

# The Florida Bibliophile

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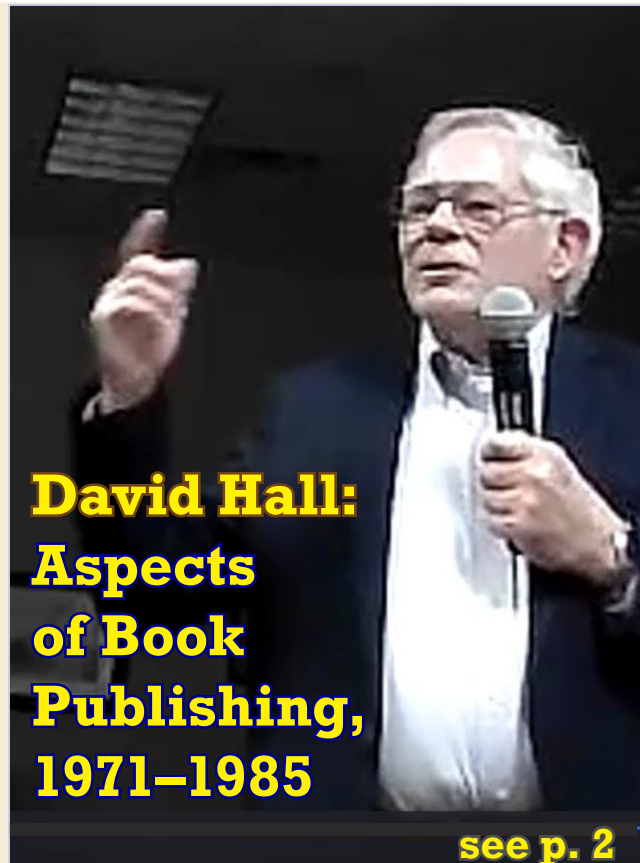
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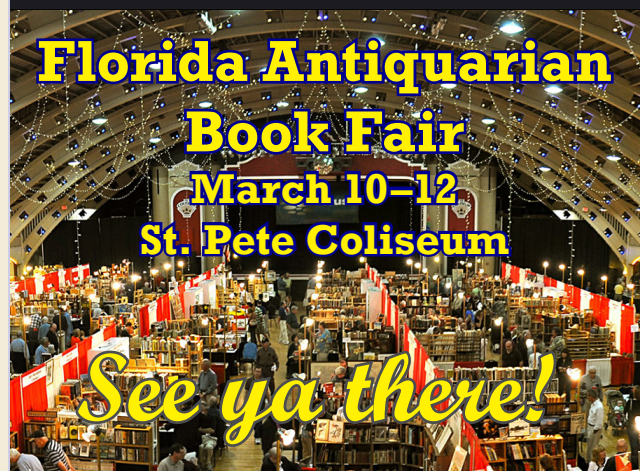
*March newsletter deadline: March 1, 2023 (see p. 21)*

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](#).



**David Hall:  
Aspects  
of Book  
Publishing,  
1971–1985**

**see p. 2**



**Florida Antiquarian  
Book Fair  
March 10–12  
St. Pete Coliseum**

*See ya there!*



**Florida Bibliophile Society**  
A community of book lovers

## Minutes of the January 2023 Meeting of the Florida Bibliophile Society

by Gary Simons, FBS Secretary

President Charles Brown began the meeting by suggesting that FBS members might wish to attend one or more presentations at the ongoing “Writers in Paradise” conference (January 14–21) at Eckerd College. He then asked Jude Bagatti to take the podium so that she could invite FBS members to attend her photography exhibition, “The 7 Continents Show: Power Places, Sacred Spaces, and Unforgettable Spaces,” which was scheduled to open at the Hickman Theater Lobby in Gulfport on Friday, February 3, 2023, 6–8 p.m. Charles returned to comment that FBS members would be staffing both a hospitality table and an inside booth at the upcoming Florida Antiquarian Book Fair (March 10–12), and Irene Pavese commented that there were sign-up sheets for volunteers at the back of the room. FBS will also be providing free book valuations on Sunday, March 12.

Vice President Ben Wiley introduced our speaker, David Hall. Ben began by sharing his eagerness to hear about David’s “behind-the-scenes experiences working for New York publishing giants Crown Publishers and Charles Scribner’s Sons during the heady days of the 1970s and ’80s. Constantly shifting alliances, technological upheavals, uncertain finances – this is not the 21<sup>st</sup> century we’re talking about, but the 1970s and 1980s in New York publishing.” In jest, Ben suggested some possible lurid titles for the talk, including “Sex and the City at Charles Scribner’s Sons,” and “1970s Publishing – Watergate, Watermarks, Watered-Down Martinis,” but noted that David had opted for the more reflective title “Aspects of Book Publishing, 1971–1985.”

To further set the stage, Ben quoted Roger Straus, who had written about the turmoil in publishing in the ’70s and ’80s marked by the takeovers of small and medium-sized publishers by conglomerates, the proliferation of personal imprint publishers, the increase in the number of chain book stores, the decrease in independent book stores, the huge advances for “big books” along with a concurrent decline in “secondary” titles, and the increasing

## Aspects of Book Publishing 1971–1985



importance of author tours and TV and radio appearances. The bestsellers of 1971, at the start of David’s publishing career, included William Beatty’s *The Exorcist*, Frederick Forsyth’s *The Day of the Jackal*, and John Updike’s *Rabbit Redux*.

Turning to the background of our speaker, Ben noted that David has an M.A. in English Literature from Southern Illinois in Carbondale, which David believes got him his first interview and first publishing job at Crown Publishing. From 1971 through 1977, David worked for the Crown Publishing Group, and after that, he worked for Scribner’s until 1985. From 1985 until 2011 he was an independent consulting (freelance) editor for a wide range of trade book and textbook houses. He also worked in the financial services industry, with Morgan Stanley as his single best long-term client.

David’s presentation, supported by a PowerPoint slide show, effectively intermingled his personal reminiscences with background and anecdotal material on ’70s–’80s New York publishing. Quoting E. M. Forster, in his introduction to his series of 1927 lectures *Aspects of the Novel*, David said that he had chosen the title “Aspects” precisely “because it is unscientific and vague, because it leaves us the maximum of freedom.” David was not attempting a comprehensive or systematic analysis, but rather sharing aspects of book publishing as they appeared to him.

## Minutes, continued



Nat Wartels and "the desk"

Today, Crown Publishing Group is a subsidiary of Penguin Random House, but it was originally founded in 1933 as a remaindered books wholesaler and then reprint specialist called Outlet Book Company. The firm expanded into publishing original content in 1936 under its president, Nat Wartels, with the Crown name, and was acquired by Random House in 1988. Crown imprints that are still alive today under the Random House umbrella include Broadway Books, Three Rivers Press, Clarkson Potter, Harmony, Rodale, and Ten Speed Press.

Nat Wartels was famous, among other things, for having a legendarily messy desk. Once when it came time to move the office a few blocks uptown, David and many of the other staff thought that the best thing would just be to shrink-wrap the entire desk as is – perhaps including him in it – and move the whole thing as one. Even before Random House purchased Crown in 1988, Wartels was widely believed to be the richest person in book publishing.

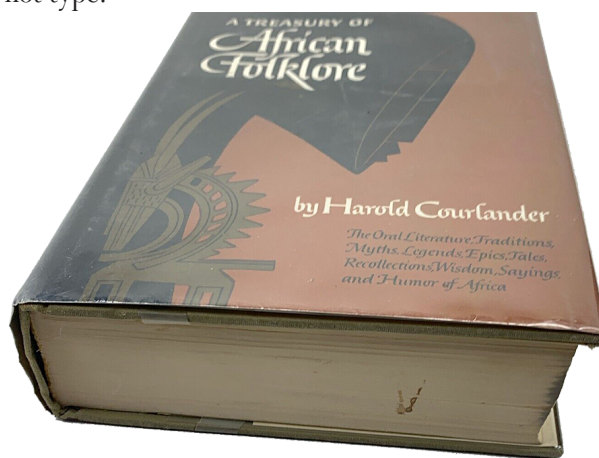
The first Crown office David worked in, starting in 1971, was at Park Avenue South and 33<sup>rd</sup> Street, at the Lexington Avenue line subway stop. One highlight there, in 1974, was watching the filming – and refilming – of the movie *The Taking of the Pelham 1-2-3*. The whole office crowded around the front windows to watch Walter Matthau run upstairs

out of the subway. Many takes were considered necessary, and by the end, Matthau was visibly ready for the next scene.

Crown was determinedly middle brow in its front list offerings. One title that sticks out in David's memory was *The Joy of Sex*, in six iterations from its British origin in 1972 until 2008. The only edition not published was the tongue-in-cheek title *The Popup Joy of Sex*, a version suggested by marketer Bruce Harris, who did well instead with the hippy book *Be Here Now*.

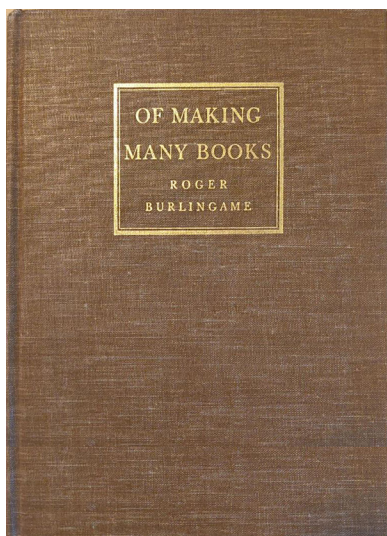
In the mid-1970s unions tried to gain a foothold in publishing. With colleagues from Crown, David once attended an organizing meeting offsite. The organizer, Bernice Krawzyk, brought a famous personality and cheerleader to rally the troops: Dr. Benjamin Spock. His perennial bestseller, *Baby and Child Care*, had been in print since 1946 (and is now in its 10<sup>th</sup> edition in paper). Dr. Spock's most notable contribution to this meeting was, for David, his barely concealed annoyance with Simon & Schuster for continually pushing him for a new edition, even after his repeated arguments that he had said most of what he really had to say in the first few editions.

The new age of computer typesetting really arrived for David with the May 1976 publication by Crown of Harold Courlander's magnum opus *A Treasury of African Folklore*, ending up with 617 pages after playing with type sizes and measures and leadings. It was an eye-opener to see how readily a book could be expanded or compressed without the restrictions of hot type.





## Minutes, continued



Moving to his time with Charles Scribner's Sons, 1977–1985, David told us he was first hired as a copy editor for the adult trade division in 1977. At his intake interview, the human resources director gave him a copy of *Of Making Many Books*. This centennial edition by Roger Burlingame, grandson of the first editor-in-chief of *Scribner's Magazine*, was

issued in 1946 and was printed by its own printer at 311 West 43<sup>rd</sup> Street.

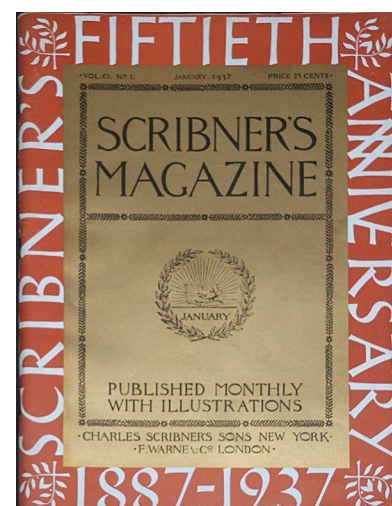
Another famous part of the Scribner's domain was *Scribner's Magazine*, which was published from January 1887 to May 1939. David showed us a picture of a bound edition of *Scribner's Magazine*, volume 1, January–June 1887, which included short stories by Robert Louis Stevenson (and by Mrs. Robert Louis Stevenson) as well as by Joel Chandler Harris, Sarah Orne Jewett, and Thomas Nelson Page.



Paul Baudry, "The Shepherds," mural for the Opera Garnier, Paris (1866), as shown in *Scribner's Magazine*, Vol. 12: the cause of young reader's "low cry"?

As Frederick Lewis Allen wrote upon the 50-year anniversary of the magazine, "The canons of decorum were strict in those days." One letter to the editor in the 1890s concerned an article on French art that had pictured a nude. This letter decried an implied lack of taste, saying that when a young female in the household saw that picture she "uttered a low cry and fled from the room." Hereafter, such photos were known in the Scribner office as "low-cry pictures." In June 1929, the issue was banned in Boston because of its running a piece by Ernest Hemingway, "A Farewell to Arms," which was deemed to be "salacious."

Highlighting the significant fiction originally published in *Scribner's Magazine*. David showed us the cover of the Fiftieth Anniversary edition of the magazine which included the short stories "The Open Boat" by Stephen Crane, "The Killers" by Ernest Hemingway, and "Xingu" by Edith Wharton.

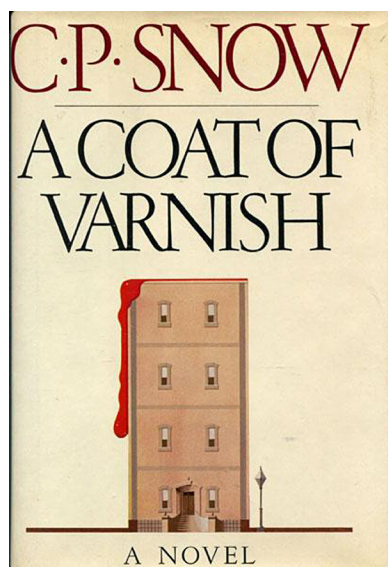


In 1984, when David was still at the company, Scribner's sold its 1913 Beaux-Arts–style bookstore – landmarked outside in 1982 and subsequently inside in 1989 – to Rizzoli International. Benetton bought the building in 1988, and it was a Brentano's bookstore in the 1990s, then a Sephora store after 2004. The exterior was noted for its black and gold fluted columns and gilded metalwork and column capitals. The façade had been extravagantly regilded as recently as 1970.

Another seeming financial extravagance was the long-time employment of the eminent Columbia University English professor Jacques Barzun as a well-remunerated editorial consultant with his own upscale office in the building. Barzun proved a sterling asset on many occasions, however. One perhaps surprising facet of his editorial interests



## Minutes, continued



was his promotion of mysteries, particularly those written by an Australian author named Arthur Upfield. Scribner's successfully published some 30 of his unique series about an Australian detective who was half white, half aboriginal.

David told us that his own jobs of copy editor, editor, and managing editor sometimes merged, but not

always well. A case in point is the 1979 hardcover publication of a mystery novel, *A Coat of Varnish*, by C. P. Snow. Mr. Scribner (the elder) was the editor of record for this title, recognizing a long relationship he had had with this British author. The copy editing issue that came up was exactly what kind of hammer had been used in the murder in question. David and some of his co-workers spent much time coming up with photos of different kinds of hammers, but in the end Scribner's just went with a normal claw hammer such as would have been found in the usual toolbox. David added, "On the cover we just went with the usual blood."

When Mr. Scribner turned the manuscript of C. P. Snow's book *A Coat of Varnish* over to David, he noted that there was a page up-front reading

*For Kate Marsh*

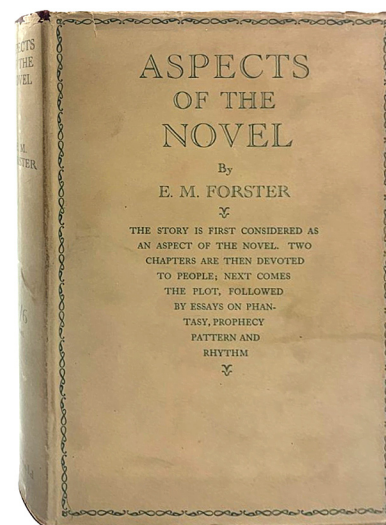
where one would expect to see the dedication page. David sent it through with the rest of the manuscript. When the book came out, Snow's wife, Pamela Hansford Johnson – a noted novelist in her own right – asked her husband, "Who is this Kate Marsh?!" After a good bit of confusion, it came out that the woman in question was just a secretary in the London agent's office to whom the manuscript needed to be sent! So the first printing now boasts a "first edition point" that David created himself!

David's job as managing editor of the Scribner's trade division ended in October 1985 after the company sold itself to Macmillan.

David began his talk with E. M. Forster and chose to end it the same way. In the conclusion to

*Aspects of the Novel*, Forster observed that "speculations, whether sad or lively, always have a large air about them, they are a very convenient way of being helpful or impressive. But we have no right to entertain them. We have refused to be hampered by the past, so we must not profit by the future." Therefore, David said,

let us not speculate about the future of book publishing. However, he added, "the future of the book itself seems secure, according to a recent book review in the *Economist*: "Like the wheel, or scissors, the design of the book is so perfect that from the first bound-and-paged versions, the codices of the 4<sup>th</sup> century or so, it has never needed changing. Despite the advent of Kindles and e-books, the original design continues to cascade from presses all over the globe. Every 30 seconds, a new book appears."



• • • • •

During an extended Q&A session (it seemed like everyone had questions, good questions!), David was asked to distinguish between the roles of copy editor and editor. In response, he quoted from Diana Athill's book *Stet: An Editor's Life*:

Copy editing:

"The things which had to be done were simple but time-consuming and sometimes boring (what kept one going through the boring bits was liking – usually – the book for which one was doing them). You had to see that the use of capital letters, hyphens, italics, and quotation

## Minutes, concluded

marks conformed to the house style and was consistent throughout; you had to check that no spelling mistakes had crept in, and make sure that if the punctuation was eccentric it was because the author wanted it that way; you had to watch out for carelessness . . . . You had to pick up errors of fact, querying ones you were doubtful about at the risk of looking silly. [The Marquesas Islands are in Polynesia; Marquesas Keys are in Florida.] If your author quoted from other writers' work, or from a song, you had to check that he had applied for permission to do so – almost certainly he would not have done. . . . If a list of acknowledgments and/or a bibliography and/or an index were called for, you had to see

that they were done.”

Editing:

“Where the work became more interesting was when it was necessary to suggest and discuss alterations to the text. Editorial intervention ranged from very minor matters (a clumsy sentence here, a slight lack of clarity there) to almost complete rewriting. . . . Mostly, if what is said by an obviously attentive reader makes sense, the writer is pleased to comply. Writers don't encounter really attentive readers as often as you might expect, and find them balm to their twitchy nerves when they do.”





## Freedom to Read Week, February 19–25, 2023



**F**reedom to Read Week is an annual event that encourages Canadians to think about and reaffirm their commitment to intellectual freedom, which is guaranteed them under the Charter of Rights and Freedoms.

Freedom to Read Week is organized by Canada's Book and Periodical Council (BPC), the umbrella organization for Canadian associations that are or whose members are primarily involved with the writing, editing, translating, publishing, producing, distributing, lending, marketing, reading, and selling of written words.

Freedom to Read Week in Canada is a counterpart to the American-based Banned Books Week, the brainchild of the American Library Association celebrated every September. Amnesty International is also a supporter of Banned Books Week and promotes events in other countries.

Just as Freedom to Read Week underscores a basic freedom guaranteed to Canadians under their founding documents, Banned Books Week emphasizes Freedom of the Press, guaranteed to U.S. residents under the Bill of Rights.

At a time when attacks on books and access to them are increasing in the U.S., this message from our neighbor to the north is timely and welcome.

The Freedom to Read website features a list of books and magazines that have been challenged in Canada. It includes titles that will be familiar to Americans as well as highly regarded Canadian authors who may be less familiar. The list includes both English and

French language materials; titles are translated where there is material available in English. The objections follow a fairly typical pattern.

*Canadian Poetry: The Modern Era*, John Newlove, editor – “anti-establishment attitudes”

*A Jest of God*, Margaret Laurence – Portrayal of teachers “who had sexual intercourse time and time again, out of wedlock”

*The Apprenticeship of Duddy Kravitz*, Mordecai Richler – “vulgarity, sexual expressions and sexual innuendoes,” “might provoke undue controversy.”

*Go Ask Alice*, Anonymous – Describes a teenage girl's experiences with narcotics and sex.

*The Book of Negroes*, Lawrence Hill – A story about slavery in the 18<sup>th</sup> century

*Such Is My Beloved*, Morley Callaghan – Depiction of prostitution and the use of “strong language.”

*Hold Fast*, Kevin Major – Tells the tale of a troubled lad who often challenges adult authority.

*La première fois*. 2 vols. (*The First Time*), Charles Montpetit, editor – Includes writing about sex or sexual experiences.

*Lives of Girls and Women*, Alice Munro – “‘questioned its suitability’ because of the explicit language and descriptions of sex scenes”

*This One Summer*, Jillian Tamaki and Mariko Tamaki – tells the story of two girls beginning adolescence; language was “inappropriate.”

## Freedom to Read Week, concluded

*The Impressions Series*, Jack Booth and David Booth, editors – “morbid, Satanic themes”

*The Last of the Golden Girls*, Susan Swan – Sexual escapades of three female friends in Ontario’s cottage country

*Maxine’s Tree*, Diane Léger – promoted an anti-logging viewpoint

*Of Mice and Men*, John Steinbeck – “profane, irreligious,” describes the hardships of migrant workers in California during the Great Depression

*Underground to Canada*, Barbara Smucker – Objections to the depictions of black people and the use of the N-word in this anti-racist novel

*The Young in One Another’s Arms*, Jane Rule – Seized by Canadian customs officers searching for sexually obscene literature, but later released

*Asha’s Mums*, Rosamund Elwin and Michele Pause – depicts same-sex parents

*Le grand cahier (The Notebook)*, Agota Kristof – describes the effects of war on two boys, “very violent and grossly pornographic”

*Roger Sudden*, Thomas H. Raddall – Racist portrayals of Indigenous people

*Barometer Rising*, Hugh MacLennan – “vulgarity and . . . language”

*Marie Tempête: Le secret d’Emilie*, Patrick Cothias and Pierre Wachs – “trivialize[s] and/or condone[s] acts of sexual aggression or sexual violence”

*America Alone*, Mark Steyn, excerpts in *Maclean’s*, Oct. 23, 2006 – “flagrantly Islamophobic”

*To Kill a Mockingbird*, Harper Lee – portrayal of racial minorities

The Harry Potter Series, J. K. Rowling – depiction of wizardry and magic

*Three Wishes: Palestinian and Israeli Children Speak*, Deborah Ellis – children speak frankly about the strife around them in Palestine and Israel

*The Golden Compass*, Philip Pullman – “atheist” themes

*The Wars*, Timothy Findley – depictions of sexual violence and prostitution

*Contes pour buveurs attardés (Stories for Late Night Drinkers)*, Michel Tremblay – collection of macabre short stories

*The Handmaid’s Tale*, Margaret Atwood – “profane language,” anti-Christian overtones and themes of “violence” and “sexual degradation”

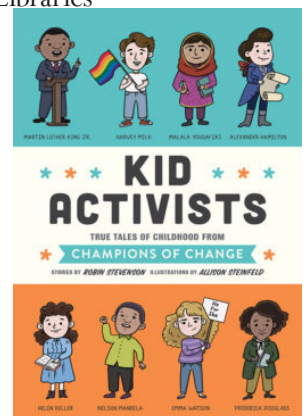
*Betty: The Helen Betty Osborne Story*, David Alexander Robertson – “graphic representation of sensitive content” must be taught in “age appropriate settings.”

*Pride: Celebrating Diversity and Community*, Robin Stevenson – book about sexual minorities

More details about these challenges and their resolution are available on the [Freedom to Read Week](#) website, under Resources, “35 Challenged Books.” There are also interesting articles to read and interviews with authors about censorship and book challenges:

- Author Robin Stevenson Resists Organized Challenges to Books About Sexual Minorities
- Freedom of Expression Rights and the School Library
- The Shifting Landscape for Intellectual Freedom: Recent Challenges in Canadian Libraries
- Canadian Author of *Kid Activists* Speaks Up About School Cancellation Controversy: Public Support Surges for LGBTQ+ Community in Illinois Suburb

The last article here highlights a changing landscape. In 2020, Robin Stevenson’s planned talk in Wheaton, Illinois, about her book *Kid Activists: True Tales of Childhood from Champions of Change* was cancelled at the last minute over concerns about its inclusion of Harvey Milk among other activist heroes like Susan B. Anthony, James Baldwin, Ruby Bridges, and others. She received an outpouring of support and requests to return to Wheaton, where she was met with enthusiastic parents and children and packed signings.





## The Eighth Wonder of the World

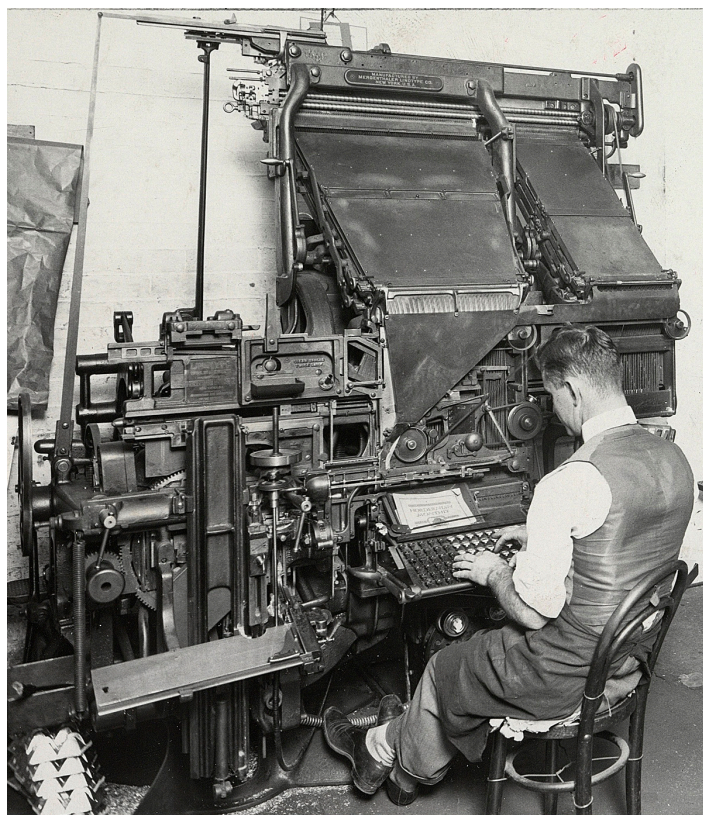
**Two kinds of machines run on molten metal: nuclear reactors and Linotype typesetting machines. Both very powerful.**

In the mid-1400s, movable type was introduced in Europe. Up to that time, books were reproduced by manual copying. Places like monasteries were virtual book factories, with rooms equipped with special desks where monks sat and copied desired works and then sent them to other monks for binding.

Movable type changed all that. Johannes Gutenberg, a jeweler by trade, developed a way to cast letters in metal, put the letters together on a printing plate, and print 100 pages in the time it would take a scribe to copy one. The ability to produce more books in less time made books more widely available and led to revolutions in literacy and education that would ramify over the following centuries.

Newspapers soon followed, and they were very popular, but composing newspapers in metal type was time consuming and required an industrious corps of workers setting type, printing, taking type forms apart, cleaning the type, and sorting it back into specially designed trays – type cases – so that the process could start all over again.

Just as Gutenberg had revolutionized printing, another revolution took place in Baltimore in the late 1880s when an immigrant German watchmaker named Ottmar Mergenthaler invented the Linotype. Rather than setting type, the typesetter sat at a keyboard and typed the text. The keyboard was attached to a machine bigger than a typical refrigerator. Inside the machine, a metal mold called a matrix would drop into a narrow tray for every key pressed on the keyboard. When the tray was filled end to end with matrices, liquid metal would flow onto the matrices and capture the impressions of



Operator seated at a Linotype machine. The sloped registers at the top of the machine hold the matrices that descend and fall into line when the operator presses a key.

the letters for the entire tray. Once solidified, the molded metal line of type (therefore “Linotype”), called a slug, could be combined with other slugs to compose a column and a page. After printing, the metal would be returned to the Linotype’s crucible to be melted and await the next print job.

When the inventor Thomas Edison saw the Linotype, he said, “This is the eighth wonder of the world.”

### Linotype: The Invention

The Linotype machine was not the first effort at mechanized typesetting. It wasn’t even Mergenthaler’s first attempt.

**Stereotyping** (from which we get the popular term) was developed in the 18<sup>th</sup> century. In stereotyping, a completed type plate is molded using plaster or papier mâché. Molten type metal is then poured into the mold thus creating a single type



Ottmar Mergenthaler (1854–1899) came to the U.S. from the Kingdom of Württemberg (now in southern Germany). He moved to Washington, D.C., and then Baltimore, where he became involved in the effort to produce a mechanized typesetter.

## Linotype, continued

plate for an entire page. The original type can be recovered for new typesetting, and the plate can be saved to produce new copies of the page. Obviously, storing all the plates for any particular book could take up quite a lot of space and require a great deal of metal, and then there's the weight: type metal is mostly lead with additions of tin and a metal called antimony – very heavy.

Stereotyping accelerated printing by eliminating future typesetting, but for one-off publications like newspapers, it was not the solution.

**The Monotype** – Inventors tried many approaches. Perhaps the most successful of these efforts was the Monotype, which was first developed in the mid-19<sup>th</sup> century by Tolbert Lanston. The Monotype was a two-machine setup. The first machine used a large keyboard to record the text line by line on punched paper tapes – similar to player piano rolls, but narrower. If the line was not wide enough for the desired length to achieve even margins, the operator could encode the amount of extra space on the tape.

Once an entire page was recorded on the paper tape, or ribbon, the tape would be transferred to the caster, which through an ingenious series of operations produced lines of type.

Lanston patented the Monotype in the U.S. and England in 1887. It was a useful innovation for producing books, and it is still in use today for production of high-end books.

**The Linotype** – In the early 1870s, James Clephane, an inventor, stenographer, and court reporter, and his associate Charles Moore were seeking a faster way to print legal briefs. Moore worked on a series of devices, notably one using paper tapes (not in the same way as the Monotype). In 1876, Moore decided to work with a new machine shop and chose August Hahl of Baltimore. Hahl's cousin, Ottmar Mergenthaler, was the foreman and business manager, with training as a watchmaker.

Moore asked Mergenthaler to help perfect his paper tape type-transfer device, but after a year or so, Mergenthaler determined that the issues that plagued the device could not be resolved. Nevertheless, they



patented these devices, perhaps to establish a first claim on the method.

Mergenthaler moved on to the ideas that would lead to the Linotype, and in 1886 it was patented. In July of that year, the first Linotype in commercial operation was installed at the *New York Tribune*, where it was used to print the newspaper and *The Tribune Book of Open Air Sports*. The title page of the book was printed with hand-set type, but the rest of the book was all Linotype. Jeremy Norman (History of Information website) reports:

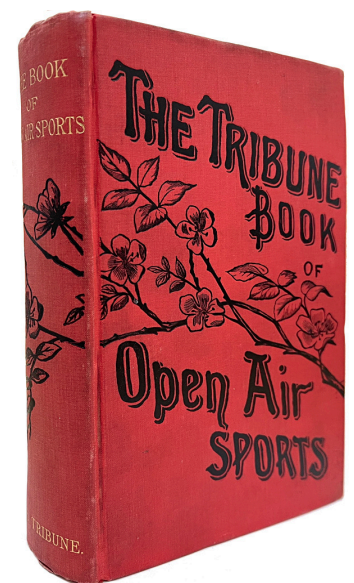
On the verso of the title page was printed two lines set in small nonpareil capitals and small caps:

“This Book is Printed Without Type,  
being the First Product in Book Form  
of the Mergenthaler  
Machine which wholly  
Supercedes the Use of  
Movable Type.”

This Linotype continued to operate for a century, serving the *New York Tribune* and then its successors, the *Herald Tribune* and the *International Herald Tribune*.

## Linotype: The Revolution

Until the invention of the Linotype, newspapers were





## Linotype, continued



Dean Coombs, owner-operator of Saguaro Crescent, peers over a copy of the paper, the last in America being printed with a Linotype

only eight pages at most because of the labor required to set so much type by hand. With the Linotype, the only limitation on the amount of text that could be printed was the number of Linotype machines and operators. Newspapers were able to introduce more pages and more editions each day and add value to their product in a fiercely competitive market. The scope and depth of reporting was greatly expanded. Special editions could be produced and out on the street in a couple of hours to deliver breaking news and be hawked on sidewalks by the newsboys who were a subculture of their own.

The Mergenthaler Linotype and its imitators swept the globe, creating a powerful newspaper business model and making the newspaper a dominant feature of modern life for a century. Book production was also revolutionized, making more books available at less cost to more people.

In the 1970s and 1980s, newspapers began to convert to photographic methods of printing that made the Linotype obsolete. As of July 2022, the only U.S. newspaper still using a Linotype was the *Saguaro Crescent* of Saguache, Colorado (pronounced suh-watch'-ay). Its owner, Dean Coombs, has said that he is not training anyone to take over, and when Coombs retires, an era will end.

Today, a few Linotype machines are kept working by hobbyists and museums, for example, the

Smithsonian Institution, which has an extensive collection related to the Mergenthaler Company and the Linotype, and the Museum of Printing in Haverhill, Mass.

## Linotype: The Museum

According to Frank Romano, president of the Museum of Printing, of the 200,000 linecasting machines manufactured in the century after the invention of the Linotype, fewer than 1,000 remain. Romano started in the mailroom of the Mergenthaler Company in 1959 and spent

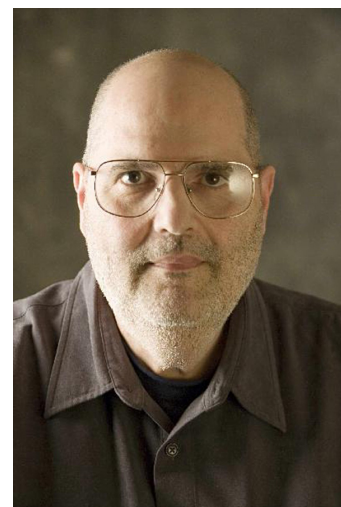
eight years with the company. He has written the definitive book on the Linotype, *History of the Linotype Company*, published in 2014 by Rochester Institute of Technology, where Romano is an instructor. *History of the Linotype Company* was reviewed by Boris Veytsman, a professor at George Mason University, as “a brilliant book about the company — not a dry list of milestones, but rather a work of love and

appreciation. The book includes, in excerpts or in full, rare or previously unpublished documents....”

Romano has taken on the Linotype as a mission. At the Museum of Printing website, he makes a plea for support of the Linotype Legacy Project:

... the historical impact of the Linotype is at risk of being forgotten or lost. Very few people still know how to operate a Linotype. Fewer still know how to service and repair Linotype machines to keep them running. Some Linotype parts are hard to find. Linotype matrices are in short supply. We must act now to save the Linotype for future generations.

With this in mind, the Museum of Printing is mounting a fundraising campaign to preserve the legacy of the Linotype. The museum is in a unique position to fulfill this mission: Romano proceeds to



Frank Romano, President of the Museum of Printing, Haverhill, Mass.

## Linotype, concluded

describe a few highlights of the museum's Linotype collection, "the largest collection of material from the Mergenthaler Linotype Company."

Part of the Museum of Printing's Linotype Legacy endeavor includes a [series of videos](#) in which master mechanic Dave Seat demonstrates Linotype maintenance and operation. Eighteen videos, ranging from 2 to 15 minutes, have been uploaded. The first few titles are:

1. General Startup of Linotype
2. Cycling of Linotype – How It Works
3. Lubrication
4. General Maintenance
5. Keyboard Operation and Maintenance
6. Molds and Mold Disk
7. The Pot
8. Transfer Adjustments
9. General Adjustments
10. Dave Seat Talks with Frank Romano

Begin with video #2, Cycling of Linotype. In two minutes, it shows the basic operation of the Linotype from the operator's point of view, from switching on to a finished slug. On one level, many of the videos are quite "nuts and bolts" – this is an intricate mechanical machine, but on another level, the videos show the ingenuity of the device that changed the publishing world, and frankly, the delight it must be for someone with a mechanical bent to work on such a device.

The Linotype Legacy Project is just one of the Museum of Printing's efforts. There is a great deal of content at the [museum's website](#).

## Linotype: The Film

The best overall view of the Linotype machine might be found in *Linotype: The Film*. The film's website describes it:

The film tells the charming and emotional story of the people connected to the Linotype and how it impacted the world.

The film premiered at the SVA Theater in New York on February 3, 2012. Happy Eleventh Anniversary!

In his review for *Printweek*, James Chase wrote:

*Linotype: The Film* somehow manages to reconstruct history in the most gripping fashion, without ever calling on a narrator. Essentially, it's one glorious piece of footage after another of the most naturally gifted, genuinely interesting, passionately crazy storytellers – and they are mostly very funny, too. All are operators, but forget any preconceptions of this job title for a moment.

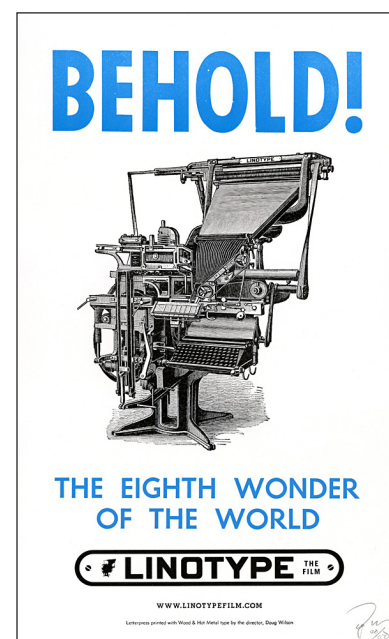
"Operators were the artists who created this wonderful typography that we try to emulate digitally," says one of the movie's stars. "They are artistic people posing as industrial types in dirty overalls."

Doug Wilson, the film's director and producer, then 29 years old, said:

I started out just loving the machine; I thought it was an amazing machine. But I realized what you need is these operators. They worked with these machines for 60 years. The machines were the hearts of these people. So I think that's when we realized we had a film.

The film closes with one of its stars, Joel, unable to find a home for his Linotype, accompanying it to the scrap yard. He can't watch as the giant claw comes down on his machine. Again and again. This sad moment becomes funny as steel from the 19<sup>th</sup> century resists steel from the 21<sup>st</sup>. But in the end, the giant claw wins, and there is one less mechanical marvel in the world.

*Linotype: The Film* may be viewed online at [therokuchannel.roku.com](#), Amazon Prime, and other sources.



*Theatrical release poster for Linotype: The Film (2012)*





# SCIENTIFIC AMERICAN

[Entered at the Post Office of New York, N. Y., as Second Class Matter. Copyrighted, 1889, by Munn & Co.]

A WEEKLY JOURNAL OF PRACTICAL INFORMATION, ART, SCIENCE, MECHANICS, CHEMISTRY, AND MANUFACTURES.

Vol. LX.—No. 10.  
ESTABLISHED 1845.

NEW YORK, MARCH 9, 1889.

\$3.00 A YEAR.  
WEEKLY.

## A MACHINE TO SUPERSEDE TYPESETTING.

Prior to January 1, there had been issued from the U. S. Patent Office upward of 160 patents relating to typesetting and type-distributing machines. All such devices, with many others known only in foreign countries, have thus far, however, met with but little favor among printers, and they have not been employed in practical work to a sufficient extent to have any appreciable effect in this most important branch of the printing business. Printing presses have been improved almost beyond comparison with those of the earlier days of the craft—when only about 200 impressions were obtainable per hour from small forms, as against more than 20,000 copies now made per hour of our largest newspapers; but the typesetting part of the making of books and newspapers has remained sub-

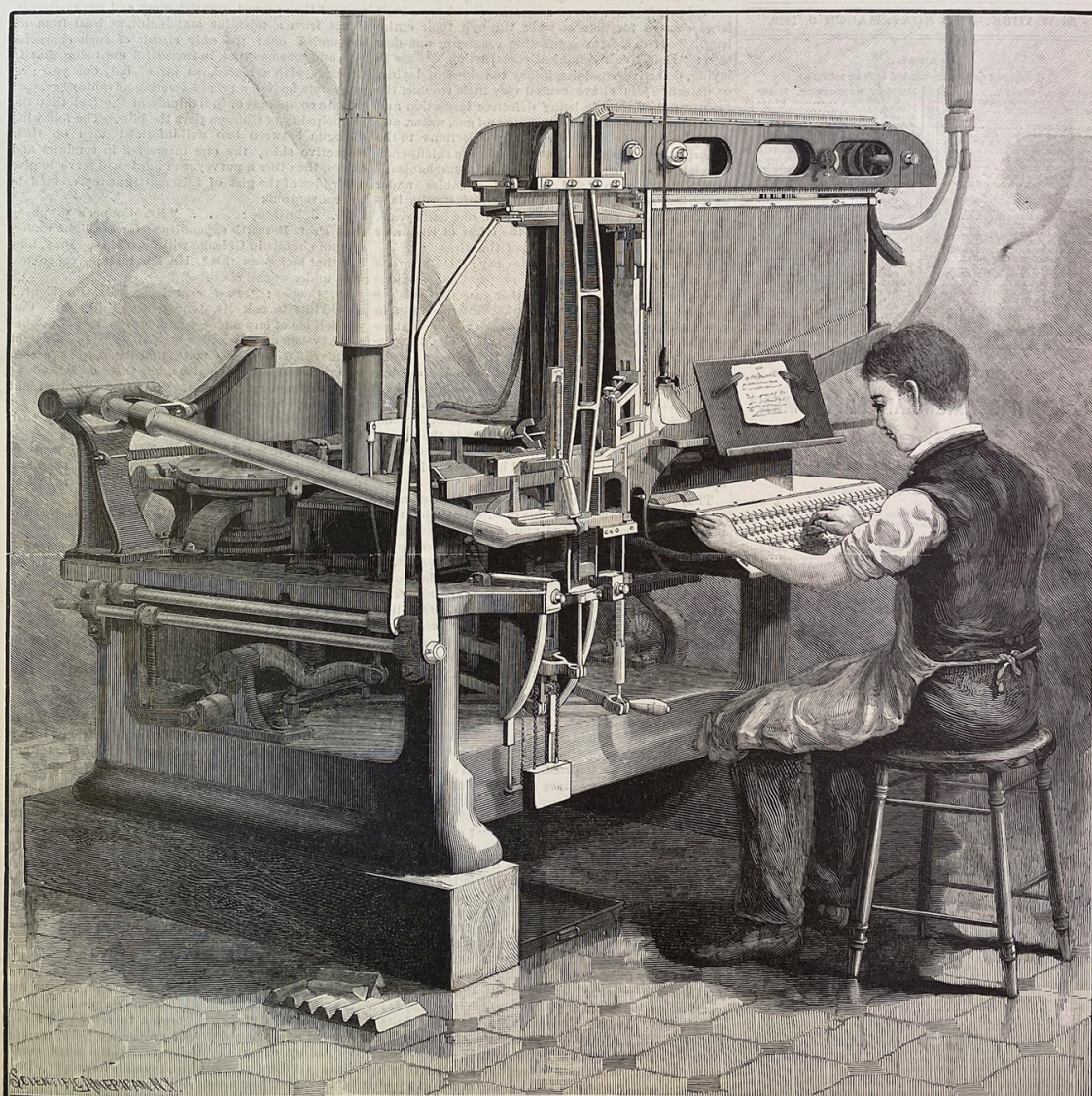
stantially where it was left by the earliest users of movable types.

The accompanying illustration represents the latest, and in many respects the most remarkable, of the numerous machines which inventors and mechanics have from time to time devised in their long-continued efforts to find some practical means by which to supersede or cut short the tedious work of typesetting. It is known as the Linotype machine, from the nature of its product, but would probably be more generally designated as the "Tribune" machine, from the fact that it has been in practical use in the New York Tribune office for more than two years, where it now does substantially all the work formerly done by the compositors of that paper.

It is not, strictly speaking, a typesetting machine, but

forms type bars, each of the length, width, and height of a line of type, and the exact counterpart of that which a compositor would set up, except that each line is formed of one entire piece of metal, instead of as many different pieces as there are characters, spaces, etc. A representation of such type bar or slug is given in one of the small views. The key-board in front of which the operator sits has 107 keys, each marked for a capital or lower case character of a fount of type, or the figures, points, or compound letters used in connection therewith, many of the letters most frequently used having several keys. The operative parts are carried by a rigid metal frame, all portions of which are stationary. The "copy" is placed upon a convenient holder just above the keyboard, and above and behind

(Continued on page 150.)



SETTING TYPE BY MACHINERY, AS CONDUCTED AT THE NEW YORK "TRIBUNE" OFFICE.



## The Impossible Dream: Early Cervantes Books at Auction

**D**on Quixote is as much a concept as it is a title. At 1,000 pages or more, it is still widely read, but its central characters, Don Quixote de la Mancha and his trusty comrade Sancho Panza, are a part of our collective consciousness, known and understood more widely than book from which they are drawn.

Certainly one of the most famous books to be produced in the past 500 years, it has inspired many other works of art in addition to hundreds of editions in many languages. It is often regarded as the first modern novel and as one of greatest books ever written. A 2002 poll of 100 well-known authors voted it the “most meaningful book of all time.” It truly ranks as a classic of world literature.

Written by Miguel de Cervantes (1547–1616), *Don Quixote* was first published in 1605 as *El ingenioso hidalgo don Quixote de la Mancha* (*The Ingenious Gentleman Don Quixote of La Mancha*). A second part was published in 1615. Cervantes was a government clerk for most of his life, but his life was not without incident. He was forced to leave Spain in 1569, moving to Rome where he worked for a cardinal.



*On December 14, 2022, this pair of extremely rare books, Don Quixote, Parts I and II (1608 and 1615, resp.), was auctioned at Sotheby's Paris as part of the sale De la précieuse bibliothèque Jorge Ortiz Linares (From the valuable library of Jorge Ortiz Linares). The books are about 7.5 in. tall.*

returned to Madrid.

In 1585, Cervantes published the traditional pastoral romance called *La Galatea*, without much notice. But it was the publication of the decidedly nontraditional *Don Quixote* in 1605 that brought him some attention. His stated goal was to lampoon “vain and empty” chivalric romances, and rather than the idealized characters and high-flown language of those works, Cervantes’s characters were drawn from real life and used common language. This innovative approach proved very popular, and Cervantes and his novel were set on the road for fame. *Don Quixote* came to be regarded as the cornerstone of modern Spanish literature.

**Perhaps no surprise then that in the 1934**, an avid book collector and attaché to the Bolivian ambassador to France stopped in at the famous London book dealer Maggs Brothers (founded 1853). He had seen first editions of both Parts I and II listed in a 1927 Maggs catalog of Spanish-language books. Fine editions of early printings of *Don Quixote* are truly rare. This pair of books was priced at £3,500 (over \$200,000 today). However, when the attaché arrived, ready to buy, Maggs informed him that the books had already been sold. They put his name on a waiting list.



*Title page of the third edition (1608) of Don Quixote from the copy offered for sale at Sotheby's in December 2022. The third edition is the last one corrected by Cervantes and considered the most correct.*

Within a year, he had enlisted in the Spanish Navy and was seriously wounded in 1571 at the Battle of Lepanto, a major engagement between a coalition of Catholic states and the Ottoman Empire. Cervantes continued as a soldier until 1575 when he and his brother were taken captive by Barbary pirates. The brother was ransomed by the Cervantes family in 1577. In 1580, a Catholic order called the Trinitarians ransomed Miguel, and he

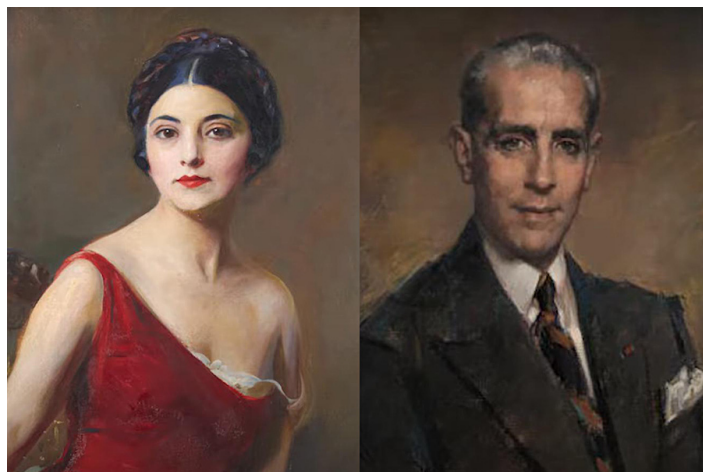


### Cervantes, continued

The attaché — who would later be ambassador — was Jorge Ortiz Linares (1894–1965), a Bolivian aristocrat and son-in-law of Bolivia’s “King of Tin,” Simón Patiño, “a Spanish-Indian peasant who converted a tiny stake in a tin mine into one of the great 20<sup>th</sup>-century fortunes.”\* Ortiz was building what became a significant collection of rare books. A rare *Don Quixote* would be a fitting addition.

Jorge and his wife Graciela resided in L’Hôtel Blumenthal, 34 rue Foch, which they filled with exquisite 18<sup>th</sup>-century furniture and artwork. Graciela gained a reputation as “the world’s most serious collector of silver, notably French silver, and she was a popular figure in French society where her headstrong character was admired as well as her singing voice and guitar-playing.”

**In 1935, Maggs had acquired a number** of books from Escrick Hall, the estate of Beliby Thompson (1742–1799), a prominent Yorkshire landowner (22,000 acres) and member of Parliament (House of Commons, 1768–1796). Upon Thompson’s death in 1799, the estate became the property of a nephew in the Lawley family. By the 1930s, the estate had been depleted by debt, and Irene Constance Lawley decided that there was not enough money to properly run the estate. She



Graciela and Jorge Ortiz Linares

moved into a house in nearby Skipwith and notified her tenants. It would take several years to sell off all the farms. Lawley converted Escrick Hall into apartments, and among the household goods sold were a number of books.

Maggs contacted Ortiz, and he immediately flew to London, where on December 21, 1936, he purchased:

- the 1608 edition of *Don Quixote*, Part I, which is the third edition and the last one that Cervantes himself corrected
- the first edition (1615) of *Don Quixote*, Part II
- a first edition of Cervantes’s short story collection, *Novelas ejemplares* (*Exemplary Stories*) published in 1613



The drawing room of the Ortiz apartments at 34 rue Foch in Paris. Note the portrait of Graciela at the left.

\* Moonan, Wendy. “Antiques; Fine Silver, Both Lavish And Useful.” *New York Times*, April 17, 1998, p. E42

## Cervantes, concluded

- *La Florida del Inca* (1605), in which Garcilaso de la Vega recounts the conquest of America from the point of view of indigenous peoples
- *Hispania Victrix* (1553), which recounts the conquest of Mexico and is the first work in history to mention California.

Ortiz's new volumes were the highlight of a collection focused on his two great interests, the Hispanic-American world and French literature, the latter including fine editions of Rabelais, Montaigne, Descartes, Pascal, Racine, Molière, La Fontaine, and La Rochefoucauld. Ortiz became a frequent customer of both Maggs in London and the Paris rare books dealer Pierre Berès and built one of the great libraries of his era.

The Ortizes' apartment became a center for the arts and a bastion for the exchange of ideas, even during the occupation. At the funeral of Jorge Ortiz Linares in Paris in 1965, he was awarded the Legion d'Honneur.

Presumably, Ortiz's extraordinary books passed to the sons, Francisco Ortiz Muñoz (1904–1990), George Ortiz Patiño (1927–2013), and Jaime Ortiz Patiño (1930–2013) – the latter two were flamboyant and aggressive collectors – and then their children.

In the 1990s, Jaime and George offered significant collections of furniture, objects, silver, paintings, and books at Sotheby's auctions. In 1978, George had auctioned a collection of paintings to gain the \$2 million needed to ransom his five-year-old daughter. She was released unharmed.

**On December 14, 2022, the library of Jorge Ortiz Linares was offered for sale at Sotheby's Paris.** The 87 lots represent the choicest of Ortiz's collection including the Cervantes works mentioned above, other Cervantes and Spanish works, and rare editions of French literature. This exquisite collection included important bindings and impressive provenances.

**The sale of all 87 items brought about \$3.8 million.** The star of the show was the pair of *Don*

*Quixotes*, Parts I and II (1608 and 1615, resp.), that Ortiz bought in December 1936 offered as a single lot. Very rare and in 18<sup>th</sup>-century bindings, these two books had fueled speculation about high the price would go.

But the surprise was that the sale was led at €705,000 by an autograph letter of René Descartes to the Dutch poet and composer Constantijn Huygens, dated November 1, 1635. A bill of sale from Pierre Berès shows that Ortiz bought the letter in 1956 for 2,500 francs.

The Cervantes pair came in second at €504,000. Third was a complete edition of Rabelais's *Gargantua and Pantagruel*, "the other parody of chivalric romance," at €466,000.

The Cervantes was within its estimate of €400,000 to €600,000. The two French works outstripped their estimates by several hundred thousand euros.

There's no word on who purchased the Cervantes pair. Perhaps they will not be seen again for another century.



*Don Quixote and Sancho Panza* (1955), illustration by Pablo Picasso for Les Lettres Françaises for the week of August 18–24, celebrating the 350<sup>th</sup> anniversary of the publication of *Don Quixote*, Part I.





**HONORING JOYCE MESKIS**  
**INDIE BOOKSELLER / READERS' RIGHTS ACTIVIST**  
(East Chicago, Indiana, 1942 – Denver, Colorado, 2022)



**By Maureen E. Mulvihill**

FBS Member, 2011- . FBS VP, 2012-2015  
Guest Writer, Rare Book Hub (San Francisco)  
February 1<sup>st</sup>, 2023  
< <http://www.rarebookhub.com/articles/3335> >



**Joyce Meskis, Owner & Bookseller**  
**Tattered Cover Book Store. Denver, Colorado**  
President, American Booksellers Association, 1991  
PEN American Center Award, 1995  
Photo, *Publishers Weekly* (December 27, 2022; online)  
Photographer, Jed Rulon-Miller

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**FBS MEMBERS MAY ENJOY THIS TRIBUTE TO JOYCE MESKIS** of Indiana, who put Denver on the map for books. And anytime the history of the city of Denver is told, the Tattered Cover Book Store of Joyce Meskis must be mentioned as a principal player in the cultural life of the city. To view the full article, visit Rare Book Hub: <<http://www.rarebookhub.com/articles/3335>>.



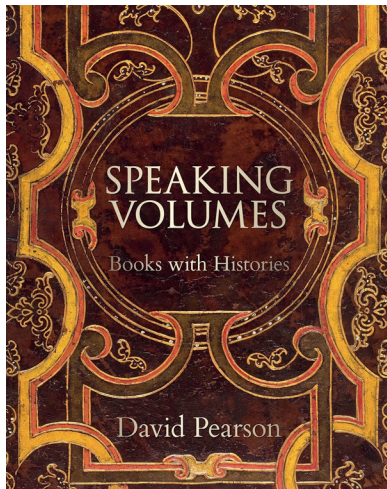
## Books in Brief

### Speaking Volumes: Books with Histories

David Pearson

Bodleian Library, University of Oxford

240 pp., November 2022



Scholars increasingly recognize that the cultural and research value of books lies not just in their printed contents, but in their value as historical artifacts.

An individual book can tell us many things about the ways books have been used, read, and regarded throughout the years.

Every book is a “what.”

but behind it is a “who” – or many “who’s.” *Speaking Volumes* is not a “compendium of odd volumes; Pearson is interested in the connection between the individual book and the individual who used it.

Marks of ownership, whether a rich treasure binding or a humble family inscription, shine a light on social history and literacy, while student doodles from the 16<sup>th</sup> century and a variety of pithy annotations give us a sense of readers through the ages.

In *Speaking Volumes*, you will find books damaged by bullets or graffiti, recovered from fire or water, or even disguised as completely different texts for protection in dangerous times. Generously illustrated, *Speaking Volumes* presents a fascinating selection of books in both public and private collections whose individual histories tell surprising and illuminating stories, encouraging us to look at and appreciate books in new and nontraditional ways.

**David Pearson** is a leading expert on the history of books. His previous books include *Provenance Research in Book History* and *Book Ownership in Stuart England*.

Sources: University of Chicago; *Fine Books and Collections*



### On Parchment: Animals, Archives, and the Making of Culture from Herodotus to the Digital Age

Bruce Holsinger

Yale University Press

448 pp., February 2023

For centuries, societies recorded much of their written cultures on parchment: the rendered skins of sheep, cows, goats, camels, deer, gazelles, and other creatures.

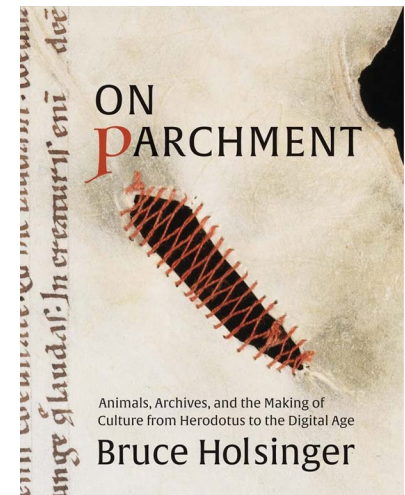
In a study spanning 3,000 years and 20 languages, Bruce Holsinger explores this animal archive as it shaped the inheritance

of the Euro-Mediterranean world, from the leather rolls of ancient Egypt to the Acts of Parliament in the United Kingdom.

Holsinger discusses the making of parchment past and present, its nature as a biomolecular record of faunal life and environmental history, the knotty question of “uterine vellum,” and the imaginative role of parchment in the works of St. Augustine, Shakespeare, and a range of rabbinic writers of the medieval era. The book draws on a vast array of sources – codices and scrolls, documents and ephemera, works of craft and art – that speak to the vitality of parchment across epochs and continents. At the center of *On Parchment* is the vexed relationship of human beings to the myriad slaughtered beasts whose remains make up this vast record: a relationship of dominion and compassion, of brutality and empathy.

**Bruce Holsinger** is Linden Kent Memorial Professor at the University of Virginia, editor of *New Literary History*, and an award-winning author. He lives in Charlottesville, VA.

Source: Yale University Press

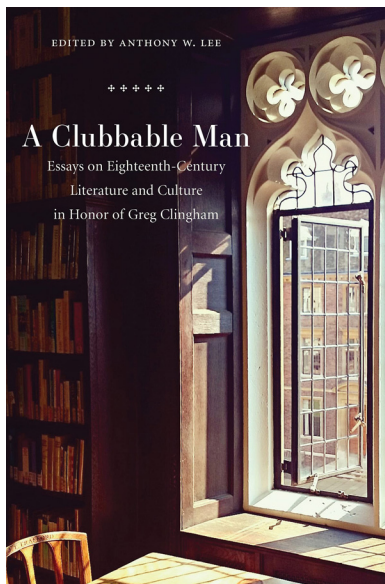




## Books in Brief, continued

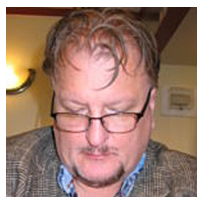
**A Clubbable Man: Essays on Eighteenth-Century Literature and Culture in Honor of Greg Clingham**

Anthony W. Lee, Philip Smallwood, et al.  
Bucknell University Press  
322 pp., June 2022



**Samuel Johnson** famously referred to his future biographer, the unsociable magistrate Sir John Hawkins, as “a most unclubbable man.” Conversely, this celebratory volume gathers distinguished scholars of 18<sup>th</sup>-century studies to honor the achievements, professional generosity, and sociability of Greg Clingham, taking the

theme of textual and social group formations. Philip Smallwood examines the “mirrored minds” of Johnson and Shakespeare, while David Hopkins parses intersections of the general and particular in three key 18<sup>th</sup>-century figures. Aaron Hanlon draws parallels between instances of physical rambling and rhetorical strategies in Johnson’s *Rambler*, while Cedric D. Reverand dissects the intertextual strands uniting Dryden and Pope. Contributors take up other topics, including postfeminism, travel, and seismology. Whether discussing cultural exchange or textual reciprocities, each piece extends the theme, building on the trope of relationship to organize and express its findings. Rounding out this collection are tributes from Clingham’s former students and colleagues, including original poetry.



**Anthony W. Lee** is an expert on Samuel Johnson and his circle, mentoring, and intertextuality. He has published more than forty essays on Johnson and 18<sup>th</sup>-century literature and culture, and six books.

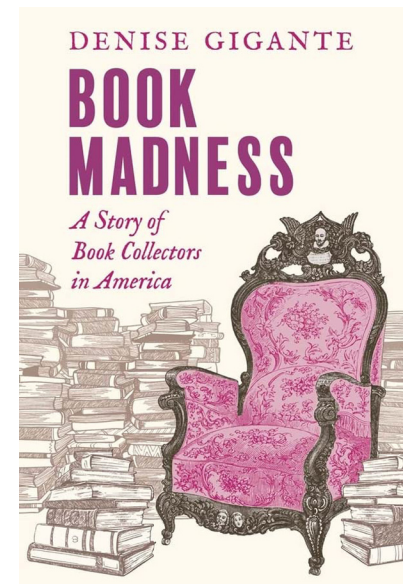
Source: Bucknell University Press

**Book Madness: A Story of Book Collectors in America**

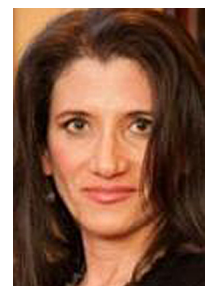
Denise Gigante  
Yale University Press  
400 pp., November 2022

The fascinating history of American bookishness as told through the sale of Charles Lamb’s library in 1848.

Charles Lamb’s library – a heap of sixty scruffy old books singed with smoke, soaked with gin, sprinkled with crumbs, stripped of illustrations, and bescribbled by the essayist and his literary friends – caused a sensation when it was sold in New York in 1848. The transatlantic book world watched as the relics of a man revered as the patron saint of book collectors were dispersed. Following those books through the stories of the bibliophiles who shaped intellectual life in America – booksellers, publishers, journalists, editors, bibliographers, librarians, actors, antiquarians, philanthropists, politicians, poets, clergymen – Denise Gigante brings to life a lost world of letters at a time when Americans were busy assembling the country’s major public, university, and society libraries. A human tale of loss, obsession, and spiritual survival, this book reveals the magical power books can have to bring people together and will be an absorbing read for anyone interested in what makes a book special.



**Denise Gigante** is the Sadie Dernham Patek Professor in the Humanities at Stanford University. She is the author of *The Keats Brothers: The Life of John* and *George and Taste: A Literary History*.  
Source: Yale University Press



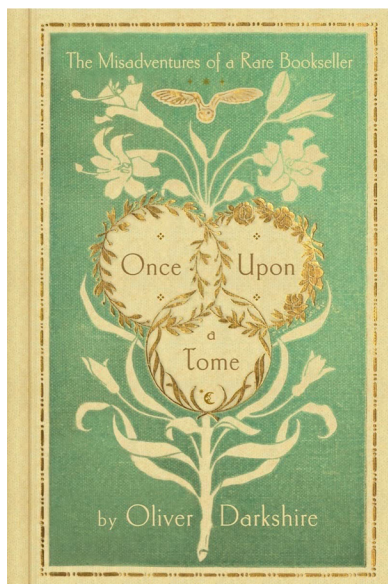
## Books in Brief, concluded

**Once Upon a Tome: The Misadventures of a Rare Bookseller**

Oliver Darkshire

W. W. Norton &amp; Company

256 pp., March 2023



Some years ago, Oliver Darkshire stepped into the hushed interior of Henry Sotheran Ltd. (est. 1761) to apply for a job. Allured by the smell of old books and tempted by a management-approved afternoon nap, Darkshire was soon ordering stacks of first editions and placating the store's ghost (the late Mr. Sotheran, hit by a tram).

A novice in this ancient establishment, Darkshire describes Sotheran's brushes with history (Dickens, the *Titanic*), its joyous disorganization, and the unspoken rules of its gleefully old-fashioned staff. As Darkshire gains confidence and experience, he shares trivia about ancient editions and explores the strange space that books occupy in our lives, where old books often have strong sentimental value, but rarely a commercial one.

By turns unhinged and earnest, *Once Upon a Tome* is the colorful story of life in one of the world's oldest bookshops and a love letter to the benign, unruly world of antiquarian bookselling, where to be uncommon or strange is the best possible compliment.



**Oliver Darkshire** is an antiquarian bookseller at Henry Sotheran Ltd, and the voice of Sotheran's Twitter account. He lives in Manchester, England, with his husband and his neglectfully curated collection of books

Source: W. W. Norton & Company

[Bookish fiction]

**Death of a Bookseller**

Bernard J. Farmer

British Library

256 pp., March 2022

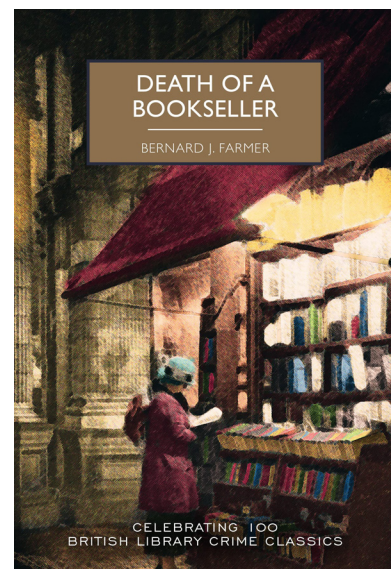
First published in 1956 and much sought for since, this rare gem – The 100<sup>th</sup> installment in the British Library's Crime Classics series – makes a return to print for the first time in more than 50 years.

"Some dealers and collectors have no conscience whatever. Do you know, Sergeant, there are men and even women who would cheerfully kill me to get what I have found today?"

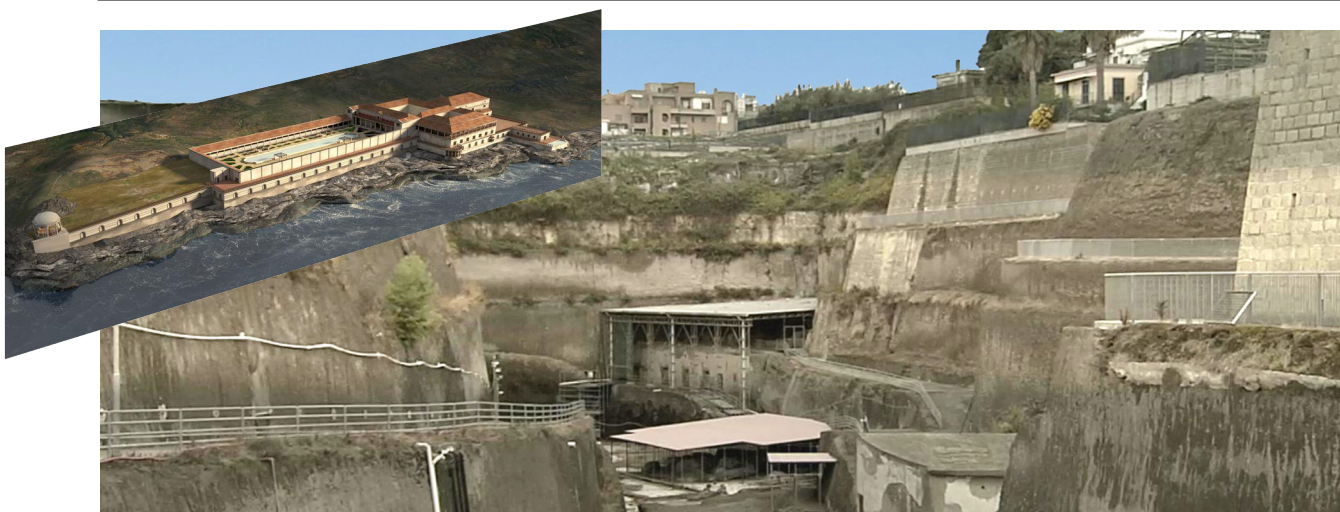
Sergeant Wigan stops to escort a swaying reveler home and hears a tale of a life spent collecting and selling rare books. His new companion, Michael Fisk, has been celebrating acquisition of a signed copy of Keats's *Endymion*, and Fisk's library convinces Wigan to begin collecting. After developing a love for antiquarian books and a friendship with Fisk, Wigan is called upon by the C.I.D. when tragedy strikes and Fisk is found murdered in his library. Suspecting another book collector, seller, or agent of murdering Fisk and stealing a precious volume, Wigan dives into the antiquarian book trade where pleasantries and a kind of collector's code mask simmering jealousies and ruthless desires. Combining exuberant characters with a puzzling case and a wry depiction of the second-hand book market, Wigan delights book lovers and classic crime enthusiasts alike.

**Bernard J. Farmer** (1902–1964) was a policeman and a book collector. He published the slim volume *The Gentle Art of Book Collecting* in 1950. In addition to mysteries for adults, he wrote mysery books for children.

Source: British Library; Fine Books and Collections







**Villa of the Papyri**, one of the finest luxury residences at the Gulf of Naples resort of Herculaneum, was discovered around 1700. Excavation began in 1750. The main image above shows the current state of the villa, covered with protective awnings, in a canyon excavated in the 70 feet of hardened ash from the 79 CE eruption of Vesuvius that covered the villa, which once overlooked the sea (smaller image). It was found to contain the highest concentration of works of art of any similar site and the only Greco-Roman library preserved from antiquity, thus the name “Papyri.” The owner, possibly senator Calpurnius Piso, had assembled a philosophical library of the Epicurean school, with many important works of Philodemus, previously known only by title. The 1,100 scrolls were already packed in crates when the volcano erupted. Charred and solidified, efforts to read the scrolls largely failed until the advent of 21<sup>st</sup>-century technologies that are now revealing these long hidden texts.



### This Month's Writers and Contributors

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

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

## Join FBS!

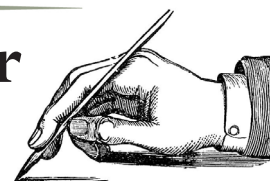
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



It's easy to join – just send an email with your name, mailing address, and phone number to [Floridabibliophiles@gmail.com](mailto: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

### February 2023



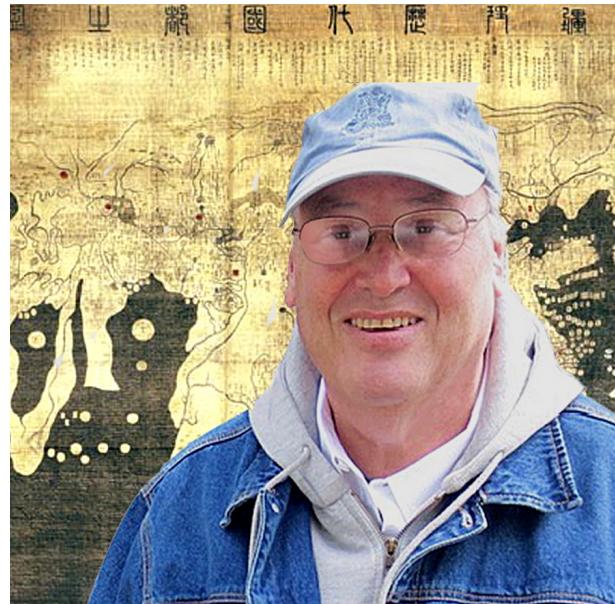
#### Irene Pavese – The Evolution of Margaret Armstrong: Botanist, Illustrator, Book Designer

Macdonald-Kelce Library  
401 W. Kennedy Blvd., Tampa, FL  
(and Zoom)

February 19, 2023, 1:30 p.m.

**Former FBS president and current treasurer Irene Pavese is a former bookseller.** One of the stars of her extensive collection is Margaret Armstrong (1867–1944) whose illustrations for books were inspired by her botanical background. Her botanical travels in the early 1900s led her to the bottom of the Grand Canyon – one of the first women to do so – where she discovered and drew many previously unknown species. Her fusion of Art Nouveau and rhythmic motifs made her work distinctive, recognizable, and beautiful. Over 300 of Armstrong’s book designs have been identified, and Irene is working to add to the list. Irene will describe these efforts and give us some biographical background on this fascinating artist.

### March 2023



#### Carey Gordon: From the Nile to the Silk Road: A Life in Books

Seminole Community Library  
9200 113<sup>th</sup> St N, Seminole, FL  
(and Zoom)

March 19, 2023, 1:30 p.m.

**Carey grew up in Cleveland, Ohio, a great book town, and developed a love for books at an early age from his parents.** After practicing law for several years in Cleveland, he joined the U.S. Foreign Service, spending nearly 30 years in eight long-term postings in Africa and Asia. During his years overseas, he actively collected books about the places he lived and worked, including the Sudan, Congo, Pakistan, Cambodia, Kyrgyzstan and more. He will share some of his favorite books from his journey from the Nile to the Silk Road.





## Book Events and Podcasts

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

### Florida Book Events

— February 16–19 —

#### Savannah Book Festival

Savannah, GA ([www.savannahbookfestival.org/](http://www.savannahbookfestival.org/))

— February 16–19 —

#### Tropic Bound Artist's Book Fair

Miami, FL ([www.tropicboundfair.org/](http://www.tropicboundfair.org/))

— February 18 —

#### Amelia Island Book Festival -- Author Expo & Readers' Extravaganza

Fernandina Beach Middle School, Fernandina, FL  
([www.ameliaislandbookfestival.org/](http://www.ameliaislandbookfestival.org/))

— February 23–25 —

#### F.R.E.S.H.\* Book Festival

(\*Fiction, Romance, Erotica, Spiritual, Health)  
Daytona Beach, Florida  
<https://www.freshbookfestivals.net/>

— February 23–26 —

#### Coastal Magic Convention

Daytona Beach, FL ([www.coastalmagicconvention.com /](http://www.coastalmagicconvention.com/))

— March 4 —

#### Southwest Florida Reading Festival

Fort Myers Regional Library Campus  
Fort Myers, FL ([www.readfest.org/](http://www.readfest.org/))

— March 10–12 —

#### FLORIDA ANTIQUARIAN BOOK FAIR

St. Petersburg Coliseum  
(<https://www.floridaantiquarianbookfair.com/>)

— March 18 —

#### Mega Mystery Book Sale

Friends of Central Library, Manatee County  
1301 Barcarrota Blvd. West in Bradenton, Florida  
Entire contents of a mystery books store for sale.

— March 20–21 —

#### Palm Beach Book Festival

West Palm Beach, FL (<http://www.palmbeachbookfestival.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:*

#### January 24 – Danielle Clode on *Koalas Uncovered*

We go Down Under to learn about koalas with Australian zoologist Danielle Clode, who has written a new book called *Koala: A Natural History and an Uncertain Future*. Koalas regularly appeared in Danielle's backyard, but it was only when a bushfire came close that she started to pay closer attention to them. Her book shows how complex and mysterious they are. We discuss how koalas are affected by disease, climate change, wildfires, and overpopulation.

#### KOALA

A Natural History  
and an Uncertain Future

Danielle Clode



#### January 14 – Tom Ayling on TikTok

We're joined by Tom Ayling who works for Jonkers Rare Books in Henley on Thames, in the UK. Tom has uploaded hundreds of videos to TikTok about a wide variety of bookish subjects, from The Hobbit first edition to rare Bibles, Shakespeare First Folios, and collectible Harry Potters. Tom's a master storyteller. His videos are educational and entertaining, and almost certainly winning a new audience for rare books.

TikTok videos are short, often around a minute. They are like bonbons: small and often delicious. Try Tom's Books That Don't Exist, London in Miniature, or Henry the VIII's Most Lavish Books. There are many. Check out the podcast and then get started with [Tom's TikTok](#).



## 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:

January 30 – Gerry Butts and John Duffy on *How Canada Works*

Duffy (1964–2022), a Canadian political strategist and writer, is well-known for *Fights of Our Lives*, one of the best books ever written on Canadian politics. The book was visually captivating, fun, and informative, so I decided to feature it on The Biblio File. But who to engage with? Justin Trudeau's close friend and advisor, Gerry Butts, joined me to talk about Duffy's optimism, whether elections matter, cynicism, and more. We're both convinced that this book should be a TV series ASAP.

## January 23 – Michael Geist on the Pathetic Argument for Extending Copyright in Canada

Bill C-32, hidden in an omnibus budget bill, extends copyright protection in Canada for writers and other creators from 50 to 70 years after they die. It does not benefit the public nor incentivize authors to create and innovate, and it hurts readers, researchers, and teachers. Lobbyists convinced Trudeau's government with one pathetic argument: Canada should comply with other jurisdictions. Greed won, and no new works will enter public domain in Canada for 20 years. I spoke with Michael Geist, University of Ottawa professor of law.

January 8 – Director Lizzie Gottlieb on *Her Documentary Turn Every Page. And Books, Writers, and Editors*

*Turn Every Page* features the 50-year relationship between writer Bob Caro, 87, and his editor Bob Gottlieb, 91. It deftly guides the viewer and the two Bobs toward the pressing goal of completing the fifth and final volume of Caro's biography of Lyndon B. Johnson. We learn about what they're both after: uncompromised excellence. This very watchable documentary shows the magic in this unique relationship and the great joy experienced

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.

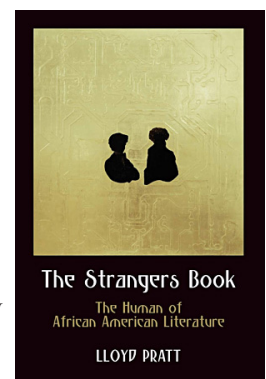
AAS focuses on pre-1876 events and holds the "largest and most accessible collection" of related print materials. The AAS's Program in the History of the Book in American Culture (PHBAC) was established in 1983. PHBAC sponsors **Virtual Book Talk**, showcasing "authors of recently published scholarly monographs, digital-equivalents, and creative works broadly related to book history and print culture." Free, but advance registration is required.

## Upcoming episodes:

March 23, 2 p.m. – Lloyd Pratt: *The Strangers Book: The Human of African American Literature*

In 1845, two key texts in the African American literary tradition were published: Frederick Douglass's *Narrative of the Life of Frederick Douglass, American Slave, Written by Himself*, and a collection of francophone poetry published in New Orleans by a group of free men of color: *Les Cénelles: Choix des poésies indigènes*. *The Strangers Book* tells how these books were part of a political and aesthetic project to create real and imaginative spaces hospitable to "stranger humanism," centering literature to communicate the experiences of people of African descent to a wider world.

Pratt is Drue Heinz Professor of American Literature at the University of Oxford and a senior fellow at the Rothermere American Institute. He is the author of *Archives of American Time: Literature and Modernity in the Nineteenth Century* (Penn Press 2010) as well as articles and essays on the literatures of the American South, queer time, and literary formalism. He's currently working on two projects: one an account of "other people's Emersons" and the other a consideration of Black anti-aesthetics.





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

**Dropping Books with Larry McMurtry, by John Saumarez Smith.** Smith (1943–2021) was a bookseller at the legendary London firm Heywood Hill. In this article he discovers Larry McMurtry and his Georgetown bookstore. He had not been aware that in addition to his successful writing career, McMurtry was also a dedicated bookseller. Smith shares memories of this friendship.

**‘Lefty’ Wilmarth Sheldon Lewis, by Mary Waldegrave.** Lewis (1895–1979) was a devoted collector and important scholar of Horace Walpole, the great English letter writer. In 1930, the Waldegraves held the largest private collection of Walpoliana. Lewis contacted them, hoping to acquire the collection. What ensued was a 20-year friendship that resulted in the desired acquisition. In this episode, Countess Mary Waldegrave provides a ‘ladylike’ account of Lefty Lewis and his friendship.

***Elling Eide Library Events, Sarasota***

**Feb. 9, 11 a.m. – Calling in Sick: An Anecdotal History of Medical Excuses in Early China, Dr. J. Michael Farmer**

Calling in sick to get out of work is a time-honored practice and something of an art form. Early and medieval Chinese texts are full of individuals claiming illness to excuse themselves from current positions or avoid appointments to office. Farmer will focus men who “called in sick” to reject government appointments to understand their historical significance, how people used illness to avoid service under a particular ruler, and what underlying messages we might gain from these stories.

**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:

**December 17 – Virtual Tour: “Animated Advertising: 200 Years of Premiums, Promos, and Pop-ups.”** A virtual tour of selections from Ellen G. K. Rubin’s collection on display at the Grolier Club through Feb. 11, featuring 200 years of animated and dimensional paper devices that promote products, art, entertainment, and ideas in areas of food, fashion, tobacco, pharmaceuticals, travel, music, and politics, such as a pop-up Yogi Berra baseball card, an inflatable Wanamaker postcard, an annual report for Eskimo Pie in the form of an ice cream popsicle, the first automobile ad, and a video showing many of the objects in motion.

**November 15 – Special Functions Lecture: “Jenny Robb and Walter Evans on Black Cartoonist Oliver “Ollie” Harrington (1912–1995).”** Harrington was an acclaimed, versatile contributor to numerous publications as well as an antiracism activist. Georgia-based physician Walter Evans, a philanthropist and collector of historical and contemporary African American art and literature, discusses Harrington’s legacy with Jenny Robb, Head Curator of Comics and Cartoon Art at Ohio State University’s Billy Ireland Cartoon Library & Museum.

**October 24 – Special Functions Lecture: Leonard Marcus on “The Modernist in the Nursery: How Author/Illustrator Dorothy Kunhardt Made the Picture Book New.”** Best known for *Pat the Bunny* (1940), Kunhardt turned the children’s publishing world on its ear as the creator of 40 innovative books whose jaunty gamelike narratives and faux-naïf art expressed her affinity for modernism and grasp of the latest theories of childhood development. Marcus will take a fresh look at this under-appreciated visionary’s legacy, which is also the subject of a new book he has coauthored, *Dorothy Kunhardt: Collected Works*, with ephemera, drawings, unpublished manuscripts, and more.

## ...and More

**Dust jacket** — What’s there to say about dust jackets? Many people remove them to make the book easier to read, but what began as a way of preventing valuable book stock from becoming soiled has become an artform in itself. Plus, in the long run, if a book is destined for value, it will be more valuable with a dust jacket than without — therefore the practice of covering the dust jacket with plastic: the dust jacket’s dust jacket.

In 1934, antiquarian bookseller and bibliographer John Carter — author of the classic *ABC for Book Collectors* — announced in *Publishers Weekly* that he had acquired what he believed was the earliest known dust jacket. This was actually a book sleeve or book wrapper, a piece of paper that wrapped all around the book and was secured to itself with a bit of wax. Carter’s jacket was found on *The Keepsake*, a literary annual published in 1833.

In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, publishers were perfecting the modern cloth-covered hardback book. Books like *The Keepsake* were gift books and luxury items, often covered in silk. A wrapper was added to protect these beautifully made products. The wrappers were often rather plain and intended

as a temporary protection. It was rare for them to survive.

Carter donated his valuable find to Oxford’s Bodleian Library in 1952. Unfortunately, at some point in the process of transferring the book, the wrapper was lost. Happily, Carter had photographed it.

Why is that picture not here? In 2009, the Bodleian’s head of conservation, Michael Turner, was sorting through “an archive of book-trade ephemera” that the library had acquired in 1892! Among these items was a book wrapper — wait for it — for *Friendship’s Offering: A Literary Album, and Christmas and New Year’s Present for 1829*. Yes, *The Keepsake* lost its wrapper and then its title.

Why is that picture not here? Collector Mark Godburn, who writes and publishes on early book jackets, suggests that this title of “earliest” has been considered strictly from an Anglo-American point of view. He points to the use of true book jackets — papers that wrap around the book and tuck into the covers — that were used in Germany and other European countries as early as 1780 as the true firsts. And why is that picture not here? I’m out of...





## 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 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:** To coin a phrase: A good time was had by all! We were hosted again at the lovely home of Ben and Joyce Wiley. Thanks for their hospitality! As promised, it was an afternoon of food, fun, books, and laughter!

**January 15 • David Hall – Aspects of Book Publishing, 1971–1985:** 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 truly gave us an insider’s view.

**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 valuations.

**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,

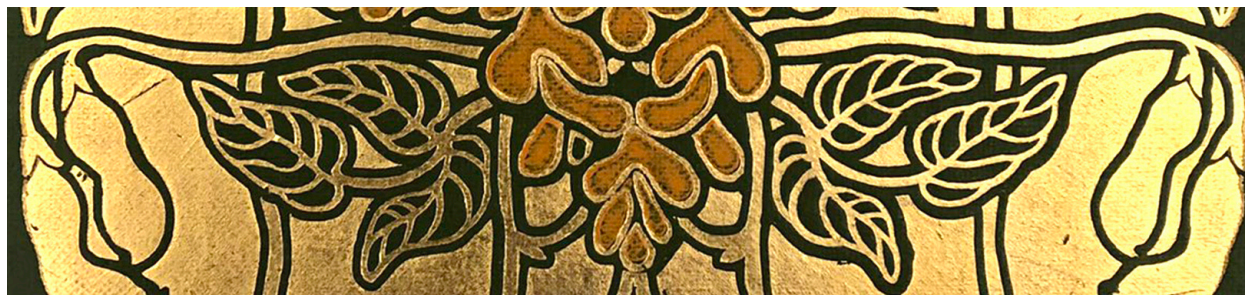
**April 22–26 • Gainesville Getaway:** The semiannual Alachua County Friends of the Library book sale features over 500,000 books, CDs, and other media in the Friends’ Book House in downtown Gainesville. Make a day or a weekend of it. The sale runs for five days, April 22–26.

**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 Possible Dream



I suppose important auctions like the Ortiz sale are like Superbowls for bibliophiles. I'll never throw a ball like Patrick Mahomes (never even came close!) nor will I ever be able to deal in books like early editions of *Don Quixote*; nevertheless, the event is exciting. We participate in these events in complex ways – what do we take away from them that becomes part of us?

*Don Quixote* sat on Ortiz's bookshelf (or some bookshelf) for almost 100 years. One writer speculated that in all those years it had never been opened. But the 1608 *Don Quixote* is now a valuable object no longer meant for reading. Another observed that collectors often have two copies of a special book – the one you read and the one you don't. I wondered what Ortiz read and if there is a catalog of his books, both the precious ones and the common, or if the ones he read – the ones that changed him – living in the shadow of 1608 – have simply been forgotten.

*Don Quixote* in any form is a monument of world history like any monument (but easier to carry!). In that sense, our libraries may not contain million-dollar books, but they do contain similar monuments that celebrate world culture (sometimes very small corners of it) as well as personal experiences.

I think about how my books have influenced who I am as a person, fueling ideas, thoughts, creative work, delight, conversations, even relationships: the books I read as a child that brought such joy to me and the books that are sitting on the table (in my case that would be all the tables) that are changing me as a writer, artist, citizen, friend. And the ones that are waiting.

Our bond to our books is often quite strong. Sure, there are always some in the donate pile, but the ones that stay tell a story of lives well lived.

See you at the bookstore! — Charles

## The Florida Bibliophile Society

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