

The Florida Bibliophile

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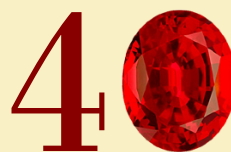


Save the Date!
40th Anniversary Annual Banquet
May 26, 2024

March newsletter deadline: February 25, 2024 (see p. 29)

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



1983–2023



Florida Bibliophile Society
A community of book lovers

Minutes of the January 2024 Meeting of the Florida Bibliophile Society

by Gary Simons

President Charles Brown opened our well-attended meeting by inviting Gino Pasi, Special Collections Archivist and Librarian at the University of Tampa's Macdonald-Kelce Library, to make some introductory comments before leading the group on a tour of the University Library's Special Collections.

Gino took on his position at the University of Tampa about eight months ago. He noted that he was the first professional archivist hired to curate and generally shepherd UT's Special Collections. He credited his predecessor, Art Bagley, for doing a great deal for Special Collections on a very part-time basis but noted that Art was spread thin because he spent most of his time as a reference librarian.

There are three primary areas of focus (Gino called them "tentacles") of UT Special Collections:

- (1) University History, which in addition to formal records includes ephemera and memorabilia;
 - (2) Local History, including family records and other donated materials associated with Tampa; and
 - (3): Rare Books, which includes a book arts collection that was largely donated by former members of the Florida Bibliophile Society.
- During his thus-far short tenure, Gino has emphasized making Special Collections materials and records accessible. He took us through the Library website, from home page to Special Collections, and on to various digital archives. The library has been migrating to



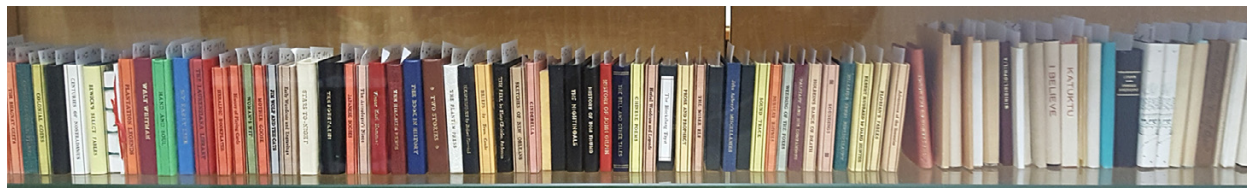
As archivist Gino Pasi explains to FBS members what is laid out on the table, Jeff Fitzgerald studies materials from the University of Tampa Special Collections.

a library management system called Alma, which centralizes the management of print, electronic, and digital materials. Gino characterized Alma as a "one-stop-shop" for University activities. To illustrate Alma's capabilities he demonstrated the online accessibility to issues of the *University of Tampa Poetry Review*. Gino has also been personally creating search aids to make it easier for users to determine specifically what specific materials are available and where they are located. An interesting "hot button" for UT alumni is the ongoing digitization of old UT football films!

The current Special Collections space serves as a reading room, a research area, an office, a student work area, a preservation work area, and contains library stacks – tight quarters, indeed. Gino thought there might be a new building in the offing that would house Special Collections – if that happened he would like to give the book arts collection its own space – including, perhaps, one or more old printing presses.



Mark McMurray peruses the stacks.

Minutes, continued

A selection of UT's collection of miniature books can be viewed in one of Special Collection's display windows.

Of particular interest to FBSers, Gino announced that this summer they would be cataloguing the book arts collection – bringing older databases to the online Alma platform. Gino ended his prepared comments by declaring that although he read extensively, he did not consider himself a bibliophile, that he did not know a lot about the history of books, presses, etc. (he was being overly modest!), and he asked others to contribute to the discussion of the book arts collection.

In response to questions, Gino invited interested parties of the general public to call in and make appointments to access specific items or groups of items.

Asked about his personal history, Gino stated that he was a history major as an undergraduate. After graduation, for many years, he was a professional actor, but after not becoming the next “Al Pacino,” he eventually went to graduate school at Penn State in

American Studies. At Penn State, he became involved in oral history projects, which led to a position at Wright State University (in Dayton, Ohio) where he worked on an oral history project interviewing Cold War aerospace engineers. Even though he did not have formal credentials in library science or public history, after a few years at Wright State, he was promoted to be a full-time archivist. He later took the same position at the University of Cincinnati, working on the history of health sciences. He and his wife had long wanted to move to Florida, and he secured his current position at the University of Tampa about eight months ago.

Again in response to specific questions, Gino noted that at the University of Tampa, rare book buying is driven by requests from professors and noted with regret that there is no currently active oral history project at the university.

Gino expressed optimism regarding the future role of Special Collections departments at the University of Tampa Library and elsewhere. He noted that the role of the circulating library is diminishing – one could, for example, get a used copy of *The Grapes of Wrath* for a dollar online, or possibly download a PDF version of the novel for free. However, Special Collections could hold materials which would remain interesting and valuable, perhaps “a cocktail napkin on which Steinbeck wrote down his original idea” or perhaps manuscripts which showed the evolution of the novel through various drafts.

At this point, the group left the conference room



Writer-director Gino Pasi with cast members at the screening of his film *The Archivist* at the Columbus International Film and Video Festival, 2017.



An important part of any archive is materials that document its host institution's history. In this photo, programs from the University of Tampa football program. The UT Spartans played from 1933 to 1974.

Minutes, continued

and moved to the Special Collections area. Gino had spread out for us an array of materials on a large table, and he stated that we were allowed to touch and pick up most items as long as we hadn't recently eaten a sticky bun!

At one end of the table were materials associated with the book arts, including a collection of books issued by the Peter Pauper Press, miniature books, books printed by the Bird & Bull Press, books written by the famous writer and bibliophile Christopher Morley, 18th- and 19th-century printing plates from the Donohue Company, and broadsides the collection of Les Feller. Fittingly, current FBS members Sean Donnelly and Carl Mario Nudi explained to the group the background and significance of these items which had all at one time been provided to UT by FBS members.

Sean noted that the Peter Pauper Press books had been donated by former FBS president Jay Dobkin, who was also the former head of Special Collections at the University of South Florida in Tampa. Jay had been a successful businessman before he decided to go to library school when he was about 40. His second career spanned 30 years, including positions in Toronto, London, the University of Arizona, and then the University of South Florida. At one point, he became "obsessed" with Peter Pauper Press books, and "before he was done, we had about a thousand of them." Peter Beilenson, the founder of Peter Pauper Press, had, apprenticed himself at the printing facility of William Edwin Rudge before

he set up his own printing business. He originally made limited editions small-press books; however, his wife Edna urged him to make more commercial, but still beautiful, large print runs of little books. FBS member Tom Touchton, who was in attendance at the meeting, has family members who had books published by the Peter Pauper Press. And Sean, along with Jay Dobkin and Richard Mathews, has written a definitive study: *The Peter Pauper Press of Peter and Edna Beilenson: 1928–1979 – A Bibliography and History* (2013).

The Bird & Bull Press books and the Christopher Morley books had been donated to the University of Tampa Special Collections Department by former FBS president Lee Harrer. Sean reminisced that he had been working for Richard Mathews at the University of Tampa Press when, in 2006, Lee Harrer called to suggest that the university create a letterpress printing studio. Lee suggested that the Florida Bibliophile Society would support the project. In addition, Lee himself had four or five thousand books that he had been collecting for twenty years. Lee particularly loved books on the history of printing, and examples of fine printing – books published by the Bird & Bull Press were one of his favorites – and the UT Special Collections book arts collection now features two or three shelves of Bird & Bull Press books that were donated by Lee. (One example, John Murray's *Practical Remarks on Modern Paper*, Bird & Bull Press, 1981, was laid out on the table for our review.)



The small books at the lower left are from the Peter Pauper Press and the slightly larger books at the right are from the Bird & Bull Press – among many materials in the UT Special Collections donated by former FBS presidents Jay Dobkin and Lee Harrer. At upper left is a sampler of marbled papers.

Minutes, continued

The demonstration table also included three large printing blocks and several 18th- and 19th-century broadsides that had come from the firm of M. A. Donohue & Co. This firm published children's books in the late 1800s and the first half of the 20th century. As FBS member Carl Mario Nudi recounted, Lester Feller had witnessed a major restoration of the Donohue Building, a historic 19th-century building in Chicago which had housed the printing company. During the restoration, he was told that if he wanted these magnificent printing plates, he would find them in the dumpster! — of course, he dove in (perhaps metaphorically) to save them. Carl flew out to Chicago and arranged to have these heirloom items shipped back to Tampa, where they now, beautiful in their own right, testify to the exuberance and history of letterpress printing.

Gino now took us to the other side of his large Special Collections display table, where he showed us correspondence and other materials associated with the playwright Harold Pinter. A UT professor, Frank Gillen, published a periodical entitled *The Pinter Review*, and his records include many Pinter items as well as correspondence from other playwrights, such as Arthur Miller.

UT Special Collections also has a collection of items associated with Stanley Kimmel, a Lost Generation



Rogelio "Rojito" Barba, pioneer of Cuban jazz (born Havana 1881)



Printing plate for 19th-century alphabet, engraved by Constance White. Dear book sleuths: Can you locate the book this plate was used in?

writer and allegedly a personal friend of Ernest Hemingway and Carl Sandburg, who is perhaps now best remembered for his biography of John Wilkes Booth. Gino showed us a painting of Booth hanging on the wall of Special Collections and added that at some point, he would research the painting's provenance.

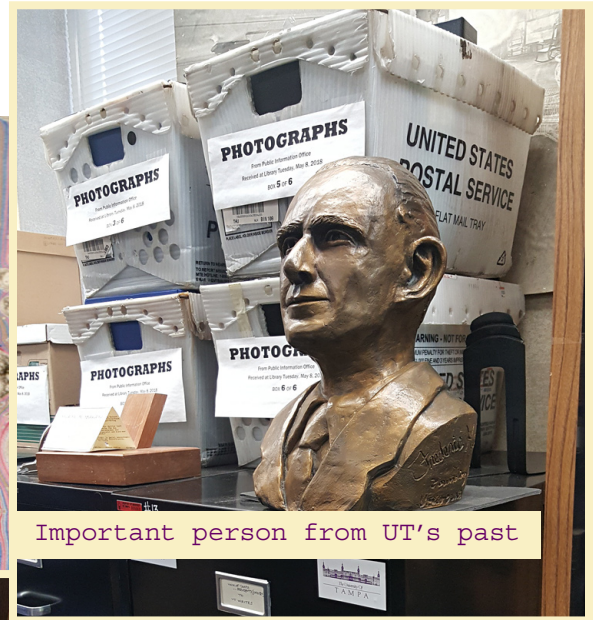
Other interesting materials documented the personal lives of turn of the century Cuban pianist Rogelio Barba and his poet wife — wonderful and largely unexplored materials for a prospective research project. And there were also a collection of old postcards; paraphernalia associated with cigars; and brochures, yearbooks, and newspapers documenting the history of the University of Tampa.

After the formal presentations we all split up — some going and looking at books in the stacks, some following Sean to hear more detailed descriptions of the books that had been provided by Jay Dobkin and Lee Harrer, some giving more time to detailed examinations of items on the display table. Eventually, most of us returned to the conference room to finish off the goodies that had been kindly provided by Wes Brown. A good afternoon for all: what fun to be a Florida Bibliophile.

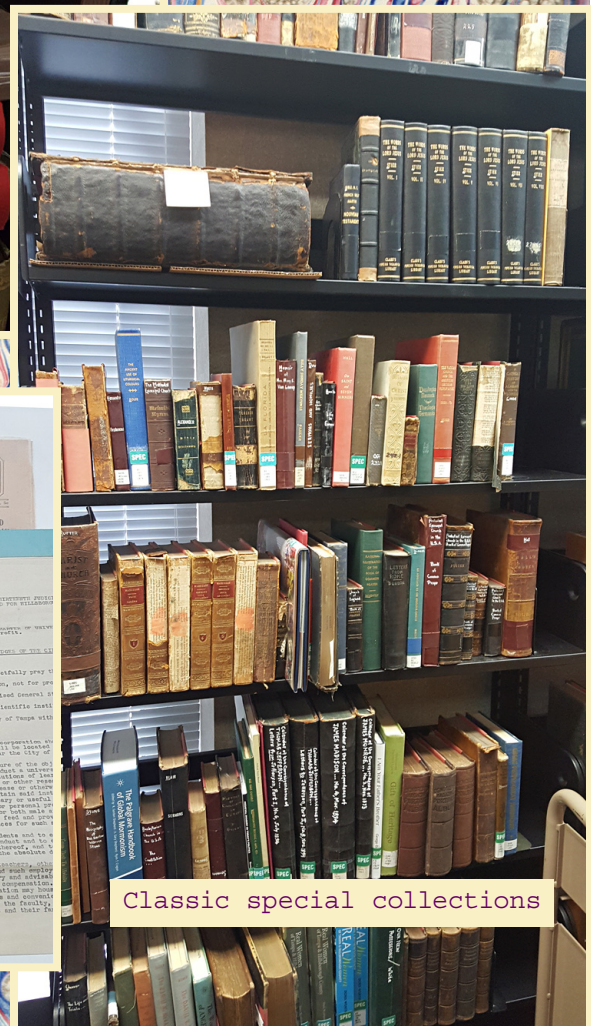
Minutes, continued



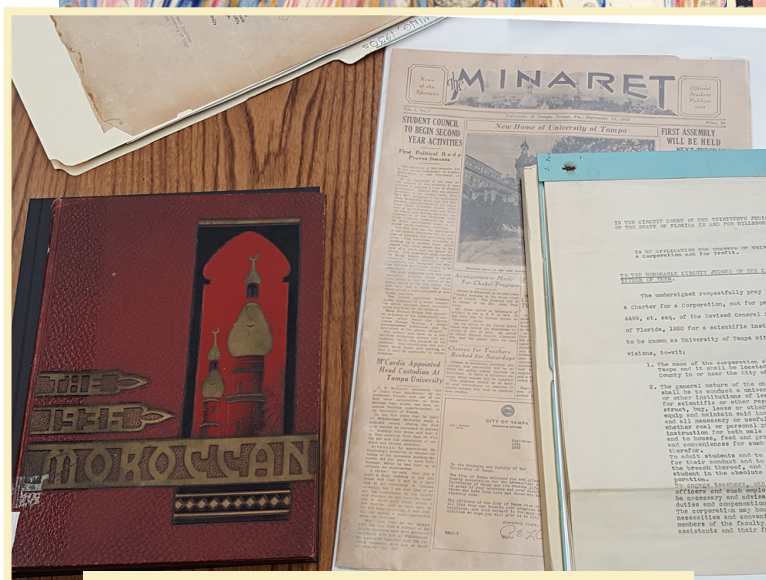
Carl, roving Zoom recorder



Important person from UT's past



Classic special collections



UT yearbook - UT student newspaper

Minutes, concluded

An entire collection in a tablespoon

*The Smallest Bibles and
New Testaments in the World.*



John Wilkes Booth, actor



Ursula, Patty, Sean, Carl, and Gary



No telling what will turn up in an
archive: the ashes of a descendent of
Vicente Martinez-Ybor (yes, that Ybor)

AIDVEN-
TURES IN
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In Memoriam: Richard B. Mathews, 1944–2024

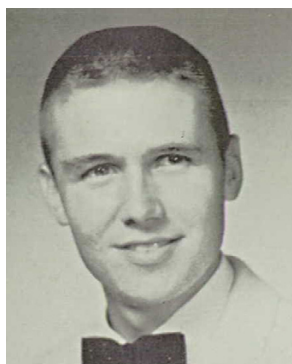
by Sean Donnelly

On January 3, 2024, Richard Mathews – professor, author, publisher, and devoted husband and father – died at age 79.

Richard was a member of the Florida Bibliophile Society for many of its early years and, beyond that, a leading light of Tampa's bibliophilic community. Richard's many accomplishments are an important chapter in Tampa's literary history. In the following pages, these accomplishments are described by Richard's friend and colleague Sean Donnelly.



Richard Mathews was born on November 16, 1944, in Washington, D.C. His father James worked in the Roosevelt administration in various roles in the 1930s and '40s. The family moved to Jacksonville Beach, Florida, in 1951. During Richard's high school years he worked for a local newspaper where he learned every task – writing, editing, preparing layouts for the printer. He enjoyed the work, and when he first went to



Richard Mathews, 1962

the University of Florida he considered a career in journalism. He spent one summer in New York as an intern for a national news outlet, and at UF he edited *Florida Quarterly* for two years. But by the time he graduated and moved on to University of Virginia, he had decided on a different career. He first pursued studies related to

German theology, which took him to the University of Heidelberg in 1968–69. When he returned to Virginia, though, he was in search of a new subject for his graduate work. A professor familiar with his interest in fantasy literature suggested he look at the prose fantasies of William Morris. That

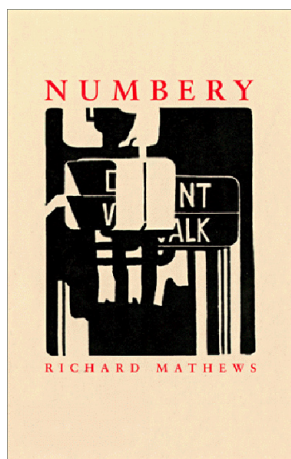
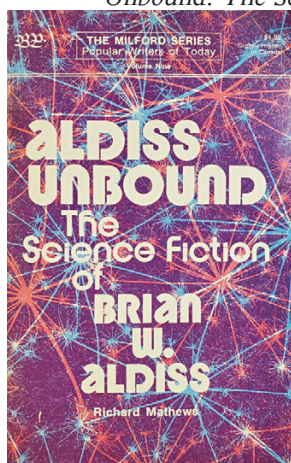
would be the subject of his thesis, “The Fantasy of Secular Redemption,” for which he was awarded his doctorate in 1973. Aside from the fantasies Morris wrote, Richard became fascinated with the man's entire life and varied careers as Pre-Raphaelite artist, craftsman, author, Socialist, and founder of the Kelmscott Press that had led to a revival of fine printing in Britain and beyond. Morris's work as a printer inspired Richard to acquire his own printing equipment and teach himself how to use it.

In 1970, Richard moved back to Florida and was hired as associate professor of literature at Florida Presbyterian College (renamed Eckerd College in 1972). In downtown St. Petersburg, he met a group of artists working in various media who called themselves Konglomerati. This collective had been established as a studio-gallery in 1969–70 by several Eckerd College graduates. Richard joined them as a letterpress printer and borrowed the group's name for his press. Richard learned to do everything necessary to make a book by hand – setting type, printing, folding and sewing the finished pages, then binding them. Though Richard had his hands full with teaching full-time, he produced a number of broadsides, pamphlets, and case-bound books. He eventually had a partner at Konglomerati, Barbara Russ, and regular collaborators like calligrapher Ruth Pettis, artist Jeanne Meinke, and theater director James Carlson.

After completing his doctoral thesis on William Morris, Richard was invited to be the First Visiting Research Fellow at the William Morris Centre in London, England. The fellowship began in January 1975. Richard lived in Morris's home, Kelmscott House, during that time. It was untidy and neglected, so Richard helped with chores like sanding the floors and cleaning the basement, where he discovered a pile of Kelmscott Press page proofs. His research resulted in an essay published by the Centre in 1976, *An Introductory Guide to the Utopian and Fantasy Writing of William Morris*, which was the subject of the colloquy he conducted at the end of his fellowship.

Mathews, continued

In the late 1970s, he devoted time to science fiction and fantasy research. He wrote critical essays for three William Morris books published by Newcastle Publishing: *Golden Wings and Other Stories* (1976), *Child Christopher and Goldilind the Fair* (1977), and *The House of the Wolfings* (1978). He had four monographs published by Borgo Press: *Aldiss Unbound: The Science Fiction of Brian Aldiss*



(1977), *Lightning from a Clear Sky: Tolkien, the Trilogy, and the Silmarillion* (1978), *Worlds Beyond the World: The Fantastic Vision of William Morris* (1978), and *The Clockwork Universe of Anthony Burgess* (1978). Borgo also published Piers Anthony's *Hasan* (1977) with an afterword by Richard. His work in the field continued throughout his career, with *Subtropical Speculations: Anthology of Florida Science Fiction* (co-edited with Rick Wilber; Pineapple Press, 1991), *Fantasy: The Liberation of Imagination* (Routledge, 1997) and a chapter in *A Companion to Romance: From Classical to Contemporary* (Blackwell, 2004). Richard also wrote poetry for 30 years. His first poems were published in 1967. His last book of poems, *Numbery*, was published by Borgo Press in 1995.

Richard left Eckerd College in 1979 to devote more time to Konglomerati. It was incorporated as the Konglomerati Foundation with Richard as executive director. The Foundation had a broader mission as a literary center that sponsored readings, classes, talks and exhibits related to literature and the book arts. By this time, it attracted the interest of major collectors like Ruth and Marvin Sackner. Richard and Barbara Russ curated an exhibit of visual and concrete poetry for the Sackners in 1983, which included work by Konglomerati. The Sackner

collection is now at the University of Iowa.

Richard continued to teach part-time, first as a teaching affiliate at the Poynter Institute for Media Studies (1979–83) and then as adjunct lecturer at the University of South Florida, Tampa (1983–84). During the early 1980s, Richard gave several talks to the newly formed Florida Bibliophile Society. One of FBS's founders was J. B. "Jay" Dobkin, head of special collections at USF, Tampa. Jay was nearing retirement and talked to Richard about succession. If he had a library degree to go with his other academic credentials, Richard would make a good candidate for the job. Richard earned his Master of Arts in Information Studies at USF in 1986 and worked on a bibliography, *American Boys' Series Books: 1900 to 1980*.



Jay Dobkin, 2018

In light of Richard's work in the library field, there's an interesting fact to note about his father. James Mathews helped establish the Franklin D. Roosevelt Library, the first presidential library. In 1938, FDR announced his intention to build a library to house his papers. A corporation was set up and plans were finalized at a meeting held in Washington, D.C., in February 1939. FDR's close political adviser, Frank C. Walker, was named chairman of the fundraising committee, assisted by John Walker and Richard's father, James. A headquarters was set up by June of that year in New York City – the FDR archives include a letter that James sent at that time to renowned African-American scholar W. E. B. Du Bois about serving on an advisory committee.

Instead of embarking on a library career, though, Richard returned to teaching. He resigned from the Konglomerati Foundation in May 1986 to accept a position as associate professor of English and writing at the University of Tampa. He wanted an outlet for his love of editing and designing, so he revamped *UT Poetry Review* as *Tampa Review*. The first issue was

Mathews, continued

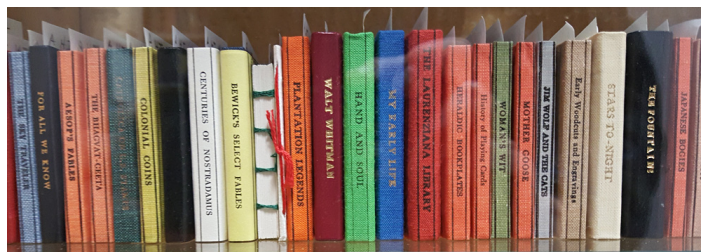
published in 1987. Richard was the editor and did the layouts for each issue, but each category – fiction, nonfiction, and poetry – had its own editors, who were members of the faculty.

After *Tampa Review* was well underway, UT Press was founded. The imprint first appeared in 1991 as *The Pinter Review*, an academic journal dedicated to the work of playwright Harold Pinter, edited by Frank Gillen. *The Last Rites Never Came* by David M. Delo was the first book published by the press, in 1993, followed soon after by local history titles published in cooperation with the Tampa Bay History Center and the Seminole Wars Historic Foundation. With the help of assistants – Anita Scharf and Ellen White in the early years, then with Sean Donnelly for twenty years, and Joshua Steward – Richard developed a publishing program with books that fit into several broad categories – Florida history, poetry, book arts, and fantasy.

After Sean succeeded Ellen White in 2001, the publishing program was ramped up. Poetry and drama prizes were inaugurated in 2002. The winners of each year's prizes were published. In 2006, Richard and Sean talked about publishing opportunities in a field close to their hearts – fantasy literature. With Elizabeth Winston, they created the Insistent Vision series of neglected works from the 19th and early 20th centuries. Then, after Sean worked on several H. P. Lovecraft publications with S. T. Joshi, Joshi suggested that the press publish an academic journal in the field. The first issue of *Studies in the Fantastic* was published in 2008.

New publications were added steadily to the press's catalog each year, even after a new adventure was begun in 2004.

At the suggestion of Lee Harrer and Jay Dobkin, old friends from the Florida Bibliophile Society, a new letterpress studio was set up on the UT campus as the Tampa Book Arts Studio. The equipment

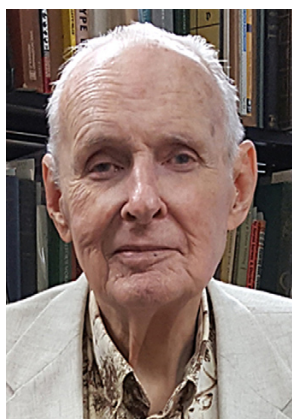


Part of Jay Dobkins's miniature book collection, now in the University of Tampa Special Collections

Richard had from his days at Konglomerati formed the nucleus of the collection. The working studio was complemented by Special Collections at the Macdonald-Kelce Library with thousands of books related to the history and practice of printing and examples of fine printing. Lee's collection was the foundation of the collection, supplemented through the years with hundreds of gifts that Sean cataloged.

Classes were taught at the Tampa Book Arts Studio by Richard, Kendra Frorup, Joshua Steward, and Carl Mario Nudi; scholars used the collections for research; conferences were hosted; and various books and ephemera were printed. Exhibits at the library were curated by Richard, Sean, and Josh on subjects like amateur journalism (for Leland Hawes's AAPA convention), Christopher Morley, and decorated bindings (an Alice C. Morse exhibit, curated by Mindell Dubansky, that was first shown at the Grolier Club). And though it was not under the auspices of the TBAS, Mark Samuels Lasner's exhibit, *Facing the Late Victorians: Portraits of Writers and Artists*, was brought to the UT campus in 2010 with Richard's assistance.

The studio closed in 2019 to make way for redevelopment on campus but the TBAS Special Collections remains. Before Richard retired at the end of 2020 he completed one last book on a subject close to his heart. He worked with Joseph Rosenblum on *Printing for Book Production: Emery Walker's Three Lectures for the Sanders Readership in Bibliography* (2019), handsomely produced by Oak Knoll Press. Emery Walker was a master printer who inspired William Morris to found the Kelmscott Press. In a way, Richard's academic career came full circle with the publication of this book. He passed away on January 3, 2024.



Lee Harrer, 2018

Mathews, continued

The Tampa Book Arts Studio and Special Collections

What became the Tampa Book Arts Studio and Special Collections began with a phone call. I remember the afternoon in 2004 when Richard and I were working in the UT Press office and Lee Harrer called. I knew Lee as an antiquarian bookseller who did business as the Midnight Bookman and was a prominent member of the Florida Bibliophile Society. Richard probably hadn't seen or heard from Lee since the early 1980s when he gave talks to FBS, so when I told him who was on the phone he took the call with a puzzled look. They talked for a while and when Richard hung up he swiveled his big red chair around and told me about their conversation.

Lee had made an intriguing proposition – and Jay Dobkin had a part in it too. They remembered the early days of FBS in the 1980s when Richard ran the Konglomerati letterpress studio and regularly gave talks and demonstrations to the FBS membership. What if the studio was revived? FBS could be involved and students at UT could be taught classes on printing and book history with hands-on experience. Richard still had much of the old printing equipment. Lee and Jay were willing to provide some financial assistance. There was also Lee's library of 5,000 volumes ready to be donated – reference books and examples of fine printing – to help instruct and inspire students and craftspeople.

Lee and Jay had given us a lot to think about. Richard decided pretty quickly that he was interested, but there was a practical question to consider: Where would a letterpress studio fit on campus and where could Lee's 5,000 books, plus Jay's gifts, be housed? Everything depended on the answer. Richard made some calls around campus and our fairy godmother, who gave us space for both the studio and the books, was library director Marlyn Pethe. She could easily have said no. Space on campus was always at a premium, but she went out of her way to accommodate us.

Marlyn and librarian Art Bagley cleared one end of the university's Special Collections room and gave



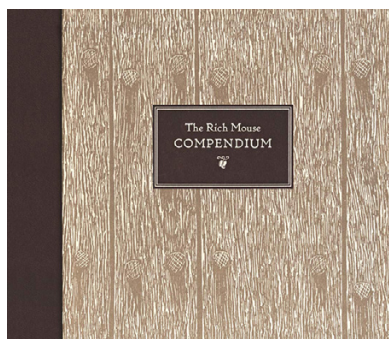
Richard Mathews explains operations in the Tampa Book Arts Studio to a group of students.

it to us for the books. Lee and Jay would spend months bringing the books over from Lee's home in Largo, using the loading dock as a staging area. During that time Richard and I checked on his printing equipment, which was stored in an old house on campus. Most of the equipment was eventually moved to the library annex building. Marlyn gave us the north end with the big roll-up door to let us move everything in easily. That was located on Gilchrist Avenue, just north of Kennedy Boulevard. A smaller building across the street housed the typesetting equipment. The buildings and the avenue itself are no more – obliterated when the athletic complex was built.

The Tampa Book Arts Studio's early years at the annex, starting in 2006, were busy and productive. It was a functional space, just a steel frame building with plastic-wrapped insulation on the walls. But the homeliness of the surroundings let us focus on our work. The space allowed us to accept the long-term loan of artist J. J. Lankes's 1848 Washington hand press. This loan was arranged between Lankes's son J. B., Lankes scholar Welford D. Taylor (with whom I had worked on a Lankes book published by UT Press), and Richard Waller of the University of Richmond Museums. It was moved from Virginia in pieces by Bob Oldham in a U-Haul trailer. Fortunately, we had recently met Carl Mario Nudi thanks to a talk Richard gave to the Florida Bibliophile Society on May 20, 2006. After the press arrived, Bob, Carl, and I spent days cleaning, painting, and reassembling it. That would be the centerpiece of the studio. Over the next five years we hosted a Vandercook workshop with Paul Moxon that drew participants from around the state;

Mathews, continued

we printed the Lankes miniature book with master printer Stephen Heaver from Maryland and then invited Lankes scholars Welford Taylor and Parker Agelasto to Tampa to celebrate its publication; we held open houses that drew visitors who wanted to participate in hands-on demonstrations and watch



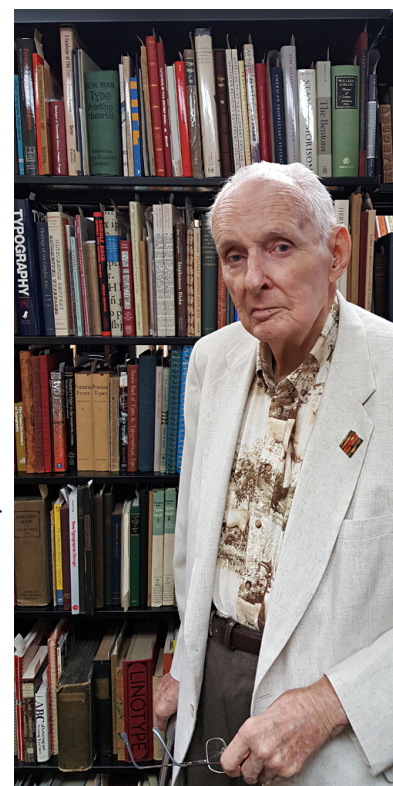
Henry Wehle cast type on the fantastical Intertype machine that he donated to TBAS after closing his printing business, Tampa Thermogravers; and we hosted an American Amateur Press Association convention for Leland Hawes. Many

UT faculty, staff, and students also visited the studio over the years, curious to see what we were doing.

When the time came to redevelop the Gilchrist properties, the studio was moved to its second, final home in 2011. We owe this move to Bill Neyland, UT's senior project manager. Bill made space for us in the Edison Building at the corner of Boulevard and North A Street, a one-time community center that hosted USO dances during World War II. TBAS shared the building with the university's dance program. After Bill was done, the facilities we had in Edison were spacious and beautiful. We celebrated belatedly with a wayzgoose* in 2013 that brought together printers from around the country: Les Feller from Chicago, Rich Hopkins from West Virginia, Don Black from Toronto, and local friends like Leland Hawes, Barbara Russ, Ruth Pettis, Lee and Jay. It also brought us new friends, like Joshua Steward, who would work at the press and studio for the next six years. Several years later, the studio celebrated its finest achievement in bookmaking

with the production of *The Rich Mouse*, a children's story written and illustrated by J. J. Lankes. This brought Bob Oldham back to Tampa, ten years after he first delivered the Lankes press. The printing of that book, like many other projects and events at the studio, was documented with photographs on the TBAS blog: tampabookartsstudio.blogspot.com.

The books that Lee Harrer donated for special collections fall into several broad categories: the history and craft of printing, private collectors and institutional libraries, periodicals related to book arts and book collecting, and examples of fine printing from numerous presses. The collection is shelved by standard Library of Congress call numbers, but anything by or about private presses was culled and shelved under a modified version of Z232. A large part of the collection falls into that range. Added highlights include the Lankes woodcut prints, the Peter Pauper Press publications, a Christopher Morley collection, miniature books, leaves from early printed books with examples from many European presses, and 19th-century letter-writing manuals. It is an eclectic collection reflecting the interests of the founders, Lee and Jay.



Lee Harrer stands before a few of the thousands of books on printing that he donated to UT's Special Collections.

* A wayzgoose is an annual outing and dinner for the staff of a printing works or the printers on a newspaper (Wikipedia). The practice dates to at least to the mid-18th-century. The traditional date for the event is August 24, St. Bartholomew's Day, traditionally the last day of summer. The word may derive from an Early Modern Dutch word for "inn" often used metaphorically for "banquet." The Netherlands was an important center of printing in the Early Modern era (1500–1800).

Mathews, concluded

A Personal Note

I met Richard Mathews in 2000. He was looking for someone to write a bibliography of the Peter Pauper Press based on a collection made by Jay Dobkin. Richard asked bookseller Michael Slicker if he could recommend someone and Mike thought of me. I'd been selling books online and exhibiting at the St. Petersburg Antiquarian Book Fair for a half-dozen years, and was finishing my Masters in Library and Information Science. Mike put Richard and I in touch, and we met in December 2000 at the UT Press office. I was hired – pro bono – to work on the book.

I met Jay soon after and spent every Wednesday for several months at his home writing bibliographic descriptions of his Peter Pauper Press books. During that time Richard and I kept in touch, mostly by email. We got to know one another and discovered shared interests in science fiction and fantasy and publishing history. He also gave me a crash course on small presses and fine printing to

provide me with historical background for Peter Pauper, which was founded in 1928. I learned in particular about Richard's passion for William Morris and the Kelmscott Press, as well as the American type designers Bruce Rogers, William A. Dwiggins, and Frederic W. Goudy. He had deep and abiding interests in them which influenced his own work for fifty years.

Sometime in the spring of 2001 Richard surprised me by asking if I'd be interested in another job: working with him at UT Press and *Tampa Review*. His assistant was retiring at the end of May. Was I interested? I hadn't done any serious job-hunting yet in the library field and I thought, "why not?" Maybe it would be for just a year, but it would give me experience in publishing. Here was my chance to see that world from the inside. I started work on June 1, 2001, and stayed a little longer than a year – until January of 2021.



Richard and Sean unpack original artwork given to TBAS by printer and type enthusiast Les Feller



FABS Launches Special Interest Groups

by Carl Mario Nudi

The Florida Bibliophile Society is a member of an organization called the Fellowship of American Bibliophilic Societies, or FABS. From the FABS website:

The Fellowship of American Bibliophilic Societies (FABS) is an international association of book collecting clubs. We are a non-profit 501C (6) organization committed to communicating, sharing, and supporting bibliophilic activities, experience, and ideas among member clubs and affiliates for mutual benefit and pleasure. We invite bibliophilic societies in the United States to become FABS members, and book collecting clubs outside the U.S. are welcome to join the other international affiliates of FABS.

All members of FBS are automatically members of FABS and receive the semiannual FABS journal that contains reports from all member clubs about their activities as well as other articles of interest to bibliophiles.

In fall 2023, under the guidance of president Jennifer Larson, FABS started a new program: Special Interest Groups (SIGs). These groups provide an opportunity for bibliophiles with common interests across all FABS member clubs to connect with each other. In this conversation with FBS member Carl Mario Nudi, Jennifer explains what SIGs are, who can join (and how), and when they meet.

of FABS societies. We also encourage guests and invite members of the general public to our meetings via the FABS calendar (<https://www.fabsocieties.org/events>).

CN: How did you come up with the idea of starting FABS SIGs?

JL: During the pandemic, I participated in numerous book discussion groups, and I realized that with a technology like Zoom, people representing clubs across the country could gather. Our goal is not to replace or compete with events by member societies, but rather to create opportunities to meet like-minded people from other clubs. Ideally, these meetings will raise awareness about bibliophilic societies and lead more people to join them.

CN: How did you decide which subjects to cover?

JL: A small advisory group helped me determine the initial list of topics, and each group then defined the scope of its topic. For example, the Bindings group wrote this description: “The Bindings Interest Group hosts discussions and presentations that share collections and information on bookbindings of all periods. Topics include, but are not limited to, history, design and aesthetics, innovation, materials and craft techniques.” The currently active groups are Handpress Era (“printed materials before 1800”), Bindings, and 19th Century (“a broad look at the 19th-century bibliophilic world”). A group called Living With Books, dealing with book furniture, cataloging, conservation and so forth, will begin meeting in 2024. Additionally, two planned groups (Americas and Illustration) still await a volunteer organizer and moderators.



Jennifer Larson



Carl Mario Nudi

Carl Nudi: What are Special Interest Groups in general?

Jennifer Larson: The FABS Special Interest Groups are gatherings of members across FABS societies who share an interest in a particular topic, such as Early Printed Books or Bindings. The groups meet monthly for 60–90 minutes and the meetings may involve presentations, a show-and-tell format, or discussions. Attendance is not limited to members

SIGs, continued**CN: How can members benefit from attending a SIG?**

JL: Two ways. First, the members of these SIGs will “gladly learn and gladly teach,” like the Clerk in Chaucer’s *The Canterbury Tales*. I have learned much from their presentations. Even more important, perhaps, is the chance to get to know other bibliophiles in a friendly, welcoming environment. As we know, bibliophilic friendships are among the most enduring and satisfying.

CN: What do you hope members gain from of belonging to a club?

JL: As a member of five FABS societies (and counting), I consider the benefits of belonging to a bibliophilic club to be worth far more than the dues paid. I enjoy interacting with new friends from across the country and learning about their collections. I have also met book professionals, from printers and other book artisans to curators and academics. Learning something new about books every day is fun, and a great way to enrich one’s life.

CN: Tell me a little about you. How did you get involved with book collecting?

JL: I am a lifelong collector of “little books,” not necessarily miniatures but under 5 inches tall. As a child, the first item I purchased with my own money was Maurice Sendak’s *Nutshell Library*. As I got older, I became interested in Greek and Latin, and ended up teaching Classics at Kent State

University in Ohio. Today my collection includes “little books” from the 16th–21st centuries.

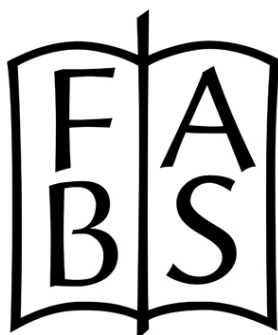
CN: How long have you been chair?

JL: FABS Chairs have three-year terms, and I am about to start my third year. This is a good opportunity to mention that we very much need individuals to volunteer and to serve in leadership roles in FABS. Leadership development is the Chair’s most challenging task. We need people with business, accounting, marketing, editing, and computer skills, but they are by no means required. I welcome a chance to talk with anyone who is excited about FABS and has some extra time to devote to our efforts.

CN: Anything you think I missed and want to address?

JL: Here are the meeting times of the FABS SIGs. To get on the mailing list for any of them, contact me, Jennifer Larson, at info@fabsocieties.org.

- Handpress Era: Second Monday of the month, 4:30–5:30 p.m. Pacific/7:30–8:30 p.m. Eastern
- Bindings: Third Monday of the month, 4:30–5:50 p.m. Pacific/7:30–8:50 p.m. Eastern
- 19th Century: Third Thursday of the month, 4:30–5:30 p.m. Pacific/7:30–8:30 p.m. Eastern
- Living With Books: Fourth Tuesday of the month, 4:30–5:30 p.m. Pacific/7:30–8:30 p.m. Eastern



SIGs, *continued*

Fellowship of American Bibliophilic Societies – U.S. Members

The Aldus Society

Columbus, OH • www.aldusociety.com

The Aldus Society was formed for the edification and continuing education of those interested in books, and promotes the book arts through the dissemination of knowledge.

The American Society of Bookplate Collectors & Designers (ASBC&D)

bookplate.org

The ASBC&D was organized in 1922 “To cultivate the spirit of friendship and mutual helpfulness among collectors and designers of bookplates; and to assist in the development of the bookplate.”

The Ampersand Club

Minneapolis/St. Paul, MN • theampersandclub.org

The Ampersand Club fosters appreciation for the historic and artistic importance of the printed book, and for the arts essential to book production, such as typography, fine printing, binding, papermaking, and book design.

The Baltimore Bibliophiles

Baltimore, MD • www.baltimorebibliophiles.org

The Baltimore Bibliophiles provides a focal point for community interest in matters pertaining to books and manuscripts, bindings, typography, printing, paper, preservation, calligraphy, book illustration, cartography, and related fields.

The John Russell Bartlett Society

Providence, RI • jrbs.org

The John Russell Bartlett Society is a group of Rhode Island book collectors, book crafts-people, and book readers who meet periodically for the purpose of engaging in good talk about books as objects.

The Baxter Society

Portland, ME • www.baxtersociety.org

The Baxter Society seeks to advance the quality and diversity of private and public libraries, to promote excellence in the arts pertaining to the history, design, and production of books, and to support those interested in the creation, preservation, and collection of books.

The Bixby Club

St. Louis, MO

The Bixby Club promotes the study and preservation of books and manuscripts by all those associated with the love and appreciation of books and how they are made.

The Caxton Club

Chicago, IL • caxtonclub.org

The Caxton Club brings together book practitioners of every kind, from archivists, to calligraphers, to form a community that shares a love of printed, handwritten, and digital books and related textual objects.

The Book Club of California

San Francisco, CA • www.bccbooks.org

Founded 1912. Our members love fine books. We support book making, fine printing, design, typography, illustration, literature, and scholarship through publications, programs, and exhibitions related to the history and literature of California and the West.

The Delaware Bibliophiles

Supporting book enthusiasts and collectors in the greater Wilmington, Delaware area since 1977.

The Book Club of Detroit

Detroit, MI • www.bookclubofdetroit.org

Founded 1958. BCD is an association of local bibliophiles who assemble periodically to share a mutual interest in books, manuscripts, and prints as well as design, production, conservation and preservation.

The Florida Bibliophile Society

www.floridabibliophilesociety.org/

A society that provides opportunities for members to expand their knowledge of books and book collecting through the exchange of information with other members and by exposure to experts in all areas of book arts.

The Grolier Club

New York, NY • www.grolierclub.org

The Grolier Club is America's oldest and largest society for bibliophiles and graphic arts enthusiasts. The Grolier Club pursues its mission through its library, its public exhibitions and lectures, and its distinguished series of publications.

Note: Some clubs have no website or other Web home. Some clubs do not identify with a specific city. Some have neither.

SIGs, concluded**The Himes & Duniway Society**

Portland, OR

Oregon's only association of book collectors.

The Book Hunters Club of Houston

Houston, Texas

www.facebook.com/bookhuntersclub/

Dedicated to the education and camaraderie of rare book lovers of all types, whether collector, rare book dealer, or special collections librarian. Quarterly events held.

The Manuscript SocietyOverland Park, KS • www.manuscript.org

Founded 1948. The Manuscript Society is an international organization of persons and institutions devoted to the collection, preservation, use and enjoyment of autographs and manuscripts.

Miniature Book Societywww.mbs.org/connect

MBS welcomes all interested in the historic, creative wonder that is the miniature book world. Our members in 36 states and 19 countries are individuals, families, book artists, book binders, dealers, publishers, universities, libraries, and book clubs, just to name a few.

Northern Ohio Bibliophilic Societywww.nobsbooks.org

NOBS promotes the love and preservation of antiquarian books, paper, and ephemera throughout Northeast Ohio.

The Philobiblon ClubPhiladelphia, PA • www.philobiblonclub.org

The Philobiblon Club, founded in 1893, is Philadelphia's club for bibliophiles—collectors, librarians, booksellers, binders, printers, illustrators, and anyone else who loves books.

Roxburghe Club of San Francisco

San Francisco, CA

The Roxburghe Club seeks to further the love of fine printing and books in general. Members include book collectors and booksellers, fine book printers and binders.

The Book Club of TexasDallas, TX • www.smu.edu/libraries/degolyer/publications/book-club

Founded 1929 by Stanley Marcus and friends. Revived 1989 by Tom Taylor and others in 1989. The Book Club of Texas is open to anyone with an interest in book collecting, the book arts, and Texas history and literature.

The Ticknor SocietyBoston, MA • www.ticknor.org

The Ticknor Society comprises book lovers of all stripes – collectors, booksellers, librarians, archivists, conservators, printers, publishers, writers, readers – dedicated to enjoying and promoting books and book culture.

The Utah Bibliographical Society

Founded 2021. Meets semiannually to discuss books or hear a special speaker and have an informal show and tell.

The Book Club of WashingtonSeattle, WA • www.bookclubofwashington.org

Our diverse members, collectors, dealers, librarians, book arts practitioners, and avid readers share an appreciation of fine books and the desire to explore, preserve, and celebrate them.

Washington Rare Book GroupWashington, D.C. • washingtonrarebookgroup.org

This informal and diverse group dates from the early 1970s, the group's membership now numbers approximately 100 and has grown to include publishers, printers, conservators, book artists, historians, and others.

The William Morris Society in the United States• morrissociety.org

This group of scholars and enthusiasts brought together in fellowship by our shared interest in the life and works of William Morris. We aim to promote study of and interest in Morris and his associates through publications, lectures, conferences, tours, museum visits, and social gatherings.

The Zamorano ClubPasadena, CA • www.zamoranoclubla.org

A monthly dinner gathering of bibliophiles, collectors, historians, and scholars, to hear talks on a variety of topics. The club also publishes a quarterly journal and quality books.



Rediscovering Zora Neale Hurston

by Charles Brown

In 2018, Zora Neale Hurston published the book *Barracoon*. This was unusual because the book had been completed in 1931 and Hurston had died in 1960.

Zora Neale Hurston was born in tiny Notasulga, Alabama, in 1891. Her family relocated to Eatonville in central Florida when Zora was three. Eatonville was the first self-governing, all-black, incorporated municipality in the U.S. formed in the 1880s to give African-Americans an opportunity escape some of the persecution and violence then prevalent in the Jim Crow* South. It was a bustling community of a few hundred in 1894. Thus, Florida became Zora's home state, to which she would return many times during her active life, write about often, and where she would end her days.

It was during her youth in Eatonville that Zora received a gift of books from some visiting teachers that gave her a first taste of literature, which she would later describe as a kind of "birth." Eatonville would serve as a setting for many of her stories. She wrote about growing up there in her 1926 essay "How It Feels to Be Colored Me."

Hurston was sent to boarding school in Jacksonville but was dismissed when her father stopped sending her tuition. She got a job with a traveling Gilbert and Sullivan troupe that carried her out of Florida and gave her a lifelong love of theater. Her tour with the troupe ended in Baltimore with an emergency appendectomy. Luckily, her sister lived in Baltimore, and Zora enrolled in Morgan State University's high school, where she earned her diploma. She entered Howard University where she developed an interest in anthropology. She was a gifted and active student, cofounding Howard's student newspaper, *The Hilltop*, and studying Spanish, English, and Greek — all in her first two years.

* "Jim Crow" is derived from the name of the blackface character Jump Jim Crow, performed by Thomas Rice (1808–1860), the "father of American minstrelsy." The term became a euphemism for "African-American," and was first used in the phrase "Jim Crow laws" in the early 1880s.

Main sources: zoranealehurston.com; *Time*; *Smithsonian Magazine*; Library of Congress; University of Florida Smathers Library



Zora Neale Hurston

Hurston completed her AA at Howard University in Washington, D.C., but was offered a scholarship to attend Barnard College in New York City where she studied anthropology alongside Margaret Mead under the guidance of Franz Boas, "the father of modern anthropology." Boas encouraged Hurston about the importance of documenting her hometown and its disappearing way of life. Hurston moved to Harlem, where the Harlem Renaissance was at its peak, and she became a part of the creative community there, befriending Langston Hughes and others. She soon began to be published. She would go on to graduate school at Columbia University and then to a successful career as an anthropologist and writer.

In 1927, Hurston met Charlotte Osgood Mason, a wealthy New York socialite with a profound interest in African-American culture. Mason supported Hurston and a number of her Harlem friends. This support made it possible for Hurston to travel in the American South and in the Caribbean and broaden her study of adapted African cultures. In 1928, Hurston completed her anthropology degree at Barnard and started graduate work at Columbia.

Between 1927 and 1940, Hurston received support at various times from Mason, the Guggenheim Foundation, and the Works Progress Administration (WPA) to travel and study, often in Florida. It was during these years that she produced her most well-known works: *Mules and Men* (1935); *Their Eyes Were Watching God* (1937), considered her masterwork and a modern classic; *Tell My Horse* (1938), *Moses, Man of the Mountain* (1939), and *Dust Tracks on a Road* (1942), an autobiography.

Hurston, *continued*

Three of Hurston's early books: *Mules and Men* (1935); *Their Eyes Were Watching God* (1937), classic; and *Tell My Horse* (1938). Because of the many years that Hurston was not published, early editions in this condition are rare.

In 1927, with support from Mason, Hurston was assigned to interview Cudjo Lewis, a founder and leader of the thriving independent black community of Africa Town, Alabama, just north of Mobile on the Mobile River. Cudjo was then the last known survivor of the *Clotilda*, which, in 1860, was the last slave ship to reach the U.S. She would return a number of times, and Cudjo, also known by his African name, Oluale Kossola, would become the subject of Hurston's book *Barracoon*.

In the 1950s, Hurston's career declined. Accusations of molestation on a ten-year-old boy, which were proven completely false (she was in Honduras at the time of the incident) and then recanted. The story made headlines even in the African-American press, which left Hurston in a state of depression. Her publisher, Scribners, stood by her and paid for her defense, but she found that less of her work was being accepted and began to have financial problems.

In late 1959, Hurston had ended up in Fort Pierce after a series of short-term jobs in Florida. She was ill and destitute. After several small strokes, she entered St. Lucie County's welfare hospital where, in January 1960, she died of hypertensive heart disease. She was buried at the Garden of Heavenly Rest in Fort Pierce in an unmarked grave. A leading light of her era, she had been all but forgotten.

The house Hurston had been living in was now vacant and had to be cleaned for the next tenant. The man sent to do the cleanup simply gathered all the papers and belongings and set them on fire in the yard. A deputy sheriff, Patrick Duval, was driving by when he saw this. He immediately stopped, put out the fire, and rescued the priceless papers and manuscripts. He kept them for two years while he and other friends of Hurston's identified an archive for them. The materials were eventually placed at the University of Florida. Other friends and colleagues contributed to this archive during the following years. Hurston herself had donated papers during her lifetime to the James Weldon Johnson Collection at Yale University, which are now catalogued as the Zora Neale Hurston Collection.

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In 1973, Alice Walker was already a presence on the literary scene. She had published poetry and fiction and won awards. She had recently read Hurston's *Their Eyes Were Watching God* and felt a kinship and became preoccupied with a question: what happened to this profoundly talented Black woman author?

This started Walker on a quest. It would mean a trip to Florida where she already had a partner for the quest, Charlotte Hunt, who had met Walker at Central Michigan University and had the same

Hurston, continued

Alice Walker



Charlotte Hunt, 1941–1996

question about Hurston. Hunt's dissertation was focused on Hurston because "Hurston's work had gone unnoticed."

Walker and Hunt met in Sanford and went to Eatonville, just north of Orlando, and began to ask questions. On the spur of the moment, Walker identified herself as Hurston's niece – she felt this to be true on a spiritual level and that it would give people permission to answer questions they might balk at otherwise. They found their way to people who had known Hurston, and through their intimate familiarity with Hurston's writing, Walker and Hunt would exchange glances and later compare notes when they recognized townspeople of Eatonville as the sources of characters in Hurston's books. They had truly walked into Hurston's world.

One such character-townsperson, Matilda Moseley, made a comment that fascinated Walker and Hunt. The companions had been unable to find Hurston in the local cemetery, and when they asked why there was no stone, Moseley simply replied, "Because she isn't buried here." Moseley thought that Hurston had been buried further south.

Walker and Hunt pursued leads and found their way to Fort Pierce, about two hours south of Eatonville, on the Atlantic coast. There they met a mortuary director who told them exactly (more or less) where Hurston was buried. Walker and Hunt drove to the Garden of Heavenly Rest cemetery and followed the directions they had been given: "Just when you go in

the gate there's a circle, and she's buried right in the middle of it."

The circle as well as the rest of the cemetery was very overgrown – they had been told that no one used it anymore. The tall grass and wild shrubs make the search seem futile. Walker called out to Zora for help and continued to trudge through the thick Florida brush, which she feared was full of snakes, but was definitely full of sandspurs and insects. Suddenly, her foot sank into the ground. She continued testing the ground until she had outlined a sunken rectangle about six feet long and three or four feet wide. It appeared to be a grave and roughly in the expected place, but she continued the search to make sure there were no other graves in this somewhat misrepresented circle.

Walker and Hunt visited a local monument company and arranged for a gray stone reading:

ZORA NEALE HURSTON
A Genius of the South
1901 – 1960
Novelist, Folklorist
Anthropologist

In 1975, Walker published "In Search of Zora Neal Hurston" in *Ms* magazine. The article, which detailed the quest she shared with Charlotte Hunt and was accompanied by a "Selected Chronology" and a bibliography. In subsequent years, Walker gave lectures and wrote about Hurston, determined to bring her to the world's attention.

It was a resurrection for Hurston, propelled in 1977 by the first full biography: *Zora Neale Hurston: A Literary Biography* by Robert Hemenway. Interest in her books increased, and many came back into print. She was written into curricula and widely discussed and reviewed. Interest in Hurston and her papers and unpublished material also increased. In 1990, Eatonville hosted the first Zora Neal Hurston Festival, and Hurston was inducted into the Florida Artists Hall of Fame. In 2011, the Zora Neale Hurston National Museum of Fine Arts – The Hurston – opened in Eatonville. Fort Pierce created

Hurston, continued

the Zora Neale Hurston Dust Tracks Heritage Trail. And the Garden of Heavenly Rest is now regularly mowed.

Walker's and Hunt's dream was that we might appreciate and celebrate our geniuses – *this* genius. That dream has been realized. Since Hurston's revival, over 25 books of her original writings have at long last been published. And that brings us back to *Barracoon: The Story of the Last 'Black Cargo.'*

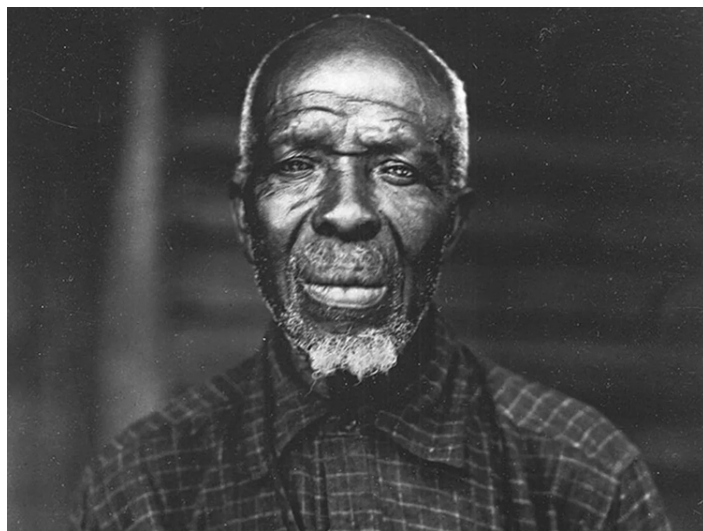
The manuscript was based on her interviews with Cudjo Lewis, the last survivor of the last ship to bring slaves to the U.S. It's a remarkable story that begins with a civil war in Dahomey (now Benin) and a raid that brought Cudjo (born Kossola) from his Yoruba homeland to the port city of Ouidah on the West African coast where he was held in a barracoon. A "barracoon" was a thatched enclosure where captured Africans were held until they were purchased. It derives from a Spanish word for "hut."

He was sold along with 124 other Africans, most of whom were carried to Mobile, Alabama, in 1860. After the Civil War, Cudjo and other Africans formed a community of their own, Africa Town, a few miles north of Mobile. It's a remarkable story.

With her anthropologist's dedication to precision and her writer's sense of the subject, she recorded his words in dialect. By 1931, publishers and literary tastes had changed, and Hurston was asked to rewrite the book in standard English.

In her introduction to *Barracoon*, Hurston stated her motivations for writing the book, describing first the many narratives about slavery that had come before in the words of the slave trader, owner, observer, etc.:

All these words from the seller, but not one word from the sold. The Kings and Captains whose words moved ships. But not one word from the cargo. The thoughts of the "black ivory," the "coin of Africa," had no market value. Africa's ambassadors to the New World have come and worked



Cudjo Lewis, 1847–1935

and died, and left their spoor, but no recorded thought.

How could she then deny Cudjo his real voice?

Publishers were also squeamish about the text's implication that Africans were part of the slave trade. This might confuse a simple good vs. evil story.

In the first chapter of *Barracoon*, Hurston tells Lewis, "I want to ask you many things. I want to know who you are and how you came to be a slave; and to what part of Africa do you belong, and how you fared as a slave, and how you have managed as a free man." In response, Lewis replies, "Thankee Jesus! Somebody come ast about Cudjo! I want telle somebody who I is, so maybe dey go in de Afficky soil some day and callee my name. . . I want you everywhere you go to tell everybody whut Cudjo say and how come I in Americky soil since de 1859 and never see my people no mo'."

Hurston's stand meant that *Barracoon* was not likely to be published at all. It languished for decades. Regarding the decades-long delay in publication, others have written that *Barracoon* arrived at just the right time when some are eager to forget that our obligation to fight for justice never ends.



"Sankofa" is an Adrinka symbol used by the Akan people of Ghana. It means to retrieve the past and learn from it.

Hurston, concluded

Zora Neale Hurston Works (In Publication Order)



Novels

- Jonah's Gourd Vine (1934)
- Their Eyes Were Watching God (1937)
- Moses, Man of the Mountain (1939)
- Seraph on the Suwanee (1948)

Short Stories and Novellas Order

- The Gilded Six-Bits (1986)
- Sweat (1997)

Nonfiction Books

- How It Feels to Be Colored Me (1928)
- Tell My Horse (1938)
- Dust Tracks on a Road (1942)
- Folklore, Memoirs, and Other Writings (1995)
- Bottle Up and Go (1995)
- Complete Essays (1997)
- Collected Essays (1998)
- Barracoon (2018)
- Zora Neale Hurston: A Life in Letters (2002)
- You Don't Know Us Negroes and Other Essays (2022)

Plays

- Mule Bone (1930)
- De Turkey an de Law (2015)

Short Story Collections

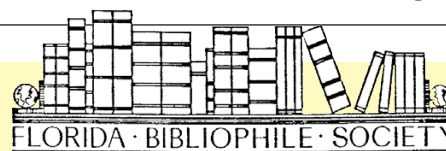
- Mules and Men (1935)
- I Love Myself When I Am Laughing... And Then Again (1979)
- Hurston Reader (1979)
- The Sanctified Church (1981)
- Spunk! (1985)
- The Complete Stories (1995)
- Novels and Stories (1995)
- Zora Neale Hurston: Stories (1995)
- Zora Neale Hurston: Plays (1998)
- Go Gator and Muddy the Water (1999)
- Mothers Through the Eyes of Women Writers (2001)
- Every Tongue Got to Confess (2001)
- In Search of Our Sister's Garden (2003)
- What's the Hurry, Fox? (2004)
- The Skull Talks Back (2004)
- Lies and Other Tall Tales (2005)
- Hitting a Straight Lick with a Crooked Stick (2020)
- Bookmarks in the Pages of Life (2020)

Picture Books

- The Three Witches (with Joyce Carol Thomas) (2006)



FBS Flashback, 1997: “Neurotic Notes and Psychotic Quotes”



From Florida Bibliophile Society's *The Newsletter*, June 1997 —

Neurotic Notes and Psychotic Quotes

by George Spiero

To paraphrase the late Groucho Marx – I'm not sure I want to belong to an organization that would have me for its president.

In future months, I shall use this vehicle to write about some of the more obscure literary luminaries whose works make up part of my collection. Unless impeachment proceedings are forthcoming, I shall foist upon you such giants in the field as Maxwell Bodenheim, Jerome K. Jerome, George Ade, Robert Benchley, and in this issue, Finley Peter Dunne aka “Mr. Dooley.”

Dunne was born in Chicago in 1867 and died in 1936. He was a contemporary of such other American humorists as George Ade and David Ross Locke (“Petroleum V. Nasby”) who also produced many of their writings in dialect. Today, this would, unfortunately, be politically incorrect. Although Dunne finished last in his high school class of 50, it was still an accomplishment as he was the first member of his family to complete high school. Besides, George Custer was last in his class at West Point, and look where it got him. I digress. Dunne's career began as an office boy with the Chicago Telegram, and he rose to the position of City Editor with the Chicago Sun-Times. During his tenure as a newspaper man, he covered state and national political conventions of both major political parties and began to cultivate his humorous style written in Irish dialect.

He wrote over 700 dialect essays in his lifetime, presenting observations on many aspects of life through the words of Mr. Dooley, a bartender in a saloon located on Archer Road in the center of Chicago's poor Irish population. Through the person of Mr. Dooley, Dunne had the opportunity to speak out against the corruption and hypocrisy in Chicago in the 1890s.

Dunne received nationwide renown as a result of an incident in the Spanish-American war. News of Dewey's

victory at Manila was delayed in reaching America as a result of a cut cable. Rumors were rampant, and Dunne took it upon himself to write an essay entitled “On His Cousin George.” As a result of this essay, by 1899, the country had gone Dooley-Mad: popular songs were written, newsmen were guessing the identity of his creator, and political figures sought his advice as a way to tap into public opinion.

In 1898, at the height of the Dooley craze, Dunne brought together his first authorized collection, Mr. Dooley in Peace and in War. It sold 10,000 copies a month and was pirated in England.

By 1906, Dunne elected to cease writing the Mr. Dooley essays and to pursue other literary outlets in which he was far less successful.

He wrote very little from 1927 until his death in 1936.

What is unusual about Dunne's work is its astonishing application to present times. This is best seen in his essays on drafting party platforms, filling cabinet posts and electing military men to public office. Some observations on the vice presidency, and imagined racial superiority haven't changed at all. Dunne forecasted automation, superbombs, and the threat of China.

Some of Dunne's other works are Mr. Dooley in the Hearts of His Countrymen (1899), Mr. Dooley's Philosophy (1900), Mr. Dooley's Opinions (1901), and Observations by Mr. Dooley (1902).

Dunne's oldest son had a successful career as a screenwriter and was one of the men who wrote DeMille's Cleopatra for the screen.

I have included a portion of Mr. Dooley in Peace and in War, which are opinions of Mr. Dooley and his favorite barfly Mr. Hennessy on books.

This article dedicated to the late Helen Hanff who exposed many people to the joy and pleasure of book collecting.

*“On Books” from *Mr. Dooley in Peace and in War* is included overleaf. —Ed.

I scowl in frustration at myself in the mirror. Damn my hair – it just won't behave.... (E. L. James, *Fifty Shades of Grey*)

ON BOOKS

"Ivry time I pick up me mornin' paper to see how th' scrap come out at Batthry D," said Mr. Dooley, "th' first thing I r-run acrost is somethin' like this: 'A hot an' handsome gift f'r Christmas is Lucy Ann Patzooni's 'Jims iv Englewood Thought'; or 'If ye wud delight th' hear-rt iv yer child, ye'll give him Dr. Harper's monymental histhry iv th' Jewish thribes fr'm Moses to Dhry-fuss' or 'Ivrybody is r-readin' Roodyard Kiplin's 'Busy Pomes f'r Busy People.'" Th' idee iv givin' books f'r Christmas prisints whin th' stores are full iv tin hor-rns an' dh drums an' boxin' gloves an choo-choo ca-ars! People must be crazy."

"They ar-re," said Mr. Hennessy. "My house is so full iv books ye cudden't tur-rn around without stumblin' over thim. I found th' life iv an ex-convict, the 'Prisoner iv Zinders,' in me high hat th' other day, where Mary Ann was hidin' it fr'm her sister. Instead iv th' chidher fightin' an' skylarkin' in th' evenin', they're settin' around th' table with their noses glued into books. Th' ol' woman doesn't read, but she picks up what's goin' on. 'Tis 'Honoria, did Lor-rd What's-his-name marry th' fair Aminta?' or 'But that Lady Jane was a case.' An' so it goes. There's no injymint in th' house, an' they're usin' me cravats f'r bookmarks."

"'Tis all wrong," said Mr. Dooley. "They're on'y three books in th' wurruld worth readin',--Shakespeare, th' Bible, an' Mike Ahearn's histhry iv Chicago. I have Shakespeare on thrust, Father Kelly r-reads th' Bible f'r me, an' I didn't buy Mike Ahearn's histhry because I seen more thin he cud put into it. Books is th' roon iv people, specially novels. Whin I was a young man, th' parish priest used to preach again thim; but nobody knowed what he meant. At that time Willum Joyce had th' on'y library in th' Sixth Wa-ard. Th' mayor give him th' bound volumes iv th' council proceedings, an' they was a very handsome set. Th' on'y books I seen was th' kind that has th' life iv th' pope on th' outside an' a set iv dominos on th' inside. They're good readin'. Nawthin' cud be better f'r a man whin he's tired out afther a day's wurruk thin to go to his library an' take down wan iv th' gr-reat wurruks iv lithratchoor an' play a game iv dominos f'r th' dhrinks out iv it. Anny other kind iv r-readin', barrin' th' newspapers, which will niver hurt anny onedycated man, is desthruative iv morals."

"I had it out with Father Kelly th' other day in this very matther. He was comin' up fr'm down town with an ar-rmful iv books f'r prizes at th' school. 'Have ye th' Key to Heaven there?' says I. 'No,' says he, 'th' chidher that'll get these books don't need no key. They go in under th' turnstile,' he says, laughin'. 'Have ye th'

Lives iv th' Saints, or the Christyan Dooty, or th' Story iv Saint Rose iv Lima?' I says. 'I have not,' says he. 'I have some good story books. I'd rather th' kids'd r-read Char-les Dickens than anny iv th' tales iv thim holy men that was burned in ile or et up be lines,' he says. 'It does no good in these degin'rate days to prove that th' best that can come to a man f'r behavin' himsilf is to be cooked in a pot or di-gisted be a line,' he says. 'Ye're wrong,' says I. 'Beggin' ye'er riv'rince's pardon, ye're wrong,' I says. 'What ar-re ye goin' to do with thim young wans? Ye're goin' to make thim near-sighted an' round-shouldered,' I says. 'Ye're goin' to have thim believe that, if they behave thimselves an' lead a virchous life, they'll marry rich an' go to Congress. They'll wake up some day, an' find out that gettin' money an behavin' ye'ersilf don't always go together,' I says. 'Some iv th' wickedest men in th' wurruld have marrid rich,' I says. 'Ye're goin' to teach thim that a man doesn't have to use an ax to get along in th' wurruld. Ye're goin' to teach thim that a la-ad with a curlin' black mustache an' smokin' a cigareet is always a villyan, whin he's more often a barber with a lar-rge family. Life, says ye! There's no life in a book. If ye want to show thim what life is, tell thim to look around thim. There's more life on a Saturdah night in th' Ar-rchy Road thin in all th' books fr'm Shakespeare to th' rayport iv th' drainage thrustees. No man,' I says, 'iver wrote a book if he had annything to write about, except Shakespeare an' Mike Ahearn. Shakespeare was all r-right. I niver read anny of his pieces, but they sound good; an' I know Mike Ahearn is all r-right.'"

"What did he say?" asked Mr. Hennessy.

"He took it all r-right," said Mr. Dooley. "He kind o' grinned, an' says he: 'What ye say is thrue, an' it's not thrue,' he says. 'Books is f'r thim that can't injye thimselves in anny other way,' he says. 'If ye're in good health, an' ar-re atin' three squares a day, an' not ayether sad or very much in love with ye'er lot, but just lookin' on an' not carin' a'--he said rush--'not carin' a rush, ye don't need books,' he says. 'But if ye're a down-spirited thing an' want to get away an' can't, ye need books. 'Tis betther to be comfortable at home thin to go to th' circus, an' 'tis betther to go to th' circus thin to r-read anny book. But 'tis betther to r-read a book thin to want to go to th' circus an' not be able to,' he says. 'Well,' says I, 'whin I was growin' up, half th' congregation heard mass with their prayer books tur-ned upside down, an' they were as pious as anny. Th' Apostles' Creed niver was as con-vincin' to me afther I larned to r-read it as it was whin I cudden't read it, but believed it.'"



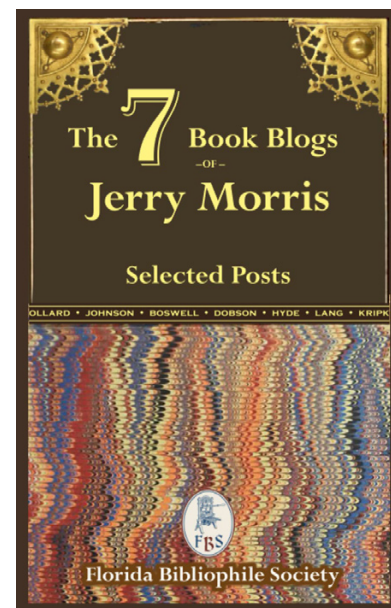
FBS Publications

The 7 Book Blogs of Jerry Morris

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

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

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

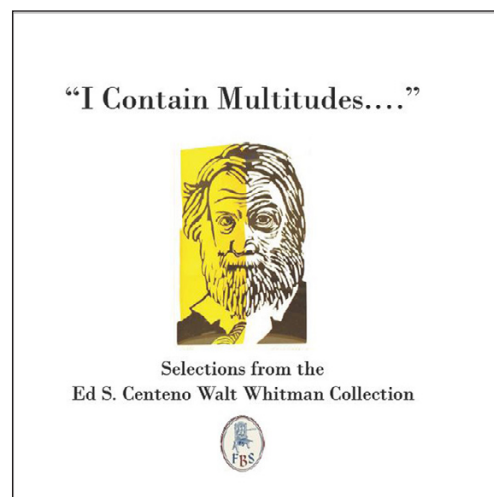


“I Contain Multitudes . . .”: Selections from the Ed S. Centeno Walt Whitman Collection

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

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

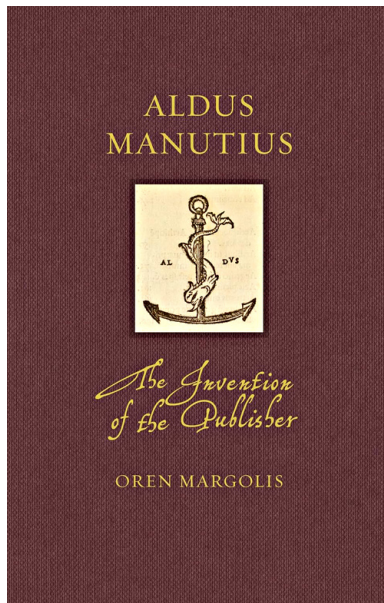
Order directly from the Florida Bibliophile Society by sending a check for \$20.00 to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL 33747. You may also request a copy via email at floridabibliophiles@gmail.com and use the same address to pay through PayPal.



Books in Brief

Aldus Manutius: The Invention of the Publisher (Renaissance Lives)

Oren Margolis
Reaktion Books
208 pp., December 2023



While Johann Gutenberg is justly celebrated for developing the devices and methods of printing, Aldus Manutius should be just as well known (especially among bibliophiles!) for the contributions he made to printing, the book form, the dissemination of ancient texts... the list goes on.

At his shop, the Aldine Press, in Venice, then

Europe's capital of printing, he invented italic type. He pioneered the publication of ancient Greek authors, made possible by his development of a Greek font. He issued more first editions of the classics than anyone before or since, as well as the most beautiful and mysterious printed book of the Italian Renaissance, the *Hypnerotomachia Poliphili*.

This is the first monograph in English on Aldus Manutius in over forty years. It shows how Aldus redefined the role of a book printer, from manual laborer to learned publisher. As a consequence, Aldus participated in the same debates as contemporaries such as Leonardo da Vinci and Erasmus of Rotterdam; thus this book provides insight into their world and the Renaissance as well.



Oren Margolis is a lecturer in Renaissance studies at the University of East Anglia and author of *The Politics of Culture in Quattrocento Europe: René of Anjou in Italy*.

Source: Reaktion Books

Virginia Woolf's Reading Notebooks 14 and 16

Frédérique Amselle, Daniel Ferrer, Monica Latham, Anne-Laure Rigeade, Catherine Rovera (eds)
Brepols
300 pp., February 2024

Virginia Woolf was one of the 20th century's most important authors. In addition to the literary value of her work and her pioneering use of stream of consciousness, her work – which has been translated into over 50 languages – became foundational for the feminist movement.

Woolf kept notes as she read, filling 67 notebooks, that give a rich insight into her engagement with literature. The notebooks were surveyed in *Virginia Woolf's Reading Notebooks** (1983) by Brenda Silver. Notebooks 14 and 16 were used for the preparation of several essays and reviews and “Phases of Fiction,” one of Woolf's most original works. The notebooks include quotations, spur-of-the-moment comments and tentative planning for writing in progress. This edition situates the notes in the context of Woolf's writing project and of her relationship to the authors being read. It provides a full transcription of each note, quotes whenever possible the passage in the source from which it derives, and identifies the place where it has been used. It offers a stimulating demonstration of a great creative mind at work.

Frédérique Amselle is a Senior Lecturer in British literature at the University of Valenciennes.

Daniel Ferrer is Director of Research emeritus at the Institut des Textes et Manuscrits modernes (ITEM), France.

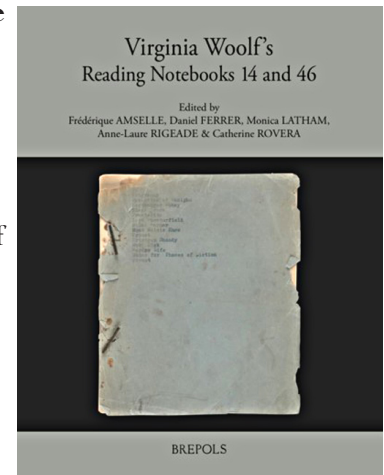
Monica Latham is a Professor of British literature at the Université de Lorraine, France.

Anne-Laure Rigeade is a Research Associate at ITEM.

Catherine Rovera is head of the James Joyce research team at ITEM.

* Silver's book is now available as a free download from the Dartmouth University Library website.

Source: Brepols

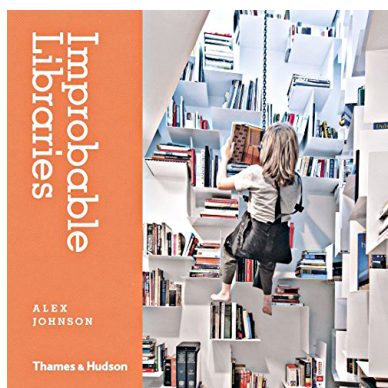


Books in Brief, *continued***Improbable Libraries**

Alex Johnson

Thames & Hudson

240 pp., April 2015



Public libraries are a cornerstone of modern civilization, yet like the books in them, libraries face an uncertain future in an increasingly digital world.

Undaunted, librarians around the globe are thinking up astonishing

ways of reaching readers, whether by bike in Chicago, boat in Laos, or donkey in Colombia. *Improbable Libraries* showcases a wide range of unforgettable, never-before-seen images and interviews with librarians who are overcoming geographic, economic, and political difficulties to bring the written word to an eager audience. Johnson charts the changing face of library architecture, as temporary pop-ups rub shoulders with monumental brick-and-mortar structures, and many libraries expand their mission to function as true community centers. To take just one, the open-air Garden Library in Tel Aviv, located in a park near the city's main bus station, supports asylum seekers and migrant workers with a stock of 3,500 volumes in 16 different languages. Beautifully illustrated with 250 color photographs, *Improbable Libraries* offers a breathtaking tour of the places that bring us together and provide education, entertainment, culture, and so much more, from the Little Free Library movement to the growth in luxury hotel libraries.



Source: Thames & Hudson

Alex Johnson is a writer and journalist. He was part of *The Independent's* online team for 15 years and is now the online editor for *Fine Books & Collections*.

New Directions in Print Culture Studies: Archives, Materiality, and Modern American Culture

Jesse W. Schwartz and Daniel Worden (eds.)

Bloomsbury

320 pp., January 2024

Archives are full of objects, and more are being received and catalogued every day. How can we make these objects meaningful to students, researchers, and the public? How can we use archival materials to enlighten our understanding of cultural history?

New Directions in Print Culture Studies brings together leading scholars to address these and related questions with insights that range from the pragmatic to the theoretical to the historical. As the study of literature has evolved beyond the "canon," scholars have striven to elucidate how print has served the movements, subcultures, and culture at large over the last century and beyond.

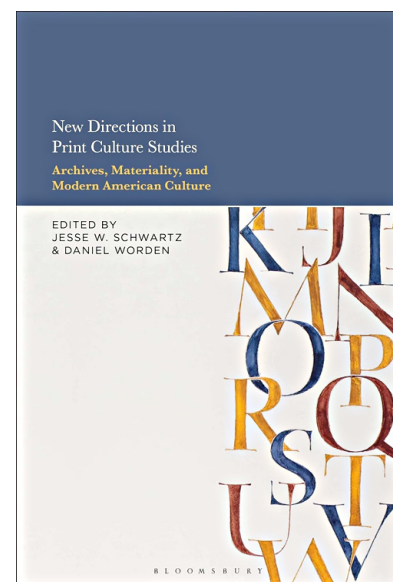
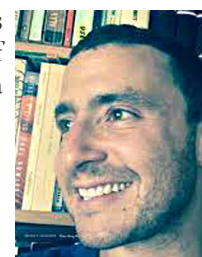
Archives are a critical source for these stories. In 16 case studies – "theoretically sophisticated, intellectually honest, and, at moments, delightfully weird" – a wide range of cultural niches are investigated from the well-known to the marginal, illustrating how central print has been and remains to civilization.



Source: Bloomsbury

Jesse W. Schwartz is Associate Professor of English at LaGuardia Community College.

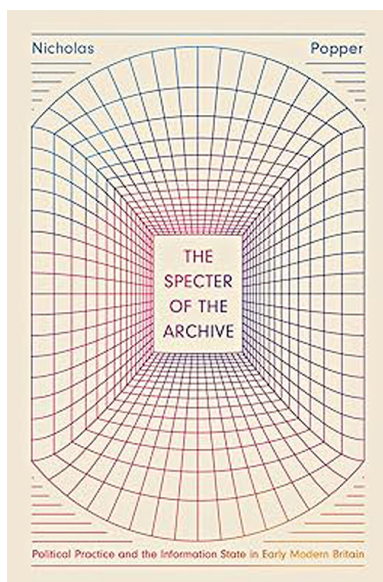
Daniel Worden is Associate Professor of Art at the Rochester Institute of Technology.



Books in Brief, concluded

The Specter of the Archive: Political Practice and the Information State in Early Modern Britain

Nicholas Popper
Chicago
355 pp., January 2024



We are used to thinking of ourselves as living in a time awash with information, but ours is not the first era to suffer information's blessings and curses. Nicholas Popper shows that earlier eras had to grapple with the same problem – how to deal with too much information at their fingertips.

Popper returns to early modern Britain to find a society newly drowning in paper, whose spread allowed drafts, memoranda, and other ephemera that might otherwise have been lost and also made it possible for ordinary people to collect political texts. As paperwork flooded the government, information management became the core of politics. Focusing on two important political archives of the period, the Tower of London Record Office and the State Paper Office, Popper traces the circulation of materials through government and the public sphere. He discovers the origins of many issues we face today: Who shapes the archive? Can we trust the pictures of the past and the present that it shows us? And, in a more politically urgent vein: Does a huge volume of widely available information (not all accurate) risk contributing to polarization and extremism?

Nicholas Popper is associate professor of history at William & Mary and author of *Walter Raleigh's History of the World and the Historical Culture of the Late Renaissance*.

Source: University of Chicago Press

[Bookish fiction]

Eight Perfect Murders

Peter Swanson
William Morrow
288 pp., March 2020

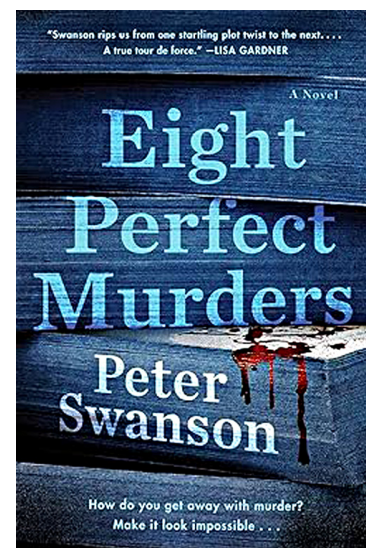
“Malcolm Kershaw, the proprietor of Old Devils Bookstore on Boston’s Beacon Hill once compiled a list of eight perfect literary murders and posted it on his store’s blog, paying tribute to classics like Patricia Highsmith’s *Strangers on a Train* and James M. Cain’s *Double Indemnity*, but it seems to have inspired a killer to replicate these fictional murders in real life.” These words from the *New York Times* review of *Eight Perfect Murders* might suggest the endless twists and turns that readers will wish could go on forever.

The action in the *New York Times* bestseller begins when an FBI agent shows up at the bookstore with a series of unsolved murders that look eerily similar to the killings on Mal’s old list. The FBI agent isn’t the only one interested in this bookseller; the killer is also out there, watching Mal’s every move.

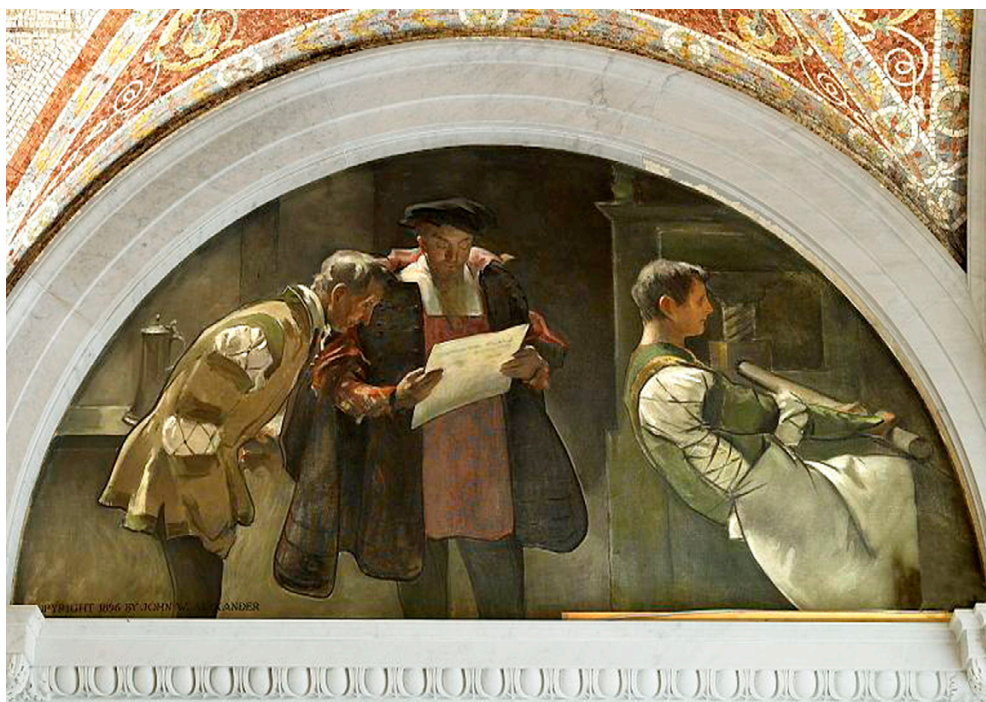
To protect himself, Mal begins looking into possible suspects . . . and sees a killer in everyone around him. But Mal doesn’t count on the investigation leaving a trail of death in its wake. Suddenly, a series of shocking twists leaves more victims dead – and the noose around Mal’s neck grows so tight he might never escape.

Peter Swanson is a widely published, bestselling author, whose work has been translated into over 30 languages.

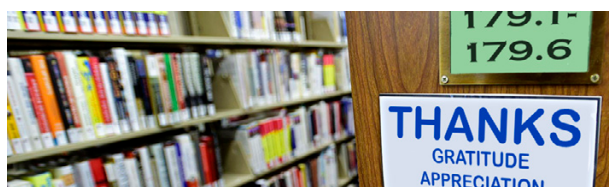
Sources: William Morrow; *New York Times*; Kirkus Reviews



Murals in the Library of Congress. Having brought us through the development of communication, language, literature, and the book form, John Alexander's "Evolution of the Book" series culminates with the introduction of the printing press in Europe. At the right, a worker leans back, pulling on the long bar that turns a screw that presses the paper against the type frame. At center, the printer and another helper look over a page that has just been printed in the press. Gutenberg's shop not only created many of the devices used for printing but also established many processes and overall workflow for the production of books. Gutenberg's first great print work was the "42-line Bible," completed in 1454. Within 50 years, there were 1,000 printing presses operating in Europe.



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, cmbrown@atlantic.net, to submit or for assistance in preparing your article.

Join FBS!

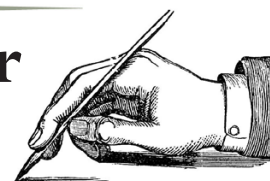
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



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

Joining FBS also makes you a member of our national organization, FABS, the Fellowship of American Bibliophilic Societies.

Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!?

Upcoming Events

February 2024



Kaitlin Crockett and Jeff Williams – Artists in Residence

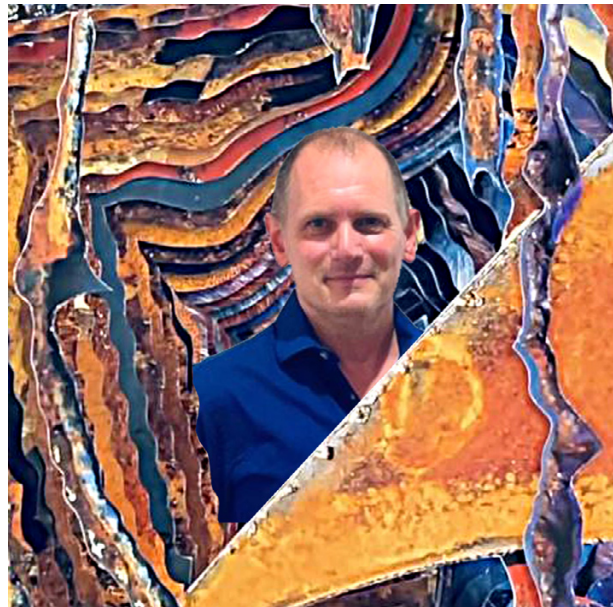
PRINT St. Pete Community Letterpress

**4903 8th 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.

March 2024



Ted Wray – Book Artist

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

March 17, 2024, 1:30 p.m.

Ted Wray shapes books to expose forms in the book or create new forms. His website states:

I turn books into otherworldly realms of exploration and wonder. I think books are magical. They shaped culture, and culture has shaped them. I don't want to see books become obsolete. The same can be said for art. I merge my passions into my unique art form, discovering and revealing even more magical depths. On a shelf, the closed book is often seen as a familiar object, no more remarkable than a box. But an open book offers glimpses into worlds beyond our familiar surroundings.

Ted will share some of his amazing sculpted book creations and discuss his methods and inspirations.



Book Events and Podcasts

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

Florida Book Events

— February 15–18 —

Savannah Book Festival

Savannah, GA (www.savannahbookfestival.org/)

— February 16–18 —

ReadOUT 2024: A Festival of LGBTQ

Literature, Artists of Elements: The Gathering Place, Gulfport, FL (readout.lgbtqgulfport.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

— February 23–24 —

Amelia Island Book Festival – Celebrity Author Gala, Author Expo & Readers' Extravaganza, Fernandina, FL

(www.ameliaislandbookfestival.org/)

— February 22–24 —

F.R.E.S.H.* Book Festival (*Fiction, Romance, Erotica, Spiritual, Health), Daytona Beach, FL

(www.freshbookfestivals.net/)

— February 22–25 —

Coastal Magic Convention

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

— March 1–3 —

Florida Antiquarian Book Fair

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

— March 1 —

BookMania! (est. 1994)

Jensen Beach, FL (www.libraryfoundationmc.org/programs-/bookmania-festival/)

— March 2 —

Southwest Florida Reading Festival

Fort Myers Regional Library Campus
Fort Myers, FL (www.readfest.org/)

— March 2 —

Sunrise Comic Con, Sunrise, FL

(www.sunrisefl.gov/departments-services/leisure-services/special-events/sunrise-comic-con)

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](#).

COFFEE BREAK No. 40 (Jan. 21): Guest

bookseller Sean Lynch (Books 4 Ewe Rare Books, York, SC) is showing at his first Florida Antiquarian Book Fair. He'll bring a signed, first edition of Jack Kerouac's first novel, *The Town and The City* (1950), a 1981 Cormac McCarthy letter, a signed copy of Harry Crews' first novel *The Gospel Singer* (1968), and a first printing of Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962).

COFFEE BREAK No. 39 (Jan. 17): Larry

Rakow (Cleveland Heights, OH) deals in very special children's books, including vintage popup and mechanical books. He'll be at the Florida Antiquarian Book Fair with *Peter Rabbit's Almanac for 1929*, a beautiful moveable book called *Wonderland Pictures*, and a copy of Lois Lenski's *Strawberry Girl*, set in Florida during its pioneer days. COFFEE BREAK regulars discuss chromolithography and ethnic representations in children's books.

COFFEE BREAK No. 38 (Jan. 10): Lee and

Richard will be at the Florida Antiquarian Book Fair. Lee is still recovering from a fall but expects to be mobile for the Florida show. Richard Mori (the Road Warrior) will be bringing an early wartime poster by Theodor Seuss Geisel. On the Florida show's Saturday, Dr. Seuss's 120th birthday will be celebrated, so there has been some attention to items related to Dr. Seuss. Lee shares a look at *Cat In The Hat* shoes she's planning to wear at the show.

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:***Jan. 26 – Joshua Doležal on being a Book**

Coach –Doležal is a writer and award-winning teacher with 20 years of experience in publishing and editing. His mentor was Ted Kooser, former Poet Laureate of the United States and Pulitzer Prize winner. Josh's work has appeared in more than 30 magazines including *The Kenyon Review* and *The Chronicle of Higher Education*. His memoir *Down from the Mountain Top: From Belief to Belonging* was short-listed for the 2016 William Saroyan International Prize. He writes at *The Recovering Academic on Substack*. We discuss the roles and qualifications of a book coach, recommended writing tools, strategies for drafting manuscripts, literary agents, and much more.

Publishers Weekly Podcasts**Jan. 29 – More to Come 603: A Graphic Adaptation of The Comet by W.E.B. Du Bois**

Bois – This week Calvin moderates "The Comet Cometh," a Carnegie Hall panel discussion on cartoonist Tim Fielder's forthcoming graphic adaptation of W.E.B. Du Bois' celebrated 1920 Afrofuturist short story "The Comet," featuring scholars Reynaldo Anderson and Julian Chambliss. The panel explores Du Bois's life and career as a Black scholar, Pan African activist, and Afrofuturist, as well as the research and design work that created the graphic novel. Afrofuturism combines science-fiction, history, and fantasy to explore the African-American experience and aims to connect those from the black diaspora with their forgotten African ancestry.

**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:***Feb. 20, 7 p.m. ET – Mark Valeri: *The***

Opening of the Protestant Mind: How Anglo-American Protestants Embraced Religious Liberty – During 1650–1760,

English descriptions of world religions shifted, reflecting new and transformative ideas of religious freedom and tolerance. Valeri shows how Protestant views of other religions changed in the mid-18th century from unabated criticism to praise for the moral mindsets of many Native Americans, the learning within many Islamic sects, and the kindness of many Roman Catholics. This shift affected Anglo-Protestant New Englanders' interactions – in trade, military affairs, and missionary encounters – with Native Americans.

Feb. 29, 2 p.m. ET, Martha J. Cutter: *The Many Resurrections of Henry Box Brown*

– On March 23, 1849, Henry Brown climbed into a large postal crate and was mailed from slavery in Richmond to freedom in Philadelphia. "Box Brown" carved out a career as an abolitionist speaker, actor, magician, hypnotist, and even faith healer, traveling the U.S., the U.K., and Canada until his death in 1897. Cutter reveals new insights into Brown's life, the outlandish spectacle he made on abolitionist lecture circuits and how he reinvented himself again and again after repeatedly falling out of favor.

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’s nephews, James and Fergus Fleming, took over the journal in 2020 and created a podcast, featuring readings from the journal’s archives. There are now [75 podcasts](#) on SoundCloud, including:


James S. Dearden – Portrait of a Bibliophile

XVI: John Ruskin 1819–1900 – Ruskin’s 3,000 books and manuscripts would be remarkable for any bibliophile, but for him, “my books are for use, not curiosities” – altering them with saws and other means to make them more conveniently useful. Dearden’s years of collecting and research into Ruskin led to the book *The Library of John Ruskin*, a portrait of the Ruskin’s habits as reader and collector and his library’s changes over time and its eventual dispersal.

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:

Dec. 12, 2023 – Mara Frazier on “Capturing Dance on Paper” – Dance documentarians have devised intricate notations and used varied material formats to represent movement practices, whether ballet, sports, or physical therapy. Printing technology, movement techniques, and aesthetics all influenced physical formats for the description and transmission of movement information. Frazier, Curator of Dance and Movement at the Lawrence and Lee Theatre Research Institute, Ohio State University, delves into resources from the Institute’s treatises, handwritten notes to floor tiles made for readers in motion.



The Florida Bibliophile Society presents the

LEE J. HARRER Student

BOOK COLLECTING

ESSAY CONTEST

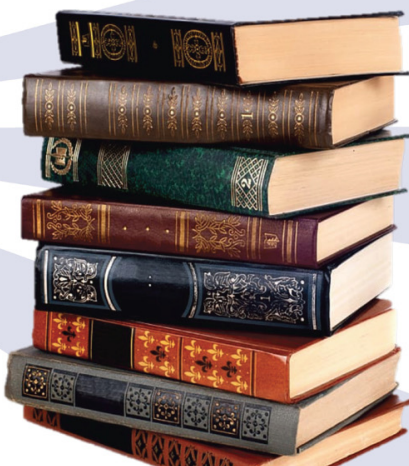
If you are an undergraduate student 25 years of age and under attending college in the greater Tampa Bay area, please consider submitting a 500- to 1,000-word essay about your book collection or book collecting interests.

Send your essay, along with a cover sheet with your name, age, email, phone number, school affiliation, and essay title, to floridabibliophiles@gmail.com by **February 29, 2024**.

Prize winners are invited to attend the Florida Bibliophile Society’s annual banquet as guests.

FIRST

PRIZE \$500



... and More

I'm sure you know the ancient riddle: When is a publisher not a publisher? At the risk of spoiling the fun, here's the answer:

When it's an imprint.

At the base of the spine of many books, you will find a name or perhaps a logo that represents the publisher. Many of these marks are quite famous and have been in operation for years. But as time goes on, the original publisher (Publisher A) may have been purchased by a larger corporation (Publisher B).

Publisher A may be famous in its own right or have a dedicated clientele. It may represent famous authors or be a respected publisher of books on a specialized topic. In any case, the name and mark of Publisher A are valuable commodities. Along with the reputation and mark, Publisher A may already have talented staff and quality printers, suppliers, etc. Publisher B

may want all or part of Publisher A's operation.

Publishers that started as standalone operations grow not only through the success of their own catalog but through the addition of other publishing houses with valuable brands and operations. With the stroke of a pen (and months of complex negotiations!), Publisher B can add a fiction, art, sports, etc. division along with the expertise to select and produce these books and a roster of successful – even famous – authors.

It's not all about big fish eating little fish. This arrangement can benefit Publisher A as well by resolving financial issues and/or providing a much larger marketing operation and distribution service.

You can always double-check the spine publisher's identity against the copyright page (usually on the back of the title page). In most modern books, the imprint and its owners will be carefully identified.



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 gave an introduction and tour of UT’s Special Collections, complete with a display of representative selections from the collections.

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 • Preserving Our History



I was struck by the theme that runs through much of this month's newsletter: preserving our history.

Our tour of the University of Tampa Special Collections was not filled with early manuscripts or rare first editions. Of course, they have wonderful book collections in printing, miniature books, and shelves lined with leather tomes, but Gino treated us to the ephemera of the UT Spartans, of Rogelio "Rojito" Barba, a pioneer of Cuban jazz (whose story is begging to be written), and of course, those old printing plates, which were rescued from a dumpster and brought to UT by our own Carl Mario Nudi.

Then we have Sean Donnelly's words about the remarkable career of Richard Mathews, a kind and creative man who was always a friend of FBS and a mentor to many, including Sean. We often sit and chat about our memories of those we've lost, but it isn't often that someone takes the time to write

it down. People like Richard make innumerable contributions that on one level seem small, but are important to their community and its culture. We're honored to be able to provide a venue for that record.

And then there's the recovery of Zora Neale Hurston. It's hard to imagine now that she had slipped from cultural consciousness until a writer and a researcher pooled their talents and brought her back. Happily, an alert deputy rescued her papers from oblivion, and now we have twice as much Hurston as we did before.

It seems that in our continuous rush into the New with all its technological wonder, we forget the value of history, even small pockets of it. Demolitions, discards, and brushfires are happening every day. Part of our work as collectors is to forestall these fates and help preserve the history around us.

See you at the bookstore! — Charles

The Florida Bibliophile Society

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