

# The Florida Bibliophile

January 2024 • Volume 40, No. 5



## IN THIS ISSUE

Minutes of the December 2023 Meeting of the Florida Bibliophile Society	p. 2
An American's Guide to the Christmas Cracker	p. 5
The Dead Sea Scrolls and Jerusalem's Shrine of the Book	p. 6
100 Years Either Way	p. 14
Mickey at Large	p. 16
New Work from Friends of FBS	p. 18
FBS Flashback, 1990: "Past Meetings"	p. 19
FBS Publications	p. 21
Books in Brief	p. 22
Upcoming Events	p. 23
Book Events and Podcasts	p. 27
... and More	p. 30
FBS 2023–2024 Season	p. 31
Endpaper • Book Mysteries and Mystery Books	p. 32

*Save the Date!*  
*40<sup>th</sup> Anniversary Annual Banquet*  
*May 26, 2024*

February newsletter deadline: January 31, 2024 (see p. 25)

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



Florida Bibliophile Society

40

1983–2023



Florida Bibliophile Society  
A community of book lovers

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

**T**he Florida Bibliophile Society has nine regular meetings each year, and two of them – the holiday party in December and the annual banquet in May – are parties. I leave it to others to decide if we should be penalized for excessive celebration. What I can say is that it sure is fun! And there are plenty of books in attendance as well. Maybe the right word for these events is bookfest? Or maybe bookanalia for you classicists (sparkling wine was served).

We gathered around 1:30 p.m. For the fourth time, we were hosted in high style by Joyce and Ben Wiley at their home in Largo, FL. We were greeted by beautifully laid tables and our traditional holiday prosecco cocktails. As each guest arrived, a new

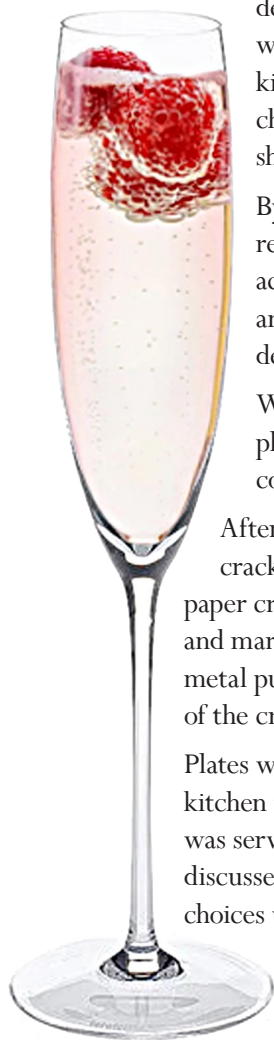
delicious addition to our holiday buffet was revealed and set in its place in the kitchen. The house filled with happy chatter as we greeted each other and shared holiday plans.

By the time all were gathered and ready to eat, the ham and turkey were accompanied by an array of vegetables and salads. A scrumptious board of desserts waited patiently.

We served our plates and took our place at table to enjoy the meal and continue our conversations.

After dinner, we pulled the Christmas crackers next to our plates, donned our paper crowns, groaned over the bad jokes, and marveled at the tiny squirt guns, tops, metal puzzles, and other toys that spilled out of the crackers.

Plates were cleared. Many returned to the kitchen to sample the desserts, and coffee was served. It must be said that the most-discussed dessert among many delicious choices was Jeff's Indiana sugar cream pie, a smooth custard pie – not as sweet as it sounds – thanks, Jeff, for introducing us to this treat!



*Skip the partidge, and go for the pears! Joyce and Ben are pear collectors, and so their holiday tree...*



*One of several tables set and decorated for a holiday feast.*



*Sean chats with our holiday elf Kymberlee. Carol and Wes converse with Jeff.*



*Minutes, continued*

Charles talks with Lynne and David.

After dinner, crackers, and dessert, we circled up in the living room area and held our gift exchange. You know the deal: everyone brings a wrapped gift (in this case, a book), and each person gets a number. When their number is called, they select a gift and open it. Then, they have the option of keeping that gift or exchanging it for a gift that someone else already has. We debated whether you're supposed to decide whether to take someone else's gift before you select a wrapped gift, but we decided to do it our way and had a great time. Many wonderful books were donated, even by members who weren't there (thanks, Maureen!).

Now, as a quick aside, this gift exchange game has several names. No less than the *New York Times* covered this vital issue in its November 23, 2002, issue ("A Brief History of the White Elephant Party"). They report three versions of the game, White Elephant, Dirty Santa, and Yankee Swap. In the White Elephant version, the gift is intentionally something that not many people would want – the gifts are sometimes teased as something quite rare or valuable. In the Dirty Santa version, the gifts are actually re-gifts; thus the "dirty" refers to Santa having been down the chimney a couple of times with the regifted gift (is that what you were thinking it meant?). In the Yankee Swap version, the gifts are of similar value, often expressed as "\$15 limit" on the office flyer.



Carol (knees only) and Wes talk with Jeff. Irene talks with Bob. Joyce talks with the other Carol (behind Bob). More pears in foreground.

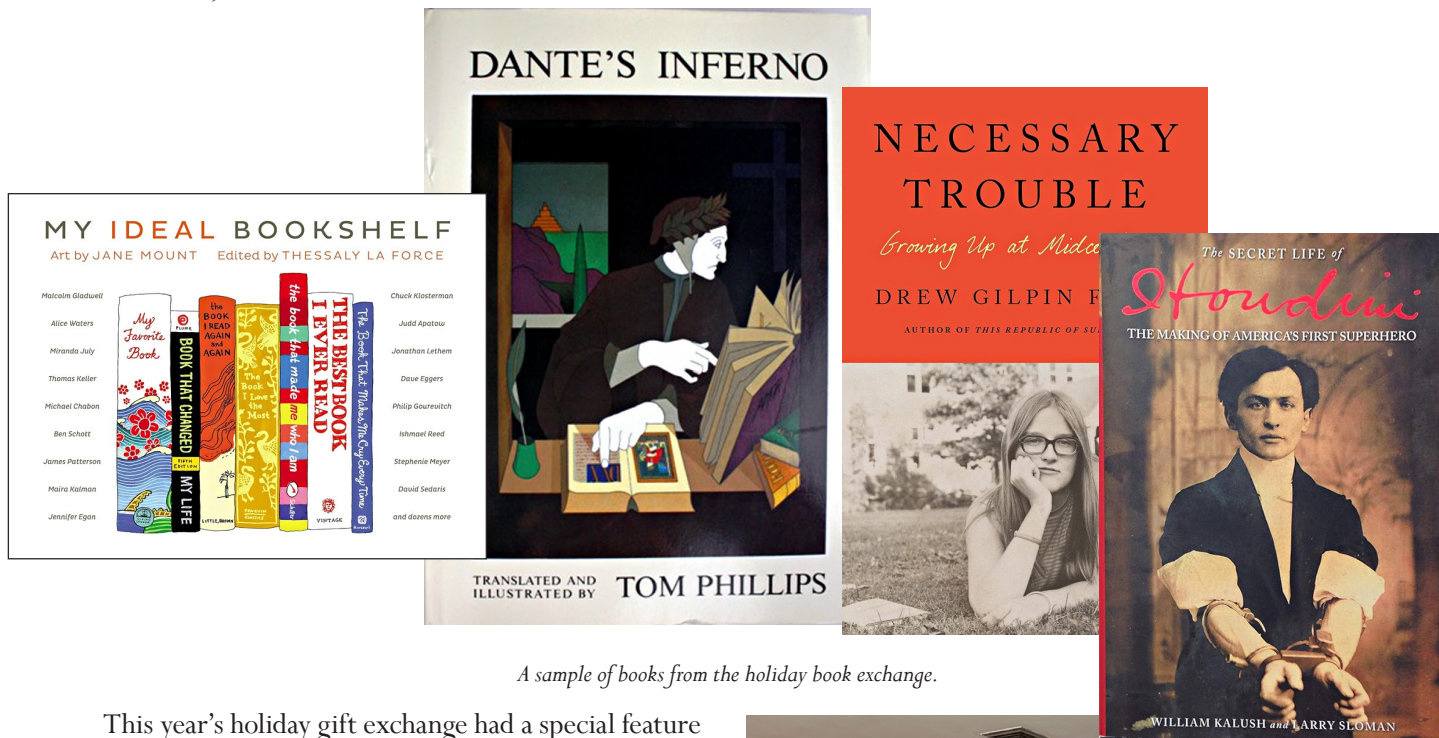


Joyce (elbow only) talks with other Carol. Bob talks with Irene (unseen left). Roxanne (back facing camera) talks with Kymberlee (behind Roxanne). Gary (center) talks with Russ. Jean and David (behind light fixture) talk with Charles (behind Russ).

"Yankee Swap" in particular goes further back in history:

While the name is sometimes thought to have originated with prisoners of war being exchanged during the Civil War, it actually goes back a bit farther, referring to the bartering exchange of any two items deemed to be of roughly equal value. The term appears in newspapers as early as 1842, and in the preface to his 1855 poetry collection, "Leaves of Grass," Walt Whitman included it on a list of essential American things, right between factories and the New York City Fire Department.



**Minutes, concluded**

*A sample of books from the holiday book exchange.*

This year's holiday gift exchange had a special feature devised by Ben Wiley. We were instructed that each time we went to the gift table to select a package, we were to take a folded piece of paper from a small basket and read it to the group. Each piece of paper had the first line of a novel written on it, and our job was to guess the novel. It added another note of bookish fun to the proceedings. Well done, Ben! For those of you who were not there, you will find these first lines (and a few more) at the bottom of the pages of this newsletter. Test yourself, and look for the answers in the next month's newsletter. If you can't wait, there's always Google!

With full tummies, full hearts, and new books, we parted with wishes for happy holidays and a happy new year — a wish we share with all of you!



*Circled up for the holiday gift exchange*



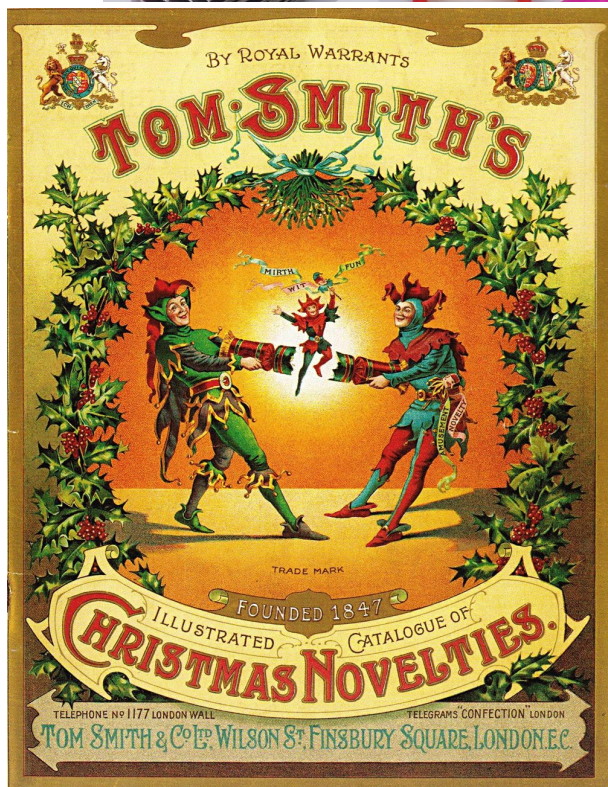
It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.



## An American's Guide to the Christmas Cracker



**W**hile the Christmas cracker is a British tradition (see history below), boxes of crackers have been showing up in more and more American shops for a number of years. A Christmas cracker is a cardboard tube with a paper covering that is tied at both ends of the tube. When one end of the paper is pulled sharply, the paper tears open and something like the cap from a cap gun is activated and makes the “crack” sound. Inside the tube is a paper crown, a small piece of paper with a groanable but funny joke, and a small toy or gift. It is traditional for people to pull crackers in pairs: Person A holds the cracker steady as Person B pulls *very* sharply. Crackers often come in boxes of 4, 8, or 12. They are not expensive, but they can be – the British luxury shop Fortnum & Mason sells a set of four crackers for just under \$400! As the price of the crackers increases, the amount of decoration and the quality of the gift inside increases. Crackers can come in themed sets so that when all crackers are opened, the parts of a game are revealed. A game board might be included.



**C**hristmas crackers were invented by Tom Smith, a London confectioner, in the 1840s. On a trip to Paris, Tom discovered Bon-Bons, sugared almonds wrapped in bright paper sealed with a twist at either end. They were wildly popular, so Tom decided to try them in London. He included a riddle to add interest, but they didn't catch on.

One night, Tom sat in front of his fire thinking how the crackling noises from the burning logs captured his attention and thought that might improve the attraction of his sweets if they made a similar noise as they were unwrapped.

He increased the size of the paper wrapper to incorporate a banger mechanism and the modern-day cracker was born.

Tom originally called them *cosaques* after the noise made when Cossack soldiers cracked their whips as they rode, but as rival brands diluted the market, the onomatopoeic “cracker” evolved into the preferred generic term.

Crackers were originally produced for all occasions, but only the Christmas version took off. The sweets they contained were eventually dropped in favor of toys and trinkets which proved more popular.



## The Dead Sea Scrolls and Jerusalem's Shrine of the Book

**I**t took 30 months, but in June of 586 BCE, the Babylonians under King Nebuchadnezzar II finally broke through the defenses of Jerusalem. Nebuchadnezzar had had enough of the rebellious Judeans. The Babylonians destroyed the city, pulled down its walls, abolished the Kingdom of Judea, and carried the ruling and priestly elites, including the House of David, to Babylon.

These events are reported in the Bible's Old Testament and in Babylonian chronicles of the time. The date and scope of the destruction is corroborated by archeological finds. A critical aspect of the event was the destruction of Solomon's Temple. With the end of the kingdom, the loss of the priesthood, and with the razing of the temple, the Jewish nation and Judaism itself could have vanished.

In his book *Why the Bible Began: An Alternative History of Scripture and Its Origins*, Jacob Wright portrays these events as the crisis that led to forming the Hebrew Bible, or Tanakh, as a means of preserving Jewish history and faith and perhaps healing the rift between the northern kingdom of Israel and southern kingdom of Judah. In the face of destruction and exile, the scribes that wrote and assembled the Tanakh created a "trailblazing blueprint for a new form of political community."

Wright's book addresses how this very small nation and its people created a work that became foundational to several world religions – Judaism, Christianity, and Islam – and powerfully influenced the course of human history for millennia. Wright sees the Tanakh, which became the Christian Old Testament, as a "response to catastrophe [that] offers a powerful message of hope and restoration that is unique in the Ancient Near Eastern and Greco-Roman worlds."

The development of scientific archaeology in the 19<sup>th</sup> century and new forms of textual criticism Story suggested by Maureen E. Mulvihill. Thanks!



The first page of the Leningrad Codex, the earliest complete manuscript of the Tanakh, or Hebrew Bible. It functions as a title page. A manuscript page dedicated to one large geometric illustration is called a carpet page. Because Hebrew is read from right to left, the book's binding is at the right.

led to questions about the Bible. The earliest manuscript of the Tanakh available in the mid-19<sup>th</sup> century was the Leningrad Codex. This manuscript states that it was created in Cairo in 1008 CE – about 1,500 years after the fall of Jerusalem sparked serious efforts to create the Tanakh.

This lapse in time added to questions about changes to the text that might have occurred during 15 centuries due to scribal errors, changes in doctrine, or well-intentioned "correction" of ancient texts. During the period 1850 to 1950, these questions intensified along with increasing knowledge about ancient cultures and languages, textual studies and manuscript processes. Unquestioned religious authority which asserted the reliability of the biblical text was increasingly challenged. The Bible would have to stand on its own as a document reliably transmitted since ancient times.

That was the situation in 1947 when Muhammed edh-Dhib, a Bedouin shepherd, tossed a stone into a



**Dead Sea Scrolls, *continued***

*The Bedouin shepherds who discovered the first Dead Sea Scrolls: Muhammed ed-Dhib (left) and Jum'a ed-Dib (right). They were teenagers at the time of the discovery.*

cave and heard the sound of something breaking. When he investigated, he found jars that contained scrolls. He knew well the potential value of such antiquities. Ed-Dib, his cousin, Jum'a Ed-Dib, and a friend, Khalil Musa, took the scrolls back to their camp and hung them on a tent pole while they decided what to do with them.

At the first attempt to sell the scrolls, the trio was told that the scrolls were worthless and probably stolen. Further efforts led the trio to a more reliable dealer, and eventually the scrolls came to the attention of John C. Trever at Beirut's American School of Oriental Research (ASOR). In 1948, ASOR announced the news that scrolls had been discovered containing significant amounts of biblical text and dating to as early as the 3<sup>rd</sup> century BCE.

The news struck like a lightning bolt. In one discovery, the history of one of the most studied,

debated, and important books in the world had been extended over 1,000 years into the past. The discovery has been hailed as the most important archaeological find of the 20<sup>th</sup> century, indeed one of "the most precious discoveries of their kind since the texts of the Greek and Latin classics brought to light in the Renaissance."

The scrolls were discovered in a series of caves near Qumran, the site of a Hellenistic Jewish settlement near the northwest coast of the Dead Sea. The discovery of the scrolls and the confirmation of their antiquity set off a wave of excavation in the Qumran area and beyond. During the period 1948–1956, over 15,000 manuscript fragments were found in 11 caves at Qumran. It is believed that these fragments represent almost 1,000 original scrolls, but none has exceeded the original seven 1946 scrolls in completeness or significance.



*Scroll jars from Qumran in the Jordan Museum, Amman*



*This photo gives an idea of the roughness and inaccessibility of the caves in the Judean wilderness of Qumran. The arrow shows the location of Cave 1. Between 1947 and 1956, eleven caves with scrolls or evidence of scrolls were found in the area.*

It was the best of times, it was the worst of times....



**Dead Sea Scrolls, *continued***

The history of the scrolls and fragments after their discovery is long and complex. In the 1946–1948 period, four of the original scrolls found their way to Athanasius Yeshue Samuel, the superior at the St. Mark's Monastery (Syriac Orthodox) in Jerusalem. Three found their way to Professors Eleazer Sukenik and Professor Benjamin Mazar, archaeologists at Hebrew University.

These seven scrolls represented biblical texts, nonbiblical religious texts, and nonreligious texts related to a Jewish sect at Qumran. Of the following seven titles, only Isaiah represents text accepted into the Tanakh. The scroll designations are in parentheses – “1Q” means that the scroll came from Qumran cave 1.

**Scrolls possessed by Samuel:**

- Isaiah Scroll (first part, 1QIsaa)
- Community Rule (1QS)
- Habakkuk Peshier (a commentary on the book of Habakkuk; 1QpHab)
- Genesis Apocryphon (1QapGen).

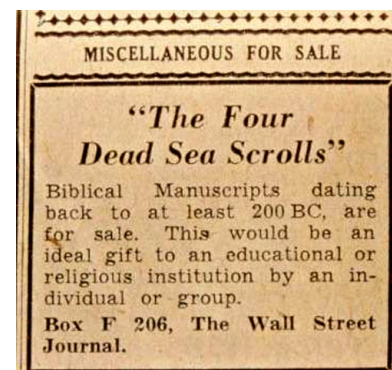
**Scrolls possessed by Sukenik and Mazar:**

- The War Scroll (1QM)
- Thanksgiving Hymns (1QH<sup>a</sup>)
- Isaiah Scroll (second part, 1QIsab).

The fragments – some as large as one or more columns of text and others containing only a letter or two – also represent the three categories listed above: biblical texts (about 40%), nonbiblical religious texts (about 30%), and nonreligious texts (about 30%).

All books of the Tanakh are represented among the Qumran materials except the Book of Esther. Some religious texts that were ultimately not included in the Tanakh were the Book of Enoch, the Book of Jubilees, the Book of Tobit, the Wisdom of Sirach, and Psalms 152–155. Nonreligious texts were often related to the beliefs and practices of the Qumran community, such as the Community Rule, the War Scroll, the Peshier (commentary) on Habakkuk, and The Rule of the Blessing.

The story of the scrolls and fragments involves



On June 1, 1954, this ad appeared in the Wall Street Journal. It was placed by Athanasius Samuel, who had brought his four scrolls to the U.S. where he offered them to several institutions, including Yale among others. All declined. Two Hebrew University archaeologists, Professor Benjamin Mazar and Yigael Yadin, responded to the ad and negotiated the sale of the scrolls, which they took to Israel and added to the three scrolls they already owned.



*A precise facsimile of the Great Isaiah Scroll (1QIsa). The scroll is about 24 feet long and 10 inches tall.*



**Dead Sea Scrolls, continued**

*The Shrine of the Book at the Israel Museum in Jerusalem houses the seven major Dead Sea Scrolls and other antiquities. The white dome is the roof of the facility that houses the scrolls. It is shaped like the lids of the jars the scrolls were stored in more than 2,000 years ago. The black wall in the foreground is integral to the design of the shrine, representing the forces of good and evil referred to in the War Scroll.*

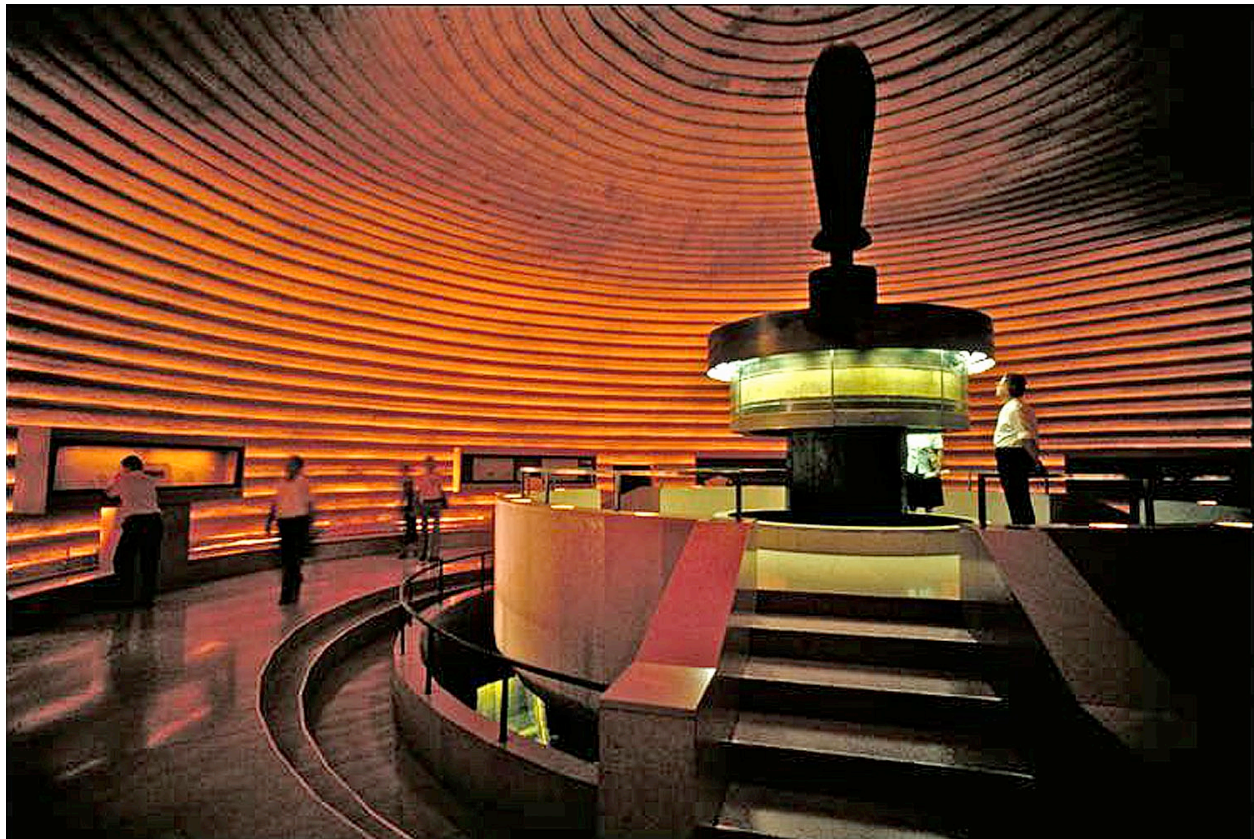
years of transmission among various individuals and institutions, including inappropriate repair methods and poor storage environments which promoted deterioration. Considering the potential value of any Qumran fragment, numerous forgeries – some very convincing – appeared on the market. Some fragments purchased by high profile institutions for significant prices were later acknowledged as forgeries. In addition, the scholarly steward of Dead Sea Scrolls project in Jerusalem, John Strugnell, prevented scholarly access and publication of Qumran materials for many years.

The importance of the Qumran materials, notably the seven first-found scrolls, cannot be overestimated for archaeology in general but especially for Jewish people worldwide and for modern Israel. Efforts to bring the scrolls together began as soon as they were known. The scrolls

were owned by the Syriac Orthodox Church and Hebrew University. Through years of effort by philanthropists and diplomats across three continents, the seven scrolls were reunited in 1965 and deposited in the newly built Shrine of the Book, part of the Israel Museum in Jerusalem.

Funds to purchase the scrolls and related materials and to build the building were supplied by Hungarian philanthropist David Samuel Gottesman, whose fortune was built on successful management of his father's pulp-paper company and his career in banking. In addition to the foundation that he set up to acquire the Qumran scrolls and build the Shrine of the Book, he was known for extensive philanthropy, for example, to the New York Public Library, Yeshiva University Library (renamed D. Samuel Gottesman Library), and Albert Einstein College of Medicine, all in New York City.



**Dead Sea Scrolls, *continued***

*The interior of the Shrine of the Book creates a meditative and mysterious atmosphere. Visitors must ascend a few stairs to view the scroll currently on display, adding a moment of ritual to their visit. The scrolls are housed in a circular display case in a protective atmosphere. In the early 2000s, many aspects of the shrine were updated to provide the latest features in security and conservation.*

The idea for the shrine as a monument to the restoration of the Jewish homeland was conceived in the 1950s. The building itself, completed in 1965, was seven years in planning and construction. Designed by Armand Phillip Bartos, Frederick John Kiesler, and Gezer Heller, two-thirds of the shrine is underground, placing its white dome at ground level, where it sits at the center of a square reflecting pool and fountain. The distinctive white marble dome, which resembles the lids on the jars in which scrolls were found, is balanced by a nearby black basalt wall. The color choice is based on the war between good and evil portrayed in the Qumran scroll known as the War Scroll:

The Sons of Light and the forces of Darkness shall fight together to show the strength of God with the roar of a great multitude and the shout of gods and men; a day of disaster. (1QM, col. 1, line 11)

The religious community at Qumran believed that this ultimate confrontation between good and evil was imminent; thus, their focus on the Book of Isaiah that contains many prophecies about the “last days.”

The interior of the building is equally dramatic. It consists of one large room whose walls and ceiling repeat the concentric grooves of the hand-thrown jars from the caves. The golden walls and the subdued lighting create a meditative atmosphere.

Concerning the design, Bartos said:

The scrolls are not visual as a Rembrandt is visual. Only scholars can actually decipher them. It was up to us [Kiesler and me] to say something about them. [Thus] we built up an air of mystery.

The scrolls are displayed in a circular case about



## Dead Sea Scrolls, *continued*

10 feet in diameter, topped with a spindle like the handle of a scroll. The case sits at the top of a platform accessed by five or six steps. Visitors ascend and walk around the display and view the entire length of the scroll wrapped around a drumlike support. The scrolls are changed every three to six months so that no one scroll is exposed for a long time. In some cases, facsimiles are displayed to further protect the fragile originals.

Other antiquities, most notably the Aleppo Codex, the earliest known Hebrew manuscript comprising the full text of the Tanakh and regarded as a perfect copy, are held in the Shrine of the Book. This remarkable book was written in the 10<sup>th</sup> century in Tiberias, a city on the western shore of the Sea of Galilee and a major center of Jewish religious learning. It was home to Aaron ben Moses ben Asher (or Ben-Asher), descendant of several generations of Masoretes, a cadre of scribe-scholars.

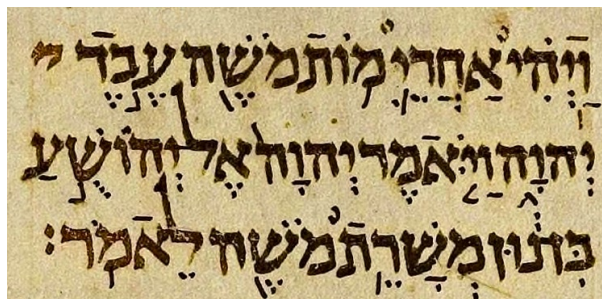
Ben-Asher codified the writing of vowels in Tiberian Hebrew. Several languages of the ancient Middle East, such as Arabic, Hebrew, and ancient Egyptian were often written without vowels. Over time, this made texts less understandable. In the Aleppo Codex, Ben-Asher refined this system of marking Hebrew with vowel sounds, devising a system that is still in use today. The Aleppo Codex was a seminal work and standardized the Tanakh in a version called the Masoretic text.

The Aleppo Codex was held at the synagogue in Aleppo until 1099, when Crusaders plundered and slaughtered Aleppo and took the codex. The Jewish community of Fustat, near Cairo, paid a huge ransom for it, and it remained in Egypt for 300 years. In the 14<sup>th</sup> century, a descendant of the great Jewish scholar Maimonides migrated to Aleppo and brought the codex with him, where it remained in the Central Synagogue for 500 years, known as the Crown of Aleppo. In 1947, anti-Jewish riots broke out in Aleppo in response to the formation of Israel. The synagogue was burned, and the codex disappeared.

It was assumed that the codex had burned, but it



A page from the Aleppo Codex, created in the 10<sup>th</sup> century and still regarded as the most perfect example of the Hebrew Bible, or Tanakh.



The small marks above and below the larger letters in this enlargement of the text of the Aleppo Codex are the vowels in this Hebrew text defined by Ben-Asher in the 10<sup>th</sup> century.

reappeared mysteriously in Israel in 1958, a tale of high intrigue fleshed out by Matti Friedman in his 2012 book *The Aleppo Codex: In Pursuit of One of the World's Most Coveted, Sacred, and Mysterious Books*.

However, 193 of the original 487 pages were missing, including the majority of the Torah, the first five books of the Tanakh (and the Bible) and the most significant. Only two additional leaves have been recovered since then. An entire page from the Book of Chronicles was preserved by a family from Aleppo living in New York. In the 1980s, they gave the page to the National Library in Jerusalem, and it was added to the Aleppo Codex. A part of a page



**Dead Sea Scrolls, continued**

*This workroom at the Rockefeller Institute in Jerusalem was the destination for thousands of scroll fragments, which were placed under glass on these long tables where researchers could examine them and attempt to match related fragments.*

from the Book of Exodus was folded in the wallet of another New Yorker from Aleppo – for good luck. This partial page has not been returned, but it has been photographed. The recovery of the pages has fueled speculation that more of the book survived. The hunt for more pages is very much alive.

The Shrine of the Book is currently closed, but the project to digitize the Qumran scrolls is complete, and they can be viewed online. Other websites offer high-resolution views of many of the fragmentary manuscripts as well.

In more recent developments, in 2017, a twelfth cave was found that contained scrolls. Though no texts were found, wrappings and string used to secure and store scrolls were found. Archaeologists believe that the cave was looted in the 1950s. (Cave 8 had also been found to contain jars and other materials related to scrolls, but no scrolls.) Despite the disappointment, this is the first new discovery in the Qumran area in 60 years, and the cave will be designated Cave 12. The discovery suggests that

there is more work to do in the Judean Desert and perhaps other scroll-bearing caves to be found.

More recently, DNA has been used to aid in the fragment problem. The problem could be explained like this:

1. Buy a thousand 1,000-piece puzzles.
2. Dump them all in a suitably large container.
3. Mix thoroughly.
4. Throw away half the pieces.
5. Sort the remaining pieces.
6. Assemble them into incomplete pictures.

In the 1950s, as fragments were found, they were brought to Strugnell's research facility

at the Rockefeller Institute in Jerusalem and laid out under pieces of glass on very long tables. The process of matching fragments would begin, but many thousands of fragments remain either unmatched or unassembled.

This is where we meet Oded Rechavi, who investigates inheritance in the nematode worms, and Noam Mizrahi, who studies ancient Hebrew literature. In 2012, both researchers were new to Tel Aviv University and found themselves sitting together on a bus during orientation for new faculty. As they talked, they discovered a common interest: worms. For Rechavi, the worms (actually nematodes) are living, and for Mizrahi the worms are long dead, having eaten their fill of various books. And thus a collaboration was born.

By 2020, they had developed a method for extracting and examining DNA from scroll fragments. Most of the fragments are sheepskin, but a few were found to be cowhide, and a very few are papyrus. The latter were not included in the study.



## Dead Sea Scroll, *concluded*

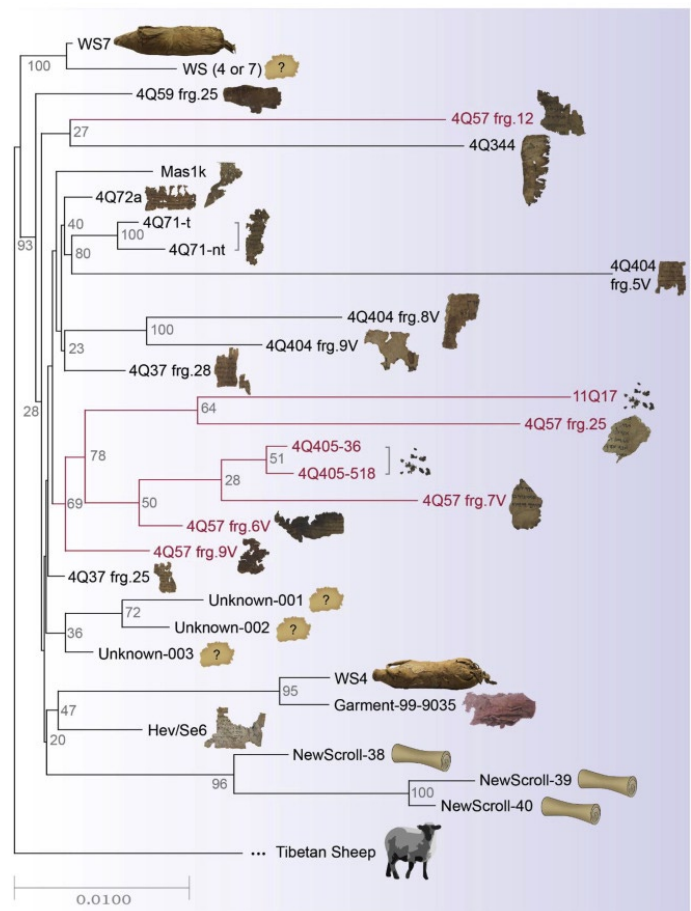
DNA can show whether fragments come from the same skin and provides an important new tool in matching fragments and in *unmatching* fragments which had been grouped together based on other similarities. These DNA analyses have also provided important clues about where the scroll materials come from. For example, it is unlikely that any cows could have been raised in the Judean wilderness so scrolls made from cow skin would have to have come from another location, either as raw material or as completed scrolls. This information also has implications for documents that were circulated beyond the Qumran community and provides information about the relationship of the somewhat isolated Qumran community to the rest of Judea.

Additional fragments were discovered in 2021 as part of a systematic search of the Judean wilderness by the Israeli government. The search was initiated when it was evident that artifacts were being looted and sold. *The New York Times* reports:

The new fragments contain verses from Zechariah 8:16-17, including part of the name of God written in ancient Hebrew, and verses from Nahum 1:5-6, both from the biblical Book of the Twelve Minor Prophets.

Using artificial intelligence, researchers have shown that at least two different scribes worked on the Great Isaiah scroll. They did this by training the computer to detect differences in a single letter that occurs more than 5,000 times in the text.

The possibilities are endless as new archaeological studies bring more textual materials from the Dead Sea region to light and new scientific methods make classifying them and reading them possible. The story of the Dead Sea Scrolls is far from over.



*This illustration shows how DNA work on Dead Sea Scroll fragments, related period materials, and new materials produces a sort of family tree showing how the materials are related, and in one case, how materials that were thought to be related actually weren't (from "Illuminating Genetic Mysteries of the Dead Sea Scrolls," by S. Anava et al., Cell, Vol. 181, Iss. 6, pp. 1218–1231.e27.*



## 100 Years Either Way



### 1924

One hundred years ago, *Publishers Weekly* listed Edna Ferber's *So Big* as the bestselling fiction book of 1924. Ferber said of the book: "I wrote it against my judgment; I wanted to write it...Nothing ever really happened in the book. It had no plot at all, as book plots go. It had a theme, but you had to read that for yourself between the lines.... it was a story of the triumph of failure." She sent the manuscript to her publisher Russell Doubleday with apologies. He loved it, and clearly so did the public – and the critics: *So Big* received the Pulitzer Prize in 1925.

The other bestsellers of 1924 were:

1. *So Big* by Edna Ferber
2. *The Plastic Age* by Percy Marks
3. *The Little French Girl* by Anne D. Sedgwick
4. *The Heirs Apparent* by Philip Gibbs
5. *A Gentleman of Courage* by James O. Curwood
6. *The Call of the Canyon* by Zane Grey



### Bestsellers of 2114

At 40, Valeria Luiselli has already received serious recognition: American Book Award (2018), MacArthur Fellowship (2019), Vilcek Prize for Creative Promise in Literature (2020), Folio Prize (2020), International Dublin Literary Award (2021), and Royal Society of Literature International Writer (2023). She is a native of Mexico, Wisconsin, Costa Rica, South Korea, and South Africa (her father was a diplomat). Not surprisingly, her work often engages movement, migration, and immigration.

In October 2023, Luiselli was chosen as the tenth author to contribute to the Future Library project, a public artwork which plans to invite a popular writer to contribute a manuscript every year from 2014 to 2114. In 2114, the books will be printed in a set of limited-edition anthologies. No one except the author will read the submitted manuscripts until



**100 Years Either Way, concluded**

7. *The Midlander* by Booth Tarkington
8. *The Coast of Folly* by Coningsby Dawson
9. *Mistress Wilding* by Rafael Sabatini
10. *The Homemaker* by Dorothy Canfield Fisher

Some of these names, like Ferber, Grey, Tarkington, and Sabatini, are likely familiar, but others less so. *The Plastic Age* was Marks's first and most successful book. A story of college life, it was literally banned in Boston. It was adapted for film twice: once in 1925 (it was Clara Bow's first hit) and again in 1928 as *The Red Lips*.

*The Little French Girl* was one of four bestsellers written by the British-American Anne D. Sedgwick. It became a film in 1925.

*The Heirs Apparent* was one of the dozens of books written by Philip Gibbs. He was a well-known correspondent and one of a family of authors. Nine of his books, including this one, became films.

When action-adventure writer James O. Curwood died in 1927, he was the highest paid writer in the world. He wrote many books and articles, which became the basis of 180 films! *A Gentleman of Courage* was one of several bestsellers he published in the 1920s.

Coningsby Dawson's first novel, *Garden Without Walls* (1913), was an immediate success. He would go on to write 25 books and a number of short stories. *The Coast of Folly* was adapted for film in 1925.

Dorothy Canfield Fisher may be best known as the long-time friend of Willa Cather. In addition to being a best-selling author, she was an educational reformer and social activist, named by Eleanor Roosevelt as one of the most influential women in America. She wrote many books, both fiction and nonfiction. *The Homemaker* was not her only bestseller, but her children's book, *Understood Betsy*, may be her best-known work.

then. (See "Bestsellers of 2114: The Future Library Project" in *The Florida Bibliophile*, May 2022.)

With this selection, Luiselli joins an elite company of distinguished authors:

- 2014 – Margaret Atwood, *Scribbler Moon*
- 2015 – David Mitchell, *From Me Flows What You Call Time*
- 2016 – Sjöon, *As My Brow Brushes on the Tunics of Angels, or The Drop Tower, the Roller Coaster, the Whirling Cups and Other Instruments of Worship from the Post-Industrial Age*
- 2017 – Elif Shafak, *The Last Taboo*
- 2018 – Han Kang, *Dear Son, My Beloved*
- 2019 – Karl Ove Knausgård, *Blind Book*
- 2020 – Ocean Vuong, *King Philip*
- 2021 – Tsitsi Dangarembga, *Narini and Her Donkey*
- 2022 – Judith Schalansky, *Fluff and Splinters: a Chronicle*
- 2023 – Valeria Luiselli

As the list shows, we know the titles of the works, but the manuscripts are not submitted until the spring so we do not yet know the title of Luiselli's manuscript. It's odd to think that works that no one will see for 90 more years may be the bestsellers of 2114 and odder perhaps that many of the authors may not be alive to see the response to their work.

The brainchild of artist Katie Paterson, the Future Library project is supported by the Future Library Trust, which will steward the project until its completion. It is also supported by a 100-year contract with the city of Oslo.

The project has critics, many of whom cite its elitism. No one may read these possibly brilliant works by decorated writers, and publication will be in limited editions that few will have access to, though we certainly do not know what publishing will look like in the next century.

However, these books are no more inaccessible than the lost works of great authors of the past. We know their titles and the stature of their authors but we must wait and may never know.



## Mickey at Large

**The Congress shall have Power ... to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.**

—U.S. Constitution, Article I, Section 8, clause 8

**O**n January 1, 2024, the earliest version of Mickey Mouse, as he appeared in the 1928 cartoon *Steamboat Willie*, joined Winnie the Pooh and Sherlock Holmes in the public domain after reaching its maximum 95-year protection under U.S. copyright law.

The copyright clause that appeared in the U.S. Constitution when it was ratified in 1788 was the result of a lengthy series of discussions and proposals. The clause became functional when Congress passed the Copyright Act of 1790, officially “An act for the encouragement of learning by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned.”

In 1790, the law covered only books, maps, and charts and the time therein mentioned was 14 years from time of registration with a 14-year renewal if the author was alive and the work was unpublished. This term was a compromise between Thomas Jefferson, who favored making new work available to the public sooner, and James Madison, who was more concerned with protecting an author’s right of creation:

Nothing is more properly a man’s own than the fruit of his study, and that the protection and security of literary property would greatly tend to encourage genius and to promote useful discoveries.

—Resolution of the Continental Congress,  
May 2, 1783

In 1831, efforts by Noah Webster – prominent American lexicographer, textbook pioneer,



Margaret Winkler becomes the first woman to produce and distribute animated films, including Felix the Cat cartoons. Winkler sees Disney’s *Alice’s Wonderland* (1923) animated short, which features a live

actress in an otherwise animated cartoon. Winkler commissions more. By 1927, the novelty of the Alice series has waned.

Disney shifts emphasis to Alice’s sidekick, Julius the Cat. Winkler marries producer and distributor Charles Mintz, and

Universal hires them to revive its animation business.

Universal feels that the cartoon cat market is

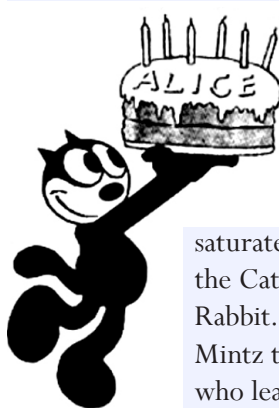
saturated. Disney transforms Julius the Cat into Oswald the Lucky Rabbit. The situation changes when Mintz threatens to replace Disney, who learns that Universal controls the copyright to Oswald and all profits from the character. Feeling

betrayed, Disney walks away with his top animator Ub Iwerks. Robbed of Oswald, Disney and

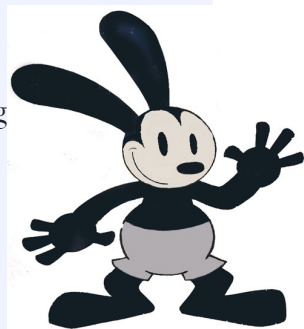
Iwerks create a new character all their own, Mickey Mouse, introduced to the public with his costar Minnie in their first publicly distributed short, *Steamboat Willie*.



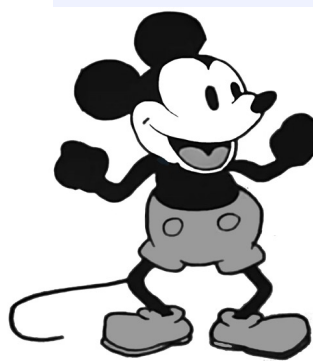
*Felix the Cat, created in 1919 by Pat Sullivan and Otto Messmer. Felix recently got a new comic book.*



*Julius the Cat shows the evolution to more rounded, flexible characters.*



*Oswald the Lucky Rabbit may not be familiar, but a series of revivals, cameos, and toys have kept him alive for over 100 years.*



*This mouse needs no introduction.*

Sources: NPR; American Writers Museum; *Time*; silentfilm.org



**Mickey at Large, concluded**

English-language spelling reformer, political writer, editor, and author – in other words, quite influential – resulted in the first extension to copyright terms in the Copyright Act of 1831. The 14-year term was doubled to 28. The 14-year renewal remained the same. Published musical compositions were included for the first time.

**In 1870**, with changes in commercial practice and the interest of many industries in protecting new commercial and creative forms, notably package and can labels and photographs, the Copyright Act of 1870 codified these changes. Sections of the act that created trademark protection were later struck down by the Supreme Court.

**In 1909**, the next major revision of U.S. copyright law was passed by Congress as the Copyright Act of 1909. This act clarified that federal copyright law applied exclusively to published works. Among other changes in copyright law, this act extended the term of a renewal to 28 years, for a total possible term of protection of 56 years.

With the proliferation of media that began in the mid-19<sup>th</sup> century, Congress passed many minor acts and amendments to address protections for media creators. In the 20<sup>th</sup> century, the media landscape increased significantly with the introduction of sound recording, film, radio, and television.

**In 1976**, the next major overhaul of copyright law was passed by Congress. The Copyright Act of 1976 was motivated by concerns to protect authors in the new media environment and to reconcile U.S. copyright law to the Universal Copyright Convention, one of a growing number of international agreements to protect creators across international boundaries. Notably, the term of protection was substantially increased to the life of the author and fifty years after the author's death. Renewal was not part of the new arrangement, but existing renewals were lengthened to 47 years.

**In 1998**, the Sonny Bono Protection Act, or Copyright Term Extension Act, extended copyright protection to 95 years. This act is often derisively

referred to as “The Mickey Mouse Protection Act,” but Disney was only one of several major players with an interest in extending protection of their copyrights. Nevertheless, Disney had begun in 1990 to extend protection to prevent its earliest Mickey Mouse creations from entering the public domain.

Arguments in favor of the act cite the increased lifespan of the average American, the high value of copyrighted works and their adaptations to the American economy, the belief that copyright encourages progress in the arts, etc.

Proponents claim that copyrighted works are more likely to be preserved in good condition, but opponents claim that a work's survival is more likely when the work is in the public domain and available for archiving and free distribution. They cite the number of works that are lost because once there was no longer an economic incentive to distribute or publish, the works can become unavailable. Paul Heald of Cambridge University reports in his article “How Copyright Keeps Works Disappeared” (2013) that a survey of 2,000 random titles on Amazon.com showed that more titles are available from the 1880s than the 1980s. In general, extension of copyright law has locked up many titles from the 20<sup>th</sup> century. He argues that republication in the public domain and reuse of creative materials gives new life to older creative works and allows reappraisal and revival. Disney itself has profited substantially from public domain works like Hans Christian Andersen's *The Snow Queen*, reimaged as the blockbuster movie *Frozen*. Jennifer Jenkins, Director of the Duke Center for the Study of the Public Domain, cites this and other Disney products with the summation “Disney is both an emblem of term extension and its erosion of the public domain, and one of the strongest use-cases in favor of the maintenance of a rich public domain.”

**We should be clear** that Steamboat Willie Mickey Mouse is the only version of Mickey Mouse that is in the public domain. Later versions of Mickey are protected by copyright law, and the trademark “Mickey Mouse” is protected effectively.

## New Work from Friends of FBS

### *The Vanishing of Carolyn Wells*

by Rebecca Rego Barry

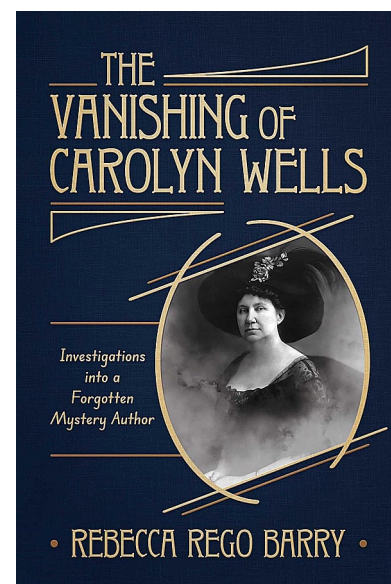
Post Hill Press, 256 pp., February 2024



**W**ith titles like *The Mark of Cain* (1917), *The Furthest Fury* (1924), and *Murder in the Bookshop* (1936), Carolyn Wells (1862–1942) became one of the most successful and prolific mystery authors of her time.

Wells wrote in many genres: children's books, young adult novels, anthologies, and countless stories, prose, and poetry for magazines such as *Thrilling Detective*, *Life*, *Saturday Evening Post*, *Harper's*, and *The New Yorker*. Some of Wells's 180 books were adapted into silent films, and some became bestsellers. Yet a hundred years later, she is all but erased from literary history. Why? How? In *The Vanishing*

of Carolyn Wells, Rebecca Rego Barry recovers the life and work of a brilliant writer, once considered one of the funniest, most talented women of her time.



Rebecca is well known to Florida bibliophiles as former editor of *Fine Books and Collections* and her previous book, *Rare Books Uncovered: True Stories of Fantastic Finds in Unlikely Places*, which includes an interview with former FBS president Jerry Morris. For more on *Rare Books Uncovered*, see “An Evening with Rebecca Rego Barry” in the December 2015 issue of *The Florida Bibliophile*. Rebecca was guest speaker for the FBS meeting in February 2021 when her Carolyn Wells project was just getting started. To read more about the project and about Carolyn Wells, see the March 2021 issue of *The Florida Bibliophile*.

### *Grolier Club Bookplates: Past & Present*

by Alexander Lawrence Ames and Mark Samuels Lasner

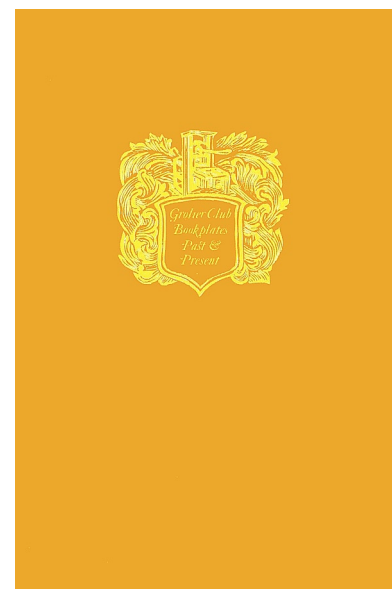
Grolier Club, 160 pp., October 2023



**A** bookplate is a miniature work of art, often a metaphorical portrait of a collector or library in an artist's distinctive style. It may speak to the relationship between artist and patron. Illustrious collectors ranging from Eleanor Roosevelt to Harry Elkins Widener, J. P. Morgan, and Paul Mellon come to life through bookplates by such celebrated artists as Dorothy Sturgis Harding, Eric Gill, Walter Crane,

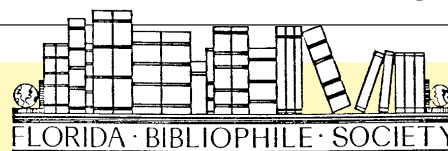
Rudolph Koch, and Rockwell Kent. *Grolier Club Bookplates: Past & Present* is a veritable who's-who of collectors and artists over the past 130 years. This carefully researched and amply annotated book not only provides a feast for a bibliophile's eyes but also explores the meaning behind bookplates and their legacy as cultural indicators in book history.

Mark has participated in several FBS meetings. He is the author of several books and is currently a senior research fellow in Special Collections at the University of Delaware Library, Museums, and Press. Mark was awarded the University of Delaware's Medal of Distinction in 2023 for donating his \$10 million collection of British literature to the Library in 2017.





## FBS Flashback, 1990: “Past Meetings”



From Florida Bibliophile Society's *The Newsletter*, February 1990 —

### PAST MEETINGS

December 1989: On December 10th, ten stalwart members braved the Christmas shopping traffic and gathered as a tight-knit group to discuss 1989 bookish experiences. • In November, Barney Arbeen watched the TV program “Nova” which presented “The Infrastructure of New York,” detailing the deterioration of the utility systems. In the course of the program, large topographic maps of Manhattan were shown. Barney did a double take and then double-timed to a drawer where he had two similar maps – sure enough the same date (1865) and size (large). Jay Dobkin estimated a four-figure value for the maps, which brought a Christmas smile to Barney’s face. • Tom Duncan moved to Florida some years ago, having left a 10-room house for smaller quarters here. Before moving, he dispersed his large collection of books. At a recent Clearwater Library book sale, a worker turned up a copy of This Is My Beloved with Tom’s name on the endpaper – one of the many sold or given away up north those many years ago. Talk about a coincidence!! • Many of you know that Charlie and Virginia Hamilton are recognized authorities on Elbert Hubbard and the Roycrofters. Charlie does have another interest – the Middle East and the religions represented. At a garage sale, he found a copy of A Partisan History of Judaism by Rabbi Berger, copyrighted in the 1950s. He found that the author (born 1908) was still living. He contacted the rabbi and requested that he sign the book. The rabbi returned the book with a nice presentation and sent along another of his books. Jay Dobkin enjoys estate sales and garage sales, which sometimes results in serendipitous finds, i.e., the recent uncovering of a signed Zaehnesdorf

binding and two Vardis Fisher books – one a presentation copy. But the piece de resistance was Volume 1, Numbers 1-12, of the Book Collector’s Packet in a slipcase with ephemera. This relatively short-lived (during the ‘30s) publication was a “monthly review of fine books, bibliography, typography, or kindred literary matters.” [I was edited by Paul Johnston initially and later by Norman Forgue. Volume 1 is very difficult to find, and this set is in near-mint condition. Issue#1 is reproduced for your edification and reading enjoyment in this issue. At least one other BCP issue will also be reproduced at a later time.] One of the items of ephemera involved the itinerary of a European tour in 1933 which visited book-related sites. A reduced format is reproduced in our cover page.\*

January 1990: January 14th found more members than in December, but less than desired, in attendance. All greatly enjoyed Dr. Bob Snyder, of USF, who spoke on the “History of the Postcard and the Postcard as History.” His talk was illustrated with many early view postcards from the archives of the Special Collections at USF. One is able to study the architectural changes in cities such as Jacksonville or Tampa through the sequence of views afforded by postcards. Early Florida industries which no longer exist, such as raising ostriches for harness racing purposes or turpentine stills, are also represented. The manners, morals, and mores of our forebears are intimately revealed in postcard snapshot fashion, i.e., women’s bathing costumes at the turn of the century or restrictive signs at spas such as Sulphur Springs in our local area.

\*The itinerary is included overleaf. –Ed.

# A BIBLIOPHILE'S TOUR of Europe

SUMMER • 1933



## BOOK CRAFTS

*Typography, Printing, Paper-making, Binding*

## LIBRARIES

## GRAPHIC ARTS, MUSEUMS

## OLD BOOK SHOPS

★

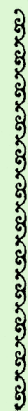
### Director

PAUL JOHNSTON  
*Editor of The Book Collector's Packet*  
Woodstock, New York

### Management of

THE OPEN ROAD, INC.,  
56 West 45th Street,  
New York City

*Supplement to The Book Collector's Packet, March, 1933*



## A Bibliophile's Tour OF EUROPE

June 30th to August 17th • 48 Days

*Inclusive Price, \$580.00*

*Director: PAUL JOHNSTON, Author of Biblio-Typographica, editor of The Book Collector's Packet, contributor to The Fleuron, The Colophon, and other important publications, typographical and bibliographical.*

THIS tour is planned to interest those who collect books, or work with them. It is not a technical program but one which will enable bibliographical students, who are interested in printing, typography, and other book crafts, to have contact with historical material in the field, and to observe modern developments in England and on the Continent. The plan is drawn to include visits to the libraries and museums of greatest interest to these travelers, printing and publishing houses, typefoundries, hand made paper mills, and private presses. Books as things to collect will not be overlooked and the best European book shops will be visited in the principal cities, as well as the less well known second hand book shops. Members of the group will have time to browse at their pleasure and to buy what may appeal to them.

For many persons enrolling for the tour, this will be their first European trip and consequently they will wish to see the main sights of the different cities as well as things of professional interest. For these members ordinary sightseeing schedules are included wherever time permits, so that upon their return to New York they will feel that they have had a real vacation as well as having had an inspiring insight into European book crafts.

The group will travel in Tourist accommodations of the S.S. *Columbus*, landing in Cherbourg and go-

ing directly to Paris. A general schedule of sightseeing in Paris is followed by visits to places of interest to book lovers. After a short stop in Basle for the Rudolf Geering book shops, the group commences its fourteen day tour of Germany. Mainz and Offenbach are visited from Frankfurt. The development of the Book Crafts in Holland and Belgium are investigated in Amsterdam, Haarlem, and Antwerp. A six day stay in London, with an excursion by motor to Oxford, and Reading, for the Golden Cockerel Press, completes the itinerary. The group sails from Southampton in the S.S. *Columbus*, on August 10th.

### THE PRICE INCLUDES

round trip steamship accommodations in Tourist Class; hotel accommodations including three meals per day according to the custom of the country in clean, small hotels and pensions characteristic of the respective countries; transportation of members and one suitcase from stations to hotels and vice versa; rail transportation second class; excursions, sightseeing, admissions to galleries; all tips, except on the ocean; taxes on railroads, sightseeing, etc.

THE PRICE DOES NOT INCLUDE tips, rugs, deck chairs on the steamers; table extras such as wines, etc., not usually included in the regular table d'hôte meals; transportation of additional bags and suitcases; personal expenses such as laundry, baths, etc.; passport and visa expenses.

### ITINERARY

June 30. SAIL, from New York. S.S. *Columbus*.  
July 7. CHERBOURG, train to Paris.  
July 8. PARIS  
to Imperie Nationale, Bibliothèque Nationale, the Publishing houses of Léon Pichon and Harrison of Paris, Second Hand Book Shops, the Latin Quarter, École Estienne, a typographical school, the Typofoundry of Deberney et Peignot.  
July 14. BASLE Rudolf Geering book shops.  
July 15. To MUNICH

July 16. MUNICH  
to FRANKFORT-MAINZ  
Gutenberg Haus, Gutenberg Museum, Gutenberg Library.

July 18. FRANKFORT-OFFENBACH  
Gebr. Klingenspor, typefoundry and private press.

July 19. LEIPZIG

to Staatliche Akademie für Graphische Künste und Buchgewerbe; Meisterschule für Buchdruckerkunst, Deutsche Bucherie; Buchgewerbe-Museum; Comenius-Bucherie; Tauchnitz Editions; Deutsches Museum für Buch und Schrift; Institut für Leser und Schrifttumskunde.

July 23. BERLIN

to Verband Deutscher Buchdrucker; Reichsmann Schule; Preussische Staatsbibliothek; Berliner Typographische Gesellschaft.

July 28. To AMSTERDAM

July 29. AMSTERDAM

July 30. Van Gelder Mill, hand made paper.

July 31. HAARLEM

Aug. 1. J. Enschede, printing office, typefoundry, museum, and paper manufactory.

Aug. 2. ANTWERP

Aug. 3. Bibliographical Museum of Plantin-Moretus; Buschmann printing house.

Aug. 4. LONDON

to The British Museum; Chiswick Press; The Lansdon Monotype Company, Stephenson & Blake, typefoundry; Hammer-smith, the home of The Kelscott Press; Book Shops; Sangorski and Sutcliffe, bookbinders.

Aug. 9. OXFORD and READING.

The University Press, Bodleian Library, Golden Cockerel Press.

Aug. 10. SOUTHAMPTON. Sail, S.S. *Columbus*.

Aug. 17. Due NEW YORK.

Via, NORTH GERMAN LLOYD



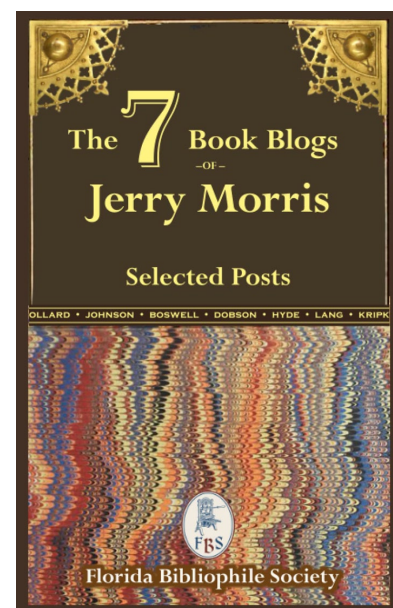
## FBS Publications

### *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](#).

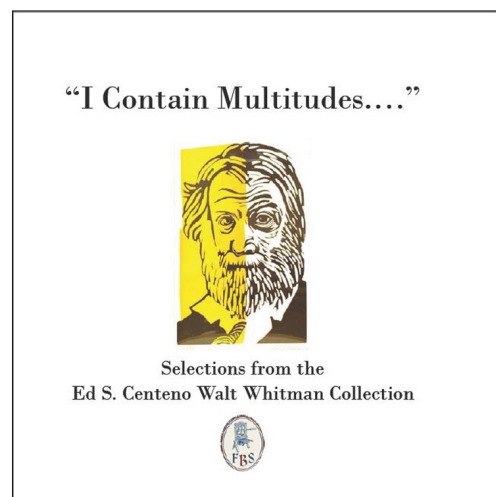


### *“I Contain Multitudes . . .”: Selections from the Ed S. Centeno Walt Whitman Collection*

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.

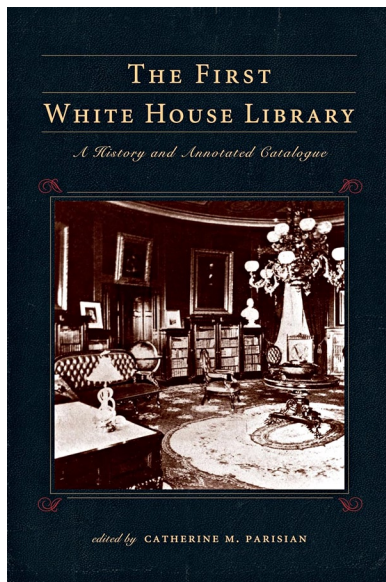
Order directly from the Florida Bibliophile Society by sending a check for \$20.00 to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL 33747. You may also request a copy via email at [floridabibliophiles@gmail.com](mailto:floridabibliophiles@gmail.com) and use the same address to pay through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



## Books in Brief

### The First White House Library

Catherine M. Parisian (ed.)  
 Pennsylvania State University Press  
 416 pp., 2010



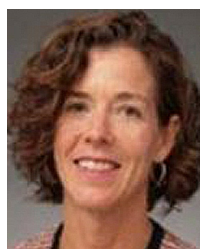
The first three U.S. presidents, George Washington, John Adams, and Thomas Jefferson, were avid readers and book collectors, but when they left office, the books went with them. It was the lesser known president Millard Fillmore and his first lady, Abigail, who established the first official White House book collection in 1850.

This catalogue of the library they left to the nation reveals much about their own preoccupations and interests and those of the age they lived in and also provides insight into American library history, reading history, and book trade and distribution networks.

K. E. Carpenter, a former assistant director in the Harvard University Library, says, “This book brings together wonderful essays... on the role of Mrs. Fillmore, the library room, the process of forming the library, and, of course, the library’s contents. The catalogue proper of this library that represented the ‘collective mind of the age’ contains mini-essays explaining how each book fit in. This is library history at its best; in other words, it’s cultural

history. This splendid contribution to American history deserves to be widely available.”

**Catherine Parisian** is an Associate Professor at the University of North Carolina at Pembroke where she teaches in the English and Gender Studies areas.



Sources: PSU Press; UNC Pembroke

### The Multiplicity of Scripture: The Making of the Antwerp Polyglot Bible

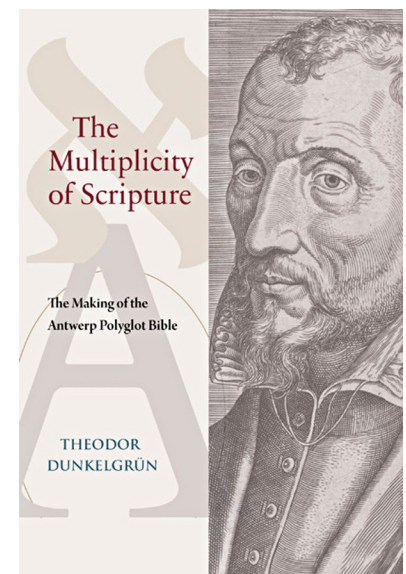
Theodor Dunkelgrün (ed.)  
 Brepols  
 400 pp., March 2024

The Antwerp Polyglot Bible has long been recognized as one of the most ambitious typographical enterprises of the 16<sup>th</sup> century. Upon completion in 1573, it was the most elaborate Bible ever printed, a library of biblical erudition with editions of the ancient Hebrew, Aramaic, Syriac, Greek, and Latin versions and

new scholarly tools to study and compare them. In the mid-16<sup>th</sup> century, biblical studies and Catholic orthodoxy were on a collision course, with the Antwerp Polyglot Bible in their path. Powerful contemporaries saw it as a threat to the church, challenging the decree that the Latin Vulgate was the *only* authentic version of Christian Scripture. *The Multiplicity of Scripture* is the first book-length study of how the Antwerp Polyglot was made. It combines the histories of the book and scholarship and draws on primary sources from archives and libraries across Europe. It reconstructs the editorial history of Christopher Plantin’s masterpiece from within his printing shop. Fierce biblical controversies of the time create a context for this story of crisis and craftsmanship and an extraordinary team of scholars and printers that made this monument of Renaissance endeavor.

**Theodor Dunkelgrün** is a Senior Postdoctoral Researcher at Trinity College, University of Cambridge.

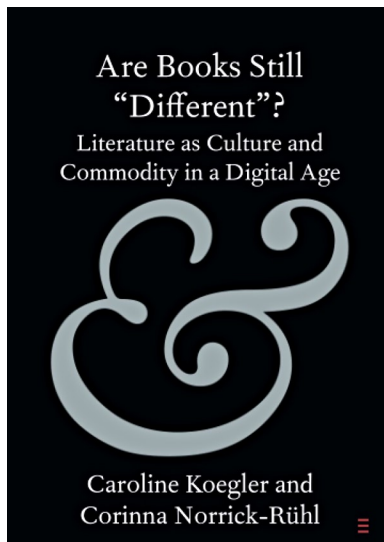
Source: Brepols





Books in Brief, *continued***Are Books Still “Different”?**

Caroline Koegler and Corinna Norrick-Rühl  
Cambridge University Press  
114 pp., February 2023



The UK’s Net Book Agreement of 1899 prevented book discounting to subsidize less profitable books. This was upheld in 1962 and summarized by the statement, “Books are different.”\* The “difference” of the book is that its unique cultural role supercedes its economic role. This

reasoning supports cultural policies around the world. But is the book still different? In asking this provocative question from an interdisciplinary perspective (book studies/literary studies), this volume in Cambridge’s “Element” series inquires into the shifting balance between the cultural and economic position of physical books in a business environment that often stifles diversity in its quest for bestsellers. Compare this to the potential for diversity in the digital literary sphere, supported by a case study of Bernardine Evaristo’s industry activities and activism. This “Element” concludes with thoughts on the new “bookishness,” in which each book becomes central to many other commodities, such as movies, puzzles, socks, mugs, etc. Available as Open Access on Cambridge Core.

**Caroline Koegler** is Assistant Professor of English at the University of Muenster, Germany, in Literary and Cultural Studies and Business Management.

\* The Net Book Agreement effectively ended in 1997 after a years-long attack by publishers.  
Source: Cambridge Univ. Press; *The Guardian*

**A Brief History of Diaries: From Pepys to Blogs – Brief Histories**

Alexandra Johnson  
Hesperus Press  
112 pp., September 2011

Be they fearless, candid, naïve, or exhibitionistic, personal bloggers now occupy an extraordinary position, projecting their innermost lives to all those with an Internet connection. This is merely the most recent mutation of a unique – and often misunderstood – literary form.

Tracing the diary’s quirky and compelling history through centuries of writing for and about one’s self, this intriguing guide traces the art form back to when the earliest pilgrims and explorers kept journals on their findings, scientists such as Darwin used them to develop their theories, and writers from Tolstoy to Virginia Woolf to Lessing mined diaries for their creative work. Historical and political diaries – most famously that of Anne Frank – are also included in the mix to illuminate what diaries do best: enable an inward movement so that the troubled mind can find a way outward into the world.

Amazon reviewer Ricardo Mio says, “Author Alexandra Johnson delivers a succinct and compelling history of diaries but also provides us a goldmine of information about the craft of keeping a diary and how it can make you a better writer.”

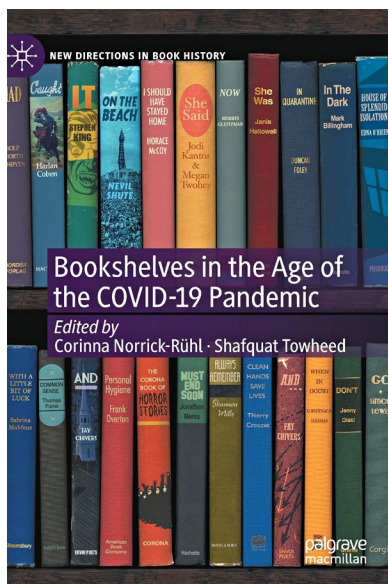
**Alexandra Johnson** is the author of *Leaving a Trace: On Keeping a Journal* and *The Hidden Writer*, for which she won a PEN award.

Sources: Hesperus Press; Amazon.com



**Books in Brief, concluded****Bookshelves in the Age of the COVID-19 Pandemic**

Corinna Norrick-Rühl and Shafquat Towheed  
 Palgrave Macmillan  
 297 pp., October 2022



“This timely collection turns our attention to something we feel in our bones to be important but have not critically considered: the role of bookshelves in our contemporary, Covid-inflected lives.” – Jessica Pressman, Professor of English and Comparative Literature, San Diego State University.

*Bookshelves in the Age of the COVID-19 Pandemic* is the first detailed scholarly study of the cultural phenomenon of bookshelves and the social practices around them since the COVID pandemic started in March 2020. Seventeen scholars from six countries use literary studies, book history, publishing, visual arts, and pedagogy to examine the complex relationship between the physical book and its digital manifestation (e.g., in Zoom backgrounds), a relationship fostered by the global shift to working from home and the rise of online pedagogy. It also goes beyond the bookshelf and its image to consider bookselling, book accessibility, and pandemic reading habits.



**Corinna Norrick-Rühl** is a Professor of Book Studies at the English Department of the University of Muenster, Germany.

**Shafquat Towheed** is Lecturer in English at The Open University, where he is also Project Supervisor for The Reading Experience Database, 1450–1945.

Source: Palgrave Macmillan



[Bookish fiction]

**The Echo of Old Books: A Novel**

Barbara Davis  
 Lake Union Publishing  
 443 pp., March 2023

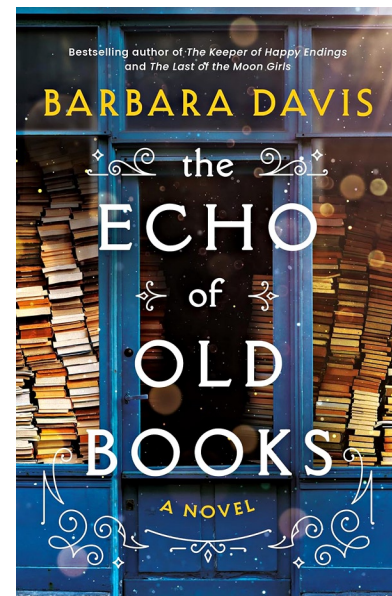
Rare-book dealer Ashlyn Greer’s affinity for books extends beyond the intoxicating scent of old paper, ink, and leather. She can feel the echoes of the books’ previous owners – an emotional fingerprint only she can read.

When Ashlyn discovers a pair of beautifully bound volumes that appear to have never been published, her gift quickly becomes an obsession. Not only is each inscribed with a startling incrimination, but the two authors – Hemi and Belle – tell conflicting sides of a tragic romance. Ashlyn becomes caught up in a decades-old literary mystery, beckoned by two hearts in ruins, whoever they were, wherever they are. Determined to learn the truth behind the doomed lovers’ tale, she reads on, following a trail of broken promises and seemingly unforgivable betrayals. The more Ashlyn learns about Hemi and Belle, the nearer she comes to bringing closure to their love story and to the unfinished chapters of her own life.

“A shining testament to the redemptive power of love.” – Terry Lynn Thomas, bestselling author of *The Silent Woman*

**Barbara Davis** left her 15-year job as an executive for her dream of writing. The result is eight well-received novels, including her latest, *The Echo of Old Books*.

Sources: Lake Union Publishing; barbaradavis-author.com





**Murals in the Library of Congress.** John Alexander's "Evolution of the Book" series continues with *Manuscript Book*. For thousands of years, books were reproduced by hand copying, first in stone and clay, later on papyrus and animal skins, and then on paper. In classical times, copying took place in centers of learning such as the Library of Alexandria, but by the Middle Ages, monasteries had become virtual manuscript factories, with dozens of individuals each assigned to the tasks of preparing inks and writing materials, copyists, illustrators, binders, and jewelers. Some of the documents produced are among the most beautiful artworks of the period.



Library of Congress



### 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  
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!

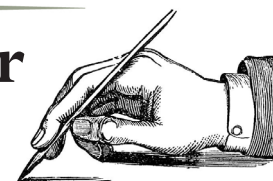
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



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, 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

### January 2024



### Gino Pasi Macdonald-Kelce Library Special Collections

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

January 21, 2024, 1:30 p.m.

**Special Collections and Archives Librarian Gino Pasi** will guide us through the University of Tampa Macdonald-Kelce Library's rare books, manuscripts, memorabilia, and university papers of The University of Tampa, including materials dating from the founding of the university in 1931.

FBS member Sean Donnelly, with his own background at the University of Tampa, and Carl Nudi will add insights into special aspects of the special collections. Join us for this unique behind-the-scenes tour of the UT Library's most treasured books and ephemera.

### February 2024



### Kaitlin Crockett and Jeff Williams – Artists in Residence

PRINT St. Pete Community Letterpress

4903 8<sup>th</sup> Ave S, Gulfport, FL 33703

February 18, 2024, 1:30 p.m.

We'll visit the adjoining studios of two practitioners in the art of letters:

- **Kaitlin Crockett is the owner/operator of Print St. Pete.** She practices risograph, letterpress, and block printing as teacher, custom printer, and creator of her own prints, zines, and cards. She also works as a Reference Librarian at St. Petersburg College.

- **Jeff Williams is a traditional sign painter, born and raised in St. Petersburg, FL.** Jeff was influenced by early exposure to midcentury design in his parents' vintage shop: old hand-drawn and painted letter forms, midcentury style illustrations, '50s advertising and packaging, as well as vintage tattoo flash. His aim is to preserve the rich visual identity of our city through traditional hand-painted signage.





## 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

— January 11–14 —

**Annual Key West Literary Seminar: “Singing America: A Celebration of Black Literature”**  
Key West, FL ([www.kwls.org/](http://www.kwls.org/))

— January 13–20 —

**Writers in Paradise (Eckerd College Writers Conference)**  
St. Petersburg, FL (<http://writersinparadise.eckerd.edu>)

— January 19 —

**Ringling Literati Book Club, Sarasota, FL**  
Featured book: *The Lost Chalice: The Real-Life Chase for One of the World’s Rarest Masterpieces – A Priceless 2,500-Year-Old Artifact Depicting the Fall of Troy* by Vernon Silver

— January 24–27 —

**Zora 2024: What is the Space of Afrofuturism?**  
Eatonville, FL ([www.zorafestival.org](http://www.zorafestival.org))

— January 25–28 —

**Florida Storytelling Festival**  
(sponsored by The Florida Story Association)  
Mount Dora, FL (<http://flstory.com/festival>)

— January 26–27 —

**Sunshine State Book Festival**  
Gainesville, FL  
(<https://www.sunshinestatebookfestival.com>)

— February 15–18 —

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

— February 16 —

**Ringling Literati Book Club, Sarasota, FL**  
Book of the month: *The Night Portrait: A Novel of World War II and da Vinci’s Italy* by Laura Morelli

### Rare Book Cafe Coffee Break

**FBS welcomes the Rare Book Cafe Coffee Break, the new format of the Rare Book Cafe, which was 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 Markiewicz (Montgomery Rare Books & Manuscripts, Portland, OR). Get a cup of coffee and join [RBC Coffee Break on Facebook](#).

(RBCCB has taken a break for the holidays. Catch up on these episodes. Lee and Ed will return soon.)

**COFFEE BREAK No. 37 (Nov. 20): Enjoy the Holidays. We’ll see you in January.**

— Co-host Lee Linn is recovering nicely from her Boston fractures. Meanwhile, co-host Ed Markiewicz is wrapping up his bookbinder apprenticeship in Verona, Italy. Watch for an announcement about where and when to find us on your favorite platform. The Florida Antiquarian Book Fair is coming up in early March –we’ll be checking in with many booksellers we know about what to expect.

**COFFEE BREAK No. 36 (Nov. 18): Richard in Syracuse, Ed in Verona, and Lee on the mend** — Best wishes to co-host Lee Linn whose recovery from a fractured arm and leg is going well. Co-host Ed Markiewicz shares video from the Turin Chocolate Festival. Ed and Richard have acquired some fascinating items they share in the episode. We catch up with Richard at an antiques show in Syracuse, New York.



*Chocolate shoes from Turin’s Chocolate Festival*

Book Events and Podcasts, *continued*

## The Biblio File, with Nigel Beale

**THE BIBLIO FILE** is one of the world's leading podcasts about "the book" and book culture.

Host Nigel Beale fosters wide-ranging conversations with authors, poets, publishers, booksellers, editors, collectors, book makers, scholars, critics, designers, publicists, literary agents, and others who just love books. The website provides podcasts back to 2006, lists of reading, links, etc.

*Recent episodes:*

**Nov. 15, 2023 – Andrew Franklin, "the best of the best in U.K. publishing"** – James Daunt calls him "the best of the best in U.K. publishing, constantly challenging the industry to move on when it drags its feet." Franklin was founder and erstwhile publisher of Profile Books, an award-winning British independent publishing house which launched in 1996. Its authors include Mary Beard, Margaret Macmillan, Simon Garfield (*Just My Type*), and Lynne Truss, whose *Eats, Shoots, & Leaves* (2003) sold more than three million copies worldwide and won Book of the Year at the British Book Awards in 2004. The imprint Serpent's Tail publishes distinctive, award-winning international fiction, and Viper Books publishes crime.

**Nov. 15, 2023 – Michael Schmidt on 50+ years publishing poetry** – The Carcanet Press website describes Michael Schmidt FRSL as "poet, scholar, critic, and translator." Born in Mexico in 1947, he studied at Harvard and at Wadham College, Oxford, before settling in England. Among his many publications are several collections of poems and a novel, *The Colonist* (1981), about a boy's childhood in Mexico. He is general editor of *PN Review* and founder and managing director of Carcanet Press. Michael has been publishing poetry and fiction for more than fifty years "discovering" and rediscovering, along the way, many of the greatest writers of our age. We talk about what he does; Germans in Mexico; the love of poetry; *Harvard Advocate*; the importance of the past; and more.

American Antiquarian Society  
Virtual Book Talks

**Founded in 1812 by Isaiah Thomas, a Revolutionary War patriot and printer, the American Antiquarian Society is the oldest history society in the U.S.**

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

Free, but advance registration is required.

*Upcoming episodes:*

**Jan. 4, 4 p.m. ET – Ned Blackhawk: *The Rediscovery of America* (virtual)** – From a mainstream viewpoint, U.S. history is a through-line of the achievements of European settlers. However, a new generation of scholars insists that any full American history address the struggle, survival, and resurgence of American Indian nations. Indigenous history is essential to understanding the evolution of modern America. Blackhawk weaves 500 years of Native and non-Native histories, from Spanish colonial exploration to the rise of Native American self-determination in the late 20<sup>th</sup> century.

**Feb. 8, 7 p.m. ET – Nikki M. Taylor: *Brooding over Bloody Revenge: Enslaved Women's Lethal Resistance* (virtual)** – *Brooding over Bloody Revenge* challenges the idea that resistance by enslaved women was only covert and nonviolent. Taylor reveals how women were killed over deeply personal injustices committed by their owners. The stories presented span centuries and legal contexts and demonstrate that acts of lethal force were carefully planned, including how and when enslavers would die and how to escape after the deed. Taylor opens a window into the lives and philosophies of enslaved women who had their own ideas about justice and how to achieve it.



**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 [75 podcasts](#) on SoundCloud, including:

**Countess Eva Rosebery – Unfamiliar Libraries VII: Barnbogle Castle**

– Barnbogle Castle is a historic tower house on the southern shore of the Scotland’s Firth of Forth, a few miles northeast of Edinburgh. The castle lies within the Earl of Rosebery’s estate. The library houses some of the Rosebery family collection, including a large collection of Napoleonica, and the account in this podcast, from our Spring 1962 issue, was written by Countess Eva Rosebery. *The Book Collector*’s “Unfamiliar Libraries” series ran from the 1960s to the 1980s and included thirty entries in all.

**University of Miami Special Collections**

“[Deep Dives](#)” is an online series of webinars offering an informative, enticing, and educational look into a selection of images that are representative of materials in Special Collections.

**Nov. 16 – Arthur Dunkelman, Curator, Jay I. Kislak Collection at the University of Miami – Mapping a New World: Selections from the Kislak Collection –**

An extraordinary collection of materials related to the Americas given to the University of Miami was one of several significant gifts by Kislak to American universities. Curator Dunkelman gives a tour of some of the early maps in the collection and explains their historical significance.

**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:

**Nov. 28 – Amy Gore on “Book Anatomy” and Indigenous Authors**

– Gore is an Assistant Professor of English at North Dakota State University and an affiliate of Women and Gender Studies and Tribal and Indigenous Peoples Studies. In October 2023, she published the groundbreaking *Book Anatomy: Body Politics and the Materiality of Indigenous Book History* (U. Mass.). This book focuses on how illustrations, typefaces, prefaces, appendices, copyright, author portraits, and more effectively shaped how Indigenous literature was read and understood by 19<sup>th</sup>-century Americans, with profound implications for Native Americans’ fight for control over their own bodies and lands. (See also *The Florida Bibliophile*, Sept. 2023, “Books in Brief”).

**Nov. 8 – Alvin Patrick on “Historic First Editions in African American Literature”**

– Grolier Club member and CBS News executive Alvin Patrick has amassed over 2,000 books during 30 years of collecting. He will discuss some of the highlights from his collection of first editions of 19<sup>th</sup>- and 20<sup>th</sup>-century African American literature, and their importance to the story of Black people in America. Examples include *Toussaint L’Ouverture: Biography and Autobiography* by John Rely Beard; *L’Ouverture* (1863, James Redpath); *The Souls of Black Folk* by W. E. B. DuBois (1903, A. C. McClurg); and *The Street* by Ann Petry (1946, Houghton Mifflin Harcourt). Among his other prized titles are Frederick Douglass’s *My Bondage, My Freedom* (1855), Booker T. Washington’s *Up From Slavery* (1901), Ralph Ellison’s *Invisible Man* (1952), James Baldwin’s *Go Tell It On the Mountain* (1953), and Toni Morrison’s *Beloved* (1987).



## ... and More

**P**rovenance is a French word that simply means “origin.” However, this word has acquired a specialized meaning, referring to the path of ownership of historical objects, often objects of fine art. “Origin” is used to refer to the geographical location or perhaps the workshop where an object was made.

If this paragraph is familiar, it is because you read it last month, when we focused on “provenance.” This month, we take a brief look at “origin.”

Books produced before printing may have few marks identifying the point of origin, the makers, or the owners. For these books, any number of clues may help an expert address these issues. Various scientific tests, including chemical testing or the use of x-rays and other imaging, may add to the clues.

Observational clues can be found in the structure of the book or the materials used to make it. Additional clues are found in handwriting, decoration, and illustration. These clues can help identify the work of a particular scribe or illustrator. Sometimes such an individual is known only by their work, such as “the Master of Morgan 453,” who was active in 15<sup>th</sup>-century France and whose defining work is Manuscript 453 in the Morgan Library. Careful description of this master’s work helps experts to identify other works he or she created. Like any good mystery, the pattern of clues across many such manuscripts adds up to create a picture of the projects undertaken by this unknown individual and clients served. Over time, this can lead to an identification of the artist and their workshop.

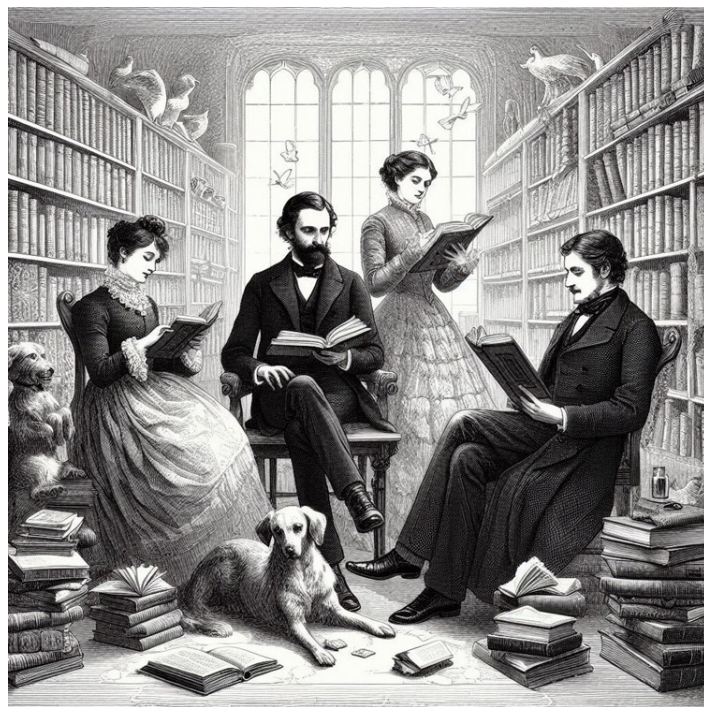
This is challenging work, and experts do not always agree. Any single book may have been assembled or reassembled from different sources, and pages or sections may be lost in the process.

During the 500 years since the introduction of printing, books have carried an increasing number of identification marks. For these books, “origin” can usually be determined on the title page or on the back of it, on the so-called “copyright page.” In books printed outside the U.S., it is common for the same information to be found at the end of the book.

Sources: Harvard Law Library; Morgan Library & Museum



*This exquisitely decorated page is from MS 453 in the Morgan Library. It is from a Book of Hours produced in France sometime between 1425 and 1430 CE. A book of hours is basically a book of prayers, but it may also include biblical texts for the edification of the reader. “Hours” refers to the specific times throughout the day that the prayers should be read.*



Ah, how good it is to be among people who are reading.

— Rainer Maria Rilke





# Florida Bibliophile Society 2023–2024 Season



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

**September 24 • FBS Members – September Show and Tell:** Members brought a remarkable assortment of books to share – each with its own remarkable story!

**October 15 • Rob Norman – Skin in the Game: Writer, Bookseller, Dermatologist** – We met at Rob’s “Book Lovers Bookstore” in Tampa. It’s a work in progress where we searched for treasures as well as hearing Rob’s presentation about his life in books.

**November 19 • Bill Hale – Portrait of the Bookseller as a Young Man** – In his mid-20s, Bill Hale is a writer, a bookseller, and a promoter of arts and culture in the St. Pete area. Bill told us the remarkable chain of events that led to his love of books and writing.

**December 17 • FBS Holiday Party:** We met at Joyce and Ben Wiley’s home for an afternoon of hospitality, delicious food, and conversation. Our book exchange was accompanied by a new game devised by Ben. Truly a highlight of the holiday season!

**January 21 • Gino Pasi – University of Tampa’s MacDonald-Kelce Library Special Collections:** Under the guidance of Special Collections Librarian Gino Pasi, with additional insights from Sean Donnelly and Carl Nudi, 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 • Ted Wray – Book Artist.** Ted will share some his amazing sculpted book creations and discuss his methods and inspirations.

**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 26 • 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*.

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



## Endpaper • Book Mysteries and Mystery Books



There are many mysteries in the world of books. One of those mysteries is the thousands of lost works from antiquity that would shed a great deal of light on history, philosophy, and literature. In a previous newsletter, we looked at Herculaneum and its rich trove of scrolls which are being revealed step by step by modern science. In this issue, we looked at the Dead Sea Scrolls, one of the 20<sup>th</sup> century's most stunning discoveries – again, which poses great challenges which continued study is slowly revealing.

If ancient lost works give us one mystery, modern lost works give us another. There are plenty of genuinely lost modern works, for example, 40,000 film reels were lost in the 1937 Fox Studio fire.

Thankfully, modern books are produced in multiples, and it is rare for all copies of a work to be lost, but manuscripts go astray, such as the unpublished Hemingway novel lost when a suitcase containing

several manuscripts disappeared on a train trip.

More commonly, modern books become inaccessible as we saw in the article about copyright, but which may also be accomplished as libraries eliminate books or books bans make titles hard to find. The fight to balance public access against intellectual property rights is likely to continue. It's hard to imagine Congress reducing copyright terms with corporate interests determined to maintain or extend them.

Then there are the books that excited previous generations that are lost through changes of taste and neglect as explored in Rebecca Rego Barry's new book on Caroline Wells. I know you already have too many books to keep up with, but this will give a few more titles worth looking into.

See you at the bookstore! — Charles

P.S. Barnes & Noble returns to Gainesville in early 2024. Just so you'll know where to find me.

## The Florida Bibliophile Society

### OFFICERS

*President:* **Charles M. Brown**  
cmbrown@atlantic.net

*Vice President:* **Ben Wiley**  
bwiley@tampabay.rr.com

*Secretary:* **Gary Simons**  
gsimons1946@yahoo.com

*Treasurer:* **Irene Pavese**  
impavese@aol.com



### COMMITTEE CHAIRS

*Hospitality:* **Wes Brown**  
wesleydbrown@yahoo.com

*Lee Harrer* **Roxanne Rhodes Hoare**

*Award:* rjane714@aol.com

*Social Media:* **Carl Mario Nudi**  
**Irene Pavese**

*Archives:* **Carl Mario Nudi**  
carlnudi@netscape.net

**The Florida Bibliophile** is the newsletter of the Florida Bibliophile Society, established 1983. It is published monthly from September to May. Correspondence regarding the newsletter and submissions should be sent to: Charles Brown, cmbrown@atlantic.net. [www.floridabibliophilesociety.org](http://www.floridabibliophilesociety.org) © 2024 Florida Bibliophile Society

Unattributed material has been prepared by the editor, Charles Brown.

The Florida Bibliophile Society is a 501c3 organization. All contributions to FBS are tax deductible.