

The Florida Bibliophile

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IN THIS ISSUE

- Minutes of the November 2022 Meeting of
the Florida Bibliophile Society,
by Gary Simons p. 2
- The Strange Journey of the Dune Bible, by
Charles Brown p. 9
- She Who Wrote: Women Authors at the
Dawn of Civilization p. 13
- Books in Brief p. 18
- Upcoming Events p. 22
- Book Events and Podcasts p. 23
- ...and More p. 26
- FBS 2022–2023 Season p. 27
- Endpaper • The Vision p. 28



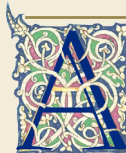
Field Trip to Whitehurst Gallery and Library

see p. 2

Join FBS! See p. 21

January newsletter deadline: December 29, 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 Florida Bibliophile
Society, P.O. Box 530682, St. Petersburg FL
33747. Dues may also be paid using our PayPal
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Florida Bibliophile Society
A community of book lovers

Minutes of the November 2022 Meeting of the Florida Bibliophile Society

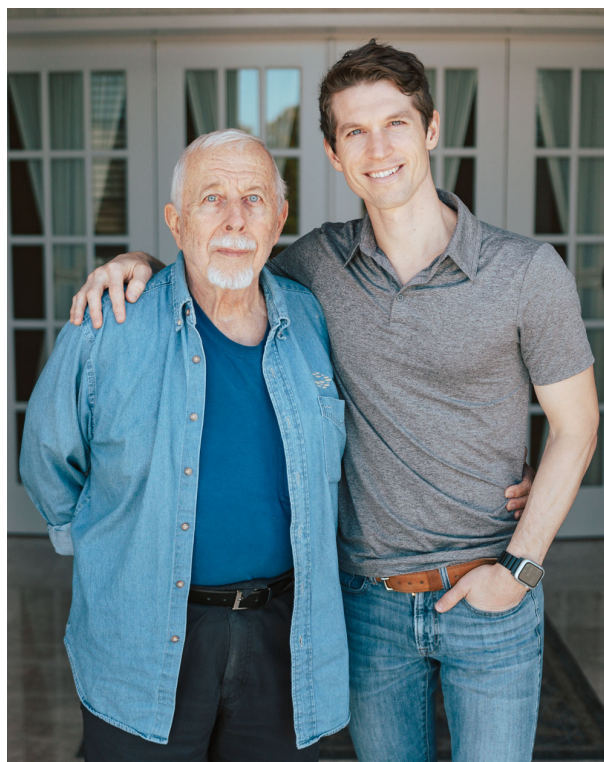
by Gary Simons, FBS Secretary

There we sat, more than thirty FBS members and guests, in a stranger-than-fiction beautiful white-walled circular room with a magnificent stark-black grand piano. The day was atypically cold and raw, and it was hard to believe we were in Florida. Many of us had just completed long drives through heavy rain. But FBS Vice President Ben Wiley had warming coffee and goodies ready for us, and the bright cheery name tags he had prepared offered their own warming effect, even if some of us wore them on our jackets or sweaters. To enter the building we had passed through voice security at a car gate and parked on a circular drive in the midst of what can only be called an estate. To enter the room we had walked past the external Ionic columns and passed through a vestibule with exotic museum-quality paintings and statuary. Now we sat, our heads arched upward to take in the dome – a dome! – whose intricately decorated surface rose high above us to a circular skylight. And at the mid-level, between our chairs on a marble floor and the dome, was a surrounding balcony which provided walking access to a second level whose own circular walls was invitingly covered by bookcases full of books.

What a lark!

We were at the Whitehurst Library and Gallery, a building located in Tarpon Springs, but designed and built in the image of the Jefferson Memorial. Our tour host was Griffeth Whitehurst, youngest son of the library's developer and book collector, Gareth Whitehurst, whose building and books we were about to admire. President Charles Brown welcomed everyone, and thanked Gareth (who was not able to be present) and Griffeth for inviting us. He reminded FBS members that dues were due by December 31st. He also urged members to put their names on a sign-up sheet for our December Holiday party. [Any FBS members who wish to attend the party and did not sign the sign-up sheet should contact Ben Wiley at bwiley@tampabay.rr.com asap.] Lastly, he invited FBS members and guests to attend an after-tour dinner at a nearby restaurant, the Tarpon Turtle.

Ben began his program introduction by musing on



Gareth Whitehurst (left) with his youngest son, Griffeth. Gareth opened a Zales jewelry store in St. Petersburg in 1976, eventually opening his own store in Clearwater. Griffeth trained as singer and actor and spent some time after graduation on the stage in New York before returning to Tarpon Springs a few years ago to help manage the family business and the library.

the unlikelihood of finding a building like this one in Tarpon Springs, Florida. By way of explanation, Gareth Whitehurst had grown up near Washington, D.C., and frequently visited and admired its great buildings, particularly the Jefferson Memorial. He had examined sketches of that building more than thirty years ago. But only after a long and successful career as a jeweler, much of it spent in Florida, could he bring his architectural interests to life. With the original drawings of the Jefferson Memorial as a reference, in 2010 he began to construct a personal library in that image. By 2015, construction was complete. Further, throughout Gareth's life, he had always consumed and collected books. Now, with an appropriate building available to house them, he had a professional librarian catalog and shelve his over 11,000 titles. The building we had entered was therefore not only a tribute to the great

– continued on page 4 –

The interior of the Whitehurst Library is as grand as the exterior. This photomontage shows all three levels of the rotunda as viewed from the second level.

The second level of the rotunda is filled with bookshelves and doorways that lead to the three-bedroom apartment at the rear of the building and the balcony that overlooks the foyer. Almost 11,000 books are shelved here that cover the wide range of subjects that Gareth has studied over the years, both formally and informally.



While the library is modeled on the Jefferson Memorial, the dome is a scaled replica of the Capitol dome, including coffers and medallions, which are actually vinyl appliques meticulously scaled to fit together and cover the inside of the dome. To do this, scaffolding was used to create a false floor at the second, and more scaffolding was placed on top of that to reach the dome in the third story of the building. Griffeth and a brother used a laser level to precisely place each panel.

The ground floor of the rotunda also serves as the primary event space, here set up with chairs for FBS members. The polished white marble floor reflects the circles of lights from the upper levels. The main entrance is on the right, while on the left is a passage to the jewelry gallery, the stairs to the second floor, and to the covered drive and workshop.

Minutes, continued

FBS members inspect the books in the Whitehurst library. The decorative railing is modeled after one designed by Pierre L'Enfant in 1789 when New York's City Hall was refurbished as Federal Hall — New York was the capital of the United States from 1785 to 1790. Note the array of 13 arrows in the center of the railing representing the 13 states. George Washington was inaugurated as the nation's first president on the balcony behind the original of this railing on April 30, 1789. Federal Hall served the first Congress, the Supreme Court, and the Executive Branch offices. It was demolished in 1812 to make room for the new and current New York City Hall. The railing was moved to Bellevue Hospital and later donated to the New-York Historical Society, where it resides today. L'Enfant was the architect of Washington, D.C.

monuments and memorials of our nation's capital, it was simultaneously a library, a private office, a guest residence, a jewelry gallery, a learning center, and even a popular venue for weddings and other social affairs.

Our tour leader was Griffeth Whitehurst, Executive Vice President of Whitehurst and Associated Galleries, (and the proud father of a four-month-old!). Griffeth and his wife, Sarah, had returned to Florida in 2020 to help run the day-to-day operations of the gallery and the family business. Before leading us around the building, Griffeth expanded on Ben's comments. He told us that his father had built this building in part as a monument to his life's work and interests. Books and music have always been important to him — in addition to his many other accomplishments, Gareth is a composer and is in the process of creating two albums of original compositions — hence the beautiful piano, the collection of piano rolls housed on the second floor, as well as all the books. The multipurpose building also houses a collection of antiques — Gareth pointed out that a collection of iron “trinkets” hanging in the front foyer were not “torture devices,” but were rather ring puzzles. Gareth's focus as a businessman lies in the jewelry industry; accordingly, a small

jewelry display area highlights some of Gareth's original creative designs. During the Covid epidemic, potential buyers have been able to schedule virtual design consultations, and the family business retains local manufacturing capabilities, so the jewelry business is very much ongoing.

Besides housing some of Gareth's many collections, the facility was also designed to be shared with the community. It was intended to be a community hub and center, used for educational purposes and other gatherings. Various concerns have slowed progress on this front, but the building has been recently licensed by the county to host business and social events. Hopefully, it will have a bright public-private future.

The building also includes upstairs a fully equipped three-bedroom auxiliary residence and an outside pool and pool deck. Stairs go up from the deck to a terrace surrounding the dome, which permits a dramatic view of the neighboring countryside.

A local graphic designer working for Gareth took detailed photographs of the interior of the Jefferson Memorial and the Whitehursts sought to replicate much of that detail at a 1/3 scale in their own building. At one stage of construction, scaffolding went from the ground floor up into the dome, and Griffeth and other family members personally applied

Minutes, continued

Gareth acquired copies of the plans for the Jefferson Memorial (opened April 1943) from the Library of Congress to begin the work of scaling and adapting the design of the monument for his library.

decorative features to the ceiling. The balustrade on the second floor walkways contains a section modeled after the external balustrade of an early government building in Philadelphia that had been designed by Pierre L'Enfant, which was the scene of Washington's first inauguration. Neoclassical trim is present throughout the building.

Griffeth noted that his father's book collection was "pretty eclectic." There was a large section of reference books, many books on psychology, a great deal of works of history – including field pictorials of the Civil War – and many books on religion. He made specific note of a book on the FBI that had been signed by J. Edgar Hoover. Some of the books are pass-downs, from Gareth's father Clarence and from Gareth's grandfather, so they convey a sense of family history and continuity. Clarence was studying to be a minister, but was also a mathematician, and those interests can still be traced in the family library. Clarence passed away when Gareth was in his early

teens, but in a sense, their bond was maintained through their books, reflecting their shared interest in philosophy.

The almost mandatory lion statues outside the library front door in unusually active poses were acquired by happy chance, as their original owner decided they were too large for his situation.

Next, Griffeth took the group through Gareth's jewelry gallery and then led us up to the second level. The group stayed together as Griffeth showed us the luxurious living quarters and then took us outside to see the swimming pool at the external rear of the building. Then we spread out over the second floor library, each of us looking for and at books that reflected our individual interests. I think it is safe to say that each of us saw some books we were familiar with and probably noticed some books that were also in our personal libraries, as well as some books that were exotic or strange. This was very much a reader's

Minutes, continued

A jeweler's touch. The library, museum, and apartment are elegantly appointed. These chandeliers light the library's foyer, as viewed from the balcony.

library, reflecting the life history and topical and authorial interests of the library's creator, as opposed to a formal library reflecting a specific genre of "collectibles."

The "minutes" for the core of the tour itself are probably better reflected by pictures, showing the various explorations and gatherings of FBS members and guests, with their respective backdrops, than by words.

At the end of the tour, the group reassembled in the central ground floor room where we had begun. The word most often heard hanging in the air was "wonderful."

During the ending question and answer session we learned more about the Whitehurst Library and Gallery and more about its creator, Gareth Whitehurst.

Gareth fell into the jewelry industry. He was studying psychology, with the intent to make that field his career. He was also working part time at a Zales jewelry store. When a prospective buyer asked for something a little different from an item on display, Gareth would act as a go-between, connecting the buyer and the behind-the-scenes designers; in effect, he was serving an apprenticeship. He became familiar with the practices of jewelry sales and the artistry of jewelry design. When Zales

saw a business opportunity in St. Petersburg, they asked Gareth to move down and open up a store. For Gareth it was a dilemma — should he proceed with his planned academic career path or should he cast his lot with the jewelry industry. In a sense, he has had it both ways, as his business career has enabled him to continue to explore his literary and artistic interests.

Gareth continues to buy books. Griffeth remarked, "you could never keep him from his books." Even on vacations, he would take large stacks of books. Now that even the specially built library is out of space, Gareth has to store new books in his personal residence, a short distance from the library. But Gareth's own interests extend beyond jewelry, books, and music. A building across the way, which was built before the Library and Gallery, houses Gareth's collection of antique cars!

Griffeth responded to audience questions. In response to one question, he explained that he and his brothers do not seem to have inherited the "collector gene": Griffeth said, "they are all minimalists."

When asked about the neighbors' opinions about having such a building nearby, Griffeth confirmed that during the building of the library, some neighbors did express concern, some seeing the dome and thinking that Gareth was perhaps building a

Minutes, concluded

mosque. Gareth responded with his incisive sense of humor: he commissioned a sign, saying “This is not a mosque,” written in Arabic, and placed the sign at the edge of his property!

Responding to questions about the rather sensual artwork displayed in several places within the building, Griffeth noted with a smile that his father appreciated “the physicality of the female form” and “had always been a fan.”

At the end of the session, there were two sustained rounds of applause: one for Griffeth Whitehurst, for his knowledgeable, frank, patient, polished, yet relaxed presentation, and one for Ben Wiley, for the detailed and precise planning and preparation which had made the visit and tour such a success.



*Top: Warning! The library is well guarded!
Middle: Griffeth fields questions from an attentive audience.
Bottom: FBS after-party at Tarpon Turtle. Yum!*



The Strange Journey of the Dune Bible

by Charles Brown

D*une*, a science fiction novel by Frank Herbert, was a legend almost from its first publication in the mid-1960s. Those familiar with the roughly 400-page length of the novel may be surprised to know that it was first published as two parts in eight installments in *Analog* magazine: *Dune World* (1963) and *The Prophet of Dune* (1965). Herbert reworked and expanded the two parts to produce the novel. It was rejected by over 20 publishers. Finally, Chilton Books, a well-known publisher of repair manuals established in 1904, accepted *Dune* as a first foray into other types of publishing.

Book

Dune – lengthy and complex – was a slow seller, so slow that Chilton fired the editor that had accepted it. The critical response was decidedly different.

In 1966, *Dune* tied for science fiction’s highest award, the Hugo (est. 1953), and it was the first novel to receive the Nebula Award for Best Novel. Arthur C. Clarke, author of *2001: A Space Odyssey*, said of *Dune*, “I know nothing comparable to it except *The Lord of the Rings*.” In 2003, it was described as the world’s best-selling science fiction novel. It is estimated that over 20 million copies of *Dune* have been sold to date. A number of critics regard *Dune* as the best science fiction novel ever written. A copy of the first edition of *Dune* is one of the most expensive science fiction books.

Eventually sales of *Dune* increased, providing Herbert with the resources to work full-time on a series of sequels:

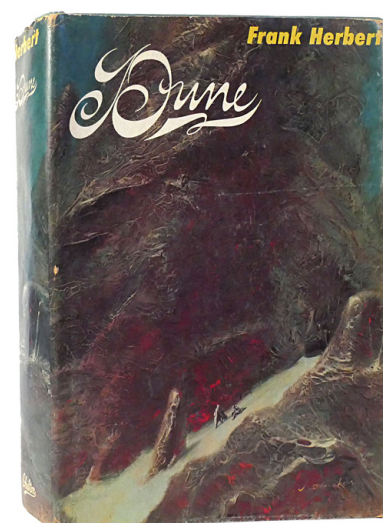
- *Dune Messiah* (1969)
- *Children of Dune* (1976)
- *God Emperor of Dune* (1981)
- *Heretics of Dune* (1984)
- *Chapterhouse: Dune* (1985).

Each one builds on Herbert’s Tolkienesque world in which powerful families vie for control, especially of the trade in “melange,” also called “spice.” This

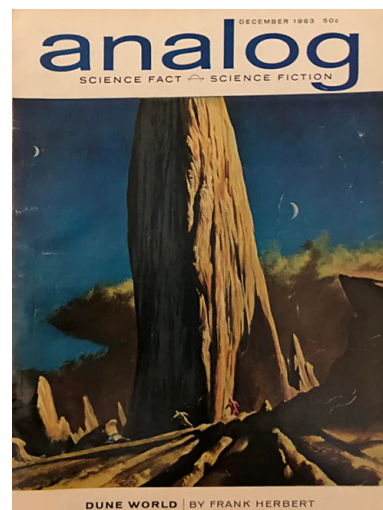
substance is only found on the planet Arrakis. “Spice” lengthens life and sharpens mental abilities, and it is essential for interstellar travel. The Atreides family controls the planet Arrakis, placing them at the center of many tales of compelling intrigue in an interstellar network governed by feudalism and a mysterious religious cult.

Frank Herbert died in 1986, age 65. But in another parallel with Tolkien, after Frank’s death, his son Brian found thousands of pages of notes and outlines containing ideas for other *Dune* stories. Brian worked with well-established sci-fi author Kevin J. Anderson, known for both his original works and novels that tied into existing fictional universes such as *Star Wars*, *X-files*, *Superman*, and *Batman*. Many of Anderson’s 140+ novels have become bestsellers.

Together, Brian Herbert and Anderson created a series of novels whose stories precede, occur between, or come after Frank Herbert’s six-novels. The first Herbert-Anderson novel, *Dune: House Atreides*, was published in 1999. The most recent,



Dune (1965), first edition, first printing, published by Chilton Books, a division of Chilton Company. Offered on ABE Books for \$25,000.



Analog: Science Fiction, Science Fact (December 1965), containing the first of three installments of *Dune World*. A second part, *The Prophet of Dune*, was serialized in *Analog* in five parts beginning in January 1965. The eight parts were combined to create the first edition of *Dune* published by Chilton Books.

Dune Bible, continued

Dune: The Heir of Caladan, the third book in their Caladan series, was published in November 2022. Altogether, this writing team has produced 16 *Dune* novels and a number of short stories. The books have been popular with *Dune* fans, but critics remind readers that the Frank Herbert novels are still the most powerful realization among all the books.

Book to Film

Needless to say, filmmakers were attracted to this voluminous *Dune*-related material. Transferring the original novel alone to film was considered questionable by many. *Wired* magazine summarized the challenge:

Dune, famously, is an unfilmable piece of work. It has four appendices and a glossary of its own gibberish, and its action takes place on two planets, one of which is a desert overrun by worms the size of airport runways. Lots of important people die or try to kill each other, and they're all tethered to about eight entangled subplots.

Nevertheless, several important names in the film industry have begun projects to create a *Dune* film, and some of these projects have been completed, notably the 1984 film by David Lynch, the 2000 miniseries for the Sci Fi channel, and the 2021 movie by Denis Villeneuve, the first of two parts.

Lynch was not particularly interested in sci-fi, but he was engaged with the project and produced a three-hour film in his characteristic style that captured the strangeness and complexity of the book. The film's distributor, Universal Pictures, sent Lynch to the cutting room to reduce the film to two hours. This meant cutting more than an hour of film to allow for reshot scenes to fill gaps created by the cutting. Frank Herbert was pleased with the result, saying that while the film took liberties with his story, it successfully communicated the flavor: "you're gonna come out knowing you've seen *Dune*".

Critics did not generally agree. Many found the film incomprehensible to those who did not already know the story. When the film was released for



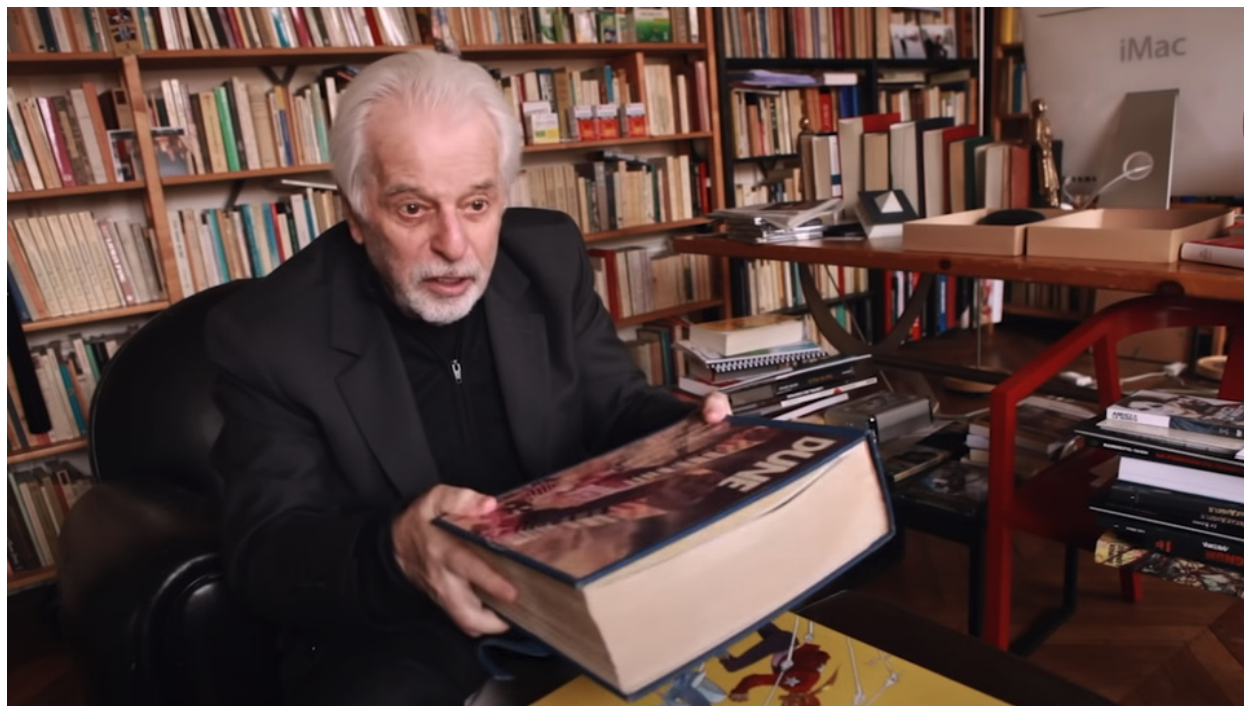
Dune (1984), directed by David Lynch, produced by Dino De Laurentiis; theatrical release poster

television and home video, Universal added back deleted material to create a three-hour movie. Lynch strongly objected and has distanced himself from the movie ever since. Nonetheless, the film has achieved a cult status, with continuing calls to restore Lynch's original three-hour film. Lynch has indicated that this will never happen.

A miniseries of *Dune* produced for the Sci Fi channel (now Syfy) in 2000 and a sequel in 2003 fared much better. These productions received numerous awards and were among the highest grossing programs ever presented on the Sci Fi channel.

The most recent film production was directed by Denis Villeneuve for Legendary Entertainment. The first part was released in October 2021 to both critical and financial success. The second part is scheduled for release in October 2023.

Dune Bible, continued



In this still shot from the documentary Jodorowsky's Dune (2013), Alejandro Jodorowsky presents the so-call Dune Bible, in which he and his co-creators collected storyboards and designs for the movie to describe their vision to potential investors.

The One That Got Away

What might have been the most famous film version of *Dune* — and perhaps the greatest — was the one that was never made.

In 1974, a French consortium led by Jean-Paul Gibon and Michel Seydoux purchased the film rights to *Dune*. The director Alejandro Jodorowsky had recently established his reputation for avant garde films through *El Topo* (1970) and *The Holy Mountain* (1973). He had previously collaborated with Seydoux, and his use of surrealism and the bizarre seemed a match for the source material. Jodorowsky was hired in 1975 and given free rein and \$9.5 million dollars to begin the process of scripting, imagining, and staffing the film.

Jodorowsky was successful in attaching top names to the film. The cast included Amanda Lear, Orson Welles, Gloria Swanson, David Carradine, Geraldine Chaplin, Alain Delon, Hervé Villechaize, Udo Kier, Mick Jagger, and Salvador Dalí. The soundtrack was to be provided by Pink Floyd. Jodorowsky engaged famous French comic artist Jean Giraud, “Moebius,”

(*The Fifth Element*) and H. R. Giger (*Alien*) to design creatures and characters. British artist and science fiction illustrator Chris Foss worked on spaceships and hardware.

By 1976, there were financial problems. Frank Herbert traveled to Europe and discovered Jodorowsky's plan for a 14-hour film based on a script that Herbert would later describe as “the size of a phone book.” The scale of the project was a measure of Jodorowsky's absorption in it and his desire to build his own vision of *Dune* on Herbert's. Herbert found that Jodorowsky had taken liberties with the novel. Nevertheless, author and director maintained a friendly relationship,

The real problem was that the financial backing had dried up. A great deal of work had been done in terms of storyboards and designs. The storyboards alone comprised 3,000 drawings created by Moebius covering the entire film. Jodorowsky was ready to begin production except for the fact that he did not have a producer.

Jodorowsky began the process of finding a producer.

Dune Bible, continued



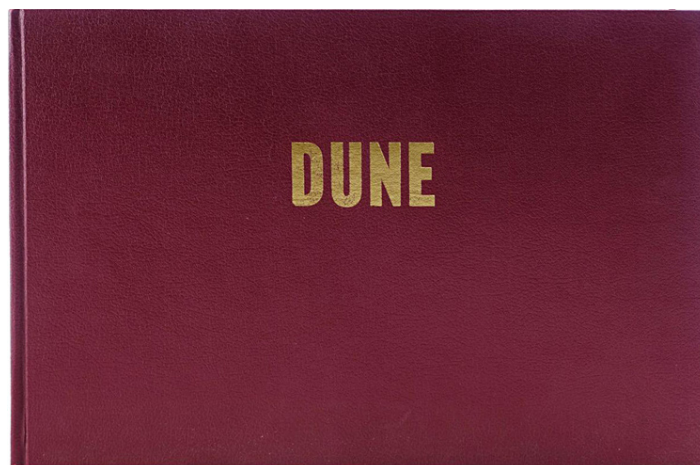
This photographic cover prepared for the original version of the Dune Bible features a spaceship design by Chris Foss. Created in the mid-1970s, the book was covered with a light blue cloth. Not all books were given this cover.

To explain his vision and show the extent of the work to potential clients, he compiled storyboards and illustrations into book form and produced several copies. After several years of effort and rejection, in 1982, the film rights to *Dune* lapsed, effectively ending Jodorowsky's project. His devotion to the material and the project was intense, and the years of futile effort made him bitter, yet he was also grateful, often saying that the *Dune* project had changed his life.

Jodorowsky went on to work with Moebius to create a series of graphic novels, *The Incal*, a highly regarded series with its own appropriately complicated publication history. Jodorowsky has acknowledged the use of material created for *Dune* in the *Incal* series, but while the inspiration of his and Moebius's work on *Dune* is present in the *Incal* books, the story is much different.

And the movie rights? They were picked up by the legendary Italian producer Dino De Laurentiis, who hired David Lynch to make a movie version in 1984.

Despite the rejections, Jodorowsky's vision — its scope and look — as captured in the book, clearly influenced films such as *Star Wars* (1976) and *Alien* (1979), the franchises they spawned, and notably *Dune* (1984).



The 1980s version of the Dune Bible created by Jean Giraud, "Moebius," through his company Starwatcher Graphics. It is almost twice the size of the original version of the Dune Bible and covered with red leather.

The Book Lives On

In 2013, the documentary *Jodorowsky's Dune* was released. Directed by Frank Pavich, the 90-minute film was shown at many film festivals and received critical acclaim. It was short-listed for an Academy Award for Best Documentary Feature.

The film's power is that Jodorowsky, then in his 80s, is at the center of the film, describing his encounter with *Dune* and displaying the wealth of creativity applied to the project. Perhaps we will never see Jodorowsky's version of *Dune*, but the documentary is a guided tour of his vision, evoked in many ways by the images in a massive book — a portent of what might have been — now often referred to as Jodorowsky's Bible or the Dune Bible.

There are two versions of this book, both quite rare.

The earlier version was assembled in the mid-1970s by the main creators, Jodorowsky, Moebius, Giger, and Foss, for their efforts to gain production support. Christie's described the book as:

Sky blue cloth binding, with, pasted on the upper board, a photographic reproduction of the proposed movie poster after an original work by Christopher Foss, printed title piece on the spine, remains of a snap button clasp.

The dimensions were $8\frac{1}{4} \times 11\frac{1}{8}$ inches, with 280 pages, photographically produced and printed one side only. Christie's estimated the number of books produced at 10–20. The number that have survived

Dune Bible, continued

is probably much fewer.

In the early 1980s, a few more Dune Bibles were produced, this time by Moebius's company Starwatcher Graphics, which he had established in 1985 in Santa Monica, California, to "publish his posters, graphics and other fine-art pieces, and to promote himself as a conceptual designer."

"Only a handful" of these books were produced. They were covered in red leather with gold lettering. At 18 × 12 × 2 inches, they were almost twice the size and heft of the earlier books. The Starwatcher edition contains storyboards "for all 90 scenes" in the movie. A copy of the original cover is also bound into the red-leather version. Additional designs by Giger and Foss were included.

Pages from the book may be found on the Internet at auction and fan sites. There are Internet references to a complete scan of the book, but they may be apocryphal or hopeful references to an incomplete set of pages.

The Book Goes to Auction

As rare as they are, both versions of the Dune Bible have been offered at auction in the past year.

Prop Auctions, which specializes in entertainment memorabilia, offered a copy of the Starwatcher version of the Dune Bible in its June 21, 2022, auction:

Lot # 111: Dune (Unproduced) – Circa 1980s
Bound Copy of Storyboard and Design Bible
for Alejandro Jodorowsky's Unproduced *Dune*

The book was expected to draw \$40,000–\$60,000. The actual price is behind a paywall.

In November 2021, Christie's offered a copy of the original version of the Dune Bible:

Herbert, Frank (1920–1986), Alejandro Jodorowsky (born 1926), Jean Giraud (1938–2012) and others
Dune. Suresnes: Printed by Les Ateliers Industriels de Reprographie Aviaplans, [circa 1975]

In 2019, another copy of the 1970s book had been

offered by Heritage Auctions and realized \$42,000. Christie's expected to receive 25,000–35,000 euros (similar to dollars in November 2021).

The realized price was 2,660,000 euros – almost 100 times the expected price.

This unexpected result instantly placed this book among the most expensive books in the world. Christie's, the sci-fi, community, Dune fandom, and the rare book world were stunned. The question on everyone's mind was who would pay so much for such a book.

The answer is a fact-is-stranger-than-fiction story.

The Dao of the DAO

We are now in the murky world of online financing. DAO stands for Decentralized Autonomous Organization. A DAO has no central authority; members vote on proposed activities and share any benefits or profits. The Internet facilitates such organizations. An app called a "smart contract" handles all transactions transparently. The more shares a member of the DAO holds, the more votes they have.

When Christie's offered the Dune Bible, a group of investors formed a DAO to purchase the book. In honor of their mission, they named their organization Spice DAO after the fabulously valuable commodity at the heart of the *Dune* series:

Spice DAO is a collective of 800+ pop culture enthusiasts that crowdfunded \$12M to win the auction of the Dune Bible at Christie's Paris in November 2021 for \$3M.

In the case of Spice DAO, the investors bought shares in the collective using cryptocurrency – stranger and stranger. Cryptocurrency has been in the news quite a lot recently with the sharp downturns in the value of cryptocurrency and the collapse of a major cryptocurrency group.

Cryptocurrency isn't easy to explain, but it is a massive experiment in a kind of virtual money that is connected to very real money. So even though members participate in Spice DAO in virtual currency, at some point a very real \$2.7 million

Dune Bible, continued

dollars had to be transferred to Christie's.

Functionally, a founder of Spice DAO, Saqib Soby, paid \$3 million to Christie's and then sold the book to Spice DAO.

Now we know the who and something about the how. What about the why?

The Stuff That Dreams Are Made Of

Three million dollars seems like a lot of money, an amount that would be supported by a sensible business plan. In the case of Spice DAO, the goals of its purchase of the Dune Bible were more like a mission statement than a business plan. The Spice DAO website gave three goals:

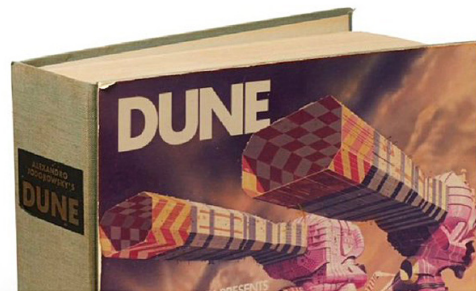
1. Preservation (e.g., through professional digitization; to the extent permitted by law)
2. Accessibility (e.g., through public viewings and digital lending; to the extent permitted by law)
3. Awareness (e.g., through events such as a panel with the artists represented in the manuscript).

Apparently, one of the driving forces behind the purchase was frustration over the status of Jodorowsky's creation. Spice DAO hoped to make the Dune Bible publicly available and to develop creative works. After the purchase, Spice DAO's stated objectives were worded more practically,



We won the auction for €2.66M.
Now our mission is to:

1. Make the book public (to the extent permitted by law)
2. Produce an original animated limited series inspired by the book and sell it to a streaming service
3. Support derivative projects from the community



When SpiceDAO won the Dune Bible in Christie's auction, they posted their win and their goals on Twitter. Their account has since been expunged. Note the tan cloth cover.

for example, to create a limited series based on the material.

It seems that no one in the Spice DAO collective had considered that buying a book does not transfer any rights to the new owner. Again: stunning. This is one of the most basic facts of ownership of intellectual property rights and yet one that Spice DAO simply did not know. It had occurred to no one to consult a lawyer.

The purchase had created a media storm, and many questions were asked. Spice DAO became the target of much Internet ridicule. They struggled to give meaningful answers, but it was obvious that they had few real options. In early 2022, they sponsored a writing competition to generate original "IP" (intellectual property) that the collective would own and could use to develop creative products.

Eventually, Spice DAO came to terms with the problem and dissolved the DAO with promises



No detailed understanding of cryptocurrency needed. The value of Spice DAO decreased sharply after the Dune Bible purchase and continued to drop, losing 97% of its value in the three months December 2021 through February 2022.

Dune Bible, continued

to make good for all investors. They proposed a “redemption phase” with the following three stages (offered here more for their curiosity than information):

Stage I: In lieu of a free NFT airdrop, compile a whitelist of DAO members who want to redeem their \$SPICE for \$ETH that they can use to purchase FMP NFTs in advance of the public sale (currently scheduled for Aug. 15).

Stage II: Sell out the FMP NFT collection in four weeks or less. This should top off the Spice DAO Treasury with maximum \$ETH. Take a snapshot of all \$SPICE holders in advance of the public sale to combat potential arbitrage.

Stage III: To be determined. The Core Team is contemplating a sale of the “Dune Bible” in Q4 2023 to capitalize on the \$250M Hollywood marketing campaign for *Dune: Part II*, which opens in theaters on November 17.

Note Stage III: Spice DAO feels that the massive marketing campaign around Villeneuve’s *Dune: Part II* will have some effect on the sale of their book. Best wishes.

There are more chapters in this story to come for both Spice DAO and the Dune Bible.

One Final Question

Who owns the rights to the Dune Bible?

Jodorowsky and Foss are still living. Moebius died in 2012, and Giger in 2014. Presumably, Moebius’s and Giger’s rights in the book have passed to their heirs. However, ownership of the material in the book may be governed by the early-1970s contractual relationships among the creators and the producers. Hope for Spice DAO and the Dune Bible may lie with a major publisher that has the experience and resources to resolve the ownership issues and then to produce and market a book that every Dune fan will want to own.

Taschen Press springs to mind, noting their production related to another famous movie that was never made: Kubrick’s *Napoleon*. The limited edition of 1,000 copies – “Hardcover with 10 smaller books inserted, image database, 11.6 × 14.7 in., 23.82 lb, 2874 pages” – completely sold out at \$3,500. The trade edition at \$80 is still available.

That’s a business plan.



She Who Wrote: Women Authors at the Dawn of Civilization

The origins of language are lost in the distant past of the human species.

The origins of writing are better documented as archeologists have discovered sign systems that evolved into the marks used to record spoken language. Initially, the main use of writing appears to have been in transactions, recorded on tokens or the seals of vessels. Agriculture allowed people to build settlements and the first societies emerged, leading to the development of cities, governments, and religion, with more and more specialized roles. These institutions began to use writing to record their laws, taxes, history, beliefs, and prayers.

Current information indicates that complex societies developed in several regions of the world beginning with Mesopotamia (now in Iraq) about 4000 BCE, then Egypt and India, about 3000 BCE, then China about 2000 BCE, then Peru and Mesoamerica before 1000 BCE. In each case, language became writing which became literature.

In Mesopotamia, writing was preserved on pieces of clay, using a stylus to make sharp triangular marks, a system we call cuneiform, “wedge-shaped.” The earliest recorded language from Mesopotamia is the Sumerian language, which appears to have emerged around 3000 BCE and was used for centuries, finally falling into disuse in the early centuries of the Common Era.

The Sumerians established a powerful kingdom with alliances and trade that covered much of the

Middle East, from Anatolia (modern Turkey) to the Indus Valley (modern Pakistan). This highly developed civilization kept extensive records, housed in massive libraries. In the 19th century, as explorers and then archeologists began to dig beneath the sands of the Middle East, Sumerian clay documents began to be discovered.

Around 1850, Austen Henry Layard and his assistant Hormuzd Rassam found two troves of documents at the site of ancient Nineveh. Layard

was first, finding the royal library of King Sennacherib (705–651 BCE) in 1849. Rassam found the library of Ashurbanipal (668–627 BCE) a few years later. Altogether, over 30,000 tablets were discovered. Most were removed and sent to the British Museum.

Once deciphered, these tablets revealed just how complex and developed the Sumerian civilization was. Documents were found that contained laws, records of military campaigns, astrological forecasts, and tables of synonyms. Shape often corresponded to content, for example, rectangular tablets recorded financial transactions and round tablets recorded

agricultural records. Tablets were grouped by subject in different rooms and further identified with colored marks or a brief description.

Many other objects were found as well, especially cylinder seals, small cylindrical objects that higher-placed individuals might carry as a means of identification. The seals were intricately carved all



This cuneiform tablet holds the Enhubadanna composition “The Exaltation of Inanna” (Penn Museum)

Enheduanna, continued

around the cylindrical surface. When the seal was rolled onto a strip of wet clay, the unique carving would be impressed upon the clay. Through these seals and similar, carved personal items, we know the names of many individuals from Sumer.

One of these individuals, prominent in an exhibition at New York's Morgan Library, is a woman named Enheduanna. The exhibition, "She Who Wrote: Enheduanna and Women of Mesopotamia, ca. 3400–2000 B.C.":

brings together for the first time a comprehensive selection of artworks that capture rich and shifting expressions of women's lives in ancient Mesopotamia during the 3rd millennium B.C. These works bear testament to women's roles in religious contexts as goddesses, priestesses, and worshippers as well as in social, economic and political spheres as mothers, workers, and rulers.

Enheduanna lived around 2300 BCE. She was the daughter of King Sargon, founder of the Akkadian Empire. The Akkadians had conquered the Sumerians around 2400 BCE.

Sargon appointed her as priestess of Nanna, god of the moon, at Ur, one of the most important Sumerian cities and a very ancient one. Her appointment was in part political to link the religions of Akkad and Sumer. Sumerian religion, language, and literature would be revered by a series of conquering peoples, in succession: the Akkadians, the Babylonians, the Hittites, the Assyrians, the new Babylonians, and the Persians.

The role of priestess of Nanna was a powerful position at the top of the religious hierarchy. The first syllable of her name, "En," is honorific and identifies her as a priestess. In full, Enheduanna means "High Priestess, Ornament of the god An." Her birth name is unknown.

Enheduanna is known from an alabaster disk excavated by Sir Leonard Woolley in 1927 at Ur. It was found in the *jipar*, the residence of the priestess of Nanna. The disk was in pieces – with signs that

it had been intentionally defaced and

broken – but when reconstructed,

there was a relief sculpture on

one side showing several

figures and an inscription

on the other side. The

inscription dedicates

the 10-inch diameter

moonlike stone to

Ur's main god, the

moon god Nanna.

The inscription also

identifies Enheduanna

as high priestess of Nanna

and the person dedicating

the stone. The disk is in the

collection of the University of

Pennsylvania Museum ("Penn

Museum").

Enheduanna's name on the disk can be matched with other objects, most importantly perhaps, a temple hymn that contains the passage "the editor of the tablet in Enheduanna; my lord, what has been created

no one else has created." Brad Hafford of the Penn Museum writes that there is a strong indication that Enheduanna wrote or rewrote the hymns. This statement is often used "to place her as the first identifiable author in history; someone who composed, compiled, and took credit for her writings."



This 10-inch alabaster disk was found in 1927 in the ruins of Ur in southern Iraq. It was located in the quarters of the priestess of Nanna, the god of the moon, an important Sumerian god. Though defaced and broken, it was restored. An inscription on the reverse indicates that the woman prominently placed at the center of this ceremonial procession is Enheduanna.

Enheduanna, concluded

Work identified as Enheduanna's includes (Sumerian name in parenthesis when known):

- Hymns to Inanna
 - Queen of Countless Divine Powers (nin-me-sar-ra)
 - Stout-hearted Lady (in-nin sa-gur-ra)
 - Inanna and Ebih (in-nin me-hus-a)
- 42 Sumerian Temple Hymns (e-u-nir)
- Hymn of Praise to Ekishnugal and Nanna on Assumption of en-ship (e-u-gim e-a)
- Hymn of Praise of Enheduana

As a sample, this is the opening of "Queen of Countless Divine Powers." This is a hymn to Inanna, the most important goddess in the Sumerian Pantheon, a goddess of fertility and war – thus the warlike tone of parts of the hymn. Inanna was later associated with the goddess Ishtar, probably a more recognizable name in modern times.

Lady of all the divine powers, resplendent light, righteous woman clothed in radiance, beloved of An and Urac! Mistress of

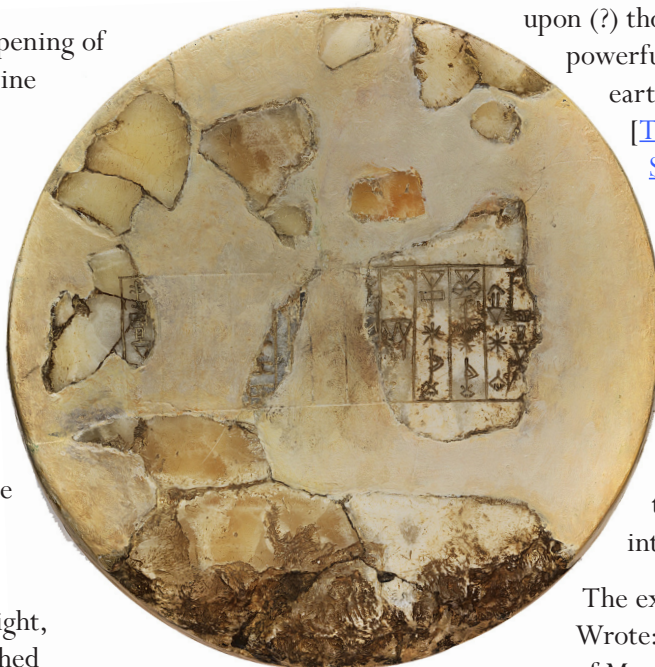
heaven, with the great pectoral jewels, who loves the good headdress befitting the office of *en* priestess, who has seized all seven of its divine powers! My lady, you are the guardian of the great divine powers! You have taken up the divine powers, you have hung the divine powers from your hand. You have gathered up the divine powers, you have clasped the divine powers to your breast. Like a dragon you have deposited venom on the foreign lands. When like Ickur you roar at the earth, no vegetation can stand up to you. As a flood descending upon (?) those foreign lands, powerful one of heaven and earth, you are their Inanna.

[[The Electronic Corpus of Sumerian Literature](#)]

Later in the hymn, Enheduanna identifies herself as author:

I, En-hedu-ana the *en* priestess, entered my holy *jipar* in your service. I carried the ritual basket, and intoned the song of joy.

The exhibition "She Who Wrote: Enheduanna and Women of Mesopotamia, ca. 3400–2000 B.C." is at the Morgan Library and runs through February 19.



Above: This is the reverse of the alabaster disk shown on the previous page. Note the inscription which identifies the priestess on the front of the disk as Enheduanna. The star at the right of the inscription is part of her name. The inscription explains that the disk is dedicated to Nanna.



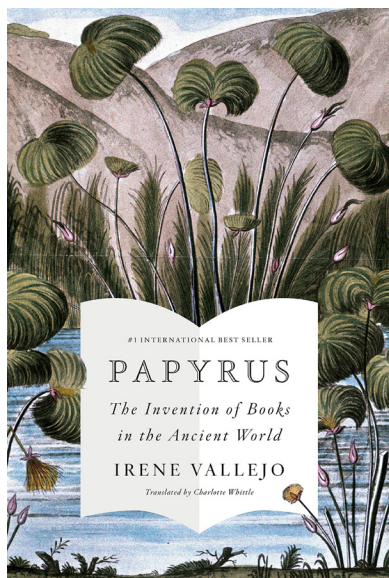
The cylinder seal at the left makes the impression to the right. Note the star at the upper right which is part of Enheduanna's name.



Books in Brief

Papyrus: The Invention of Books in the Ancient World

Irene Vallejo; Charlotte Whittle, translator
Knopf
464 pp., October 2022



Long before books were mass-produced, scrolls hand copied on reeds pulled from the Nile were the treasures of the ancient world.

Emperors and pharaohs dispatched emissaries to the edges of earth to bring back books. When Mark Antony wanted to impress Cleopatra, he knew that gold and jewels would mean nothing to her, so he gave her books

— 200,000 books. Books have always been and will always be a precious — and precarious — vehicle for civilization.

Papyrus is the story of the book's journey from oral tradition to scrolls to codices and how that transition laid the foundation of Western culture. Vallejo tells the story of literature in the ancient world from Greece's itinerant bards to Rome's wealthy philosophers, from forgers to teachers, men and women, illuminating how ancient ideas about education, censorship, authority, and identity still resonate today. Vallejo also draws connections to our own time, from the library in war-torn Sarajevo to Oxford's underground labyrinth, underscoring how words have persisted as our most valuable creations.



Irene Vallejo is a Spanish writer, historian and philologist, and a regular columnist in the newspaper *El País*. She is author of two novels, four collections of essays, articles, and short fiction, and two children's books.

Source: Knopf

Notes on Footnotes: Annotating Eighteenth-Century Literature

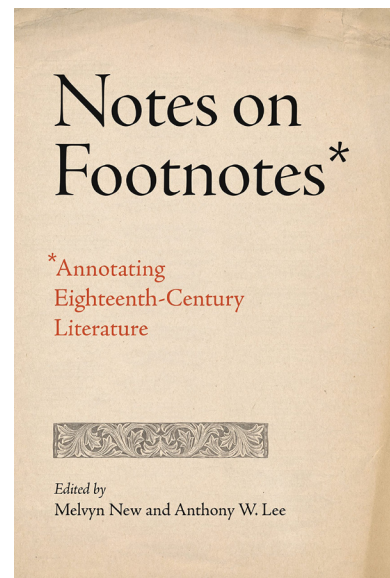
Melvyn New and Anthony W. Lee, eds.
Pennsylvania State University Press
268 pp., November 2022

This collection presents fourteen essays on annotating 18th-century literature. Authored by editors and annotators of current standard editions, such as California's Works of John Dryden, the Florida Edition of the Works of Laurence Sterne, and the Yale Edition of the Works of Samuel Johnson, this book explores theoretical perspectives on critical editing and the practical work of annotation. The contributors provide examples from their own editorial work to illuminate the personal dilemmas and decisions confronting the annotator of texts: What information in the text needs annotation? When does one stop annotating? How does one manage the annotation-versus-interpretation problem?

Notes on Footnotes showcases the precision and attentiveness of some of the world's foremost editors and annotators, including Kate Bennett, Robert DeMaria Jr., Michael Edson, Robert D. Hume, Stephen Karian, Elizabeth Kraft, Thomas Lockwood, William McCarthy, Maximillian E. Novak, Shef Rogers, Robert G. Walker, and Marcus Walsh.

Anthony W. Lee's research interests center upon Samuel Johnson and his circle, mentoring, and intertextuality. He has three forthcoming books collecting essays on aspects of Samuel Johnson.

Source: Pennsylvania State University Press



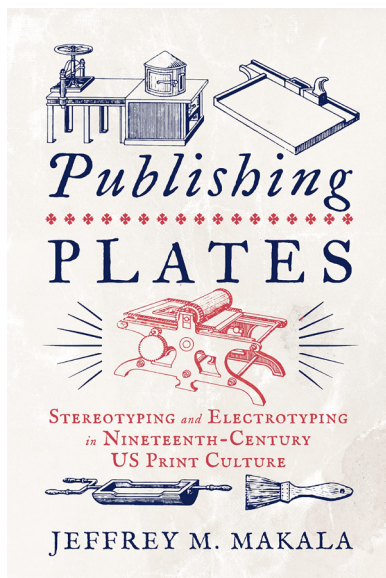
Books in Brief, continued

Publishing Plates: Stereotyping and Electrotyping in Nineteenth-Century U.S. Print Culture

Jeffrey M. Makala

Pennsylvania State University Press

214 pp., November 2022



Developed in the late 18th century, stereotyping – the creation of solid printing plates cast from moveable type – fundamentally changed the way in which books were printed. *Publishing Plates* chronicles the technological and cultural shifts that resulted from the introduction of this technology in the U.S.

Stereotyping altered the entire industry. Printers, typefounders, authors, and publishers watched small, regional, artisan-based printing traditions rapidly evolve into industrialized publishing that would emerge in the U.S. at midcentury. Through case studies of the publisher Mathew Carey and the American Bible Society, one of the first publishers of cheap Bibles, Makala explores the origins of the American publishing industry and American mass media. He also examines changes in the notion of authorship, copyright, and language and their effects on writers and literary circles, giving examples from the works and lives of Herman Melville, Sojourner Truth, Edgar Allan Poe, Henry David Thoreau, and Walt Whitman, among others.

Jeffrey Makala is Associate Director for Special Collections and University Archivist at Furman University in Greenville, South Carolina. He is the owner and proprietor of Two Terriers Press, an experimental fine press in Greenville.

Source: Pennsylvania State University Press

Materialia Lumina: Contemporary Artists' Books from the Codex International Book Fair

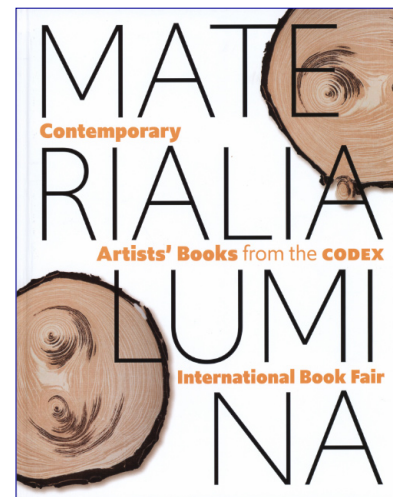
Paul van Capelleveen, ed.

The CODEX Foundation and Stanford University Libraries, 392 pp., 2022

Materialia Lumina features 75 exemplary books curated from 15 years of the CODEX International Book Fair. Outstanding examples from some of the world's most accomplished masters are presented in extensive full-color images. Essays are by Martin Antonetti, Betty Bright, John A. Buchtel, Paul van

Capelleveen, Gerald Cloud, Mark Dimunation, Jan & Crispin Elsted, Susan K. Filter, Viola Hildebrandt-Schat, D. Vanessa Kam, Peter Rutledge Koch, Sandra Kroupa, Marie Minssieux-Chamonard, Susanne Padberg, David Paton, Marcia Reed, Ruth R. Rogers, Stefan Soltek, and Roberto G. Trujillo.

A scholarly and descriptive catalog was co-published by Stanford University Libraries and the CODEX Foundation with support from the Boston Athenæum and edited by Paul van Capelleveen of the National Library of the Netherlands. This substantial hardcover book designed in the Netherlands includes essays and articles from an array of outstanding academic scholars, preeminent museum curators, and heads of major collections.



Paul van Capelleveen is collection specialist for Modern Special Printed Works and Book History at the Dutch National Library and point of contact for book art and illustrated works, modern printed works.

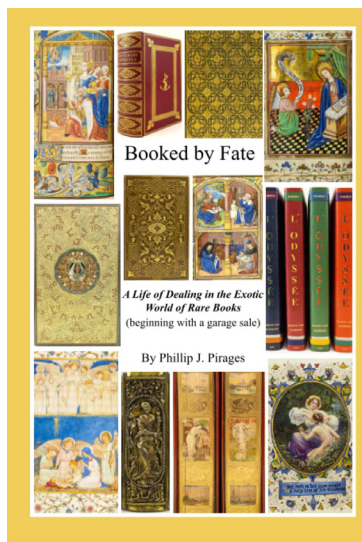
Source: Oak Knoll Books; CODEX Foundation



Books in Brief, concluded

Booked By Fate: A Life of Dealing in the Exotic World of Rare Books

Phillip J. Pirages
Independently published
353 pp., May 2022



Phil Pirages grew up in the Midwest, earned a Ph.D. from the University of Michigan, taught literature and writing to college and university students for a dozen years, and then the bug bit: in 1976, he found a 17th-century architectural book at a garage sale. Two years later, Phillip J. Pirages Fine Books and Manuscripts was born... on a Ping-Pong

table in a basement in Kalamazoo, Michigan. Since then, Pirages has gravitated toward illuminated material, fine bindings, books printed on vellum, fore-edge paintings, beautiful typography and paper, and impressive illustration.

Adam Weinberger, writing on Amazon.com, says, "In a spate of rare book memoirs in recent years, *Booked by Fate* stands out as one of the best. It is certainly an enjoyable read for people in the trade, who delight in seeing tales peppered with the names of familiar colleagues, collectors, and sales. However, it is also a fascinating, flowing and down to earth work for booklovers generally, as well as those considering the trade as a career. The world of rare books may have changed, but Phil's book is a reminder that the challenges and adventure have not."

Phillip Pirages is co-owner with his wife, Ellen Summerfield, of Phillip J. Pirages Fine Books and Manuscripts in McMinnville, Oregon, home of Linfield College where Ellen was Director of International Programs.



Source: pirages.com

The Library

Bella Osborne
Aria
384 pp., May 2022

An unlikely friendship forms between a sixteen-year-old boy and a seventy-two-year-old woman as they rally the community to save their local library.

Tom happily blends into the background of life. But Farah Shah changes everything. Farah makes Tom want to stand up and be seen — at least by her. So Tom quickly decides the best way to learn about women is to delve into romance novels, and he finds himself at the village library where he befriends 72-year-old Maggie.

Maggie has been happily alone for ten years, at least this is what she tells herself. When Tom comes to her rescue after a library meeting, never did she imagine a friendship that could change her life. As Maggie helps Tom navigate the best way to ask out Farah, Tom helps Maggie realize the mistakes of her past won't define her future.

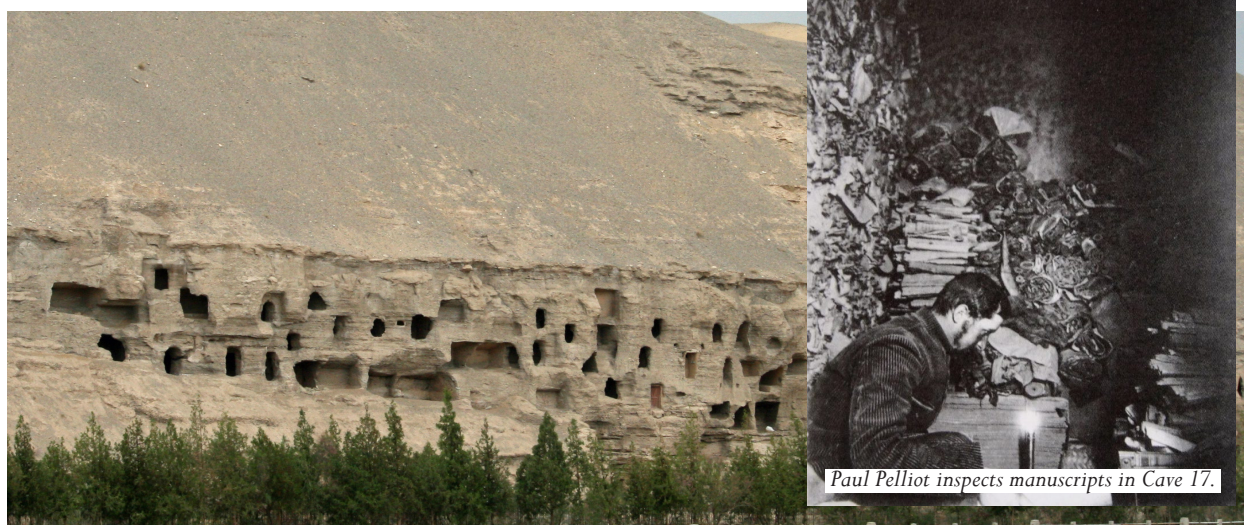
But when the library comes under threat of closure, it's up to Tom and Maggie to rally the community and save the library!

Will these two unlikely friends be able to bring everyone together and save their library?

Bella Osborne is author of several well-received novels, including her debut, *It Started At Sunset Cottage*, shortlisted for Contemporary Romantic Novel of the Year and RNA Hessayon New Writers Award.

Sources: [Aria Books \(headofzeus.com\)](http://Aria Books (headofzeus.com)); bellaosborne.com





Where the [Silk Road](#) runs just south of the Great Wall in China's Gansu Province lies Dunhuang Oasis. Nearby are the Mogao Caves, a complex of 500 caves constructed beginning in the fourth century. Painting and sculpting continued for 1,000 years. In 1900, Cave 17, which had been walled up in the 11th century, was opened. Inside, "[h]eaped up in layers, but without any order" was "a solid mass of manuscript bundles rising to a height of nearly ten feet." The "heap" contained over 50,000 ancient documents on literature, philosophy, art, and medicine, including 1,100 bundles of scrolls and 15,000 paper books dated to 406–1002 CE. Most are in Chinese, but minority languages like Tibetan, Uighur, Sanskrit, Sogdian, and Khotanese are also represented. Many documents were sent to sponsoring countries, largely Britain, France, and India. Led by the British Library, the [International Dunhuang Project](#) is now creating a digital record of all the manuscripts, which can be viewed online at the project website.



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
Maureen E. Mulvihill
Carl Mario Nudi
Irene Pavese
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!

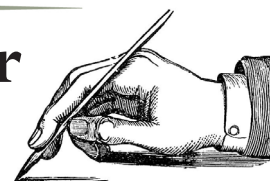
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



It's easy to join – just send an email with your name, mailing address, and phone number to Floridabibliophiles@gmail.com. Use Paypal to send your \$50 annual dues to that same address, or mail a check to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL 33747.

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

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.

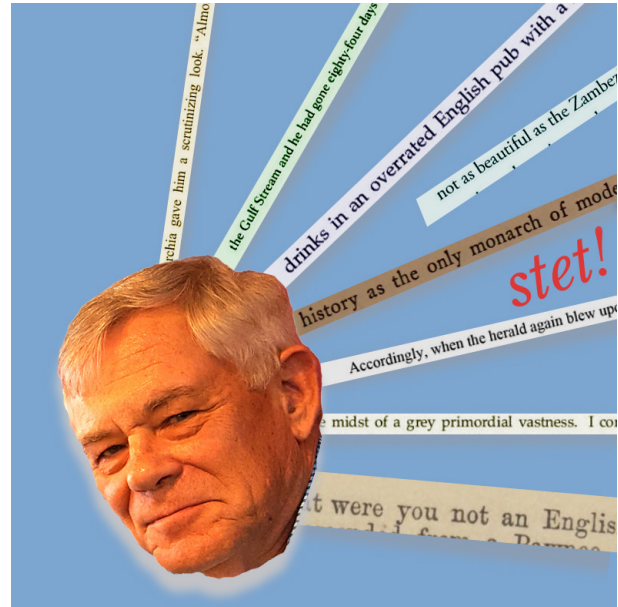
FBS members are requested to bring an appetizer, side dish, wine, or dessert. Please RSVP to Ben Wiley (bwiley@tampabay.rr.com) by Sunday, December 11, if you are coming, and let us know what you will be bringing.

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!



January 2023



David Hall: Memories of a New York City Bookman

Seminole Community Library
9200 113th St. N., Seminole, FL
(and Zoom)

January 15, 2023, 1:30 p.m.

Constantly shifting alliances, technological upheavals, uncertain finances – not the 21st century but the 1970s and 1980s in New York book publishing.

David Hall, a staffer for Crown Publishers and Charles Scribner's Sons in this period, will share stories and insights about the industry in those heady days. How did an obscure Australian mystery writer come to change the methods of U.S. crime fiction? When can an insistence of verisimilitude prove counterproductive in fiction? And a literal glimpse into the past: what was to be seen when the building behind Scribners in Midtown came down? Join us for an enlightening and entertaining presentation.



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

---- 23 January 12-15 ----

Annual Key West Literary Seminar: "Singing America: A Celebration of Black Literature"
Key West, FL (www.kwls.org/)

---- 23 January 7-27 ----

Zora 2023: Spirituality via an Afrofuturism Lens
Eatonville, FL (www.zorafestival.org)

---- 23 January 7-8 ----

St. Pete Comic Con
St. Petersburg Coliseum
(stpete.floridacomicons.com/)

---- 23 January 1-8 ----

Writers in Paradise (Eckerd College Writers Conference)
St. Petersburg, FL
(writersinparadise.eckerd.edu)

---- 23 January 26-29 ----

Florida Storytelling Festival
(sponsored by The Florida Story Association)
Mount Dora, FL (flstory.com/festival/)

---- 23 January 27-28 ----

Sunshine State Book Festival
Gainesville, FL
(www.sunshinestatebookfestival.com/)

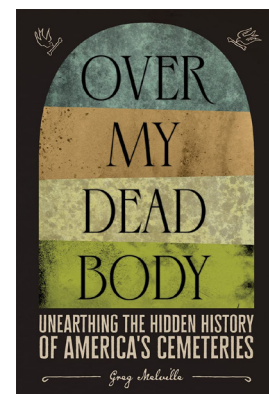
Behind the Bookshelves, the AbeBooks Podcast

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

Recent episodes:

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:

Nov. 30 – Anton Bogomazov on Mark LaFramboise and the Role of the Bookstore Book Buyer

The distinctive character of many bookstores is created by a gifted book buyer. For Washington, D.C.'s, Politics & Prose, that person was Mark LaFramboise until his recent death. P&P's owners said, "Not only did he know books, he knew our customers... his passion for literature was infectious." LaFramboise's fellow P&P book buyer Anton Bogomazov talks about the role of the book buyer and Mark's special gifts for the position.

Nov. 22 – Tom Devlin on the Rise of Drawn & Quarterly and of the Graphic Novel

Tom Devlin began working with graphic novels when they were a new idea. Tom now works at Drawn & Quarterly, a major producer of graphic novels, as executive editor and co-owner with his wife Peggy Burns. Tom discusses the graphic novel's rise to critical and popular acceptance and how D&Q has both responded to that growth and helped lead it.

Nov. 14 – Shannon DeVito on Her Role as Director of Books at Barnes & Noble

The uncommon title "Director of Books" suggested the need for an interview. Nigel discovers that the DOB coordinates national and local book-buying teams, outreach activities and the company's promotional book strategy. Shannon also shares her top picks in both fiction and nonfiction.

Nov. 7 – Dan Paisner on Being the Voice of Ivanka, Serena, Whoopi and Denzel

Where does editing leave off and ghostwriting begin? How cool is it to pass yourself off as the writer if you haven't done any of the writing? How much recognition do "collaborators" deserve? Seasoned, successful ghostwriter and novelist Dan Paisner provides a few answers and dishes on some his celebrity clients.

**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.

Recent 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 [62 podcasts](#) on SoundCloud, with recent additions:

Stanley Olson’s Non-Existent Library Archives, by John Saumarez Smith

Legendary bookseller John Saumarez Smith tells the story of Stanley Olson, an American who lived in England for 20 years, and was a constant companion of British author Frances Partridge. Olson is best known for the biography *John Singer Sargent: His Portrait* (1986), but he might have been known for an unparalleled series of literary interviews. Published Summer 2015 and read by Neil Pearson.

Children’s Books and Book Collectors, by Brian Alderson

Part of the series ‘Lost Friends’, this article is written by Brian Alderson. Published Spring 2022 and read by Sarah Bennett.

Obituary of Marni Hodgkin, by Nicolas Barker

Marion “Marni” Hodgkin (1917–2015) was an American children’s book editor and one of the notable and influential children’s book editors of the 1960s. Published Summer 2015.

Elling Eide Library Events, Sarasota

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:

November 3 – The 2022 Robert L. Nikirk Lecture: Terry Belanger speaks on “Si Monumentum Requirit, Circumspice: Notes from the Quarry.” A distinguished member of the book arts and book history communities, Belanger speaks about his life and accomplishments. Eric Holzenberg, president of the Grolier Society, introduces Belanger, describing his many contributions to the Grolier Club and welcomes him to the “relaunch” of the Robert L. Nikirk Lecture. Nikirk (1945–1996) was a specialist in antiquarian books and librarian of the Grolier Club from 1970 to 1990.

October 3 – Special Functions Panel

Discussion: “Oz from Page to Stage to Screen.” The Grolier Society welcomes Jane Lahr, Michael Patrick Hearn, Stephen Schwartz, Gabriel Gale, and Scott Meserve to this special panel.

Lahr is an author, anthologist, editor, literary agent, and daughter of Bert Lahr, the Cowardly Lion in the 1939 film *The Wizard of Oz*. Hearn is an L. Frank Baum scholar and author of *The Annotated Wizard of Oz*. Stephen Schwartz, composer and lyricist of *Wicked*, the Broadway musical based on the Oz books. Gale illustrated *The Art of Oz*. Meserve is grandson of the 1939 *Wicked Witch of the West* actress Margaret Hamilton.

September 12 – “Finding Nura: Rediscovering an American Modernist,” at the Eric Carle Museum. This exhibit of selections from the Kendra and Allan Daniel Collection revives the reputation of Nura Woodson Ulreich, who specialized in alluring and stylized illustrations developed in 1920s Paris. Her figures are distinguished by their rounded forms, rosy cheeks, and wavy hair, shown in ethereal landscapes and indistinct interior settings, capturing an essence of childhood imbued with innocence and enigma.

...and More

Bibliophile — A combination of two Greek words: *biblion* meaning book and *philos* meaning friend.

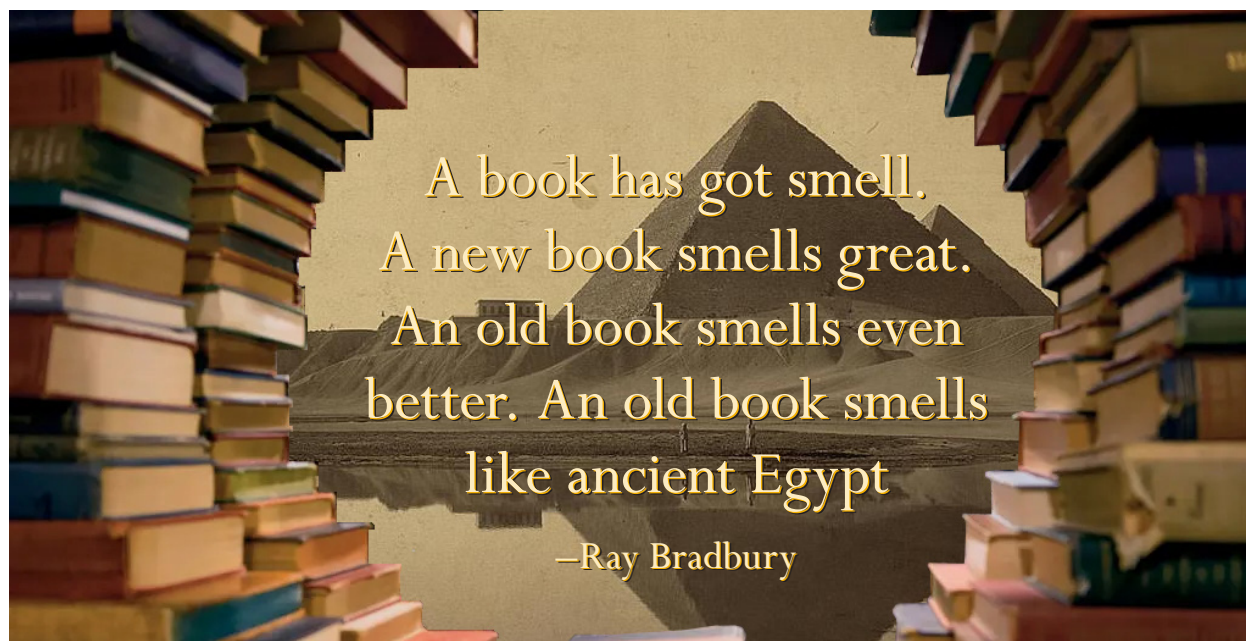
Byblos was the name in ancient Greek of a Phoenician town (possibly *Ghebal* in Phoenician) from which Egyptian papyrus was imported to Greece. The city name became associated with the material (*biblos*) and the scrolls that were made from it (*biblios* and later *biblion*). From *biblion*, ancient Jews applied the plural, *ta biblia*, to their sacred books. As scrolls, these books would have been separate, but in codex form, they are usually gathered into a single volume, which we call the Bible.

Philos was one of several words for love or affection in ancient Greek, and the one most appropriate for inanimate objects. So we usually define bibliophile as one who loves books. Forming words with *philos* goes way back, for example, *philosophia* (philosophy), a love of knowledge. The suffix -*phile* is now often combined with non-Greek words to produce Anglophile (someone who loves all things British), cinephile (someone who loves film), or audiophile (an enthusiast of fine sound reproduction equipment) — though audio comes from the Greek, the usage is distinctly modern.



The Bibliophile Society of Boston (founded 1901) regularly produced fine press editions, therefore the motto “eximium opus eximie ornetur” (superb work superbly decorated) and symbols of the fine arts (upper left), the printing arts (upper right) and the binding arts (lower right). In this case, the bookplate was prepared for *The Dickens-Kolle Letters: Supplemental to the Letters from Charles Dickens to Maria Beadnell [Introduction by Henry H. Harper], edited by Harry B. Smith, published in an edition of 483 in 1910.*

According to the Oxford Reference, the word “bibliophile” first appeared in English in 1824 in *The Library Companion, or the Young Man’s Guide and Old Man’s Comfort in the Choice of a Library*, written by the famous English bibliographer Thomas Frognall Dibdin as a survey of the finest books in all realms of literature. Note that the term bibliography had been in use since the late 1600s meaning “the writing of books,” but by Dibdin’s time, it had come to mean “the study of books.” Dibdin’s use of “bibliophile” appears in a reference to the “Club of the Bibliophiles” of Paris, where the word had been in use for as much as 200 years (e.g., *Les fantaisies de Bruscombille...*, by N. Deslauriers [né Jean Gracieux], 1618).



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: Gareth Whitehurst and his son Griffeth Whitehurst welcomed 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 • 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.

March 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.

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 • The Vision



I see photos of dream libraries on the Internet all the time. A few months ago, we heard a presentation by Reid Byers about his historical survey of the personal library. Numerous books have been released in recent years about living with books, such as *Living with Books*, *Biblio-Style: How We Live at Home with Books*, *At Home with Books: How Booklovers Live with and Care for Their Libraries*, etc. Even the titles are appealing and no less the libraries themselves that range from the refined to the provisional.

This month, we had an opportunity to see what a fully realized vision of a library looks like. Gareth Whitehurst's memento of the Jefferson Memorial is a marvel. Griffith's generosity and hospitality fit the beautiful surroundings perfectly.

Despite the Whitehurst library's grandeur, what struck me was how personal it was. The books, the jewelry designs, and the art made me wish we could have time with the originator of the project, who I

pictured as a sort of magician, a wizard of Oz. A few slightly incongruous antiques — cherished mementos — added an even more personal touch.

Our own libraries are probably not as grand, but the books in them are just as precious. I think it can be hard for people who are less bookish to understand what an important role our books play in our lives. I recently listened to a presentation by a rare-books dealer who talked about the satisfaction of collecting books that, unlike many wonderful collectibles, have an extra dimension, an intellectual dimension. I might extend that to the emotional dimension.

At a recent work gathering, I met a new employee from another office. As soon as the subject of books came up, we had plenty to talk about. We spent most of our time talking about the Little Golden Books we had grown up with and still have. Precious indeed.

See you at the bookstore! — Charles

The Florida Bibliophile Society

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