

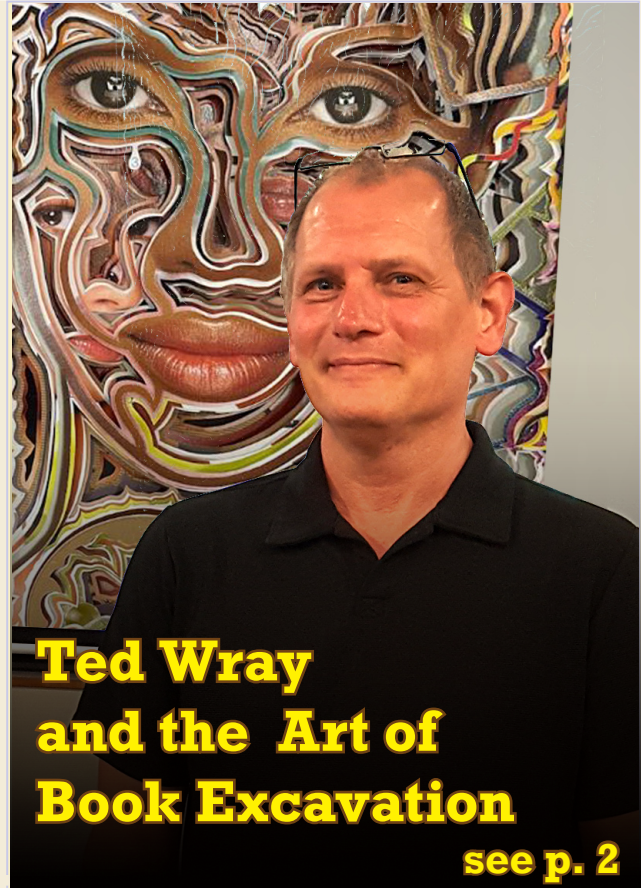
The Florida Bibliophile

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Save the Date!
40th Anniversary Annual Banquet
May 26, 2024
Register soon! See page 30.

April newsletter deadline: April 30, 2024 (see p. 29)

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

Florida Bibliophile Society

40

1983–2023



Florida Bibliophile Society
A community of book lovers

Minutes of the March 2024 Meeting of the Florida Bibliophile Society

by Gary Simons, FBS Secretary

I suspect many of the FBS members who attended the March meeting really didn't anticipate what we would see. The listing of the event in February's *The Florida Bibliophile* was short and offered only

Ted Wray – Book Artist. Ted will share some of his amazing sculpted book creations and discuss his methods and inspirations.

I could not have fully known what the term “sculpted book creation” signified.

FBS Vice President Ben Wiley introduced our speaker. He had met Ted at a local bookstore, The Book Rescuers, and told us that Ted has had careers in the fields of printing, music, and art. Ted was born in Mt. Kisco, New York, educated at the Connecticut Institute of Art in Greenwich, Conn., and is now based in Tampa Bay as a multidisciplinary artist working on something oddly called “book excavation art.” This is a third career for Ted. He had been in the printing industry for over 12 years and had been a successful Tampa Bay musician for almost 20 years. Now, five years into his work with books, he is a gallery artist with a reputation for innovation.

It was in 2019 that Ted reinvented himself as a book excavation artist. In that time, he has earned various awards while exhibiting his works in New York, Rhode Island, Maryland, Georgia, and Florida. In 2021, his month-long solo exhibition at Gilmer Arts, Ellijay, Ga., “Don't Judge a Book by Its Carver,” included over 50 of his works. He has produced almost 200 works of book excavation art, over 50 of which are in private collections across the United States and Canada.

More specifically, Ted excavates his works of art one page at a time, using a simple hobby knife,



Collapse (2022)

commonly called an X-Acto knife. He selects books that are heavily illustrated and examines them for themes they suggest to him – not necessarily the book's original themes – and develops a plan. He then begins to work his way through the book, usually cutting through the cover, which will create a frame for the excavation. Then he begins to cut the pages to reveal and associate images in a process that creates a kind of three-dimensional collage. As he cuts the pages, he turns back and forth to check how the overlays are working together in a process reminiscent of animation. Also like animation, this is a time-consuming and exacting process. He inserts spacers between the pages to protect his work as he

Minutes, continued

proceeds.

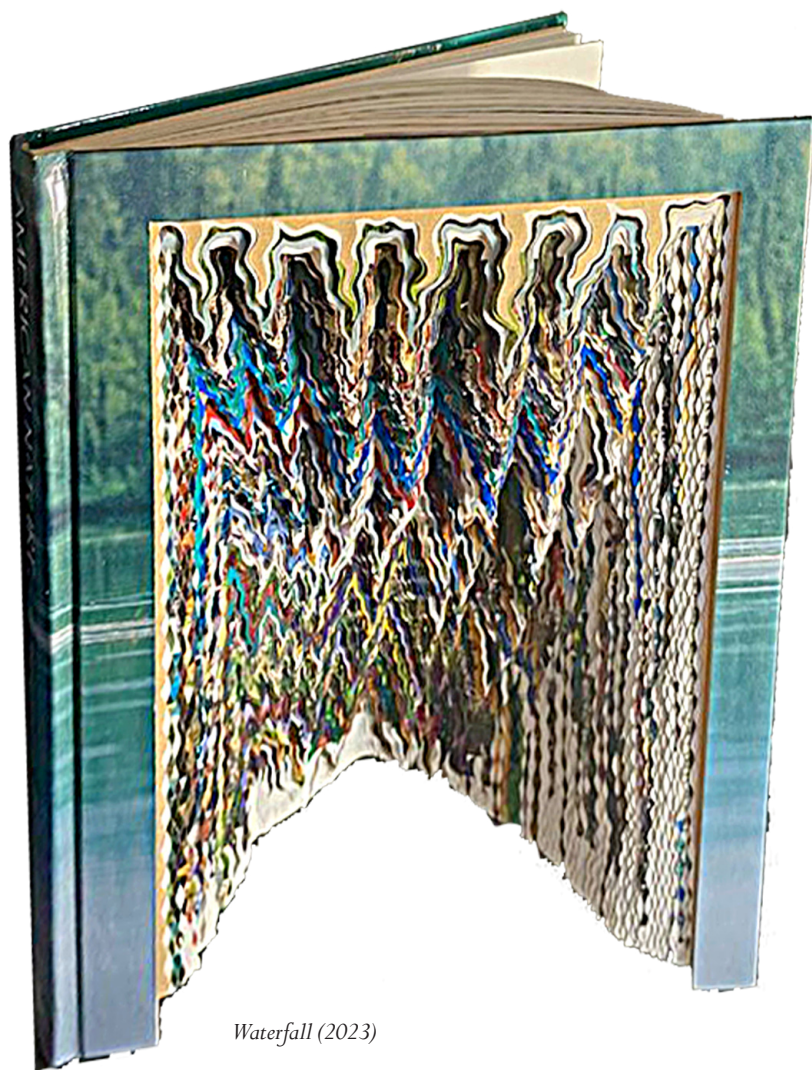
A lesson Ted learned early on was to flex the book to add additional depth and more fully reveal the third dimension. This makes the design pop out – depth adds real fascination to the work. But how to keep the book flexed? Ted worked out a system, including custom-made tools, so that he could glue the unbound fore-edge of the book and hold it in the bent position while the glue set. He applies several coats of archival glue during this step, and when dry, he removes the temporary spacers and reveals the completed sculpture.

Ted brought these words to life through a detailed slide presentation and with about 25 examples of his work that dazzled the meeting's attendees. Ted began the presentation by noting that “he had long been passionate about books” and with a sparkle in his eyes and voice further asserted that now “with a knife he resurrected [damaged] books and gave them eternal life.”

He showed images that illustrated his journey to becoming a book excavation artist and how he developed his technique. He used the examples of his work on a front table to point out aspects of individual works and to illustrate and clarify his comments regarding his techniques and his artistic concepts.

Ted has always been an artist. His father had worked for *Reader's Digest*, and even as a very young child Ted would dive into these books to look at the imagery. At age seven, Ted was already fascinated by his father's collection of the illustration art of Norman Rockwell, a master of representative art. Eventually, Ted discovered Salvador Dali, M. C. Escher, and Pablo Picasso, each a master of disrupting visual representation, and these influences were reflected in his early drawings and paintings. In art school, he was encouraged to develop “a distinctive voice.”

At age 15, Ted started a seven-year stint working at



Waterfall (2023)

Xerox. One of his assignments was collating tabs in a bindery. He developed innovative techniques to speed up otherwise routine tasks, which gained him praise from his supervisors. But most importantly, this is where he “began a relationship with paper.”

Ted also began playing the guitar and writing songs at a young age. He drew inspiration from the Beatles and from Paul Simon. After moving to the Tampa Bay area, he started going to open mics and found appreciative audiences (you can hear him on YouTube). He built on that success and became a full-time musician in 1999. His calendar filled up quickly, and by 2002, he was awarded the title “Best in the Bay” by *Creative Loafing*. The performing lifestyle included a lot of drinking – Ted said he had “all the perks of a rock star without being a rock star.” In

Minutes, continued*Blue X (2022)*

2013, feeling he had nothing permanent to show for all his years of being a musician, he quit drinking and started searching for a new creative life direction.

For five years or so he continued to perform in bars, but during his search for something new he came across some examples of book excavation art on Facebook. He was inspired by what he saw, but remembering the need to have a distinctive voice, he asked himself what he could bring to this art form. Thinking back to his years at Xerox, he realized that the way to start something new was simply “to stop dreaming and start cutting.” He had some old psychology books that no one seemed to want, and he started working with them.

While learning the craft, Ted drew upon the works of others. He showed us an image from 2014 of his first successful book sculpture. Every other page was bent 180 degrees, and the pages between them were given a circular cutout. Ted said that while it was similar to what one might find by googling “book sculptures,” it was a creation with permanence that Ted could feel was his own. Ted spent the next two years cutting books, sometimes feeling that the effort was fruitless, but continued, driven by his inner voice. In 2016, he produced something he considered to be really new – he entitled it “The First of Its Kind.” He started cutting around the pattern on the cover of a course catalogue from the Ringling College of Art and Design, and repeated smaller versions of that cut pattern on interior pages. Bending the book, he watched as a depth emerged – it was an “aha” moment: he had found his distinctive voice and style.

In his work, Ted seeks to communicate the sense that “this is not what you think it is”; we have all seen books, and we think we know what books are, but we have not seen books like these before. Using the jargon of postmodernism, Ted has “defamiliarized” our ideas about the concept of a book.

Ted’s presentation was illustrated by both still images and videos that showed three-dimensional pans around some of his creations. These minutes cannot sufficiently convey the beauty of these objects or the real-time impact these images had on his FBS audience. Readers are directed to see these images on Ted’s website, tedwrayartist.com, his Facebook page, facebook.com/tedwrayartist, or best of all, at his Instagram account instagram.com/tedwray. Simply put, be assured that you will be amazed.

Ted showed us examples of his work in three genres: pop surreal, non-objective abstract, and pop culture icons. He went into details for several examples so we could understand the complexity,

Minutes, continued*Music Lesson (2020)*

variety, and the innovative aspects of his artistic processes.

He works with both paperbacks and hardcover books. He likes to work with illustration source books, which showcase the works of other artists, before he transforms them with his own art. Sometimes he uses shadow boxes to enclose and protect his works, and sometimes uses ingenious triangular slipcuses of his own design.

Returning to the story of his journey, Ted told us that in 2018, he began seeking a place where he could live cheaply while concentrating on his art. Through a chance conversation he found a remote cabin in

Georgia which perfectly suited him. So he stopped performing music in bars, and starting in the spring of 2019, he “hunkered down and began his body of work.” He launched a social media campaign to publicize his work and reach prospective buyers. As of today, his body of work includes about 200 excavated books.

This was a special presentation, full of energy, full of beauty, and dominated by Ted’s passion for his art and his ability to clearly describe, verbally and visually, both his life journey as an artist and the processes he uses in creating his art.

Finally, Ted Wray in his own words:

“I turn damaged books into magic with just a blade. I don’t add any imagery or colors to my Book Excavations; everything you see in my art was in the book

before I began. The most common feedback I get is the feedback I hope for: “I’ve never seen anything like this; who knew a book could look like that?” In some ways, my art is a direct reflection of the artist.

My raw materials were damaged, and seemingly doomed to an untimely fate, until they were rescued and turned into something transcendent.”

—Ted Wray

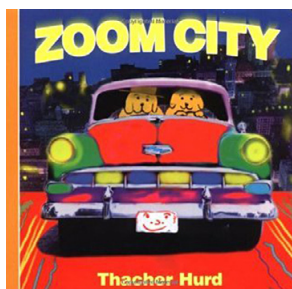
Minutes, concluded



Homage to Escher (2024)

How's Your Bookshelf Credibility

In 2011, Eric Yuan left his job with teleconferencing company Cisco Webex to form his own company, Saasbee, Inc. He had trouble raising money because investors felt that the videoconferencing market was already saturated. Nevertheless, Saasbee acquired investors and began providing services. In 2012, a childrens' book, *Zoom City*, inspired Yuan to change the company name to Zoom, and the rest is history.



Zoom City (1998) by Thacher Hurd was a favorite book of Jim Scheinman and his kids. Scheinman worked with Eric Yuan on venture capital. He "loved this fun little book" as much as his kids, hoping to use the name someday for a company "that embodied the same values of creativity, exploration, happiness, and trust." Yuan loved the idea.

By 2015, Zoom had a solid user base of 65,000 companies, but many people had never heard of it. But in 2020, the Covid pandemic quickly made Zoom a household word as everything from business and scholarly conferences to college classes to birthday parties were Zoomed – bring your own cake! Zoom games were published to enliven personal Zoom events and to promote team building wherever virtual meetings were replacing the weekly staff meeting – bring your own coffee!

Enterprises of all types that mostly relied on in-person activities (which are most of them), whether in large or small groups, were forced to turn on a dime, acquire the necessary equipment and expertise, and sort out the details of work-from-home, learn-from-home, etc.

One of the most prominent of these enterprises was television news, with its standard feature, the interview. Suddenly, an interviewer and an interviewee were trying to find the right corner of their home to appear in. Well-known and respected individuals were talking to us from their kitchens, their attics, their home offices, and even bedrooms – hastily tidied (and perhaps professionally maintained) – anywhere a laptop might hang out on a spare desk or table.



This choice of background seems questionable (perhaps this gentleman is a turfgrass specialist?), but if one wears the wrong shirt color, the algorithm that distinguishes the foreground and background can become confused.

For those broadcasting from messier, more lived-in environments, Zoom rolled out virtual backgrounds in 2016, and this gave Zoomers choices to appear to be on tropical beaches or in designer homes. However, virtual backgrounds require Zoom to detect the boundaries of the foreground object, usually a human's head and shoulders. Depending on the complexity of said object's outline and the physical background, the algorithm making the critical decisions could change the blend of foreground, physical background, and virtual background with even slight changes of the speaker's position, with sudden hallucinatory bursts that were very 1960s redux – Austin Powers, anyone? Oh, behave . . .

Enter Science

In 2020, videoconferencing was not new, but continuing advances in the Internet and the devices that can carry it – like computers and cell phones – made it easier to access and use. Even at that time, there was already a 20-year body of scientific literature about the videoconferencing experience. Most of this literature was aimed at effective leadership using virtual meetings, but with the democratization of Zoom in the Covid era, more attention was paid to the presentation aspects,

Bookshelf Credibility, *continued*

addressing questions like how we look on Zoom; who do we find most credible; how much should we smile? The “aesthetics of credibility” became a thing – at least a thing that a lot of people were paying attention to.

In 2023, Abi Cook, Meg Thompson, and Paddy Ross – three researchers at Durham University in the UK – published a scientific article titled “Virtual first impressions: Zoom backgrounds affect judgements of trust and competence.” Yes. It turns out that the wilted philodendron behind you in the Zoom meeting is lowering your credibility. So are your unusual artworks and tchotchkes (or bric-a-brac, if you prefer).

Abi, Meg, and Paddy wanted to know how the gender of the presenter, the facial expression, and the background affected a viewer’s impression of the credibility and trustworthiness of the presenter.

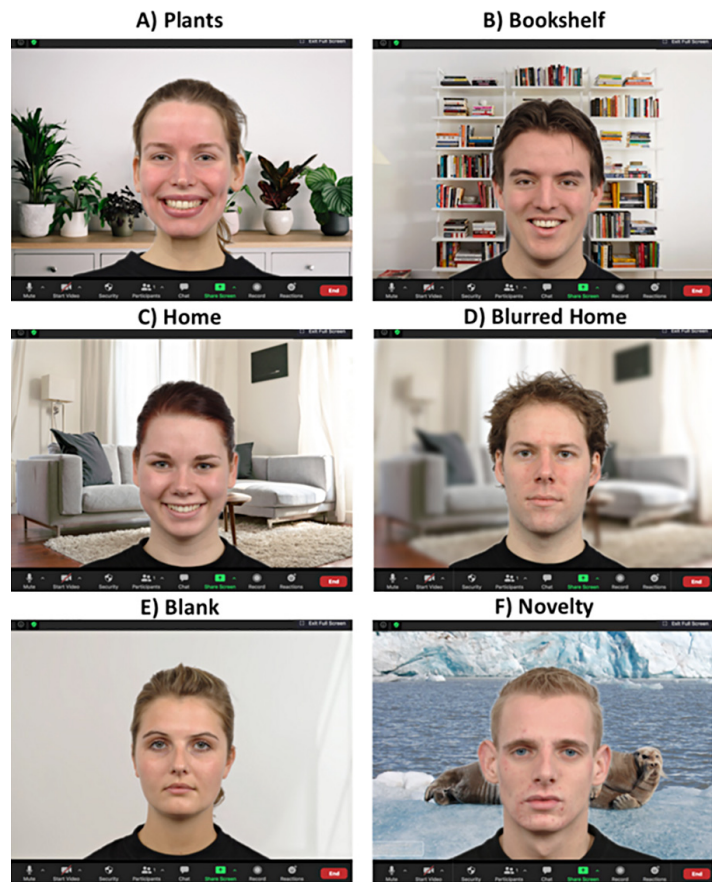
Like a game of Clue!

One hundred sixty-seven participants were presented with images of female and male faces with happy or neutral expressions in front of six backgrounds:

- Plants
- Bookcases
- Home (a furnished room)
- Blurred home
- Blank
- Novelty (a walrus on an ice floe).

Because you are reading a bibliophile newsletter, you may have guessed part of the results. They found that smiling females were the most trusted and credible presenters in this format, and bookcases were the most trusted and credible background across both genders and expressions. (In all fairness, plants came in a close second.) The authors stated:

Books were likely rated highly due to the positive relationship between literacy with intelligence and reading with academic performance.



Participants in a study of the apparent trustworthiness and competence of Zoom presenters were shown males and females with either neutral or smiling faces in front of the six backgrounds shown here. Smiling females were found to be most trustworthy and competent, and books were found to be most effective background. From the article “Virtual First Impressions: Zoom Backgrounds Affect Judgements of Trust and Competence” by Abi Cook, Meg Thompson, and Paddy Ross, University of Durham.

While experts, scholars, and specialists have been a staple of television since its beginning, we now see these individuals against the stepping stones of their expertise: not just books, but *their* books.

Got Books?

OK. Now that you know that you need books for your Zoom background, what are your options?

1. Virtual Books

We already learned that it’s easy to add a virtual background to your Zoom presentation. The hard part will be choosing one.

A very casual search for “virtual book backgrounds for Zoom” returned 112 million results! Well, of course, who’s going to check?

First up in our results is zoombackground.io (“io”

Bookshelf Credibility, *continued*

indicates the company is in in the Indian Ocean). Their offerings tend to be attractive, often brightly lit modern interiors with bookshelves, but they offer other styles and closer views in which the books fill the background.

One advantage of staged shots like this is that the rooms and the shelves are always tidy, projecting an image of order and self-control. One note: If you choose the closer views, make sure the visible titles are appropriate for your audience. The right titles might help connect you to an audience (see Real Books, below).

There are many sources of Zoom backgrounds using the great libraries of the world. This option can be a note of fun for your friends, but for most others, it's too eccentric.

A word of warning: Avoid simulated bookshelf images that look like blurry backgrounds for inexpensive animation. Avoid blurry backgrounds in general, and make sure your background image is clear and sharp.

2. Book Backdrop

Your next option is a physical backdrop. Because this will be flat, there is less illusion, but these backgrounds can be humorous and charming, usually for around \$20. They don't have to be flat; they can be hung like a drape, which has a surreal effect. However, crumpled is not acceptable.

Backdrops are available in classic, with tones of dark wood and leather or more modern in light wood and muted colors.

3. Real Books

Of course, real books are also an option. Like the virtual backgrounds, the books can be right behind you or across the room. Guests on television interviews use both, but most often, the books are not too far back, as if the guest is seated in a small room.

Once again, the appropriate title rule applies, as does the idea of selecting titles that will



Above: Bookish backgrounds from zoombackgrounds.io. You can choose from a light, modern room with bookshelves or closer views.

Below: Backdrops, available from many online retailers, range from classic to modern and can add a fun note to your background.



Bookshelf Credibility, *continued*



Spines in? Heaven forfend!

connect with your audience. Real books give you more options. Some designers have solved the appropriate titles problem by placing books spine-in. Bibliophiles cry, “Foul.” Examining someone else’s books is a matter of some interest to book collectors.

In her article “Books should be more than a backdrop, but if you must decorate . . .,” Barbara Lane provides titles that will help you project the right image for the right audience. For example (one book per category, but Barbara offers several), *Braiding Sweetgrass* by Robin Wall Kimmerer can suggest your close-to-nature nature; *You Are a Badass at Making Money: Master the Mindset of*

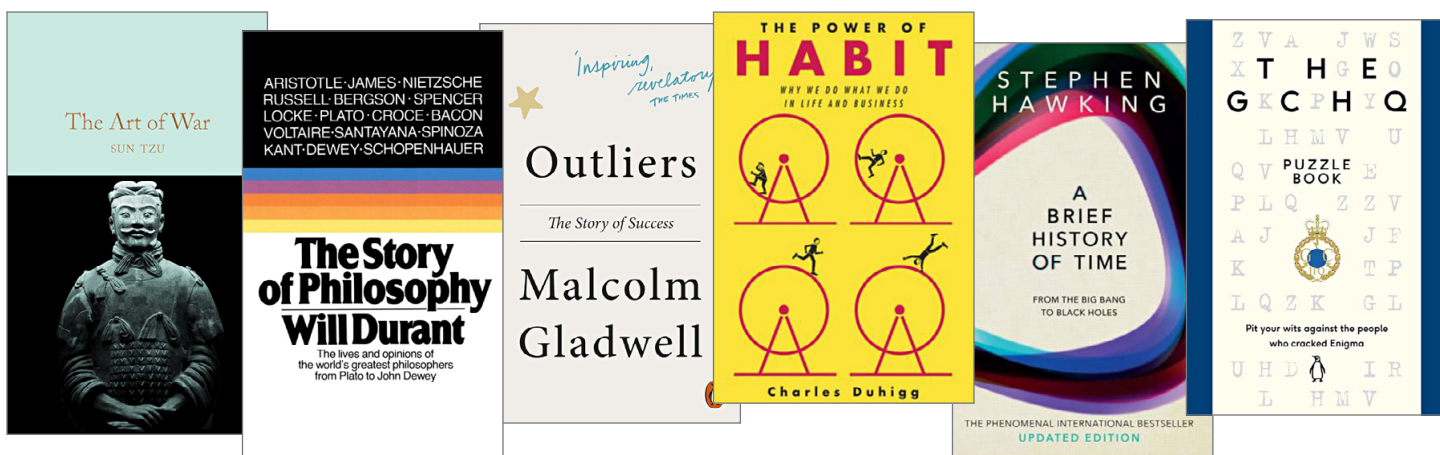
Wealth by Jen Sincero can indicate your self-made entrepreneurial cred; if you want to go literary, try *War and Peace* by Leo Tolstoy (classic) or *The Bluest Eye* by Toni Morrison or both (one-two literary cred punch!); the sensitive and poetic might display *Leaves of Grass* by Walt Whitman, *Devotions: The Selected Poems of Mary Oliver*, and *Twenty Love Poems and a Song of Despair* by Pablo Neruda – poetry books are often quite slender, so it takes more. Finally, if you’re having trouble, Barbara says, “If you do decide to go with real books . . . , I’d be happy to consult, for a fee.”

More general decorating advice is provided by Julie Ann Rachele Interiors LLC. In Rachele’s blog post “10 Decorating Ideas for Your Zoom Background,” Rachele explores “the benefits of bookcases, why built-ins might be your next big project, and general rules for styling your bookcase to make every Zoom call picture-perfect.”

Clearly, built-in bookshelves are best because of their refinement, design impact, and the commitment they express. Rachele acknowledges that this may not be an option for everyone and offers this encouragement:

With a few design tricks, you can turn any floating shelf or cheap bookcase into a magnificent addition to your home.

Rachele provides a helpful template showing five tiers of books, porcelains, paintings, and plants.



A few of the books recommended for your Zoom bookshelf by Jonathan Wells in Gentleman’s Journal to make you “look like an intellectual.”

Bookshelf Credibility, continued

The reader can use this template as guidance, “or copy directly!”

If you’ll forgive this writer’s bemusement, you will also find Rachelle’s guidance thoughtful overall. She provides clear and helpful steps for decorating a bookshelf. For a little more flavor of Rachelle’s comprehensive post, she also provides step-by-step guidance for these bookshelf design themes:

- Idea #1: Monochrome
- Idea #2: Interest item + books + plant
- Idea #3: Ginger Jars
- Idea #4: Sophistication
- Idea #5: Focus
- Idea #6: Colorful Spines
- Idea #7: Surprise
- Idea #8: French Style
- Idea #9: Zigzag
- Idea #10: Stoneware

We will only briefly refer to the many services (including Rachelle’s) that are available to bring any of these ideas to life, as Barbara says, for a fee. Books by the Pound, Books by the Foot, Books and Bundles, Books by Color, Reference Books by the Pound, etc., are only a phone call or email away and soon your shelves will be packed with books (assuming that you do not already have that issue).

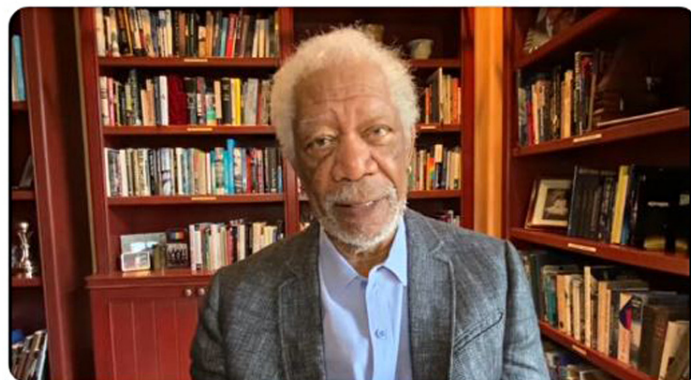
What Zoom backgrounds, backdrops, and bookshelf advice columns point to is a society that has a newfound appreciation of books and their role in our lives and culture. Perhaps this is best illustrated by Rachelle’s template and similar plans which recommend filling bookshelves with cultural and personal history, and for many people – many more than just bibliophiles – books are an important touchstone of both. What speaks to you is likely to speak to others. Playwright Alan Bennett (*The Uncommon Reader*) wrote:

A bookshelf is as particular to its owner as are his or her clothes; a personality is stamped on a library just as a shoe is shaped by the foot.

—CMB

Bookcase Credibility @BCredibility · Apr 12, 2021

There is nothing more credible in the universe than Morgan Freeman except Morgan Freeman in front of books. This is it, credibility in its purest form. Do not look for too long. The human mind is too small to handle prolonged exposure.



Bookcase Credibility @BCredibility · Aug 18, 2020

Susan Rice is one backwards talking dwarf away from using the end of Twin Peaks as her credibility grab. The double shoulder look with accompanying chairs turned towards her directs us to consider Susan the locus of understanding. Damn fine credibility.



Bookcase Credibility @BCredibility · Jul 17, 2020

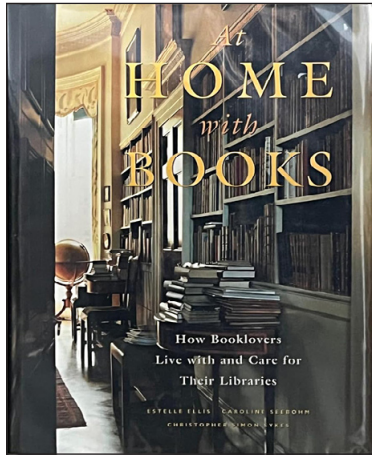
Salman Rushdie gives us a long, sombre bookcase thundering past like a great goods train filled with credibility. His dome is bathed in the glow of understanding. A lamp pops brilliantly in the distance. Salman's lesson is that thought illuminates fact. Without it, all is murky.



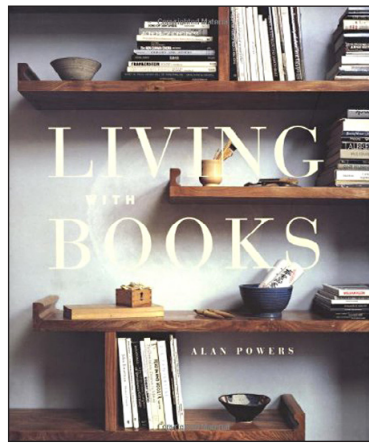
The Zoom boom of spring 2020 spawned many new enterprises, including an anonymous Twitter account, “Bookshelf Credibility,” with the tag line “What you say is not as important as the bookcase behind you.” The account offers snaps of people, mostly better known in the UK, with snappy interpretation of the bookcase behind them.



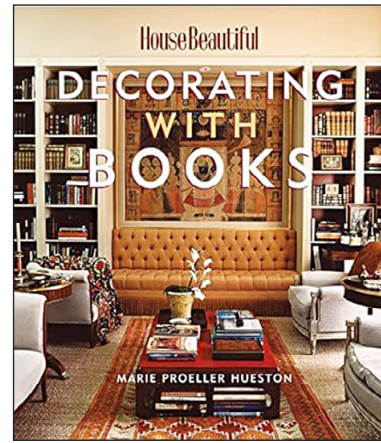
A Probably Incomplete Timeline of Books Dedicated to Decorating with Books



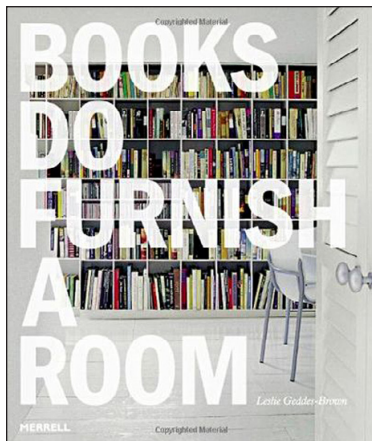
1995 • *At Home with Books: How Booklovers Live with and Care for Their Libraries* by E. Ellis and C. Seebohm



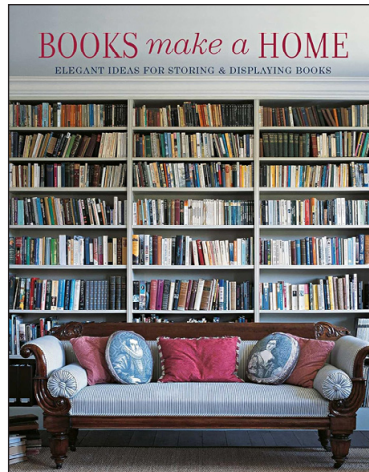
1999 • *Living With Books* by A. Powers



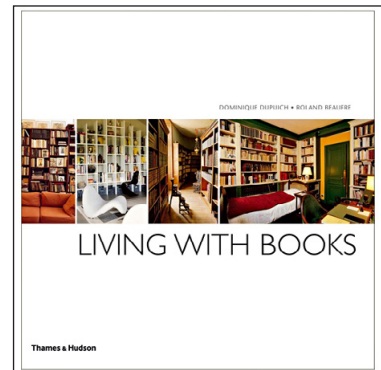
2006 • *Decorating with Books* by M. P. Hueston



2009 • *Books Do Furnish a Room* by L. Geddes-Brown



2011 • *Books Make A Home: Elegant Ideas for Storing and Displaying Books* by D. Thompson



2012 • *Living With Books* by D. Dupuich



2014 • *Novel Living: Collecting, Decorating, and Crafting with Books* by L. Occhipinti



2019 • *Bibliostyle: How We Live at Home with Books* by N. Freudenberger and S. Stein



2019 • *For the Love of Books: Designing and Curating a Home Library* by T. Wine and E. Lane



The Greatest Herbal Manuscript of the Middle Ages

From the 6th to the 12th centuries CE, a book called the *Herbarium of Apuleius Platonicus* was the most popular source of information on the medical use of plants. The earliest manuscript of this work is dated to the 6th century CE, resides in the library of Leiden University. The text may have been produced in the 4th century CE.

Humans have always interacted with plants. Our plants as agriculture led to the founding of civilization. But beyond plants as food, people had developed and transmitted a knowledge of plants that were useful as medicines. The people who specialized in this knowledge, herbalists – whether in a tribe, city or kingdom – became valued and sought out. When such a person moved or died, this repository of knowledge could be lost.

With the development of writing, herbal knowledge could be preserved, and indeed, herbals from almost 5,000 year ago, written in cuneiform on Sumerian clay tablets, can be found in various museums.

As the years went on, cultures around the world recorded their medical plant knowledge, leaving a wealth of literature on the subject. Thus the *Herbarium of Apuleius Platonicus* was created in this tradition.

Looking more closely at the manuscript, we must first clarify that though his name appears in the title, it is unlikely that Apuleius Platonicus (“Platonicus” = a follower of Plato) was the author of the *Herbarium*. Apuleius Platonicus refers to Apuleius of Madaurus (now M’Daourouch, Algeria), a Latin author who lived from 124 CE to 170 CE – at least 200 years before our first manuscript of the *Herbarium*. He was a student of Plato’s work as well as an author of literature and science. Evidence for the date and location of production have convinced scholars that the 1st-century Apuleius of Madaurus could not have originated this text. For example, the *Herbarium* refers to sources that were created after Apuleius of Madaura’s lifetime. For this reason, the herbal is usually referred to as the *Herbarium of Pseudo-*



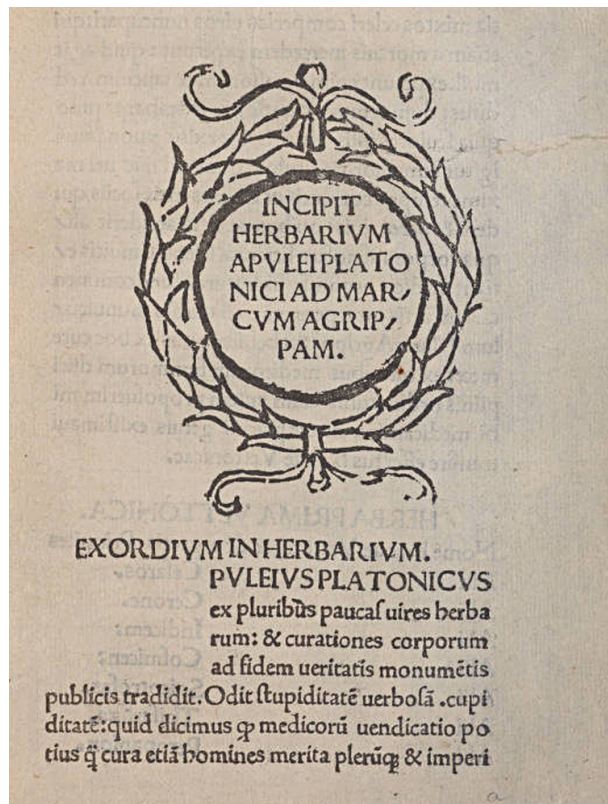
Portrait of Apuleius of Madaura at the beginning of the *Herbarium of Pseudo-Apuleius* in a 10th-century manuscript held by the University of Kassel (2^o Ms. phys. et hist. nat. 10). In his right hand he holds a scroll which reads ME / DI / CI / NA, “medicine.”

Apuleius (“false” Apuleius). The identity of the true author is unknown.

It was not uncommon in the classical world for works to be attributed to people more well-known than the author. In an era when authorship could be difficult to authenticate, this tactic could help assure a broader audience for one’s writing.

In a recent dissertation reappraising research on the *Herbarium*, Shirley Kinney (Univ. of Toronto, 2022) has provided this description:

The *Herbarium of Pseudo-Apuleius* is a late antique medical text describing the medicinal uses of 131 plants. Organized into chapters that each discuss a single plant, this herbal

Herbal Manuscript, *continued*

The first page of the *Herbarium of Pseudo-Apuleius* in and printed in Rome by Johannes Philippus de Lignamine in 1481–1482, now in the Huntington Library. Inside the wreath are the Latin words “Incipit Herbarium Apulei Platonici as Marcum Agrippam” (Here begins the *Herbarium of Apuleius Platonici for Marcus Agrippus*). An “incipit” statement of this type was common at the beginning of medieval manuscripts and early printed books.

offers simple remedies for a variety of ailments in each chapter, as well as descriptions of the physical characteristics and growing locations of each plant. Each chapter also contains a list of names by which the plant is known in different locations or by different peoples. Some of the extant manuscripts of the herbal are illustrated with images of the plants featured in the text and sometimes also with images of the poisonous critters for whose bites the herbal recommends treatments. The preface of the herbal maligns the medical profession and claims that the text allows readers to look after their own health without relying on greedy and untrustworthy physicians. The preface therefore establishes the text as a kind of self-help medical manual.

This herbal was a relatively popular and influential medical work of early medieval western Europe, an attribution that derives primarily from the large number of extant manuscripts of this text.

Like many others of the period, manuscripts of the *Herbarium* often include other documents. In a 1978 article from the *Bulletin of the History of Medicine*, Linda Voigts describes the other documents that were often bound with *Herbarium*, forming a sort of Bible of herbalism:

. . . the 130 core chapters of the Pseudo-Apuleius herbal which deal with the cures to be obtained from particular plants are usually supplemented with three shorter treatises. In most codices, the Pseudo-Apuleius material is preceded by a treatise on botany, *De Herba Vettonica*, falsely ascribed to Antonius Musa, physician to Augustus; and the core herbal is frequently followed by an anonymous treatise on the medical uses of the badger, *De Taxone*, and a work, *Medicina ex Animalibus*, ascribed to a certain Sextus Placitus.

Many authors cite the large number of manuscripts. There are perhaps 60 manuscripts and printed editions, including 20 incunables (early printed books, 1455–1500), listed in Material Evidence in Incunabula, an international database of these books. The first of these is the edition of 1481–1482 printed in Rome by Johannes Philippus de Lignamine. It was the first printed herbal with illustrations, and possibly the first scientific work with a series of illustrations. With one small exception the woodcuts in this edition are the first printed botanical illustrations of any kind. The popularity of the *Herbarium* was also shown by its translations into German, French, and even Old English.

The Old English version of the *Herbarium* has been translated into Modern English, but a direct translation from the Latin in Modern English, with the advantages of the latest scholarship has been lacking. In her dissertation, Kinney provides this much needed translation. We quote here Pseudo-

Herbal Manuscript, *continued*

Apuleius's introduction to the Herbarium in Kinney's translation to illustrate the liveliness of ancient writing, made clear in a contemporary translation:

Apuleius Platonicus to his fellow countrymen:

From several public documents, I have related a few virtues of plants and bodily remedies, in allegiance to truth because of the verbose stupidity of the medical profession, what we say are the 'hucksterings' rather than the 'cures' of physicians, and also these men, in general zealous with their ignorance and incompetence, may truly be called greedy, who even claim a fee from their dead patients. What do they do? Nothing. Indeed, they wait for opportunity, and they make money as long as they draw out the length of their patient's treatment, because, in my opinion, they are more dangerous than the diseases themselves. Therefore, let us put forward for consideration the headings of some illnesses that are particularly relevant to our time, so that they may seem to be helpful to my fellow citizens, indeed to allies and to foreigners, for whom some medical issue might occur, and so that our learned knowledge may even seem to be helpful to reluctant physicians.

Our apologies to any doctors in the audience! Pseudo-Apuleius's rhetorical technique seems quite modern, with its forceful denigration of the "experts" in favor of traditional wisdom, though he is willing to be helpful to "reluctant physicians." The modern version of this approach is often seen in the clustered ads that run along the side, at the bottom, or in the middle of webpages, beginning with words like, "Secrets Doctors Don't Want Patients to Know," "10 Horrifying Things Doctors Don't Tell You," "4 Things Your Doctor Isn't Telling You," and many similar. The appeal to secret knowledge is very powerful and usually misleading. In all fairness to Pseudo-Apuleius, in the centuries before the development of modern science and modern medicine, physicians were not working somewhat blindly, and surely some were more talented and more honest than others. The transmission of herbal



This page from the oldest known copy of the Herbarium, a 6th-century copy held at Leiden University, features "cardus silvaticus," identified with a thistle, possibly *Sonchus oleraceus*, the sow thistle. According to the text, the herb has two uses:

1. For weakness of the stomach: Give to eat the fresh pith from the highest part of the herb cardus silvaticus with vinegar-garum sauce.
2. So that you don't fear bad happenings: You take the herb cardus silvaticus, if the sun is new and the moon is in Capricorn, and as long as you carry it with you, nothing bad will happen to you. Some call this plant chameleon. It grows in meadows and next to roads.

[Translation: Shirley Kinney]

information in writing provided an opportunity to prove or disprove the value of the suggested remedies. But systematic evaluation of claims, then as now, was difficult to argue for over anecdotal or contrived reports, which practitioners of all stripes, hoping for business or professional advantage, often flooded the media space.

To quote a line from a favorite TV show: "It's all there – in the Latin!"

Herbal Manuscript, concluded



The Herbarium includes one of the most famous herbs of the Middle Ages: the mandrake root (shown above). It was known for an uncanny resemblance to a human body and lent itself to many speculations. Shown at the right are illustrations of the mandrake in three manuscripts (upper left, upper right, and lower right) and the first printed edition (lower left).

The Herbarium states that one should search for the mandrake at night because its "head" will glow like a lantern, but be careful! The plant is so powerful that its effect will flee from anyone who is unclean. Therefore, circle it immediately with iron and displace the soil around the root with an ivory stake.

Such is the power of this root that when you can see its feet and hands, tie a cord around it and tie the other end around a dog's neck. Entice the dog to pull with a bowl of food.

It is said that whoever picks the root will immediately die. If you do not want a dog to be harmed, tie the string to a long pole and let the weight of the pole pull out the root. As soon as it is in your hands, put its juice in a glass vessel.

More instructions are given for using this powerful juice to treat certain ailments.



Leiden University (Netherlands), 600 CE



Kassel University (Germany), 900 CE



Munich Digitalization Center (Germany), 1481



Wellcome Foundation (UK), 1500



The Rise and Fall and Rise and Fall and Rise of *The Great Gatsby*

F Scott Fitzgerald's tale of the Jazz Age, *The Great Gatsby*, is as classic an American classic as there is. It was not always so.

The Rise

Fitzgerald began work on his third novel in 1922. The cast of wealthy and mysterious neighbors near his new home on Long Island provided inspiration, but it was a tumultuous time. In the same year, his wife, Zelda, and he had their first and only child, Frances, called "Scottie."

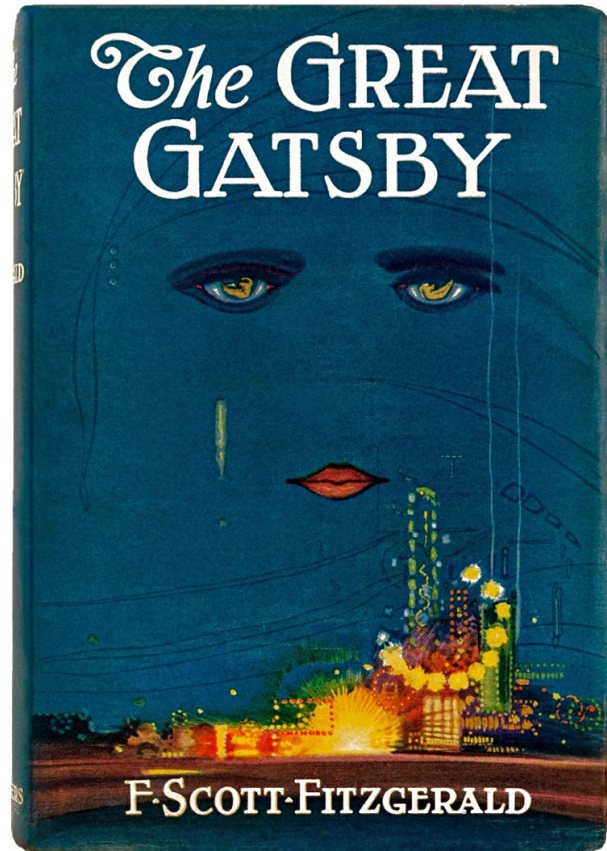
The following year, a short story of his became the Broadway musical *The Vegetable or From Postman to President*. The troubled production led up to a disastrous opening. It received one review, and an unflattering one at that. Zelda said the audience was visibly bored, and a number of playgoers left during the second act. The whole episode was dispiriting for Fitzgerald and hardly the economic boost he had hoped for.

Nevertheless, work on his new novel continued. In 1923, he had written about 18,000 words, most of which he discarded as a false start. 1924, saw the Fitzgeralds relocate to the French Riviera, and they encountered serious marital problems.

Nonetheless, work on *Gatsby* continued. Fitzgerald was determined to produce an "exquisite" book and an "artistic achievement," a work of "sustained imagination."

In 1925, Fitzgerald, despite any setbacks, was a well-respected author, built on his first two novels, *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922), which captured the spirit of Roaring '20s. Fitzgerald had high hopes for his third novel, which also explored the culture of his time. He had struggled to name *The Great Gatsby*, but it was finally out in the world.

Reviews were generally positive. The *New York Times* was largely descriptive of the story, but concluded with compliments:



Fitzgerald's struggled with the title of his third novel, working through Gold-Hatted Gatsby, Trimalchio, and a title he was "crazy about," Under the Red, White and Blue. When the dust jacket was being designed, the title had become Among Ash Heaps and Millionaires. His publisher, Scribners, commissioned a little-known Barcelona painter, Francis Cugat, to create the cover art. Cugat's first sketches reflected the gloominess of the title, but dissatisfied with the concept, he drew the eyes and mouth of a flapper floating above a skyline. In the painting, the skyline was replaced with an amusement park. Fitzgerald's editor, the highly accomplished Max Perkins, declared it a masterpiece. Fitzgerald loved it and later said that he had incorporated elements of it into his novel. It was the only book art Cugat ever did. He became a technicolor consultant in Hollywood. The painting is named Celestial Eyes.

A curious book, a mystical, glamorous story of today. It takes a deeper cut at life than hitherto has been essayed by Mr. Fitzgerald. He writes well – he always has – for he writes naturally, and his sense of form is becoming perfected.
(Edwin Clark)

The week the book was released, *Time* devoted "several columns of text, with an in-depth analysis of

Gatsby, continued

Ambassador Theatre
 49th Street, Between Broadway and Eighth Avenue
 SHUBERT THEATRE CORPORATION, Lessee
 Direction of LEE and J. J. SHUBERT

FIRE NOTICE: Look around NOW and choose the nearest Exit to your seat. In case of fire, walk (not run) to THAT Exit. Do not try to beat your neighbor to the street.
 THOMAS J. DRENNAN, Fire Commissioner.

"Once before we mentioned the fact, when you hear of a musical show's being notable for its good singing and superior score you are likely to find that it is presented by the Messrs. Shubert. While the present season offers several productions which are musically remarkable, the fact still remains that "The Student Prince" and "The Love Song" are in the first rank of shows to which you would not be ashamed to take a real musician, and they fly the Shubert banner."
 ROBERT BENCHLEY, in "LIFE."

WEEK BEGINNING MONDAY MATINEE, FEBRUARY 22, 1926
 Matinees Wednesday and Saturday

WILLIAM A. BRADY
 Presents
 A New Drama by
 OWEN DAVIS

The Great Gatsby
 From the Novel by F. Scott Fitzgerald
 —with—
JAMES RENNIE
 Staged by George Cukor

The Cast
 PROLOGUE

Lieut. Carson	Ralph Sprague
Mrs. Fay	Margherita Sargent
Daisy Fay	Florence Eldridge
Sally	Virginia Hennings
Jay Gatsby	James Rennie
Tom Buchanan	Elliot Cabot

THE PLAY

Nick Carraway	Edward H. Wever
Mrs. Morton	Grace Heyer
Jay Gatsby	James Rennie
Meyer Wolfsheim	Charles Dickson
Ryan	Edward Butler

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

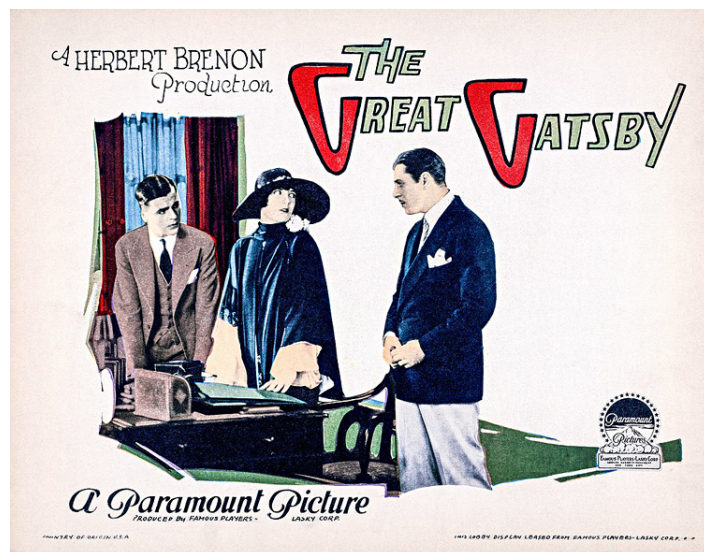
Page featuring the *The Great Gatsby* from a Playbill from February 1926.

the book's significance and the author's background," but this was all lavished on *Mr. Tasker's Gods*, by T. F. Powys. A single paragraph of 160 words were given to *The Great Gatsby*, in a sardonic and dismissive tone. Regarding the author, the review began:

Still the brightest boy in the class, Scott Fitzgerald holds up his hand. It is noticed that his literary trousers are longer, less bell-bottomed, but still precious.

The Fall

As days progressed and sales faltered, Fitzgerald felt that "of all the reviews, even the most enthusiastic, not one had the slightest idea what the book was about." After six months, only 20,000 copies of the book had sold. Fitzgerald's hoped-for windfall did not arrive. The situation for the novel did not improve.



Lobby Card for the 1926 film production of *The Great Gatsby*

The Rise

Fitzgerald was approached by writer Owen Davis, who had hopes of adapting *Gatsby* for the stage. Davis was a prolific writer and very successful playwright. In contrast to Fitzgerald's 1923 experience with the stage, Davis's 1923 play *Icebound* had won him a Pulitzer Prize.

The play opened on Broadway on February 2, 1926, directed by George Cukor. One hundred twelve performances in New York were followed by a successful tour. The play had already convinced Famous Players-Lasky and Paramount Pictures to purchase the film rights for \$45,000.

The script was adapted from Davis's stage play and starred Walter Baxter (*Gatsby*) and Lois Wilson (*Daisy*). The film was released in November 1926. Critics were generally positive but not enthusiastic. One critic described the film as "serviceable."

By contrast, the Fitzgeralds loathed it, leaving halfway through. Zelda described it as "rotten and awful and terrible" in a letter to her daughter. They need not have worried. Extensive searches have failed to recover a single print of this film from the silent era. Only the trailer survives.

The play and the film injected new life into *Gatsby* for a time. The Roaring '20s became the Depression '30s — one era gave way to another with new concerns and attitudes.

Gatsby, continued**The Fall**

Fitzgerald wrote one more novel and another unfinished. By the late 1930s, he and Zelda were estranged, and he began a relationship with gossip columnist Sheila Graham. His excessive drinking was destroying his health, and by 1939, he had no alternative but sobriety. Graham said that 1939 was the happiest year that she and Fitzgerald shared.

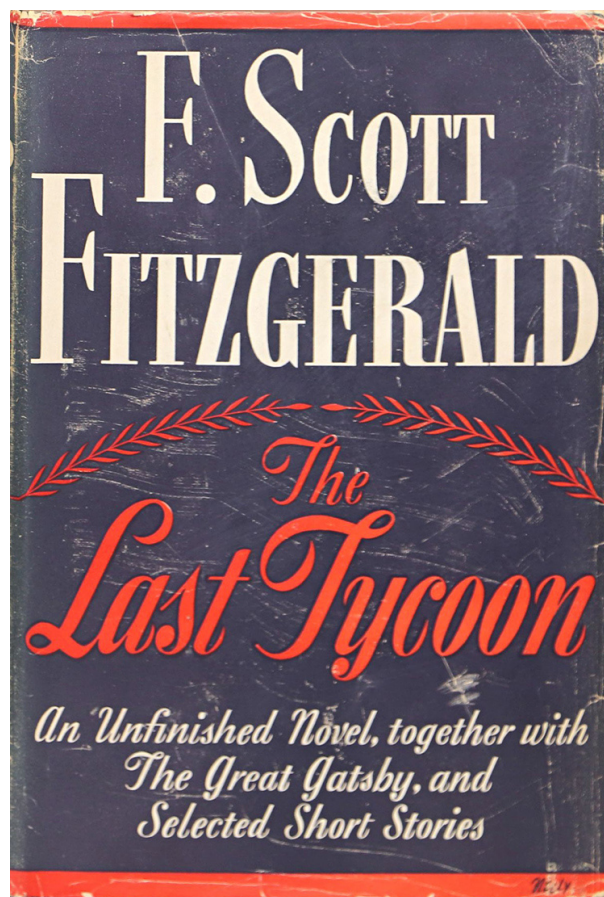
Francis Scott Key Fitzgerald died in 1940 of a heart attack at age 44. In those final years, Fitzgerald had come to believe that his life was a failure. His work was largely forgotten. Critics regarded him as a character in one of his books, a victim of the decadence he had once captured so clearly in print. The slab over the grave he shares with Zelda bears the last line of *Gatsby*:

So we beat on, boats against the current, borne
back ceaselessly into the past.

The Rise

Shortly after his death, Fitzgerald's cause was taken up by writer John Dos Passos, who rejected the dismissal of Fitzgerald by critics as uninformed:

. . . they didn't need to read his books; all they
needed for a license to shovel them into the
ashcan was to label them as having been written
in such and such a period now past.

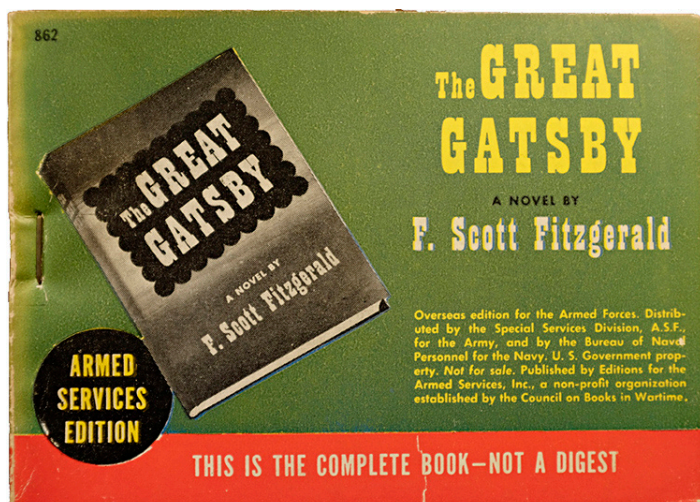


First edition of Fitzgerald's last, unfinished novel, *The Last Tycoon*, completed by Edmund Wilson. The inclusion of *The Great Gatsby* and three Fitzgerald short stories began the revival of Fitzgerald's work and reputation.

Fitzgerald had left extensive notes for his unfinished novel, *The Last Tycoon*, and Edmund Wilson completed it and published it in 1941 in an edition that included *Gatsby*. Between Dos Passos and Wilson, interest in *Gatsby* was revived among critics. During World War II, *Gatsby* was selected as one of many books printed for U.S. Armed Forces and American prisoners of war. Over 123,000 copies of the books were distributed in these programs.

By 1960, *Gatsby* was selling over 100,000 copies a year, and it was standard feature of high school and college curricula across the U.S. The fame of *Gatsby* has only increased, with further stage and film adaptations and respect for the book.

At the release of *Gatsby* in 1925, Fitzgerald's friend Gertrude Stein said that Fitzgerald would "be read when many of his well-known contemporaries are forgotten." Fitzgerald could not have written Jay Gatsby's — or his own — ultimate fate.



Armed Forces edition of *The Great Gatsby*, were distributed to soldiers and American prisoners of war during World War II, acquainting a new generation with work of Fitzgerald.

Gatsby, concluded

Lost and Found

In addition to the lost print of the 1926 film of *The Great Gatsby*, the script of the 1926 play was also lost – until now.

Anne Margaret Daniel teaches at the New School in New York City. Her specialty is 20th-century literature, and she has published frequently about Fitzgerald. At Fitzgerald’s alma mater, Princeton, while examining some papers for a book on the author, she came across a fragment of Owen Davis’s script as well as some unpublished photographs from the production that sent her on a cross-country search for this lost treasure.

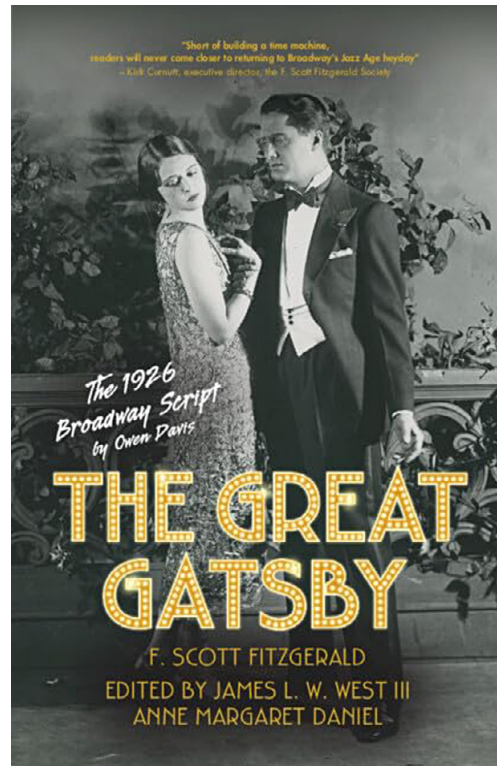
Her quest took her to Colorado State University in Fort Collins. She had located a project about Fitzgerald there that was never published, but among the materials for this project was a complete copy of Davis’s script that had had been owned by one of the play’s actors.

That script will be published in April 2024 by Cambridge University Press, coedited by Daniel and James West of Pennsylvania State University. West is also an authority on Fitzgerald. For that time since 1926, readers will see how Davis transformed Fitzgerald’s novel for the stage and ultimately for the screen.

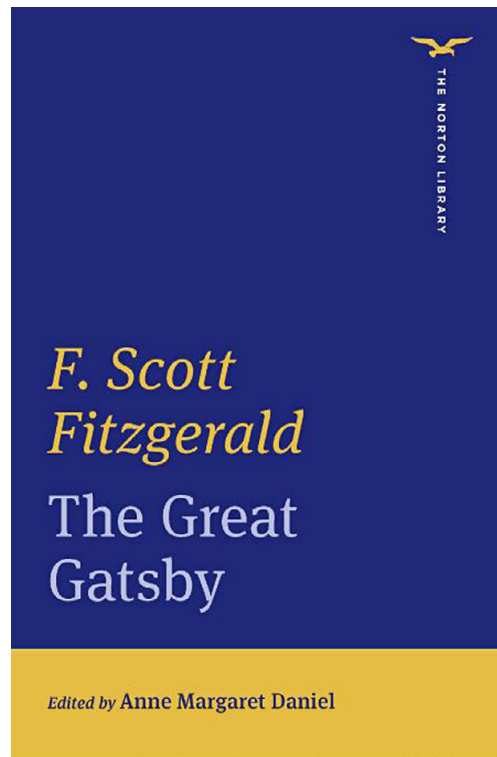
Davis’s version of *Gatsby* has been called “faithful.” He made significant changes to the story, but his script captures the spirit of the novel. Cambridge describes the script as “a fast-moving dramatization of parties and bootlegging, dancing and drinking, hot jazz, adultery, and violence. It afforded an evening of first-rate entertainment for Manhattan theatergoers.”

Perhaps there’s hope for the 1926 film.

—CMB



The script of the Owen Davis play of *The Great Gatsby* discovered by Anne Margaret Daniel will be published in April 2024 by Cambridge University Press.



The Great Gatsby, edited by Anne Margaret Daniel was published in 2023.



The Dictionary of the Khazars

In last month's *The Florida Bibliophile*, we looked at *Cain's Jawbone*, a mystery novel written on cards that could be read in any order. The challenge was to find the clues and connect them to solve the mystery.

No doubt, author Edward Mathers, could have simply written a conventional novel, but as an expert crossword puzzle writer, perhaps he couldn't. He presented a linear story in a nonlinear format. Other authors have used this technique, though not usually with the maddeningly difficult clues in *Cain's Jawbone*.

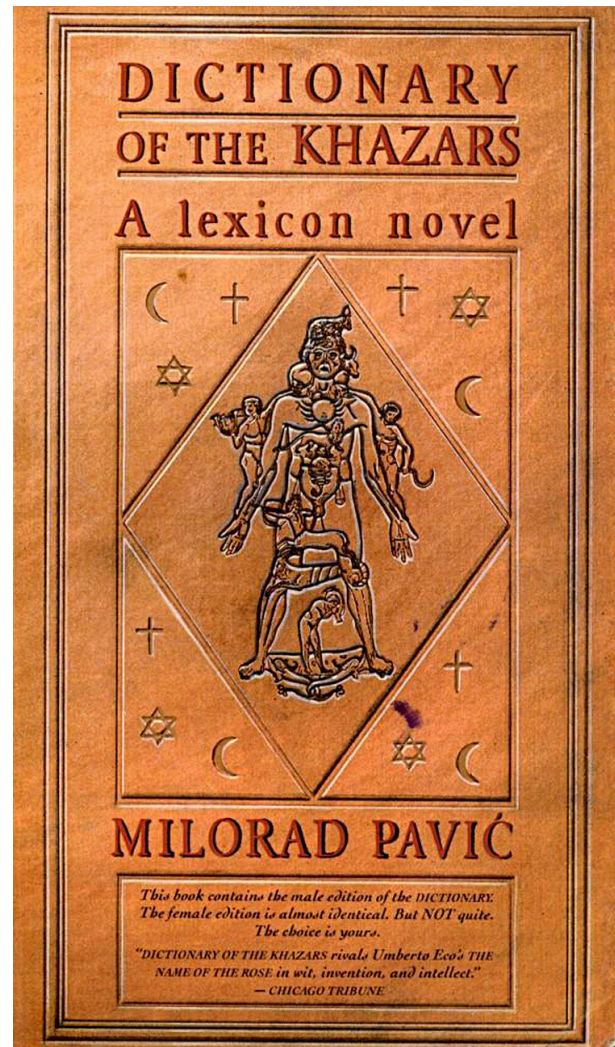
One such book is *The Dictionary of the Khazars* by Milorad Pavić (1929–2009). Pavić was a professor of literature at the University of Belgrade, the latest of six generations of Serbian writers. He is described by the *New York Times* as an “internationally prominent Serbian writer whose novels upended the traditional relationship between reader and text.” Pavić himself said, “I tried to change the way we read.” Some will recognize this a postmodern attitude that asserts that readers help make the meaning of any text.

The book was first published in Serbian in 1984 then in English by Knopf in 1988. It was Pavić's first novel, written in his 50s, after he had built a substantial reputation on his poetry and short stories.

Current publisher Vintage describes the *The Dictionary of the Khazars* as an “imaginary book of knowledge of the Khazars, who flourished somewhere beyond Transylvania [see map, next page] between the 7th and 9th centuries,” the period of a large-scale conversion of Khazars, especially the elites, to Judaism. This event is well documented, but its extent is debated.

Before we look at the structure of this book, which will be intriguing to some and daunting to others, let's note its rating of 4.2 out of 5 by 7,000 readers on Goodreads. Generally, readers have found *The Dictionary of the Khazars* a rich and even philosophical reading experience, and one they returned to often.

The book is structured like an encyclopedia: it's an alphabetical series of 45 entries, some as short



as a paragraph and others as long as a short story. Alphabetical order becomes chronological disorder.

When we say “encyclopedia” we should say “encyclopedias” because the book includes three sections, each one a small encyclopedia. The three encyclopedias – the Red Book, the Green Book, and the Yellow Book – correspond to each of the three major faiths of the Khazar region: Christianity, Islam, and Judaism. Characters that appear in the entries lived in one of three periods:

- the 7th to 11th centuries – the time period that includes the rise and fall of the Khazars
- the 17th century – when the dictionary was supposedly compiled and then destroyed

Khazars, concluded



The Khazars were a real people, a nomadic Turkic people, who flourished in the 9th and 10th centuries. In this map, the territory at the height of Khazar control is shown in yellow over a modern map. That region was greater than a million square miles, about one third the size of the U.S. “lower 48.”

- the 20th century – the period when the dictionary and Khazar history are being recovered.

(Perhaps you can already visualize the tic-tac-toe board of three faiths and three time periods.)

Accordingly, the book has three title pages. The publisher’s (*The Dictionary of the Khazars*), the title page of the reconstruction (Lexicon Cosri: *Reconstruction of the Original 1691 Daubmannus Edition*), and a title page that survives from the 1691 Edition (Lexicon Cosri: *Colloquium Seu Disputationem De Religione*). A book within a book within a book.

When we say “The book was first published,” we should say “The books” because Khazars was published, in two versions: Male and Female. They differ only in a few sentences in one passage of the book, but this small change has been seen by some as casting the book in a different light; others see it as a Pavić joke; and others think it is a sales gimmick.

The entries can be read in any order, and as the reader takes in more entries, connections and stories form. An effect that Pavić may or may not have anticipated is that as the book was translated in to many languages

and their their words replaced his, the book’s entries were shuffled – a different order in every language.

The book has a dreamy quality that hovers between history and mythology, with many notes of fantasy, as if Tolkien had chosen to write in this format. Dreams figure into the text at many points. The 1691 book that the 20th-century characters are trying to reconstruct is itself a reconstruction of a lost book from almost a millennium earlier compiled by the Khazar dream hunters, who can enter other people’s dreams, but who is dreaming who? This question parallels the experience of reading *The Dictionary of the Khazars*: is the book’s meaning entering us, or are we imbuing the book’s words with the meaning we find there? Either way, it’s a delightful journey. The book does not present this complexity as a problem, but as an experience to be savored. It’s a beautiful dream.

In his review, Robert Coover (*Going for a Beer, Selected Fictions; Pinocchio in Venice*) quotes Pavić in regard to this disruption of the normal relationship between reader and text:

“Everyone knows how to use a dictionary or do a crossword puzzle,” Mr. Pavić said. “With this ‘Dictionary’ every reader has to make his own book. Each entry is a story. It is easy to read – young people tell me it is like the computer language called BASIC – but writing it was difficult. I had to make sure every article could be read easily before and after every other one. And each one had to be good. I found that what struck fear into me was good; fear means you have stepped over a limit into an undiscovered land.”

Pavić’s 1991 novel, *Landscape Painted with Tea*, makes the crossword aspect more explicit. It includes instructions for how to read the novel both across and down. Actual crossword puzzles are part of the text at certain points. (Part of the fun is that some of these puzzles are in formats that Americans are not used to.)

We’re coming full circle: crossword puzzles are creeping in once again! It must be time to move on.

New Work from Friends of FBS

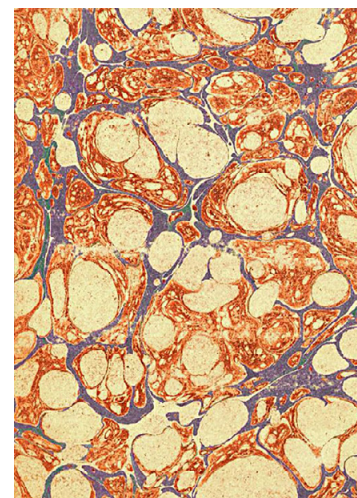
Edmond Malone's Tempest Theory –Terry Seymour's Newest Book



FBS member Terry Seymour is well known to fellow members for the several books he has published and his presentations of them at FBS meetings. Terry's titles include *A Guide to Collecting Everyman's Library* and *Boswell's Books: Four Generations of Collecting and Collectors* among others. In March 2024, Terry added a book to this list: *Edmond Malone's Tempest Theory: An Account of the Creation, Distribution, and Survival*.

Readers of this newsletter will be familiar with Shakespeare's final play, *The Tempest*. What may be less familiar is Edmond Malone, the foremost Shakespeare scholar of the early 19th century. In

1808, Malone published his theory of the source of *The Tempest's* title and theme. The book was privately published in an edition of 80, each one inscribed to a specific recipient. Terry's question: where are these 80 books now? With his characteristic scholarship and dogged book sleuthery, Terry has searched libraries on both sides of the Atlantic, auction catalogues, and other records to determine the locations of Malone's 1808 book and its 1809 appendix. Bound in covers that emulate the marbled paper of the original, [Edmond Malone's Tempest Theory](#) is now available on Amazon. It is an introduction to the English book world of the early 19th century, to a fascinating scholar, and to methods of book research.



New Member: Jim West –The Manuscript Society

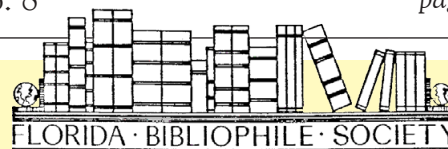
The Manuscript Society



Jim West was the friendly face at the table next to FBS in the foyer of the St. Pete Coliseum at the recent Florida Antiquarian Book Fair. This was Jim's first year at the book fair, and he brought a whole organization with him – The Manuscript Society! Or is it the other way around? Either way, it was a pleasure to get to know Jim a bit and learn more about The Manuscript Society. Before it was all over, Jim had joined the Florida Bibliophile Society, and more than one FBSer had joined The Manuscript Society.

First organized in 1948 as the National Society of Autograph Collectors, the range of members quickly caused the society to expand its focus, and in 1953, it chose a new name, The Manuscript Society. The society now boasts members from several continents, including archivists, manuscript curators, librarians, and prominent manuscript dealers and auction houses. Members take a serious interest in manuscripts, ranging from ancient to modern materials. The Manuscript Society publishes a quarterly journal, *Manuscripts*, and a quarterly newsletter, *The Manuscript Society News*. Examples of these excellent publications were available to view at the society's fair table. [The Manuscript Society's website](#) offers an enticing introduction to the organization and a wealth of information that displays the range of interests among the society's members as well as the many activities that the society engages in. Well worth looking into!



FBS Flashback, 2000**From Florida Bibliophile Society's *The Newsletter*, November 2000**FBS PAST PRESIDENT'S COLUMN

by

Keith Kewley

Sometimes you find the books you want, and sometimes you don't.

I have had good luck in 2000 A.D. finding some very good things to read and a wee bit of bad luck from an unexpected quarter.

First, the good. Enjoyed Walter Benjamin at the Dairy Queen by Larry McMurtry (who is getting a lot of free ink in FBS newsletters lately). The book is a long autobiographical essay on what led him to become an author, his days as a cowboy, his encounter with depression following heart bypass surgery, etc. And he mentioned the writer Walter Benjamin too. I think any bibliophile would enjoy the book.

Have also enjoyed recently On Wings of Eagles by Ken Follet, his nonfiction retelling of the 1979 rescue organized by Ross Perot of two of his employees imprisoned in Iran when the Shah fell and the Ayatollah Khomeini came to power. Good true adventure yarn.

Also found, for small change, Moritz Thomsen's book The River fo Emeralds, an account of an ex-Peace Corps volunteer's efforts to settle down and farm in an a rugged section of Ecuador. A real insight into the god-awful world of subsistence farming in the the third world.

My bit of bad luck revolves around a book mentioned by Larry McMurtry. In his book, he mentioned reading Drif Field's book Not 84 Charring Cross Road, a counterpoint to Helen Hanff's book written by a British

writer, bookstore owner, and scout to show the grittier aspects of the book trade.

Blissfully ignorant of the scarcity of this title, I decided to order it from the Public Library via their interlibrary loan program. Having completed the simple paperwork, I was surprised to hear back within a few days that they had located FIVE different copies of the book in FIVE differenet libraries. AND THAT NONE OF THE FIVE LIBRARIES WAS WILLING TO SEND THE BOOK OUT ON INTERLIBRARY LOAN.

I don't know which was more annoying: not getting the book or the very cheerful and pleasant way the librarian delivered this news. In general, I think the "information age" has a way to go when libraries are not willing to lend out their books (much better to let them rot on the shelves safe and sound from readers).

This incident with the library brought back childhood memories of my encounters with the Milwaukee County Library System.

Enquiring one day in the children's department at age 7 or 8 where I might find Frank Baum's Wizard of Oz books, I was told that they were badly written and not suitable for children. The librarian was cheerful and pleasant and suggested other books. (The Oz books are badly written but still fun.)

So thanks to the Great Public Libraries of America, a book buyer and collector is being created at this very moment. I conclude with that happy thought.

Not 84 Charring Cross Road: A Fiery Story (1994) by Drif Field, one of several pseudonyms of a well known – if not well identified – British bookseller: Xavier Driffield (1948–2023) may be his legal name. His best known work is *In Quest of the Perfect Book: The Antiquarian Bookshop Catalogue & Directory*, a very successful and very sarcastic guide to London's antiquarian book trade. *Not 84 Charring Cross Road* illuminates the murky world of antiquarian bookselling, discussing the case of London bookseller E. Joseph (est. 1885), purchased by Richard Bergman in 1989 to hide money for Michael Milken.

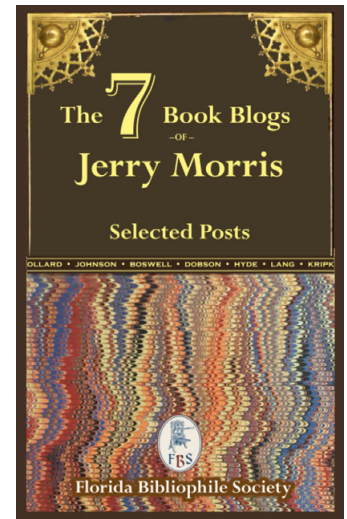


FBS Publications

The 7 Book Blogs of Jerry Morris

FBS. May 2023. 312 pp. \$50.00 (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 Jerry's devoted readers, these posts display the range of Jerry's bibliophilic interests and his many contributions to the history of books and bibliophiles such as Mary and Donald Hyde, J. O. Halliwell-Phillips, Adrian H. Joline, and Madeline Kripke. Larry McMurtry and his famous bookshop, Booked Up, in Archer City, Texas, and John R. Lindmark and his ill-fated shop in Poughkeepsie, New York as also included. And of course, Jerry's personal passions: Samuel Johnson, James Boswell, Charles Lamb, and William Strunk, author of *The Elements of Style*. Jerry's meticulous research and throughout the world of bibliophiles allows him to illuminate many fascinating individuals and publications. Available on Amazon: [hardback](#) & [paperback](#).



“I Contain Multitudes....”



Selections from the
Ed S. Centeno Walt Whitman Collection



“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. This book contains photographs, descriptions, and history of for 100 items in Ed's collection, including editions of *Leaves of Grass*, Whitman ephemera, period collectibles, and commissioned works of art. This is an excellent introduction to Whitman, with information on his creative process and output and his

outsized impact on American and world poetry. Order 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.

The Florida Bibliophile

Nine issues per year, September–May. \$75.00 per year with membership.

Among the best bibliophile newsletters in the U.S., the digital edition of *The Florida Bibliophile* is received by hundreds of book lovers. We now offer a print edition for members. Each month's issue contains 30–40 lavishly illustrated pages of news, book events, book history, original articles, and much more. As convenient as digital is, there's nothing like print. Beautifully printed on quality paper, it's a book lover's delight!

Order from the Florida Bibliophile Society by sending a check for \$125.00 to cover membership and subscription. Send your membership form and check to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL 33747. You may also request a subscription via email at floridabibliophiles@gmail.com and use the same address to pay through PayPal.

The Florida Bibliophile
February 2024 • Volume 40, No. 6

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Save the Date!
41st Anniversary Annual Report
May 26, 2024

Next meeting: October 23, 2024 (Fri) 9a-2p

Membership in the Fellowship of American Bibliophile Societies is included with your FBS membership. The FBS Journal is also electronic as well as in print. Access a PDF of the Fall 2023 FBS Journal here.

Florida Bibliophile Society
40
1983–2023

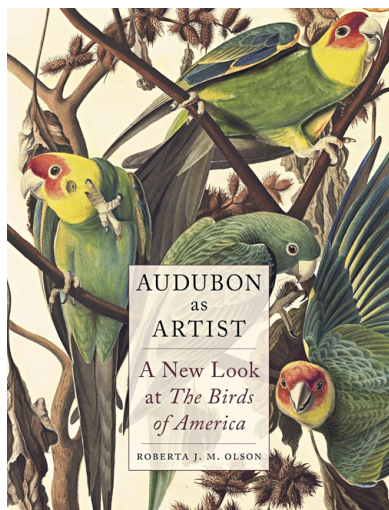
Florida Bibliophile Society
A community of book lovers



Books in Brief

Audubon as Artist: A New Look at The Birds of America

Roberta J. M. Olson
Reaktion Books
384 pp., April 2024



The Birds of America by John James Audubon (1785–1851) stands as one of greatest publishing projects of the 19th century. With almost 500 engraved prints, hand colored, and measuring over two by three feet it took over a decade to publish the entire set.

Audubon traveled extensively to view his subjects in their natural setting – which was itself a feat – and to produce a remarkable set of watercolors from life that would be the basis of *Birds in America*'s engravings and coloring. Likewise, in *Audubon as Artist*, Olson follows Audubon's artistic journey and places it in the context of the drama of his life, unveiling how he studied both past and contemporary artists to forge something entirely innovative.

Through this book, readers are invited to rediscover Audubon's groundbreaking watercolors as exemplary works of fine art. Moreover, the book delves into the controversies surrounding Audubon, who, for the first time in history, accurately represented his avian subjects life-size. Beautifully illustrated, it chronicles how Audubon infused ornithological illustration with a sense of exhilaration, breathing new life into once-conventional formulas and transforming them into awe-inspiring masterpieces.

Roberta J. M. Olson is curator of drawings at the New-York Historical Society.

Sources: Reaktion Books; Wikipedia

Books Like Sapphires: From the Library of Congress Judaica Collection

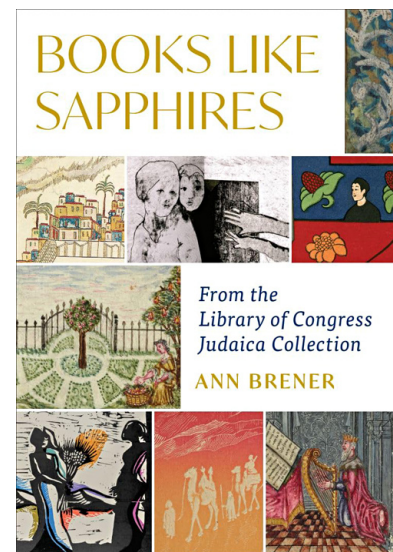
Ann Brener
Brandeis University Press
272 pp., April 2024

Established in 1914, the Hebraic Section of the Library of Congress has long been recognized as one of the world's foremost centers for the study of Hebrew and Yiddish materials.

Books Like Sapphires showcases a wide range of Hebraic treasures from this storied collection, many of them for the first time. Tracing the history of Judaica collecting in the 20th-century United States, the book illuminates varied works, telling their stories alongside vibrant color images. These include a unique manuscript about a betrothal scandal in Renaissance Crete, an illustrated Esther Scroll, a poem from 1477 celebrating the new technology of printing, amusing rhymed couplets in 16th-century Padua, and the Washington Haggadah. This book also tells the story of the patrons and collectors, first among them Jacob Schiff, whose 1912 gift of 10,000 volumes laid the foundation of the collection. Brener also tells the story of the archivists and curators, of whom she was one, who made the storied Judaica archive at the Library of Congress the precious resource that it is today.

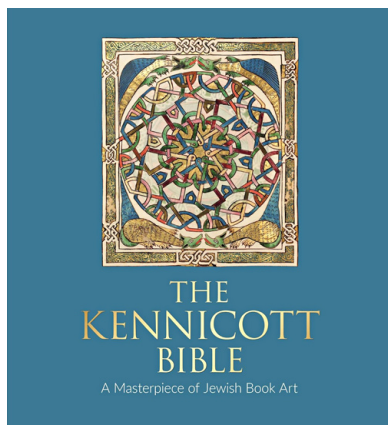
Ann Brener served as the Hebraic Specialist at the Library of Congress from 2009–2022. She has taught Medieval Hebrew Poetry at Ben-Gurion University in Israel and published two books on that subject, among others.

Sources: Brandeis University Press; Library of Congress



Books in Brief, continued**The Kennicott Bible: A Masterpiece of Jewish Book Art**

Katrin Kogman-Appel
Bodleian Library
272 pp., January 2024

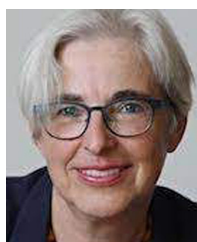


The Kennicott Bible is one of the most celebrated Hebrew Bibles that survives today, having delighted readers since its creation in 1476. Originating from La Coruña in northern Spain, it features lavish carpet pages, gold leaf silhouettes, and abundant

marginal decorations. This extraordinary manuscript is a treasure trove of history, culture, devotion, art, and cross-cultural collaboration. In its pages, Jewish, Christian, and Muslim imagery are woven together to create an “exquisite version of the Hebrew Bible.”

This book features reproductions of the decorated pages of the stunning manuscript, accompanied by four chapters authored by experts in the fields of Bible study, book history, and medieval Jewish art. These experts discuss the Bible from several perspectives, explaining the Hebrew text of the Bible, the scribe who created the pages, the layout and paleography, and the illuminator who produced the Bible’s decoration and its imagery. This volume also includes an analysis of the early medieval commentary on the Old Testament, the Masorah.

Richly illustrated throughout, this beautiful book makes a treasure of Jewish art available for a new audience, alongside the latest scholarship on its origins, provenance, and creation.



Katrin Kogman-Appel is professor of Jewish Studies at the University of Münster. Her books often focus on Jewish manuscripts and the cultural milieu in which they were produced.

Sources: Bodleian Library; PBS

Holy Hoaxes: A Beautiful Deception

William M. Voelke
Paul Holberton Publishing
232 pp., May 2023

Forgery is, in its way, an art form that has run parallel to other more legitimate art forms throughout history.

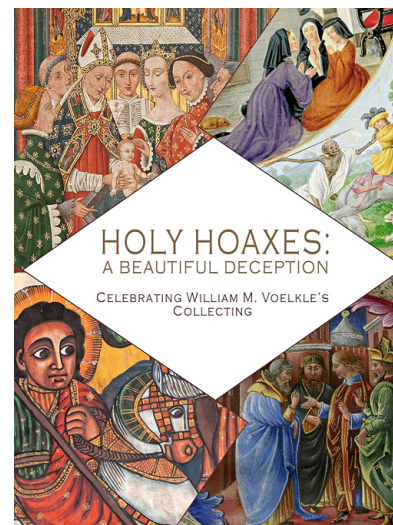
This is illustrated by the forgers who undertook to fabricate rare and beautiful manuscripts. Their art is the subject of *Holy Hoaxes*, which tells the fascinating story of the building of William M. Voelke’s collection of fakes and forgeries of manuscript illumination.

With informative essays and stunning illustrations, Voelke tells the story of nearly seventy of these fakes and forgeries that display astonishing breadth. They include the Spanish Forger and other Western European miniatures by Ernesto Sprega, Caleb William Wing, Germano Prosdocimi, and others as well as fascinating examples from the Christian East, Ethiopia, Mexico, Persia, and India. Published in its entirety for the first time, the Voelke Collection is the only comprehensive collection of fakes and forgeries of manuscript paintings in private hands.

Including an engaging introduction by Christopher de Hamel that raises tantalizing questions about the meaning of authenticity and our fascination with forgery, the book takes the reader on a journey that sheds light on the nature and detection of forgery of manuscript illumination.

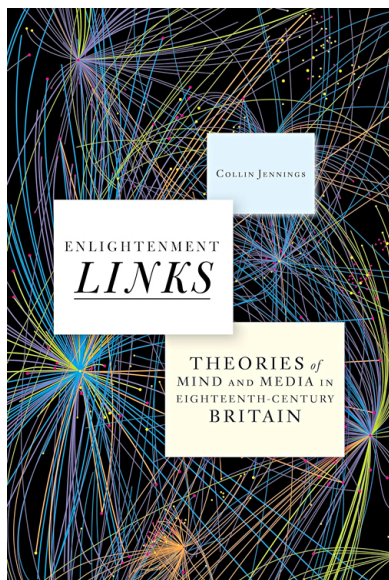
William M. Voelke is curator emeritus of Medieval and Renaissance manuscripts at the Morgan Library & Museum, where he served for over 50 years.

Source: Paul Holberton Publishing



Books in Brief, *concluded***Enlightenment Links: Theories of Mind and Media in Eighteenth-Century Britain**

Collin Jennings
Stanford University Press
256 pp., May 2024



What could seem more modern than Internet with its hyperlinked environment that allows that to cut across and connect subjects in new imaginative ways? But what if this is simply a more modern of doing something that was conceived centuries ago?

In this ambitious work, Jennings applies 21st-century computational

methods to 18th-century fiction, history, and poetry to reveal the nonlinear courses of reading they produce. Perhaps the typical view of 18th-century British literature sees it as stodgy, imperial, and linear. On the contrary, Jennings shows how paratextual devices, such as cross-references, footnotes, and epigraphs were used to “hyperlink” readers to places inside and outside the text. Writers and printers combined text and paratext to produce nonlinear paths of reading and forms of reference that resist the simple picture we might have of the period’s writers. Alexander Pope, Adam Smith, Ann Radcliffe, and other writers developed genres that operate diagrammatically, with different points of entry and varied relationships between the language and format of books. What emerges is a way of using texts that was a forerunner of how we use them today.

Collin Jennings is Assistant Professor of English at Miami University specializing in Eighteenth-century British literature, digital humanities, and text analysis.



Sources: Stanford University Press; Wiley OnlineLibrary

[Bookish fiction]

The Dead Beat Scroll

Mark Coggins
Down & Out Books
288 pp., September 2019

This seventh outing for private investigator August Riordan turns on an otherwise unknown Jack Kerouac manuscript.

With a hint of *Maltese Falcon*, Riordan returns to San Francisco to avenge the death of friend and one-time partner, Chris Duckworth. Duckworth had taken over Riordan’s old business, office, and even apartment. Is Duckworth’s death linked to a missing person case he was working?

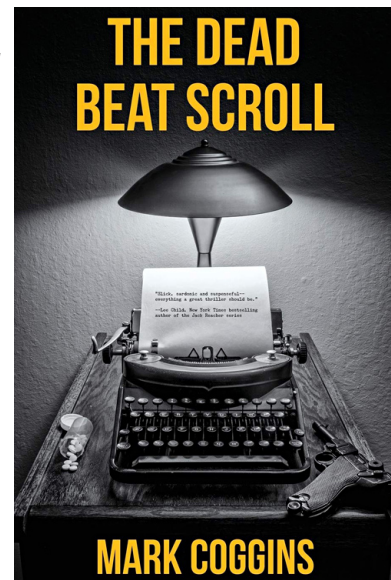
The alluring Angelina had hired Duckworth to find her half-sister, but instead Riordan finds a murderous polyamorous family intent on claiming an unknown manuscript from dead Beat writer Jack Kerouac.

Following Duckworth’s trail of clues and a trail of mutilated bodies left by the family, Riordan realizes that avenging his partner will first involve recovering the manuscript – and then saving Angelina and himself from kidnap, torture and death. As the bodies pile up, Riordan must work with old allies and enemies to untangle Duckworth’s last case before time runs out.

With Kerouac’s history woven throughout, *The Dead Beat Scroll* is also an offbeat introduction to the Beat Generation.

Mark Coggins started in Silicon Valley but made a turn to produce award-winning crime fiction. His photography has also been widely exhibited and earned awards.

Sources: Down and Out Books; *New York Journal of Books*



Murals in the Library of Congress. Among the murals are representations of the Muses. This panel by Edward Simmons depicts Polyhymnia, Muse of sacred poetry, sacred hymn, dance and eloquence, as well as agriculture and pantomime. Beneath the image is a quotation from Alexander Pope's *Two Choruses to the Tragedy of Brutus*:

• SAY • WILL • YOU • BLESS •
 • THE • BLEAK • ATLANTIC • SHORE •
 • AND • IN • THE • WEST •
 • BID • ATHENS • RISE • ONCE • MORE •

The first line is taken directly from Pope. The second line is adapted to express the artist's plea for a revival of Athenian democracy in America. Simmons was an American impressionist well known for his murals. He contributed to a style called American Renaissance which revived the relationship between architecture, painting, sculpture and interior design.



Library of Congress



This Month's Writers and Contributors

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

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

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, cbrown@atlantic.net, to submit or for assistance in preparing your article.

Join FBS!

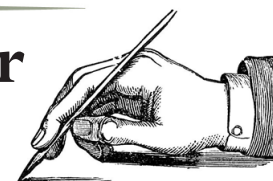
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group.



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

April 2024



Jason Fortner – Field Trip to Clearwater’s Francis Wilson Playhouse

Francis Wilson Playhouse
302 Seminole St, Clearwater, FL

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

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. Jason Fortner – a “remarkable performer” in his own right – has served as director at the Francis Wilson Playhouse for over 25 years. He is also steeped in the history of the theatre and has delivered lectures and other presentations on this topic and its many aspects. Jason also has an anecdote or two as well as those behind-the-scenes stories about successes and flops that you can only get from an insider. It promises to be a fun and educational afternoon.

May 2024



Florida Bibliophile Society Annual Banquet – Guest Speaker: Roslyn Franken, Author, Activist, and Motivational Speaker

St. Petersburg Marriott Clearwater,
12600 Roosevelt Blvd. N., St. Pete, FL

May 26, 2024, 12:30 p.m.

Roslyn Franken, is the Holocaust memoirist of *Meant to Be: A True Story of Might, Miracles, and Triumph of the Human Spirit*. Franken is a poet, an author, and an award-winning teacher and writing instructor at Sarasota’s Ringling College.

Add a delicious meal, a silent auction of books and collectibles, the Harrer Student Book Collecting Essay Award – it will be a banquet of bibliophilic delights! Members, reserve a place for you and your guests before May 17 by contacting Ben Wiley (bwiley@tampabay.rr.com or phone, 727-215-2276). Tickets: \$30, payable via PayPal using account Floridabibliophiles@gmail.com, or mail a check to Florida Bibliophile Society, P.O. Box 530682, St. Petersburg FL, 33747.



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

— April 12 —

Ringling Literati Book Club, Sarasota, FL
Book of the Month: *Art is Life: Icons and Iconoclasts, Visionaries and Vigilantes, and Flashes of Hope in the Night* by Jerry Saltz

www.ringling.org/events/literati-book-club

— April 23 —

World Book Day

www.worldbookday.com

— April 25, 6–9 p.m. —

Oxford Exchange Book Fair: A Celebration of Local Authors

420 West Kennedy Blvd., Tampa (est. 2015)
bookstore.oxfordexchange.com/programming/oe-book-fair/

— April 27 —

**Independent Bookstore Day
Shop Your Local Bookstore!**

www.indiebound.org/independent-bookstore-day

— May 4 —

Free Comic Book Day

Use the store locator at www.freecomicbookday.com

— May 7, 6 p.m. —

**44th Tampa-Hillsborough County
Storytelling Festival**

(online event)
hcplc.org/storytellingfestival

— May 11–18 —

Longleaf Writers Conference

Santa Rosa Beach, FL
longleafwritersconference.com

— May 18 —

**Orlando Book Festival, Orlando Public
Library**

Register at: attend.ocls.info/event/5804591#branch

Rare Book Cafe Coffee Break

FBS welcomes Rare Book Cafe's new format, "Coffee Break." RBC was originated several years ago by Florida booksellers and FBS members Steve and Edie Eisenstein. "Coffee Break" is the brainchild of T. Allan Smith.

"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. 55 (Mar. 24) – Writer and editor Rebecca Rego Barry joined us to share the intriguing inside story behind her new book on Carolyn Wells, a famous early 20th-century author who has all but vanished from the public consciousness. Rebecca was the longtime editor of *Fine Books & Collections* magazine and is now director of communications for The Raab Collection, a company that buys and sells historical autographs and documents.

COFFEE BREAK No. 54 (Mar. 22) – Supreme book restorer Sophia Bogle shared advice on choosing a repairer for your damaged book. There's more to it than you might realize. Sophia lectured on the subject at the American Bookbinders Museum, in San Francisco on March 30. The talk was recorded on Zoom and will be available to the public. Sophia is founder of Save Your Books, an educational platform that promotes simple archival book repairs from a conservation perspective.

COFFEE BREAK No. 53 (Mar. 16) – Edward Lemon, assistant director of Capital Rare Book Fair, which will be presented May 3–5, 2024 at The University Club in Washington, D.C., joins us to share the philosophy behind the Capital event as well as other book fairs run by Fine Book Fairs, the presenting organization created by Edward and his wife Eve Rachel Lemon, who is director of Fine Book Fairs.

See p. 33 to learn about Book Lovers Paradise, the new magazine from the producers of RBC.

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:***Mar. 7 – Nick Anthony on AI, and Writing**

His First Novel – It's been a year since Nick and I spoke. I catch up with him to find out what he's been doing and where he is now on the road to getting his first book published. We talk about, among other things, how AI has helped him in the writing process; subjective and objective readers; the difference between screen writing and novel writing; Noam Chomsky on plagiarism; Elon Musk on *Harry Potter*; chess; photography; Joyce's *Ulysses*; Marcel Proust writing about me going to the corner store to buy a bag of milk; and more. (The "Josh" I mention late in our chat is Josh Dolezal, a recent guest on The Biblio File.)

Library of Congress

Arthur Szyk and His Passover Haggadah

– Szyk specialist Irvin Ungar discusses the Szyk's illustrated Haggadah. Szyk (1894–1951) was born in Poland and became an illustrator, famous for his book illustration and posters. His Haggadah, the book of the Passover service, is lavishly illuminated in the medieval tradition in his distinctive style. The book's 48 stunning images were painted in the mid-1930s. Continental printers, nervous of the Nazi regime, were reluctant to publish the book whose illustrations drew parallels between the Passover and Nazi oppression. Finally, it was printed in an edition of 250 on real vellum. Praised as one of the finest books ever printed, the Library of Congress holds one of these original editions.

[Ungar Presentation](#)

[Gallery of images](#)

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:***April 16 at 7 p.m. – Sarah Keyes: *American Burial Ground: A New History of the***

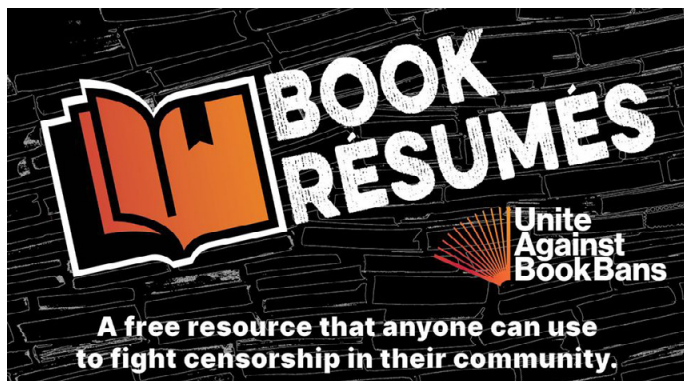
Overland Trail – In popular mythology, the Overland Trail is typically a triumphant tale of plucky easterners crossing the Plains in caravans of covered wagons. But not everyone reached Oregon and California. Some 6,600 migrants perished along the way and were buried where they fell, often on Indigenous land. Historian Sarah Keyes explains how their graves ultimately led U.S. expansion and dispossession of Native lands. Keyes offers a long overdue reinterpretation of this historic touchstone.

April 25 at 2 p.m. ET – Robin Bernstein and Kevin Quashie: *Freeman's Challenge: The Murder that Shook America's Original*

Prison for Profit – In the early 1800s, slavery was gradually ending in the North, but Auburn, New York, invented a new form of unfreedom: the profit-driven prison that included industrial factories. "Slaves of the state" were leased to private companies and earned no wages. Then one young man challenged the system. *Freeman's Challenge* tells the story of an Afro-Native teenager named William Freeman, sentenced to five years of hard labor. Freeman's challenge to the system and its consequences laid a foundation for attitudes and policies that continue to this day.

Book Events and Podcasts, *concluded*

University of Miami Special Collections



A new tool is available to help fight book censorship in your community. #UniteAgainstBookBans has launched a FREE book résumé collection in collaboration with publishers and School Library Journal. Each book résumé summarizes the book's significance and educational value, including a synopsis, reviews from professional journals, awards, accolades, and more.

uniteagainstbookbans.org/new-free-book-resume

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:

Mar. 5 – Virtual Exhibition Tour:

“Language, Decipherment, Translation”

By Deirdre Lawrence – A new exhibition of contemporary art books at the Grolier Club celebrates thousands of years of communication through real and imagined languages. On view from February 29 through May 11, 2024 in the Club's second floor gallery, *Language, Decipherment, and Translation – from Then to Now* presents more than 40 books, collages, prints, scrolls, and sculpted books that feature hieroglyphics, translations of classic folktales, and other forms of storytelling.

Fresh from Paradise! New Magazine for Bibliophiles

Wearing the slogan “Produced in Paradise for Book Lovers Everywhere,” the premiere issue of *Book Lovers' Paradise* has just been released in conjunction with the Florida Antiquarian Book Fair, coming to St. Petersburg's Coliseum on March 1–3.

A joint effort of T. Allan Smith, producer of *Rare Book Cafe* in its new form, *RBC Coffee Break*, Mike Slicker, owner of Lighthouse Books in Dade City, Florida, and Sarah Smith, manager of the Florida Antiquarian Book Fair, *Book Lovers' Paradise* is “a labor of love for all of us, and I think the result is something we can be proud of, knowing that we're offering useful tools for people with an abiding interest in the subjects we cover.”

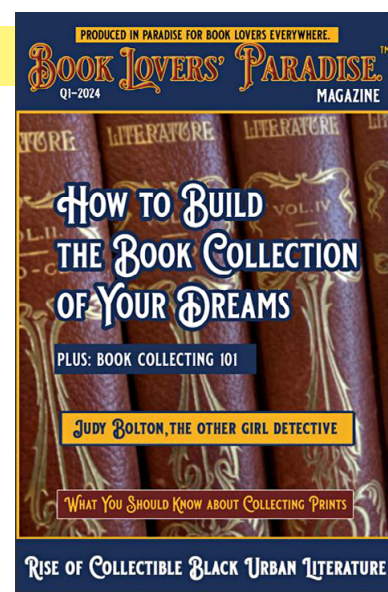
Allan, Mike, and Sarah view *Book Lovers' Paradise* as a way to extend the sharing of book knowledge and love of fine books that is enjoyed in encounters with booksellers at the book fair.

Articles in the first issue include:

- Build the Collection of Your Dreams
- Collecting Black Urban Literature
- How to Collect Americana
- Collecting Fine Art Prints the Right Way
- When It's Time to Sell Your Collection

Book Lovers' Paradise

promises to be a beautiful and informative publication. The magazine will be published quarterly and electronically, free of charge. To receive a link to each new edition, send an email to bookloversparadisemagazine@gmail.com with SUBSCRIBE in the subject field.

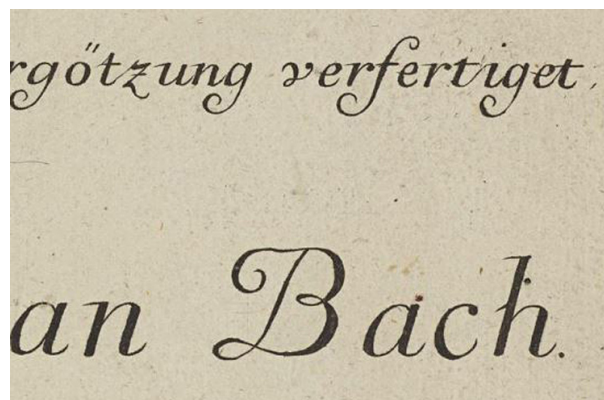


... and More

Let's say you're a printer in the old days. **You're printing a new book.** Sheets are coming off the press. They're being cut, folded, and stacked. They go to the binder and become finished books. Well, printing takes a while in your era, so you are still printing pages when the first finished books are being stacked up. The proud author stops by to take a look, and on page 52, a series of typos are found because pieces of type slipped in their frame. STOP THE PRESS! The author points out the error, the printer makes the correction, and printing resumes. At this point, the first edition of the book has two **states**: the first state is the uncorrected books and, the second state is the corrected books.

Now you're the binder supervising a roomful of people who are working at binding stations when one of your helpers comes up to you and tells you that there is no more green cloth to cover the books, and they have switched to a brown cloth, of which there is plenty. The first edition of this book is now in two **states**: the green cover and the brown cover.

In the book world, state can be important to the value and you will see remarks like "First edition, first state" in auction records. A recent Sotheby's auction featured a first edition (1736) of a work by Johann Sebastian Bach – very famous composer, very valuable first edition. As prolific a composer as Bach was, few of his works were published during his lifetime – one of the few, like this one, is therefore even more valuable. Did I mention that only 15 copies of this first edition are known to exist? Of course, even more valuable.

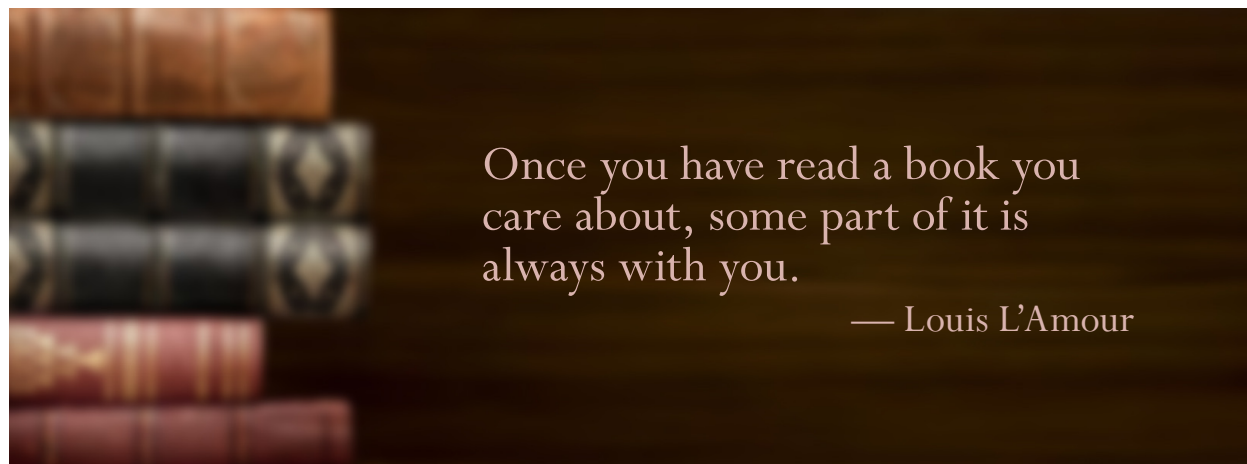


A detail from the title page of the score for Johann Sebastian Bach's *Italian Concerto and French Overture*, evidently the first edition, second state, because the German word *verfertiget* ("solidify") has been corrected from the first state's *verferdiget* ("made"). The word occurs in the line "Made for music lover's to delight their minds," a dedication that Bach used more than once.

Sotheby's clarifies that this is the first edition, second state. This is made clear by comparison with copies that are first edition, first state, such as the one held by the British Library – which contains Bach's handwritten corrections of a word on the title page and three pages of the music. These were costly errors in 1736 because sheets of music were printed from hand-engraved plates. The final sale price was \$56,000. With so few copies, few have been offered for sale, and none in the first state were recorded.

Other books of interest that are affected by state include *The Adventures of Tom Sawyer* (1876) by Mark Twain, *The Wonderful Wizard of Oz* (1900) by W. W. Denslow, *Mountain Interval* (1916) by Robert Frost, and even *A Hole Is to Dig* (1952) by Ruth Kraus, illustrated by Maurice Sendak – Grr-r-r!

You will not find the state mentioned in the book. You can only learn it through research.



Once you have read a book you care about, some part of it is always with you.

— Louis L'Amour

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 shared 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 Mark McMurray – We met at Kaitlin’s shop, PRINT St. Pete, for on-site introduction to her work as a printer, writer, and illustrator. Jeff Williams, sign painter and muralist, was unable to join us, but Mark McMurray

of Caliban Press – who has recently moved to Florida and joined FBS – was available to fill in a present his impressive limited artisan books.

March 1–3 • Florida Antiquarian Book Fair, one of the largest book fairs in the U.S., was held at the St. Pete Coliseum. FBS members had a great time at our hospitality table in the foyer and at our table in the fair. We met many wonderful book lovers, and many signed up for our newsletter, and several joined FBS.

March 17 • Ted Wray – Book Artist. Ted brought a large selection of his amazing sculpted book creations and shared 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.

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 • Pardon My Enthusiasm!



Yes, I am very enthusiastic! We bibliophiles are having a great time this year. I've praised Ben before for the speakers and events he's scheduled – but he deserves more! Let's pile it on!

Booksellers Rob Norman and Bill Hale, Special Collections Librarian Gino Pasi, printers and book designers Kaitlin Crockett and Mark McMurray, and then Ted Wray – it's been a celebration of books and book arts. And now we're looking forward to a visit to the Francis Wilson Playhouse and an afternoon with a theater insider, Jason Fortner, and some fascinating theater ephemera and then, in May, banquet speaker Roslyn Franken. Pinch me!

But let's take a step back . . . Among all these amazing events, Ted Wray brought something new and wonderful. As Gary advises in the minutes, go to Ted's websites and see for yourself. I have to say that one does one's best, but the photos of his work in this

newsletter do not capture the depth and brilliance of his work. Ted has developed a wonderful method of capturing this by rotating his book sculptures to give an idea of how mesmerizing they are.

And Ted has a great story about the journey that brought him to this art. It reminded me very much of Bill Hale's story. Both of them found something in working with books – in different areas – that is fulfilling and absorbs their creative energies. And we are beneficiaries of their work.

I'm very enthusiastic about all our members, and I hope you'll meet all of them in these pages over time. I think you'll agree with me that it's a remarkable group of people (do I say that too often? It's just true!) who love books. A little crazy about books? Well, yes, but that's part of the fun. Hope you can join us!

See you at the bookstore! — Charles

The Florida Bibliophile Society

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