

The Florida Bibliophile

May 2025 • Volume 41, No. 9



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May 18**

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Florida Bibliophile Society
A community of book lovers

Minutes of the April 2025 Meeting of the Florida Bibliophile Society

by Sean Donnelly, FBS Recording Secretary

Irene Sullivan – retired lawyer, law professor, and juvenile judge – gave a presentation to FBS at the April 27th meeting held at the University of Tampa’s Macdonald-Kelce Library.

She discussed her book *Born and Raised to Murder: A Failure of Foster Care* (Atmosphere Press, 2024) about the life and crimes of Leo Boatman. After an introduction by Ben Wiley, Sullivan began her talk with a disclaimer: she wrote her book to explain Boatman, not to excuse him. The audience could appreciate her reasons for saying this after hearing the details of his case.

A Detroit native, Sullivan grew up in the Midwest, attended the Medill School of Journalism at Northwestern University, then worked as a magazine writer and editor for a decade. After moving to the Tampa Bay area with her family, she earned a J.D. at Stetson Law, while raising three young children. That combination of activities would set the tone of her career and its focus on the needs of children.

After graduating in 1977, she spent years as an attorney in general practice, but she was always more interested in cases that involved children. That led to her decision to run for a circuit judgeship in 1998, and she was elected to the Unified Family Court of Florida’s Sixth Judicial Circuit. Her cases involved children who were often abused and neglected, and young people accused of crimes. She began to see a connection: “The same kids that were abused, abandoned, and neglected as toddlers, little kids, were out there committing crimes as teenagers.”

The question of how to deter young people from committing further offenses led to an approach to justice that focused on healing rather than punishment and incarceration. “You have to focus on the kids and not so much what they did – which is horrible sometimes – but why they did it,” she said. “Juvenile judges all over the country that like being juvenile judges are always asking why.” To aid Sullivan and her colleagues, three child psychologists shared their floor to evaluate children and make recommendations for treatment.



Judge Irene Sullivan in a video made by the Girl Scouts of West Central Florida when they honored her in 2022 as a Woman of Distinction.

Sullivan left the bench in 2010 because of age limits, but she continued her work as a guardian ad litem. She also taught juvenile law at Stetson Law as an adjunct professor.

After Sullivan learned about the case of Leo Boatman, she began a correspondence with him. In 2006, he had murdered 26-year-old Amber Peck and John Parker, Santa Fe College students who were camping in the Ocala National Forest. The weapon was an AK-47 assault rifle he’d borrowed for hunting. According to Boatman, the murders weren’t premeditated. He talked briefly with the couple shortly before killing them, otherwise he didn’t know them.

He was only 19 at the time and would later say that seeing the young couple together made him think about all that he’d missed during his childhood. He was conceived and born while his mother was in an institution. He never learned who his father was. His mother couldn’t care for him, and other family members found his behavior difficult, so he ended up in foster care, and from age 13 to 19, he was incarcerated in a state juvenile facility. He had only been out on his own for six weeks and had started working when he went camping and committed the double homicide. Boatman escaped the death penalty by pleading guilty. He was later convicted of killing a cellmate in 2010 and was sentenced to 15 years for that crime.

Then in 2019, at age 33, he killed again. Boatman

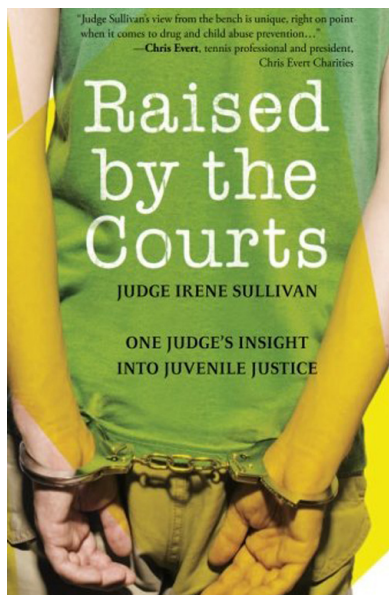
Minutes, concluded

and William E. Wells murdered a fellow inmate, William L. Chapman, at Florida State Prison. His reason for that premeditated crime was so that he would be put on death row and receive better prison accommodations.

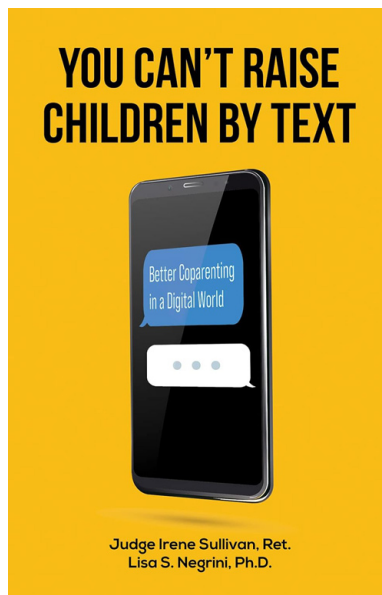
Sullivan examined Boatman's case like she would have in court and judged him to be "the most abused and neglected foster kid in Florida." She began writing to Boatman to learn why his life took the turn it did. What she found was a horrific pattern of abuse, neglect, and systemic failure. "I think what [the system] does to kids who start out smart and bright and normal, like every little kid, and then get neglected and abused in the system, and how they can turn out is unfortunate for the people they kill and their families," she said.

Despite Boatman's experiences, Sullivan has found that most people in the foster care system are caring. "Kids deserve kind and nurturing treatment everywhere, even when committed, and that people will listen to make that happen," she said in a 2012 interview. Sullivan wonders where Boatman would be today if he'd had a better experience with his family and foster care.

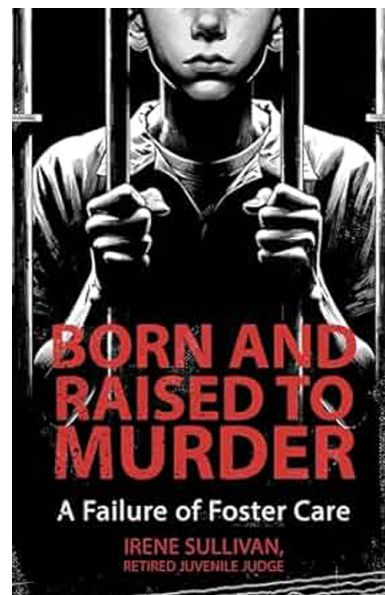
In addition to *Born and Raised to Murder*, Irene Sullivan is the author of *Raised by the Courts: One Judge's Insight into Juvenile Justice* (Kaplan Publishing, 2010). Stetson Law School has honored her twice: In 2021, they inducted her into the school's Hall of Fame, and in 2024, she received the William Reece Smith Jr. Public Service Award for her advocacy for at-risk youth.

Books by Irene Sullivan

Drawing on years of work with thousands of children, Judge Sullivan presents a plan for breaking the vicious cycle of child abuse and crime. Through eye-opening stories from both her own courtroom and the system at large, Sullivan reveals what works for young people in jeopardy. The results are surprisingly optimistic: few would have guessed that the most successful programs are also among the most cost-effective and practical.



Coparenting isn't easy! Experienced, award-winning authors, therapist Dr. Lisa Negrini and former family law Judge Irene Sullivan, provide practical, no-nonsense tips to keep child-centered coparenting the focus for families during complicated family transitions; separation, divorce, family conflict, custody issues, and general parenting stressors. Raising healthy and happy children is everyone's goal!



In this book, Judge Sullivan skillfully "pulls back the curtain" to illuminate the circumstances that led Leo Boatman to kill two college students within a few seconds of exchanging pleasantries with them along a park trail. This book is as compelling as it is disturbing; it is a masterful account that helps the reader to understand the murderer without excusing his behavior."



Rare Set of First Four Shakespeare Folios Set for Sotheby's Auction

Any time a rare book comes up for auction it's significant, but when four related rare books are offered, it's extraordinary. Such an event will take place at Sotheby's when Shakespeare's First Folio . . . and second, and third, and fourth, will be offered on May 23rd, Shakespeare's 461st birthday.

Folio 101

When we talk about a "folio," we are talking about a book size based on the size of the pages. Let's say the standard sheet of paper that a printer puts in their press is 18 by 24 inches. If the printer prints two pages on the front and two on the back and folds the sheet in half to be bound in the book, that is a folio. So the size of the folio depends on the size of the original sheet, which varies from place to place and over time, but if you are a printer, the sheet has to fit in your press. It can be smaller than the press bed, but it can't be bigger.

In Shakespeare's case, the pages of the First Folio are about 13 inches tall and 8½ inches wide. So — a little math — these pages were printed on sheets about 13 inches tall and 17 inches wide. They are folio because they were folded once and then bound.



This set of Shakespeare folios will be offered at Sotheby's on May 23, 2025, the first such set to be offered since 1989.

Note that the four folios shown in the picture above are three different sizes. That means they started with three different sheet sizes, but they are folios because the print sheet was folded once.

A quarto is made when you print four pages on one side of the sheet and four pages on the other, and you fold the sheet twice to be bound in the book. If you take a sheet of paper and fold it top to bottom and then again side to side, you'll get four folded leaves with pages that are joined at the top. It will have to be cut at the top to free up the pages.

Perhaps you can guess that octavo-size books are created when the printing sheet has eight pages printed on the front and eight on the back and is folded top to bottom, sided to side, and top to bottom again. A modern hardback book is about the size of traditional octavo, but modern printing methods usually use large paper rolls, and so the number of folds is no longer relevant.

Folios, continued

And there are other sizes such as duodecimo (12 pages on each side of the sheet) and sextodecimo (16 pages on each side of the sheet).

One more kink: Now stay with me here. It may be obvious that each leaf of a book has two pages: one on the front and one on the back. In Latin, “folium” means “leaf,” which through Italian becomes “folio.” The word “folio” can be used to refer to a leaf in any book of any size. In this article, we are only using “folio” to refer to the size of the leaves or pages.

Before the First Folio

Eighteen of Shakespeare’s plays were published during his lifetime, individually in quarto editions (about the half the size of a folio as explained above). Shakespeare (1564–1616) was the bestselling poet-playwright of his day. Records indicate that his quartos sold twice as many copies as the next most popular author. His work was a valuable property for publishers.

These quartos give us an early record of his plays, but as we shall see, each publication of the plays was slightly different. Each of the Shakespeare quartos has been given a code by modern scholars, e.g., Q1, Q2, etc. For example, *Hamlet* Q1 contains a text of *Hamlet*, but this 1603 publication is often called a “bad quarto” because the version of *Hamlet* it records is shorter (2,200 lines) and less accurate than the versions published in later quartos and the folios (3,500 lines or more).

We’re not going any farther with this because the printing history of the quartos is very complicated, and our purpose is only to understand the terminology in the following descriptions of the four Folios.

First Folio – 750 printed; 235 known

The First Folio, the leftmost book in the picture at the top of this article, was published in 1623 – seven years after Shakespeare’s death – by Shakespeare’s friends and colleagues in his acting troupe, the King’s Men. Seven hundred and fifty copies were printed, of which 235 are known to

exist. The First Folio contains 36 of the 38 plays that are now attributed to Shakespeare. Half of these plays had been published in quartos, but the other half were published in the First Folio for the first time. Among them are some of Shakespeare’s most well-known plays, such as *The Tempest*, *Macbeth*, and *Julius Caesar*. It is often said that without the First Folio we could have no record of some of the greatest plays in the English language; thus, its importance and value.

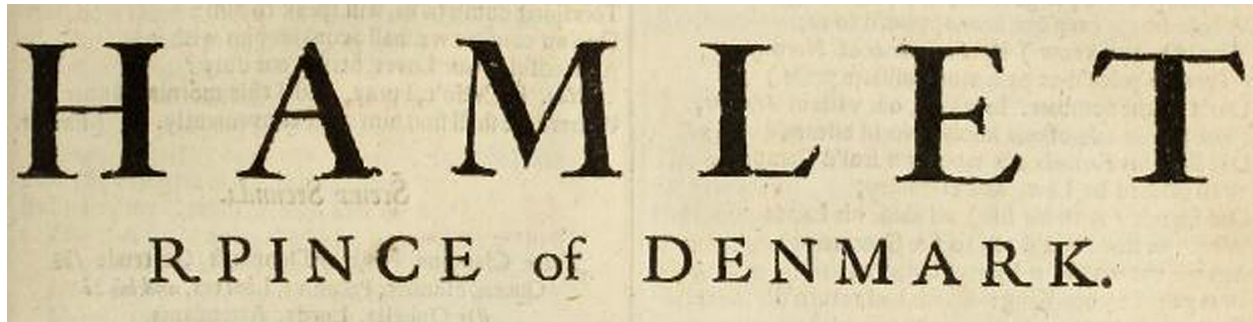
Second Folio – 1,000 printed; ~200 known

The Second Folio was published nine years after the First, in 1632, because of the success of, and demand for, the First Folio. By that time, rights to publish most of Shakespeare’s plays had passed to Robert Allot, who was the main motivator of the Second Folio. Four other rights owners, William Aspley (2 plays), John Smethwick (four plays), Richard Hawkins (1 play), and Richard Meighen (1 play), joined the effort to publish the 36 plays of the First Folio.

In the 17th century, books did not have editors in the modern sense. A manuscript might be reviewed, but once submitted for printing, a great deal was left to the typesetters and printers. This led to many errors in the First Folio. The Second Folio provided an opportunity for correction. Hundreds of minor changes in the text were made, most of which are accepted by modern editors, but other “corrections” were changes to the text that are not accepted today.

Third Folio – ? printed; 182 known

The Third Folio was first issued in 1663, 40 years after the Second Folio and after a tumultuous period in English history. The English Civil War began in 1642; King Charles I was executed in 1649; the monarchy was abolished; and Oliver Cromwell presided as Lord Protector over the newly formed Commonwealth of England. When Cromwell died in 1658, he was succeeded by his son Richard whose weak leadership led to the

Folios, continued

Not the most significant, but maybe the most famous misprint in the Fourth Folio.

collapse of the Commonwealth and the restoration of the Stuart monarchy under Charles II. The Third Folio included many corrections of typos, errors, and cruxes (corrupted passages) as well as rephrasing of words and lines, smoothing of the meter, and normalization of irregular line lengths. Thus, with the best of intentions, Shakespeare's text was further altered.

Published by Philip Chetwinde, the 1663 issue of Third Folio repeated the contents of the second. A second issue was published in 1664, this time with bonus material: "seven Playes, never before Printed in Folio." These were very popular plays included to make the book more attractive to buyers, but only one, *Pericles, Prince of Tyre*, is an accepted Shakespearean play. The six other plays – *The London Prodigal*, *Thomas, Lord Cromwell*, *Sir John Oldcastle*, *The Puritan*, *A Yorkshire Tragedy*, and *Lochrine* – are attributed no longer attributed to Shakespeare.

Some of these plays were from the time of Shakespeare and were published with his name, but their authenticity was often questioned and by the 1700s, they were being excluded. These and other works form the so-called Shakespeare Apocrypha, a subject of study in its own right.

Fourth Folio – 750 printed; 27 known

The Fourth Folio was published in 1685. It was the last edition of Shakespeare's works published in the 17th century. It may have been printed because of the loss of many warehoused copies of the Third Folio in the Great London Fire of 1666, but this is not certain. The Fourth Folio became the preferred

edition for 150 years until Samuel Johnson, George Steevens, and Isaac Reed began work on their edition of Shakespeare (1765). The Fourth Folio was the first collected edition of Shakespeare to appear in over twenty years, responding to renewed interest in Shakespeare's work and becoming part of publisher Herringman's series of folio publications of the pre-Restoration "Triumvirate of Wit": William Shakespeare, Ben Jonson, and John Fletcher. Herringman's Fourth Folio was based on the Third, including the additional plays, but in a grander edition, printed on larger paper with a larger type font and with more liberal spacing. Curiously, Herringman also repeated the spelling "Shakespear" from the Third Folio. The final "e" would return in the 19th century.

"Fifth Folio" – 7 known

A Fifth Folio? The intention of the Fourth Folio's publishers to produce an exceptional volume were not matched in the printer's attention to detail – we should say "printers" because the massive 900+-page book was printed in three sections by three printers – each section is numbered separately. There were many errors across the sections: two pages were printed in smaller type than the rest of the book; there were pagination issues throughout; signatures were misidentified; famously, *Hamlet* is subtitled "RPINCE OF DENMARK" on the title page; there were misaligned pages; and so on.

One of the most serious errors was the omission of 68 pages. At some point, the publisher compelled a printer to supply these pages, which were then inserted into some copies. This version of the

Folios, continued

Fourth Folio is sometimes called the “Fifth Folio.” Very few copies are known, but like the Fourth Folio in general, there are still interesting variations among them.

Beyond the Folios

After the Fourth Folio, the chain of production that led to the first four folios ended. The 18th century saw the beginning of editions of Shakespeare based on careful study and scholarship. Many of the early efforts, however, could be described as transitional, relying too much on the Fourth Folio or the quartos.

It may now seem obvious that the earliest versions of Shakespeare’s plays would be a valuable resource, but it must be understood that such books were not readily available. Consider how hard it was to access such documents before the Internet when they were distributed across continents. Advancements in scholarships parallel advancements in access.

In 1733, Lewis Theobald’s seven-volume edition of Shakespeare was published by Jacob Tonson. It was Theobald’s answer to Alexander Pope’s edition, and like Pope’s, it relied on the quartos. But Theobald went well beyond Pope in his comparison of variants and undoing changes made by previous editors. Theobald has been called the first Shakespeare scholar, and his edition became foundational.

Later in the 18th century, Samuel Johnson, George Steevens, and Isaac Reed produced an edition of Shakespeare, a lifelong fascination of Johnson’s. Johnson felt that there were many problems with the received text of Shakespeare, especially that it lacked authority, and he became interested in establishing the most authentic text possible. The three began with the Theobald-Tonson edition and addressed two major problems: corruption of the text and misinterpretation of the text. Their edition,

Volumes with the Corrections and Illustrations of Various Commentators to which are added Notes by Samuel Johnson and George Steevens

was innovative in its addition of extensive interpretive notes, which are common in modern editions.

In the early 19th century, the great Shakespeare scholar Edmond Malone also relied on the chain of scholarship begun by Theobald and carried forward by Johnson, Steevens, and Reed. Malone extended this work in critical ways by consulting early editions, folding evidence from the early folios into his analysis of Shakespeare’s texts.

Malone devoted seven years to his first edition of Shakespeare, published in 1790 in 10 volumes. It was noted for Malone’s essays on the history of the stage and his biography of Shakespeare in addition to its thorough research. Malone would also devote the later years of his life to a second and expanded edition of Shakespeare. Malone died in 1812 with the project incomplete. The 21-volume edition was completed by James Boswell, the grandson of the James Boswell who was biographer of Samuel Johnson.

Since that time, Shakespeare scholarship has increased greatly. Today, uniform scholarly editions of Shakespeare are produced by several publishers, including Oxford, Arden, Folger, Norton, and Riverside. They are updated regularly based on the latest scholarship. Shakespeare remains a fascinating topic of study and rewarding literature, providing insights into his time and into ours.

Meanwhile, Back at Sotheby’s . . .

The set of four Folios will be auctioned on Friday, May 23. The set is expected to sell for \$6 million. Now that you’ve read about the rarity and significance of these four books, what do you think

Hamlet through the years

On this page, you will find the same lines from *Hamlet*, Act 2, scene 2, taken from the first quarto, the second quarto, the First Folio, the Fourth Folio, the Johnson-Steevens-Reed edition, and a modern scholarly edition. Note the changes that took place through these editions and how the later editions return to the First Folio.

Hamlet Q1 (1603)

Why what a dunghill idiote slave am I?
 Why these Players here draw water from eyes:
 For Hecuba, why what is Hecuba to him, or he to Heccuba?
 What would he do and if he had my losse?
 His father murdered, and a Crowene bereft him,
 He would turne all his teares to droppes of blood,
 Amaze the standers by with his laments,
 Strike more then wonder in the iudicaill eares,
 Confound the ignorant, and make mute the wise,
 Indeede his passion would be generall.

F1 (1623)

I so, God buy'ye: Now I am alone.
 Oh what a Rouge and Pesant slave am I?
 Is it not monstrous that this Player heere,
 But in Fixion, in a dreame of Passion,
 Could force his soule so that his whole conceit,
 That from her working, all his visage warm'd:
 Teares in his eyes, distraction in's Aspect,
 A broken voyce, and his whole function suiting
 With Formes, to his Conceit? And all for nothing?
 For Hecuba?

Hamlet (Johnson-Steevens-Reed, 1765)

Ay, so, God, b'wi'ye. Now I am alone.
 Oh, what a rogue and peasant slave am I!
 Is it not monstrous that this Player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit,
 That, from her working, all his visage wan'd:
 Tears in his eyes, distraction in his aspect,
 A broken voice, and his whole function suiting,
 With forms, to his conceit? And all for nothing?
 For Hecuba?

Hamlet Q2 (1604)

I so God buy to you, now I am alone,
 O what a rouge and pesant slave am I.
 Is it monstrous that this player heere
 But in a fixion, in a dreame of passion
 Could force his soule so to his owne conceit
 That from her working all the visage wand,
 Tears in his eyes, distraction in his aspect,
 A broken voyce, an his whole function suitng
 With formes to his conceit; and all for nothing,
 for Hecuba.

F4 (1685)

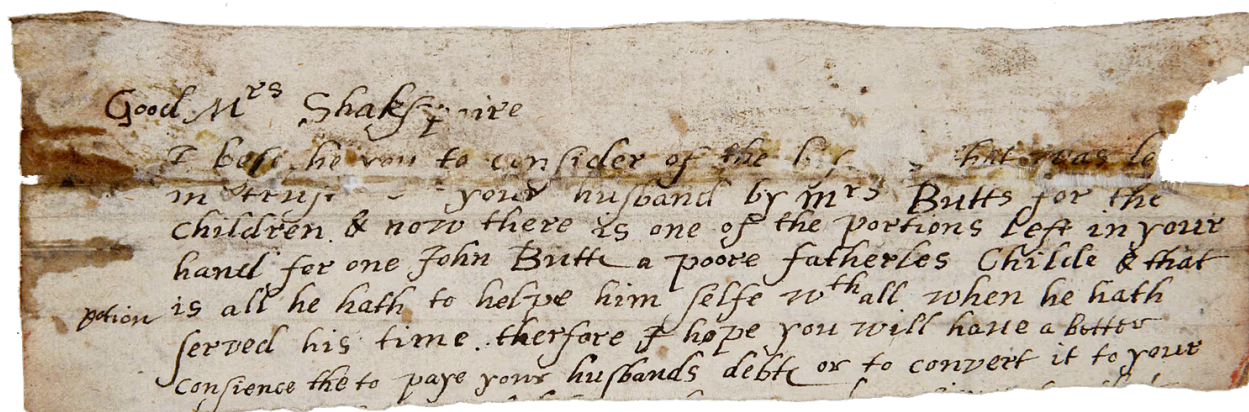
I so, god b'w'ye : Now I am alone.
 O what a Rogue and Pezant slave am I?
 Is it not monstrous that this Player here,
 But in a Fiction, in a dream of Passion,
 Could force his Soul so to his whole conceit,
 That from her working, all his visage warm'd;
 Tears in his eyes, distraction in's aspect,
 A broken voyce, and his whole Function suiting
 With forms, to his conceit? and all for nothing?
 For Hecuba?

New Cambridge Shakespeare (1985: lines 501–510)

Ay so, God bye to you. Now I am alone.
 O what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to to his own conceit
 That from her working all his visage wanned,
 Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? And all for nothing?
 For Hecuba!



Letter Hidden in Binding Opens a New Chapter for Anne Hathaway



This letter fragment (Fragment 1, front in the transcription on the next page) is one of two, written front and back, discovered in the binding of a book in 1978. It has been connected to Anne Hathaway, the wife of William Shakespeare. The letter brings into question a traditional view that Shakespeare and his wife lived separate lives, he in London and she in Stratford.

In 1978, the conservation of a book in the Hereford Cathedral library led to an amazing discovery: a part of a letter addressed to “Good Mrs Shakspeare.” So little is known about the life of the Shakespeares in Stratford that for many years, it was not generally believed that the letter addressing a “Shakspeare” could be that “Shakespeare.” But a new analysis of the letter and the details it contains has led Matthew Steggle, a professor in the University of Bristol’s Department of English, to suggest that the letter is indeed addressed to Mrs. Shakespeare, Anne Hathaway, the wife of William Shakespeare.

It was common in Shakespeare’s day for scrap paper to be used in book binding, and the letter – in two fragments – was just such scrap, found on the inside the binding of a 1608 book by Johann Piscator. In 1608, both Anne and William were living – their daughter had recently given birth – and his theater career was flourishing. When the binding was disassembled for conservation, the letter fragment was found. The fragments are written on both sides. A transcription of the letter appears on the next page. It is taken from Dr. Steggle’s article, “The Shakspires of Trinity Lane: A Possible Shakespeare Life-Record,” that appeared in the journal *Shakespeare* in 2025.

The mention of “Trinitie Lane” matches a known

residence of Shakespeare.

This and other clues indicate that Hathaway was also living there. Although marital problems were not indicated in early accounts of Shakespeare’s life, other evidence painted a negative picture. Shakespeare’s will left to Anne his “second best bed.” The marriage bond and baptism record indicated a wedding rushed because of pregnancy. Anne was several years older than William, and the couple had only three children.

The fragment may be additional evidence for rehabilitating Anne’s reputation, work begun in Germaine Greer’s book *Shakespeare’s Wife* (Harper, 2007).

Stegggle said that the book in which the fragments were found was likely published by a friend of Shakespeare’s, Richard Field. Steggle wonders what might be found in other books published by Field.



This pen drawing done in 1708 by “N. C.,” Sir Nathaniel Curzon, was found on the back of the title page of a Third Folio now in the Colgate University Library. Curzon called the sketch “Shakespeare’s Consort,” and it is the only surviving image thought to show Anne Hathaway. It is believed to have been traced from a lost Elizabethan portrait which has not survived.

Shakespeare letter, concluded

This transcription of the letter to “Mrs Shakspeare” is taken from Matthew Steggle’s article, “The Shakspeares of Trinity Lane: A Possible Shakespeare Life-Record” (*Shakespeare*, published online, April 2025). The fragment fronts appear to be two parts of a letter written to Mrs. Shakspeare. The backs, in different handwriting, appear to be two parts of a reply (perhaps by Mrs. Shakspeare). Because paper was expensive, replies were often written on the original letter. The angle brackets (<>) indicate missing letters or likely readings.

Fragment 1, front

Good Mrs Shakspeare
 I bese<c>he you to consider of the bis<ne>s < > was le<ft>
 in trust <to> your husband by Mrs Butts for the
 children. & now there is one of the portions left in your
 hand for one John Butte a poore fatherles Childe & that
 potion is al he hath to helpe him selfe w thall when he hath
 served his time. therfore I hope you will have a better
 consience the to paye your husbands debte or to convert it to your

Fragment 2, front

they did acc<us>yng [missing]
 < >them & me enter into bond to paye backe the overpl<us>
 for the others behalf & so we did when you dwelt
 in trinitie lane. & assure your your selfe if do not deale
 well w th this youth John Butte though no Judge of
 the Lawe could finde out this to be equitie yet there is

Fragment 1, back

order y t when he came to age he should
 have the rest of the muny wth the in
 trest there of, butt Mr Sharowe asked
 hime w t securitie he should have for it
 and he was nott willinge to give any
 more then this y t he cauld you into his
 chamber & said unto you before us wth

Fragment 2, back

you as you will
 Answer it att the dreadfull day of
 Judgment y t you see this muny paide
 If I die befoore you and furthermore hee
 made you to pmise it as you hope to be
 < >d < > i < >d

Written across the two fragment backs

and therefore < > y you rem < >



Justin Schiller, A Pioneer in Collecting Children's Books

Justin Schiller has had a remarkable journey as a bibliophile and a premiere collector of children's books. He has built and sent to auction numerous impressive collections, including L. Frank Baum and the Oz books, Lewis Carroll, Maurice Sendak, and others – not necessarily confined to children's books.

Schiller's journey began when he was eight years old and started collecting the Wizard of Oz books by L. Frank Baum. Born in New York and with avid antique-hunting parents, Schiller would wander New York's "rare book row" on 4th Avenue with his "pockets full of nickels." His interest in Baum continued to grow. In 1956, at age 12, he lent rare material from his Baum collection to a Columbia University Libraries exhibition celebrating the centennial of Baum's birth. Using the contacts he made through the exhibition, in 1957, at age 13, he founded The International Wizard of Oz Fan Club. He founded the club's journal, *The Baum Bugle*, and managed it for four years – until he went to college.

Three years later, Schiller opened his New York City rare book firm, Justin Schiller Ltd., specializing in early and rare children's books. It is now the oldest firm in the U.S. dealing in historical and collectible children's books, related original art, and manuscripts. He was elected to the American Antiquarian Society in October 1984.



Justin Schiller, age 13, during preparation for the exhibition of his collection of L. Frank Baum rarities at Columbia University, in celebration of the 1956 centennial of Baum's birth.

Sources: SHARP; *Fine Books and Collectibles*; Blue Mountain Books



Justin Schiller

A case in point is the 2020 auction of Schiller's extraordinary collection of children's books, *Once Upon a Time: Rare Children's Literature from Justin G. Schiller, Ltd.* Schiller said of it, "It's probably going to be the most important auction of rare children's books that has ever been held in America. I say that as modestly as I can say it."

James Gannon, Heritage Auctions' Director of Rare Books, said, "It's just amazing, the breadth of this sale. So many of the offerings are museum-quality. Auctions always have their highlights, and these usually limited to a handful out of many. But thanks to Justin's diligence and determination, nearly every offering here is a highlight."

For example, on offer will be Charles Perrault fairy tales (1697), an inscribed copy of Jacob and Wilhelm Grimm's fairy tales (1837), a Shel Silverstein manuscript, a first printing of the first edition of the privately published *The Tale of Peter Rabbit* (1901), an inscribed first printing of Hans

Schiller, concluded

Christian Andersen, original drawings by Theodore Geisel (Dr. Seuss), and of course, a first edition of *The Wonderful Wizard of Oz*. The list of amazing items goes on and on.

Other blockbuster auctions were similarly rich. The Baum (1978), Carroll (1998), and Sendak (2013) were mentioned above, but there are also *The Treasure of Siam* (1999) and *Dutch Modernism: Symbolism, Art Nouveau, and Art Deco 1880–1930* (2008). Several auctions are related to Schiller's interest in Chinese print materials: *Vintage Chinese Posters 1939–1990* (2006); *Red China 1921–1976* (2012); and *Quotations of Chairman Mao 1964–2014: The Little Red Book, 50th anniversary* (2014).

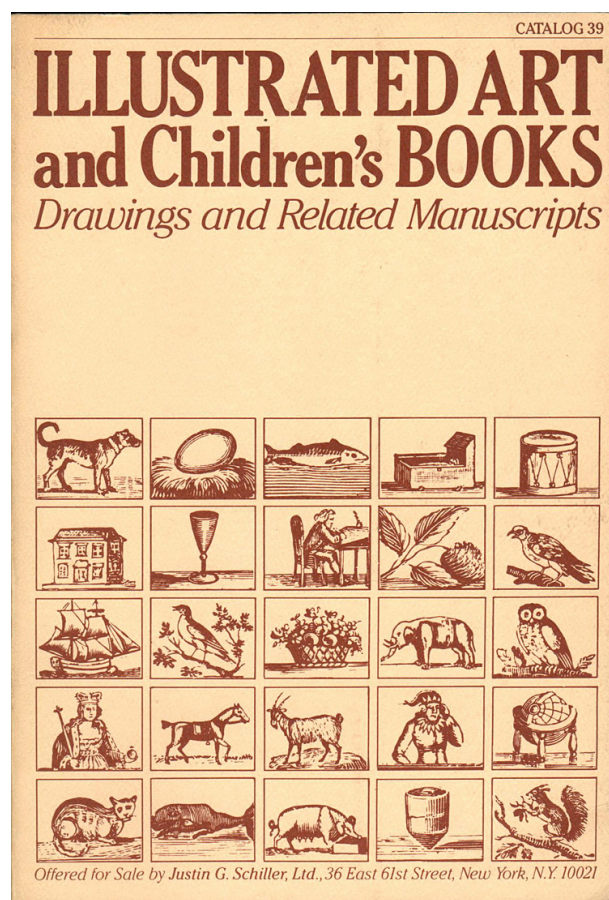
Schiller has written widely on children's literature. His books include *Realms of Childhood* (1983),



In this illustration by Maurice Sendak, Max and Claire, characters from his most famous work, the groundbreaking *Where the Wild Things Are* (1963), decorate one of the wild things for Christmas. Schiller owned the original drawing, which had been used as a cover for *Rolling Stone* magazine. The drawing's value was such that Schiller sought to exchange it for an apartment in New York. The book became a film in 2009.

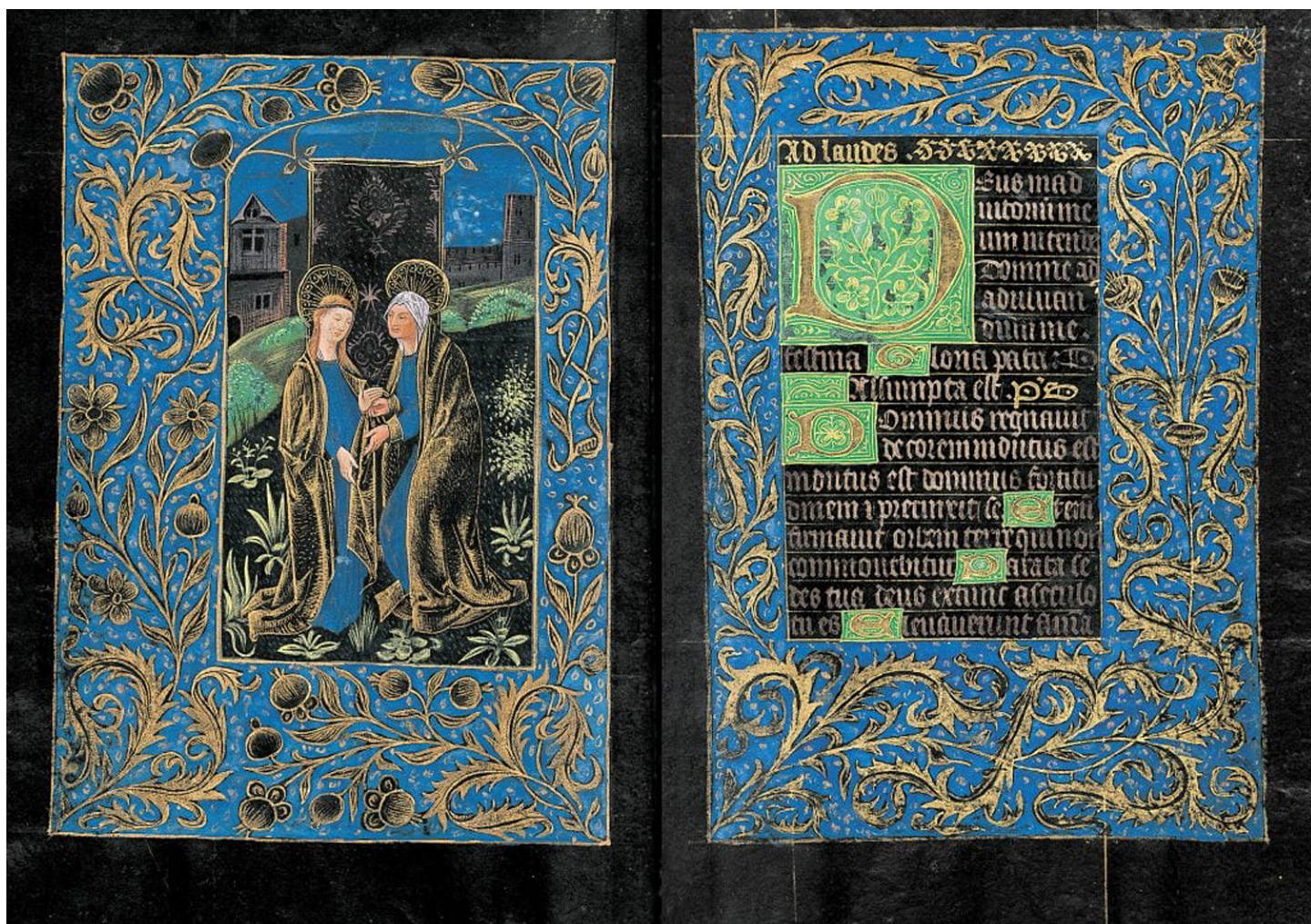
Digging for Treasure: An Adventure in Appraising Rare and Collectible Children's Books (1998), *Pioneering Collectible Children's Books* (2002), and *Sendak All Around* (2003). He has written or been featured in many articles in newspapers and magazines. He appeared in the film *The Booksellers* (2019).

In an interview before the Once Upon A Time auction, Schiller said, "I think the best dealers are the ones who are passionate about what they handle, and when you're passionate about something it's very difficult to let go. I generally will buy only that which really appeals to me. The world is filled with millions of books, and even visiting book fairs, one gets a little jaded and tired of seeing things like 30 copies of the first edition of *Lord of the Rings*, but when you see something like the first printing of *The 12 days of Christmas*. To me that's incredible."



Justin Schiller Ltd. Catalog 39 (1981). Because of their scope and the rarity of their offerings, Schiller catalogs often become reference works.

Rare 15th-Century Black Book of Hours Wins TEFAF Restoration Grant



The Black Book of Hours in the Hispanic Society Museum and Library is one of only seven known surviving black vellum illuminated manuscripts made by Flemish artists between 1455 and 1480.

Entitled *Horae beatae marie secundum usum curie romane*, or *The Hours of the Blessed Virgin Mary According to the Custom of the Roman Curia*, is more commonly known as the Black Book of Hours. Flemish artists produced these books by staining the pages with black ink before inscribing them with gold and silver and decorating them with miniature paintings. A book of hours is a prayer book which guides the readers as to certain prayers that are to be said during the day and at what time

they should be said. Books of hours were popular during the Middle Ages, and therefore, many have been preserved, but very few with black pages. The considerable work that went into these books suggests that they were made for high nobility, likely Queen Maria of Castile. Heraldic clues suggest the book was a bereavement gift following King Alfonso V of Aragón's death in 1458. Despite the Spanish provenance, stylistic analysis demonstrates a Flemish illuminator.

Of the seven black books of hours mentioned earlier, most have only some black pages, making this one, the Morgan Black Hours (MS 493), especially rare. This makes it an appropriate recipient of a TEFAF (see below) restoration grant.

Black Book, concluded

Conservation of the 500-year-old book is needed for several reasons. The book was rebound in the 19th century, but the tight binding has resulted in structural strain to the book anytime it is opened. There are also issues with micro-tears, pigment bloom, and environmental vulnerability. The pages were created by soaking calfskin in oak gall ink, which in itself creates conservation issues.

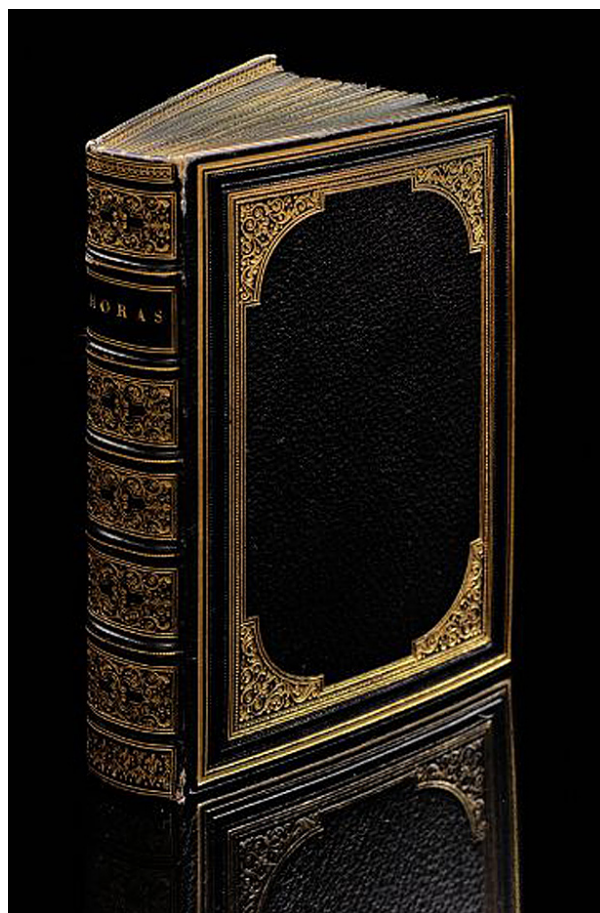
Specific conservation tasks include:

- Disbinding of 149 folios to relieve pressure.
- Condition Mapping for tears, loss, and metal-leaf corrosion.
- Micro-sampling of vellum, gold, and silver to set conservation baselines.
- Rehousing in custom mounts to facilitate research without handling.
- High-resolution digitization for global scholarly access.

Before the book goes off for conservation, in a very rare public event, it will be on view at TEFAF New York, which runs from May 9–13, 2025, at the Park Avenue Armory.

TEFAF is The European Fine Art Foundation, or it might be The European Fine Art Fair. The foundation sponsors two fairs each year: TEFAF New York and TEFAF Maastricht (Netherlands). The TEFAF Museum Restoration Fund (TMRF) was established in 2012 and provides annual grants to support the international art community in preserving artistic and cultural heritage. This year, the Bank of America Art Conservation Project is jointly supporting TMRF, creating the opportunity to double the fund's impact this year. Since 2010, the Bank of America Art Conservation Project has awarded 275 grants in over 40 countries.

During the viewing at TEFAF New York, TEFAF will host a talk on the TMRF initiative. The May 10 panel, "The Black Book of Hours and the Role of Philanthropy in Manuscript Preservation," took attendees behind the scenes of the complex preservation project. The discussion explored the



technical and ethical challenges of conserving such a delicate piece, alongside the intrinsic role that philanthropy plays in supporting and sustaining these efforts.

The panel was moderated by Carolyn Riccardelli, Objects Conservator at The Metropolitan Museum of Art. Panelists included Director and CEO of The Hispanic Society, Guillaume Kientz, who provided the broader institutional perspective alongside Conservator Emerita Monica Katz's insights into the creative and technical approach of manuscript conservation. James Blanco, board member of the institution, spoke on the role of funding as an intersecting contributor in ensuring the preservation and longevity of important cultural artifacts, such as the Black Book of Hours.

The panel was recorded, but as of the date of this newsletter, it has not been posted. Watch "Book Events and Podcasts" for further information.



Flannery O'Connor – Quintessential Southern Author – and Painter

Mary Flannery O'Connor was born on March 25, 1925, in Savannah, Georgia. She was the only child of Edward and Regina O'Connor, both members of Savannah's large Irish community. In 1940, when Flannery was 15, her family moved to Milledgeville, Georgia. Initially, they lived in town, but in 1951, they moved to Andalusia Farm, an 1814 cotton plantation and farm, purchased by Flannery's uncle Dr. Bernard Cline in 1931.

Author

O'Connor received a B.A. in sociology and English literature at the Georgia State College for Women – now Georgia College & State University – planning to pursue journalism postgraduation. She contributed many cartoons to the student newspaper. Her idiosyncratic style and approach has been connected to the literary style of the many short stories and novels that she would produce.

In 1945, O'Connor was accepted into the prestigious Iowa Writers' Workshop at the University of Iowa. Initially, she still focused on journalism, but as she got to know the writers and critics who lectured or taught in the program, such

as Robert Penn Warren, John Crowe Ransom, Robie Macauley, Austin Warren, and Andrew Lytle, she began to move toward fiction. Her work was admired and published in the *Sewanee Review*, edited by Lytle, an early admirer of her fiction. She received an M.F.A. from the University of Iowa in 1947 and remained at the Iowa Writers' Workshop for another year on a fellowship. During these years,



The Flannery O'Connor postage stamp issued by the U.S. Post Office in 2015. The color portrait on this stamp, a watercolor painting completed digitally, is based on a black-and-white photograph taken when O'Connor was a student at the Georgia State College for Women from 1942 to 1945. Surrounding O'Connor are peacock feathers, a symbol often associated with the author.

she dropped the name Mary, saying that it gave the impression of an "Irish washwoman."

The next years took her to Saratoga Springs, New York, and Bridgeport, Connecticut, where she was invited to live in the home of Robert and Sally Fitzgerald. After being diagnosed with lupus in 1952, she returned to Milledgeville to live on Andalusia Farm under her mother's care.

She continued to write, and during her 12 years at Andalusia she produced two novels, *Wise Blood* (1952) (made into a 1979 film by John Huston) and *The Violent Bear It Away* (1960).

However, O'Connor is mainly known for her short stories. Her 1955 collection, *A Good Man is Hard to Find*, "catapulted her into literary fame, cementing her reputation as a leading voice in American fiction." It is often regarded as the place to start with O'Connor. The New York Public Library describes her style, often labeled Southern Gothic:

Her macabre style, heavily laced with themes of violence, Catholicism, and morality, has enchanted readers for decades; at turns brutal and comic, her work is unique in tone and unmatched in craft.

A second collection was published after O'Connor's death. Equally as masterful and sharp as her first



"Madam Chairman, the committee has reached a decision."

Student cartoon by Flannery O'Connor

Sources: Georgia State College and University; ArtNet; *The Marginalian*

O'Connor, continued

collection, *Everything That Rises Must Converge* touches on race, religion, and Southern lifestyle.

Painter

After O'Connor's death, Andalusia Farm remained in the family until 2003 when it was given to a private foundation for use as a museum. In August 2017, the site was given to O'Connor's alma mater, Georgia College & State University. Now on the National Register of Historic Places, Andalusia serves as a museum whose mission is to care for, collect, interpret, and exhibit items that illustrate the history of the site during the time in which Flannery O'Connor lived on the property (1951–1964). O'Connor's library is among the property's treasures.

But other treasures were hidden away in the attic of the Milledgeville townhouse owned by O'Connor's cousin and co-executor Louise Florencourt. For decades, many paintings that O'Connor had made over the years were packed "wall-to-wall" in that attic and in a storage unit behind a fast food restaurant in Milledgeville. Apparently, in all those years, only one

person had been allowed to see them.

Before she died in 2023, Florencourt bequeathed the property to the Flannery O'Connor Institute for the Humanities at Georgia College & State University, and the treasure's full extent began to be revealed.

Flannery drew and painted throughout her life, and taught her students about the importance of looking in their fiction. No doubt, this was a lesson she applied as well.

When the paintings became known, the directors of the foundation became concerned that they would overshadow O'Connor's fiction, but critics have had



Flannery O'Connor with self-portrait



The main house at Andalusia Farm

O'Connor, concluded

the opposite opinion, finding that the paintings add an important new dimension to O'Connor's fiction.

Andalusia curator Cassie Munnell stated:

The artworks complement and expand what we know about O'Connor. You can see the ways that her ideas and the way she described people carried over. Her fiction is often quite dramatic and her characters are often described in these big, bold ways. This carries over in how she painted.

O'Connor's paintings are now being given their first show at the Andalusia Interpretive Center, 2628 N. Columbia Street, Milledgeville, Georgia, throughout the summer.

Min Chen, culture editor at ArtNet, described the paintings:

Many of the paintings are rural scenes of the farm's horse barn, pictured amid stark tree branches; of a lake, surrounded by a verdant hill and captured with an Impressionistic hand; and of O'Connor's beloved peafowl, which she avidly raised in Andalusia, very grounded in



the Southern farm experience.

O'Connor also painted portraits. Included in the show are depictions of a green-clad female, believed to be her mother, and an African American woman in mid-crochet, likely a farm worker, and of course, her self-portrait.

These later works follow her earlier caricatures – such as colorful portrayals of a wrinkled woman with a pointed nose and a cross-eyed man in a bowler hat – that offer a highly comic counterpoint to her dramatic fiction. They might be juvenilia, but to Munnell, they hold stylistic hallmarks that carried over into O'Connor's mature paintings such as “the ways that motion is displayed and details like facial features.”

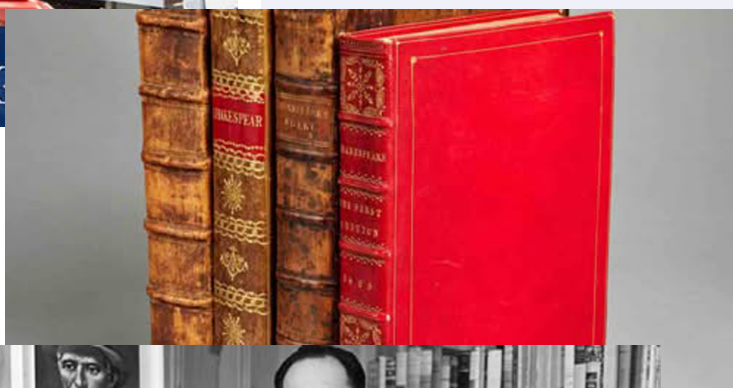
And even in these simple drawings one can read O'Connor's eye for mining meaning out of gesture and expression, and her knack for drawing from life, if not imagination. Drawing, in fact, might be the best medium to accompany fiction writing, she once stressed. “Anything that helps you to see, anything that

FBS on Facebook

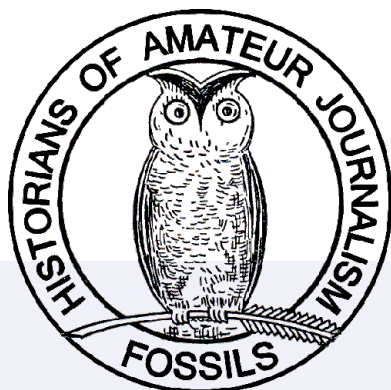


CLICK ON THE PIC

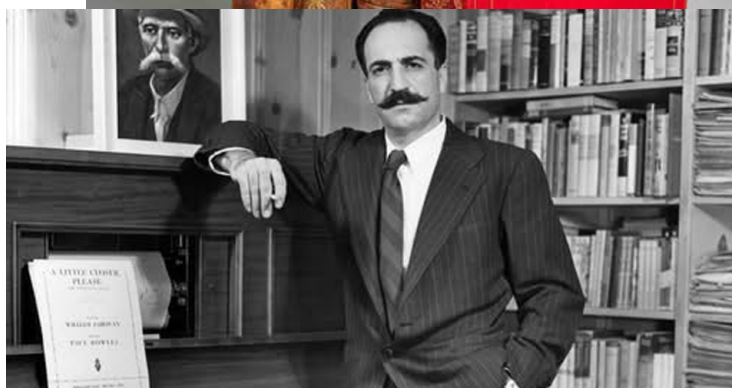
An Ultra-Rare Set of Shakespeare Folios Could Fetch \$6 Million at Auction. Sotheby's London is offering the suite of four Folios as a single lot.



'Book brigade': US town forms human chain to move 9,100 books one-by-one



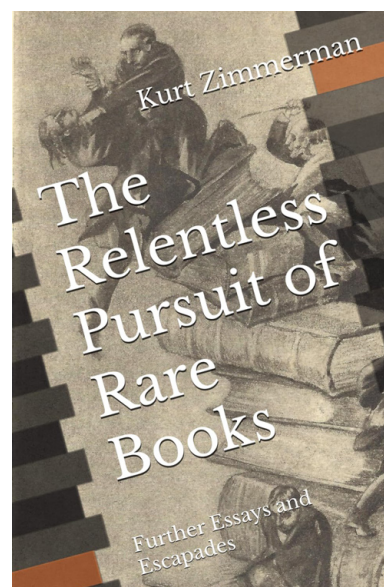
The Fossils publish a quarterly journal about the history of amateur journalism – precursor to blogging and fanzines.



The SF writer who turned down a Pulitzer and used his Oscar as a doorstop



Have a taste for fantasy, supernatural, weird, horror, and macabre fiction? Check out the Wormwoodiana blog.



Kurt Zimmerman's new book is available on Amazon!

www.facebook.com/FloridaBibliophileSociety



FBS Club Page

FBS Members, send your news!

Irene Pavese conducts book evals at Gulfport Library

On April 24, Irene returned to Gulfport Library to discuss book value and conduct evaluations for an eager audience. Irene's previous event there prompted a return engagement. *Color Our World*,

the newsletter of the Circle of Friends of the Gulfport Library, feature Irene's visit and cited one lucky guest whose dictionary may be worth up to \$1000! Based on her many years as book seller and collector, Irene regularly does free book evaluations on the last day of the Florida Antiquarian Book Fair.



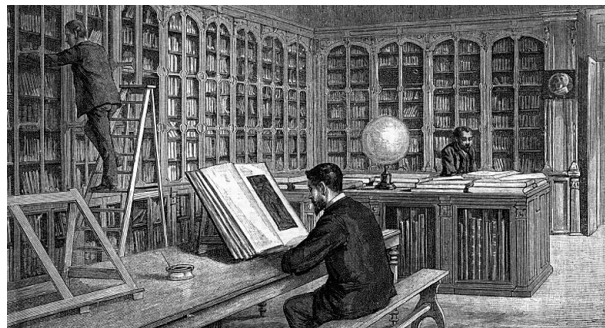
Veni, Vidi, Vici! Carl Nudi in Italia

Carl Mario Nudi recently returned from Italy after a two-week visit to southern Italy with his cousin Marie. Carl had originally planned the trip with his sister Patty Ann, but sadly, she passed away before they could take the trip. Carl and Marie focused on "the mother country from which all four of our grandparents immigrated" and on locations related to their ancestry. Carl created a [substack](#) (a kind of blog) with great write-ups and beautiful pics.



Sean Donnelly launches book blog *Cabinet Obscura*

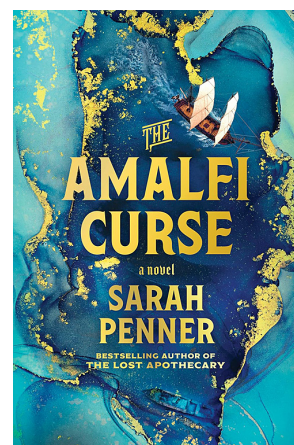
With 20 years as a book editor and designer, author or editor of several books, 30 years as a bookseller, and 12 years as a bookshop owner-operator, and now a librarian, Sean has a lot to say about books. Happily, he has started writing about them in his new blog [Camera Obscura](#), created "to share his interests as a reader, collector, and researcher." It all started when he discovered science fiction at age 13, which developed into a broad and deep appreciation of books and literature. Well worth reading!



Sean in his home library.

New book from FBS friend Sara Penner

Speaking of Italy, it provides the setting from the latest novel by Sara Penner, author of the breakout international hit *The Lost Apothecary*. Sara spoke at our 2022 annual banquet, shortly after publication of *Apothecary*. Her new book, *The Amalfi Curse*, continues Sara's approach to blending present and the past as main character Heather Ambrose, a nautical archaeologist, returns to the spectacular Amalfi Coast to uncover sunken treasure, buried secrets, and a mysterious power to save her lover and the

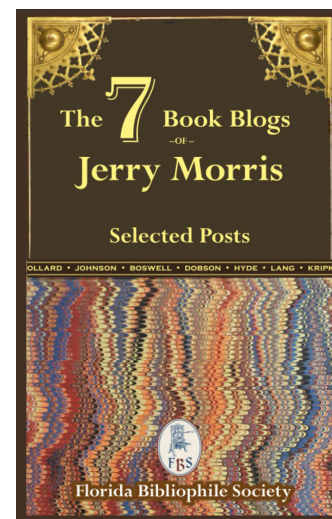


FBS Publications

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, are 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.

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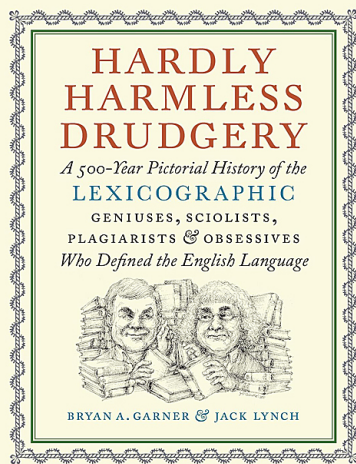
Books in Brief

Hardly Harmless Drudgery: A 500-Year Pictorial History of the Lexicographic Geniuses, Sciolists, Plagiarists, and Obsessives Who Defined the English Language

Bryan A. Garner and Jack Lynch

David R. Godine

520 pp., April 2024



Dictionaries are repositories of erudition, monuments to linguistic authority, and battlefields in cultural and political struggles.

For centuries, they were also works of almost superhuman endurance, produced by people who devoted themselves for years, even decades, to

the wearisome labor of corraling, recording, and defining the vocabulary of a language.

Garner and Lynch present the stories behind great works of scholarship and the people who produced them. Readers will find both well-known figures of English lexicography alongside more obscure lexicographers whose achievements and biographies are no less fascinating. Profusely illustrated with over 750 images, *Hardly Harmless Drudgery* ranges from the 15th to the 21st centuries in a long-overdue celebration of all those who toiled in service of

language and meaning.



Bryan A. Garner is a Distinguished Research Professor of Law at Southern Methodist University and author of more than 25 books.



Jack Lynch is a Distinguished Professor of English at Rutgers University with previous books on reference materials. .

Source: David R. Godine

The Voluntary Libraries of Victorian Britain: Volume 1

Keith A. Manley

Palgrave Macmillan

246 pp., November 2024

The first Public Libraries Act passed through Parliament in 1850 permitted local councils to start up a municipal library.

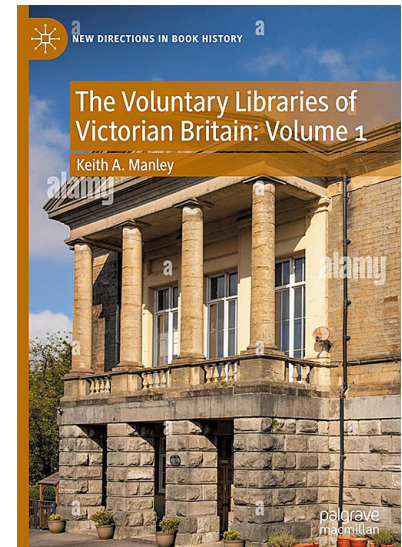
However, the act was not mandatory, but that would have been a step too far for Parliament's Members who opposed the measure. Nevertheless, the act was the first step in creating an enduring national institution that

provides universal free access to information and literature, and was indicative of the moral, social, and educative concerns of the time. Today, there are over 4,100 free public libraries across the UK.

In *The Voluntary Libraries of Victorian Britain*, Volume 1, Keith Manley examines the kind of free (or nearly free) libraries that were available to the general public in England and Wales in the late 19th century, but which were not supported by local taxation, filling the gap as substitutes for municipal public libraries in areas where that sort of library did not exist. They were "voluntary" because they were funded by wealthy donors or money raised from well-wishers. Many were located in cities and towns (there were many in London) but village libraries are included. Volume 2 covers Scotland and Ireland, as well as the often-ignored subject of workplace libraries.

Keith Manley is an Honorary Fellow of the Institute of Historical Research, University of London, and of the Chartered Institute of Library and Information Professionals.

Sources: Palgrave Macmillan; Wikipedia



Books in Brief, continued**Reading the Renaissance: Black Women's Literary Reception and Taste in Chicago, 1932–1953**

Mary I. Unger
University of Massachusetts Press
235 pp., June 2025



Reading the Renaissance
BLACK WOMEN'S LITERARY RECEPTION
AND TASTE IN CHICAGO, 1932–1953
MARY I. UNGER

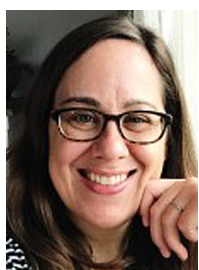
From 1932 to 1953, during the Black Chicago Renaissance, many literary events were held in and for the city's Black community. In book clubs, public forums, print reviews, little magazines, and other public venues, Black women in particular debated the role of literature in racial uplift efforts, set literary standards, and acted

as community gatekeepers for cultural production during a time known as the Black Chicago Renaissance. Through these inspiring efforts, a mix of publishers, well-known authors, and everyday readers fostered a robust literary culture.

Reading the Renaissance focuses on the Black women who read and reviewed, published and promoted, and collected and curated literature of the era. Unger interprets how local figures such as Gwendolyn Brooks, Alice Browning, Fern Gayden, and Margaret Walker cultivated particular literary tastes through collective acts of reading and reception. Unger recovers a network of readers, book clubs, literary magazines, civic programs, and book businesses that

Black women created, led, and transformed during 1932–1953 in Bronzeville, Chicago's largely black South Side neighborhood.

Mary I. Unger is an associate professor of English at Ripon College, where she is also the director of the Women's, Gender, and Sexuality Studies Program.



Source: University of Massachusetts Press

The Beauty of the Hebrew Letter: From Sacred Scrolls to Graffiti

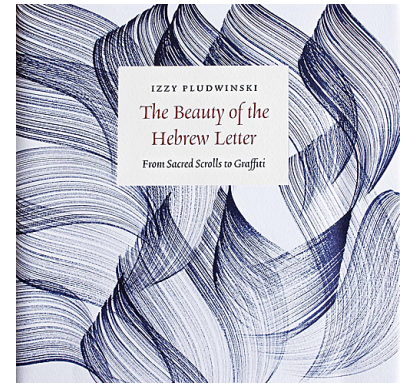
Izzy Pludwinski
Brandeis University Press
240 pp., June 2023

There are many art books on Chinese lettering, Roman lettering, and so on, but this is one of just a few books on the Hebrew letter, and what a beautiful book it is. Calligrapher and scribe Izzy Pludwinski is in love with letters,

and this love shines through in this extraordinary, groundbreaking book. Here you will find examples of Hebrew writing and design from biblical times to the present day that showcase the art of lettering as well as the beauty inherent in the forms themselves. Pludwinski, with his deep understanding of the formation and meaning of these characters, has assembled a book of depth, breadth, and beauty. Though firmly entrenched in the world of traditional Judaism, Pludwinski's calligraphic passion lies in finding ever-new expressive forms for the Hebrew aleph-bet – a path that has led him to anywhere from font development to Zen-influenced abstract Hebrew calligraphy, from sacred scrolls to graffiti.

Pludwinski writes, "Beauty is not just a static presentation of form. Calligraphy is like dance – the strokes that form the letters are the embodied gestures of the moving hand and body. One senses the vitality in the movements that underlie these forms. They make the letters come alive, and it is this life force that resonates with the viewer."

Izzy Pludwinski has worked in the field of Hebrew calligraphy for over 30 years, teaching and working as a freelance calligrapher with studios in London and Jerusalem.

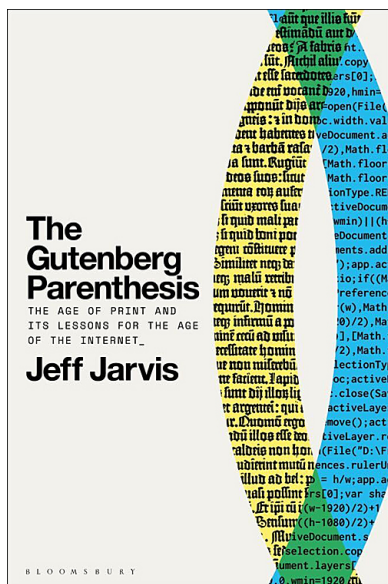


Source: Brandeis University Press

Books in Brief, concluded

The Gutenberg Parenthesis: The Age of Print and Its Lessons for the Age of the Internet

Jeff Jarvis
Bloomsbury Academic
328 pp., June 2023



The age of print is a grand exception in history. For 500 years, it fostered what we call print culture – a worldview shaped by the completeness, permanence, and authority of the printed word. Print technology, at its birth, was as disruptive as digital technology is today. As the Internet takes us beyond print culture, Jeff Jarvis asks

about the important lessons of the five centuries of print – the Gutenberg parenthesis.

To understand our transition out of the Gutenberg Age, Jarvis first examines the transition into it. Tracking Western industrialized print to its origins, he explores its invention, spread, and evolution, as well as the bureaucracy and censorship that followed. He reveals how print gave rise to the idea of “mass” – as in mass media, mass market, mass culture, mass politics – that now dominate the public sphere.

Jarvis asks if the new age is like the time before mass media: a society built on conversation, with others and with ourselves. With broad implications for today’s debates over communication, authorship, and ownership, Jarvis’s exploration of print on a grand scale is also a complex, compelling history of technology and power.

Jeff Jarvis holds an endowed chair in Journalism at the City University of New York. His list of writing credits for newspapers, magazines, and online is extensive.

Source: Bloomsbury Academic

Tastes and Traditions: A Journey through Menu History

Nathalie Cooke
Reaktion Books
192 pp., June 2025

As ubiquitous as it is disposable, the menu is the indispensable invitation to a delicious meal. But menus are invaluable snapshots of the food consumed at specific moments in time and place.

For diners, menus seem to serve an obvious purpose – to showcase available food choices.

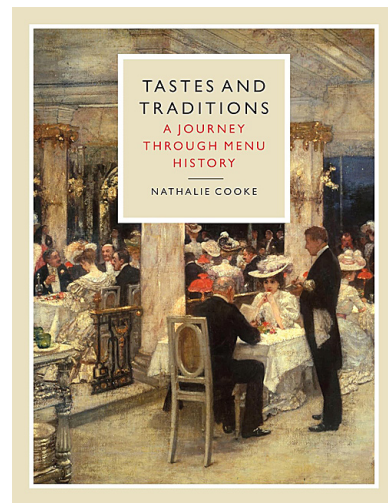
Menus inform, but they also create interest, present puzzles, and become the topic of conversation, as integral to the dining experience as the food itself.

Tastes and Traditions: A Journey through Menu History provides glimpses into the meals enjoyed by royalty and rogues, those celebrating special occasions, or sampling new culinary sensations throughout history. It describes food prepared for the gods, meals served during sieges, and tablescapes immortalized in art. It explores how menus entertain adults, link food with play for children, reflect changing notions of health, and highlight the enduring human need to make meals meaningful.

Lavishly illustrated, this book offers an engaging exploration of why menus matter and the stories they tell, appealing to food lovers and general readers, as well as professionals in the food industry.

Nathalie Cooke is a Professor of English at McGill University, with a focus on women’s life writing, Canadian literature, social food studies, history of print, and ephemera studies.

Sources: Reaktion Books; McGill University



Magritte through the looking-glass. Unlike many Surrealists, who were often inspired by the invisible or subconscious, Belgian artist René Magritte was interested in the mystery of everyday visible reality, to which he often gave a twist. The title of this 1937 painting, *La reproduction interdite*, translates to *Reproduction prohibited*. There's a joke here: although the mirror does not reflect the subject as we expect, both foreground and "reflection" are reproductions of a photograph that Magritte took of his friend and patron Edward James – the painting was hung in James's dining room. In the 1930s, James was a benefactor of both Dalí and Magritte. The joke continues, because the book on the mantel – *The Narratives of Arthur Gordon Pym* by E. A. Poe, a somewhat surreal novel by a fittingly favorite author of Magritte's – is correctly reflected, and therefore its reflected image is backwards and so is James's. Are we heading toward a paradox?



Paintings for this series have been taken from Books Do Furnish a Painting by Jamie Camplin and Maria Ranauro.



This Month's Writers and Contributors

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

Wes Brown
Sean Donnelly
David Hall
Maureen E. Mulvihill
Carl Mario Nudi
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 – 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 *The Florida Bibliophile* 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 2025



Florida Bibliophile Society Annual Banquet

Guest Speaker: James West, President,
The Manuscript Society

St. Petersburg Marriott Clearwater, 12600
Roosevelt Blvd. N., St. Pete, FL
May 18, 2025, 11:30 p.m.

— Members and their guests only —

Founded in 1948, the Manuscript Society is the oldest society of autograph and manuscript collectors in the U.S. It is now international with an impressive program of publications and meetings.

James West is the current president of the Manuscript Society. About 30 years ago, he began collecting material on polar exploration and voyages. He has many fascinating stories to tell about the explorers and the documents they produced.

Plus a book raffle, great food, and great fellowship. Always great fun!

[Reservations for this event are now closed.]

September 2025



Bathub sculpture by Vanessa Mancini

Ah, the bookish life!

Summer Treasures: Show and Tell

Seminole Community Library
9200 113th St. N., Seminole, FL
September 21, 2025, 1:30 p.m.

(also available on Zoom)

Summer is nearly upon us. And all us dutiful bibliophiles will be out there, hunting up those long-sought-after additions to our collections – that one last volume that completes the set – or is it that first volume that begins a new chapter in your collecting?

Summer Treasures: Show and Tell is where we delight and amaze each other with our latest finds. From the truly rare to the delightfully obscure, we'd all like to know what you found!



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

For the numerous library book sales in Florida, visit www.booksalefinder.com/FL.html.

— May 4 & 18 —

Little Haiti Book Festival 2024

May 4, Little Haiti Cultural Complex, (in person)

May 18 (online)

(www.miamibookfair.com/littlehaiti/)

May 16

Ringling Literati Book Club, Sarasota, FL

Book of the month: The Slip: The New York City Street That Changed American Art Forever by Prudence Peiffer (<https://www.ringling.org/event/literati-book-club/>)

May 10

SiestaCon

Roberts Arena, Sarasota, FL

May 10–17

Longleaf Writers Conference

Seaside, FL

<https://longleafwritersconference.com/>

May 17

Orlando Book Festival, Orlando Public Library (<https://attend.ocls.info/event/5804591#branch>)

May 23–24

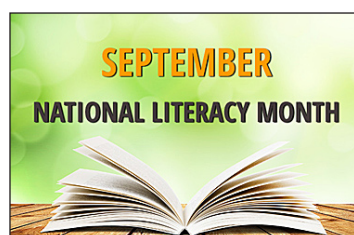
Booknet Fest 2025, Drury Plaza Hotel, Orlando, FL (booknetfest.com)

July 18–20

Florida Supercon, Miami, FL (<http://floridasupercon.com/>)

August 1–3

Tampa Bay Comic Con, Tampa, FL (<http://www.tampabaycomiccon.com/>)



Rare Book Cafe Coffee Break

RBC was begun several years ago by Florida booksellers and FBS members Steve and Edie Eisenstein. It continues as “Coffee Break,” the brainchild of T. Allan Smith.

“Coffee Break” is co-hosted by long-time RBC regulars Lee Linn (The Ridge Books, Calhoun, GA) and guest co-host Richard Mori (Mori Books, Franklin, New Hampshire). Get a cup of coffee and join RBC Coffee Break on [Facebook](#) or [YouTube](#).

COFFEE BREAK No. “97”: Guests Bill Hale and Madison Lynch of Ageless Literature

– Co-hosts Lee Linn and Richard Mori chat with Bill Hale and Madison Lynch, creators of Ageless Literature, a new online marketplace for rare and collectible books. Bill and Madison are based in St. Petersburg, Florida, and were exhibitors at the Florida Antiquarian Book Fair in March 2025. Bill reveals how he began his utter fascination with rare books and how the idea for a new marketplace dawned on him. He also discusses the philosophy behind the new venue for booksellers and collectors. Madison describes her journey and discovery of the whole world of rare and collectible books.

COFFEE BREAK No. 98: After the Florida show – So much to share with you – Co-hosts

Lee Linn and Richard Mori share some of their adventures at the just completed Florida Antiquarian Book Fair. Lee has an old Girl Scout cookbook discovered by her son Gardner, who accompanied her to the book fair. Richard shares some recent acquisitions, including some outstanding posters.

COFFEE BREAK No. 97: Co-host Lee Linn Chats with Two Tampa Bay Young Book Lovers – Lee chats with two Tampa Bay area

readers, Ava Allison, 15, and Audrey Morgan, 13, about their love of books and their philosophies on the books they choose.

See p. 27 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.

Most recent episode

Feb. 15 – David McKnight on Collecting the Beatles – Some years ago, I interviewed David about his collection of Canadian "little magazines." His enthusiasm for the project was infectious, and then I learned he was equally passionate about the Beatles. He's a real expert on the band. After years of talking about it, we met to talk about his personal relationship to the music, his experience collecting and documenting its impact on print culture, internationally, high and low. Then of course, we got down to the albums, the books (limited editions to paperbacks), the magazines, the fanzines, the ephemera . . . I'm sure you get the picture.

Library of Congress

Discovery Night: Mindy Weisberger and Rebecca Lemov – At a special discovery night at the Library, nonfiction writers Mindy Weisberger and Rebecca Lemov discussed their new books.

In *Rise of the Zombie Bugs: The Surprising Science of Parasitic Mind-Control*, Weisberger reveals the history of zombifying parasitic insects and the mechanics of this most unusual survival strategy.

Lemov's *The Instability of Truth: Brainwashing, Mind Control, and Hyper-Persuasion* details the hidden history of brainwashing. In our increasingly data-driven world, anyone can fall victim to mind control. Lemov identifies invasive forms of emotional engineering that exploit trauma and addiction to coerce and persuade in everyday life.

[Listen to the podcast](#)

Book Lovers' Paradise – Magazine for Bibliophiles Releases Issue 2

Wearing the slogan "Produced in Paradise for Book Lovers Everywhere," the second quarterly issue of *Book Lovers' Paradise* was released in July.

A joint effort of T. Allan Smith, producer of *Rare Book Café's Coffee Break*, Mike Slicker, a founder of FBS and owner of

Lighthouse Books in Dade City, Florida, and Sarah Smith, manager of the Florida Antiquarian Book Fair, *Book Lovers' Paradise* is "a labor of love for all of us, and I think the result is something we can be proud of, knowing that we're offering useful tools for people with an abiding interest in the subjects we cover."

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

Articles in Issue 2 include:

- In pursuit of your passion: In the bibliosphere, there are many roles
- Collecting fine bindings: what you should know
- Collecting appliance ephemera
- How old are the maps in your collection?

Book Lovers' Paradise is 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. Also available on Issuu.



Book Events and Podcasts, *concluded*

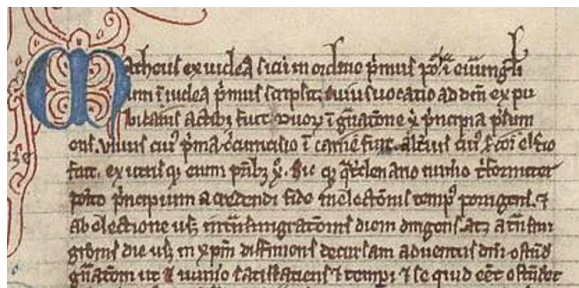
Coffee with a Codex

Every Thursday at noon, the Kislak Center at the University of Pennsylvania presents [Coffee with a Codex](#), an informal virtual meeting with Kislak curators about a manuscript from Penn's collections. Free but requires registration to receive a Zoom link. Past events are available on YouTube.

May 8, 12–12:30 p.m. – Treatise of the Eucharist at Kalamazoo – Curator Dot Porter will present WMU MS 170, a 12th century copy of a treatise of the Eucharist by Paschasius Radbertus, abbot of Corbie, with an extensive marginal apparatus.



May 15, 12–12:30 p.m. – New Testament – Curator Dot Porter will bring out Ms. Codex 1560, a complete New Testament with prologues, written in a tiny script and including extensive marginal notes.



May 29, 12–12:30 p.m. – Persian Romance – Guest host Neha Tiwari, Ph.D. student in South Asia Studies, will present LJS 422, a 16th-century copy in Persian of a 12th-century romance about the life of Bahram Gur, a 5th-century king of Iran.

History of Libraries Seminar

Presented by the Institute of English Studies, School of Advanced Study, University of London.

BOOK COLLECTING SEMINAR SERIES

Syon Abbey and the Book Trade

May 13, 6–8 p.m. – Julia King of the Lambeth Palace Library discusses the relationship between Syon Abbey after its return to England in 1861, and its interactions with the antiquarian book trade at the turn of the 20th century, which was an initial foray into modern Syon's attempt at a sort of 'repatriation' of their medieval libraries. Syon Abbey, England's first and only Brigittine monastery, was founded in 1415, and its members went into exile on the Continent after the Reformation, eventually settling in Lisbon, Portugal. In 1861, they returned to England, living first in Dorset and then in 1925 moving to Devon. At that time, that they began devoting their energies to tracing and reacquiring some of their lost possessions, including books once in their renowned medieval libraries. This included locating and purchasing books through the antiquarian book trade, presumably in an effort to reconnect with their medieval roots.

[The event is free but requires registration.](#)

Grolier Club Video Series

An Opening Conversation Between Johanna Drucker and Steve Clay, moderated by M. C. Kinniburgh

Grolier Club member M. C. Kinniburgh will facilitate a conversation between fellow Grolierite Johanna Drucker and Steve Clay, to celebrate the opening of Granary Books' Grolier Club exhibition, "After Words: Visual and Experimental Poetry in Little Magazines and Small Presses, 1960–2025." This conversation will explore specific magazines, poets, and themes on display in the exhibition, the history of concrete and visual poetry, and especially Dr. Drucker's and Clay's own roles as producers and publishers of verbal/visual works.

[Watch on Vimeo.](#)



... and More

Gold stamping

Gold is amazing. It literally goes with everything. It looks good on people of all hues, clothing of all hues, beer cans of all brands, wine labels, plastic toys – the list could go on and on. And of course – getting to the point – it looks great on books.

The classic library is filled with leather tomes (i.e., tome = a book that has graduated to being more looked at than read), glowing on their shelves, their spines highlighted with gold.

Gold, the brilliant color of the sun, has been treasured as decoration for all of human history and a fair amount of prehistory – the earliest gold ornaments known date to around 4400 BCE in Bulgaria. Gold, as many know, is a very soft metal, and the art of hammering it into thin sheets, applying it to surfaces (such as a pharaoh's coffin), and burnishing to a high gloss goes back to around 1600 BCE. (I suppose all this talk of gold has cast its spell – I can't seem to get to the point! So back to the books.)

Applying gold to books was a laborious task that required great patience and skill. When printing was invented, the cost of producing a book began to drop. Books could be printed by the thousands because of mechanization, but decorating with gold remained a time-consuming manual skill. It was common for centuries for printed books to be bound and sold in paper bindings. Wealthy people would take books to a bookbinder to be covered with leather and decorated with gold.

“For centuries” that is, until that very clever century, the 19th, rolled around and people were inventing like crazy. Three inventions in the early 19th century revolutionized the book industry: mechanized book binding; cloth covers; and mechanized gold stamping.

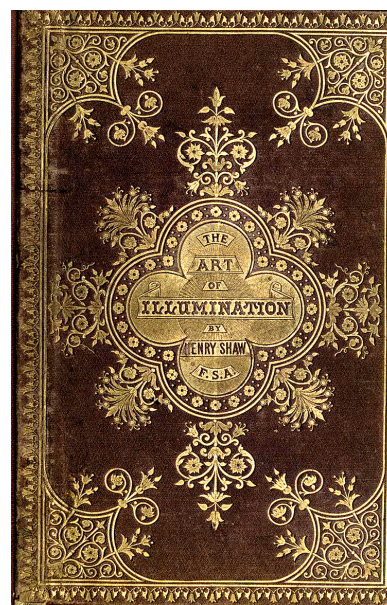
Up to the 19th century, binding, like gilding, was done by hand, but in the 1820s, the increasing demand for books led to the first steps in automated binding, which would develop throughout the 19th century, culminating with David McConnell Smyth who invented a sewing machine for binding in 1868



Grave goods from the Varna necropolis, Bulgaria, ca. 4400 BCE



Coffin of Sekhemre-Wepmaat Intef, ca. 1570 BCE. The oldest pharaonic coffin covered with gold.



The Art of Illumination (1866) by Henry Shaw

... And More, concluded



(thus the expression “Smyth-sewn book”). This made binding as mechanized as printing.

Another revolution in book production took place in the 1820s: publishers began to cover books with cloth. London bookseller and publisher William Pickering is credited with the first publisher’s cloth binding, used for a miniature edition of the works of Virgil in Latin in 1821. The book was printed in 4.5-point type, like this first line of Virgil’s *Aeneid*:

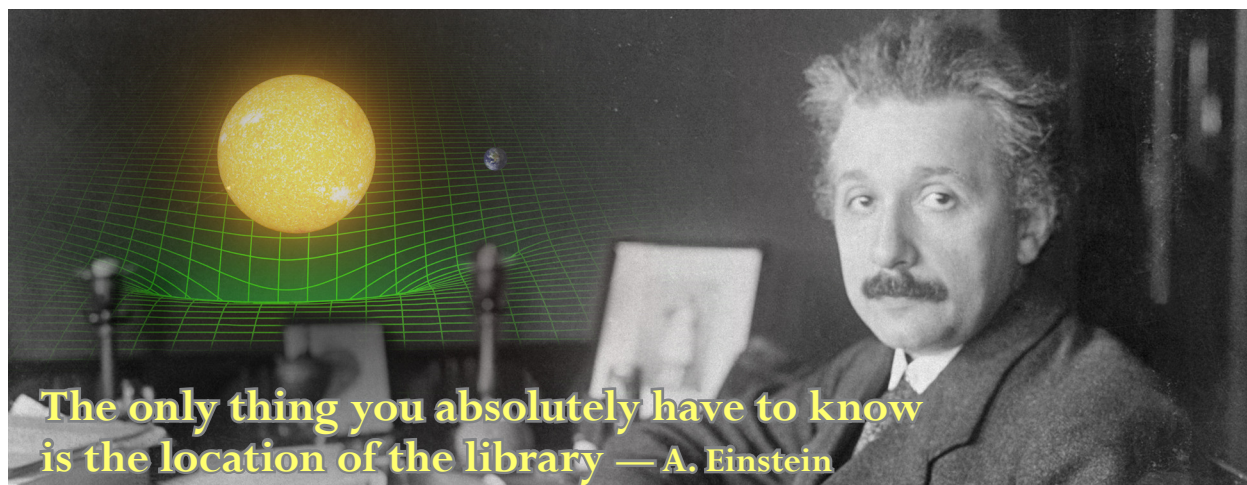
Arma virumque canō, Trōiae quī primus ab ōris Italiā, fātō profugus, Lāvīniāque vēnit.

It’s pretty small and quite illegible without a magnifying glass, but it was more of a novelty than a book for serious reading.

This brings us to the third invention of the early 1800s that transformed the book industry and created the classic look of the 19th-century book. One of the Pickering’s binders was Archibald Leighton, and he was bothered: it was difficult, time-consuming, and expensive to decorate a cloth book with gold. The nubbly surface of cloth just doesn’t lend itself to the application of something as delicate

as gold leaf, which is thinner than a human hair and extremely fragile. (How do you get the gold down into the tiny crevices of fabric and get the classic look of burnished gold?)

The gilder would place a special glue where gold was desired on the cover design. Gold leaf would be laid into those places and then heated metal stamps with the desired design were applied with great pressure. Difficult, time-consuming, expensive. Leighton began experimenting, and in 1832, he developed the first book cloth that could take and retain impressed gilt decoration. This led to the mechanization of gold stamping, and gold-stamped cloth covers – often very elaborate – became book buyers’ expectation. Further developments refined the process and added various colors of gold and silver. And how much gold are we talking about? Well, one ounce of gold – a little larger than a half dollar – can produce a 10- by 15-foot sheet of gold leaf. That’s enough to decorate a few thousand books, so if you’re thinking of investing in gold-stamped books, make sure the book is worth something.



**The only thing you absolutely have to know
is the location of the library — A. Einstein**



Florida Bibliophile Society 2024–2025 Season



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

September 15 • FBS Members – September Show and Tell: Members brought a wide variety of fascinating books. It was a great afternoon!

October 20 • An Afternoon of Books – We spent the afternoon chatting about FBS's future and enjoying special presentations by Gary Simons and Charles Brown. Sean Donnelly's presentation, "Tales of a Bookseller," has been postponed.

November 17 • Russell Spera*: Dante for Collectors – Russell spoke enthusiastically about his years of collecting and researching Dante. His personal collection contains over 300 English versions of the *Divine Comedy*; he brought several examples. His answers to the many audience questions added much to the presentation.

December 15 • FBS Holiday Party: Another glittering occasion! We enjoyed the gracious hospitality of Ben and Joyce Wiley, accompanied by good friends and all the varieties of holiday cheer: a warming cocktail, delicious food, Christmas crackers, an exchange of gifts, and of course, a few books were involved.

January 19 • Field Trip to Olde Mill House Print Museum in Homosassa, Florida – Our trip to Homosassa was cancelled when museum owner Jim Anderson informed us that he was still recovering from hurricane damage. Instead, we met at Book Rescuers in Largo and were introduced to their new digs where books abound. The print museum will be rescheduled for the FBS 2025–2026 season.

February 16 • Field Trip to Ersula's History Shop – Owner and writer Ersula Odom* introduced us to

her museum-shop which features books, memorabilia, primary source documents, black history, and more. Located at 1421 Tampa Park Plaza, Tampa. Fabulous!

March 1–2 (Sat.–Sun.) • Florida Antiquarian Book Fair, one of the largest antiquarian book fairs in the U.S., held at the historic St. Pete Coliseum. FBS hosted a hospitality table in the foyer and a table just for us inside the fair. FBS greeted hundreds of visitors, providing general information and introducing many to FBS. Great books, great people – it's always a blast!

March 16 • Field trip to the Jack Kerouac House, St. Pete – Kerouac helped define the mid-20th century Beat movement. His wanderings ended up in St. Pete, and his final home is becoming a museum. Owner of the Kerouac house, Ken Burchenal, told fascinating stories about Kerouac and the strangely magical house.

April 27 • Irene Sullivan: Studies in Juvenile Justice – A retired juvenile judge, Irene is author of two books, *Born and Raised to Murder* and *Raised by the Courts*, which explore Florida's courts and their impact on the state's youth.

April 26–30 • Gainesville Getaway: Spring edition of Florida's biggest library book sale. Stay tuned for details.

May 18 • Annual Banquet: Our annual May banquet is always a highlight! This year's guest speaker will be Jim West, President of the Manuscript Society – we're very excited! See Upcoming Events in this newsletter for more details about the banquet and how to register. Hope to see you there!

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

* FBS member



Endpaper • Special Thanks



We've reached the end of another amazing season of presentations, activities, book store visits, authors, parties . . . It's been fabulous!

Special thanks are due, and I'd like to thank my fellow officers and committee chairs for being such an outstanding, can-do group – resilient, creative – they are great to work with!

First thanks to Ben, who put together our schedule, made calls, and checked and rechecked the details. Ben's done another great job of giving us interest, variety, and plenty of sheer fun.

And thanks to Gary, who works so hard behind the scenes to make FBS a better organization, managing our member records and outreach and contributing his insight and thoughtfulness to everything and giving it that extra polish.

Irene takes care of the books and is a ready source of advice, using her years in FBS and her business sense to help us stay on a steady course.

Sean has stepped in as recording secretary and FABS

liaison. He's quiet, so you might not realize how talented he is until you watch him work.

Wes took on the hospitality committee (of one! he could use help) and has added his special touch to make our meetings that much more welcoming.

Roxanne has managed the Harrer essay contest with such thoroughness and thoughtfulness. Many thanks!

Thanks to Russell, who has stepped up to assist Carl with the archives . . . Which brings me to Carl. What can you say? Always there. Always ready to pitch in. He's the kind of glue that holds an organization together.

I hope that when you have a chance you'll let them know you appreciate their effort. And considering joining them – your talents are needed!

And thanks to the many members who volunteered and attended and helped to make this a great year! And another one is coming up!

See you at the bookstore! — Charles

The Florida Bibliophile Society

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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 © 2025 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.

Printing and mailing of *The Florida Bibliophile* print edition is provided by M&M Printing Co., Ruskin, Florida.