1968 in the Berg Collection of the New York Public Library among the papers of John Quinn, a New York lawyer who was a patron of Modernist art and letters. Eliot had sent the manuscript to Quinn in 1922.

Valerie published the manuscript in facsimile in 1971, accompanied by a transcript. The manuscript had been heavily edited by Ezra Pound and shows the work of two great 20<sup>th</sup>-century poets in the production of this great work.





## Catching Up with the FBS Archives

by Carl Mario Nudi and Ben Wiley

**S**ome of us tend to keep paper such as old check book registers, wedding invitations, or even magazine articles. Over a lifetime, this collection can grow into many boxes to be stored and moved from place to place.

But sometimes those papers are thought to be important enough to be kept as an archive collection at an institution.

Many Florida Bibliophile Society members may not know that our organization has an archived collection of historical and administrative documents, ephemera, and artifacts.

The Largo Public Library, at 120 Central Park Dr, Largo, Fla., has agreed to be the depository of the FBS archives, which were previously held at the Tampa Book Arts Studio (TBAS) at the University Tampa. TBAS closed in 2019.

Before being stored at TBAS for about five years, the archives were kept at the University of South Florida Library Special Collections in Tampa.

There are no records of when the archives were first established, but FBS member Jay Dobkins was the rare book and special collections director at the USF Library from 1974 until he retired in 1988, so we speculate that Jay organized the documents and papers from the early years of FBS.

Founding member Lee Harrer remembered providing quite a few of the early newsletters and minutes of the organization to the collection, and



*The archives of the Florida Bibliophile Society are kept in acid-free boxes in the Largo Public Library.*

some of the envelopes contained the address of member Bill Scheuerle, who was a professor at USF, so it is assumed he also contributed some of the papers.

Jay, Lee, and Bill have passed on, so more information about the archive's origins may be lost.

Many ask why it is necessary to maintain an archive.

"Archives are witnesses to the past. They provide evidence, explanation and justification both for past actions and current decisions," according to the International Council on Archives website, an organization dedicated to promoting the management and use of archives.

Archives are collections of an individual's, organization's, business's, government's, or institution's records created as they perform their normal functions throughout their lives.

The FBS archives has a nearly complete set of *The Newsletter*, most meeting minutes, annual lists of



*One of the more unusual items in the FBS archive is a brick purchased to support the restoration of the Belleview Biltmore Hotel in Belleair, Florida. The hotel was a sprawling structure begun in 1897 as one of the first grand hotels serving visitors from northern states to the Gulf Coast. Efforts to save the hotel property from redevelopment failed, but a large portion of the original hotel building was saved, relocated to a new foundation nearby, and restored to serve as a boutique hotel. See The Florida Bibliophile for March 2016.*



**FBS Archives, concluded**

members, notices, and broadsides of events that FBS either organized or participated in and many other papers and ephemera of interest relating to the FBS.

There are also several nonpaper items in the collection, such as a brick from The Belleview Inn in Belleair, Florida, that FBS purchased during a fundraiser to help save the historical building.

Retaining records, literature, and artifacts for posterity and historical study has been done throughout history.

Prehistoric humans would record their hunts and

daily activities with drawings on cave walls.

Kings and conquerors, such as Alexander the Great, would order their army generals to return from conquests of far-flung lands with detailed reports of the traditions and customs of the peoples of those regions, along with writings and objects of interest.

Alexander knew that as these reports and other papers were brought back to his Royal Palace, they needed to be catalogued and kept together.

He ordered the building of the Library of Alexandria about 295 BCE, but unfortunately the library was destroyed by fire in 48 BCE.

Wouldn't it be wonderful to have an opportunity to see those materials and items kept in the ancient Library of Alexandria?



A few items from the FBS archives, clockwise from top left: an FBS book bag (c. 2007); a poster for the Lee J. Harrer Student Book Collecting Essay Contest (2022); a few newsletters from the early years of FBS (1980s).



## GRIFFIN BOOKBINDING *BACK IN BUSINESS*



**David H. Barry, Master Hand Bookbinder & Conservator,  
restoring a 1630 'Florida' map.**

Photo, Cherie Diez. *Tampa Bay Times*. Dec. 12, 2012.

“After two long years of unexpected woes & travails,” says David, “I have returned to what I love best, and I am happily tending to a backlog of orders just now. My sincere thanks to many FBS members who inquired about me and who waited patiently for order fulfillment. I invite my customers and associates to contact me about back orders, future orders, prices, special projects, visits, etc. *It feels good to return to my studio, to be back on the bench: I’m Dave Barry again!*”



**The Mighty Welsh Dragon ([Griffin](#)),**  
mascot of Griffin Bookbinding and traditional  
symbol of Wales, David Barry’s homeland,  
where he was first trained in the special craft  
*and art* of bookbinding & book restoration.

**David H. Barry / Griffin Bookbinding LLC**

7212 Central Avenue

St Petersburg, Florida 33707

Tel. 727.254.7962

[info@griffinbookbinding.com](mailto:info@griffinbookbinding.com)

<<http://www.griffinbookbinding.com>>



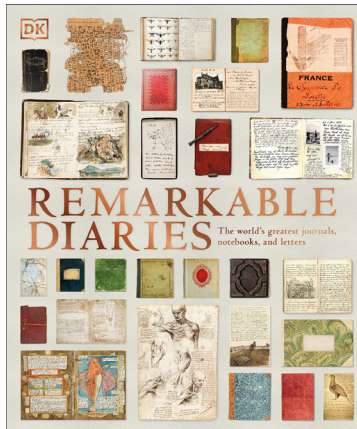
**Page, Courtesy Maureen E. Mulvihill,**  
Mulvihill Collection of Rare & Special Books. Sarasota, Florida.

## Books in Brief

### Remarkable Diaries: The World's Greatest Diaries, Journals, Notebooks, & Letters

DK

256 pp., 2020

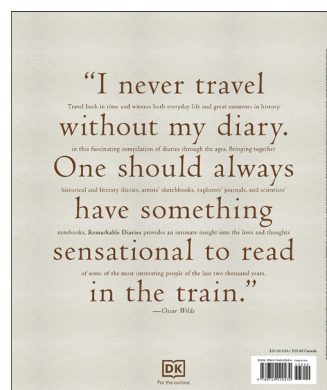


Bringing together historical and literary diaries, artists' sketchbooks, explorers' journals, and scientists' notebooks, *Remarkable Diaries* provides an intimate insight into the lives and thoughts of some of the most interesting people of the last two thousand years.

Discover what it was like to build a pyramid, sail the seas with Magellan, travel into the heart of Africa, or serve on the Western Front. Find out how writers and artists planned their masterpieces, and how scientists developed their groundbreaking theories.

Arranged chronologically, *Remarkable Diaries* takes you into the pages of the world's greatest diaries, notebooks, and letters, including those of Samuel Pepys, Henry-David Thoreau, the Goncourt brothers, Virginia Woolf, and Anne Frank. Stunning reproductions of the original notebooks and manuscripts are complemented by extracts and quotations, and illustrated features set the diaries in their cultural and historical context.

Essential reading for everyone who is passionate about history and literature, *Remarkable Diaries* provides a fascinating insight into the everyday lives, thoughts, and feelings of men and women through the centuries.



Quotation from Oscar Wilde

Sources: DK; simanaitissays.com

### A Bite of the Apple: A Life with Books, Writers and Virago

Lennie Goodings

Oxford University Press

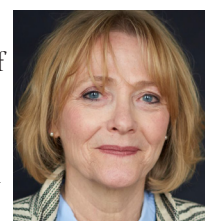
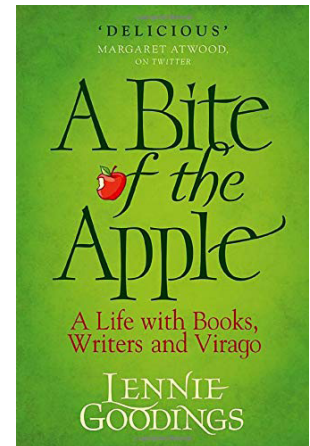
320 pp., 2020

*A Bite of the Apple* is part memoir, part history of Virago Press, and part reflection on over 40 years of feminist publishing. This is the story of how the authors and staff who, driven by passion, conviction and excitement, have made Virago Press one of the most important and influential English-language publishers in the world. Lennie Goodings has been with the iconic press founded by Carmen Callil almost since its start in London in 1973. First a publicist and then for over 20 years, publisher and editor, she has worked with extraordinary authors: Margaret Atwood, Marilynne Robinson, Sarah Waters, Linda Grant, Natasha Walter, Naomi Wolf and Maya Angelou among many others.

Virago has been a life-changer for Lennie Goodings and for the millions whose lives have been touched by Virago's books. Following the chronology of the press and the enormous breadth of the Virago titles published over these years, she sets her story in the context of feminism, and segues into thoughts on editing, post-feminism, reading, breaking boundaries, and the Virago Modern Classics. Virago lives within the tension between idealism and pragmatism; between sisterhood and celebrity; between watching feminism wax and wane at the same time as knowing so many of the battles are still

**Lennie Goodings** is Chair of the UK publishing house Virago Press and winner of the Bookseller's Industry Award: Editor and Imprint of the Year in 2010 and a Lifetime's Achievement at London's Southbank Women of the World festival in 2018.

Source: Oxford University Press



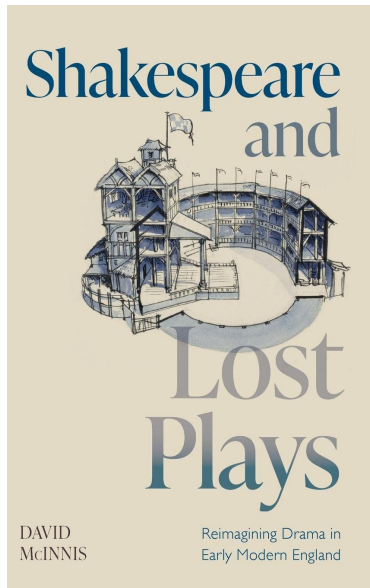


*Books in Brief, continued***Shakespeare and Lost Plays:  
Reimagining Drama in Early Modern  
England**

David McInnis

Cambridge University Press

234 pp., 2021



The search continues for *Love's Labour's Won* and *Cardenio*, two plays attributed to Shakespeare, but lost, and these are only two of the many plays from Shakespeare's time that are lost to us.

*Shakespeare and Lost Plays* examines these lost works in their context and reassesses the value of lost plays in relation to both the companies that first performed them and to

contemporary scholars of early modern drama.

This innovative study revisits key moments in Shakespeare's career and the development of his company and, by prioritizing the immense volume of information we now possess about lost plays, provides a richer, more accurate picture of dramatic activity in the early 16<sup>th</sup> century than has been possible up to now. By considering a variety of ways to grapple with the problem of lost, imperceptible, or ignored texts, this volume presents a methodology for working with gaps in archival evidence and the distorting effect of Shakespeare's dominance in our story of the period's plays. With his book, McInnis gives us new perspective and insight into early modern drama.



**David McInnis** is Associate Professor of Shakespeare and Early Modern Drama at the University of Melbourne. He is author of several books, and since 2009, co-editor of the Lost Plays Database, cofounded with Roslyn L. Knutson.

Sources: Cambridge University Press; University of Melbourne

**A Factotum in the Book Trade**

Marius Kociejowski

Biblioasis

360 pp., 2022

"In his grouchy, funny memoir, *A Factotum in the Book Trade*, Kociejowski writes about what a good bookstore should feel like, famous customers he's served and more." So writes Dwight Garner in his review in the *New York Times*. He continues, "Kociejowski has worked in some of London's best antiquarian bookstores." A quotation from the book gives us a taste:

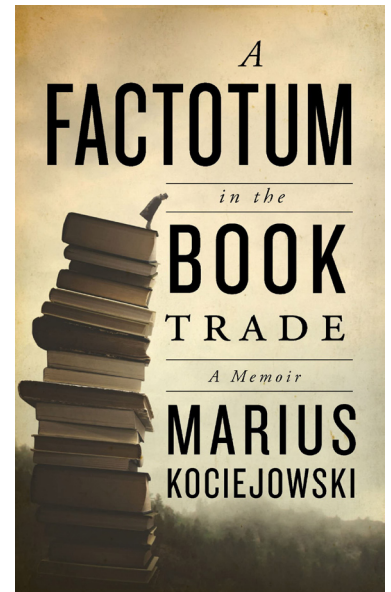
There is a breed of *Homo sapiens* that will walk inside, take a deep breath, and say, "Mmm, I just love the smell of old books." They are to be got rid of as quickly as possible, with whatever violence it takes. I have heard the line a thousand times and never, never have I sold a book to any one of those people.

And further, about the desiderata of a bookshop::

I want dirt; I want chaos; I want, above all, mystery. I want to be able to step into a place and have the sense that there I'll find a book, as yet unknown to me, which to some degree will change my life.

Kociejowski was raised in rural Ontario. He has published poetry and travel writing, and his career as bookseller in London was "all but accidental." He has never owned a shop, but he has known "all the buyers, sellers, customers, and literary nobility—the characters, fictional and not—who populate these places we all love."

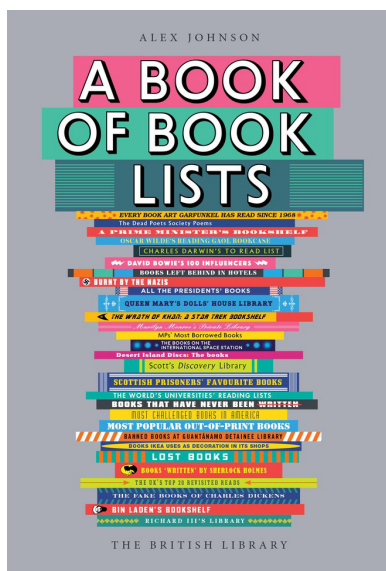
Sources: *New York Times*; Biblioasis



Marius Kociejowski

*Books in Brief, concluded***A Book of Book Lists: A Bibliophile's Compendium**

Alex Johnson  
British Library Publishing  
176 pp., 2018



Several books of book lists have appeared recently. From *My Ideal Bookshelf* to *Bibliophile: An Illustrated Miscellany* (which has generated spinoffs, t-shirts, mugs, etc.). Is another one needed?

Reviewer Thea Hawlin assures us that “*A Book of Book Lists* is not merely a book of book lists,” going beyond genres and authors to specific topics

that range from utility to oddity:

- Books in space
- Books banned in Guantanamo
- Explorers’ libraries
- Books most often abandoned in hotels
- Bin Laden’s bookshelf
- Prisoners’ favorite books
- Parliament members’ most borrowed books

The book includes interesting trivia as well: Oscar Wilde’s tendency to tear off the top corner of each page as he read it, the acronym for the Navy e-reader Device (NeRD), or Fitzgerald working title “On the Road to West Egg,” which would become *The Great Gatsby*.



Not just a list – thoughtful and entertaining as well.

**Alex Johnson** is a writer and journalist, appearing regularly in *The Independent*, *Fine Books & Collections*, the *Idler*. He also runs the blogs *Shedworking* and *Bookshelf* and enjoys letterpress printing.

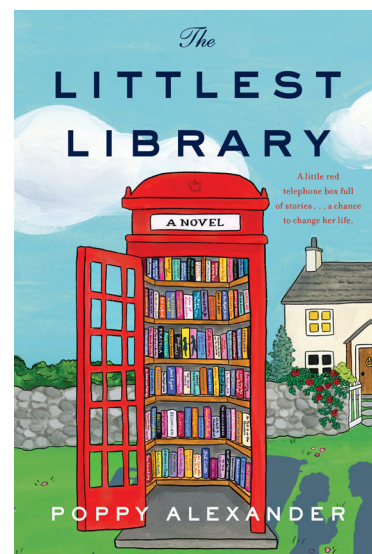
Sources: *Times Literary Supplement*; Goodreads

**The Littlest Library: A Novel**

Poppy Alexander  
Avon  
336 pp., 2022

A heartwarming literary-themed novel about a woman who turns an ordinary red phone box into the littlest library in England and brings together a struggling town.

Jess Metcalf is perfectly content with her quiet, predictable life. But when her beloved grandmother passes away and she loses her job at the local library, Jess’ life is turned upside down.



Jess decides on a new beginning. She packs her grandmother’s books and moves to a tiny cottage in the English countryside. To her surprise, Jess discovers that she’s now the owner of an old red phone box that was left on the property. Missing her job at the local library, Jess decides to give back to her new community – using her grandmother’s collection to turn the ordinary phone box into the littlest library in England.

It’s not long before the books are borrowed and begin to work their literary magic – bringing the villagers together... and managing to draw Jess’ grumpy but handsome neighbor out of his shell.

Maybe it’s finally time for Jess to follow her heart, let go of her old life, and make the village her home? But will she be able to take the leap?

**Poppy Alexander** trained as a classical musician before turning to writing. She is inspired by the English village where she and her family live.



Source: Avon







Ashurbanipal, the last great king of Assyria, ruled from 669 to 631 B.C. The highly literate king was paradoxically as committed to Assyrian culture as he was brutal in combat. His patronage of arts and literature promoted an Assyrian renaissance, including the great library at Nineveh (near Mosul, Iraq) as a repository for literature and documents from throughout the empire. The library acquired perhaps 100,000 texts, unsurpassed until Alexandria's library centuries later. The library was burned in the sack of Nineveh in 621 B.C., destroying perishable documents but hardening and preserving clay tablets. The library lay undisturbed until its sensational discovery in the 1850s. The more than 30,000 texts recovered provide a rich image of the ancient Middle East. In the early 2000s, construction of a modern library began, dedicated to the ancient one using Assyrian styles and motifs and with pledges by dozens of institutions to provide content, including original clay tablets. The library building was completed some years ago and has operated at some level, but political events, including the 2003 U.S. invasion, set back the library's goals by many years. Iraqi archeologists continue to work the Nineveh site to locate and recover more materials from the original library with many exciting discoveries in store.



### This Month's Writers and Contributors

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

Cal and Nola Branche  
David Hall  
Linda Morris  
Maureen E. Mulvihill  
Carl Mario Nudi  
Elenora Sabin  
Gary Simons  
Lynn Weiss  
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!

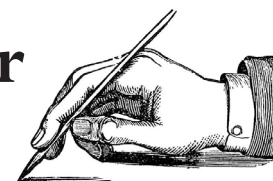
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.



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

### October 2022



### Art Adkins: From the Beat to the Book: A Policeman Writes Detective Novels

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

October 16, 2022, 1:30 p.m.

(also available on Zoom)

**Art Adkins's career as a police officer spanned over 30 years in Ft. Lauderdale, Los Angeles, and Gainesville, Florida.** His experiences with the LAPD were embodied in Slade Lockwood, the lead character of his first book, *The Oasis Project*, in which a retired LAPD detective returns to Cedar Key to find mysteries that require his unique skills. The sequel, *Power Grid*, was published in 2022. Art is already at work on the third novel in this series.

Art's books are a blend of his experience and intensive research. He will speak about the transition from law enforcement to mystery writer and what he has learned along the way.

### November 2022



### Gareth and Griffeth Whitehurst – Field Trip to Whitehurst Gallery and Library

November 20, 2022, 1:30 p.m.

The Leaning Tower of Pisa in Illinois. The Parthenon in Tennessee. Stonehenge in Virginia. And the Jefferson Memorial in Tarpon Springs. The last is more than a local attraction; it is the lifelong dream of Gareth Whitehurst and home to his remarkable library. Gareth grew up near Washington, D.C., and spent much time among its buildings, with special admiration for the Jefferson Memorial. He began to sketch his dream building over 30 years ago, never dreaming it would become a reality. But after a successful career as a jeweler in Tarpon Springs, he began to think that it might be possible. With the original drawings for the Memorial as reference, construction began in 2010. Gareth and his grandson Griffeth, the executive vice president of Whitehurst Associated Galleries, will give FBS members a special tour of the Whitehurst Library. Contact Ben Wiley ([bwiley@tampabay.rr.com](mailto:bwiley@tampabay.rr.com)) to reserve your place on the tour.





## Book Events and Podcasts

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

— October 22–26 —

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

— October 28–29 —

**Other Words Literary Conference**  
Southeastern University, Lakeland, Florida  
([www.floridalitartsco.org/words-conference](http://www.floridalitartsco.org/words-conference))

— October 28–30 —

**Florida WritersCon**  
Altamonte Springs, FL  
([www.floridawriters.org/florida-writerscon](http://www.floridawriters.org/florida-writerscon))

— November 1 —

**National Authors' Day**

— October 3–November 16 —

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

— November 3–5 —

**Sanibel Island Writers Conference**  
Sanibel Island, FL ([www.fgcu.edu/siwc/](http://www.fgcu.edu/siwc/))  
*Note: Due to Hurricane Ian, an alternative venue is being sought. Check the website for details.*

— November 11–13 —

**Life to Paper Book Festival**  
At The Bookshop by Life to Paper  
190 NE 46th Street, Miami, FL 33137  
(<https://lifetopaperbookfest.com/>)

— November 13–20 —

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

— November 16–17 —

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

— November 30–December 4 —

**INK Miami: Modern and Contemporary**

### 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:

#### September 9 – Sistine Chapel Luxury Art Book

Nicholas Callaway and Manuela Roosevelt join us from Callaway Arts and Media to discuss a remarkable luxury art book that celebrates Rome's Sistine Chapel. They've produced a three-volume limited edition book about the Sistine Chapel that features 1:1 scale images of the chapel's masterpieces by Michelangelo and other Renaissance artists. The set was created over five years using state-of-the-art technology. Each volume weighs 20 lbs and measures 24 x 17 inches.

The books are described on AbeBooks:

Two photographers took more than 270,000 images over 65 consecutive nights while the Sistine Chapel was closed to visitors – a photographic assignment of biblical proportions. A 33-foot-tall scaffold was constructed and taken apart each night to help the photographers get close to the art decorating the chapel's walls and ceiling.

The close-up detail of each image provides a perspective that cannot be obtained by visiting the Chapel in person. Readers can see the artist's brush strokes and texture of the paint, as well as the small cracks and imperfections that line the walls and ceiling.

The publishing agreement with the Vatican stipulated that only 1,999 copies could be printed; 600 are in English. The Italian language copies have already sold out. The deal also stipulates no reprints. Listed at \$22,000.



A full spread from *The Sistine Chapel* is almost 2 by 3 feet at high resolution.

*Book Events and Podcasts, continued***The Biblio File, with Nigel Beale**

**THE BIBLIO FILE** 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:***September 26 – Jiří Nenicka on Samizdat and Resisting Totalitarian Censorship**

[Libri Prohibiti](#) is a nonprofit library in Prague that collects samizdat and exile literature. Founded after the fall of the communist regime, its holdings include 40,000 monographs, periodicals, reference resources, and audiovisual materials, the largest collection of its kind in the world. In 2013, the collection's Czech and Slovak Samizdat periodicals from 1948–1989 were listed in UNESCO's Memory of the World (MOW) Register.

**September 18 – Naomi Bacon on Marketing Books on Social Media**

Bacon has worked with many top publishers. She is founder of The Tandem Collective, "to be at the forefront of digital innovation, creating meaningful connections between publishing partners, content creators, and brands to generate word of mouth around new book, film, theatre, and TV releases." We talk about a plethora of social media in book promotion, including "Readalong" that creates a virtual global book club.

**September 12 – Michael Žantovský on Vaclav Havel and Writing the Biography of a Close Friend**

Žantovský is a Czech diplomat, author translator, and a former Czech Ambassador to the U.K., Israel, and the U.S. His translations of fiction, drama, poetry, and nonfiction include James Baldwin, Joseph Heller, E.L. Doctorow, Tom Stoppard, and Madeleine Albright. He is currently Executive Director of the Václav Havel Library and author of *Havel: A Life* (2014).

**September 5 – John Owen on the Best Bookshop I've Ever Been In, in My Life**

Owen runs the events program at the English Bookshop at Berlin's Dussmann das KulturKaufhaus. Probably the best bookshop I've ever been in. We discuss bookshop lighting; window seating; book displays; discovering new titles; bookshops as cultural institutions; Margaret Atwood; Rebecca Solnit; unusual best-sellers; and more.

**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. AAS focuses on pre-1876 events and holds the "largest and most accessible collection" of related print materials.

The AAS's Program in the History of the Book in American Culture (PHBAC) was established in 1983. PHBAC sponsors **Virtual Book Talk**, showcasing "authors of recently published scholarly monographs, digital-equivalents, and creative works broadly related to book history and print culture." Free, but advance registration is required.

*Upcoming episodes:***October 27, 2 p.m. – Michael D'Alessandro: Staged Readings: Contesting Class in Popular American Theater and Literature, 1835–1875**

— *Staged Readings* studies the social consequences of 19<sup>th</sup>-century America's theater and popular literature. Among watershed events — waves of immigration, two financial Panics, increasing wealth disparities, and the Civil War — American theater and literature developed rapidly. Playhouses were crowded with new spectators, best-selling novels flew off the shelves, and, all the while, distinct social classes began to emerge.

**November 17, 2 p.m. – Marcy J. Dinius: The Textual Effects of David Walker's "Appeal" Print-Based Activism Against Slavery, Racism, and Discrimination, 1829–1851** — David Walker's *Appeal to the Coloured Citizens of the World* (1829–1830) is recognized as one of the most politically radical and consequential antislavery texts ever published, yet its impact on North American 19<sup>th</sup>-century print-based activism has gone under-examined. Dinius offers the first in-depth analysis of Walker's radical pamphlet and its influence on Black and Indigenous activist authors.

**December 1, 2 p.m. – Jeffrey Makala: Publishing Plates: Stereotyping and Electrotyping in 19th-Century U.S. Print Culture** — Stereotyping — casting solid printing plates from movable type — transformed printing and publishing. Makala traces the spread of stereotyping through New England as artisan-based printing gave way to industrialized publishing, changing notions of authorship, copyright, and language and affecting writers and literary circles, with examples from Melville, S. Truth, Poe, Thoreau, and Whitman.



**Book Events and Podcasts, concluded****Rare Book Cafe**

**Rare Book Cafe** covers all aspects of books in “the only live-streamed program about antiquarian books, ephemera, and more....” Produced by St. Pete journalist T. Allan Smith, RBC streams on most Saturdays. View on [Rare Book Cafe website \(on Facebook\)](#) or YouTube, or listen to *Rare Book Cafe Raw* on podcast sites. Rare Book Cafe remains on hiatus, but we await its return. In the meantime, visit the RBC Facebook page to view previous

**The Book Collector Podcast**

In 1952, James Bond author Ian Fleming created *The Book Collector*, a “unique periodical for bibliophiles,” featuring articles on book collecting, modern first editions, typography, national libraries, etc. Fleming died in 1964, as did the journal’s editor John Hayward. After a brief hiatus, the journal was reborn in the hands of new owner and editor, Nicolas Barker. In 2016, Fleming’s nephews, James and Fergus Fleming, took over the journal, and in 2020, they created a podcast, featuring readings from the journal’s archives. There are now [57 podcasts](#) available on SoundCloud. Recent additions include:

- Emil Offenbacher: A Memoir – Parts 1 and 2
- “The Comte De Marnay” by A. N. L. Munby
- “A Personal Chapter” by Percy Muir
- “Obituary of Iona Opie” by Brian Alderson
- Great Collectors: a Podcast Playlist

**Elling Eide Library Events, Sarasota**

**October 20, 11 a.m. – Robert Campany:**

**Dreaming in Premodern China.** This lecture will provide an accessible overview of how Chinese people in ancient and medieval times thought about and responded to dreams.

**October 27, 11 a.m. – Dr Hans van Ess: The**

**Confucian Analects: A Fresh Look at a Classic from Ancient China.** Despite more than a dozen translations into English in the last 30 years, the Analects remain full of unsolved riddles and passages, which can be grasped only by a very attentive reader.

**November 10, 11 a.m. – Dr. Keith Knapp: The**

**Meaning of Birds on Spirit Jars (Hunping): The Religious Imagination of 2nd- to 4th-century Southeastern China**

**Grolier Club of New York Videos**

The Grolier Club of New York has posted [many book-related videos on Vimeo](#), including virtual exhibition openings, tours, talks, and show-and-tell episodes.

*Recent episodes:*

**September 29 – Special Functions Lecture. Dr. Johnson’s House: A Drudge, a Dictionary and Domesticity**

**July 20 – Collector’s Showcase**

**June 29 – “Tracks: Images Documenting the Building of the Railroads”**

**University of Oxford Podcasts**

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

[The Hertford Bookshelf](#) (6 episodes) – Professor Emma Smith meets Hertford writers to find out more about their work, influences, advice for would-be writers, and memories of the college.

[The Paratexts Podcast](#) (4 episodes) – Dr. Dennis Duncan looks at literary paratexts: the parts of a book that aren’t the main text: indexes, prefaces, footnotes, errata lists...

**Princeton University Library**

[Princeton podcasts](#) cover a wide range of topics. Search for “book,” “text,” etc. and check search results. Related videos will appear at the right of individual podcasts.

**May 18 – Gillett G. Griffin Memorial Lecture: “The Post -Typographic Private Press?” with Russell Maret**

**September 27, 2021 – Evyn Kropf | Introduction to Arabic Manuscripts- Overview, Terms, Methods, Special Challenges**

**October 20, 2020 – The Books and Prints of Anaïs Nin and her Gemor Press**



## ...and More

**Printer's key** – On the backside of the title page in most modern books in the U.S., Canada, and U.K. is the copyright page. (In books from other countries, this information may appear at the end of the book.). This page often contains much more information than just the copyright – sometimes extensive information is given about publishing details, prior editions, creative contributors, etc. On the copyright page, it is common to find the “printer's key,” or more simply, the number line. In its simplest form, it might appear as

1 2 3 4 5 6 7 8 9 10,

and it tells the reader what printing the book was part of. A particular edition of a book may go through many printings. For example, a publisher may order a first printing of 10,000, 100,000, or more copies of a book, depending on how many they expect to sell. A distributor usually handles all these copies, and when stock is low, the distributor will notify the publisher, who will then decide how many books to order in the second printing. For books in the second printing, the “1” will be removed from the number line:

2 3 4 5 6 7 8 9 10.

The printer's key has been used in books since the 1940s, but it only became common in the 1970s. Earlier books may state the printing explicitly, e.g.,

First Printing 1960  
Second Printing 1967,

or “New impression 1961”. The number of printings is an indication of the popularity of a book, and many fiction books, beginning in the late 19th century might carry a list of printings such as

First printed MDCCCLXIII  
Tenth printing MDCCCLXXI  
Eleventh printing MDCCCLXXIV  
Twelfth printing MDCCCLXXVI,

indicating printings in 1863, 1871, 1874, and 1876. These lists can include a dozen or more printings.

Despite the 80-year history of the printer's key, there is still no standard, and you will see a variety of formats for the key in different books. For example,

3 4 5 6 7 8 9 03 02 01 00 99 98

which indicates that the third printing was released in 1998. For each new printing, the printer need only remove one or two numbers to update the key. You may also see some initials in the printer's key:

5 6 7 8 9 10 11 12 APC 15 14 13 12 11 10 09.

This indicates that the publisher contracted with a company (“Acme Printing Company”?) for that printing, in this case, the fifth printing, released in 2009.

“Cooking is great, love is grand,  
but soufflés fall and lovers come  
and go. But you can always  
depend on a book! ”

– Claudia Christian, actor and author







**FBS meetings will be held both in-person and via Zoom. Check the Upcoming Events page for details.**

**September 18 • FBS Members – September Show and Tell:** Members brought a fascinating selection of books from their collections – a portrait of their interests and experiences.

**October 16 • Art Adkins – From the Beat to the Book: A Policeman Writes Detective Novels:** Art was a Los Angeles police officer in for many years before “retiring” to Micanopy, where he owns and operates the Antique City Mall. In his “spare” time, he writes detective novels. His second novel, *Power Grid*, was published in 2021.

**November 20 • Gareth and Griffeth Whitehurst – Field Trip to Whitehurst Gallery and Library, Tarpon Springs:** Father and son Whitehurst will welcome FBS to visit their remarkable library housed in a replica of the Jefferson Memorial.

**December 18 • FBS Holiday Party:** Always a special get-together! Food, fun, books, laughter. Details to be announced.

**January 15 • David Hall – Memories of a New York City Bookman:** David’s thirty-year career as an editor was spent in the intense world of New York publishing. He knows book publishing in a way that few do, and he will take us inside.

**February 19 • Carey Gordon – From the Nile to**

**the Silk Road: A Life in Books:** Carey’s career in the foreign service took him to many exotic locations. During his time in each, he learned local culture and collected books. Carey will share his experiences and selections from his remarkable library.

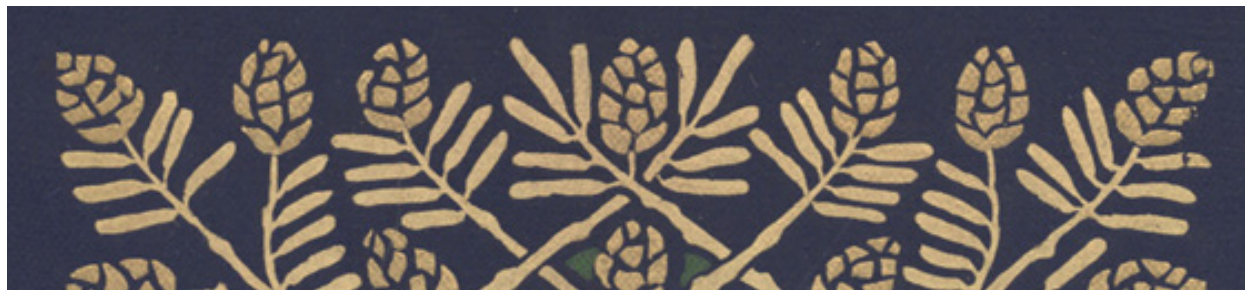
**March 19 • Irene Pavese – The Evolution of Margaret Armstrong: Botanist, Illustrator, Book Designer:** She collects the work of Margaret Armstrong (1867–1944) whose illustrations for books, especially covers in the Art Nouveau style, are inspired by her botanical background.

**March 10–12 • Florida Antiquarian Book Fair** is one of the largest book fairs in the U.S. It will be held as usual at the St. Pete Coliseum. FBS will host a table at the entrance where we answer questions and hold parcels for visitors. We plan to have a booth dedicated to FBS where we can spend more time with guests. On Sunday, we usually offer free book evaluations.

**April 16 • Greg Byrd – The Art and Architecture of Constructing the Poetry Book:** For National Poetry Month, we welcome Greg Byrd. Greg is a professor of English at St. Petersburg College where he teaches American Literature, Creative Writing, English Composition, and Literature. He is the author of two novels and several books of poetry,

**May 21, 1:30 p.m. • Banquet:** Watch this space. Planning for the 2023 FBS Banquet is underway.

## Endpaper • Welcome to Wonderland



Thanks to everyone who brought books to share for our September meeting “Summer Treasures.” These show-and-tell meetings are always so interesting, and this year’s was no disappointment. I hope the minutes indicate how interesting the selection of books and the stories about them were (as well as the collector who brought them!). I had the pleasure of following up on the meeting with additional research. It’s amazing how each book opens a door to a new world.

We all put a lot of effort into our book collecting, and we’re eager to share our long-loved volumes and exciting new discoveries with others who share our interest.

Not all of us are collectors, but we share a love of books – that’s what makes us *bibliophiles* – and we believe in the importance of books.

It’s interesting to think that Amazon – the merchandising giant – started as a bookseller. The

great bookstore chains (remember Borders?) were threatened by an online operation, just the way they had threatened independent booksellers. But books are more available than ever, and interest in books is everywhere these days. A Google search for “book blog” returned almost six million results – an uncritical approach but an indicator.

What bibliophiles often add to the high level of interest in current literature is a historical dimension, taking an interest in the history of books and even the history of a specific volume. This requires a kind of sleuthing that takes bibliophiles beyond blurbs and author bios and opens doors to the world of editions, collectors, publishers, printers, illustrators, and host of other topics, and – if I may use my favorite analogy – like Alice jumping into the rabbit hole, it leads to a Wonderland.

See you at the bookstore! — Charles

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