

The Florida Bibliophile

May 2024 • Volume 40, No. 9



IN THIS ISSUE

Minutes of the April 2024 Meeting of the Florida Bibliophile Society	p. 2
Jason's Grand Tour of Glorious Flops	p. 5
The Little Theatre Movement in America	p. 10
The Tale of a Hoe: Story of a Peripatetic Hand Press	p. 14
A Story That Writes Itself: Multiple Award-Winning Author Selected for Time 100 Most Influential People of 2024 Opens Bookstore Featuring Banned Books and Books For/About Oppressed Groups	p. 20
New Work from FBS Members	p. 23
FBS Flashback, 2009: A President's Words by Michael Bryan	p. 24
FBS Publications	p. 25
Books in Brief	p. 26
Upcoming Events	p. 30
Book Events and Podcasts	p. 31
...and More	p. 34
FBS 2023–2024 Season	p. 35
Endpaper • Thanks for All the Minutes!	p. 36

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

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

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



Florida Bibliophile Society

40

1983–2023



Florida Bibliophile Society
A community of book lovers

Minutes of the April 2024 Meeting of the Florida Bibliophile Society

by Gary Simons, FBS Secretary

We met at the Francis Wilson Playhouse, a charming and venerable theater located near the Gulf shore in Clearwater.

FBS Vice President Ben Wiley introduced our speaker, Jason Fortner, declaring that Jason was a writer, a director, an educator, and a “remarkable performer” in his own right. Jason has served as director at the Francis Wilson Playhouse for over 25 years. He is also steeped in theater history and regularly conducts classes and full courses on the subject at the Francis Wilson Playhouse and local colleges and delivers lectures and other presentations on this topic and its many aspects throughout the area.

Jason’s presentation encompassed three segments: (1) a short talk on the history of and some current operating information about the Francis Wilson Playhouse; (2) a theater and back-of-the-theater tour; and (3) a presentation and commentary utilizing small theatrical posters for 20 Broadway shows.

The Curtain Rises

The theater group associated with the Francis Wilson Playhouse was originally conceived in 1930 as the Little Theatre of Clearwater, part of a nationwide Little Theatre Movement that began in the 1910s and 1920s and which spawned numerous community theaters. At first, the Little Theatre of



Francis Wilson Playhouse in Clearwater – mere steps from the Gulf

and stage crew members and helped form the Actors Equity Association.

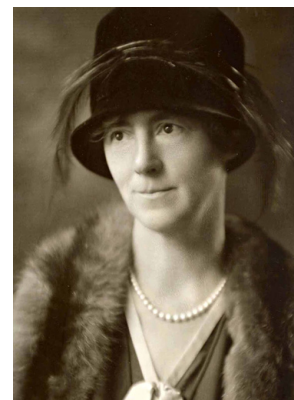
During the 35 years he wintered in Clearwater, Wilson played golf, lawn bowling, and bridge with friends. He also socialized with the actors of the Little Theatre in Clearwater and lamented the fact that they had no permanent playhouse. So, he went to his good friend, Mary Curtis Bok, and asked for a \$5,000 loan for a proper theater to be built. Mrs. Bok was part of the Curtis Publishing family and wife of Pulitzer Prize–winner Edward Bok, editor of the *Ladies’ Home Journal* in the late 19th century and builder of the Bok Tower in Lake Wales. Mrs. Bok refused to make the loan but said she would give the money to construct a playhouse if it were dedicated to her good friend, Francis Wilson. Thanks to Wilson’s initiative and Mrs. Bok’s generosity, January 7, 1935, was opening night of the Francis Wilson Playhouse, then known as the Francis Wilson Little Theatre.



Francis Wilson (1854–1935)

Clearwater group had no home base, but instead performed in multiple venues, such as city hall and a local high school. Francis Wilson, a noted Broadway actor, playwright, and author who wintered in Clearwater from 1905 to 1935, started efforts to create a permanent home for the Little Theatre of Clearwater. Wilson, born in 1854 in Philadelphia, had been involved

with theater for many years. In 1880, Wilson went to Broadway where he signed on as a “creative player” for \$100 per week – big money in those days. In 1913, he championed the cause of struggling actors



Mary Bok (1876–1970)

Continuing with the history of the playhouse, Jason noted that a disastrous fire on April 8, 1942, forced

Minutes, continued

a suspension of productions, but with community involvement, the theater was rebuilt in seven months – which was critical because government support depended on the playhouse hosting at least one performance per year. Jason showed us a celebratory plaque sponsored by John Howard (the actor who played the fiancé of Katharine Hepburn in *Philadelphia Story*). The plaque was mounted on a fireplace (inexplicably painted “an ugly silver color”) that was the only part of the theater that survived the fire of 1942. Since then, the playhouse has been renovated and has gone through several changes, including the addition of an orchestra pit, a 50-foot-long rehearsal hall, and facilities for the handicapped. Jason’s talk was infused with little humanizing anecdotes: for example, we learned that seven ghosts are associated with the playhouse – in fact, the Clearwater Haunted Trolley tour stops outside the theater building to recount ghost stories. One of the ghosts is supposedly “Frankie,” even though Francis Wilson never stepped foot inside the building!

Jason first performed at the Francis Wilson Playhouse in 1975; however, his term as full-time director began in 1991. His 112th show at the playhouse, *A Little Night Music*, is now in rehearsal and scheduled to open on May 7. Before 1991, only nonmusical plays were produced, but as director, Jason changed that to include musicals. He commented “musicals sell out – sometimes plays don’t sell out.” Now the theater produces eight musicals a year, along with three or four non-musical plays. Jason estimates he interacts with 200 to 300 different actors a year – actors are unpaid volunteers, some of whom travel great distances for the sheer joy of participating. Jason categorized these volunteers as falling into three groups: people who act as a hobby, people who act as a career, and people who used to act as a career and now act as a hobby!

The theater itself holds 186 people, and while the theater group owns the playhouse building, the land beneath the theater is owned by the city of Clearwater. Outside of an 18-month period during the height of the Covid epidemic, the theater has been continuously in operation since the rebuild



Architect Capt. Daniel Kearns’s 1935 drawing for the Francis Wilson Little Theatre, in the “Greek-Byzantine” style. This design replaced an earlier “Modernist” design with similar elements. The cornerstone for the building was laid in June 1935 by Francis Wilson, who sealed the building’s time capsule with the words, “With this trowel, I thee wed, and promise stick-to-it-iveness to the end.” Unfortunately, Wilson’s end came within a few months: he died of a heart attack at age 81 in New York. The building’s end came in a fire in 1942, but it was quickly rebuilt and continues to the present day.

after the 1942 fire – this year is being advertised as the 93rd season. There are about 700 season ticket holders. Plays tend to run for two weeks, musicals for three weeks. Rehearsals are held on Sunday afternoons and weekday evenings. The largest cast to date, 52 actors, was employed for *Les Miserables*; some shows, however, have as few as two actors. The most requested show – which, unfortunately, they are not able to stage – is *Phantom of the Opera*.

Behind the Scenes

After his short introductory talk, Jason took the group on a tour of the theater. Except for a workshop that was closed to us, we saw everything: the lobby, the showroom, the rehearsal room, costume and prop rooms, scenery storage, back stage passages and storage areas. One little room was just for shoes!

When it came to wardrobe there were thousands of items, covering all sorts of historical periods. It was all fascinating, and probably all best described by pictures rather than by words.

(Minutes continue on page 5.)

Minutes, continued



Just a few of many...



Jason presents to an enthralled audience.

Main auditorium



Green room with a wall full of production photos



Rehearsal space

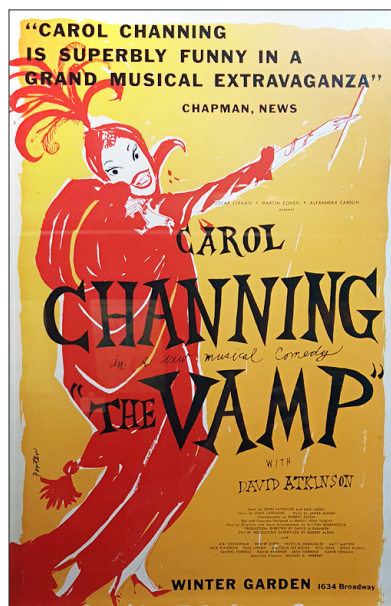


Costumes, costumes, costumes!



Minutes, continued

After the tour, Jason led us to a room just off the lobby, where Jason had posted 20 posters of Broadway shows that had flopped. Jason explained that these 14-by-22-inch posters are called “window cards,” printed on heavy cardboard to advertise theater productions. Jason had selected over 20 of these fascinating pieces (“probably because they had interesting stories”) from his collection of over 400 similar items. As Jason explained, window cards of flops are more valuable and more sought after than window cards of hits because fewer are printed for shows that don’t last long. In rapid-fire fashion, Jason walked around the room, with us in tow, pointing to each poster and regaling us with tales of their respective shows. He showed an encyclopedic knowledge of the whole Broadway scene. His language was succinct, highly descriptive, droll, and often highly quotable. His insights and quips were simply too good to be left out of these minutes:



Vamp (1955) – Carol Channing played a silent movie star, but the cast “couldn’t make it last more than a month and a half or so.”



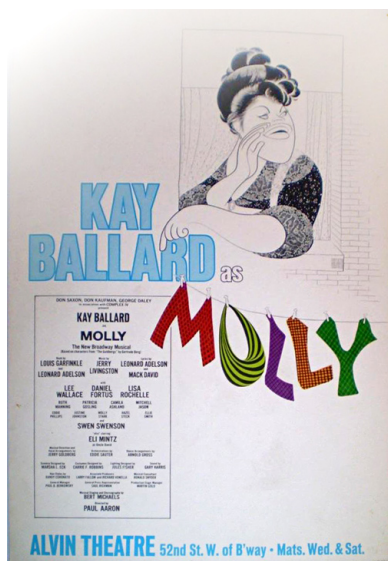
Legs Diamond (1988) – Peter Allen starred, wrote the words, and wrote the music for this show. It wasn’t going well in rehearsals, so they brought in Harvey Fierstein to rewrite book. This show had one of the longest ever preview periods; “they kept charging people to watch previews” afraid that when they opened, reviewers would kill the show.



Anya (1965) – A musical version of *Anastasia*, the supposed story of a Russian princess. This show had lyrics written to accompany the music of Rachmaninoff – it had a great score, and has been called “the musical’s musical,” but it only lasted a week and a half.



Little Johnny Jones (1982) – This 1904 George M. Cohan show gave us “Give My Regards to Broadway.” The 1982 revival previewed well in Connecticut. But for New York, the lead was replaced with more famous Donny Osmond. Bad move. On opening night, at intermission, the cast was told the show was closing.



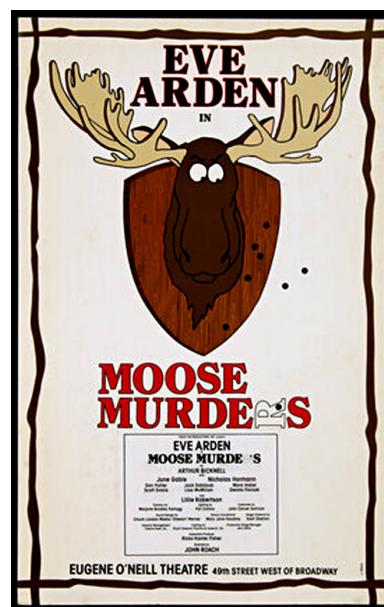
Molly (1973) – Kay Ballard starred in this musical based on *The Goldbergs*, a serial on radio from 1929 to 1946 and on TV from 1949 to 1956. It failed because it lost out in the 1970s to more cutting-edge shows. Jason quipped that the “hippies didn’t know who Molly Goldberg was.”



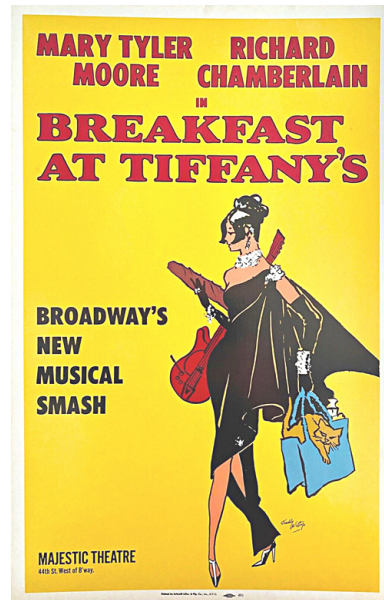
Come Summer (1969) – Starred Ray Bolger and choreographed by Agnes De Mille. But it was too old-fashioned for its time and couldn’t find an audience.



Best Little Whorehouse Goes Public (1994) – A sequel based on the true story of a Nevada bordello that was actually run for a time by the U.S. government – it was “really wacky.” By the end of the show the Madam of the bordello had become the President of the United States!



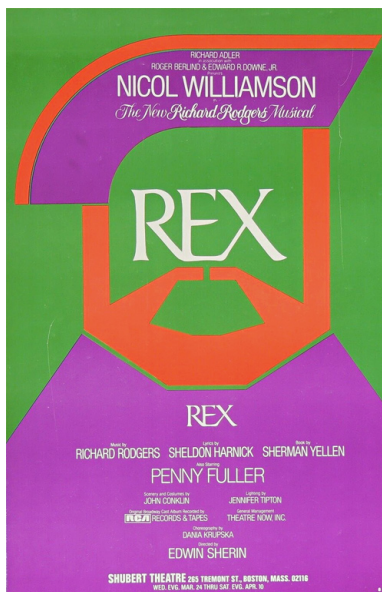
Moose Murders (1983) – Jason called this “the most famous play to ever bomb.” Eve Arden left before the show hit Broadway. It closed opening night. Now, critics review a really bad show by starting with the phrase “Not since *Moose Murders* . . .”



Breakfast at Tiffany’s (1966) – Despite ’60s star power, it never opened. It flopped in Philly, and the producers hired Edward Albee (*Who’s Afraid of Virginia Woolf?*) to rewrite it. The play grew darker and longer – 4 hours! Producer David Merrick pulled the plug. “I’m going to spare the public from having seen this show.”



Charlie and Algernon (1978) – A musical, based on Daniel Keyes's *Flowers for Algernon*, which was “the only musical in Broadway history that had a man doing a dance with a little white mouse.”



Rex (1976) – One of Richard Rodgers's last shows, a musical about Henry VIII. Even great composers have flops; this show “died because it was so dull.”



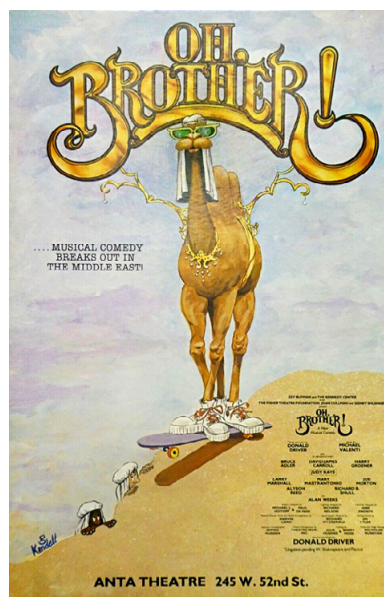
Dance a Little Closer (1983) – A version of Robert Sherwood's play *Idiot's Delight*, which closed on opening night. Jason quipped that “most people remember it as having closed a little faster.”



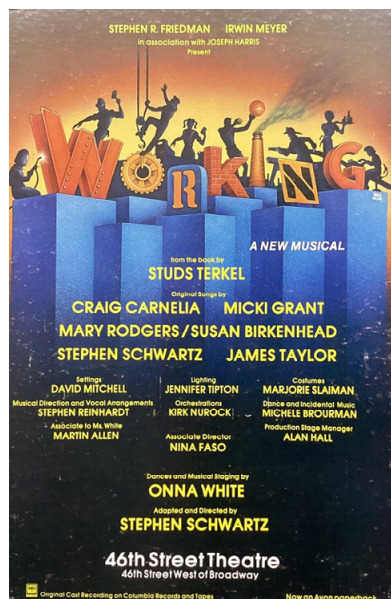
Annie 2 (1988) – Bottom line, sequels don't work on Broadway. The original *Annie* (1977) was one of the most successful Broadway plays, running for 2,400 performances over 6 years and spawning the very successful 1982 movie. Hopes were high for the sequel, but it never made it from previews in Washington, D.C., to Broadway.



Got Tu Go Disco (1979) – One could tell from the title that this show would be dead on arrival. Its lead was a laundress by day and disco queen by night.



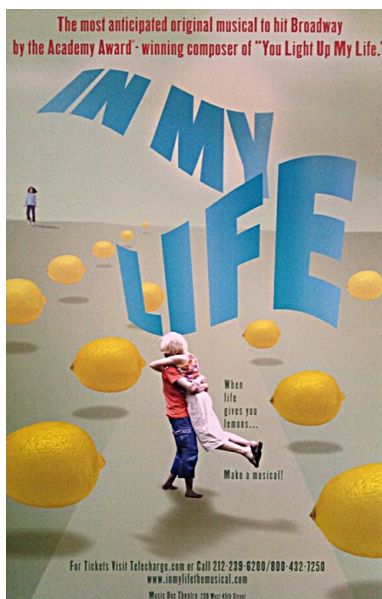
Oh Brother (1981) – This comedy of errors was set in the Middle East, had a cute score, but couldn't be saved – even by a skate-boarding puppet of a camel.



Working (1978) – A musical was based on Studs Terkel’s book of the same name. Different song writers were asked to write songs about different jobs. It came across as a bunch of vignettes.



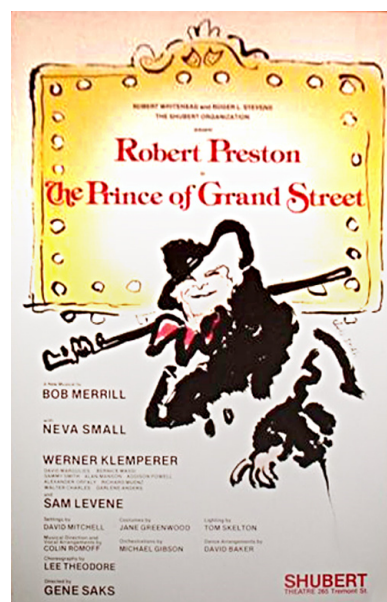
110 in the Shade (1963) – Based on 1954’s *The Rainmaker*, it was in some respects a critical success but lasted less than a year and lost its investment. In Broadway terms, any show that loses its investment – as most do – is a flop.



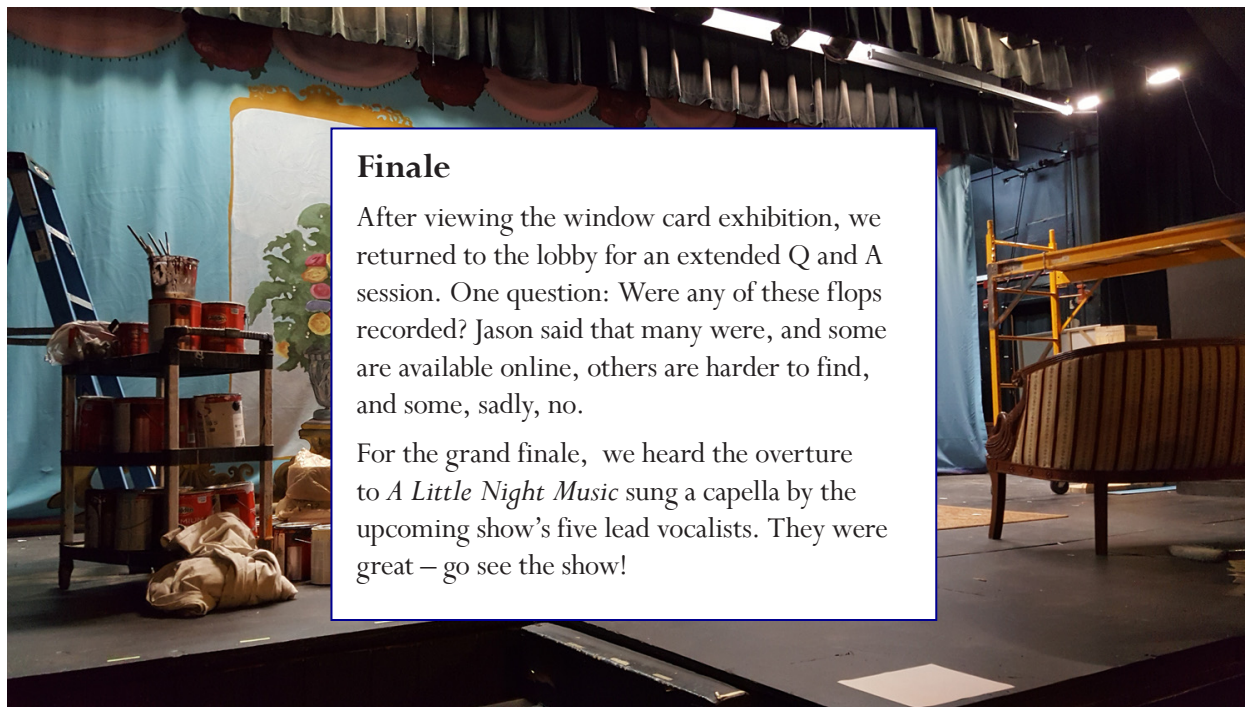
In My Life (2005) – “One of the strangest shows ever to have graced a Broadway stage” – *Playbill*. Jason said that this show was the life’s work of jingle writer Joseph Brooks (e.g., Dr. Pepper, Pepsi, Dial Soap). A young man with Tourettes’ Syndrome falls in love with a girl with a brain tumor – guided by a gay pirate angel. An interesting show, but “it had flop written all over it.”



Carrie: A Musical (1988) – This retelling of Stephen King’s *Carrie* has become “the most notorious musical.” In fact, according to Jason, a book about flop musicals is entitled *Not Since Carrie*. The show couldn’t decide if it was funny or not: it went from very funny, to very bloody, to very funny, etc.

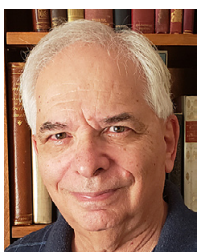


Prince of Grant Street (1978) – This show, starring Robert Preston playing a Yiddish theater star, closed in Boston.

Minutes, concluded**Finale**

After viewing the window card exhibition, we returned to the lobby for an extended Q and A session. One question: Were any of these flops recorded? Jason said that many were, and some are available online, others are harder to find, and some, sadly, no.

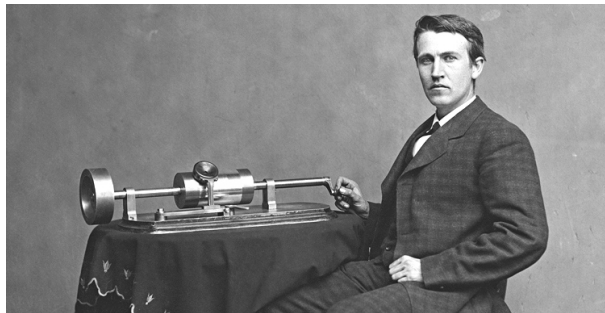
For the grand finale, we heard the overture to *A Little Night Music* sung a capella by the upcoming show's five lead vocalists. They were great — go see the show!

**A personal note from Gary Simons:**

Since the 2016–2017 FBS season I have written most of the minutes of FBS presentations, always relying on the careful editing and skillful introduction of graphics and production values by Charles Brown. I hope I have conveyed to readers the essence and the excitement of these presentations. This is my last set of minutes, as I pass the task on to other hands.

The Little Theatre Movement in America

In 1906, one of America's most famous musicians, John Philip Sousa, decried the invention of the phonograph as the end of music. Within a few years, another technology was born that challenged the traditional arts: the moving picture. Like the phonograph, the new medium democratized stage performance and expanded its reach, and it had new exciting possibilities of its own.



Mr. Edison and his Doomsday device

Theater at the Dawn of Modern Technology

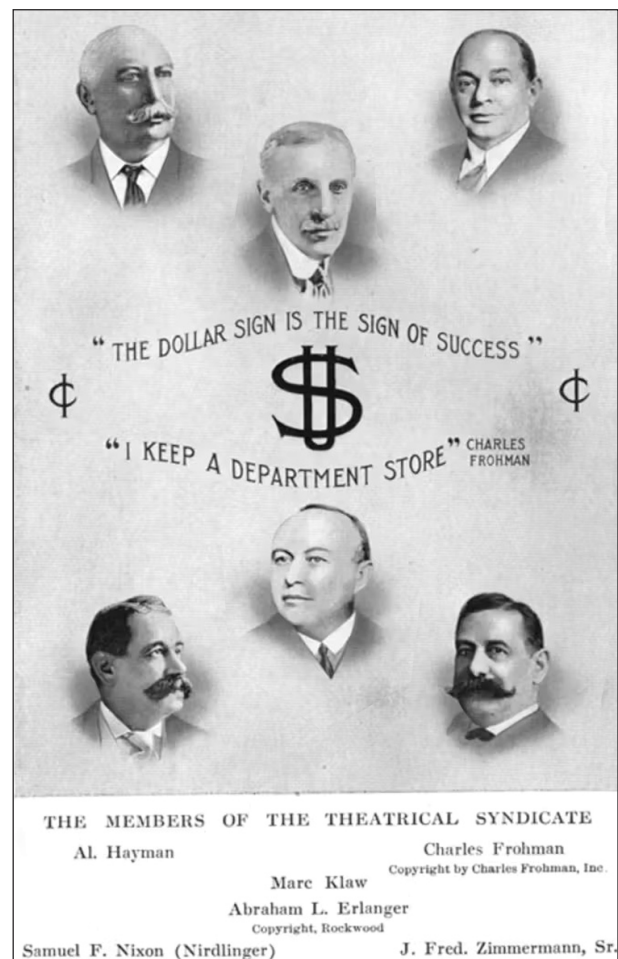
In the late 1800s, stage performances were a popular form of entertainment. Most performances were melodramas or variety entertainments like vaudeville. The system of development, production, and distribution (in the form of touring companies) was tightly controlled by the Theater Syndicate, which the six major producers of theater entertainment secretly established in 1896 to control bookings across the U.S. After all, it was the age of the great monopolies.

The syndicate offered the advantage of maintaining the economic health of the entertainment industry, but the syndicate also became a tastemaker and a gatekeeper, restricting the material offered to the public and the people who could offer it.

The syndicate was challenged almost immediately by a succession of groups. First were influential Broadway producers Harrison Fiske and David Belasco. Their efforts eventually collapsed when Belasco made an arrangement with the syndicate, and Fiske could not continue alone.

A second and much more serious challenge was offered by actors, who took up opposition to the syndicate at the end of the 1800s, led by well-known actors Nat Goodwin, Francis Wilson, and Richard Mansfield. Minnie Maddern Fiske, widely considered the most important actress of her era, was also a vocal opponent of the syndicate and its control. In 1897, Wilson stated, "The Trust is an ubiquitous invention of the enemy, to harass and squeeze out the life and soul and all ambitions of players."

The actors' efforts were foiled when Nat Goodwin made his arrangement with the syndicate and suddenly dropped his opposition. Others followed in turn. Fiske continued her opposition, performing in independent theaters.



The six principal members of the Theatrical Syndicate, formed 1896

Little Theatre, *continued*

A third and equally serious threat was offered by the Shubert brothers, Sam, Lee, and Jacob (“J. J.”), who were not members of the syndicate but whose theater holdings rivaled the syndicate itself. When Sam was killed in a railroad incident in 1905, Lee and J. J. were forced to make an arrangement with the syndicate, but their growth continued, and they shifted their strategy from buying theaters to signing actors. This made them highly competitive with the syndicate. It was the Shuberts who fashioned the Broadway theater district.

In a fourth challenge to the theater “system,” actors once again asserted their power by forming the Actors’ Equity Organization at a meeting over 100 actors in May 1913, after a series of secret meetings. They elected Francis Wilson as their president. This approach was effective, and within a few years, Actors’ Equity would fight to become a union, affiliated with the American Federation of Labor.



Francis Wilson and fellow actors march for the right to unionize.

A New Technology Appears

In the meantime, a new challenger to the syndicate and theater in general was developing. Photography had been invented in the early 1800s, and by the 1880s, the idea of using strips of film to display moving images was being developed in Europe and America. In 1893, Thomas Edison introduced the Kinetoscope, a device which displayed a brief film to a single viewer looking through a peephole. The films were often vaudeville acts. The technology spread quickly, and within a couple of years, there were “peepshow parlors” in many major cities.



The first Kinetoscope Parlor opened on Broadway in April 1894. Each kinetoscope showed a different film — sparring boxers, body builders, animals to clothed women dancing each 30 to 60 seconds. Patrons paid a nickel a film, and the parlors were often called nickelodeons — the term was sometimes applied to the kinetoscope itself. In the case of a special boxing match, each machine would show one round, for a dime each.

As quickly as the Kinetoscope had risen, its novelty declined, but film projection was hot on its heels. In 1895, the Lumière brothers presented the first public commercial films in Paris. The series of 10 films lasted 20 minutes.

Short, one- or two-minute films became common as part of a vaudeville variety show. Meanwhile, inventors were busy solving the many technical problems of staging, lighting, film materials, and so on, that would allow longer features.

On June 19, 1905, Harry Davis opened the doors of a storefront shop in Pittsburgh that had been converted to a small theater. There was seating for about 100 people, and each one paid a nickel to enter — thus the nickelodeon. About 450 people attended that day. The simple conversion formula allowed storefronts anywhere to become a nickelodeon, and they began popping up all over America. Within two years, it is estimated that over two million Americans had visited a nickelodeon. By 1910, the first standalone movie theaters were being built.

Movies were very popular and began to drive their own industries and organizations. Movies were inexpensive and drew audiences to see spectacles that live theater could not produce. Predictably, the end of the theater was predicted.

Little Theatre, *continued*

STUDEBAKER CARRIAGE FACTORY AND REPOSITORY, CHICAGO, ILL.

Studebaker Bros. Manufacturing Co. Rules for the Care and Preservation of Carriages.

1. Carriages should be kept in a dry, airy room. There should be a moderate amount of light, otherwise the interior will be affected. The exterior should be constant, in wetting being direct sunlight upon a carriage.
2. There should be no communication between the stable and the coach house. The manure heap or pit should also be located as far away from the carriage house as possible. Ammonia fumes crack and destroy varnish, and fade the colors both of painting and lining. Also avoid having a carriage stand near a brick wall, as the dampness from the wall will fade the colors and destroy the varnish.
3. When a carriage is new or is resoled, it is better for it to stand a few days and to be frequently washed and well dried off before being used. Frequent washings with cold water and exposure to fresh air in the stable will also help to hasten and to fix the finish. After the paint is on, the carriage should be given a very careful rubbing in dry spots, or spots and stains will inevitably result.
4. When washing a carriage, keep it out of the sun. Use plenty of water, taking great care that it is not driven into the body, to the injury of the lining. Use for the body panels a large, soft sponge; when saturated, squeeze this over the panels, and, by the forcing down of the water, the dirt will come off, and, when dry, the car should be taken to wipe the surface quite dry with soft, clean linens after each washing.
5. The cushions just given for washing the body apply as well to the underparts and wheels, but use for the latter a different sponge and channels than those used on the body. Never use a "spoke brush," which, in connection with the grit from the road, would do the most damage to the wheels, wearing it out, of course, removing the glaze.
6. Never allow water to dry of itself on a carriage, as it would inevitably leave stains. Hot water or soap should never be used in washing a varnished surface.
7. Resoled leather tops should be washed with very weak soap and water.
8. To prevent or destroy mites in wooden things, use turpentine and camphor. In the case of a close carriage, the single exception from this mixture, when placed in a warm place, being placed will be found a certain cure.
9. Inspect the entire carriage occasionally and when even a hair or chip appears to be getting loose, tighten it up with a screw, and always have little repairs done at once. Should the time of the wheels get at all slack, be the cause of the fellow between the axle and the wheel being loosened, or the wheels may be permanently injured. "A wheel in time saves nine."
10. Examine the axle frequently. Keep them well oiled, and see that the washers are in good order. From spring oil is considered the best for lubricating purposes; grease will not answer, but never use coal oil, as it will give up. Be careful in repacking the axle ends, and oil the ends of the shafts, or main shaft.
11. Leather top carriages should never stand long in the carriage house with the top down. After coming the top "down," the top should be taken off the shafts on the wheels and harness. Springs of every kind should be frequently oiled, or they will soon spoil.

CHICAGO REPOSITORY AND FACTORY:
203-4-5-6 MICHIGAN AVENUE.

Studebaker Carriage Company was founded in 1852 in South Bend, Indiana. Operations in Chicago began around 1870, but to consolidate assembly and sales, the five Studebaker brothers hired Solon S. Beman to design an eight-story building, completed in 1887. Success forced a move to larger quarters in 1898. Studebaker retained ownership, but in cooperation with the city, invested \$500,000 to renovate the building with offices, studios, and theaters to create the Fine Arts Building.

Night Music, but Little

It was around 1912 that playwright Mary Aldis and her husband, Arthur, a Chicago lawyer and real estate investor, established a small playhouse on the grounds of their home in Lake Forest, where the Aldises were developing an artists' colony. In Chicago proper, a small theater had been established at Hull House as early as 1899. Hull House was a settlement house for new immigrants that was part of a vision of social reform that made it possible for poor residents to live and work with educators. One of the founders of Hull House, Jane Addams, was a believer in the improving power of theater and added one to Hull House. By 1907, Hull House had become a thriving complex of 13 buildings, and Addams was influential in many aspects of social reform, including womens' suffrage. Similar settlement homes were set up across America.

Meet Ellen Van Volkenburg and Maurice Browne. Van Volkenburg as "Nellie Van" was a leading actress, director, puppeteer, and theater educator. Maurice Browne was a poet, actor, and theater director. With Harold Munro, he had operated Samurai Press from 1907 to 1909, focusing on verse.



Maurice Browne and Ellen Van Volkenburg

Van Volkenburg from Michigan met Browne from Reading, England, in Florence, Italy, in 1910. Browne moved to Chicago, where the pair quickly took a place in the Chicago's avant-garde literary circles. They were active professionally in the U.S. and the UK. In 1912, they married.

In 1911, the Irish Players of the Abbey Theatre School of Acting of Dublin, Ireland, toured the U.S. Midwest. The Abbey Theatre School had recently been established by dramatist and folklorist Lady Gregory, who with William Butler Yeats and Edward Martyn founded and promoted the Irish Literary Revival.

Browne's and Van Volkenburg's contact with Lady Gregory and the players inspired them to create a theater company along the same lines, drawing on the model of other European avant-garde theaters and introducing contemporary European writers not often produced in the U.S.

Chicago's Fine Arts Building boasted a large auditorium, but a one-year lease on the small space on the fourth floor was less than a quarter of the cost. Browne wrote in his *Autobiography*:

Nellie Van's ambition was to become a "really-truly" actress: mine, to write masterpieces of poetic drama; and we were both afire to see plays which the "commercial" theatre — as we called it in those days — did not offer: Gilbert Murray's translations of Euripides, the works of Ibsen, Strindberg, Shaw. We decided to start our

Little Theatre, concluded

own theatre; it was a logical conclusion. The fact that we had no money was of course irrelevant. But – so we thought, poor innocents – a small theatre would cost less than a large one; therefore ours was to be a little theatre.

And the Chicago Little Theatre was born.

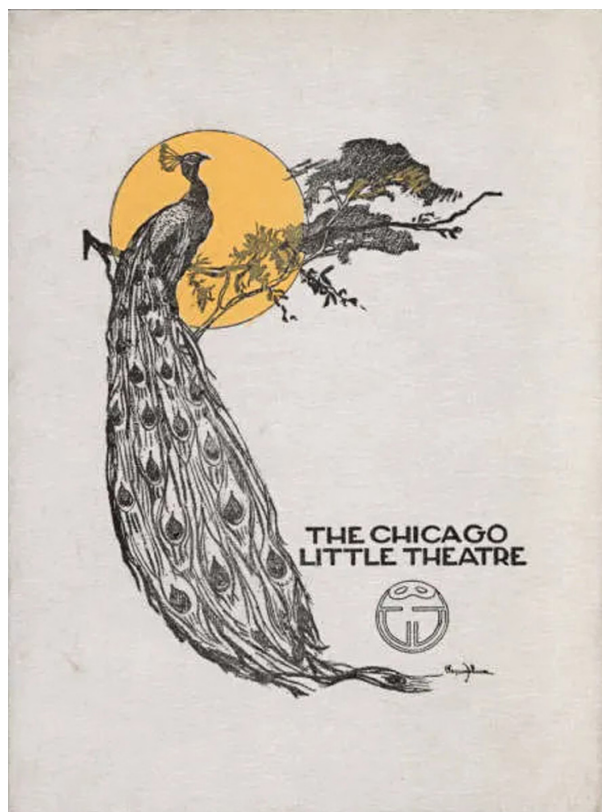
Employing a lesson learned from the European models, Browne's theater operated by subscription: \$10 a year or \$50 for life. General admission was \$1, and subscribers paid 50 cents.

The theater opened on November 12, 1912, with two one-act plays: W. W. Gibson's *Womankind* and William Butler Yeats's *On Baile's Strand*. Further performances included Arthur Schnitzler's *Anatol* and Gilbert Murray's translation of Euripides' *The Trojan Women*. Browne and Van Volkenburg decided to promote the theater and its concept with touring performances to Boston, St. Louis, Milwaukee, Kankakee, and Kansas City. In 1912, a small theater, the Toy Theatre (1914–1922), was founded in Boston.

The Chicago Little Theatre's first season was a critical and aesthetic success but less so financially. The company was now in debt greater than they had started with. However, the obvious quality and value of the company's work drew the attention of the Aldises and other Chicago patrons who gave generously to support the new theater.

When the U.S. entered World War I in 1917, the Chicago Little Theatre fell on hard times. It was not a good time for an institution (1) committed to progressive ideals and to peace that was (2) dependent on patronage to make its budgets. After five seasons, the theater was forced to close.

Browne and Van Volkenburg continued their work in theater. They were invited to Cornish College in Seattle, Washington, to set up a drama department. They conducted other programs on the West Coast.



Cover of Chicago Little Theatre production of *The Philanderers* by George Bernard Shaw, 1912. Written in 1893, British censorship laws prevented production until 1902. Shaw wrote two endings; a friend advised him to replace the first ending, with its focus on divorce, with a more conventional marriage, now the common ending. However, the original ending is more Shavian in its criticism of contemporary society.

But they were always remembered for their role in starting the Little Theatre Movement and the years they spent in the gently remunerative world of the small theater.

Despite the fate of the Chicago Little Theatre, it had lit the spark of a movement that led to the opening of many Little Theatres and other community theaters that did not use the "Little" designation. This movement also led to many small theaters set up within striking distance of Broadway, i.e., off-Broadway (100 to 500 seats) and off-off-Broadway (fewer than 100 seats).

The Little Theatres, whatever their exact name, have provided a venue for experimental and local productions as well as bringing classic and hit shows and brought the experience of live theater to both small towns and large cities across the U.S.

The Tale of a Hoe: Story of a Peripatetic Hand Press

by Welford Dunaway Taylor

FOREWORD

Welford Taylor was a collector of Julius John Lankes (1884–1960), one of the foremost woodcut artists of the early 20th century, and a friend of Lankes’s son, J. B. Lankes has a special connection with the Tampa Book Arts Studio which “borrowed” the iron press discussed in the article and which produced work from Lankes designs. There is also a special connection with the Florida Bibliophile Society through our members Carl Mario Nudi, who supplied this article, and Sean Donnelly, both of whom worked with Tampa Book Arts Studio, with the Lankes press, and with J. B.

Lankes worked with many prominent authors and artists of the early 20th century, notably Robert Frost, who was his friend to Lankes’s last days, Sherwood Anderson, and Rockwell Kent. Lankes’s life is a study in itself; a remarkable artistic journey.

The portal leading to the charmed realm of hand printing opened to me in my twenties when, as a callow graduate student, I accidentally discovered the woodcuts of J. J. Lankes (1884–1960). Not long after seeing several of these distinctive prints displayed on a friend’s wall, I began to encounter them as illustrations in beautifully printed volumes by several of Lankes’s literary contemporaries, especially Robert Frost.

At the time, I was only generally familiar with the genres of graphic art. For example, I vaguely knew an etching from a lithograph and how each was produced.

But I had never explored the aesthetic possibilities, much less the exacting tools and techniques involved in producing a woodcut. I soon found myself becoming immersed in the subject, however, when I met the artist’s son, Julius Bartlett (“J. B.”).

The younger Lankes (then in his early fifties) had dedicated much of his life to his father’s artistic legacy. He was at once its curator, its conservator, its historian.

In connection with these roles, he maintained his father’s flatbed press – a Hoe Washington model, complete with a relief profile of the first president molded into the arch of its frame. The press had been manufactured in the 1850s, when the Hoe manufacturing company of New York dominated the field. On this cast iron behemoth, weighing well over

a ton, the senior Lankes had printed most of the 1,400 wood blocks he designed and limned in the course of a forty-year career.

The more I saw of Lankes’s work, and the more I discussed it with his son, the better I liked it. Then tentatively, piece by occasional piece, I would purchase a small print or a volume

containing a Lankes illustration. From this modest beginning the collecting story extends forward more than fifty years, in ever more voluminous and convoluted ways. Although it has been recounted several times, I think it possibly deserves a coda, on an aspect that I rather downplayed in earlier tellings.

The protagonist of this new chapter is the Hoe Washington itself, and I suppose I am the antagonist. Or accomplice. Or enabler. Or defender. Over time, I have played all these roles in the checkered tale of this formidable device. Although most of the saga unfolded in unexpected, often surprising ways, I now realize that the incidental bits of its history that I had picked up early on should have tipped me off that unpredictable adventures lay ahead.

Lankes himself had indicated that this was not just



J. J. Lankes, early 1900s

The Tale of a Hoe, *continued*

any utilitarian press, but one with, well, a past. In his celebrated *Woodcut Manual* (1932), he recalls having bought it “shortly after [World War I] when [he] was given to understand that many were broken up and disposed of as scrap iron – no doubt for making shells, a more profitable business than making prints.” Adding that surviving examples “can be bought cheaply at times,” he notes that he had paid \$50 for his.

One can only speculate about the Hoe’s haps and mishaps in the pre-Lankes decades, but its subsequent history is anything but vague. Lankes initially set it up in his studio (or “shack”) in Gardenville, a suburb of Buffalo, New York, just as WW I ended. In 1925, it was disassembled and transported to Hilton Village, Virginia, where it was placed first in the family garage (Lankes’s temporary studio). Then it was transferred (with considerable difficulty) to a tiny attic-like room on the third floor of the new family residence. There it served the artist during the most prolific segment of his career.

In the late 1930s, the press was passed on to J. B. Lankes as a result of his father’s several changes of residence. It was taken first to the basement of the younger Lankes’s house in nearby Portsmouth, where it became submerged in salty flood waters soon thereafter. Then, following J. B.’s move to Richmond, the press was re-established in the back room of a duplex flat. Some years later, it was moved yet again, this time to the garage annex of his



J. B. Lankes and the Hoe Washington Press



Lankes’s Washington press, made by R. Hoe & Co. of New York in the late 19th century. In the foreground is the printing bed with a form containing type. The frisket which helps manage the paper is not attached for this photo.

retirement house in Hampton.

The annex could also accommodate printing paraphernalia such as papers, inks, blocks, and a scattering of types in various styles. It was the kind of space an amateur printer dreams of, and J. B. operated there contentedly for well over a decade – until he determined that it was time to “downsize” and move to an assisted living facility. Although he retained his house (and its outfitted annex), he became concerned about the ultimate disposition of the press. He informed me that he wished to donate it to the University of Richmond, where I taught, and he asked if I would personally offer the gift on behalf of the family and then oversee its transfer. I was happy to oblige, as I thought this a most apposite gesture.

The university owned an extensive array of J. J. Lankes’s work, much of it contributed by J. B. and his siblings. Moreover, printmaking was a thriving

The Tale of a Hoe, *continued*

component of the Fine Arts Department. Surely accepting the actual press on which a large portion of the collection had been printed would be a simple, easy decision. It proved to be anything but – and for reasons that I soon came to understand. For instance, I learned that the university Fine Arts Center had no place for this leviathan to be stored, much less a spot where it could be actively used. And even if space could be made, it was feared that the concrete floor of the building could not sustain the weight. Yet the museum director wanted the press, as he valued both its connection to the artist and its potential for use in printmaking courses.

J. B.'s move to the retirement facility was imminent: a solution had to be found. I realized that his attachment to the Hoe was both practical and sentimental. But the university's constraints were very real and had to be respected. With strong ties to both entities, I feared the impasse was insurmountable.

I was saved by a chance telephone conversation with Richard Mathews, director of the Book Arts Studio at the University of Tampa. It seemed that the Hoe was just what they needed for their letterpress classes, and they would be eager to have this one even on loan. Moreover, they volunteered to pay the cost

of transporting it. Considering the size and weight of the Hoe, and that its proposed new location was some seven hundred miles distant, I felt that Tampa's commitment was genuine. Fortunately, so did the Richmond museum director.

With all parties in agreement on the terms, the press now had to be dismantled and loaded onto a Tampa-bound transport. I assumed this would probably be a flat-bed truck and the movers themselves of strapping proportions. This vision quickly faded when the conveyance turned out to be a U-Haul trailer pulled by a decrepit Dodge van. The disassembly/moving team consisted of a somewhat diminutive middle-aged gentleman, who quickly produced from the rear of the van a wooden dolly and the largest wrench I had ever seen. He then casually asked where the press could be found.

As I observed his movements over the next few minutes, it became clear that this was not his first press removal. His knowledge of leverage, balance, and simple hydraulics was prodigious. Within half an hour, and with only minimal assistance from J. B. and me, he had the Hoe dismantled, the components placed on the dolly one by one, and thence onto the trailer. Just as a rainstorm descended, he bade us farewell, and the van and its weighty appendage



The Hoe Washington Press in place at the Tampa Book Arts Studio. Note frisket attached to front of press.

The Tale of a Hoe, continued

Bob Oldham, hand press expert and historian, and FBS member Sean Donnelly, right, work on refurbishing the platen of the Lankes Washington Hand Press.

lumbered away into the night, its safety chain dragging the pavement and throwing up ominous sparks. Tampa seemed far, far away.

Yet the trip was made without incident, and in record time. Thus began one of the happiest chapters in the life of the Hoe (then more than a century and a half old). It was assigned an honored spot in the Book Arts Studio at the University of Tampa and was soon being actively used by twenty-first-century students keen to learn the techniques of Gutenberg and Caxton on a mechanism that differed not substantially from the ones used by these early masters.

Under the direction of Richard Mathews, himself a master printer – the first Visiting Fellow at the William Morris Research Center at Kelmscott House, London, no less – the press was kept quite busy. Not only did it afford hands-on instruction; in short order it began producing Lankes-related publications. These included a tiny volume of his miniature woodcuts; various broadsides; an illustrated edition of his story “The Rich Mouse” and several more occasional items. All were published in limited editions under Richard’s unerring eye and are



Oldham transported Lankes’s press from Richmond to Tampa in a U-Haul truck. The press was disassembled and in need of refurbishing. Oldham stuck around to help in the restoration.

today treasured by collectors. Thanks to the blended talents of two accomplished masters – Lankes and Mathews – this proved to be a proud run for the Washington Hoe.

But time has its way with printing presses as with other human affairs, and in the mid-2010s plans for a Book Arts program began to form at the University of Richmond. It didn’t take long for someone to recall that J. J. Lankes’s hand press, owned by Richmond, was still on loan to the University of Tampa and might be returned to serve as a centerpiece for the new project. Although proprietorship was not in dispute, terminating a friendly loan of more than ten years was another matter – a delicate, awkward one. However, just as kindly Fates had intervened in the transfer from J. B., they rose to the occasion once again. It turned out that while Richmond’s plans were taking shape, a counter dynamic was playing out in Tampa. Its Book Arts program was being phased out, a casualty of institutional restructuring.

These movements were not exactly in synch, however. The Tampa realignment was already in progress, and Richmond’s capacious new home for

The Tale of a Hoe, *continued*

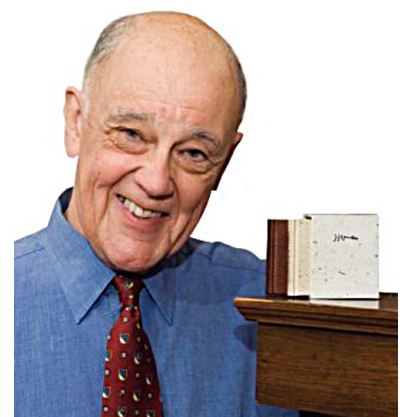
Book Arts (a renovated floor of Boatwright Memorial Library) was scarcely off the drawing boards. Once again, it was Richard Mathews to the rescue. Although retiring from a long and distinguished career, he oversaw the removal of the Hoe from its campus home to a nearby warehouse, where it would await transfer back to Richmond. Ever vigilant, he stayed at his post until the professional movers carefully placed the veteran traveler onto a truck (no more U-Hauls and Dodge vans!) for its return journey.

Would this be the final junket – from an obscure warehouse in Tampa to a splendid glass-walled

room in Richmond, to be seen in actual use by the passing world? If the Hoe could form its own answer (rather than accommodate the words and images of others) it would no doubt respond, “Don’t bet on it! When Travel and Adventure get into your gears they don’t leave easily. And believe me: I’ve had a good measure of both. But for the time being – maybe for years and decades to come – I’m happy being at the University of Richmond, helping to teach these young apprentices what hand printing is all about, while remembering the artful masters under whose hands I have printed in the past.”

**WELFORD DUNAWAY TAYLOR**

Welford Taylor taught American literature for 40 years at the University of Richmond, retiring in 2004 as James A. Bostwick Professor of English, Emeritus. In addition to teaching courses in British and American literature, he served for nine years as chair of the English Department and co-curated several exhibitions at the university’s art galleries. He has authored and edited numerous works on subjects in American literature and the graphic arts, among them Sherwood Anderson’s *The Buck Fever Papers* (1971); *Amélie Rives* (Princess Troubetzkoy) (1973); *Sherwood Anderson* (1977); *The Newsprint Mask* (1991); *Robert Frost and J. J. Lankes: Riders on Pegasus* (1996); *The Woodcut Art of J. J. Lankes* (1999), and *J. J. Lankes, A Woodcut Manual, with Selected Letters and Other Writings* (2006). In 1996, he delivered the Stephen Harvard Memorial Lecture at Dartmouth College. He has collected the work of J. J. Lankes for more than five decades and has participated in numerous Lankes-related exhibitions as consultant, curator, and lecturer. In 2005, he helped organize “In Equal Measure: The Frost–Lankes Connection,” an exhibition at Amherst College, where he delivered the keynote address. He also delivered the keynote address at “Sherwood Anderson and the American Modernists,” an exhibition at the William King Regional Arts Center, Abingdon, Va. in 2005. His lecture on Anderson to the Caxton Club of Chicago (March 2006) was titled “The Journey from Cass Street.” His most recent book, *Sherwood Anderson Remembered*, appeared in 2009.



Welford Taylor poses with a copy of The Rich Mouse, a miniature book, Lankes: His Woodcut Miniatures, printed at the Tampa Bay Book Arts Studio in 2009.



The Tale of a Hoe, concluded



J. J. Lankes: Vermont Farmhouse, Robert Frost Home., 1925 (MutualArt)



J. J. Lankes: Jehovah I., undated (Burchfield Penney Art Center, Buffalo, N. Y.)

A Story That Writes Itself: Multiple Award-Winning Author Selected for *Time* 100 Most Influential People of 2024 Opens Bookstore Featuring Banned Books and Books For/About Oppressed Groups

Florida author Lauren Groff is introduced on Wikipedia with the following paragraph:

Groff's first novel, *The Monsters of Templeton*, was published by Hyperion on February 5, 2008, and debuted on the *The New York Times* Best Seller list.[5] It was well received by Stephen King, who read it before publication and wrote an early review in *Entertainment Weekly*. The novel was shortlisted for the Orange Prize for New Writers in 2008, and named one of the Best Books of 2008 by Amazon.com and the *San Francisco Chronicle*.

Her work has been steady since 2008 as has the praise. She has been a National Book Award finalist for *Fates and Furies* (2015), *Florida* (2018), and *Matrix* (2021).

This year, she was named to *Time* magazine's list of the 100 most influential people of 2024, described by no less than Ann Patchett on the *Time* website:

Her novels would have been enough. *The Vaster Wilds*, *Matrix*, *Fates and Furies* – flights of imagination and dives into history that keep

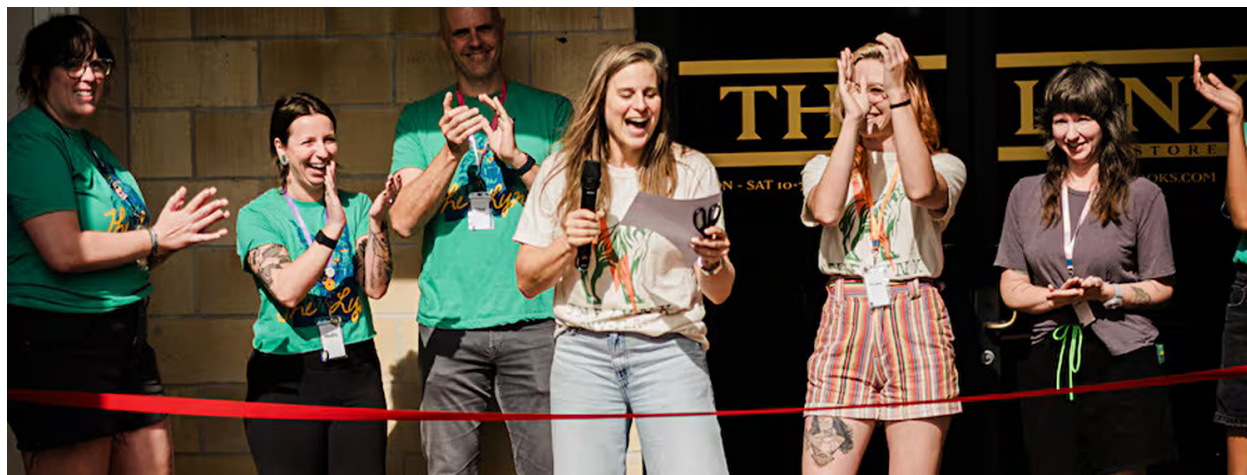


Lauren Groff

readers turning pages late into the night. Her collection *Florida* (my personal favorite) won the Story Prize. But Lauren Groff is more than a great writer, she's also a great citizen, channeling her belief that everyone should be free to read the books they choose into The Lynx, her new bookstore in Gainesville, Fla. When I heard the news, I wanted to stop her. I wanted to praise her. I wanted to tell her there will be days that being both a writer and a bookstore owner will feel like one job too many. Just ask Louise Erdrich, Emma Straub, Judy Blume, Jeff Kinney. Ask me. But the joy of putting the right book into a customer's



One must pass a sphinxlike guardian to enter The Lynx bookstore in Gainesville, opened in April 2024 by author Lauren Groff.

Lynx Bookstore, continued

Lauren Groff makes a few remarks before cutting the ribbon to her new bookstore.

hands will make up for everything. Once again, Lauren Groff is doing spectacular work.

Let's pick up where Ann left off.

A grand opening was held at The Lynx on April 28. Gainesville's *Main Street Daily News* described the event:

The grand opening celebration featured readings and appearances by Groff and the authors Kristen Arnett, Cynthia Barnett, Jack E. Davis, Sandra Gail Lambert, David Leavitt, Ange Mlinko and Rebecca Renner.

The event also included store discounts and prizes, story time for children with Gainesville firefighters from the neighboring firehouse and an event with PEN America, a nonprofit organization that defends writers, artists and journalists and protects free expression.

The next day, Groff tweeted:

The Grand Opening of The Lynx was yesterday. All photos of me are sweaty and disheveled – the state of my house, lawn, car outrageous – but the state of my soul is expansive, flying. Thousands of people came. Our readers and musicians were perfect. It was pure love all day.

Why now? Groff has said that she and her husband, Clay Kallman, have wanted to open a bookstore since

they moved to Gainesville in 2006. On the Indiegogo page for the project, she wrote about the book bannings and their impact that had accelerated the couple's plan:

We have been galvanized by this to open an independent bookstore in our gorgeous university town of Gainesville, Florida. We want to bring as many authors and ideas to Florida as we can, to promote books, authors, and readers, to celebrate the deep and extraordinary literary legacy of Florida, and to uphold the right of all people to tell their stories and help their stories find the audiences that need them.

She also explained the name "The Lynx":

A lynx is ferocious, one of Florida's two native wildcats. The name of The Lynx is also a double entendre: we will be the link, the nexus, bringing together writers and readers, offering books to populations that do not have the access to them that they deserve, and holding disparate parts of our city together in a space dedicated to books and book events. We want to be the place where you will find community with other people who share your interests, whether it be romance, horror, poetry, manga, international fiction, gardening books, and so on: we will be here to help you build and sustain the literary life that you are

Lynx Bookstore, *continued*

hungry for.

Some Gainesville residents and some bibliophiles may have noticed the name Kallman as the name of the man that opened the Florida Bookstore across the street from the University of Florida in 1933: Irving Kallman. That bookstore lasted for 83 years under the leadership of Irving and then his son Clayton. Grandson Clayton, “Clay,” is Groff’s husband and partner in the bookstore – a third generation in the book business.

Customers are greeted at the front door by a massive mural of a lynx, with the imposing and powerful posture of a sphynx. The interior is open, with shelves lining the walls, a charming niche for children’s books, and tables on which additional books are laid out. Two tables are reserved for book-related gifts and The Lynx logo items. The sales clerk doubles as a barista. Seating is outside the back door in the covered terrace that leads to parking.

Groff told *Publishers Weekly*:

There will be approximately 7,000 books in stock for adults and children “at this point,” and that the selection will emphasize books that are banned in Florida’s schools and libraries and books by Floridian authors.

In the same article, a couple of other author-booksellers offered Groff valuable advice:

Emma Straub, co-owner of Books Are Magic in Brooklyn, N.Y.: “Hire people who want to do all the parts that you have no interest in. The truth is that when writers open bookstores, I think we usually get a bit caught up in all the exciting parts and maybe overlook the bit about running a retail business, which turns out to be the hardest part.”

Ann Patchett, owner of Parnassus Bookstore in Nashville, Tenn.: “Lauren Groff has amazing boundaries, so I know she’s not going to get overwhelmed and stop writing. She’s also super friendly and warm, so I have no doubt she’ll be a great boss and do a wonderful job with customers. What could I possibly tell her that she doesn’t already know? Free food is the number one reported source of employee happiness. Provide food. But be ruthless about the staff refrigerator and throw out leftovers. Keep snacks in sealed containers. Bookstores don’t think about mice, but it can happen.”



New Work from FBS Members

Irene Pavese Offers Free Book Evaluations at the Gulfport Public Library

by Jude Bagatti



Irene



Jude

On the afternoon of March 23, 2004, FBS member Irene Pavese generously offered free book evaluations to walk-ins at the Gulfport Public Library. The event was sponsored by the Circle of Friends of the Gulfport Public Library. Irene is a member of the Circle of Friends and a volunteer at the library. FBS member Jude Bagatti assisted in the event, greeting



attendees, answering questions, and providing information about the Florida Bibliophile Society, including its meetings, programs, and social activities. One person joined on the spot!

Altogether, about 20–25 people attended the event and more than 20 books were appraised. With this number of books and Irene as the lone evaluator, some people had to wait for almost an hour, but they did! In fact, the event was so well received that library administrators asked Irene if she would be willing to repeat the event in a few months. Of course, Irene said yes. She and Jude thoroughly enjoyed their afternoon with this appreciative audience. The Circle of Friends provided an honorarium of \$50 to the Florida Bibliophile Society in appreciation of the event.

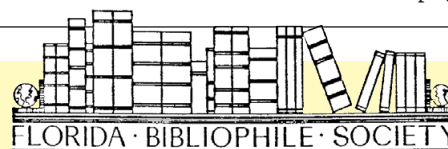
Russell Spera: New Website — Dante Translations for Collectors

Russell Spera has been an FBS member for a few months, and it's a perfect fit! Russell's collecting focus for the past decade or more has been translations of Dante Alighieri's *Divine Comedy* into English. In 2021, Russell published *Danteggiare* with Barrie Tullett. The book collects first tercets (three-line stanzas) from all the English translations of Dante's *Inferno* from Russell's and Barrie's collections — perhaps the most complete and up-to-date list of these translations. Russell stumbled across Barrie while searching the Internet for information about Dante translations. Barrie had started a project of collecting first tercets of English *Infernos*. As they began to correspond, Russell discovered that he had many translations that Barrie did not. Before he knew it, Russell was a partner in the project, and the result was *Danteggiare* (which is freely available on the [Internet Archive](#)).

Russell has recently started a blog, [Dante Translations for Collectors](#), as a window into his collection, his long experience with collecting these editions of Dante, the knowledge he has gained, and a guide for other collectors. If you are interested in the process of book research, this blog is great place to start. For bibliophiles, it will be interesting in general. And take note! There are still a few translations out there that have not been identified, so you can join the hunt, and before you know it, you'll be part of this project too.



FBS Flashback, 2009

From Florida Bibliophile Society's *The Newsletter*, October 2009A President's Words

by

Michael Bryan

Fellow Bibliophiles:

As some of you know, my day job is working as a librarian. Although there are many experienced and knowledgeable librarians who have not attended a graduate level "library school," it is an experience I have always valued in my professional life. On completing an undergraduate degree in English at a small state university (quite a number of years ago), I applied to Florida State University's "School of Library Science," as it was then called. Toward the end of my library science studies, I had the privilege of taking a one-on-one course under the direction of the special collections librarian at the FSU library. I spent time in the Special Collections and Rare Book Room studying bookbinding, printing, typography, hand presses, and related topics in the book arts. One of the labors that stayed with me over the years is the experience of writing a research paper on the celebrated English bookbinder T. J. Cobden-Sanderson (1840–1922).

Cobden-Sanderson was part of the William Morris "arts and crafts" circle in late Victorian-early Edwardian England and is known not only for his bookbinding but also for his Doves font, a fine example of typographic art. While

attending a dinner party at the Morris home, Jane Burton (Mrs. Morris) encouraged Cobden-Sanderson to take up bookbinding. He opened a workshop in 1884, and with Emory Walker, established Doves Press in 1900. Perhaps the most famous book to issue from the press was the "Doves Bible," a solemnly beautiful work and one of the jewels of the Morris circle.

In addition to his binding and press work, Cobden-Sanderson wrote and lectured on the book arts. One of his essays is a bibliophilic classic: *T I B B*

A T C B B

I and O B B Whole. In this tract, the author sets out his bookmaking philosophy, in which all elements should work together to produce a simple, well-balanced volume.

Unfortunately, when the press closed down in 1916, Cobden-Sanderson threw the entire Doves font into the Thames. Oh well, you can still see examples of his artistry with a careful Google search.

Yours in bibliophily,

Mike Bryan

T

." —Andrew Lang

IN THE BEGINNING
GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND

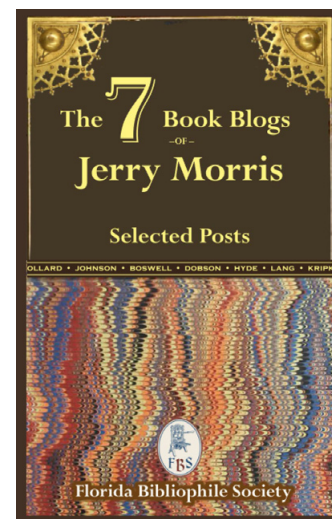
Lines from the Bible produced at the Doves Press, showing the Doves typeface, designed by T. J. Cobden-Sanderson.

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 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 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.



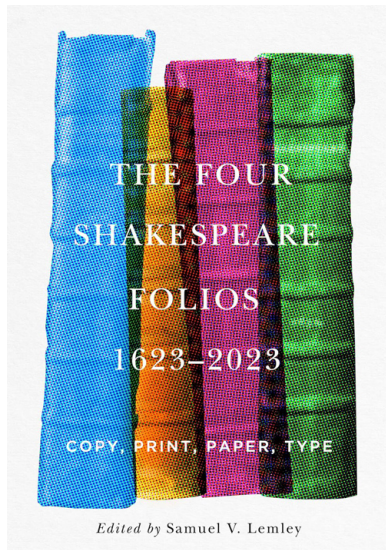
Books in Brief

The Four Shakespeare Folios, 1623–2023: Copy, Print, Paper, Type

Samuel V. Lemley (ed.)

Pennsylvania State University Press

176 pp., May 2024



Mr. William Shakespeares Comedies, Histories, & Tragedies, more widely known as the First Folio, contains 36 of the 38 plays attributed in whole or in part to Shakespeare. Published in 1623 and object of continued scholarly focus, the three subsequent folio printings – 1632, 1663/64, and 1685 – are often considered mere

derivatives of the First. This volume endeavors to correct and give nuance to this view.

Considering the evolution of Shakespeare in print through these successive Folios, this book seeks a new direction for Shakespeare bibliography. Written by leading scholars of Shakespeare in print, the chapters present an overview of current research and related new work on unsettled questions about the bibliography of Shakespeare's plays. This book challenges the view that the survival of Shakespeare's plays was due primarily to the survival of the First Folio. Rather, the four Folios each contributed to the gradual elevation of Shakespeare in the English literary canon.



Lemley says, "It's not exactly an exhibition catalog, but it reflects the themes of the Frick exhibition (Pittsburgh) featuring Carnegie Mellon University's copies of the four Shakespeare Folios."

Samuel V. Lemley is Curator of Special Collections at Carnegie Mellon University Libraries.

Sources: Penn State University Press; X (Twitter)

Reading Typographically: Immersed in Print in Early Modern France

Geoffrey Turnovsky

Stanford University Press

304 pp., June 2024

The value of books and reading is a given of modern society and one of its great anxieties in the digital age.

These views are rooted in a conception of reading as an immersive activity, "losing oneself in a book."

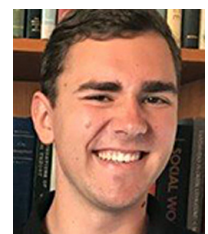
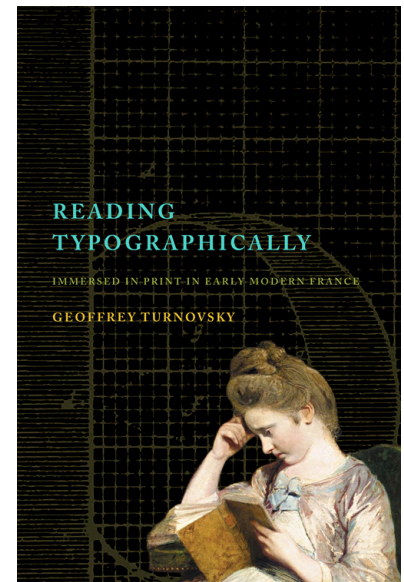
Against the backdrop of digital distraction and fragmentation, such immersion leads readers to become more focused, collected, and empathetic.

Nevertheless, print-based reading practices have historically included many modes, including the disjointed scanning we now associate with electronic text. In religious practice, literacy's benefits were presumed to lie in such random-access retrieval, facilitated by indexical tools like numbered biblical chapters and verses. It was this didactic, hunt-and-peck reading that bound readers to communities.

Exploring key evolutions in print in 17th- and 18th-century France, such as typeface, print runs, etc., Turnovsky argues that typographic developments were decisive for the ascendancy of immersive reading as a dominant paradigm that shaped modern views on reading and literacy.

Geoffrey Turnovsky is Associate Professor of French at the University of Washington, Seattle. He is the author of *The Literary Market: Authorship and Modernity in the Old Regime* (2011).

Source: Stanford University Press

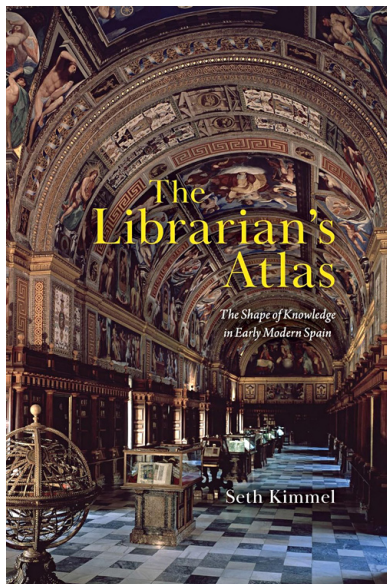


Books in Brief, *continued***The Librarian's Atlas: The Shape of Knowledge in Early Modern Spain**

Seth Kimmel

Chicago

304 pp., May 2024



Medieval scholars imagined the library as a microcosm of the world, but as novel ways of managing information in the early modern era facilitated empire in both the New and Old Worlds, the world became a projection of the library.

In *The Librarian's Atlas*, Kimmel offers a sweeping material history of how the desire to catalog books coincided in the

16th and 17th centuries with the aspiration to control territory. Through a careful study of library culture in Spain and Morocco – close readings of catalogs, marginalia, indexes, commentaries, and maps – Kimmel reveals how the booklover's dream of a comprehensive and well-organized library shaped an expanded sense of the world itself.

Bill Sherman (Warburg Institute) says, “Kimmel's brilliant book recovers nothing less than the relationship between the library and the world at a time of unprecedented intellectual and political ambition. They came together, above all, in the complex called the Escorial, created by King Philip II and his successors outside Madrid, and Kimmel offers our richest account to date of its origins, evolutions, and afterlives.”

Seth Kimmel is associate professor of Latin American and Iberian cultures at Columbia University. He is the author of *Parables of Coercion: Conversion and Knowledge at the End of Islamic Spain*.

Source: University of Chicago Press

**Andreas Vesalius: Anatomy and the World of Books**

Sachiko Kusukawa

Reaktion Books

224 pp., July 2024

In 1543, the young and ambitious physician Andreas Vesalius published one of the most famous books in the history of medicine, *On the Fabric of the Human Body*.

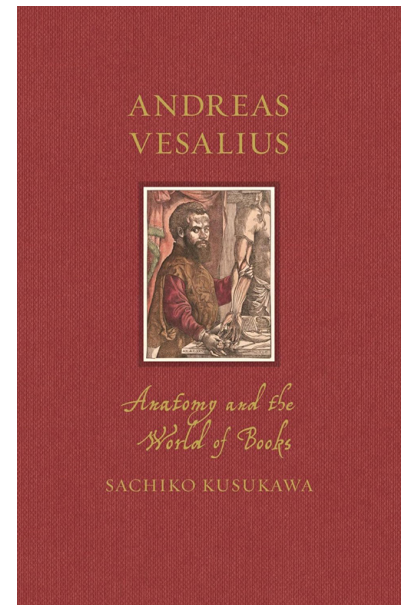
While we often think of dissection as destroying the body, Vesalius believed that it helped him understand how to construct the human body. In this book,

Kusukawa shows how Vesalius's publication emerged from the interplay of Renaissance art, printing technology, and classical tradition. She challenges the conventional view of Vesalius as a proto-modern, anti-authoritarian father of anatomy through a more nuanced account of how Vesalius exploited cultural and technological developments to create a big and beautiful book that propelled him into imperial circles and secured his enduring fame.

Paula Findlen (Stanford) says, “Kusukawa's vivid reconstruction of the making of Vesalius's *Fabrica* . . . explains how Vesalius thought about books, images and bodies, and his skill at instructing Renaissance readers how to look, touch, dissect and model the human body in order to learn from it. There is no better introduction to Vesalius.”

Sachiko Kusukawa is professor of the history of science at the University of Cambridge.

Source: Reaktion Books



Books in Brief, concluded**Presidents and Their Books: What They Read & Wrote; From the Collection of Susan Jaffe Tane**

Natalie Flaxman, Spencer Flaxman, Susan Jaffe Tane
The Grolier Club
104 pp., August 2023



With a few exceptions, American presidents have been readers. This book surveys an outstanding collection by Susan Jaffe Tane that encompasses books that every U.S. president owned and collected as a part of their personal libraries, as well as books they wrote. From a 1793 *Memoir of a Map of Hindoostan* that once belonged to George

Washington, to *Promise me, Dad*, a 2017 memoir by Joe Biden, these books provide an intimate glimpse into the lives of our presidents and offer insight into their private personalities and, consequently, their political personae.

This book corresponds to an exhibition of the same name held at New York's Grolier Club in 2023. The exhibition was co-curated by Tane (a member of the Grolier Club and FBS) and her teenage grandchildren, Natalie Flaxman, and Spencer Flaxman – Natalie and Spencer are the “youngest-



ever curators of a Grolier Club.” Tane explained that she has always enjoyed collecting, but

her collection of presidential books was begun when she noticed a first edition of *The Raven* sitting alone on a shelf. Her search for a worthy companion led to the collection now on display at the Grolier. She has successfully introduced her grandchildren to the joys of book collecting.

Sources: Grolier Club; *Antiques and the Arts Weekly*

[Bookish fiction]

The Book of Doors: A Novel

Gareth Brown
William Morrow
416 pp., February 2024

***The Book of Doors* is not only the title; it is the subject of this debut novel.**

When this mysterious book falls into the hands of book clerk Cassie Andrews, it disrupts an unassuming life of shelving books and making coffee for customers.

Inscribed with enigmatic words and mysterious drawings, it promises Cassie that any door is every door. You just need to know how to open them.

Then she's approached by a gaunt stranger in a rumpled black suit with a Scottish brogue who calls himself Drummond Fox. He's a librarian who keeps watch over a unique set of rare volumes. The tome now in Cassie's possession is not the only book with great power, but it is the one most coveted by those who collect them.

Now Cassie is being hunted by those few who know of the Special Books. With only her roommate Izzy to confide in, she has to decide if she will help the mysterious and haunted Drummond protect the Book of Doors – and the other books in his secret library's care – from those who will do evil. Because only Drummond knows where the unique library is and only Cassie's book can get them there.

Gareth Brown wanted to be a writer from a very young age. After many years of writing, *The Book of Doors* is his first novel.

Source: William Morrow



Library of Congress Murals. Near the library's Reading Room are five murals by Elihu Vedder (1836–1923), a Symbolist painter and member of the National Society of Mural Painters. The only topical paintings among the library's murals, incidents like the Panic of 1893, the Great Railroad Strike of 1894, the Standard Oil Trust monopoly, and Coxey's Army were fresh on the public's mind. In *Good Government*, the main character holds scales to judge all concerns by the facts alone. The shield on her left is quartered to represent the even balance of parties and classes. The young man casts a ballot, while carrying books representing education as an informed democracy's foundation. The young woman winnows wheat; kernels falling into the urn and chaff blowing away, symbols of honest people to run the republic. Behind all is a field of grain – the people and prosperity.



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!

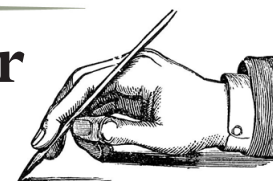
Love books? Take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, fun group.



It's easy to join – just send an email with your name, mailing address, and phone number to Floridabibliophiles@gmail.com. Annual dues are \$50 for membership or \$125 for membership plus print subscription. Use Paypal to send your payment to the gmail 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

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.

September 2024



*Buy cool books and share them
with us at . . .*

Summer Treasures: Show and Tell

Seminole Community Library
9200 113th St N, Seminole, FL
September 15, 2024, 1:30 p.m.

(also available on Zoom)

We know you'll be out there . . . at the book sales, at the bookstores, at the antique malls, rummaging, culling, and discovering!

From the truly rare to the delightfully obscure, we'd all like to know what you find! Summer Treasures Show and Tell is an opportunity to do just that. FBS conveniently provides three extra Sunday afternoons for you to hit the book trail and find that long desired treasure or make an astonishing new book discovery. If you can narrow it down to two or three, bring them along in September and tell us all about them!



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

— May 4 —

Free Comic Book Day

Use the store locator at www.freecomicbookday.com

— May 5 & 19 —

Little Haiti Book Festival 2024

May 5 at Little Haiti Cultural Complex (in person)

May 19 and May 28 (online)

(www.miamibookfair.com/littlehaiti/)]

— May 7, 6 p.m. —

44th Tampa-Hillsborough County Storytelling Festival

(online event)

(hcplc.org/storytellingfestival/)

— May 10 —

Ringling Literati Book Club, Sarasota, FL

Book of the month: *Last Light: How Six Great Artists Made Old Age a Time of Triumph* by Richard Lacayo

— May 11 —

SiestaCon

Roberts Arena, Sarasota, FL

— May 11–18 —

Longleaf Writers Conference

(longleafwritersconference.com)

— May 18 —

Orlando Book Festival, Orlando Public Library

(attend.ocls.info/event/5804591#branch)

— May 24–25 —

Booknet Fest 2024, Orlando, FL

(booknetfest.com)

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. 62: IOBA President

Richard Erdmann on 25 years of Independent Online Booksellers

Association – Richard Erdmann, president of the IOBA, which is celebrating its 25th anniversary in May. The organization will stage a virtual book fair May 2–4 on the Getman Virtual Book & Paper Fair platform (getmansvirtual.com). Co-hosts Ed Markiewicz and Lee Linn are both IOBA members, and both are exhibiting in the show, as is Richard Erdmann.

COFFEE BREAK No. 59: Ephemerist Barbara Loe and some early school rewards of merit

– Cafe regular Barbara Loe (Cardtique, Osprey, FL) updates us on her recent trip to Old Greenwich, Conn., for the Ephemera Society of America Conference, which had the theme Conflict/Resolution. Barbara is on the society's board. Of course, she returned with some new-to-her ephemera items. Among them, rewards of merit, which were handed out to school children for accomplishments in academic subjects and other endeavors, including deportment.

COFFEE BREAK No. 58: Book blogger Gilion Dumas: 16 years on the Rose City Reader

– Gilion Dumas, book blogger and past guest on Rare Book Cafe, joins us again with recollections of creating the well-read Rose City Reader for these past 16 years. What a ride it has been.

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:

Apr. 8 – Christopher Long on the Genius Graphics of Lucian Bernhard – Bernhard (1883–1972) was one of the great founders of modern graphic design. In a career spanning nearly five decades in Berlin and New York, Bernhard laid the foundation for a new language of form and communication. His brilliant posters, advertisements, book designs, and typefaces created the very look of the 20th century and beyond. In a lavishly illustrated book, noted design historian Christopher Long traces Bernhard's life and career, uncovering new truths and demolishing old myths. Long has published monographs on several notable central European émigré designers

Library of Congress

Libraries and Human Development in Haiti: The Work of Fondation Connaissance et Liberte – FOKAL (Foundation for Knowledge and Liberty) supports 35 community libraries in Haiti. FOKAL has grown into an organization that also supports arts and culture programming, has a debate program, and supports grassroots initiatives and water projects. How has this organization impacted Haiti and through its work strengthened the roots of a healthy society? The Library's Hispanic Division sponsored a day-long symposium, "Libraries and Human Development in Haiti: The Work of FOKAL." Speakers included leaders in the area of Haitian socioeconomics, FOKAL officials, and individuals who have benefited from the organization's programs.

[Listen to the podcast](#)

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 monographs and creative works broadly related to book history and print culture." Free, but advance registration is required for upcoming presentations.

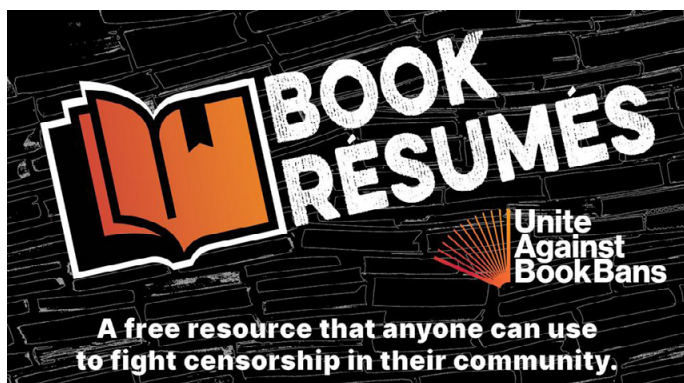
Upcoming episodes:

April 25 – Lara Langer Cohen: *Going Underground: Race, Space, and the Subterranean in the Nineteenth-Century United States* – First popularized by newspaper coverage of the Underground Railroad in the 1840s, the underground serves as a metaphor for subversive activity that remains central to our political vocabulary. Cohen discusses how her recent book, *Going Underground*, excavates the long history of this now-familiar idea, while seeking out versions of the underground that got left behind along the way.

May 30 at 2 p.m. ET – Kristen Doyle Highland, Danielle Magnusson, Laura Cleaver, and Kate Ozment: *Bookstores, Collectors, and the Rare Book Trade in Historical Perspective* – This illustrious panel discusses the history of bookstores, women book collectors, and the antiquarian trade in rare books and manuscripts – topics of their recent monographs in Cambridge University Press's Elements in Publishing and Book Culture series: *The Spaces of Bookselling: Stores, Streets, and Pages* (Highland), *The Trade in Rare Books and Manuscripts between Britain and America c. 1890–1929* (Magnusson and Cleaver), and *The Hroswitha Club and the Impact of Women Book Collectors* (Ozment).

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:

April 23 – Kent Bicknell on Louisa May Alcott – Susan Bailey of the blog “Louisa May Alcott Is My Passion” introduces Bicknell as “an avid Alcott scholar and collector of artifacts related to Transcendentalism. Bicknell has amassed a fantastic collection that tells compelling stories about the Alcott family not found in biographies of this remarkable family. Recently, Bicknell was honored by The Ticknor Society, which awarded him the 2023 Ticknor Society Book and Book Culture Collecting Prize for his ‘An Alcott Family Collection.’” In this presentation, Bicknell shares these compelling stories related to the great American author.

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, held at the St. Petersburg's Coliseum in March.

A joint effort of T. Allan Smith, producer of *Rare Book Cafe* in its new form, *RBC Coffee Break*, Mike Slicker, a founder of FBSowner 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.”

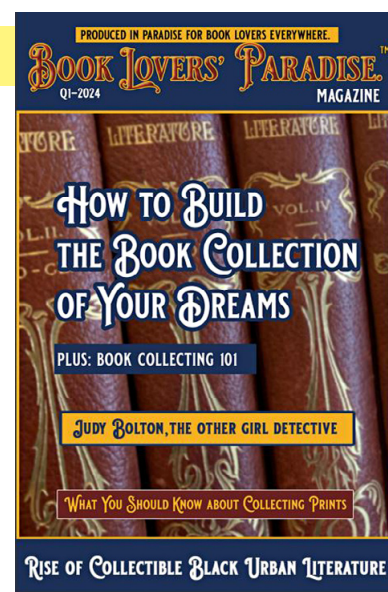
Allan, Mike, and Sarah view *Book Lovers' Paradise* as a way to extend the sharing of book knowledge and love of fine books that is enjoyed in encounters with booksellers at the book fair.

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

When is an Autograph not an Autograph? When it's a Manuscript!

Clear as mud, eh? In this installment of bookish definitions, you get four for the price of one – “autograph” and “manuscript” each have two meanings and they overlap. We’re here to end the confusion!

Autograph 1 – This term is often used to refer to a signature, usually of a famous person. Autograph collecting goes back to antiquity according to some, but it became popular in the 19th century and led to the production of small albums that could be tucked into a pocket or small bag and carried to events where one might approach a notable person and ask them to put their name in the book, perhaps with a personal message. Stars might provide an opportunity for this activity after a performance, and a similar ritual is common when an author makes a presentation and people line up afterwards to have their copy signed – or autographed.

Manuscript 1 – This term is often used to refer to the original copy of a book as produced by its author. For much of history, this meant a handwritten document, and indeed, the word “manuscript” comes from the Latin, meaning “handwritten.” With the invention of the typewriter in the 19th century, writers began to use this mechanical device to generate the the original texts of their books, but the term “manuscript” stuck. (The term “typescript” is sometimes used.) By the end of the 20th century, writers were producing their work on computers



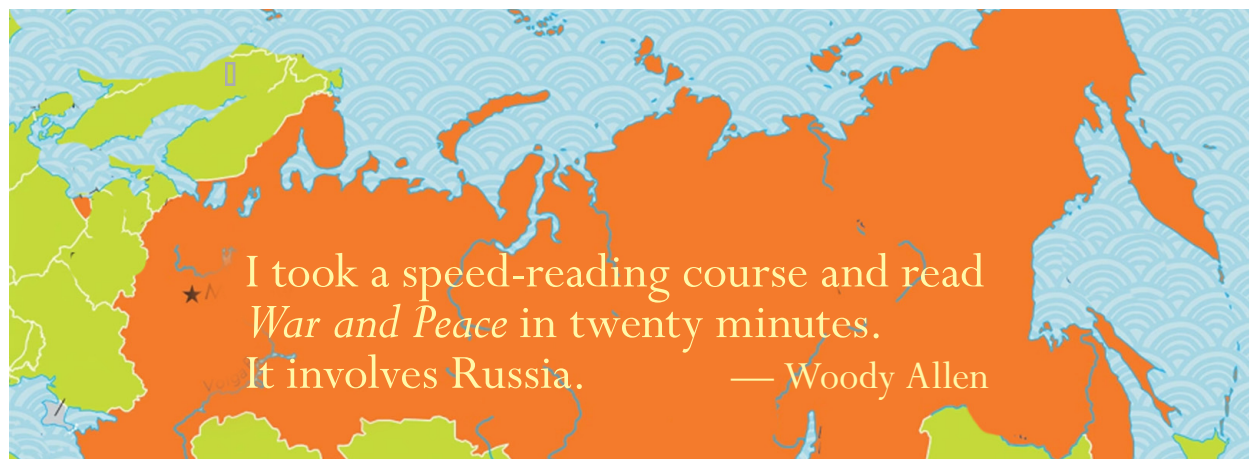
A German autograph album from 1904

and printing them out to create manuscripts. Many publishers will now only accept an electronic file, but that file is still called a manuscript.

Autograph 2 – The word “autograph” comes from two Greek words that mean “self-written.” This term is often used to describe the handwritten original of a literary work, thus “autograph manuscript.” This phrase is often seen in auction or exhibition catalogs. The distinction is especially important when an author hand-writes a literary work and it is then converted to a typed document for submission to a publisher. Then, both documents are the manuscript, but only one is the autograph manuscript.

Manuscript 2 – Before the invention of printing in the late 1400s, all books were produced by hand-copying – they were all manuscripts in the strictest sense of the word, and this is the general term we still use for those books. Here again, the “autograph” is the one written by the author, and all the other manuscripts are copies.

So the meaning of these words can be a bit technical, and understanding them can mean paying attention to the context.



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 Gino Pasi, Special Collections Librarian, 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 and 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 met 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. Fabulous!

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. A few of us spent the day together shopping for books and sampling Gainesville restaurants. Good times!

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*. A memorable event is in store!

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



Endpaper • Thanks for All the Minutes!



You may have noticed at the end of the minutes that for Gary Simons, this is the end of the minutes. Gary has taken minutes for FBS meetings for eight years. That is a long time to provide this service which requires consistency, reliability, and an ability to write. All three are natural to Gary. I've admired his minutes for their ability to deliver the facts and the flavor of our meetings. His sense of humor, delight, and wonder add to his accuracy the key elements that make enjoyable reading. I am always delighted to read them and work with them in the newsletter.

We're fortunate that Sean Donnelly has agreed to take on the minutes starting in September. Sean's a thoughtful writer, and I look forward to what he will bring to this essential role.

But wait! Gary is not completely off the hook!

Eight years is a long time to write up minutes, but another thing about Gary: he branches out, sees

new possibilities, and creates new roles that he then fills! He has added so much to FBS, including in our relationship to the national organization, the Fellowship of American Bibliophilic Societies, or FABS. He now serves as FABS secretary.

Gary has worked hard to organize our member management. You see the reminders and the outreach, but that is the tip of the iceberg. There's record keeping, organization, and coordination with the work of other officers – all of which Gary does cheerfully and efficiently.

He's been after us for a couple of years to divide the FBS secretary position into two: a recording secretary who takes the minutes and a corresponding secretary who handles member management. FBS used to do this, and it's a great idea, and we have two great members to fill these positions!

See you at the bookstore! — Charles

The Florida Bibliophile Society

OFFICERS

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

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

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

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



COMMITTEE CHAIRS

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

Lee Harrer Award: **Roxanne Rhodes Hoare**
rjane714@aol.com

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

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

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

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

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