

The Florida Bibliophile

September 2023 • Volume 40, No. 1



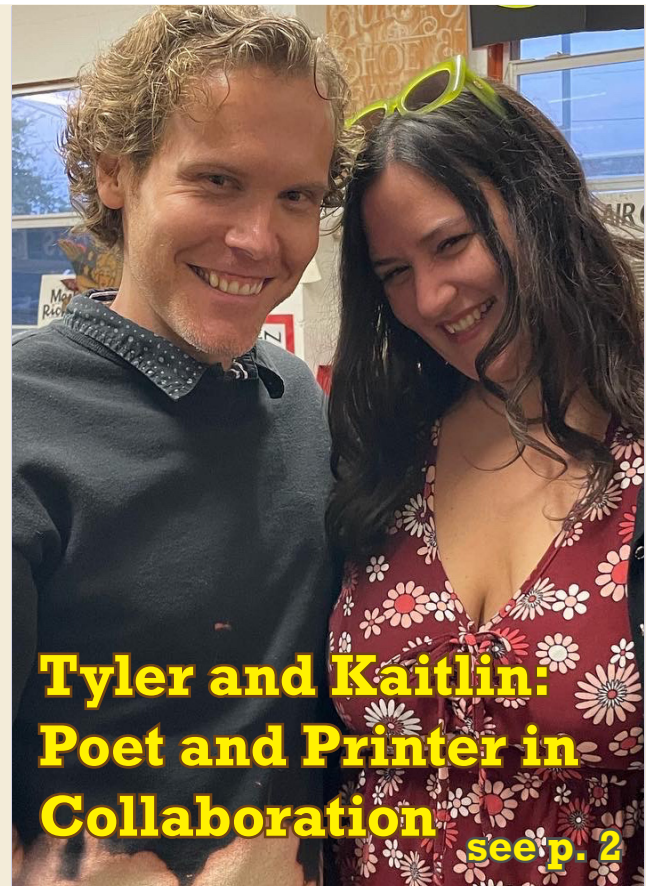
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October newsletter deadline: September 29, 2023 (see p. 23)

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the Spring 2023 FABS Journal [here](#).



Florida Bibliophile Society

40

1983–2023



Florida Bibliophile Society
A community of book lovers

Florida Bibliophile Society Annual Banquet, May 2023

As always, The Florida Bibliophile Society Annual Banquet was a wonderful time to **spend together**, to reflect on an exciting year of activities and presentations (special thanks to Ben for planning such a season with great variety and interest), to enjoy a delicious meal (special thanks to Betsy Arfmann of Brio Italian Grille for her hospitality and to Wes Brown for yummy desserts) and to enjoy each other's company as well as some special activities (read on!). Thanks to all of our members who came out and made the afternoon so special and memorable. The snaps on these pages will explain.

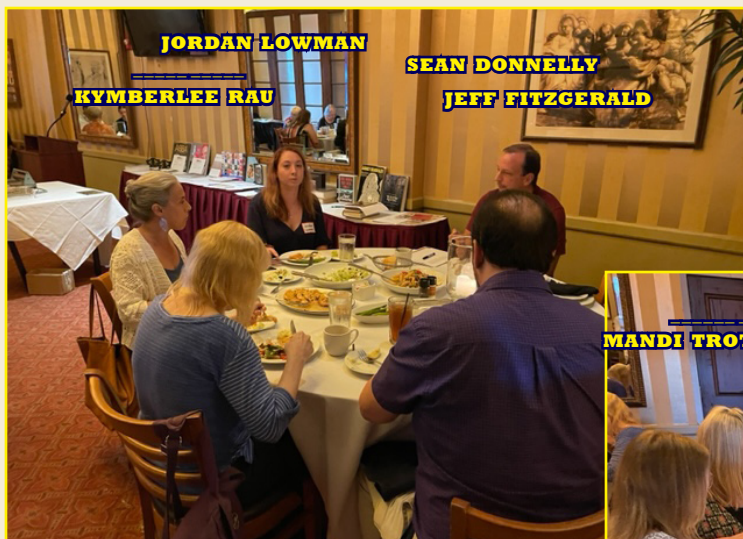
FLORIDA BIBLIOPHILE SOCIETY

Annual Banquet

May 21, 2023

- | | |
|-----------|--|
| 1:00 p.m. | Welcome — Charles Brown |
| 1:15 p.m. | Lunch |
| 2:15 p.m. | Lee J. Harrer Student Book Collecting Contest
Presentation of Awards — Gary Simons and Irene Pavese
Distribution of Keepsake Books
Reading of Winning Essay — Jordan Lowman |
| 2:45 p.m. | Special presentation to Linda Morris in Honor of the
Publication of <i>The 7 Book Blogs of Jerry Morris</i> |
| 3:15 p.m. | Guest Speakers — Introduced by Ben Wiley
Tyler Gillespie, poetry reading
Kaitlin Crockett, printing demonstration |
| 3:45 p.m. | Silent Auction Results — Sean Donnelly |

Minutes, continued



Menu

• PRIMI •

Pasta Brio

• SECOND •

Chicken Limone

• CONTORNI •

Grilled Asparagus

• INSALATA •

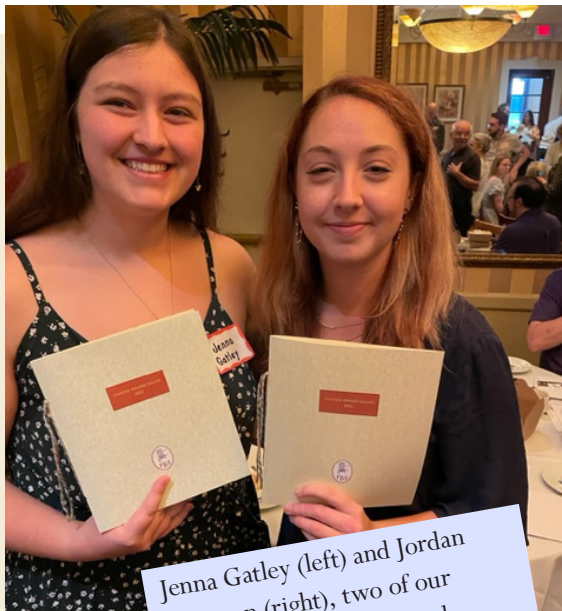
Caesar Salad

• DOLCE •

Cake and Pastries

MANGIA!
MANGIA!

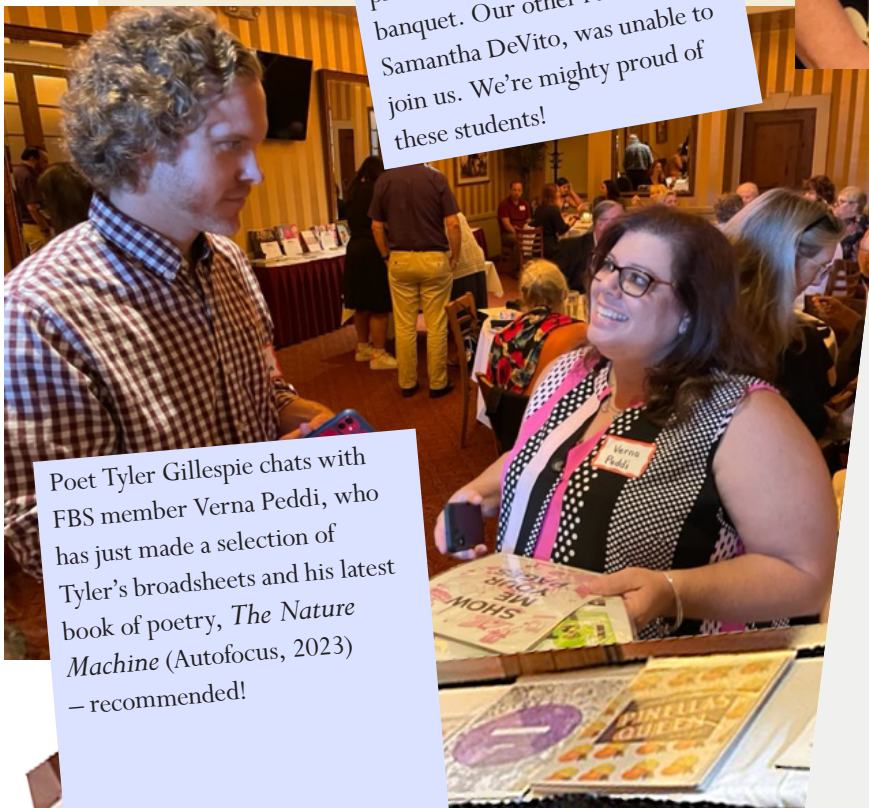
Minutes, continued



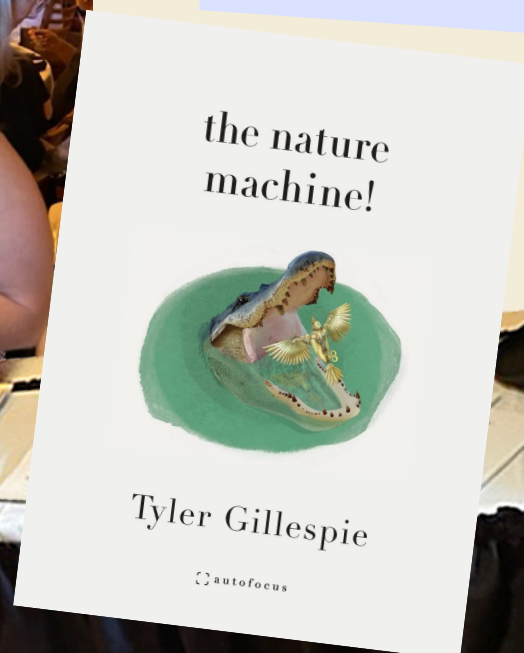
Jenna Gatley (left) and Jordan Lowman (right), two of our Harrer essay contest award winners, holding their keepsake booklets. Jenna won our first prize and read her essay at the banquet. Our other runner-up, Samantha DeVito, was unable to join us. We're mighty proud of these students!



Anita Morris DeJaynes (left) and Linda Morris (right) hold a presentation certificate featuring the cover of *The 7 Book Blogs of Jerry Morris*, published by the Florida Bibliophile Society in May 2023 – not quite in time for the banquet.



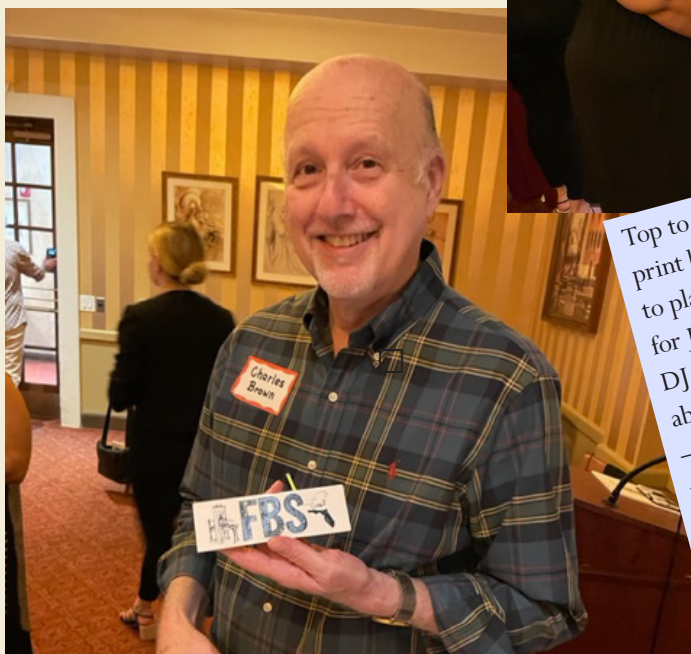
Poet Tyler Gillespie chats with FBS member Verna Peddi, who has just made a selection of Tyler's broadsheets and his latest book of poetry, *The Nature Machine* (Autofocus, 2023) – recommended!



Minutes, continued



Kaitlin Crockett spoke about her community print shop Print St. Pete, and brought a small tabletop press for each of us to make our own letterpress bookmark commemorating the day...



Top to bottom: Laura inks the print block – Kaitlin prepares to place the blank bookmark for Joyce – With blank in place, DJ makes a final check – Jeff is about to pull the roller carriage – Charles displays the final product. Nothing more fun than paper, ink, and lead type!

MORE



Minutes, continued

Lee J. Harrer Student Book Collecting Essay Contest – Winning Essay

Passions and Obsessions by Jordan Lowman

My bibliophilic passion began with **one book: a copy of Hans Christian Andersen's tales that was given to me by my mom.** It's a worn-out beige book imbued with the classic scent of old tomes and with a faded green spine that has a satisfying crack when opened. The pages themselves seemed to have faced the ages, looking back at countless faces of the past as each one read its stories. I think that was what first drew me to it. Holding it in my hand, I couldn't help but wonder how many hands before mine had passed it around and shared its stories. How many mothers had given it to their children the way that my mom and her mom before her had handed it down.

Many people have told me to get rid of it, that I don't have the space, and I can always buy another one later in life. But I've always been considered an old soul, and as such, I've felt a kinship with old things. It would almost feel like throwing out a friend or someone's soul. It sounds very dramatic, but as a bibliophile, I grew up reading constantly, the characters becoming as close as friends and the stories blurring with my own.

So, I hung onto it, cherishing that copy with all of its stained, frayed edges and tiny delicate inked letters that my mom so carefully read out to me. All of those moments she read to me still hang on the faded pages, and I love being able to relive them by fetching it off of my bookshelf and flipping through. Every time she read, I gripped my sheets to cover my face from the admittedly often-horrifying tales (not sure why it was written for children, although I had been entranced), and every time, she would lift the cloth and peek in to send me into a fit of giggles after she had finished a tale.

Over time, I've gathered important books from

my life: some old, some new, some breaking and chipped, some pristinely pressed, and all of them containing the fingerprints of my different eras. Some tales stood the test of time, and I've collected copy after copy of them. Nowadays, I have seven different editions of *Alice in Wonderland* and its twin, *Through the Looking Glass*, given to me by friends, family, and as indulgent gifts from myself (let's just say I've skipped my fair share of meals to have the extra dollars necessary for a special edition). I have too many fairytale retellings to count, all of which can no longer fit on the feeble bookshelf that once stored them. Then there's my obsession with young adult fantasy novels that I haven't quite kicked (and honestly don't want to) despite being four years into reading all of the greats for my literature degree. That being said, I have collected all of the works of Shakespeare, Jane Austen, and the many, many, many pioneers of the past that have absorbed me. I even still have a stack of slim children's books that captured my heart decades ago, ready to be read to my own kids.

The items of my library have made me cry at 3 a.m. (apologies to my father who walked in worriedly that night). They've made me laugh and grin that grin that you couldn't pull back even if you wanted to. They've made me feel like I'm falling in love, and sometimes the subsequent fall back to Earth when it doesn't work out. All of these are my memories written over the lines of text, and if you skim the edges of the imagination, you can see all of the people who added their stories before. It's a way of saving little pieces of the past to give to the future, just as one day all of my books will be passed down to my kids. But for now, I'll enjoy collecting and rereading, and I'll keep adding my story to all of the books in my book collector's library.



FBS Turns 40!

On June 4, 1983, 27 intrepid collectors met in the home of Bill and Jane Poston to discuss their hopes and dreams for an “as yet unnamed club” of bibliophiles. Shortly after, on July 1, the first newsletter was issued by editor Michael Esser. He described the interests discussed by members at their first meeting as “sharing bibliographical information, how to preserve and repair books, and the possibility of an exchange of books between members.” The next meeting was announced for Saturday, July 9, at 7:30 p.m., “BYOB, wine and cheese will be provided.” Over the next few months, the Unnamed Club wrestled with many decisions and seems to have had a great time together.

Only one current active member, Mike Slicker, owner of Lighthouse Books, goes back to those heady days. We can only imagine how much fun it was for these likeminded folks to get together, share, support, trade....

But what am I saying? It’s easy to imagine, because in our 40th year, we are still having heady days, with wonderful members, some of whom have been in the club for years and others who have been in the club for months. Every bibliophile we meet has a fascinating story and compelling collecting interests. Bibliophiles are as varied as books! We are so happy you’ve joined us!

Heady too because we are embarking on new efforts made possible by the generosity and willingness of the wonderful members mentioned earlier.

Heady too because our Lee J. Harrer Student Book Collecting Essay Contest (Lee was one of the original club members) is going into its sixth year, and each year has introduced us to an exciting new

group of student collectors, each with a remarkable story of how they came to love books – stories that warm our hearts and bring back memories. As students do, they go off into the world, and some are already producing books of their own. (Hmm... collecting books written by Harrer essay contest winners... nice collecting theme!)

Heady too because we have had 40 years of newsletters, edited by dedicated bibliophiles like Lee Harrer, Sue Tihanksy, Irene Pavese, and Carl Nudi – if I’ve left anyone out, we’ll be getting back to you as we put together a history of the Unnamed Club. But I get ahead of myself.

Heady too because we’ve enjoyed the experience over the last couple of years of creating books ourselves: two so far, featured on another page in this newsletter. The first was our “Whitman book,” produced to coincide with a special presentation by Ed Centeno of his remarkable collection of Whitman memorabilia and original art based on the great poet’s works. The second was our “Jerry book,” celebrating the prolific bibliophilic writing of our friend and former president Jerry Morris, who sadly has gone to that great Book Fair in the Sky.

Heady too because planning is underway for this year’s book, a celebration of 40 years of FBS. How to sum up and present 40 years of meetings and speakers, 40 years of members and books, and 40 years of fellowship and friendship? Not an easy task, but it has begun. Along the way, we’ll be sharing highlights and memories in this newsletter. Strangely, a task like this is as much about the future as it is the past. As we reflect, we learn about ourselves, and this can give us a clearer vision of our future. We hope you’ll enjoy making this journey with us!



Memories of Linotype Operator

by Carl Mario Nudi

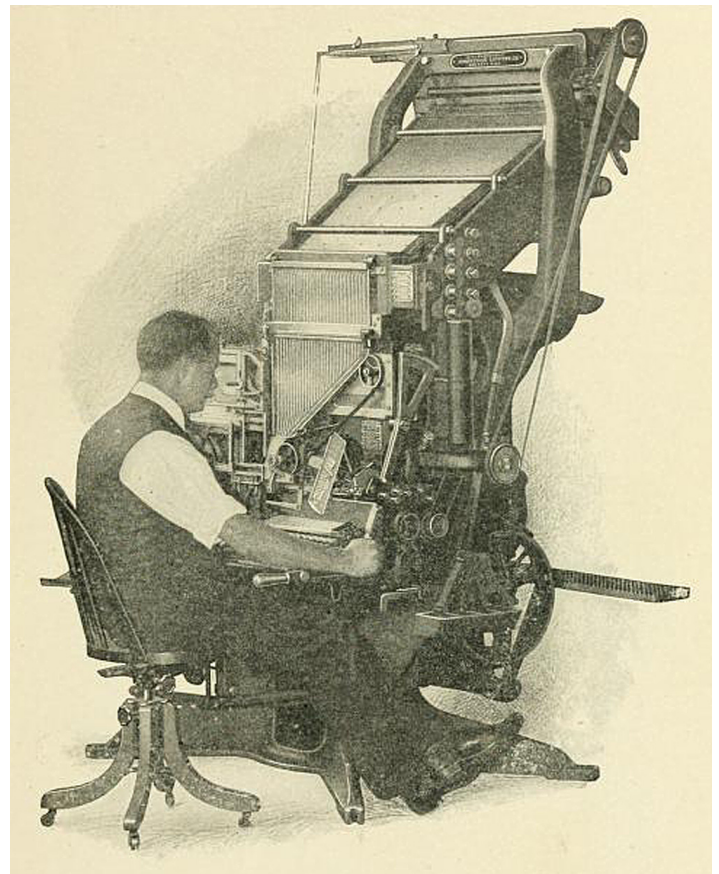
An article in the February 2023 issue of *The Florida Bibliophile* on the Linotype typesetting machine brought back some wonderful memories of my younger days as a Linotype operator and currently as an aficionado of the “Eighth Wonder of the World,” as American inventor Thomas Edison once called the Linotype machine.

“Printing Is in My Blood”

My father and several uncles were printers. In the 1930s, my father, Alfred Nudi, learned how to operate the Linotype at Pittsburgh’s Carnegie Technical College, now Carnegie-Mellon University. He then worked at his brother James’s weekly newspaper, *The Allegheny Journal*, setting type on the Linotype, running the large press, and performing other jobs needed to produce a newspaper.

In the 1950s, my father eventually got a job as a Lino (the shortened term in the industry for a Linotype) operator at the Penguin Press, the commercial printing company that produced the *TV Guide* for western Pennsylvania, and eventually, he moved to the Hearst-owned *Sun-Telegraph*, one of three daily newspapers in Pittsburgh at that time.

When the Hearst Corporation closed the *Sun-Telegraph* in 1960, my father worked other jobs



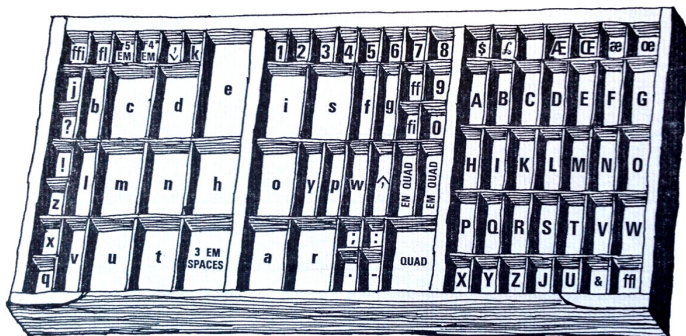
The Linotype, the “Eighth Wonder of the World,” as shown in the Book of Wonders (1905) by Rudolph Bodmer under the heading “How the Printed Type of This Book Was Set.”

outside the printing industry. But he also had a small print shop in our “cellar” (Pittsburghese for basement) where he produced business cards, raffle tickets, shopping flyers, and other small commercial printing jobs.

I began working in that cellar printing shop, Graphic Services by Nudi, Inc., around the age of nine, running the Chandler and Price handpress and setting type by hand from a California job case. (Goggle “Chandler and Price” and “California job case” to get a glimpse of what I did.)

Young Man Goes West

In 1965, my father had an opportunity to move to the Detroit area to work in the Ford Motor Company Woodhaven Stamping Plant. Because of the economic situation in Pittsburgh with the closing



The California job case was a 19th-century innovation in hand printing which combined the small letters and capital letters in a single compartmentalized tray, or “case.” Traditionally, metal type was kept in two cases. Small letters and numerals, used most frequently, were kept in a “lower case,” nearest the typesetter. Capital letters and other special letters were kept in the “upper case,” placed above the lower case. The single case allowed for more convenient storage and use of type during an era when the kinds of type were increasing.

Carl, continued

of many steel mills, my father made the move. The family followed in 1966 after I graduated high school.

Not heading to college, I started to look for a job in the Detroit area. One day, I happened to mention to my new neighbor, Vincent Agius, that I had printing experience and as luck would have it, he told me he was a Lino operator at a local union print shop. He gave me the contact information for the union apprenticeship coordinator, George Higgins, and after communicating with Mr. Higgins, I eventually took the test for the union printer apprenticeship.

On August 15, 1966, my 18th birthday, I was indentured as an apprentice in the Detroit Typographical Union No. 18, a local of the International Typographical Union, and started the six-year program in the composing room of the *Detroit Free Press*, one of two remaining newspapers in the Motor City.

Before my starting date, Mr. Higgins took me on an introductory tour of the *Free Press* composing room. When you got off the elevator on the third floor, you were facing the newsroom and greeted by the receptionist.

Typical of most newspaper newsrooms, there were at least 75 desks with reporters banging out articles for the day on upright Underwood typewriters – metro desk editors were yelling at young copyboys to come to their desks to pick up the articles they just finished editing and take them to the copy desk (this was the mid-1960s, and women were just starting



Reports from the newsroom were taken to the horseshoe-shaped copy desk, called the "slot." Here copy editors polished stories and gave them headlines under the watchful eye of the head copy editor who sat in the crook of the desk. Copy was taken to the composing room where Linotype operators converted the copy into lines of type for the press. (New York Times)

to populate newsrooms). After the copy editors, who sat at a horseshoe-shaped desk, finished double-checking the spelling, grammar, and accuracy of the article, they would paste with rubber cement the individual 8½-inch by 11-inch typewritten sheets of paper together, forming a long, continuous sheet called the copy. The copy editor would then hand the copy off to the head copy editor or "slot man," who sat in the crook, or slot, of the horseshoe-shaped desk. The slot man would review the copy editors' work and write an appropriate headline to match the location on the page designated by the news editor on a "layout" or diagram of every page that would be printed in that edition of the paper. The slot man would then send the copy to the composing room via a pneumatic tube system to be turned into columns of metal type.

This was so exciting to me because it was my first visit to a major metropolitan newspaper newsroom as an adult, but the real excitement came when Mr. Higgins and I walked through a set of swinging doors into the composing room, referred to as the "backroom" by most newspaper workers at the time.

The first person Mr. Higgins introduced me to was Chapel Chairman Tom Kelly. "Chapel chairman" or "Father of the Chapel" was the name given by the International Typographical Union



Newsroom of the Detroit Free Press in the 1970s (Tony Spinal/Detroit Free Press). The man at center is Kurt Leudtke, then managing editor of the paper.

Carl, continued

to its union shop stewards. It was a throwback to when the printing guilds of Britain and Europe were forming in the early Renaissance to keep the master printer, or proprietor, unaware of their organizing plans. To avoid being fired, the guildsmen began their meetings with a prayer led by the Father of the Chapel allowing the guildsmen to say the meeting was a religious gathering. The unit of guildsmen formed the Chapel for a particular printing establishment.

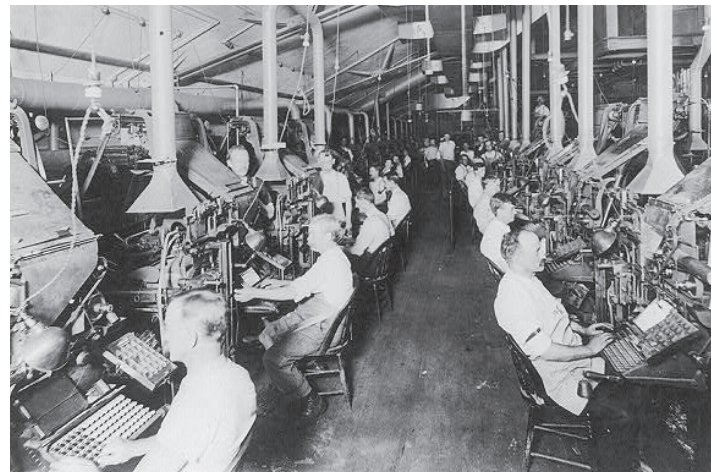
While meeting Mr. Kelly, I had a hard time giving him my full attention because just 15 feet past his desk was a Linotype, clanking and banging, clinking, and swirling, as a Lino operator sat in front of the keyboard, assembling individual matrices, or molds of each letter, to be cast from molten metal into “lines of type,” thus the machine’s name, Linotype.

Next to that Linotype was a row of four more, and behind those, five or six more rows of various numbers of either Linotypes or its competitor, the Intertype. In total, the *Detroit Free Press* had about 65 linecasting type-composing machines. The larger competitor down the street, *The Detroit News*, had more than 100 “Eighth Wonders of the World.”

Learning the Linotype

A distinctive feature of a Linotype is the sounds it makes as the 7-foot-tall machine goes through its Rube Goldberg-like cycle of composing, casting, and redistributing the matrices, or letter molds.

Weekly newspapers could get away with one or two



Composition room of the New York Herald. Larger newspapers needed dozens of Linotype machines and proficient operators to deliver a daily paper. Note the small fume hoods that hover next to each Linotype machine where a small furnace maintains a supply of liquid type metal ready to cast a just-typed line of text. (Library of Congress)

Linotypes or Intertypes because the operators had a week to get all their type set. Large daily newspapers had to have multiple Linotypes or Intertypes to make sure they could make daily press deadlines. With pages and pages of typewritten copy to be set into columns and columns of type, at least two-thirds of those machines had to be in constant use during all three shifts to set the text of the newspaper, while the remaining machines were used to set type of various sizes for advertising.

The newspapers of the larger cities, such as New York or Chicago, would have a couple hundred Linotypes or Intertypes to produce the type for several editions each day. In 1967, I visited New York and took a tour of the *New York Times*. I was amazed at the number of Linotypes and Intertypes in operation there. In the large, expansive main composing room, they were evenly spaced in neat rows, but as the need for more machines grew, I saw several of them were tucked in alcoves and corners and on other floors of the multistoried building on Eighth Avenue.

In Detroit, my apprenticeship training schedule was in six-month modules, starting on the proof press, then moving through other steps of training in the craft and ending with 18 months of instruction on the Linotype. This period of learning culminated in the issuance of a journeyman’s card.

The type set on a Linotype is used in letterpress



There were other typesetting machines before Ottmar Mergenthaler invented the Linotype, but none of them could efficiently redistribute the type once it was used. Mergenthaler’s solution to this problem was to have casting molds, each with a different keylike combination of teeth for each character (note the pattern of teeth in the V-shape at the top of the matrix). The Linotype used these teeth to sort matrices automatically and redistribute them into their proper location for reuse.

The matrices are a little thicker than the letter they cast. The upper notch of the matrix at left casts a hyphen. The lower notch usually casts the same character but perhaps a different version of it.

Carl, *continued*



Layout of the Linotype keyboard. Black keys are lowercase letters and ligatures. Blue keys are numerals, some small capital letters, and punctuation. White keys are more uppercase letters and special characters. Note the two columns of keys on the left that spell “etaoin shrdlu,” which became the nickname for the keyboard and the culture of its operators.

printing, which is printing from a raised surface. Rubber stamps are a form of letterpress printing.

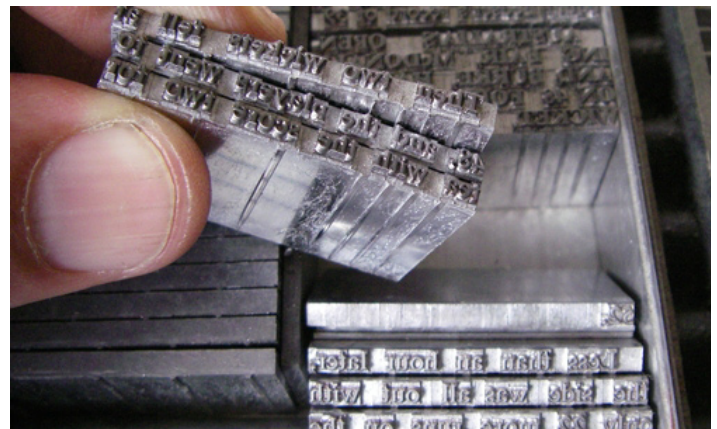
As described in the February 2023 issue of the FBS newsletter, prior to the successful invention of the Linotype, typesetting was an arduous process. Each letter was individually cast in metal and assembled into words and sentences one letter at a time by hand. Then when an issue of a newspaper was printed, to prepare for printing the next day’s edition, all those individual characters had to be distributed back into a case, or drawer, with separate compartments for each letter of the alphabet.

The Linotype, patented in 1886, revolutionized how the printed word was produced. Its inventor, Ottmar Mergenthaler, combined into one machine the tasks of typesetting, distribution of each character, and casting the type.

Mergenthaler came up with the idea of putting molds of each character of the alphabet on individual brass molds with little “teeth” like a key cut into one end. Also like a key, each mold, called a matrix or “mat”, had a different combination of “teeth” corresponding to the letter they printed so that they could be automatically redistributed back to their place of storage in the Linotype, ready to be used again. This was accomplished by a cork-screw rod that carried the mats along a grooved rail that was ingeniously

cut so that when a mat, for example for the letter “A,” was positioned over the storage compartment in which it belonged, it would automatically drop from the rail into the compartment, joining its fellow “A” mats. These compartments were positioned just above the keyboard, waiting until the key for that letter was pressed.

When the operator struck the appropriate key for the character of the word, a combination of mechanisms would release the corresponding mat and deliver it via gravity and a spinning belt to a collection area called the assembler with the other characters and spaces. The assembler would be set to the designated



The Linotype machine casts a single line of type, called a slug. In this photo, the typesetter’s fingers hold three slugs ready to be placed in the type form below them. Once the type form is filled, it will be placed on the press for printing. (Melbourne Museum of Printing)

Carl, continued

Carl at the Intertype machine at Tampa Book Arts Studio.

width of the column of type and only so many mats could be collected there. The assembler is located at the operator's eye level.

Once the operator saw that a line of type was getting close to the end and a complete word or one that could be hyphenated were enough to finish that line, the assembled mats were sent to the casting operation part of the machine, where a solid line of type was cast from molten metal.

After casting, each line of type was delivered to a tray next to the operator. The mats, their job done, transferred onto a long arm and were taken to the top of the Linotype to a corkscrew–rail mechanism which redistributed them, ready to reuse.

Though this description may seem complicated, it is actually simplified when compared to the full process. To learn more, [watch this popular video](#) of the operation of a Linotype produced in Italy.

In this film, there is also an explanation of how the Linotype creates a line of type with even left- and right-hand margins, typical of newspaper columns.

In the video or the photo accompanying this article, one will notice the keyboard is not arranged in the

same manner as a typewriter keyboard. First, there is no “shift” key to access capital letters. Each letter or character has its own key, with the lowercase letters on the left, the capital letters all gathered on the right, and numbers, some punctuation, and special characters in the middle, making up 90 keys.

Also, the characters are located on the keyboard in the order as most used, with the lowercase letter “e” in the very prominent place at the upper left corner.

When I was learning the Linotype during my apprenticeship, I already knew the typewriter or “qwerty” keyboard. Just as there is a standard fingering position for the typewriter, there also is one for the Linotype keyboard that I had to learn.

On the left hand, an operator would use only the middle and pointer fingers and the thumb for the most used characters in the first two rows of the keyboard, and the pinky for the space bar on the far left. The fingers of the right hand would be used for the rest of the characters in the other rows or keys.

After 18 months of training, I became proficient in operating the Linotype and Intertype, but shortly after I received my journeyman's card, the printing industry began phasing out these machines for computerized typesetting, so I, along with thousands of Lino operators around the world, had to learn what was called the “new processes.”

Just as the Linotype Replaced...

I was only around 24 when this drastic shift in the printing process began to happen in the mid-1970s, but for some of the old-time printers, this had a severe effect on their mental health. They were giving up a skill and trade they had used for most of their working lives to earn a living, some for more than 50 years. Change can be hard. But at the same time many of the older printers picked up the new process skills and continued working in the printing field for many more years.

The FBS February newsletter article mentions a documentary, *Linotype: The Film*. In 2012, I went to the film's Florida premiere in Miami. Many good memories of my time as a Lino operator came

Carl, continued

flooding back. I recommend watching [this wonderful documentary](#) to understand how deeply Lino operators feel about their skill. The interviews are very emotional.

Another excellent documentary about the Linotype and the last day hot metal was used to produce the *New York Times* newspaper is *Farewell ETAOIN SHRDLU*, ([available on Vimeo](#)). The combination of letters in the title represents the first two rows of letters on the Linotype keyboard.

Just Like Riding a Bike

As a young printer eager to accept change and learn the new skills and practices, it was an exciting time for me. However, I didn't realize the impact these big changes would also have on me later in my life.

In 2009, I began volunteering at the Tampa Book Arts Studio at the University of Tampa, which was founded by Professor Richard Mathews, director of the University of Tampa Press, with his Vandercook No. 4 press and a couple of cabinets of foundry type from the Konglomerati Press.

Thanks to donations from retired Tampa Bay printers, the equipment at the Studio soon included hundreds of cases of foundry type used for hand composition, several presses, a Ludlow headline caster, and other typesetting machines from the early part of the 20th century, one of which was a Model C Intertype.

I had not been around a Linotype or Intertype for more than 30 years. I got excited when I first started volunteering, and with the technical knowledge of an old Lino operator, Henry Wehle, who donated this Intertype from his Tampa printing company (Tampa Thermogravers, Inc.) to the Studio, we got the machine in good working order. Mr. Wehle passed away in 2013 at the age of 74.

Also instrumental in keeping the Intertype operating properly was Toronto resident Don Black. Black, who wintered in Sun City Center, Florida, became a great friend and patron of the Tampa Book Arts Studio. He was a retired Linotype/Intertype mechanic, who served his apprenticeship at the *Globe and Mail* in



Henry Wehle, front, donated an Intertype Model C to the Tampa Book Arts Studio at the University of Tampa. Don Black, behind Mr. Wehle, helped keep the typesetting machine in fine working condition. Richard Hopkins, who helped maintain another kind of typesetting machine called a Monotype at the studio, is pictured in the back. (Tampa Book Arts Studio)



Dr. Richard Mathews, left, director of the Tampa Book Arts Studio at the University of Tampa, makes adjustments to the Lankes: His Woodcut Miniatures form before it goes to the printing press, as Carl Mario Nudi looks on. (Tampa Book Arts Studio)

Toronto. He eventually started his own company of Linotype/Intertype repair and letterpress printing equipment and supplies, becoming one of the largest such specialty firms in North America. Mr. Black recently passed away at 87.

TBAS's machine was used mostly for demonstrations for the many students who took classes or toured the shop, but one of the earlier projects the Tampa Book Arts Studio tackled in 2009 was a miniature book under the guidance and direction of Dr. Mathews.

All of the text for the book, *Lankes: His Woodcut Miniatures*, was set on the Intertype by Mr. Wehle. This Tampa Book Arts Studio publication

Carl, concluded

issued by the University of Tampa Press contained reproductions of the miniature woodcut prints that the American artist J. J. Lankes created for his two daughters, as well as commissions for miniature book collector Wilbur Macey Stone, James G. Leippert, and others. It was a miniature book about miniature woodcut prints, handbound by David H. Barry at his Griffin Bookbinding company in St. Petersburg and including an introduction and notes by two Lankes authorities, Welford D. Taylor and Parker C. Agelasto. This book and other books and broadsides produced at the Tampa Book Arts Studio are still available from the [University of Tampa Press](https://www.tampabookartsstudio.com/).

During this months-long project, some corrections would be needed, and when Mr. Wehle was not available, I had the opportunity to set a few lines. After Mr. Wehle finished, the many galleys of type were imposed into forms and a cadre of volunteers met over a five-day period to print the

several signatures on two sides to produce a 75-copy leather bound edition and a 200-copy edition covered in mulberry paper. To make the project even more special, J. J. Lankes's personal Washington handpress, which was on loan to the Studio, was used under the direction of master printer Steve Heaver* in the printing of the book.

The first time I sat in front of the keyboard to set those corrections, my fingers naturally fell into the proper position, and I began setting type. It was such a thrill to feel and hear this "Eighth Wonder of the World" come to life.

When the University of Tampa closed the Tampa Book Arts Studio in 2019 and sitting in front of a typesetting machine like the Intertype was no longer available, it left a huge hole in my life, and I now understand how those old-time printers must have felt 40 years earlier.



Julius John Lankes (1884–1960) was an illustrator, woodcut print artist, author, and college professor. In 2009, the Tampa Book Arts Studio began a project to produce a miniature book of Lankes's miniature woodcuts. The book was published in two editions: one covered in leather (center) and one covered in mulberry paper from Lankes's studio (right). Both editions were slipcased (left) in cases covered with the same mulberry paper. Bindings and cases were executed by David H. Barry at his Griffin Bookbinding company in St. Petersburg.

* Also see Sean Donnelly's "[Printing with Steve Heaver](#)" on the TBAS blog.



One Million Pagodas and the Origins of Printing

In 764 CE, the retired Empress Kōken ascended the throne of Japan after a hiatus of six years. She was one of only seven women to rule Japan in its history. Born as Princess Abe, for her second reign she took a third name, Empress Shōtoku. During her six years off throne, she had taken Buddhist vows and become a nun, with a close relationship to a monk named Dōkyō. Naturally, there were rumors of a romance, and as empress again, she honored him with titles and position, likely in response to his aid in helping her recover — Shōtoku was always given to depression — from the death of her mother in 760.

While her exact motives are not clear, when Shōtoku returned to the throne, she commissioned the publication of a devotional text. She may have been expressing her gratitude for surviving the Emi rebellion, which was crushed, thus allowing her to return to the throne. She may have been making a statement that many new sovereigns make to express their authority and devotion in one gesture and to announce their new position. Her father, Emperor Shōmu, had been an intensely devoted Buddhist and began the construction of an important temple complex in Nara, then the capital of Japan, including construction of a 50-foot gilt-bronze image of Buddha as the deity Birushana, a form of particular importance in Japan. This magnificent act of devotion resulted in Shōmu, his wife Kōmyō, and daughter Shōtoku to be ordained bodhisattvas, that is people who have attained a certain status on their journey to become like the Buddha.

The text Shōtoku wished to have printed was the *dharani*, a series of Buddhist prayers or incantations believed to bring blessings to the believer — each *dharani* is associated with a specific blessing. The *dharani* were not uncommon — the exceptional aspect of Shōtoku's directive was that she wanted one million copies of the *dharani* and one million small pagodas into which they would be placed — perhaps her own version of the Birushana Buddha.

An undertaking of this magnitude would be



The Empress Shōtoku is portrayed in this 18th-century painting on silk.

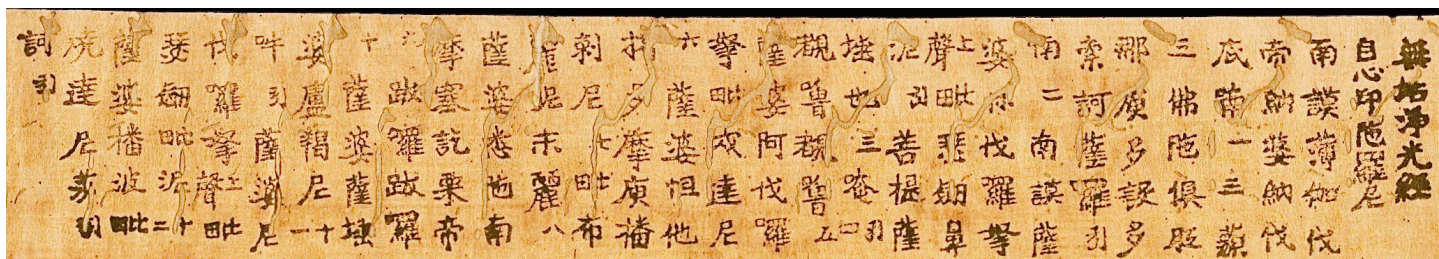
significant under any circumstances, and it appears that Nara was the only city equipped to accomplish the mass production of the pagodas and the texts. Nara was the seat of the Japanese royal family from 710 to 794 CE.

The project was completed six years later, in 770, and the *Hyakumantō Dharani*, or *One Million Pagodas with Dharani*, were distributed to temples across Japan.

These texts were probably printed from woodblocks. The text had to be drawn on a very flat wood blank — in reverse — and then carved to leave the printing surface raised. The block would be inked and the paper laid on it. Hand pressure or perhaps a stiff brush would be used to transfer the ink to the paper. The watercolor ink and repeated pressing of the blocks would eventually wear them out.

There is some question about the exact printing method. The wear of woodblocks would be evident in decreasing quality of the printed *dharani*, but no such issue is seen in the extant texts. It has been





The oldest known extant printed document in the world. It is one of one million printed at the directive of the Empress Shōtoku in Japan during 764–770 CE.

speculated that metal printing blocks were created, but this has not been established.

Each of the pagodas contained one of four *dharani* texts, necessitating the production of enough paper to make one million pages. Each page was about 3 inches by 18 inches. Multiplied by one million, this becomes about 375,000 square feet. Probably more than 100,000 larger sheets of paper would have been made from which the pages were cut.

The pagodas were made in two pieces. The three-story pagoda body, made from cypress, was turned on a lathe. The top of the pagoda, or finial, with its seven rings, was carved by lathe from the katsura tree, a native of Japan. Like a stopper, the finial fit tightly into the pagoda body, sealing the hole that held the *dharani* scroll. They were painted white, and many retain traces of the original paint.

Any pagoda is a revered form that symbolizes a sacred mountain and houses relics of the Buddha. So the pagoda container and the *dharani* both have a devotional aspect. The number one million also had a ritual significance.

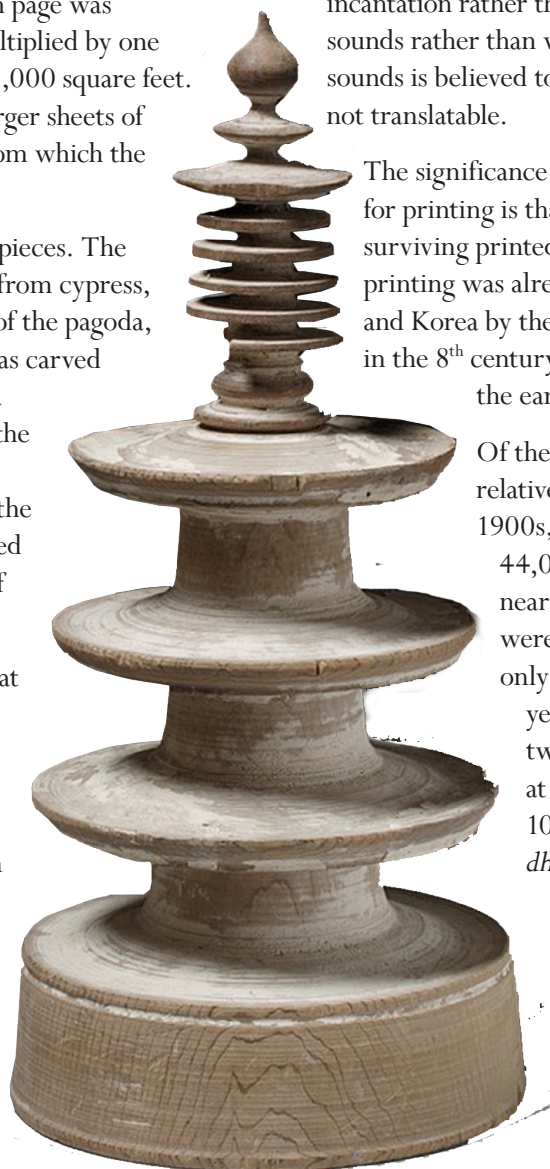
The printed *dharani* was regarded as a sacred object in itself, with mystical powers. In practice, the scroll would

not have been removed from the pagoda; simply owning the pagoda-scroll object was significant for the believer.

The text of the *dharani* is often referred to as an incantation rather than a prayer because it records sounds rather than words. The recitation of the sounds is believed to be powerful, and the text is not translatable.

The significance of the *Hyakumantō Dharani* for printing is that these pages are the oldest surviving printed texts in the world. Block printing was already known in China, Japan, and Korea by the time of the Empress Shōtoku in the 8th century CE, but these *dharani* are the earliest texts that survive.

Of the one million pagodas, relatively few survive. In the early 1900s, a census found almost 44,000 at the Hōryū-ji temple near Nara, the city where they were produced, but there were only about 1,800 *dharani*. In the years since, which included two world wars, the number at the temple has decreased to 100 or so pagodas and as many *dharani*. The thousands that left the temple are now found in collections, both public and private, around the world. In total, it is believed that about 50,000 pagodas survive and around 4,000 *dharani*.



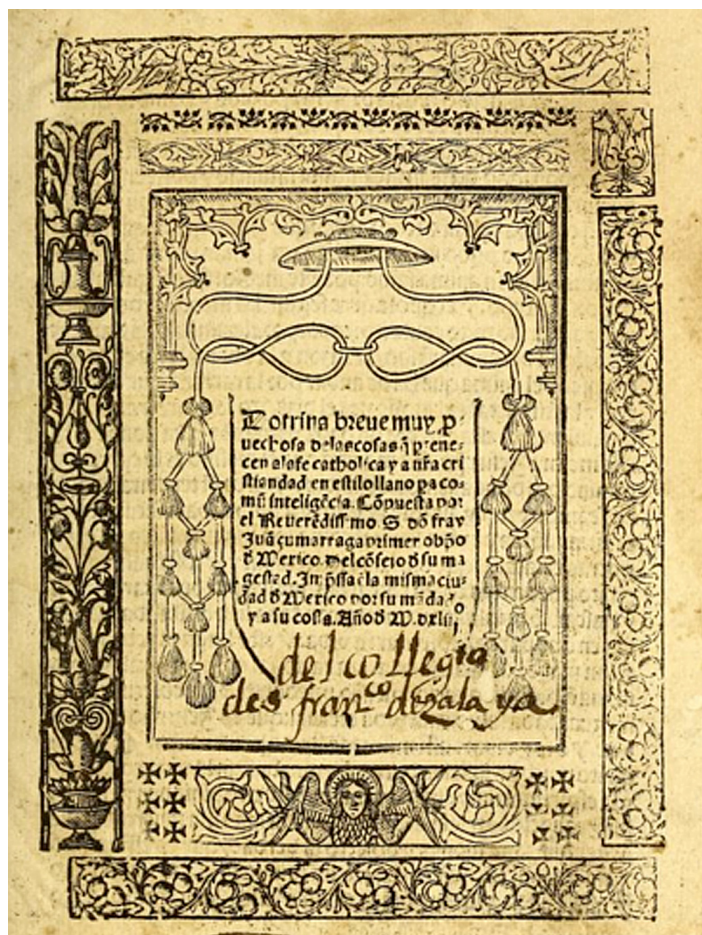
America's First Book

In 1539, one of Spain's most prominent printers, Juan Cromberger of Madrid, sent Juan Pablos (aka Giovanni Paoli) across the ocean to the New World to establish a printing press at Mexico City – the first in the Americas. Pablos may have been trained in the same school as the famous Venetian printer Aldus Manutius (aka Aldo Pio Manuzio, c. 1449–1515), but little is known of Pablos's early life.

Pablos left Seville on June 12, 1539, arriving in Mexico four months later, in October. The press was set up in the *Casa de las Campanas* (House of the Bells), which then became known as the *Casa de Juan Cromberger*, though Cromberger never lived there and died the following year. Nevertheless, his name appeared on the press's publications until 1545. The house still stands in Mexico City at the corner of [Moneda and Licenciado Primo Verdad streets](#). It is now known as the *Casa de la Primera Imprenta de América* (House of the First Printing Press in the Americas).

The press had been established at the request of the first Bishop of Mexico, Juan de Zumárraga, after receiving permission from Carlos V, king of Spain. Zumárraga authored the press's first book – *Doctrina breve y más compendiosa doctrina Christiana en lengua Mexicana y Castellana* (Short Compendium of Catholic Doctrine in Both Nahuatl and Spanish) – the first book printed in the Americas.

Nahuatl was a language spoken throughout Mexico and Mesoamerica at the time of the Spanish Conquest. It was a lingua franca, like English, spoken by many who have another first language. By recording Catholic doctrine in this widely spoken language, Zumárraga hoped to advance the Christianization of people in Mexico and beyond. With the undefined position "Protector of the Indians," Zumárraga often found himself in serious conflict with civil authorities over their maltreatment of native peoples. By 1559 when Zumárraga died, the conflict extended to religious authorities, and *Doctrina breve* was banned. Another first.



Title page of the first book printed in the Americas, the *Doctrina breve y más compendiosa doctrina Christiana en lengua Mexicana y Castellana* (1539) by the Bishop of Mexico, Juan de Zumárraga.



The Casa de la Primera Imprenta de América in Mexico City, where the first printing press in the Americas began operation in 1539.



New Work from Friends of FBS

Homelight

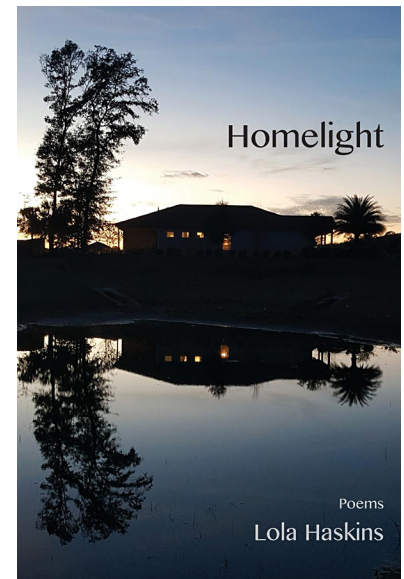
– Lola Haskins’s Latest Poetry Collection



FBS members know Lola well from her enchanting and inspiring readings at meetings in 2018 and 2020. We congratulate Lola on the publication of *Homelight*, her 15th collection.

Homelight begins by honoring the giants – Sappho to Blake to Merwin, followed by Michelangelo and the artist who restored his drawing – then moves to nature and our lack of respect for her and each other, then to Covid, to love, and to rehearsing for death, a section with a surprisingly joyful conclusion.

Lola says, “*Homelight* began with my sense of how much we lose when we forget what came before. I’ve often been moved to tears by ancient poems, and I decided to honor those poets and others less ancient whose work I love, in case they’re in line to be forgotten too. The middle sections grew out my years of writing about the natural world, passionately because I’m acutely aware that words are my only way to make a difference. *Seeds* frightened me as an adventure in style that became deeply personal and suddenly felt ancient. *100,000 Lives* is about Grandfather, a tree I hold whenever someone I love is in danger. He often brings them through, and through a friend, this poem has circulated. I wish I could put it on a billboard. The last poem in the book shows me what time really is — I have never learned so much writing anything.”

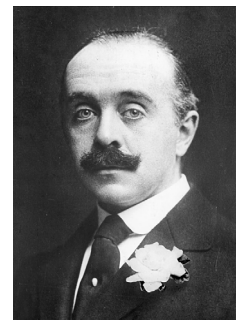


Max Beerbohm: The Price of Celebrity

– NYPL Exhibition curated by Mark Samuels Lasner and Margaret Stetz



Coming in October to the New York Public Library, *Max Beerbohm: The Price of Celebrity*, co-curated by our friends Margaret D. Stetz, Professor of Women’s Studies and Professor of Humanities at the University of Delaware, and Mark Samuels Lasner, Senior Research Fellow, University of Delaware Library, Museums and Press. Both are specialists in Beerbohm’s era. They are assisted by Julie Carlsen, Assistant Curator for the NYPL’s Henry W. and Albert A. Berg Collection of English and American Literature.



Beerbohm (1872–1956) produced essays, books, and satirical drawings during an era when the new mass media were creating the celebrity “industry” that thrives to this day. Beerbohm parodied and satirized the rich and famous of this era (also a golden age for bibliophiles). The exhibition maps Beerbohm’s career in relation to the evolving idea of celebrity, from his early days with Oscar Wilde and Aubrey Beardsley through his late career as a radio performer on the BBC during World War II. Drawn from across the NYPL’s collections, as well as loans from private and institutional collections, *Max Beerbohm: The Price of Celebrity* includes rare original caricature drawings, manuscripts, photographs, books from Beerbohm’s library, and personal items, most on public display for the first time.



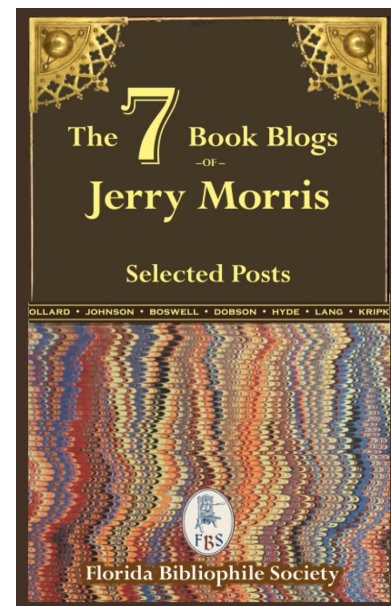
FBS Publications

The 7 Book Blogs of Jerry Morris

FBS. May 2023. 312 pp. \$43.50 (hbk), 30.00 (pbk). Color illus.

The 7 Book Blogs of Jerry Morris collects 29 out of the more than 300 blog posts that Jerry published over a 20-year period. Selected by a committee of Jerry's devoted readers, these posts represent the range of Jerry's bibliophilic interests as well as his many contributions to the history of books and the people that collected them. A few of the bibliophiles Jerry wrote about include Mary and Donald Hyde, J. O. Halliwell-Phillips, Adrian H. Joline, Alfred W. Pollard, and Madeline Kripke. A number of booksellers are also subjects of these blog posts, including Larry McMurtry and his famous bookshop, Booked Up, in Archer City, Texas, and John R. Lindmark and his ill-fated eponymous shop in Poughkeepsie, New York – an infamous “chapter” in bookselling history. Also included, of course, are Jerry's personal collecting interests, such as his extensive work cataloging the libraries of Samuel Johnson, James Boswell, and Charles Lamb. Especially close to Jerry's bibliophilic heart was his collection of the editions of William Strunk's (and later Strunk and White's) well-known guide, *The Elements of Style*. Jerry's meticulous research and wide-ranging relationships throughout the world of bibliophiles allows him to illuminate some overlooked but fascinating individuals and publications.

Available through Amazon Books: [hardback](#) and [paperback](#).

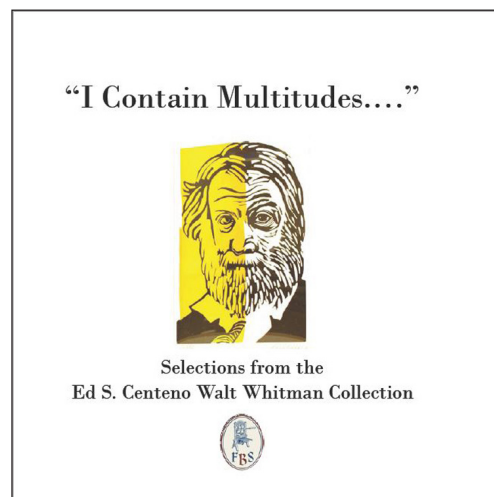


“I Contain Multitudes . . .”: Selections from the Ed S. Centeno Walt Whitman Collection

FBS. April 2022. 58 pp. \$20.00 (pbk). Color illus.

In April 2022, the Florida Bibliophile Society hosted a special exhibition of items from the Ed S. Centeno Walt Whitman Collection at the Largo Public Library in Largo, Florida. Ed opened the exhibition with a slide presentation at the Largo library. This book contains photographs, descriptions, and history of over 100 items in Ed's collection, which includes editions of *Leaves of Grass*, Whitman ephemera and period collectibles, as well as specially commissioned works of art. The collection is a remarkable and revealing tribute to Whitman. This book is an excellent introduction to Whitman, with information on his creative process and output and his outsized impact on American and world poetry. The book is also an excellent introduction to Ed Centeno, an intrepid and engaging collector whose enthusiasm for life and for Whitman is truly contagious. Only a few copies of this limited edition of 100 books remain.

Order directly from the Florida Bibliophile Society by sending a check for \$20.00 to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL 33747. You may also request a copy via email at floridabibliophiles@gmail.com and use the same address to pay through PayPal.



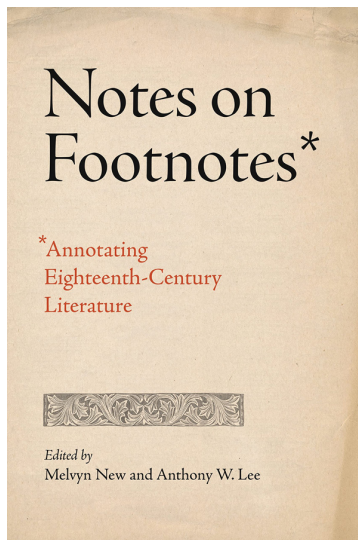
Books in Brief

Notes on Footnotes: Annotating Eighteenth-Century Literature

Melvyn New and Anthony W. Lee, eds.

Penn State University Press

268 pp., December 2023



Anyone who has read Shakespeare will be familiar with the many notes that precede, run alongside and under, and follow the text – notes about historical context, words that are no longer used, and critics’ debates about the text’s meaning and the author’s intent. For works like Shakespeare’s, scholars may undertake massive projects to edit

and annotate the author’s entire body of work.

As years go by, discoveries in history or of new period materials and evolving scholarly insights require new annotated additions. The editors of these editions face personal dilemmas and many decisions. This collection presents 14 essays on annotating 18th-century literature, by editors and annotators of standard editions such as California’s *Works of John Dryden* or the *Florida Edition of the Works of Laurence Sterne*. Through examples from their own editorial work, the contributors illuminate the challenges confronting the annotator of texts. Where is annotation needed and how much? When does annotation become interpretation?

Melvyn New is Professor Emeritus at the University of Florida, general editor of the *Florida Sterne* (1978–2014), and coeditor of the *Cambridge Edition of the Works of Samuel Richardson* (2022).

Anthony W. Lee is author or editor of *Community and Solitude: New Essays on Johnson’s Circle*, *Samuel Johnson among the Modernists*, and other Johnson editions.

Source: Penn State University Press

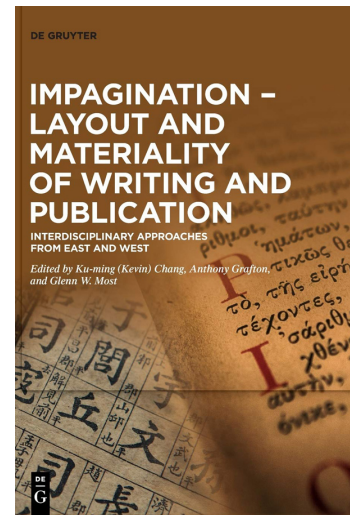
Impagination – Layout and Materiality of Writing and Publication: Interdisciplinary Approaches from East and West

Ku-ming (Kevin) Chang, Anthony Grafton, and Glenn W. Most (eds.)

De Gruyter

417 pp., 2021

“Impagination” refers to how words and images are arranged on the page, whether papyrus, palm leaves, paper, or computer screen.



While seeming obscure, this is the first problem

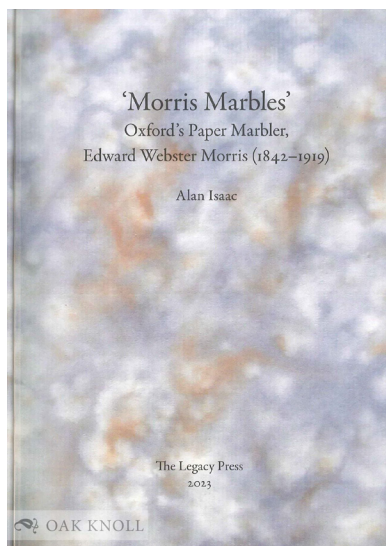
producers of texts face and the first aspect of the text readers encounter. This book investigates impagination at three levels – what is the “page,” what is written or printed on it, and how is writing or print placed on it – and how these levels are related. In three major sections, Before the Book, The Printed Book, and Beyond the Book, *Impagination’s* contributors examine page materials, cultural and historical conventions for impagination, language issues, the control of editors, scribes, publishers and readers over the page, and many other aspects. This volume is unique in the range of materials and formats it considers as well as its historical and geographical scope. Consider the great civilizations and the traditions each developed for the transfer of knowledge and what happened when they came into contact. These questions shed light in many areas, such as literary and media studies, studies of

Kevin Chang is at the Academia Sinica, Taiwan; **Glenn W. Most** is at the Scuola Norm. Superiore, Pisa, Italy, and the University of Chicago. **Anthony Grafton** is at Princeton University.

Source: De Gruyter

Books in Brief, *continued***‘Morris Marbles’: Oxford’s Paper Marbler, Edward Webster Morris (1842–1919)**

Isaac, Alan. Foreword by Sidney E. Berger
Legacy Press
224 pp., 2023



Marbled papers are a distinctive and beautiful feature of many 16th- to 19th-century books. Producers of marbled papers developed techniques to produce stunning geometric and coloristic effects. Marbled papers fall into the larger category of decorated papers, which has been the subject of scholarly study for many years. These papers can

be used to identify where a book was produced or to illuminate trade between distant locations.

This book focuses on the marbled-paper decoration created by Oxford printer Edward Webster Morris (1842–1919). Morris was a skillful marbler, and his papers were widely appreciated, then and now, used by several well-known bookbinders of his time. Isaac puts Morris’s papers into the broader contexts of the publishing and the bookbinding worlds, allowing him to examine how the people who would have used Morris’s papers or promoted them influenced Morris’s production. Isaac’s research here is wide-ranging and deep, and as a result, the volume is a substantial contribution to the world of decorated-paper scholarship.



Alan Isaac is an active bookbinder and proprietor of Alan Isaac Rare Books, offering “antiquarian and unusual books in all fields.”

Source: Legacy Press; Alan Isaac Rare Books

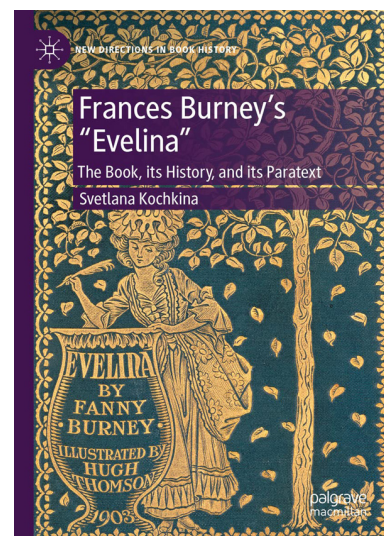
Frances Burney’s “Evelina”: The Book, its History, and its Paratext

Svetlana Kochkina
Palgrave Macmillan
318 pp., 2023

Evelina, Frances Burney’s first novel, published in 1778, enjoys lasting popularity among the reading public.

Through *Evelina*’s 240 years and 174 editions, adaptations, and reprints – many newly discovered and identified – this book shows how the novel has been reshaped by publishers for new generations of readers

– without any significant changes to its text – into a Regency “rambling” text, a romantic novel, a cheap imprint for circulating libraries, a yellow-back, a Christmas gift-book, finally becoming established in the literary canon in annotated scholarly editions. Kochkina discusses changes in the form of Burney’s name and the work’s title, the omission and renaming of her authorial prefaces, and the book’s front matter to support particular editions. Reproductions of covers, frontispieces, and title pages illuminate the role of *Evelina*’s visual representation in its history as a marketable commodity, highlighting the existence of editions for segments of the book market, from elites to the masses. An appendix provides the first comprehensive and fully updated bibliography of English and translated editions, adaptations, and reprints of *Evelina* published in 13 languages and scripts.



Svetlana Kochkina is head of Lending and Access Services in the Humanities and Social Sciences Library at Toronto’s McGill University.

Source: Palgrave Macmillan

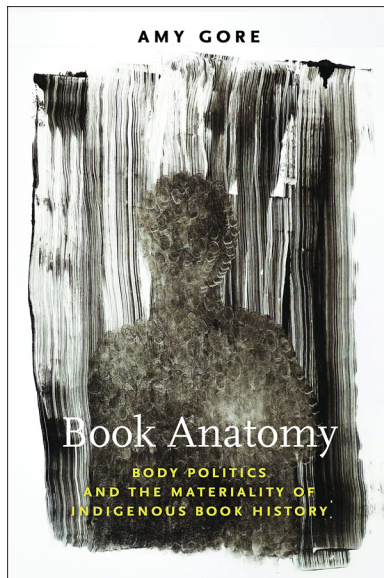


Books in Brief, concluded**Book Anatomy: Body Politics and the Materiality of Indigenous Book History**

Amy Gore

University of Massachusetts Press

216 pp., November 2023



The encounter between Europeans and native cultures in the Americas is a long history of dispossession and appropriation, which extended to Native American literature. Despite sophisticated cultures and institutions, few Indigenous languages were written. Post-contact formalization of these languages allowed

Native Americans to report their own histories and experiences. Yet, this literature fell into the same fraught situation that the people endured.

Book Anatomy focuses on how paratexts – illustrations, typefaces, prefaces, appendices, copyright, author portraits, and more – shaped how Indigenous literature was read and understood by 19th-century colonial Americans. Examining works from John Rollin Ridge, Sarah Winnemucca Hopkins, Pretty Shield, and D'Arcy McNickle published between 1854 and 1936, Gore argues that the reprints, editions, and paratextual elements of Indigenous books formed another frontline of colonization at which Native authors battled public perception and reception of their books and fought for authority and ownership, with profound implications for Native Americans' fight for control over their own bodies and lands.

Amy Gore is an Assistant Professor of English at North Dakota State University, an affiliate of Women and Gender Studies, and Tribal and Indigenous Peoples Studies.



Source: Univ. of Mass. Press; North Dakota State Univ.

[Bookish fiction]

The Door-to-Door Bookstore: A Novel

Carsten Henn

Hanover Square Press

240 pp., July 2023

Small-town German bookseller Carl Kollhoff – 72 years old, but young at heart – goes door-to-door every night, delivering books by hand to his loyal customers. He knows their every desire and preference, carefully selecting the perfect story for each person. Carl not only delivers the books, he is their most important connection

to the world. Of course, this service is also a highlight of Carl's narrow life in this small town.

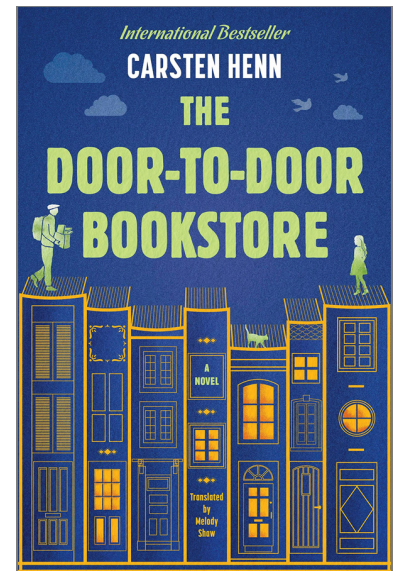
One evening as he makes his rounds, nine-year-old Schascha appears. Loud and precocious, she insists on accompanying him and even tries to teach him a thing or two about books.

When Carl's job at the bookstore is threatened, will the old man and the girl in the yellow raincoat be able to restore Carl's way of life, and return the joy of reading to his little European town?

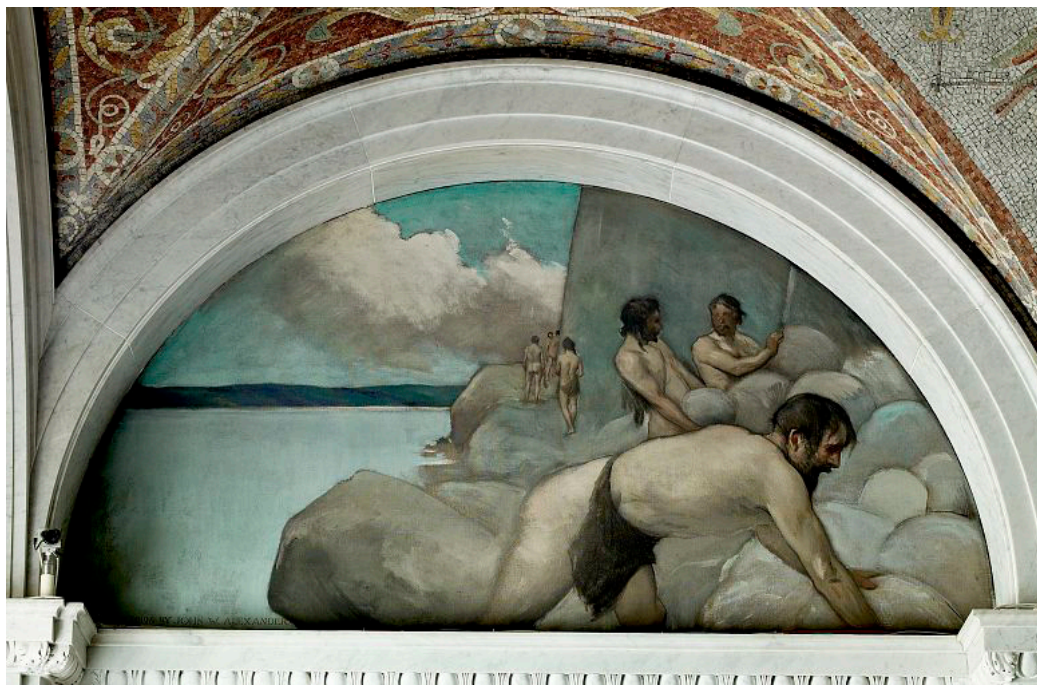
Described by Heller McAlpin (NPR) as an “unabashedly sentimental, determinedly uplifting novel about friendships forged through books,” *The Door-to-Door Bookstore* is a heart-warming tale of the value of friendship, the magic of reading, and the power of books to unite us all.

Carsten Henn has worked as a radio presenter, wine and restaurant critic, and has published a number of successful novels. He lives in Germany.

Sources: Hanover Square Press; NPR



Murals in the Library of Congress. The Library of Congress's Thomas Jefferson Building in Washington, D.C., was built in 1888–1894. Dozens of artists were called to decorate the interior of the building with murals, paintings, sculpture, and architectural ornaments. Critic Royal Cortissoz called it “our national monument of art” at its official opening in 1897. The project called for so many murals that it “catalyzed” an American mural movement. Painter John W. Alexander (1856–1915) executed six murals for the Library of Congress illustrating “The History of the Book.” In this one, *The Cairn*, prehistoric men pile rocks on the shore to commemorate a special event.



Library of Congress

THANKS

This Month's Writers and Contributors

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

Wesley Brown
Sean Donnelly
David Hall
Maureen E. Mulvihill
Carl Mario Nudi
Irene Pavese
Gary Simons

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!

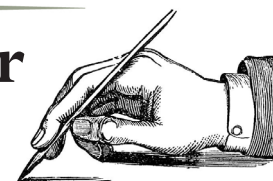
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



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, FABS, 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

September 2023



Summer Treasures: Show and Tell

Seminole Community Library
9200 113th St N, Seminole, FL
September 24, 2023, 1:30 p.m.

(also available on Zoom)

FBS is taking the summer off, but FBSers will be out there... at the book sales, at the bookstores, at the antique malls, rummaging, culling, and discovering!

It's always fun to see what other people are interested in – it often opens doors to worlds we didn't even know existed. From the truly rare to the delightfully obscure, we'd all like to know what our fellow book collectors are finding. Summer Treasures Show and Tell is an opportunity to do just that. FBS conveniently provides three extra Sunday afternoons for you to hit the book trail and find that long desired treasure or make an astonishing new book discovery. If you can narrow it down to two or three, bring them along in September and tell us all about them!

October 2023



Rob Norman: Skin in the Game: Writer, Bookseller, Dermatologist

Book Lovers Bookstore
6205 S. Dale Mabry Hwy., Tampa, FL
October 15, 2023, 1:30 p.m.

(also available on Zoom)

Rob's day job is dermatology, which includes his private practice, teaching at several medical schools, and overseas medical volunteer. He has also found time to write or edit over 60 books, ranging from his specialty in dermatology to his role as a Master Naturalist to local Tampa historian. To these activities, Rob has now added "bookseller." He calls his shop the Book Lovers Bookstore, where "book lover" could apply to the customers or the owners. It's a work in progress, but Rob loves to share, and he has invited FBS for a visit to the shop "as is" to learn more about him and his interests and accomplishments and to poke around in the books and find a few treasures.



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

— September 2, 9, & 16 —

St. Augustine Book Festival

Ximenez-Fatio House Mus, St. Augustine, FL
<https://www.floridashistoriccoast.com/events/st-augustine-book-festival/>

— September 15 —

Ringling Literati Book Club

Ringling Art Museum Education Center, Sarasota, FL, and Zoom

All the Beauty in the World: The Metropolitan Museum and Me by Patrick Bringley
<https://www.ringling.org/event/literati-book-club/>

— September 21–24 —

Books at the Beach, St. Pete Beach, FL

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

— September 22–24

38th Annual Necrono —micon

Tampa, FL
[\(http://necronomicontampa.org/\)](http://necronomicontampa.org/)

— October, no date —

Other Words Literary Conference

Southeastern University, Lakeland, Florida
<https://www.floridalitartsco.org/words-conference>)

— October 1–7 —

Banned Books Week

— October 13 —

Ringling Literati Book Club

Ringling Art Museum Education Center, Sarasota, FL, and Zoom

The Paper Garden: An Artist Begins Her Life's Work at 72 by Molly Peacock

— October 21–25 —

Alachua Co. Friends of the Library Book Sale

Gainesville, FL

Rare Book Cafe Coffee Break

FBS welcomes the Rare Book Cafe

Coffee Break, the new format of the Rare Book Cafe begun several years ago by Florida booksellers and FBS members Steve and Edie Eisenstein. “Coffee Break” is co-hosted by long-time RBC regulars Lee Linn (The Ridge Books, Calhoun, GA) and Ed Markeiwicz (Montgomery Rare Books & Manuscripts, Portland, OR). Get a cup of coffee and join [RBC Coffee Break on Facebook](#) or [YouTube](#).

April 27 – COFFEE BREAK No. 1 – Ed’s

travels abroad and more – World traveler Ed Markeiwicz, co-host of the Rare Book Cafe Coffee Break, is back in Portland, Oregon, after adventures in North Africa, Greece, Italy, and Spain. Co-host Lee Linn welcomes Ed back and is as enthralled as the rest of us as Ed relates tales of his travels and his exciting plans for the future.

June 5 – COFFEE BREAK No. 2 – A visit with Sarah Smith of the Florida Antiquarian Book Fair

– Co-host Lee Linn catches up with Sarah Smith, manager of the Florida Antiquarian Book Fair, after the March 2023 fair, the second live fair after the pandemic. Book lovers and booksellers were eager to get back to in-person fairs. The fair was held at The Coliseum, a former 1920s music venue in downtown St. Petersburg. Sarah speaks from Lighthouse Books, ABAA, in Dade City, Florida.

June 9 – COFFEE BREAK No. 3 – A visit with Marvin Getman of Getman Virtual Book Fair

– Co-host Lee Linn talks about plans to exhibit in Getman’s 3rd Anniversary Book and Ephemera Fair, June 15–17 at getmansvirtual.com. Lee spends a few minutes with Marvin, who created his virtual book fair as a response to the Covid19 pandemic that led to the shutdown of most public gatherings in 2020. They explore the origins of this virtual book fair, the reception among book lovers and booksellers, and the outlook for the future.

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:

Aug. 23 – John Banville on How and Why He Writes Novels – John is an Irish author and screenwriter who has won many prizes, including the 2005 Booker for *The Sea*. In addition to "literary" work, he's written a string of popular crime novels. We discuss what he does, how he does it, why he does it, and why it matters – with Joyce and Yeats always in his rearview mirror.

July 31 – Tim Parks on How to Be a Better Reader – Tim has written 19 novels and numerous nonfiction books, including *Where I'm Reading From*. He's a regular in the *London Review of Books* and the *New York Review of Books*. He has translated works by Pavese, Calvino, Machiavelli and Leopardi from Italian to English.

July 17 – Marta Sylvestrova on Czech Film Poster Design – Marta has headed the graphic design department at the Moravian Gallery in Brno since 1986. Until 2018, she helped organize many Brno Biennials that alternated focus between book jacket design and poster design. We talked about the end of the biennials and an astonishing exhibition catalogue she edited in 2004.

Nic Bottomley on His Reading Spas and the Future of Bookselling – Nic and his wife Juliette own Mr. B's Emporium of Reading Delights in Bath, twice named UK Independent Bookshop of the Year. He currently serves as Executive Chair of the Booksellers Association of UK and Ireland. We spoke about his innovative "Reading Spas" and many other book topics.

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:

September 14, 7 pm ET – Ron Tyler – Texas Lithographs: A Century of History in Images – Westward U.S. expansion was deeply intertwined with 19th-century technological revolutions, from railroads to telegraphy – and the lithograph. Preceding photography, lithography enabled inexpensive color illustrations, transforming journalism and marketing and nurturing, for the first time, a global visual culture. One of the great subjects of the lithography boom was an emerging Euro-American colony in the Americas: Texas.

September 19, 7 pm ET – Allison Stagg – Prints of a New Kind: Political Caricature in the United States, 1789–1828 – Dr. Stagg fills a void in early American scholarship by detailing political strategies and scandals that inspired the first generation of American caricaturists in the transformative early years between 1789 and 1828.

September 21, 2 pm ET – Christen Mucher – Removal in the Archive: Nationalist Mythmaking and Indigenous Dispossession – As the U.S. and Mexico transformed from colonies into independent nations, historians compiled archives meant to document America's Indigenous pasts. These settler-colonial understandings of North America's past deliberately misappropriated Indigenous histories and repurposed them and their material objects as "American antiquities," thereby writing Indigenous pasts out of national histories and lands and erasing and denigrating Native peoples living in both nascent republics.

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

Tools of Execution, by John Saumarez Smith – The first article written by Smith for *The Book Collector* (Spring 2008) looks at the library sales of some great collectors.

Anthony Trollope and the Man from Wall Street, by John Saumarez Smith – Albert H. Gordon was the legendary owner and director of the Wall Street firm of Kidder Peabody from 1931 to 1986. An encounter with Trollope’s *The Way We Live Now* and its critique of the 19th century robber-barons had “hit him between the eyes.” On a trip to London, Gordon reported the effect of this book to bookseller Smith, and this began Gordon’s engagement with Trollope that lasted the rest of his life – he lived to age 107.

The Rosenbach Podcast

A. S. W. Rosenbach (1876–1952) was a legendary seller of rare books and art, regularly handling very valuable cultural property. The Rosenbach Museum and Library continues this tradition and produces a podcast to present and discuss works in the museum’s collections.

Episode 25: Bookselling as Activism: A Conversation with Jeannine A. Cook of Harriet’s Bookshop in Philadelphia.

More than a business man, Dr. Rosenbach was also a civic activist. In this episode, we talk with modern-day Philadelphia author, social justice activist, and bookshop owner Jeannine A. Cook about how great literature inspires her work in the realms of activism and writing.

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:

May 1 – “To Fight for the Poor with my Pen”: An Exhibition of Zoe Anderson Norris, Queen of Bohemia, from the collection of Eve M. Kahn – Kentucky-born Norris (1860 – 1914) was a journalist, novelist, short story writer and publisher, known for her bimonthly magazine, *The East Side* (1909–1914), which focused on impoverished immigrants in New York. She contributed to many other publications, including *The New York Times*. She investigated corrupt charity executives and child abuse cases. She wrote fiction often featuring starving artists, women deceived by their suitors, and struggling farmers. She founded the Ragged Edge Klub, a group of writers, filmmakers, politicians, and performers who met for weekly dinners. She was considered “one of the most popular writers of newspaper sketches in the country” and known as a Queen of Bohemia. The exhibition ran March 1–May 13, 2023, at the Grolier Club museum in New York.

Princeton University Press “Ideas” Podcasts

[PUP Ideas Podcast](#), co-sponsored by the New Books Network and Literary Hub, features interviews with the international roster of PUP authors, across a diversity of subject areas.

June 8 – Marianna Alessandri – Night Vision: Seeing Ourselves through Dark Moods

July 30 – Grace Elisabeth Lavery – Pleasure and Efficacy: Of Pen Names, Cover Versions, and Other Trans Techniques

Aug. 7 – Anne L. Murphy – Virtuous Bankers: A Day in the Life of the Eighteenth-Century Bank of England

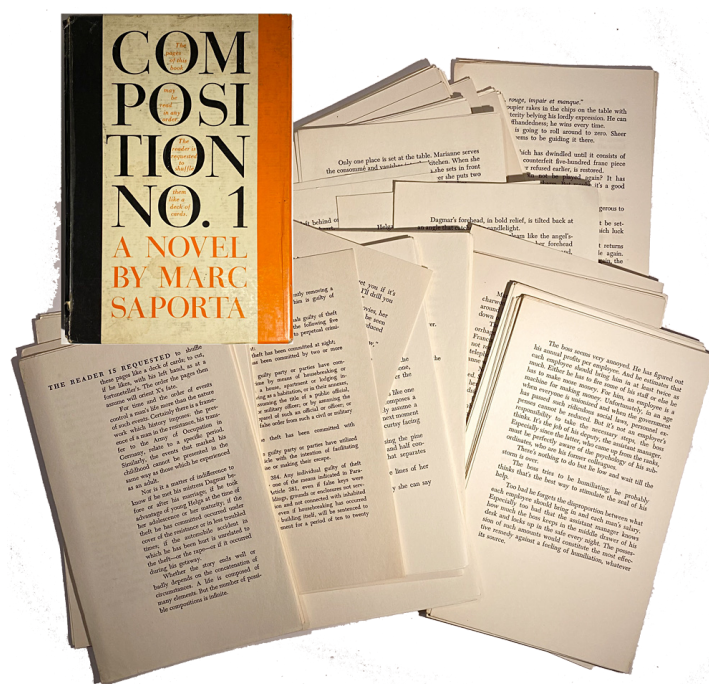
...and More

To paraphrase the poet Gertrude Stein, a page is a page is a page – except . . . There is often some confusion about the “pages” of a book. A page is a single impression on one side of a . . . well here we are. One side of a what? The answer is a “leaf,” a single sheet of paper that usually has a page printed on both sides. The word “page” is often used for both a true page and a leaf.

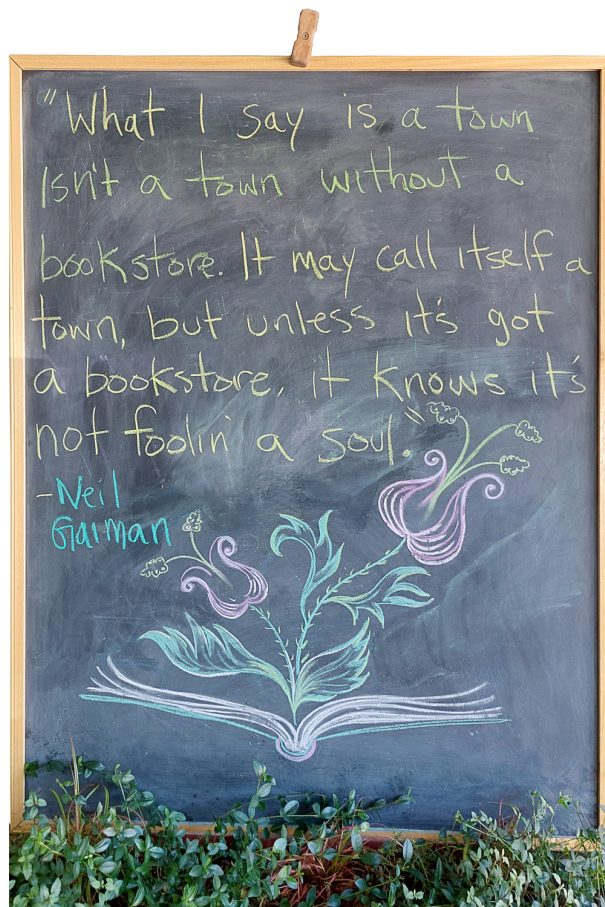
Pages are usually numbered, and that leads to another source of confusion. Pick a book off your shelf at random and look at how many pages it has. It’s easy to simply flip to the back and find the highest page number. But there are likely to be additional pages, both printed and blank before and after the numbered pages. You may recall an earlier entry in this series, the “half-title” (September 2022). This page is often one of the earliest in the book, and it is rarely numbered. Items like the title page, the contents pages, if any, or a dedication are likely to follow the half-title and often have no numbers, and yet, these are valuable “pages” in the book.

At the end of the book, there may be an index or a bibliography, and these pages are usually numbered, but not necessarily so. Also, one still occasionally sees pages at the front or the back of the book which list other books from the publisher. These pages may be as simple as a list of books, or they may include descriptions of the books and blurbs. Advertising pages are rarely numbered.

From a reader’s point of view, the subject of “pages” may be a bit obtuse. But for a bibliophile, the editorial and physical structure of a book are of interest and sometimes quite important. We tend to think of books as a mass-produced commodity – every copy of a specific edition of a specific title is the same, unless there’s some anomaly in production. The mechanization of book production in the 19th century led to this regularity in book structure. But when books were all made by hand, there was variation between shops and workers as to how books were put together. For these early books, careful study of the pages and leaves can help form a “biography” of a particular volume.



Composition No. 1 (Simon & Schuster, 1962) by Marc Saporta was published as 152 unnumbered leaves that came in a box. The pages comprise a single novel and can be read in any order.



David Hall, Lopez Village Bookstore, Lopez Is., San Juan Is., Wash. State

Florida Bibliophile Society 2023–2024 Season



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

September 24 • FBS Members – September Show and Tell: Bring a couple of fascinating selections from your summer treasure hunting. Always a treat!

October 15 • Rob Norman – Skin in the Game: Writer, Bookseller, Dermatologist – We will meet at Rob’s “Book Lovers Bookstore” in Tampa. It’s a work in progress where we will be welcome to plunder the stacks and find some treasures as well as hearing Rob’s presentation about his life in books.

November 19 • We will meet at Seminole Community Library. Waiting for speaker confirmation.

December 17 • FBS Holiday Party: Planning is underway for another glittering holiday gala. Stay tuned for details.

January 21 • Gino Passi, Carl Nudi, Sean Donnelly – University of Tampa’s MacDonald Kelse Library Special Collections: Under the guidance of Special Collections Librarian Gino Passi, with insights from Carl Nudi and Sean Donnelly, we will tour the Special Collections and inspect some of its more important books and ephemera.

February 18 • Kaitlin Crockett and Jeff Williams – We will be meeting in Gulfport to visit the letterpress printing facilities of Kaitlin Crockett, one of our May 2023 banquet speakers. We will also visit with muralist and sign painter Jeff Williams in the same building.

March 1–3 • Florida Antiquarian Book Fair, one of the largest book fairs in the U.S., will be held at

the St. Pete Coliseum. FBS will host a hospitality table in the foyer and staff a booth where we can spend more time with guests and introduce them to FBS. Sunday will feature our free book valuations.

March 17 • We will be meeting at the University of Tampa MacDonald Kelse Library. Waiting for speaker confirmation.

April 21 • Jason Fortner – Field Trip to Clearwater’s Francis Wilson Playhouse: We will meet at the Francis Wilson Playhouse in Clearwater for a tour, display, and presentation of Jason’s collection of theatre ephemera, including vintage Broadway posters and backstories. We will also be able to enjoy a Sunday matinee production of the award-winning play “The Play That Goes Wrong” by Henry Lewis, Henry Shields, and Jonathan Sayer. Play tickets are extra.

April 20–24 • 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. FBS members often make a day trip on Saturday or make a weekend of it in beautiful North Central Florida.

May 19 • Annual Banquet: Our May banquet speaker will be **Roslyn Franken**, award-winning author and motivational speaker. Roslyn is the Holocaust memoirist of *Meant to Be: A True Story of Might, Miracles, and Triumph of the Human Spirit*.

Endpaper • Fall is in the Air!



It has been a hot summer! And by “hot” I mean it’s been a great summer for books! I don’t know about you (well I do because, well, you’re a bibliophile), but I’ve had a lot of fun finding some wonderful new books (and wonderful old books). Are you surprised?

But at last, fall is in the air! And by “fall” I don’t necessarily mean a respite from the record heat; I mean that another FBS season is about to begin! And this is a perfect occasion to say that the excitement is palpable!

I hope you’ll browse the upcoming presentations that are listed on the previous page and the additional details of the first two meetings on the Upcoming Events page (p. 24).

Our vice president, Ben Wiley, our new scheduler extraordinaire, has put together a season full of

variety with visits to bookstores and plays and special collections and community print shops. Like the trip Ben arranged for us last year to see Gareth Whitehurst’s library, housed in a replica of the Jefferson Memorial (story in the December 2022 issue of *The Florida Bibliophile*), these field trips take us places that not many people can visit for special tours and presentations.

Then, there’s the Florida Antiquarian Book Fair, the largest antiquarian book fair in the Southeast, and the Gainesville Getaway to the largest library book sale in the Southeast. If we can’t help you find some great books, I don’t know who can (well I do because we all have our “sources”).

Just saying: if bibliophilic fun is your thing, you are in the right place!

See you at the bookstore! — Charles

The Florida Bibliophile Society

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