

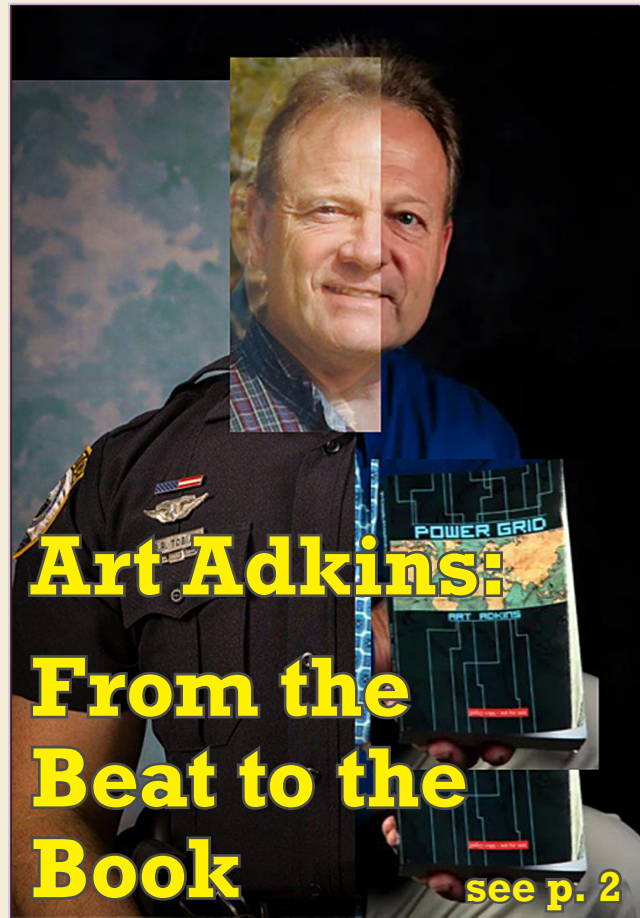
The Florida Bibliophile

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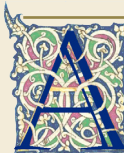
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December newsletter deadline: November 30, 2022 (see p. 21)

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the Fall 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.



Florida Bibliophile Society
A community of book lovers

Minutes of the October 2022 Meeting of the Florida Bibliophile Society

by Gary Simons

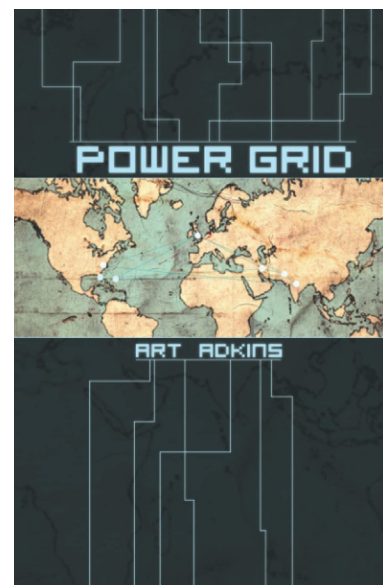
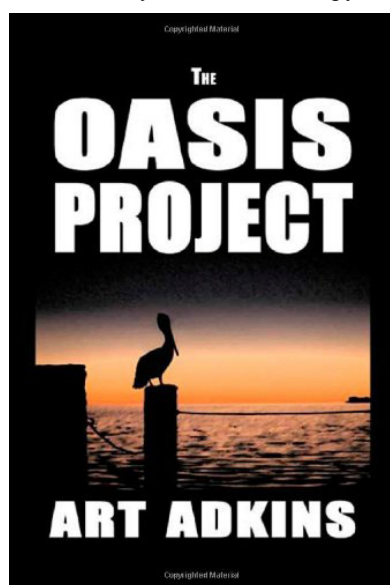
President Charles Brown opened the meeting. He reminded everyone that the Friends of the Library Alachua County Book Sale was next weekend and that a “Gainesville Getaway” was in the offing for FBS members who might wish to attend the sale. Charles thanked Ben Wiley and his wife Joyce for agreeing to host our upcoming Holiday party on December 18th. He also noted that our November meeting would be an on-site tour of the Whitehurst Library in Tarpon Springs, a building fashioned after the Jefferson Memorial. He also reminded members that dues are due by December 31, and that FBS was looking for a Treasurer, and someone to manage hospitality for our meetings. We are pleased to announce that former FBS president Irene Pavese has taken the position of treasurer. Many thanks to Irene!

Vice President Ben Wiley introduced our speaker, Art Adkins, whose talk was entitled “From the Beat to the Book.” Art currently owns and runs Antique City Mall in Micanopy and has had a career in law

enforcement and as a writer. His career as a police officer spanned over thirty years in Fort Lauderdale, Los Angeles, and Gainesville, Florida. His experiences in the LAPD were embodied in the character Slade Lockwood, the lead character in his first book, *The Oasis Project*, in which the character returns to Cedar Key – another Florida connection. The sequel, *Power Grid*, was published

in 2022, and Art has drafted the third book of the series. Art was raised in Gainesville on a small farm. He says “we lived so far out in the country they had to pipe sunshine to us.” In 1978, when jobs were scarce, he moved to Fort Lauderdale to work for a relative, and then joined the Ft. Lauderdale police at the age of 20. After a few years he and his wife wanted a change of scene, and moved to Los Angeles where he interviewed for the Los Angeles Police Department. Even though he lacked the normally necessary “entrance points” associated with military service and showed up with the wrong form of birth certificate, an interviewer went out of his way to assist him, and he was soon an LAPD officer. Art believes that opportunities will present themselves and must be seized.

Art said his experiences at LAPD showed him both the diversity and the commonality of human beings, and this experience has shaped the rest of his life. At LAPD, he worked under two great leaders, Jim Jones and Glen Levant, and learned so many life lessons from them, including the importance of being a student of observation. Under the guise of organizational infrastructure and systems integration, he learned practical lessons about leadership and being effective that he has applied both to his career in law enforcement and to his subsequent activities



Minutes, continued

as a writer. Glen, in particular, asked him to “think of answers to questions I haven’t thought of ask” and that has helped him think outside of the box.

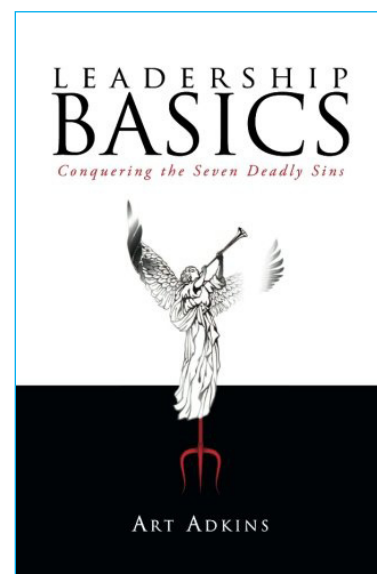
While at LAPD, Art also found out that he could write; he was often asked to write commendations and wrote a widely adopted procedures manual. He survived various job challenges and was even promoted through several changes in leadership, in part because of his abilities as a writer. In his mid 20s, he was writing letters for various officials in the LAPD and was known and valued by police commissioner Daryl Gates. Although he had no formal training in writing, during his time in LA, in a pre-computer era, he wrote his first piece of fiction – long-hand – entitled *Nature of the Beast*, which remains unpublished.

He came back to Florida to raise his boys in the country and took on positions of increasing importance with the Gainesville Police Department. With the aid of his second (and current) wife, Carol, he worked on crime analysis programs that were widely adopted elsewhere. He learned about the importance of passing on to underlings the lessons he had learned from Jim Jones and Glen Levant in Los Angeles. He also wrote some material for the Florida Attorney General’s Office and wrote and published a work of nonfiction, *Leadership Basics: Conquering the*

Seven Deadly Sins. He is now working on a follow-on book which will focus on some of the “hows” of effective leadership.

He has been writing two quite different series of novels. When he writes, it is as if he hears the protagonist and the minor characters talking to him – he described himself as embedded in a “room full of people,” and he frantically writes down what he hears. Art loses all sense of time when he writes and depends on a timer set by his wife. He gets deeply involved in the action – if his character is in a fight scene, Art starts sweating – he feels “what his characters are telling him.” Book ideas come to him in a flash – in 20 seconds, he comes up with the title; the beginning, middle, and end; and the name of the lead character. When these flashes occur while he is driving, he again depends on Carol to jot down these thoughts before they are lost. Carol says that she can tell when this is about to happen because of a certain faraway look that comes over Art.

Once he conceives the idea for a book, it becomes



Cedar Key, Florida, in a map from 1884. This cluster of islands on Florida’s Gulf Coast was a thriving port in the late 19th and early 20th centuries, named for its primary export, cedar, logged on the nearby mainland and largely exported to Germany for the manufacture of pencils. The Island Hotel, a three-story building toward the right of the map, was built in 1859. Built of tabby – a type of local concrete made from shells, sand, and ash – and supported by heavy oak beams, it is still in service despite many hurricanes that have taken a toll on the city over the years. Coastal, marshy, isolated, and a port town – the city abounds in mysteries.

Minutes, continued

all-consuming until the last paragraph is written. He is frequently writing at 2 or 3 in morning and sometimes 4 to 5 hours pass in a flash when he is at the keyboard. He observed that “writing does not leave you alone.” At the same time, he recommends letting a once-drafted manuscript sit for several months and then coming back to it with the perspective “if I walked into a bookstore, would I buy that book?” He believes he will always be a writer: “once you start writing you never stop.”

He had to sponsor the publication of his first Slade Lockwood novel, *The Oasis Project*. At the time of writing, he was going to school at the University of South Florida and while sitting by Tampa Bay he noticed that the black mangrove effectively extracts fresh water from salt water. He also recounted an anecdote about how he suddenly came to the realization that one of his sons had an amazing talent for mathematics. Putting these two observations together, he created a story in which a young boy genius conceived a novel technology for desalinating water, which led to the murder of the boy and his

parents. Drawing upon his Florida roots, Art set the story on Cedar Key; drawing upon a fellow officer in the LAPD who taught Art that “you don’t have to go 100 miles an hour to be successful,” he created the character Slade Lockwood.

His second Slade Lockwood novel was entitled *Power Grid*. Once again, his initial idea was based on an observation. He had visited the Coral Castle, a compound in Homestead, Florida, created from coral rock by Latvian immigrant Edward Leedskalnin in the 1930s and 1940s. Regarding one particular tower in the compound, there is a mystery as to how its enormous blocks of rock were lifted into position. Indeed, there are legends that the tower was created single-handedly by Leedskalnin using reverse magnetism or supernatural abilities. The tower is located in an area considered part of the Bermuda Triangle, which adds its an additional aura to the story. Art built his novel around his own conception as to how the project might have been done. This time, however, he had a publisher. During a book signing for his first book, he was approached by the



Coral Castle in Homestead, Florida. The compound was built from huge blocks of coral rock that a Latvian immigrant, Edward Leedskalnin, excavated locally. Many of the blocks are sculpted into everyday items like chairs or tables, and others are sculpted into architectural or astronomical forms. Leedskalnin originally built the Coral Castle in Florida City, a few miles away, in the 1920s, but in the 1930s he hired a helper and a truck and moved everything built up to that time to the Homestead location. Leedskalnin lived in a two-story structure that he also built from coral rock (not visible in this photograph). The compound is organized into a series of outside rooms with different themes. Leedskalnin’s methods and purposes are not completely known, and his many statements and claims are the basis for many legends of the Coral Castle.

Minutes, concluded

editor of Ambassador International, a publishing company founded in Belfast, Northern Ireland, which published *Power Grid*.

His third Slade book (tentatively *Mind Walkers*) is already complete in manuscript, and he anticipates future Slade novels.

His immediate focus is a work of young adult fiction, the first of a planned series of seven novels. The idea for this book came to him as he and his wife were coming back from a book signing in Naples, Florida. To help assess and improve his writing, he is using beta readers – readers that critically examine the draft plot and story line looking for holes or ambiguities, who question the story line, look at plot, story line, and who question whether readers will be “pulled from chapter to chapter.” Thus far, his beta readers have been appropriately “brutal,” but that is what he wants them to be. At the same time, these readers also have suggested that this could be his finest work. Art also believes that this work could

be his greatest commercial success as an author. He noted that a series of this type required an evolution of character and plot: each novel needed to have its own obstacles and resolutions, but also needed “to set the hook” for future novels.

Art incorporated into his presentation a number of observations about the practice of writing. He talked about the importance of having the right cover; *The Oasis Project* is set in a fishing village in flat-as-can-be Cedar Key, but the original cover presented to him showed a fishing village in the mountains! In some ways, writing is the easy part; the hard part is marketing, and marketing requires the right team. He believes that to be successful, a writer must put himself in the right arena for a given book. Several times he repeated the adage that “the obscure we see right away, but the obvious takes a while.”

He closed his presentation by noting that he always thinks that his books could have been better. In his view, any writer must be able to take constructive

Blurb from *Power Grid* by Art Adkins, available now from your favorite bookseller.

Slade Lockwood, retired LAPD Deputy Chief and hero of *The Oasis Project*, returns in *Power Grid* to grant the cryptic wishes of a dying man. Trying to discover a secret power source which may have constructed architectural wonders of antiquity and destroyed Atlantis 11,000 years before, Slade finds that a little knowledge can be a dangerous thing. Cast into an arena of international intrigue, he races against time and around the world to unravel the mystery of *Power Grid* and to keep it out of the hands of corrupt government officials and nations intent on turning an ancient technology into a modern weapon of war. As the clues to *Power Grid* are revealed, will Slade succeed in his mission to make the secrets of the past remain in the past? The future of the Earth may well depend on it.

Books on Film – *Hello, Bookstore!*

“Hello, Bookstore!” is the cheerful and charmingly eccentric greeting that visitors receive when they enter Matt Tannenbaum’s bookstore in Lenox, Massachusetts, called simply The Bookstore.

The Bookstore was opened in 1973, and Tannenbaum took it over in 1976. For 46 years, Tannenbaum has continued at The Bookstore, chatting with customers, managing his old-school business records and bills, and sometimes just reading. He has a passion to match book and customer, and so his shop has as many unusual titles waiting for the right person to come along as it does better-known works.

As the number of years suggest, everything went well despite economic cycles and changes in book tastes and reading habits – and then Covid hit.

Like most businesses, Tannenbaum had to weather various levels of closure over the roughly two years from the emergence of the virus until a high enough level of vaccination allowed customers to begin to return. During those years, Tannenbaum stayed active, offering curbside service and a GoFundMe campaign among other efforts. Lenox would not let go of the The Bookstore; the response on GoFundMe was eventually twice the \$60,000 requested. The Bookstore survived the pandemic.

The experiences of Tannenbaum and The Bookstore (the shop is no less a character in this story) have been documented in a 2022 film, *Hello, Bookstore!* called by one of the best films of 2022 by *Variety*.

A Pandemic Predicament Becomes a Film

Hello, Bookstore! was filmed by writer A. B. Zax – now writer and film maker – *Hello, Bookstore!* is his first credit. An auspicious beginning.

Zax is married to a high-school friend of one of Tannenbaum’s daughters, which gave him a connection. Zax – ever on the lookout for stories – read Tannenbaum’s slender 2009 memoir *My*



Matt Tannenbaum leaning against The Bookstore, his shop in Lenox, Mass., in a scene from the documentary about Tannenbaum and The Bookstore during the Covid pandemic.

Years at The Gotham Book Mart with Frances Steloff, Proprietor. When Zax asked Tannenbaum if he planned to write down any more of his seemingly inexhaustible stories, Tannenbaum replied no.

Zax decided to capture the stories on film, and thus, filming began in August 2019.

Zax was living in Los Angeles at the time. When the pandemic hit, he came back to Lenox and found a struggling, dispirited bookstore. It wasn’t a “magical world” anymore. The debt which had plagued Tannenbaum since he took over the shop in 1976 was threatening to overwhelm him. No one was allowed in the shop or in its adjacent wine bar Get Lit. But Zax realized that this was the story: a microcosm of what was happening across the country.

The result is a series of scenes, most featuring Tannenbaum, talking about books, talking about and with customers, talking about the business, or reading from a favorite book. The film becomes a portrait of the rich connections between owner and bookstore, bookstore and community, owners and customers – in short, how a bookstore becomes part of the heart of a community, an oasis, as described by Owen Gleiberman, writing in *Variety*.

The film gives a portrait of a man who is very

Hello, Bookstore! continued

happy to be doing what he is doing, despite its challenges. The Bookstore is an exemplar of a type of independent bookstore, where it feels like you have wandered into someone's cherished and slightly haphazard personal collection, and lo and behold, it's for sale, accompanied by Tannenbaum's knowledge and exuberance for "The Book." You are at home.

At 86 minutes, all inside The Bookstore, the film becomes increasingly comfortable, like a long browsing session at a favorite bookshop. What Zax originally found less than magical, becomes magic.

An Interesting Sidelight to The Bookstore's Heritage

The Bookstore was started about 1966 in Stockbridge, Mass., 10 miles from Lenox, by David Silverstein. The original location was "in the living room of a small rented house behind an alley that housed a then little-known café that later came to be known as Alice's Restaurant." (The original restaurant owned by Alice Brock, The Back Room, closed in 1966.)

Silverstein moved the shop to Lenox in the late '60s or early '70s. He told Tannenbaum that by 1976, The Bookstore had become known as David's Bookstore, and he realized that he did not want to spend the rest

of his life in the bookstore — there were other things he wanted to do. So he put the shop up for sale.

When Tannenbaum learned about the sale, he called Silverstein and said that he wanted to buy it. They arranged to meet at a poetry reading at the Cherry Orchard Cafe in West Stockbridge and struck a deal.

Tannenbaum observed that his attitude was exactly opposite Silverstein's: he was perfectly happy to consider being in the bookstore for the rest of his life.

Films on Books

Gleiberman observes that *Hello, Bookstore!* becomes part of a growing number of documentaries — he cites "Carmine Street Guitars" and "California Typewriter" — "steeped in the vanishing mystique of analog culture and the extraordinary love so many still feel for it."

Hello, Bookstore! also fits into growing number of films about the world of books, from type design to the book business to book theft. The following are a selection of films on these topics that are available for sale, for, rent, or for free.

Helvetica (2007, 80 min) — The Helvetica typeface is one of the most influential typefaces of the 20th century. Director-producer Gary Hustwit on his inspiration for the film: "When I started



Hello, Bookstore! concluded

this project, I couldn't believe that a film like this didn't exist already, because these people are gods and goddesses. What they do is more than just logos and corporate branding – they design the type that we read every day in newspapers and magazines, onscreen and on television. Fonts don't just appear out of Microsoft Word: there are human beings and huge stories behind them."

Typeface (2009, 63 min) – An independent documentary film, produced by Kartemquin Films and directed by Justine Nagan, about visual culture, technology and graphic design, centered on the Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin.

Linotype (2012, 75 min) – Called the "Eighth Wonder of the World" by Thomas Edison, the Linotype revolutionized printing and society. The film tells the surprisingly emotional story of the people connected to the Linotype and how it impacted the world.

American Animals (2018; 116 min) – Based on the true story of four college friends who hatch a plot to steal rare books from the library of Transylvania University in Lexington, Kentucky.

44 Pages (2017, 90 min) – A cinematic portrait and history of the long-running American children's magazine, *Highlights Magazine*.

The Bookmakers (2020, 57 min) – Profiles an eclectic group of people who have dedicated their lives to answering the question: what should books become in the digital age?

The Booksellers (2019, 89 min) – Explores the world of antiquarian and rare book dealers and their bookstores.

The Machine That Made Us (2008; 59 min) – A look at the story of Johann Gutenberg, inventor of the world's first printing press in the 15th century, and an exploration of how and why the machine was invented.

Harvest of Wisdom (1994, updated 2014, 61 min) – The story of written communications, beginning 35,000 years ago.

Farewell Etaoin Shrdlu (1980, 29 min) – Etaoin shrdlu is the first two columns on the Linotype keyboard. *Farewell etaoin shrdlu* is a fascinating look inside the *New York Times* print shop on July 1, 1978, the last day of hot type at *The Times*.

Pressing On: The Letterpress Film (2017, 99 min) – Why has letterpress printing survived? Irreplaceable knowledge of the historic craft is in danger of being lost as its caretakers age. Fascinating personalities intermix with wood, metal, and type as young printers save a traditional process.

Los Ultimos (Endless Letterpress)

(Argentina 2017, 68 min) – In Argentina, new technologies are forcing letterpress print shops to close. At the same time, a group of young people rediscovers the greatest technical innovation in the history of the written word: letterpress printing. But how will they learn a trade passed down from master to apprentice? The last graphic mechanic of the country will teach them so that this ancient technique can endure.

Making Faces: Metal Type in the 21st Century (2011, 45 min) – This fascinating documentary captures the personality and work process of the late Canadian graphic artist Jim Rimmer. In 2008, the P22 Type Foundry commissioned Rimmer to create a new type design (Stern) that became the first simultaneous release of a digital font and hand-set metal font. The film is a unique opportunity to observe one of the few people who knew how to create a metal font and execute all steps of its design.

The Book of Kells: The Work of Angels? (2001, 60 min) – Tells the story of this magnificent masterpiece. Created on the windy Hebridean island of Iona thirteen centuries ago, it now rests in the Library of Trinity College, Dublin. The manuscript has mystified, and motivated, writers from W. B. Yeats to James Joyce and Umberto Eco, and its intricate Celtic knotwork continues to influence arts and crafts today.



Ancient Greek Star Map Recovered from Medieval Manuscript

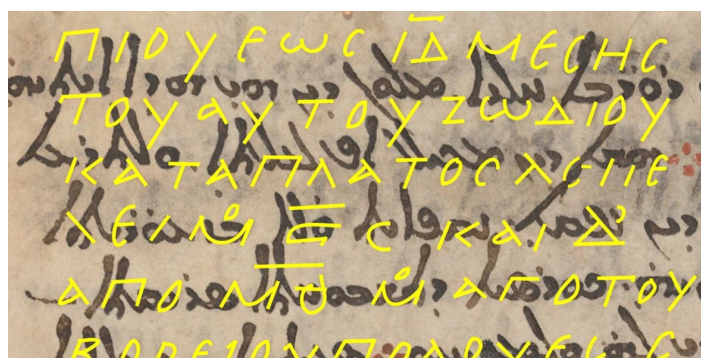
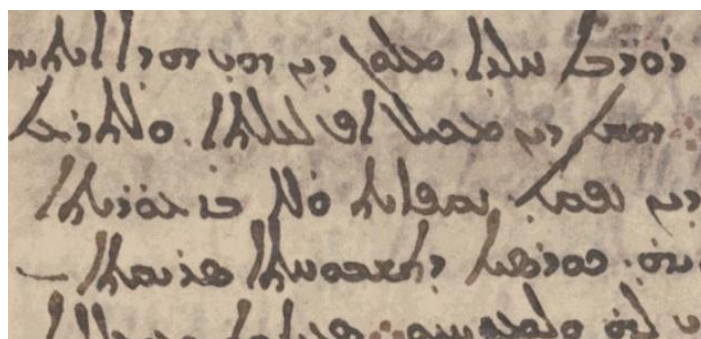
Part of a storied star map by ancient astronomer Hipparchus has been found, hidden beneath the text of a Medieval manuscript kept at St. Catherine's Monastery in Egypt. As the first attempt at a systematic catalog of the stars in the night sky, the Hipparchus map has been the subject of a centuries-long search.

Who Was Hipparchus?

Hipparchus (190–120 BCE) is widely regarded as the greatest astronomer of the ancient world and the founder of modern astronomy. The list of his accomplishments is long, including the first known accurate models for the motion of the sun and moon, the development of trigonometry and trigonometric tables (“father of trigonometry”), solutions in spherical trigonometry, possible predictions of solar eclipses, the discovery and measurement of Earth’s precession, and others. Certainly, Hipparchus built upon the work of predecessors, but his systematic and mathematical approach to astronomy advanced the subject considerably. For much of his life, he was a resident of Rhodes.

The Star Catalog

Evidence from early authors indicates that Hipparchus wrote 14 books. Of these, only one has come down to modern times, the *Commentary on the Phaenomena*, his thoughts on the writings of two earlier astronomers, Eudoxus of Cnidus and Aratus of Soli. We know about Hipparchus’s star catalog through references in the works of other ancient writers such as Ptolemy (100–170 CE), one of the most influential scientists of the ancient world. These few references have been much studied, and scholars believe that Hipparchus’s star map contained about 850 stars and their locations – determined with significant accuracy – greater than in the work of Ptolemy, who lived over 200 years later. Ptolemy’s star catalog contained over 1,000 stars and was widely copied and studied. It became a basis for much of astronomy for over a millennium.



A small section of a page from a Medieval manuscript called the *Codex Climaci Rescriptus*, written over the pages of an ancient manuscript that were erased by scraping. The upper photograph shows the section as it appears in natural light. It is a religious text written in Syriac. When viewed under the special lighting used in the study, the Greek letters under the Syriac text become visible, here traced in yellow to make them more conspicuous. The Greek text is a portion of the star catalog created by Hipparchus in the 2nd century BCE.

Ὁ στέφανος ἐν τῷ
βορείῳ ἡμισφαιρίῳ
κείμενος κατὰ μῆκος
μὲν ἐπέχει μ̄ θ̄ καὶ δ̄
ἀπὸ τῆς ᾱ μ̄ τοῦ σκορ
πίου ἕως ῑ <καὶ> δ̄ μ̄
τοῦ αὐτοῦ ζωδίου.
Κατὰ πλάτος δ' ἐπέ
χει μ̄ ζ̄ C καὶ δ̄
ἀπὸ μ̄θ̄ μ̄ ἀπὸ τοῦ
βορείου πόλου ἕως
μ̄ ν̄ε C καὶ δ̄.

Corona Borealis,
lying in the northern
hemisphere, in length
spans $9\frac{1}{4}$ from the
first degree of Scor
pius to $10\frac{1}{4}$
in the same zodiacal sign
In breadth it spans
 $6\frac{3}{4}$ from 49°
from the North Pole
to $55\frac{3}{4}$.

For you students of ancient Greek, the text on the left is the complete entry from the star catalog for the constellation Corona Borealis. The text boxed in gold corresponds to the manuscript fragment shown above. The corrected Greek text and its interpretation of measurements are from Gysembergh et al. (2022). The English translation is in approximate correspondence with the Greek.



St. Catherine's Monastery at the foot of Mount Sinai.

St. Catherine's Monastery

St. Catherine's Monastery is an Eastern Orthodox monastery located at the foot of Mount Sinai in Egypt's Sinai Peninsula. The monastery is named after Catherine of Alexandria, a 4th-century martyr. It is a UNESCO World Heritage Site.

The monastery was built between 548 and 565. It is the oldest continuously inhabited Christian monastery in the world, with the world's oldest continually operating library. It preserves the second largest collection of early codices and manuscripts in the world, outnumbered only by the Vatican Library. Among the treasures held in the library is the Codex Sinaiticus, written around 350 CE. It contains the Christian Bible in Greek, including the oldest complete copy of the New Testament. It is "the oldest substantial book to survive from antiquity" and, altogether, one of the most significant books in the world.

In the mid-19th century, German biblical scholar Constantin von Tischendorf visited the monastery and discovered the Codex Sinaiticus. A text of the Bible of this antiquity was a sensation of the time. Scholarly interest in St. Catherine's increased, and so did mercantile interest. The Codex Sinaiticus was purchased from the monastery by the Russian crown for 9,000 rubles. (Stalin sold it to the British Museum in 1933 for £100,000, where it remains.)

The Manuscript

An important function of monasteries was the copying of manuscripts, but manuscript materials

like parchment were expensive. Therefore, older manuscripts – perhaps centuries old – deemed less significant were broken apart, and their pages reused by the monks for books more relevant to their time. For example, new leadership at St. Catherine's monastery in the 10th century recycled many older manuscripts to recover the parchment.

Reused manuscript pages are called palimpsests, which comes from two Greek words that mean "again rubbed smooth." Manuscript pages were erased by scraping to create a new writing surface. Often, faint traces of the original writing remained.

Pages of this type from the 7th century were used in the 10th century by St. Catherine's monks to create a manuscript which is now called the Codex Climaci Rescriptus. It compiles writings of the revered monk John Climacus, head of St. Catherine's in the 6th century. Among these works is the *Ladder of Divine Ascent of John Climacus*, "a foundational classic text of eastern Christian spirituality." This particular copy of the *Ladder* is in Syriac, translated from the original Greek. The codex contains 146 palimpsest leaves (folios) taken from a variety of earlier texts, including Hipparchus as well as earlier religious texts.

The endless copying of texts as well as translation and retranslation led to variations among existing copies, which scholars investigate in an effort to understand the process of transmission of ancient works and, ultimately, to reconstruct a version as close to the original as possible – a critical edition (see *Variorum* on page 26 of this newsletter).

Despite their significance, manuscripts like the

Hipparchus, continued

Codex Climaci Rescriptus are often broken up, and their pages can end up in many places. The story of the pages of this manuscript as they moved through hands known and unknown is complex. The bulk of the manuscript (137 folios) was acquired in three parts by Westminster College, Cambridge, UK, in 1895, 1905, and 1906 through the efforts of the renowned scholar-traveler twins Agnes and Margaret Smith.

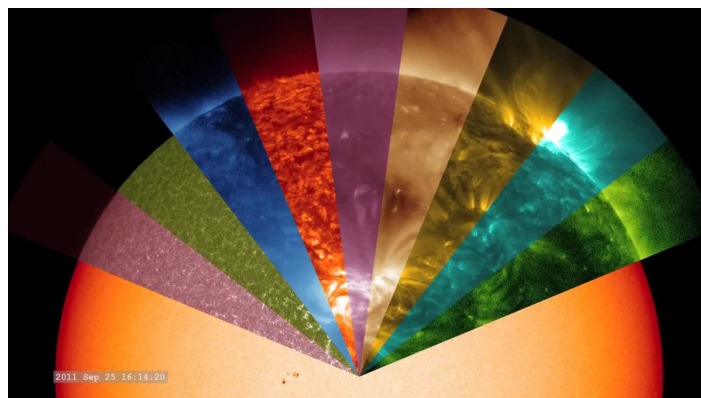
The college offered the manuscript at a Sotheby's auction in 2010, where it was expected to realize around half a million pounds, but it did not sell. After the sale, Steve Green, president of Hobby Lobby, purchased the manuscript directly from Sotheby's for the Green Collection, which would eventually be housed in the then-planned Museum of the Bible (opened 2017 in Washington, D.C.). The Green Collection is now the world's largest private collection of rare biblical texts and artifacts.

A Special Light That Reveals Secrets

Multispectral imaging refers to a method using selected wavelengths of light, sometimes not in the visible spectrum. This can reveal objects that are not normally visible. Originally developed for use in mapping functions, multispectral imaging has found applications in many fields, including the military and astronomy.

In the late 1990s, multispectral imaging was first applied to documents. It has allowed the detection of paintings under other paintings, the erased texts of palimpsests, and even the identification of stains that can provide information on the material used by alchemists hundreds of years ago. The Dead Sea Scrolls were among the first documents to be examined with multispectral images, but other projects have included the discovery of an ancient text by Archimedes under a 13th-century prayer book and revealing the texts found in the trove at Herculaneum, which are charred and otherwise unreadable.

In the case of the Codex Climaci Rescriptus, the presence of underwriting had been known for some



In this NASA image of the sun, slices are seen at different wavelengths of light. Each wavelength reveals different structures on the surface of the sun and in its corona.

time, but it was unreadable and assumed to be older religious text. In 2012, a biblical scholar at the University of Cambridge, UK, Peter Williams, gave some students a summer project to study folios of the Codex Climaci Rescriptus. One of his students, Jamie Klair, noticed a few Greek words that matched writing attributed to the Greek astronomer Eratosthenes. The possibility that the underwriting was from ancient authors aroused much interest.

Williams began making contacts. A collaboration was established between Tyndale House, “an international centre for research that specialises in the languages, history and cultural context of the Bible,” located in Cambridge, UK, and the research arm of the Green Collection, the Green Scholars Initiative, which “fosters biblical research at colleges, universities, and seminaries across the world, planning and supporting academic projects related to the languages and material culture of the Bible, and capitalizing on artifacts in the Museum Collections.”

Peter Head, a New Testament scholar at Oxford, was selected to lead the investigation into the Greek underwriting, and Peter Williams was selected to lead the study of the Christian Palestinian Aramaic underwriting. The Green Scholars Initiative supplied high resolution images and access to the original manuscript.

Summer interns were tasked with transcribing the underwriting from 2012 to 2016, further confirming the presence of text from Eratosthenes and from the Greek poet Aratus. In 2017, the manuscript was photographed using multispectral imaging by researchers at the Early Manuscripts Electronic

Hipparchus, concluded

Library in Rolling Hills Estates, California, and the University of Rochester in New York. Forty-two photographs of each page were taken in varying wavelengths of light, and computer algorithms were used to search for combinations of wavelengths that enhanced the hidden text.

Then in 2021, Williams was studying a page which hadn't yet been deciphered. He realized that what he was seeing were star coordinates. Williams contacted Dr. Victor Gysembergh, a scholar at the Centre for the Study of Ancient Thought (Léon Robin Center), who specializes in ancient literature. Gysembergh, Williams, and another researcher at the Léon Robin Center, Emanuel Zingg, collaborated to interpret the astronomical text. Gysembergh and Zingg brought a wide familiarity with Greek texts, specifically with astronomical texts that are written with specialized symbols and conventions.

The result was confirmation of the extraordinary discovery of Hipparchus's star catalog. In addition, the religious texts in the underwriting are very significant: fragments of the Gospels written in Christian Palestinian Aramaic, which "preserves the Gospels in the nearest dialect of Aramaic to that which [Jesus] spoke himself."

Far from being the end of the story, this discovery adds new urgency for the examination of the hundreds of palimpsests known to exist. Other pages from the Hipparchus star catalog could be anywhere.

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[rescriptus/](#).

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Arsenic and Old Books

In the 1944 movie *Arsenic and Old Lace*, starring Cary Grant, Peter Lorre, and Priscilla Lane, two elderly aunts of Grant's character, Mortimer Brewster, regularly – and cheerfully – dispose of elderly bachelors by taking them in as boarders and serving them a glass of elderberry wine spiked with three classic poisons: arsenic, strychnine, and cyanide – leaving nothing to chance. Arsenic is perhaps most associated these days with murder mysteries, but is a complex and useful material that was once common in households for a variety of purposes.

In the November 2022 issue of *Rare Book Monthly*, Michael Stillman writes about one of those purposes: the use of an arsenic-containing pigment called Paris Green that produces a bright, durable emerald green.



This brilliant green gown from 19th-century England is made with fabric colored with Paris Green. The Empress Eugenie helped fuel the trend by wearing an elaborate gown like this one to the Paris opera.

Paris Green was invented as “Emerald Green” in 1814 by two chemists, Friedrich Russ and Wilhelm Sattler, at the Wilhelm Dye and White Lead Company of Schweinfurt, Bavaria. Their goal was to replace an earlier pigment, Scheele's Green, invented in 1775 by the Swedish chemist Carl Wilhelm Scheele. As soon as Scheele's Green was made available, its brightness made it very popular, and it was used widely. However, it tended to fade or,

in the smoky rooms of the time, to darken. Russ and Sattler wanted to create a more colorfast pigment. This they accomplished, and Paris Green was widely used in furnishings, clothing, paints, wallpapers, artificial flowers, medicinal tonics, and even toys.

Other Sources: John Ball Blog; Jane Austen's World; Victorian Emporium; geriwalton.com; National Trust; culturacolectiva.com



The Water-Lily Pond (1899) by Claude Monet. Paris Green continued in use as an artist's pigment even after it was discontinued for other decorative uses. The Impressionists favored these greens because of their brilliance.

The demand for Paris Green forced mining operations to increase. By the 1870s, copper and tin mines in southwest England – Cornwall and Devon – were responsible for half of the global production of arsenic. England was the world's largest producer and consumer of arsenic.

In the 1870s, Paris Green also found its first use as an insecticide. In the U.S., it was found to be effective against two serious agricultural pests: the Colorado potato beetle and the tobacco budworm. Paris Green became the first widely used chemical pesticide. It was already widely used to kill rats, and its use in the Paris sewers for that purpose put “Paris” in its name. Demand for the chemical – and exports – increased.

The presence of arsenic in both Scheele's Green and Paris Green was well known. As early as 1815, another important chemist, Leopold Gmelin, became suspicious of wallpapers colored with Scheele's Green. He noticed a dull odor that the wallpaper generated when wet. He believed



“Pure” Paris Green manufactured by Berger and Sons, London. One pound of Paris Green contains almost one-half pound of arsenic.

Arsenic, continued



Portrait de Juliette Récamier (c. 1803; detail) by François Gérard.

that arsenic compounds were being released into the air of rooms covered with wallpaper colored with Paris Green. His warnings were largely ignored. His call for a ban of the popular pigment fell on deaf ears.

At the time of Paris Green's invention in the early 19th century, the toxicity of arsenic was well established. "White arsenic" (arsenic trioxide) was commonly used as a rat poison, but

it was also used in any number of cosmetics to give women the creamy white complexion made famous by the Paris socialite Juliette Recamier (1777–1849). Mixtures of white arsenic were applied to the skin; some even ate a mixture containing white arsenic in the belief that this would result in the desired complexion. White arsenic was used in hair dyes because it resulted in golden hues on the hair.

Accidental poisonings with white arsenic were common because it was tasteless and odorless and looked like flour or sugar. Intentional poisonings

were perhaps not as common but were more sensational, such as the case of Madame Marie Lafarge, accused of poisoning her husband with arsenic which she claimed to have bought to kill rats. The 1840 trial of Lafarge was the subject of daily reports in newspapers across Europe. Largely on the basis of forensic toxicological evidence – the first time such evidence had been used – Lafarge was convicted, but controversy over this novel evidence increased the notoriety of the trial, and the public remained divided about the verdict.

Nevertheless, the association of the the real dangers of white arsenic with the possible dangers of the Paris Green in wallpaper, fabric, etc. was less established in the public imagination. An important designer and founder of the Arts and Crafts Movement, William Morris, used arsenical greens in some of the 50 wallpaper designs he produced. These very popular designs were used in thousands of homes across England. When challenged about the dangers, Morris minimized the situation, stating as late as 1885:

As to the arsenic scare a greater folly is hardly possible to imagine: the doctors were bitten as people bitten by witch fever.

(Full disclosure: Morris's father was an investor in Devon Great Consols copper mine, a top producer of arsenic and a major source of income for the Morris family.)

But public sentiment against the use of arsenic was growing. By the 1870s, some firms were using the claim "arsenic free" in their advertising. Even the



The Emperor Napoleon in His Study at the Tuileries (1812; detail) by Jacques-Louis David. Exposure to a poisonous arsenical gas called arsine released from moldy wallpaper at St. Helena may have contributed to his death. Locks of his hair examined in the 20th century revealed a high concentration of arsenic.



Wallpaper designed by William Morris featured organic interweaving designs, radical in their time. Some were produced with Paris Green, but Morris was not convinced that the arsenic in his wallpapers posed any threat.



Arsenic, continued



"The Arsenic Waltz" by cartoonist John Leech appeared in *Punch* magazine in February 1862. The previous week, the chemist A. W. Hoffman had published an article "The dance of death" in *The Times*, February 1, 1862, in which he disseminated the finding that green dresses, wreaths, and artificial flowers, made with copper arsenite or copper acetoarsenite (Scheele's green, Paris green), were toxic. (Wellcome Collection)

producers of Morris's papers, Jeffreys and Co., had gone arsenic-free in 1875 to allay public concern.

Cases in which people, including children, died as the result of exposure to wallpaper or – though it seems unthinkable – eating food colored with Paris Green began to change public sentiment. The widely publicized death in 1861 of 19-year-old Matilda Scheurer whose job involved dusting artificial foliage with Scheele's Green pigment and the follow-up investigation raised public awareness of the toxicity of the pigment.

Another turning point in public perception occurred in 1879 when Queen Victoria came to believe that the illness of a diplomat visiting Buckingham Palace was due to recent redecoration with wallpaper containing Paris Green pigments. Reportedly, the queen had all the green wallpaper in the place taken down. By the end of the 19th century, calls increased for manufacturers to remove Paris Green and Scheele's Green from domestic products. In the late 1880s, the British government began to regulate arsenic in some goods. The Factory Workshop Acts of 1883 and 1895 began to regulate worker exposure to arsenic in the workplace.

The invention of bookcloth in the 19th century revolutionized publishing. Bookcloth offered an alternative to expensive but durable leather and inexpensive paper. Bookcloth could be colored, embossed, and gold stamped, creating attractive and appealing book objects. Bookcloth also made these attractive books more affordable. Manufacturers experimented with every possible pigment to create these colors, keeping their formulas as closely guarded secrets.

Paris Green found its way into bookcloth, producing a beautiful emerald green. According to Stillman, most of these books were produced mid-century, and they should be handled carefully. Stillman draws attention to the Poison Book Project of the Winterthur Museum in Delaware, "an ongoing investigation to explore the materiality of

The Leeds Mercury.

VOL. 98.—No. 7372.—PUBLISHED DAILY. WEDNESDAY, NOVEMBER 27, 1861. PRICE ONE PENNY

THE EXTRAORDINARY PROCEEDINGS IN HIGH LIFE.
CONTENT FOR THE SUCCESSION TO AN ESTATE.
 The inquiry into the alleged legacy of William Frederick Widdows, Esq., of Fellingham Hall, South, was brought to a conclusion in January. The witness primary to London, that an effort has been made through public-

TO ADVERTISE.
 All letters to appear in advertisements through the printer are paid for in the printer's office, and the printer's office is not responsible for the contents of advertisements. Advertisements should be sent to the printer's office, and not to the printer's office.

A VOICE FROM THE SOUTH.
 Colonel Peyton, who arrived at Southampton on board the *Northville*, has addressed the following remarks to the Editor of the *Times*—
 I have been greatly surprised to learn since my arrival in London, that an effort has been made through public-

DEATH OF AN ARTIFICIAL FLORIST FROM POISON IN HER WORK.—On Monday an inquest was held by Mr. Brent, at the Silver Cup, Cromer-street, Gray's-inn-road, touching the death of Matilda Scheurer, nineteen years of age, who was deprived of life by the deadly effects of poison imbibed into the system during her engagement in the manufacture of artificial flowers.

The death of Matilda Scheurer from exposure to arsenic at her job dusting the leaves of artificial flowers was widely publicized, here, in the *Leeds Mercury*. The case was followed by an investigation of Matilda's workplace that revealed horrifying injuries to its workers due to arsenic.

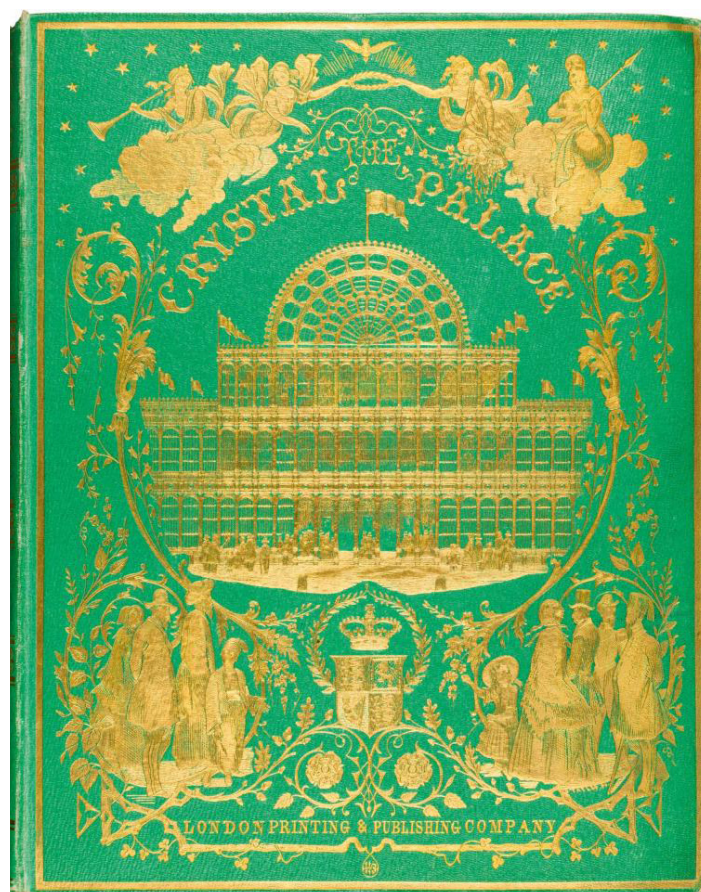
Arsenic, concluded

Victorian-era publishers' bindings, with a focus on the identification of potentially toxic pigments used as bookcloth colorant." Toxic metals identified in bookcloth included arsenic, chromium, lead, and mercury. The [Poison Book Project website](#) states that "nearly 50% of the 19th-century, cloth-case bindings ... contain lead in the bookcloth."

Whether a bookcloth contains arsenic must be determined by modern examination. Because of the many years since the cloth was produced, records are unavailable, plus, during the 19th century, formulations for successful bookcloths were a closely guarded trade secret.

Museum staff tested 350 green cloth bindings in the Winterthur collection and from the Library Company in Philadelphia, a nonprofit organization founded in 1731 by Benjamin Franklin, which holds one of the "most significant collections of historically valuable manuscripts and printed material in the United States."

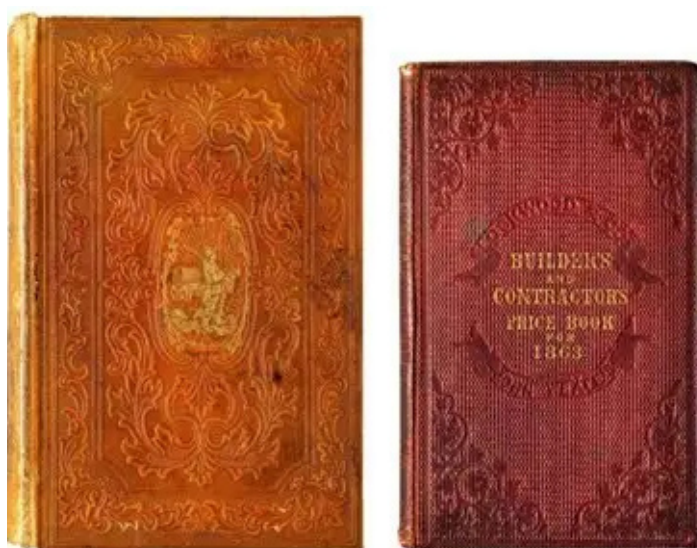
Test showed that 39 green cloth bindings contained arsenic. Further testing of the covers showed that the pigment is "extremely friable," i.e., flakes easily, which could result in exposure to arsenic above



History and Description of the Crystal Palace (1852) by John Tallis. Issued in several colors, this is the emerald green cover, which contains Paris Green. This is one of the books identified by the Poison Book Project.

limits recommended by the Occupational Safety and Health Administration, especially for librarians, booksellers, and others who might regularly handle or work around these books. Because Paris Green is a pigment and not a dye, it was often applied heavily, increasing the possibility of flakes and dust which can readily come off on the hands.

The Poison Book Project website provides additional information, including safe storage and handling of arsenical books, safe disposal, and hazardous materials consideration in time of disaster. A link is provided to the Arsenical Books Database, which at last update, in August 2022, contains 101 titles. Also available from the project is an "Emerald Green Color Swatch Bookmark" to aid in the identification of books that may have arsenical compounds in their covers. It may be requested via email. Visit the project website for details.



In addition to Paris Green and Scheele's Green, other pigments containing toxic materials were used to create the brightly colored covers of Victorian books, including chrome yellow (lead chromate) and vermilion (mercury sulfide).



The Waste Land At 100
With a Gallery for Mr Eliot



By Maureen E. Mulvihill, Guest Writer

Rare Book Hub, San Francisco

November 1st, 2022

< <https://www.rarebookhub.com/articles/3274> >



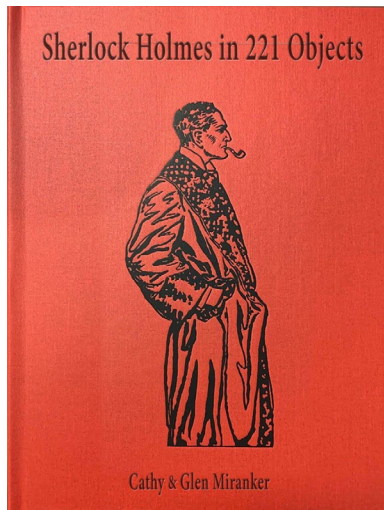
Hulton-Deutsch Collection, via Getty Images

YOU MAY APPRECIATE THIS RECENT ARTICLE on the centenary of T.S. Eliot's *The Waste Land* (1922) by FBS member, **Maureen E. Mulvihill**, hosted by Rare Book Hub (San Francisco), November 1st, 2022; see link, above. The article includes a handsome Gallery of several images, each with detailed captions. The poem's editing history is a famous instance of literary collaboration between two great American poets: Eliot and his good friend, **Ezra Pound**, who halved Eliot's original typescript (some 800 typed lines) by over 400 lines. For his deep contribution, Pound was made dedicatee of *The Waste Land*, receiving the highest compliment from Eliot: "**For Ezra Pound / il miglior fabbro**" (the superior artisan). The poem is receiving public readings and creative performances all of this year in the UK and U.S. Readers in 2022 are finding the poem newly relevant. And so: *shantih*. ♦

Books in Brief

Sherlock Holmes in 221 Objects: From the Collection of Glen S. Miranker

Cathy Miranker and Glen Miranker
Grolier Club
168 pp., February 2022



Sherlock Holmes in 221 Objects is based on the 2022 exhibition of Glen S. Miranker's Sherlock Holmes collection, presented at the Grolier Club and the Lilly Library. The collection contains many bibliographic rarities as well as one-of-a-kind materials such as manuscripts, correspondence, and artwork.

The exhibition reveals Glen's favorite collecting strategy, which he calls assembling "clumps." He brings together objects that "tell a richer story as a group than they can individually."

From the collector's point of view, the Sherlockian Canon is small – just 56 short stories and four novels. But the cultural impact of Holmes has gone much farther – the character has created a life of his own – and created a truly vast opportunity for the Holmes collector, assuring a continuing challenge and plenty of fun in the pursuit of the next object.



a children's book author, and a fiber artist. She now divides her time between Holmes and quilting.

Sources: Grolier Club; Amazon

Glen Miranker is among the foremost Holmes collectors and has served as consultant for numerous institutions. **Cathy Miranker** has been a reporter and editor with the Associated Press,

The Posthumous Papers of the Manuscripts Club

Christopher de Hamel
Penguin Books
624 pp., October 2022

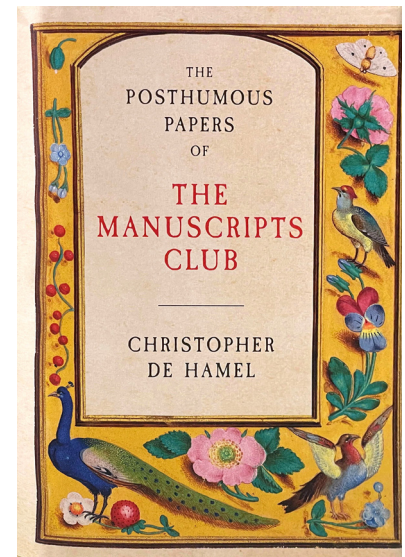
Around 1850, John Ruskin, one of the great intellectuals of the Victorian era, bought his first manuscript "at a bookseller's in a back alley." This was his reaction: "The new worlds which every leaf of this book opened to me, and the joy I had in counting their letters and unravelling their arabesques as if they had all been of beaten gold – as many of them were – cannot be told."

Ruskin's (and de Hamel's) fascination and subsequent passion for manuscripts typifies the manuscript collector. These unique objects connect one exclusive club – collectors – with another – manuscript creators, each engaging with the deeply imaginative Medieval mind.

De Hamel enlivens his topic with a lively discussion of personalities and mysteries, often engaging in imagined conversations with long-dead collectors, bringing figures from across 1,000 years together at a banquet table to discuss their shared obsession. Along the way, de Hamel shares the many adventures he has had in learning first-hand about these amazing creations in unusual situations that suit the mystery that often enshrouds these books.

Christopher de Hamel is a British academic librarian and expert on medieval manuscripts. He is a Fellow of Corpus Christi College, Cambridge, and former Fellow Librarian of the Parker Library.

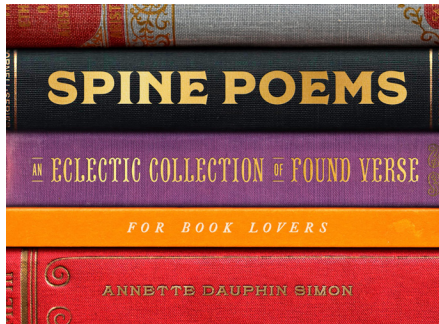
Source: Penguin Books



Books in Brief, continued

Spine Poems: An Eclectic Collection of Found Verse for Book Lovers

Annette Dauphin Simon
Harper Design
224 pp., September 2022



Perhaps you've browsed the shelves a bookshop and noticed an amusing juxtaposition of titles on book spines. Annette Simon takes this accident to the next level to

compose a wide range of poems, from the amusing to the pithy to the poignant.

Zoom
Disrupted
Distracted
Everybody Says Meow
Working from Home with a Cat

This is one of the poems author Simon has created by simply stacking books and letting their titles do the rest. This charming, clever, and original collection is illustrated with 110 full-color photographs.

Award-winning creative director and former bookseller Simon has arranged the poems in categories that resemble those found in a bookstore: Art, Biography and Memoir, Business, Cooking, Home and Garden, Music, Parenting, Philosophy, Politics, Pop Culture, Science Fiction and Fantasy, and True Crime.

After reading *Spine Poems*, you will browse bookshelves in an entirely new way.



Annette Dauphin Simon is a former award-winning creative director and bookseller, is the author-illustrator of several books for children, among them *Mocking Birdies* and *Robot Zombie Frankenstein*.

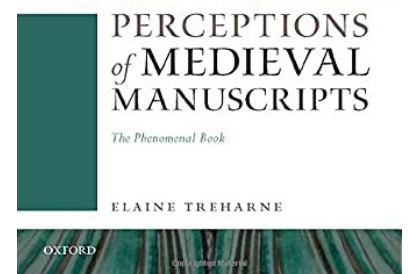
Sources: Harper Books; www.annettesimon.net

Perceptions of Medieval Manuscripts: The Phenomenal Book

Elaine Treharne
Oxford University Press
272 pp., January 2022

Books go through many lives – as products and then possessions, passing through many hands over many years. In the case of a Medieval manuscript, the number of hands may be considerable, and the number of years will be in the hundreds. It begins when the books are written, illuminated, bound, and covered. Then, through the years, they will acquire notes, names, additions, and subtractions, all of which tell the book's story.

Perceptions of Medieval Manuscripts takes this approach to examine a book as a total object, not just the text or beautiful illustrations that they are often reduced to. The ten chapters include detailed readings of texts that explain the processes of manuscript manufacture and writing, including the clues left by producers and consumers in parts of the book that are not normally visible. Evidence is gathered that sheds light on how books were conceived and understood to function. Readers will discover multiple aspects of Medieval “bookness” – the perception of the title – in the distant past and the present.



Elaine Treharne is Roberta Bowman Denning Professor of Humanities, Professor of English, and Robert K. Packard University Fellow in Undergraduate Education at Stanford University.



Sources: Oxford University Press; Stanford University

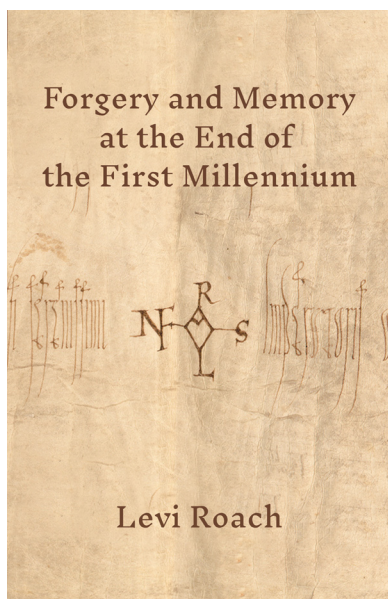
Books in Brief, concluded

Forgery and Memory at the End of the First Millennium

Levi Roach

Princeton University Press

360 pp., August 2022



In the 10th and 11th centuries, religious houses across Europe began falsifying texts to improve local documentary records on an unprecedented scale. As Levi Roach illustrates, the resulting wave of forgery signaled major shifts in society and political culture, shifts which would lay the foundations for European politics for hundreds of years.

Spanning documentary traditions across France, England, Germany, and northern Italy, Roach examines five sets of falsified texts to demonstrate how forged records produced in this period gave voice to new collective identities within and beyond the church. This fad for falsification points to new attitudes toward past and present, including a growing interest in antiquity that would become the foundation of the Renaissance. Roach shows that while Medieval forgers were every bit as sophisticated as their Renaissance successors, their main interests were close to home – the history of the church and their local realms – rather than the classical past.

Forgery and Memory adds an important chapter to the long history of falsification.

Levi Roach is Associate Professor of Medieval history at the University of Exeter. He is the author of the award-winning *Kingship and Consent in Later Anglo-Saxon England*.



Sources: Princeton University Press; University of Exeter

The Personal Librarian

Marie Benedict and Victoria Christopher Murray

Berkley

352 pp., 2021

Belle de Costa Greene was personal librarian to J. P. Morgan and assisted him in building the remarkable collection that would become the Morgan Library, of which she was the first director.

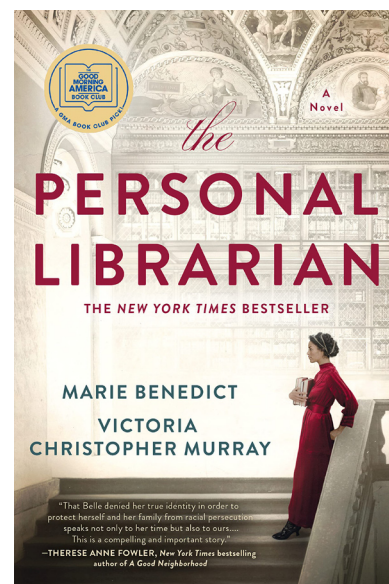
A fixture in New York society and very powerful in the art and book worlds, Greene was known for impeccable taste and shrewd negotiating for works critical to Morgan's world-class collection. An expert in Medieval illumination, she became a fellow of the Mediaeval Academy of America and a fellow in perpetuity with the Metropolitan Museum of Art.

Despite her African-American heritage, she and her mother used their light complexion to pass for white, altering their names to support their chosen identity. *The Personal Librarian* is fiction based on Greene's life and tells the story of an extraordinary woman, navigating a world not often accepting of women – and certainly not African-American women – in powerful positions.

Marie Benedict is a lawyer and bestselling author of *The Only Woman in the Room*, *The Mystery of Mrs. Christie*, and *The Other Einstein*.

Victoria Christopher Murray is an acclaimed author who has written more than twenty novels, including the award-winning *Stand Your Ground*.

Source: Berkley Books; NPR





While not the first great library in the Middle East, the Library at Alexandria has been the most famous and perhaps the most significant of the ancient libraries... until it was destroyed. While elements of its founding and its destruction are sketchy, it was likely founded during the reign of the Egyptian emperor Ptolemy I Soter around 300 BC. The library grew rapidly, serving as a repository of manuscripts and a center of learning, study, and debate for over 600 years. After the conversion of Constantine, the library became a refuge for pagans during Christian riots in Alexandria in the early 300s AD. Apparently, the Christian mob stormed the library and its large annex, the Serapeum, and destroyed the contents. All that remains today are ruins of the Serapeum, shown above. Perhaps the tens of thousands to the hundreds of thousands of scrolls were destroyed.



This Month's Writers and Contributors

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

Sean Donnelly
David Hall
Linda Morris
Maureen E. Mulvihill
Carl Mario Nudi
Elenora Sabin
Gary Simons
Ben Wiley

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, cbrown@atlantic.net, to submit or for assistance in preparing your article.

Join FBS!

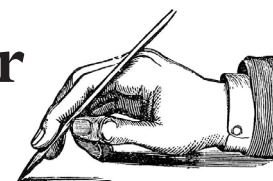
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.



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

November 2022



Gareth and Griffith 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 son Griffith, 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) to reserve your place on the tour.

December 2022



FBS Holiday Party

December 18, 2022, 1:30 p.m.

The FBS Holiday Party will once again be hosted by Ben and Joyce Wiley at their home in Largo.

FBS members are requested to bring an appetizer, side dish, wine, or dessert. Please RSVP to Ben Wiley (bwiley@tampabay.rr.com) by Sunday, December 11, if you are coming, and let us know what you will be bringing.

FBS members are also requested to bring a wrapped book. Our book exchange last year was so much fun that we want to do it again!

Hope to see you there!



Book Events and Podcasts

Know of any events of interest to book lovers? Send corrections and additions to Charles Brown, cmbrown@atlantic.net.

Florida Book Events

— October 3–November 16 —

JCA Jewish Literary, Film, and Arts Festival

Jacksonville, FL (jcajax.org/jcafest/)

— November 3–5 —

Sanibel Island Writers Conference

Sanibel Island, FL (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 12 —

Tampa Bay Times Festival of Reading

Palladium Theater, 253 5th Ave N
St. Petersburg, FL
(<https://www.tampabay.com/expos/festival-of-reading/authors/>)

— November 13–20 —

Miami Book Fair International

Miami Dade College, Miami, FL
(www.miamibookfair.com/)

— November 16–17 —

Cracker Storytelling Festival, Homeland, FL

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

— November 30–December 4 —

INK Miami: Modern and Contemporary Works on Paper (www.inkartfair.com)

— December 2–4 —

Art | Basel, Miami

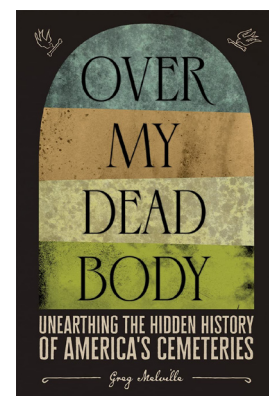
(<https://www.artbasel.com/miami-beach>)

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:

October 25 – Greg Melville: *Over My Dead Body: Unearthing the Hidden History of America's Cemeteries*

Our Halloween episode. We're joined by Greg Melville, who is the author of a new book called *Over My Dead Body: Unearthing the Hidden History of America's Cemeteries*. Greg has toured the United States, visiting notable historic cemeteries from Burial Hill in Plymouth, Massachusetts, to Arlington National Cemetery in Virginia and Boothill in Tombstone, Arizona. We discuss colonial sites, graveyards from the slavery era, celebrity graves, architecture, and nature, and never once mention ghosts.



September 9 – Ariana Valderrama: *Collecting Toni Morrison, the Editor*

We speak to Ariana Valderrama who has just won the inaugural David Ruggles Prize, which is a new book collecting contest designed to encourage and support young collectors of color. Ariana decided to focus on Toni Morrison but not her rather expensive first editions. Instead Ariana collects books that Morrison edited and books where she provided a blurb. We learn how Ariana started collecting during the pandemic and hear about the books in her award-winning collection.



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 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. 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's work with top publishers led to her founding 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. We discuss bookshop lighting; window seating; book displays; 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:

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 19th-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

The Book Collector Podcast

In 1952, James Bond author Ian Fleming created *The Book Collector*, a “unique periodical for bibliophiles,” with articles on book collecting, modern first editions, typography, national libraries, etc. Fleming and the journal editor John Hayward died in 1964, but the journal was revived by new owner-editor, Nicolas Barker. In 2016, Fleming’s nephews, James and Fergus Fleming, took over, and in 2020, created a podcast, featuring readings from the journal’s archives. There are now [60 podcasts](#) on SoundCloud, with recent additions:

Creating a Library by John Saumarez Smith

Smith, proprietor of Heywood Hill (“perhaps the best bookstore in the English-speaking world”) wrote of his experiences buying ready-made libraries for his wealthy Anglo-American clients. From the winter 2011 issue; read by actor and antiquarian book dealer Neil Pearson.

Obituary of Eleanor M. Garvey by Nicolas Barker

Eleanor Garvey was a renowned expert on books and art print curator at Harvard’s Houghton Library for many years. Author Virginia Ferguson reads the obituary of Garvey written by book historian Nicolas Barker for *The Book Collector*’s summer 2013 issue.

Elling Eide Library Events, Sarasota

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

* Live and Zoom, registration required.

Multiple Dates – Arboretum Tour at the Elling Eide Center

The arboretum’s expansive collection of rare and unusual plants produce showy flowers and edible fruits [Fairchild West?]. Enjoy a guided tour through the historic arboretum and a look inside the Elling Eide Research Library at its the current exhibits.

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 include:

October 20 – Kenneth W. Rendell Lecture on the Importance of Historical Letters and Documents – Kenneth W. Rendell speaks on “The Power and Importance of Handwriting.” Rendell became interested in historical documents in the 1950s when he traded a collection of Medieval coins for a collection of presidential letters. Starting from there, he built one of the world’s premier businesses offering original historical documents. In 2022, Kenneth W. Rendell and Shirley McNerney endowed an annual lecture and publication series at Rare Book School on the importance of original manuscripts and rare books to human understanding. Rendell presents the inaugural lecture in the series.

October 17 – Special Functions Lecture: Frank H. Wu on “Asian Americans at a Crossroads.” Grolier Club member Frank H. Wu, president of Queens College and distinguished law professor, scholar and author, speaks on his collection of anti-Asian propaganda, with examples on hand. Wu is the author of *Yellow: Race in America Beyond Black and White*, influential in debunking the “model minority myth” and the “perpetual foreigner syndrome.”

October 7 – Exhibition Curator Talks: Mark Samuels Lasner and Margaret Stetz on Aubrey Beardsley. Illustrated talks by the curators of the member’s exhibition “Aubrey Beardsley: 150 Years Young,” running in 2nd-floor gallery through November 12: “In Bed with Beardsley,” by Margaret Stetz; and “Beardsleyophily,” by Mark Samuels Lasner.

...and More

Variorum is short for the Latin phrase *editio cum notis variorum*, or “an edition with notes by various people.” This was the meaning of the term until the 19th century. In the 1500s, variorums became popular. More-schooled readers might be interested in alternative interpretations and the viewpoints of scholarly readers. Less-schooled readers might have appreciated the guidance these notes would provide to less familiar works.

Today, we might call this type of book a **critical edition**, which provides explanatory material, history, context, author biography, etc. as well as notes throughout the text. However, “critical edition” implies careful attention to and best correction of the text, whereas variorums did not.

Before copyright law was introduced in 1790, popular books went through many editions from the presses of many printers. Printers were often eager to cash in on a popular title. This is one reason that scholars work so diligently to locate the earliest editions of authors like Shakespeare, whose works have come down to us in editions that sometimes differ from each other in important ways. For those interested in the details of Shakespeare’s writing, these differences might come down to the choice of a single word, which sometimes changes the meaning of entire line or more. Even a small change can have serious implications.

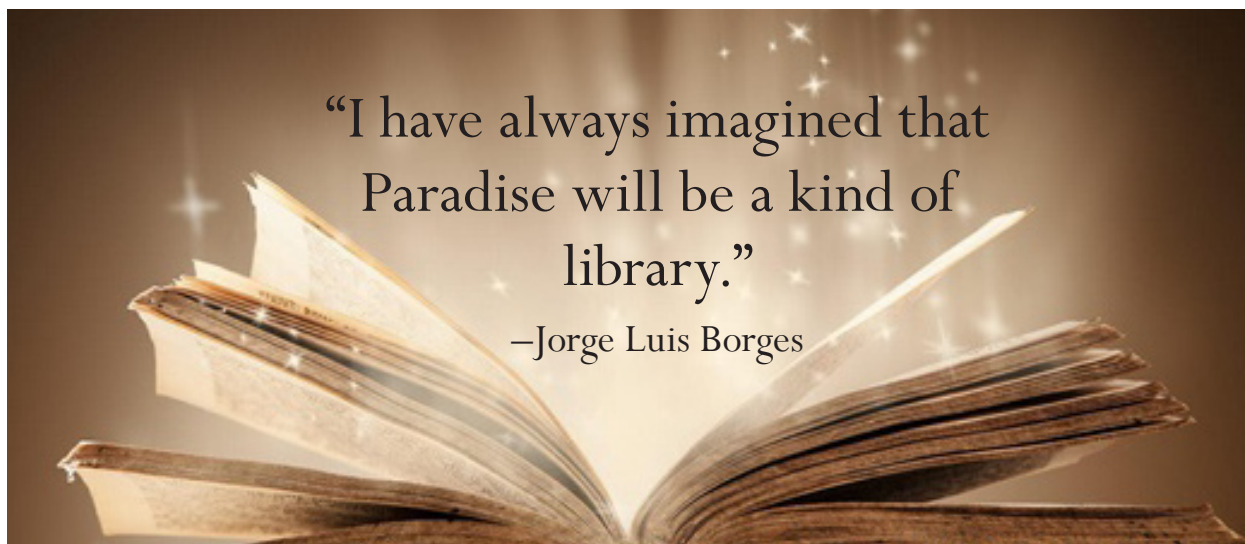


The first Shakespeare variorum, edited by George Steevens in 1778: The Plays of William Shakespeare in Ten Volumes with Corrections and Illustrations of Various Commentators: to which are added notes by Samuel Johns and George Steevens. Pictured here is the second edition. The most recent Shakespeare variorum is the New Variorum Edition of Shakespeare (NVS), an ingenious digital variorum that gives the reader ready access to over three centuries’ worth of Shakespeare scholarship.

In the 19th century, variorum came to refer to books that collected commentary *and* variations of a text. These variations might result from an uncertain path to publication as described above, or they might be the product of an author’s changes to a text that was republished in his or her lifetime. Variorums of Shakespeare’s works or books of the *Bible* would fall into the former category, but variorums of more recent authors, such as Walt Whitman – who revised *Leaves of Grass* several times during his lifetime – would fall into the latter category. A quick scan of the Internet finds variorum editions in the latter sense for Geoffrey Chaucer, John Donne, John Milton, Henry Thoreau, Charles Darwin, Emily Dickinson, W. B. Yeats, Christina Rossetti, and H. P. Lovecraft. An intriguing variety of variorums, no?

“I have always imagined that
Paradise will be a kind of
library.”

—Jorge Luis Borges



Florida Bibliophile Society 2022–2023 Season



David Hall

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. See page 22 for more details.

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.

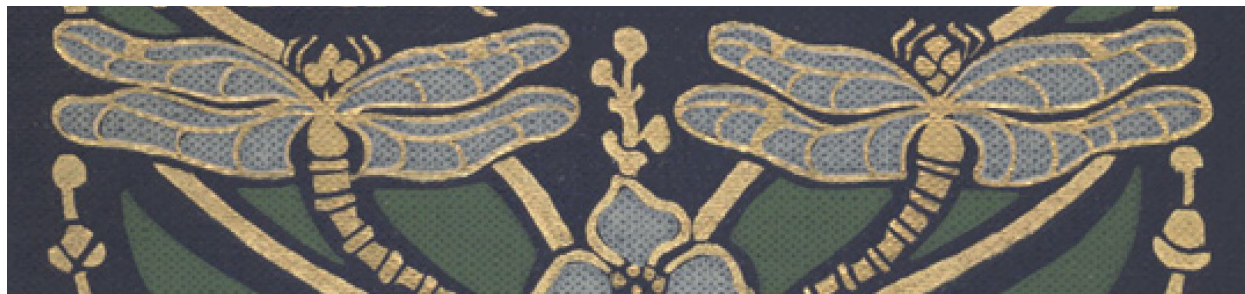
April 16 • Greg Byrd – The Art and Architecture of Constructing the Poetry Book: For National Poetry Month, we welcome Greg Byrd. Greg is a professor of English at St. Petersburg College where he teaches American Literature, Creative Writing, English Composition, and Literature. He is the author of two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

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

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



Endpaper • Mysteries Abound!



Mystery and discovery go hand in hand in this issue of the newsletter. I knew nothing of the “century of arsenic” and how a well-known poison became a household companion for 100 years, so alluring was the color it produced. Speaking of mysterious, I was amazed by the decades-long process to change public opinion in the face of growing scientific evidence and eventually strong-arm manufacturers and then governments into action, all played out in the world’s first mass media — I could not help but draw parallels to modern times.

And of course, the main event this month with Art Adkins was about a mystery (*Power Grid*) about another mystery (*Coral Castle*). When Ed Leedskalnin built Coral Castle and welcomed visitors, it fit right in with any number of strange roadside attractions that dotted Florida, each patiently waiting for the next carload of tourists to take a break. There was no other name for this

type of creation at the time other than “attraction.” Now, I suppose we would regard Ed as an outsider artist, and Coral Castle would be one of the many art gardens created by these driven individuals. However, Art puts Coral Castle in other company: Stonehenge, the pyramids, and Atlantis. Mystery still swirls around all of them.

Add to these the mysteries lurking in the thousands of books created before the printing press, when every book was a unique creation, sometimes hiding other creations beneath the surface. Manuscripts disassembled, rewritten, and reassembled, moved back and forth across at least two continents — it might be the greatest jigsaw puzzle in history. Great treasures lurk in vast libraries, in undiscovered vaults, even in the lining of mummy coffins. I, for one, cannot wait for more revelations.

See you at the bookstore! — Charles

The Florida Bibliophile Society

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