

# The Florida Bibliophile

February 2025 • Volume 41, No. 6

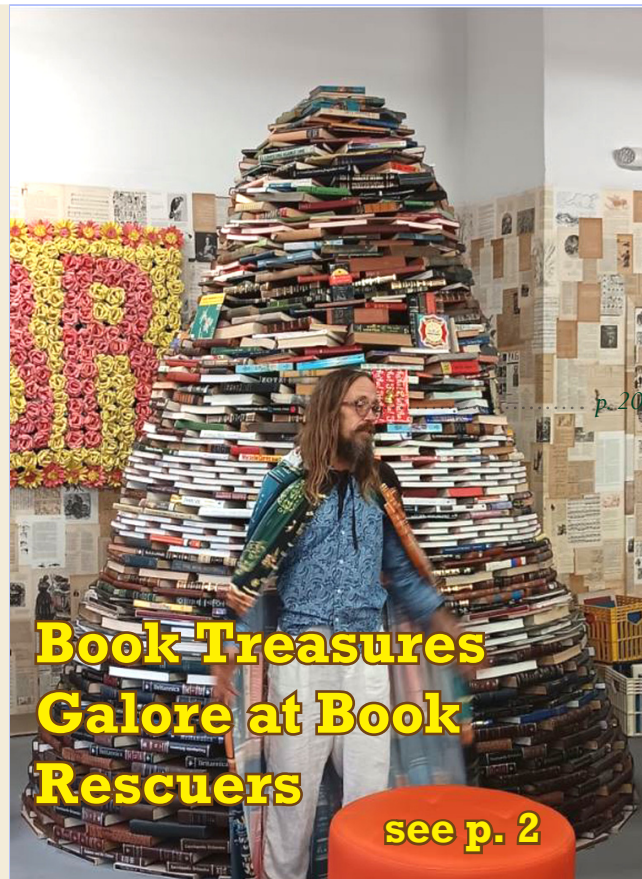


## IN THIS ISSUE

Minutes of the January 2025 Meeting of the Florida Bibliophile Society	p. 2
Visiting the Renovated Folger Shakespeare Library	p. 6
Esther Inglis at 400	p. 11
The “University of the People” – Andrew Carnegie’s Libraries	p. 15
First African American Opera Premieres – 138 Years after Composition	p. 17
James Fleming, 1944–2024	p. 19
“The Way the Future Was” – A Sci-Fi Sampling at Largo Public Library by Sean Donnelly	p. 20
New Work on Ephelia: Literary Enigma of 17 <sup>th</sup> -century London by Maureen E. Mulvihill	p. 21
FBS on Facebook	p. 23
FBS Club Page	
<i>Monthly Features</i>	
FBS Publications	p. 24
Books in Brief	p. 25
Upcoming Events	p. 30
Book Events and Podcasts	p. 31
... And More	p. 34
FBS 2024–2025 Season	p. 35
Endpaper • Buzzing with Books	p. 36

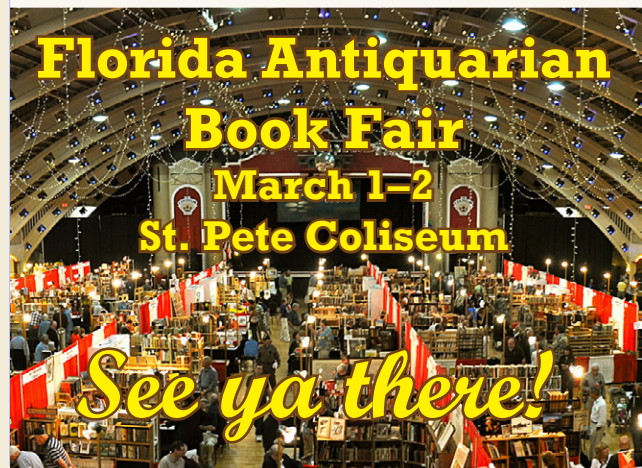
March newsletter deadline: February 26, 2025 (see p. 29)

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 Winter 2024 FABS Journal [here](#).



**Book Treasures Galore at Book Rescuers**

see p. 2



**Florida Antiquarian Book Fair**  
March 1-2  
St. Pete Coliseum

*See ya there!*



Florida Bibliophile Society  
A community of book lovers

## Minutes of the January 2025 Meeting of the Florida Bibliophile Society by Sean Donnelly, FBS Recording Secretary



An intrepid band of FBSers were looking forward to a trip to Jim Anderson's Old Mill House Gallery & Printing Museum in Homosassa, 75 miles north of Tampa. Unfortunately, Jim is still cleaning up after the recent hurricanes, and he asked if we could postpone our visit. With only a few days to change tack before the meeting on Sunday, January 19<sup>th</sup>, the Board of Directors planned another outing for us: The Book Rescuers' new store in Largo (8325 Ulmerton Road).

The owners, George and Sarah Brooks, warmly welcomed us on a cold, rainy day. We had a large turnout for this impromptu meeting, with members coming from far and wide – Ed and Roberta Cifelli from Dade City in the north, and Terry Seymour from Sarasota in the south. (We take it for granted

that President Brown comes all the way from the green hills of Gainesville every month!)

Despite the weather, and it being a Sunday, the store was packed with customers. The new location can more than accommodate them, too. The store, located in a former mattress warehouse, seems big enough to handle a regulation football game! FBS members gathered at the front of the store, 'round



*George and Sarah Brooks, proprietors of Book Rescuers*

a towering book tree, to listen to George tell us about the history of The Book Rescuers. Decked out in a book cape, he explained that a past business venture put him in touch with people who sold large numbers of used books on Amazon. George learned that they threw away thousands of books and was aghast at the idea of so many books going to the landfill. After talking to Sarah, they decided to try to sell those books themselves in a final effort to save them from the dump.

In those early days, they didn't have a retail location. Instead, they put the books on rolling bookcases and used a box truck to bring them to public spaces like church parking lots. After a couple of years, they rented a warehouse space on 66<sup>th</sup> Street in Pinellas Park. Rent hikes and lack of space prompted them to think even



*One of the mobile book racks that Book Rescuers used for pop-up sales when they first got started in the book business.*

*Minutes, continued*

*George Brooks, complete with book cape, explains how Book Rescuers began and grew from pop-up events in driveways and parking lots to its current location in a former mattress store on Ulmerton Road in Largo, Florida. The front part of the building is a community space with seating for readers or group meetings. Future plans include a stage for special performances and a cafe. The Wizard of Books is always dreaming!*

bigger. Drawing on the large network of friends and supporters that they've attracted – thanks to bargain prices, their generosity, and a talent with social media – they succeeded in making a big move late last year to the new location. Their story reflects the way the book trade has evolved in most large metro areas: as rents become higher and it's hard for small and midsize stores to stay open, superstores are opened to serve book lovers. Examples in other cities include Powell's in Portland, Strand Bookstore in New York City, John K. King in Detroit, and Chamblin Bookmine in Jacksonville. Standing in their new store, packed with eager book buyers, one can't help but agree with George when he says, "We think books are magical, but book people are even more magical." After George took us on a tour around the store, I thought back to my first acquaintance with The Book Rescuers. It was four years ago, in the early days of their pop-up sales, that I first saw signs on the side of the road promising \$1 books by the thousands. Of course I followed the signs, like breadcrumbs through a forest, to the promised bounty. As I recall, the first sale I attended was at a church on 113<sup>th</sup> Street in Seminole. The selection of books was good and varied. What struck



*Towering over George is the Book Rescuers's Christmas tree, built out of books by some of the volunteers that help out at the shop. During the holidays, it was lighted and decorated.*

*Minutes, continued*

me, though, was the custom-built double-sided bookcases on wheels, painted gun-metal gray. What a great idea, and so unexpected. It reminded me immediately of Christopher Morley’s classic 1917 novel, *Parnassus on Wheels*, about a traveling bookshop. While that fictitious bookshop was moved on a horse-drawn cart, The Book Rescuers had a truck to take them around the bay area. Some concessions to modernity must be made! Over the next year or so, I visited pop-up sales in Tarpon Springs and St. Petersburg. The support they’ve

received from the beginning proves that in this digital age there is a hunger for things tangible and material.

During the tour, George remarked, “This is the hardest, and the most rewarding, thing we’ve ever done.” Everyone who shops at The Book Rescuers is rewarded too, with good books, a friendly atmosphere, and the satisfaction of knowing that they’re giving new life to books with every purchase.

## Tour of Book Rescuers

### Front Area

The front area of Book Rescuers is dedicated to comfortable seating on the right for customers, book clubs, and other groups. The sales area is just behind the seating area. On the left are book display shelves, DVD and CD shelves, and a flex space that can be set up for musical performances or readings.



*Part of the seating area and the flex area, complete with piano.*



*Book racks for display and oversized books.*



*Sheet music turned into roses. Every salvageable book part is used.*

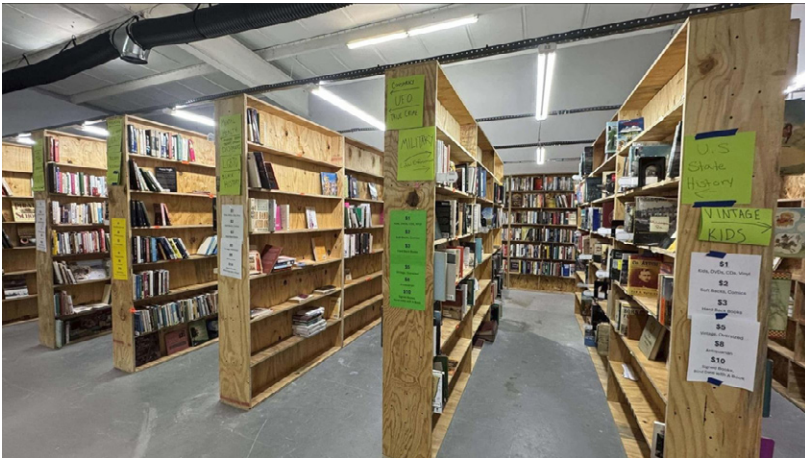


*The sales desk is behind the shelves on the right. View down the central aisle through the stacks.*

Minutes, concluded

### The Middle Area – The Stacks

The stacks are the many rows of shelves – fiction on the left, nonfiction on the right – that occupy roughly half the public part of Book Rescuers. Books are well sorted and labeled.



The shelves are nine inches deep, which accommodates most books. Larger books are face out.

Have a seat. These nooks were designed to sit and read – or set a book.



Shelving runs around most of the walls. Here are DVDs and CDs.

### The Back Area – Children’s and Craft Area

At the rear of the store is an area set up for children complete with books, some toys, and some games. The right side of this area (the near space in the photo) is another flex area that can be used for crafting events.



## Visiting the Renovated Folger Shakespeare Library

*This and the following two stories are based on my recent trip to Washington, D.C. — Charles Brown*

**A**t the top of my list during a recent trip to Washington, D.C., was a visit to the Folger Shakespeare Library, which boasts the largest collection of Shakespeare material in the world. I have been to the Folger before, but I was especially eager to see the results of a four-year, \$83-million renovation.

The Folger was generally closed to the public from January 2020 to June 2024. Access was allowed only for special events in the library's theatre and for researchers by special arrangement.

### Building the Folger Shakespeare Library

The Folger was built in 1932 to house the collection of Henry Clay Folger and his wife Emily Jordan Folger.\* Henry Folger was an executive of the Standard Oil Company (ExxonMobil since 1999), one of the most powerful companies of its day and still the largest publicly held petroleum company in the world. The Folders were avid collectors of Shakespeare, starting their collection with the purchase of a Fourth Folio (1685) in 1889.

In the mid-1910s, the couple began looking for a location to build a library based on their collection. That search led them to Washington, D.C., and



*Emily and Henry Folger, details from portraits by Frank O. Salisbury that hang in the Folger's Reading Room*

property adjacent to the Library of Congress Adams building. It took several years to acquire the property, which was designated for Library of Congress expansion. A resolution of Congress provided an exception for this major new library.

Henry Folger died between the laying of the foundation of the library and its completion. The bulk of his estate was left for the library in a trust administered by Amherst College. Emily Folger was able to see the library to completion in 1932, but she died in 1936.



*The Folger Shakespeare Library is across 2<sup>nd</sup> Street SE, just east of the Library of Congress Adams building. The main façade of the Folger Library faces East Capitol Street NE. The white marble building is composed of modernized classical elements, which was followed by many other major buildings of the era.*

\* Note the 2014 book *Collecting Shakespeare: The Story of Henry and Emily Folger* by Stephen H. Grant.

Sources: Folger Shakespeare Library; dcist.com; artnet.com

**Folger, *continued***

The Folger building was designed by Paul Philippe Cret, a well-established architect and professor at the University of Pennsylvania. Some of Cret's major projects include the Pan-American Union building (Washington, D.C.) and several buildings at the University of Texas–Austin. Many of Cret's designs were the Beaux Arts style, but the Folger represented a major addition to his design portfolio with the use of modern, geometric interpretations of classical forms. The space between the modified columns is occupied by Art Deco grills and relief panels showing scenes from Shakespeare plays.

**The Renovated Folger**

The building exterior was largely unaffected by the renovation except for the creation of a new entrance that descends around a garden at the northwest corner of the property. That entrance leads to a major new addition to the library, with exhibition spaces and the museum shop.

For my visit, the beautiful garden in the rendering of the new entrance was quite different because of the unusual 5"–6" snowfall on January 6.

The ramps around the garden lead to an entrance on the lower level – visible at the left of the rendering, under the overhang. I was welcomed by a receptionist who asked for visitor information like my Zip code and how I learned about the library. She provided me with a map and a badge. She had some difficulty with the computer, and while a colleague typed in the appropriate corrective, we chatted. She mentioned that her parents had retired to Gainesville, and she knew it well. Though I did not know her parents, we agreed that it's a small world.

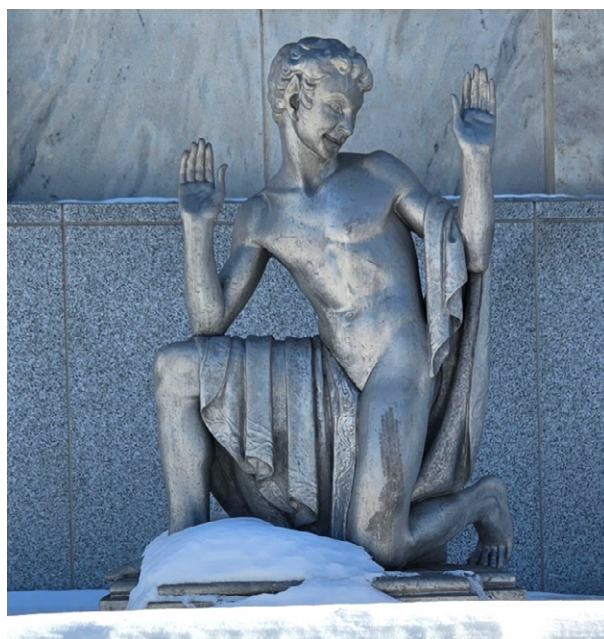
Beyond the West Lobby reception area, the galleries extend the full length of the building on this lower level. They are divided by a central hallway. The galleries on the left form the Shakespeare Exhibition Hall and flow through to the East Lobby. The galleries on the right form the Stuart and Mimi Rose Rare Book Exhibition Hall.

**The Great Shakespeare Hall**

The Great Shakespeare Hall combines educational material, displays of rare materials from the Folger



*The Folger Library's new west entrance: top – as rendered; bottom – as encountered. The snow was a treat for this Florida boy, but my long walks in the Capitol area showed me many forms of snow, ice, and mud.*



*Since 1932, Brenda Putnam's sculpture of Puck from A Midsummer Night's Dream has greeted Folger visitors. The original marble statue, exposed to the elements for decades, was sent for conservation in 2001 and now safely welcomes guests to the theater inside. This aluminum casting of the original endures the weather at the west entrance – with a rare cushion of snow – its pedestal reads, "What fooles these mortals be!"*

**Folger, continued**

collection, and hands-on activities and tools for exploration of the Folger's collection of 82 First Folios. One area had a pair of custom-made table-top presses and a collection of large printing blocks, with words from Shakespeare plays. The signage invited visitors to compose a poem on a tray which could be slid under the press. A handle operated the press and the poem immediately appeared on a digital display above the presses. It was fun, and the display of the letters made the experience more rewarding. It's ephemeral: as soon as the next visitor uses the press, your poem is gone.

Around the room, there are displays of various rare materials. Out of many interesting displays, the one I found most fascinating was a broadsheet of a ballad about Shakespeare's play *Titus Andronicus*. I had never thought about this, but of course, not everyone could see the play, and like other plays, it was condensed into a ballad – like 16<sup>th</sup>-century Cliff Notes. *Titus Andronicus* is perhaps one of Shakespeare's lesser known plays. It is unrelentingly bloody, a story of crime upon crime and revenge. Both the play and the ballad were very popular. I later found [the ballad](#) on the Folger website and [a performance of it](#) on a separate page. It certainly captures the horror and shock of the story. Well worth a listen – a compelling piece of Elizabethan music.

In the same room was a full-scale replica of a printing press from Shakespeare's time – the kind of press that would have printed the First Folio. Fittingly, the press sits across the room from Folger's collection of First Folios, all in one place for the first time. They are stored in an elegant set of shelves behind smoked glass, highlighted by slender bars that are occasionally lit – like something from science fiction – that highlight groups of related folios.



*Recommended Video:*

[Replicating Shakespearean-era printing brings its own dramas and comedy](#)

Returning to the press, it was built by Alan May in England, brought to the Folger in pieces, and reassembled there by May and his son Martin.



This part of a broadsheet (a large single sheet of printed material) of a ballad adapted from Shakespeare's play *Titus Andronicus* shows the full title, which includes a description of the story:

*The lamentable and tragical history of Titus Andronicus : with the fall of his five and twenty sons in the wars of [t]he Geathes, with the ravishment of his daughter Lavinia by the emperre [t]wo sons, through the means of a bloody Moor, taken by the swor[d] of Titus in the war, with his revenge upon them for their cruell an in humane [sic] act. To the tune of Fortune my foe.*

It also displays an illustration which shows incidents from the play, which the ballad explains.



This is a recreation of the press on which the First Folio of Shakespeare's plays might have been printed in 1623. Built in England by Alan May, he used the best information possible. It is a working press and is regularly used in demonstrations of the printing process in the 17<sup>th</sup>-century.



## Folger, *continued*

May was guided in the construction of the press by Joseph Moxon's 1683 book, *Mechanick exercises: or, the doctrine of handy-works: Applied to the art of printing*. The book was published 60 years after the First Folio, but as May said, it is the best we can do. Moxon was more interested in a newer press than the one used in Shakespeare's time and provided less information about the older style of press. Through careful study of both designs, May was able to develop useful measurements.

## Stuart and Mimi Rose Rare Book Exhibition Hall

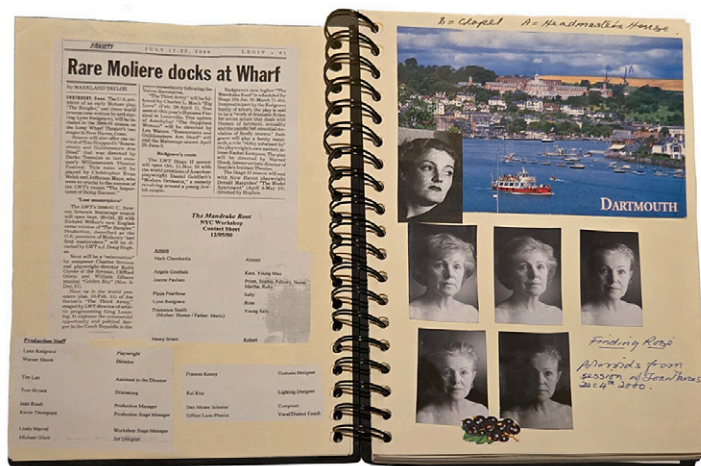
When the Folger Library reopened in June 2024, the first exhibition in the space provided by the new Stuart and Mimi Rose Rare Book Exhibition Hall was *Imprints in Time*, comprising selections from the collection of Stuart and Mimi Rose. The Roses reside in Dayton, Ohio, and over 30 years they have assembled an outstanding collection. Among the 52 rare books and manuscripts from their collection shown in *Imprints in Time* were an Egyptian Book of the Dead (1<sup>st</sup> century BCE); a first edition of Copernicus's *De revolutionibus* (1543); a first edition of Galileo's *Dialogo* (inscribed by Galileo), which defended Copernicus's view of the solar system, thus becoming the most notorious banned book of 1600s; a first trade edition of *Winnie-the-Pooh*, inscribed by author A. A. Milne to his son; J. R. R. Tolkien's hand-corrected page proofs for *The Lord of the Rings*; an advance press copy of Martin Luther King Jr.'s "I Have a Dream" speech; and a section of the Apollo 11 flight plan that Neil Armstrong and Buzz Aldrin had with them on the Moon.

Unfortunately, *Imprints in Time* closed the day I arrived in Washington. But the exhibition that replaced it did not disappoint. Part of the space is devoted to an ongoing exhibition called *Out of the Vault* which rotates objects from the Folger's collection of 300,000 printed books, manuscripts, and graphic materials like prints, drawings, and photographs.

On display were remarkable journals and artists' interpretations of Shakespeare, both vintage, such as costume designs, and contemporary, such as



*The Missal of Etienne de Longwy (1490) is one of the treasures from the Stuart and Mimi Rose collection displayed in the Imprints in Time exhibition. The Folger explains that a missal contains the "prayers, important chants, responses, and instructions for the celebration of the Mass in the Roman Catholic Church." Books like missals continued to be produced by hand as illuminated manuscripts even after printing became common. These missals are now rare probably because daily use wore them out. Etienne de Longwy was bishop of Mâcon, France, from 1488 to 1511.*



*Among the items displayed in the Research and Discovery exhibition is one of the journals that actor Lynn Redgrave created to develop a character in a play she wrote, *The Mandrake Root* (premiered 2001). Shown here is one of three character journals she created for this play which she wrote and starred in. Redgrave wrote three plays: *Shakespeare for My Father*, *The Mandrake Root*, and *Nightingale*. Respectively, they are explorations loosely based on the lives of her father, Sir Michael Redgrave, her mother, Rachel Kempson (both actors), and her maternal grandmother, Beatrice Kempson, who she hardly knew. "Explorations" in the sense that Redgrave uses the lives of these relatives as a springboard for drama rather than biography.*

artists' books. The range and interest of the objects was impressive. The theme of the exhibition was Research and Discovery, intended to show that the Folger collection is a very active one that sheds light not just on Shakespeare but on the world of Shakespeare past and present.

*Folger, concluded*

## The Library's Level 1

While the galleries on the lower level are the major change to the Folger, there were significant changes to the upper floors as well. Level 1 is the only upper floor with public access. It mainly contains the Great Hall, the Reading Room, and the Elizabethan Theatre – all grand, wood-paneled two-story-tall spaces in the Elizabethan style.

The Great Hall has been designed as a vast public space. At 130 feet long, over 20 feet wide, and 30 feet tall, it makes quite an impression when entering from the Level 1 foyer. At the center is the free-standing service area of the Quill & Crumb Cafe, with table seating mostly on one side and conversation groupings and a play area on the other.

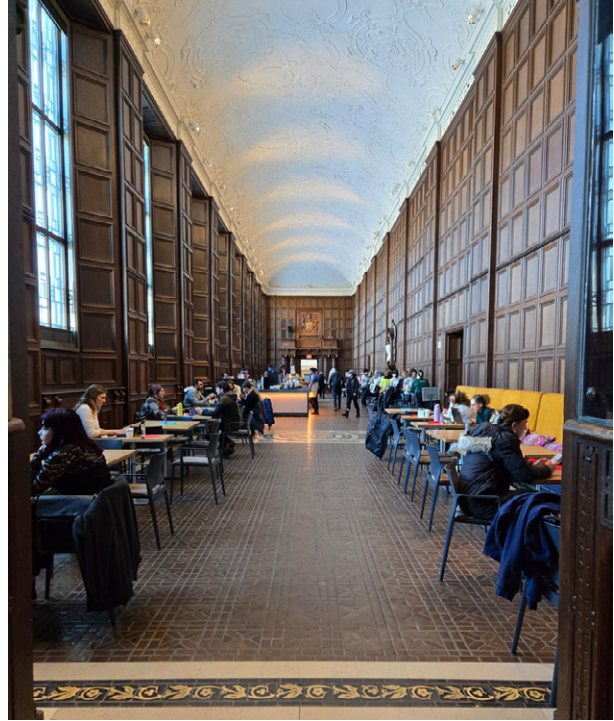
Adjacent to the Great Hall is the even larger Reading Room. Usually accessible only to scholars, it is open to the public on special occasions. I was not able to go in, but photos make the point, showing the carved oak, the tapestries, the huge fireplace (it has never been used), and the great stained glass window.

The window, designed by Philadelphia artist Nicola d'Ascenzo (1871–1954), illustrates the Seven Ages of Man from *As You Like It*.

Also on Level 1 is the Elizabethan Theatre. It was also closed the day I was there, but it is regularly used for performances. With seating for around 250, the theatre provides an intimate setting for both classic and modern plays. The space is too small to replicate the Globe Theatre, but many elements of an Elizabethan theatre have been combined to give attendees the impression and experience of the theatre in Shakespeare's day.

This description of Level 1 is necessarily brief, but I invite you to view [a video fly-through of Level 1](#), accompanied only by J. S. Bach, and [a video of the reopened library](#). Both are less than 10 minutes.

So much more could be said about this great library. It has been remarked that the renovation has made the library what it was meant to be. It was a thrilling experience for this bibliophile, and I heartily recommend it any time you are in the Washington, D.C., area.



Views of Folger Shakespeare Library Level 1: the Great Hall (top); the Reading Room (middle); a fish-eye view of the Elizabethan Theatre (bottom).



## Esther Inglis at 400

In October 2024, FBS member Maureen E. Mulvihill introduced us to Esther Inglis (1571–1624), a skilled calligrapher and miniaturist who created small books – of which 60 are known – lettered, illustrated, and bound in exquisite detail. Maureen’s article announced a conference and an exhibition about Inglis’s work. The conference was in Edinburgh in October, but the exhibition is at the Folger Shakespeare Library from October 25, 2024 to February 9, 2025, and I was fortunate to be in Washington, D.C., to see it.

Esther Inglis was born in Dieppe, France, in 1571 to Huguenot parents. The Huguenots were a Protestant sect disapproved of by the Catholic Church and ruling authorities in France. The year after Esther’s birth, disapproval turned to open killing during the St. Bartholomew’s Day Massacre. Beginning in Paris, the killing spread throughout France in the following months and led to the deaths of thousands of French Huguenots. The massacre began 200 years of oppression of Huguenots in France. Many Huguenots emigrated during those centuries, relocating to other European countries and to British North America (i.e., the colonies).

It isn’t known exactly when Esther’s family left



This 1608 book by Esther Inglis is shown at approximately actual size. Its cover is embroidered in a floral pattern using seed pearls and gold and silver thread – one of Inglis’s many talents. It contains the Psalms and is dedicated to Prince Henry, the eldest son of James I of England, as were several books of this period.



Portrait of Esther Inglis, age 24, by an unknown painter, dated 1595. Her finery – including figure-eight ruff and copotain hat – as well as symbols within the painting suggest that it was painted in a period leading up to her wedding.

France (Inglis is an Anglicization of the family name Langlois), but sometime during the years 1569 to 1574, they emigrated to Scotland, settling in Edinburgh. Esther learned calligraphy and other book arts from her father and mother, and in adulthood, she began to produce the small books for which she is now justly celebrated in *Little Books, Big Gifts: The Artistry of Esther Inglis*, a temporary exhibition at the Folger Shakespeare Library and in an ongoing exhibition at the University of Edinburgh, *Rewriting the Script*.

In 1596, Esther married Bartholomew Kello, a relative of James Bothwell, Lord Holyroodhouse, and employed at the court of James VI, king of Scotland (later, king of England as James I). Kello’s duties included delivering official documents to various dignitaries. Esther would create a small book in which she copied scriptures, excerpts of poetry, and the like using her beautiful and creative calligraphy and illustration skills. She would bind and often embroider covers for these books.

**Inglis, continued**



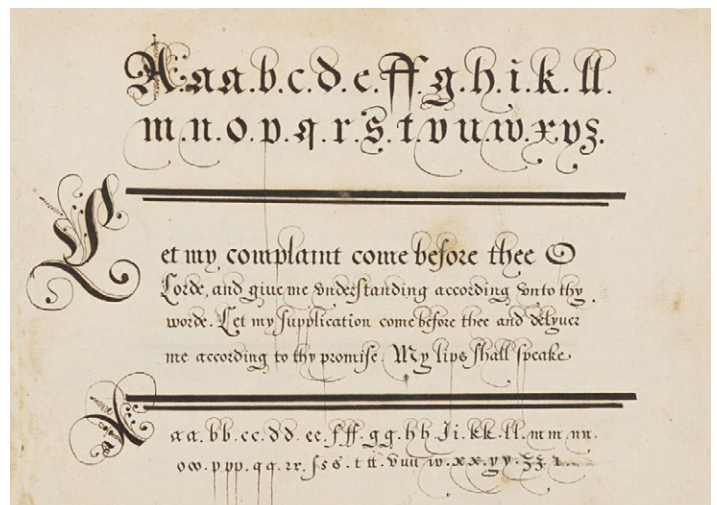
*A section of the Stuart and Mimi Rose Rare Book and Manuscript Exhibition Hall at the Folger Shakespeare Library is dedicated to the exhibition Little Books, Big Gifts: The Artistry of Esther Inglis. At center above is one of the miniature self-portraits that Esther Inglis used in several of her books. These portraits supported the self-promotional nature of her work. On either side of the room are cases that display some of her books in a jewel-like setting. Each case is dedicated to a specific aspect of her work.*

Bartholomew often wrote poems as prefaces for these books dedicated to the intended recipient. He would carry them with the documents and present them upon delivery. Recipients were often influential and wealthy Protestants who could support causes such as the elevation of James VI of Scotland to the English throne. Later, the main purpose of the gifts was family income. Recipients were expected to respond with a monetary gratuity. In this way, Esther and Bartholomew were well paired. Esther often served as scribe for Bartholomew, and he in turn was her publicist and business manager.

After James VI of Scotland became James I of England, the Kellos and their five children followed him to London. However, the work he had done in James’s court in Scotland was taken over by the staff inherited from Elizabeth I. Bartholomew became a rector of a parish in Essex and then in Sussex before returning to Edinburgh.

**Calligrapher and Illustrator**

Esther produced books beginning in 1586 and continued until her death in 1624. She was best known for her imaginative calligraphy. Some books were virtually calligraphy samplers, with dozens of different alphabets. Such books were called



*From the 1585 Inglis copybook dedicated to Susanna, Lady Herbert. Each page has a biblical quotation with elaborate initial and two alphabets. Inglis was age 14.*

**Inglis, continued**

copybooks, something like a portfolio displaying the range and quality of one's work.

In the middle years of her book production, Inglis was in contact with the royal courts of James I and his son Henry. During these years, she used color illustration to enhance her manuscripts.

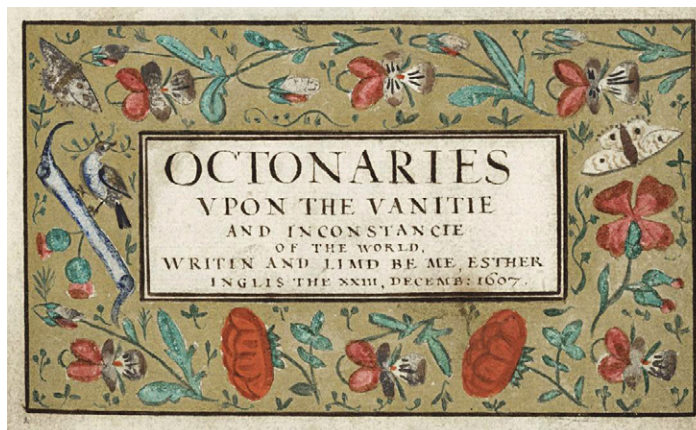
Inglis's *Octonaries upon the Vanitie and Inconstancie of the World* of 1607, pictured at right, is a beautiful example from this period. Inglis made 12 copies of this book between 1600 and 1616. Early copies are in the original French, and the remainder are her translation into English from the original by Antoine de la Roche Chandieu (1534–1591), who like Inglis, was a French Huguenot.

An "octonary" is an eight-line sample of a poem, which later became a French verse form. It is derived from Psalm 119, a set of 22 eight-line poems, one for each letter of the Hebrew alphabet. The psalm is an acrostic, each eight-line section beginning with the corresponding letter of the Hebrew alphabet.

Titles on title pages were usually framed with a composition of flowers, insects, and birds and often used gold. This book, dated December 23, 1607, is dedicated to Esther and Bartholomew's "freinde and landlord" William Jefferai.

The dedication is followed by two sonnets by the otherwise unidentified G. D. The first sonnet inspires the reader to sustain their faith. It begins with the title "Resisting Hel," an anagram of "Esther Inglis," which personalizes the message. The second sonnet is more direct: "Sonnet, To the only paragon, and matchless Mistresse of the golden Pen. Esther Inglis."

Inglis used many sources for her illustrations and embroidery. Her flowers are not painted or drawn from nature but from other books, but she was much more than copyist, bringing her elements together in creative ways, showcasing her masterful calligraphy, and with a level of self-promotion unusual for a woman of her era.



The middle period of Inglis's book making was characterized by color illustration – illumination.



Each page of *Octonaries* has a poem written beneath a floral illustration. Each poem is written in a different calligraphic style and illustrated with a different flower.

SONNET, TO THE ONLY PARAGON,  
AND MATCHLESS MISTRESSE OF THE GOLDEN PEN. ESTHER INGLIS

SOME WHEN WITH CONGRING ARME AND VAILLANT INTERPRYSE  
THEY DAUNTED HAVE THE PRYD OF HIGH AND GALLANT HARTS  
WITH MIGHTIE MONUMENTS RAYSD UP IN MANY PARTS  
THE ALL CONSUMING FORCE, OF WAYSTING TYME DEFYSE  
SOME OTHER MEN AGAINE, A SURER MANNER TRY'SE  
TO FREE THEIR DIEING FAME, FROM TYMES MOST DEADLIE DARTS:  
THESE DO BY DIVIN[E] WRITTS, BY SCIENCES AND ARTS  
GIVE WINGS UNTO THEIR NAMES, TO FLIE ABOUT THE SKY'SE.  
AND MANY MEN OF OLDE, BY CHARITABLE WORKS  
DID CLIMBE THE TEMPLE OF FAME, AMONG THE GREATEST CLARKS  
DESIRING NOTHING BUT TO ENTERNIZE THEIR NAME  
BUT THOU GLORE OF THY SEXE, AND MIRAKILL TO MEN  
DOST PURCHES TO THY SELF IMMORTELL PRAYSE AND FAME  
BY DRAUGHTS INIMITABLE, OF THY UNMATCHED PEN.

—G. D.

**Inglis, concluded**

1599 – National Library of Scotland, MS.20498



1606 – Harvard Library, MS. Typ 212



1615 – Folger Library, MS. V.a.665



1624 – British Library, MS. 17.D.XVI

**The Self-Portraits**

A remarkable aspect of Inglis's self-promotion was her use of self-portraits, which she placed in about half her books. The portrait was strategically arranged to project the image of a professional woman of refined tastes, reasonable means, and a Huguenot. The 1599 portrait was part of a larger book (approx. 6.5 (h) x 5 in.) in which Inglis used her calligraphic skills to imitate the ornately carved plates used in printing. By 1606, Inglis was working in the Stuart court in London and using more expensive materials and color. This is most elaborate of her self-portraits. Note the many symbols and her beloved small animals. The 1615 portrait appeared in a small book and is a simple oval showing Inglis in more austere dress. In the 1620s, Inglis returned to monochrome portraits in which she is accompanied only by the tools of her trade.

## The “University of the People” – Andrew Carnegie’s Libraries



*The Carnegie library at Mt. Vernon Square, Washington, D.C., one of the city’s four Carnegie libraries. Built in 1903, with Carnegie and President Theodore Roosevelt at the opening, it served as a library until 1970. It now houses an Apple store on the main floor and the Historical Society of Washington, D.C. on the upper floor. Designed by architects William Ackerman and Albert Ross, it is in the Beaux Arts style, modeled after the École des Beaux-Arts in Paris. Behind it but not visible from this angle is the massive Walter E. Washington Convention Center, three stories tall occupying two city blocks where I attended a transportation conference.*

**I**n an influential 1889 essay titled “Wealth,” Andrew Carnegie wrote:\*

**“The man who dies rich dies disgraced.”**

His essay was controversial, to say the least, promoting the idea that the wealth given to some in great amounts places upon them the obligation to benefit society. The essay launched the modern philanthropic movement and inspired many other wealthy individuals to make donations and bequests. Before the end of his life, Carnegie had donated almost 90% of his wealth to thousands of libraries, foundations, universities, hospitals, and other institutions.

Carnegie made his money in steel. He led the burgeoning steel industry in the 1800s and built the largest steel manufacturing operation in the world. In 1901, Carnegie was 65 and thinking about retirement. He reorganized his companies and sold his steel operations to J. P. Morgan, a wealthy financier, for over \$300 million. Carnegie got about \$225 million. He spent the rest of his life spending this money on others.

Carnegie’s ideas about philanthropy had formed years before. He had written about them in *Triumphant Democracy* (1886) and *Gospel of Wealth* (1889). He had always intended for the bulk of his fortune to benefit others. but among his many philanthropic projects, he is best known for the

libraries – over 2,500 of them.

Carnegie said that he was inspired by another philanthropist, Enoch Pratt (1808–1896).

In 1882, Pratt offered the city of Baltimore more than \$1 million (worth around \$300 million today) to build a central library and four branch libraries. Pratt envisioned a public circulating library that “shall be for all, rich and poor without distinction of race or color, who, when properly accredited, can take out the books if they will handle them carefully and return them.”

Carnegie met with Pratt on several occasions and was very impressed. He said, “Pratt was my guide and inspiration.”

Between 1880 and 1929, he built over 2,500 libraries worldwide – 1,800 were in the United States. In 1929, this represented half of the libraries in the U.S., earning him the nickname “Patron Saint of Libraries.”

In these almost 50 years, he came to learn that there was tension between donors and city authorities who often wanted a landmark building and librarians who wanted a building designed for efficiency. Carnegie worked to close this gap. Still, many of the Carnegie libraries are beautiful buildings that inspire an appreciation of what is inside them and what it means.

About half of Carnegie’s libraries are still in service as libraries. Others have been repurposed

\* *North American Review*, June 1889

Sources: *Philanthropy Daily*; Apple.com; Wikipedia; Digital Public Library of America

**Carnegie, concluded**

or demolished. In the case of the Mt. Vernon Carnegie library shown on the previous page, It was Washington, D.C.’s central library until 1970 when overcrowding forced its relocation. As with many such buildings, it was vacant for about 10 years before becoming part of the University of the District of Columbia. In 1999, it was taken over by the Historical Society of Washington, D.C.

In 2016, Apple became interested in the building and planned a significant renovation, like several other historic buildings. This one was the largest Apple had undertaken to date.

The restored architectural features and newly cleaned interior create an ethereal space where the many windows – a requirement of the original contract – let in light that makes the white Vermont marble appear soft and glowing. The modern, minimalistic furnishings are a good complement to the space in a light wood finish that adds to its warmth. Altogether, the mixture of classic and modern produces an impression of timelessness.



*Old and new – On the left, the grand reading room in 1908; on the right, the same room in 2025. In addition to sales, many learning events take place at the renovated library, including “local artists and world-class creators.” There are daily classes in “photography, filmmaking, music creation, coding, design and more.” Apple says that once again the building is a center for learning, inspiration, and creativity.*



*Tile border from the upper floor of the Mt. Vernon Carnegie Library*





## First African American Opera Premieres – 138 Years after Composition

**O**n January 24, 2025, the opera *Morgiane, or the Sultan of Ispahan* premiered in New Orleans, 138 years after it was composed by native son Edmond Dédé, a New Orleanian who lived and worked in France most of his life. *Morgiane* is the earliest known complete opera composed by an African American.

New Orleans premiered an excerpted version; the first full premiere was in Washington, D.C., in February before proceeding to New York City.

### Mini-bio of Edmond Dédé

Dédé was born in New Orleans in 1827 to free black parents. His father, a businessman and music teacher, started Dédé on the clarinet at an early age. However, the boy demonstrated an unusual aptitude for the violin, earning the label “prodigy.” Before long, he was performing the demanding music of the great French violinist Rodolphe Kreutzer (1766–1831) – Beethoven dedicated a violin sonata to Kreutzer.

During the 19<sup>th</sup> century, restrictions on activities and movements of African Americans steadily increased. In 1848, Dédé left New Orleans for Mexico to find work. His ultimate goal was to become a composer in the model of Mendelssohn, but he needed money. He returned to New Orleans in 1852 and worked in the cigar business. When he had enough money, he traveled to Europe where he assisted a friend in the cigar business.

In 1857, he entered the Conservatoire in Paris to continue his musical education and, after completing his studies, took a conducting position in Bourges, about three hours south of Paris. In 1854, he took an assistant conductor position in Bordeaux, another five hours south and close to the Atlantic coast. He married there, and he and his wife, Sylvie, had a son, Eugène.

In 1889, Dédé returned to Paris with his family, where he would live for the rest of his life.

Meanwhile, his music was being performed in New Orleans, where it was well received. He returned to



Edmond Dédé

New Orleans only once, in 1893, and he conducted three benefit performances, attended by many, including New Orleans’s musical elite.

### A Lost Opera

Opera has been called the pop music of the 19<sup>th</sup> century, and it was immensely popular, with great songs, stories of high drama, and outrageous spectacle. In Dédé’s role as conductor, he would have led opera productions. Most of his composing was lighter work for the theatres he worked in, but he devoted what time he could to write an opera of his own, and, in 1887, he completed *Morgiane*.

The opera has been described as a comic opera on themes derived from the Arabian Nights. More accurately called *The Thousand and One Nights*, this work is among the most influential texts in literature, coming to the west through the French translation of Antoine Galland in a 12-volume edition in the early 1700s. Known to most through highly abridged versions or short stories taken from the tales, it is a vast and complex series of nested

**Dédé, concluded**

stories with an equally complex history.

The 19<sup>th</sup> century's great fascination with the Near East affected every aspect of art and design. *The Arabian Nights* fed this trend as a ready source of themes and texts. Morgiana (Morgiane in French) is a character from the famous episode of Ali Baba and the 40 thieves, but Louis Brunet's libretto for *Morgiane* places her in an entirely different story.

In the opera, Morgiane's daughter, Amine, is soon to wed Ali, when a servant of the Sultan of Ispahan abducts her. The sultan wishes Amine to become his wife and tries to force her to do so. However, she is followed by her fiance Ali and her parents, Morgiane and Hagi Hassan. The sultan's intentions change when Morgiane confronts him and reveals that she is his former wife and Amine is his long-lost daughter.

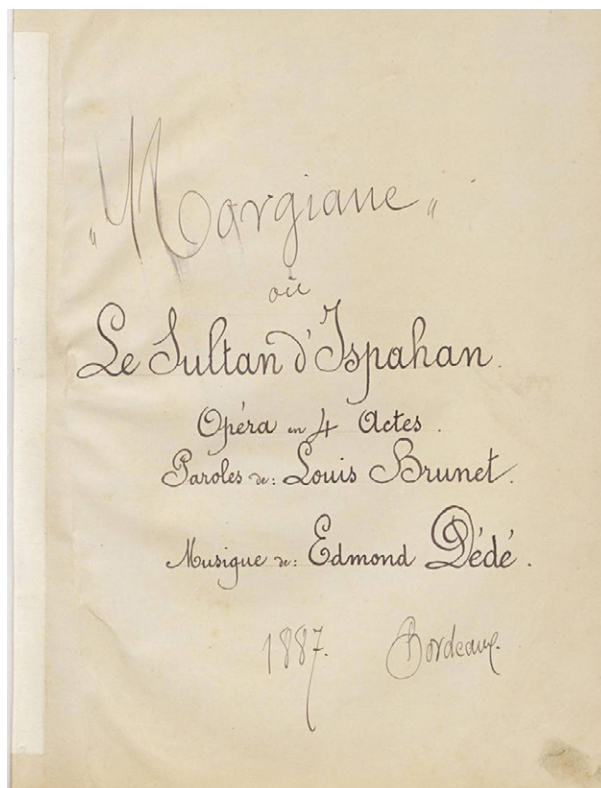
Dédé completed the score in 1887, but it was never staged. The reasons are not clear. Commentators at the time complained that few new operas were being staged because of the expense. The score – over 550 pages in two large volumes – languished for years and disappeared in the early 1900s.

The manuscript's provenance is not completely known. It became part of a large collection of opera scores assembled by French collector Jean-Marie Martin in the 20<sup>th</sup> century. This collection passed to Bernard Peyrotte, manager of the Ariosto book store in Paris, who enlarged it. In 1999, Peyrotte contacted a London dealer in antiquarian music about selling the roughly 10,000 items. That dealer contacted Harvard's Loeb Musical Library. After viewings and arrangements were made, a contribution by Harvard musicologist John M. Ward and his wife Ruth made it possible for Harvard to acquire the collection.

**Rediscovery**

With so many items in the collection, it was ten years before music cataloguer Andrea Cawelti came across *Morgiane*. She recognized its significance immediately, having by chance recently attended a talk about Black opera in 1800s New Orleans.

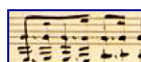
Work to digitize the score began shortly and



Manuscript title page of *Morgiane* by Edmond Dédé

once completed came to the attention of Opera Lafayette, a Washington, D.C.-based company dedicated to the interpretation and production of period-instrument opera from the 17<sup>th</sup> through the 19<sup>th</sup> centuries. Also taking interest was OperaCréole of New Orleans, with its mission “to give voice and life to the music of classical and operatic composers of African descent, particularly those from New Orleans.”

Together, they assembled the necessary team to transcribe, edit, review, and translate Dédé's manuscript into a modern working score.



[Listen to a Dédé sampler](#)

**The Return of Edmond Dédé**

The January 24<sup>th</sup> premiere restored a chapter in musical history, connecting musical cultures of New Orleans and France. The study and performance of Dédé will yield many fresh insights and appreciations of his work as well as that of his contemporaries. It will shine new light on the musical culture of New Orleans and its connections to many uniquely American musical traditions and the foundation for much music we enjoy today.



## James Fleming, 1944–2024

**J**ames Fleming was nephew to one of the most famous names of the 20<sup>th</sup> century: Ian Fleming, creator of James Bond. Like his uncle and others in the family, he would take up writing, and passionate about his craft, he would make his own mark as a writer.

James attended the prestigious Eton and earned a history degree at Magdalen College, Oxford. He worked as an accountant and then a farmer in the Cotswolds, but his first love was always books. Certainly, he was a collector, but he also set up a publishing house, Alexander Heriot Ltd., which specialized in the history of Arabian horses. And he was a regular contributor of book reviews.

In his 20s, he worked on his first book, *A Social History of Tea*, but Fleming has said that nothing came of it, and then marriage and family forced long-form writing to the side.

In his 50s, Fleming was able to focus on his writing. He and his wife Kate moved to a remote estate in Caithness in northern Scotland where he could concentrate on writing – when not repairing gates, building drystone walls, or herding sheep. In 2000, he published his first novel: a period novel, *The Temple of Optimism* (“a wonderful first novel” – *Boston Globe*). It was followed by *Thomas Gage* (2003; “a work of considerable power” – *The Guardian*). He then turned from historical fiction to historical thrillers with the Charlie Doig trilogy *White Blood* (2008; “extremely witty and hard-hitting story set in provincial Russia” – *Literary Review*), *Cold Blood* (2009; “formidably written: muscular prose, salty dialogue, vivid imagery” – *The Telegraph*), and *Rising Blood* (2011; “Refreshing details . . . combine with Fleming’s bone-crunchingly tough prose to make this often horrific story weirdly beautiful.” – *The Guardian*).

In 2018, Fleming took over as editor of *The Book Collector*, the prestigious journal about books that his uncle Ian Fleming established in 1952. Both James and Ian were avid book collectors. James had

Sources: *The Guardian*; *Literary Review*; *The Book Collector*; Literary007.com



James Fleming

taken over as proprietor in 2016, bringing the *Book Collector* back under auspices of the family business (which holds rights to Ian Fleming’s novels). As with his other bookly pursuits, he approached the journal and then editing it with passion. He told an interviewer that Ian had many arguments with his fellow directors of the *Book Collector*: they wanted articles that would impress professionals; he wanted articles that people would enjoy. James was equally dedicated to that philosophy.

Despite their relatedness, James and Ian only met twice. James’s father, Richard Fleming, did not approve of Uncle Ian’s books. He is said to have thrown *The Spy Who Loved Me* into the fire on account of its “lewdness.” The family had higher regard for the writing of Ian’s elder brother, the dashing and adventurous Peter, who had “broken new ground in travel writing in the 1930s.”

Needless to say, James faced many comparisons with his uncle Ian – the very thing James had avoided most of his life. Later in life he thought of Ian’s life as tragic in many ways and Ian’s ability as a writer underappreciated. He would embrace Bond in his last book, *Bond Behind the Iron Curtain* (2021), and his uncle in work with Nicholas Shakespeare on a biography *Ian Fleming: The Complete Man* (2023).

For more about Ian Fleming as book collector, see [The Florida Bibliophile](#), February 2017.



## “The Way the Future Was” – A Sci-Fi Sampling at Largo Public Library by Sean Donnelly

With the turn of the new year it was time to take down the display of Christmas books and ephemera that I put up at Largo Public Library for the month of December. As I was packing them up I was asked, to my surprise, if I had any other ideas for displays. The case was free for at least another month and I could have it again.

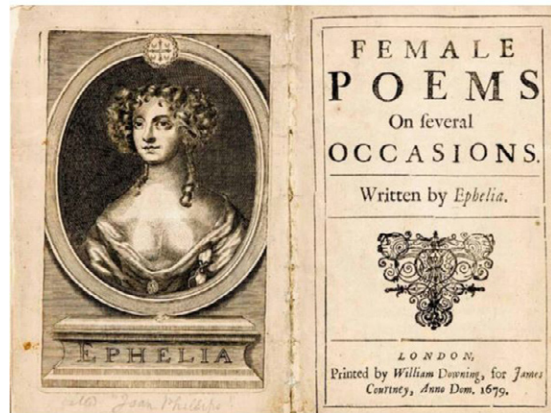
Nothing came to mind immediately, but then I recalled that we had science fiction books and films on display for January by the front entrance. Science fiction was my first love as a reader and collector, so that was an easy choice to make.

I went home that night and pulled a couple dozen American science fiction magazines from my collection. They range from the 1920s to the 1950s, in bedsheet, pulp, and digest sizes, with titles like *Amazing Stories* and *Astounding Science Fiction*. Altogether they make for a colorful, even gaudy, display!

For the sign I made to go with the display, I borrowed the title of Frederik Pohl’s memoir, *The Way the Future Was*. Pohl (1919–2013) would know, after spending his entire life, spanning the 20<sup>th</sup> century, in science fiction as a fan, editor, and writer.



## New Work on “Ephelia” Literary Enigma of 17<sup>th</sup>-Century London



One of the attributional plums of early-modern research, “Ephelia” continues to entice interest and speculation. This poet and playwright has been a legendary case in concealed authorship, and not a few baffled scholars have judged the entire subject impenetrable. In 2025, Ephelia gained a talented new advocate: a British scholar whose creative *Living History* videos are indispensable viewing (4000+ subscribers). The Florida Bibliophile Society greets Julia Martins (Hertfordshire UK) and her recent multimedia video on Ephelia. Julia explores the variety and wit of this writer, with close attention to Ephelia’s feminism, polyvocal persona, and bold forays into dangerous political crises. Julia’s video includes portraits, pedigrees, musical settings, textual readings, and clever visual effects. Though supporting Maureen Mulvihill’s argument for Ephelia as the intriguing court insider, Mary (Stuart, *née* Villiers), Duchess of Richmond (the ‘Butterfly’), Julia offers a balanced summary and urges continuing attention to the “fascination of all things difficult” (Yeats). Here’s Julia, and watch for Pancake, her feline muse:



**Julia Martins (PhD, Kings College London)**

Founder & Host, *Living History* (4.7K subscribers)

*Unmasking Ephelia* (40-minute video, with script & subtitles):

< <https://juliamartins.co.uk/ephelias-unmasking-a-seventeenth-century-feminist-voice> >

---

Contributed by **Maureen E. Mulvihill**, FBS Member & FBS Vice-President, 2012-2015.  
Elected Member, Princeton Research Forum, NJ / Senior Editor, *Scriblerian*.

## FBS on Facebook

CLICK ON THE PIC



The tiny jeweled and embroidered books of Andrea Boltresz



The rare book empire of Natalie Bauman



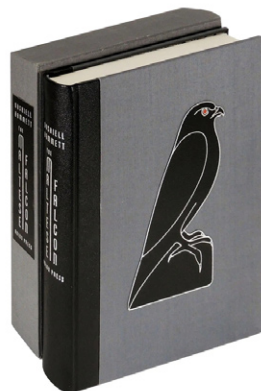
Nikki High's Octavia's Bookshelf in Pasadena was spared by the fire, but touched by change, it became a hub of relief



Gulfport printer and FBS friend Kaitlin Crockett exhibited at the Dunedin Museum of Fine Arts



The personal collection of actor Barry Humphries – famous as Dame Edna – goes to auction



Kelmscott Bookshop offering special collection of Arion Press books



## FBS Club Page

### Look for FBS at the Florida Antiquarian Book Fair – March 1–2



The Florida Bibliophile Society will staff two tables at the upcoming Florida Antiquarian Book Fair at the St. Petersburg Coliseum, March 1–2. As we have for many years, we will staff a table in the foyer where we will greet visitors, hold parcels, and introduce people to FBS. Inside the fair, we'll have a table where we can chat with people in a more leisurely way about FBS and share some booklets and sell our publications.

**\* FBS members are needed to help staff our tables at the fair. Bonus: Free entry to the fair!**

A schedule will be circulated in the next few days.

### FBS member Terry Seymour to speak on latest book at Princeton, Wed., Feb 12, 4–5 p.m.



[Virtual access available](#)

Terry will speak about his book *Edmond Malone's Tempest Theory: An Account of the Creation, Distribution, and Survival* (2024). Terry's book is a census of a pamphlet published by 18<sup>th</sup>-century Shakespeare scholar Edmond Malone concerning the origin and date of *The Tempest*. Malone privately printed 80 copies of the pamphlet, each inscribed to a specific recipient. Terry will discuss the extensive research (and travel) needed to develop his book and provide background on Malone and the controversy about *The Tempest*.

### Deadline for Harrer Student Book Collecting Contest is February 28.

**Know any college students who are also book collectors?** Invite them to submit for the Harrer Student Book Collecting Contest. Now in its eighth year, the contest offers cash prizes to the winning student and two runners up. Essays must be 500–1,000 words in length. Students must be under 25 years of age and be currently enrolled at a college or university in Hillsborough or Pinellas counties.

**Nominations for FBS officers are coming up in a few weeks. Please consider joining the merry band of members who run the society.**

**We are looking for members who have a little time join and FBS committee – or help create one.**

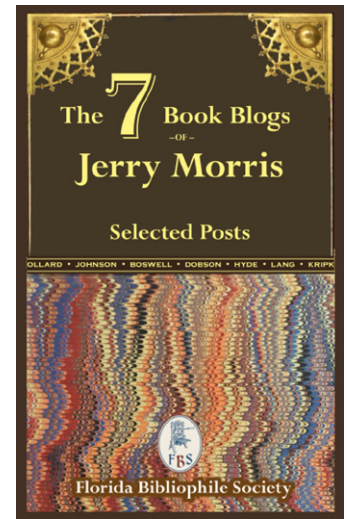
Committees are how we get projects done. Help us expand our scope. Ideas welcome!

## FBS Publications

### *The 7 Book Blogs of Jerry Morris*

FBS. May 2023. 312 pp. \$50.00 (hbk), \$30.00 (pbk). Color illus.

**T**he *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.

**I**n 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](mailto: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.

**A**mong 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](mailto:floridabibliophiles@gmail.com) and use the same address to pay through PayPal.

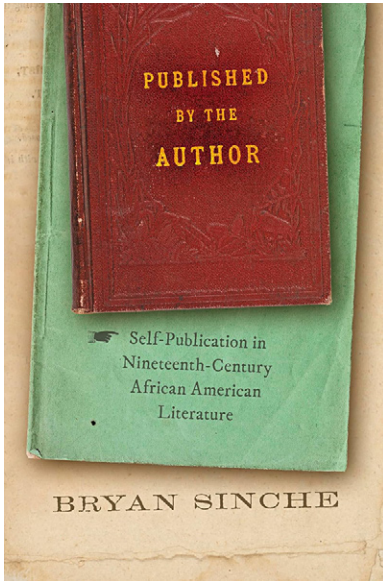




**Books in Brief**

**Published by the Author: Self-Publication in Nineteenth-Century African American Literature**

Bryan Sinche  
 University of North Carolina Press  
 274 pp., April 2024



**Publication is an act of power. It brings a piece of writing to the public and identifies its author as a person with an intellect and a voice that matters.** Because 19<sup>th</sup>-century Black Americans knew that publication could empower them, and because they faced numerous challenges getting their writing into print or the

literary market, many published their own books and pamphlets in order to garner social, political, or economic rewards. In doing so, these authors nurtured a tradition of creativity and critique that has remained largely hidden from view.

Bryan Sinche surveys the hidden history of African American self-publication and offers new ways to understand the significance of publication as a creative, reformist, and remunerative project. Full of surprising turns, Sinche’s study is not simply a look at genre or a movement; it is a fundamental reassessment of how print culture allowed Black ideas and stories to be disseminated to a wider reading public and enabled authors to retain financial and editorial control over their own narratives.



**Bryan Sinche** is professor of English and chair of the Department of English and Modern Languages at the University of Hartford.

Source: University of North Carolina Press

**Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s: The Author Incorporated**

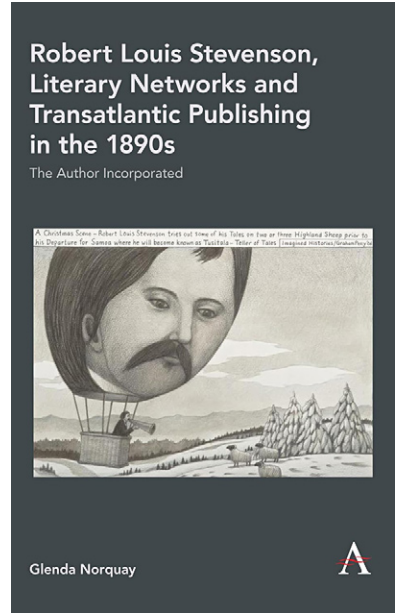
Glenda Norquay  
 Anthem Press, 242 pp., January 2020

**Robert Louis Stevenson, author of *Treasure Island*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Kidnapped*, was a leading literary celebrity of his time.** His many publications and other activities influenced many authors, including Kipling and Hemingway and established a network of relationships on two continents.

Norquay investigates Stevenson and his literary networks during his last years and after his death. She profiles a series of figures who worked with Stevenson, negotiated his publications on both sides of the Atlantic, wrote for him, or were inspired by him. Norquay details these networks using archival material, correspondence, fiction, and biographies. She deploys the concept of “literary prosthetics” to frame an analysis of gatekeepers, tastemakers, agents, collaborators, and authorial surrogates in the transatlantic production of Stevenson’s writing. Case studies of understudied individuals and broader consideration of the networks they represent contribute to knowledge of transatlantic publishing in the 1890s, understanding of transatlantic culture, Stevenson studies, current interest in the workings of literary communities, and in 19<sup>th</sup>-century mobility.

**Glenda Norquay** is chair in Scottish Literary Studies at Liverpool John Moores University, UK, and head of its Research Institute for Literature and Cultural History.

Sources: Anthem Press; writersinspire.org



**Books in Brief, continued**

**How Romantics and Victorians Organized Information: Commonplace Books, Scrapbooks, and Albums**

Jillian M. Hess

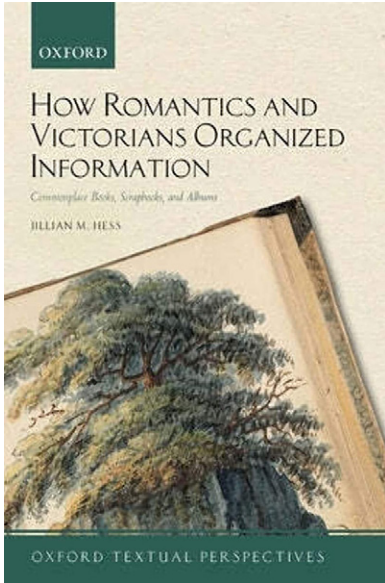
Oxford University Press, 336 pp., Nov. 2022

**A House of Her Own: Women Writers of New England and Their Homes**

Beth Luey

McFarland

238 pp., October 2023



Many 19<sup>th</sup>-century British kept a commonplace book, in which they wrote down ideas, quotations, etc.

Many writers, including Coleridge, George Eliot, and Michael Faraday, kept such books along with scrapbooks and albums.

Though common, the 19<sup>th</sup>-century commonplace book, scrapbook, and album remain understudied.

Hess tells how technological and social changes altered methods for gathering, storing, and organizing information in 19<sup>th</sup>-century Britain. The explosion of print allowed readers to cheaply cut-and-paste extractions rather than copying out quotations by hand. Based on over 300 manuscripts, Hess unearths the composition practices of well-known writers and their less well-known contemporaries.

Richly illustrated chapters focus on the many styles and practices of 19<sup>th</sup>-century commonplacing: organizational methods; diaristic forms and the imagination; antiquarian remnants; communally produced commonplace books that attest to socially constructed knowledge; and blank spaces in commonplace books of mourning.



**Jillian M. Hess** is an Associate Professor of English at Bronx Community College, City University of New York.

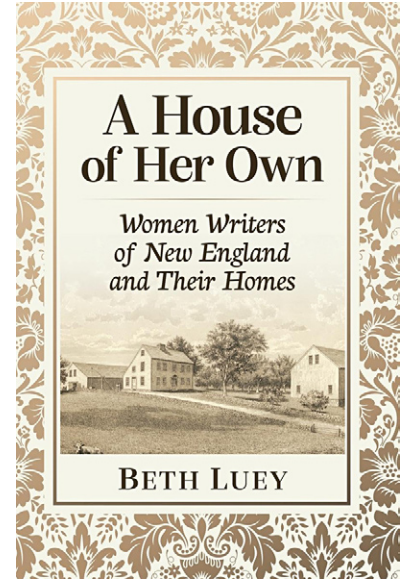
Source: Oxford University Press

Since the founding of the United States, women have picked up their pens to write and express their ideas, affording them independence and self-sufficiency in days when they had little. By way of their poetry, essays, advice columns, investigative journalism and more, women like Helen Keller, Louisa May Alcott, Charlotte Perkins Gilman and Shirley Jackson wrote not only to entertain and inform, but often to simply keep a roof over their heads.

This text offers a unique examination of female New England writers, focusing on their homes. The women wrote in many genres and became literary entrepreneurs, bargaining with editors for higher fees and royalties, participating in marketing campaigns, and seeking advice and help. The homes women bought with their earnings included cottages, suburban houses, farms, and an occasional mansion. Whether modest or luxurious, these houses provided the “room of her own” that Virginia Woolf said every woman needs in order to write. Sometimes that room was an elegant study, and sometimes a corner of the kitchen.

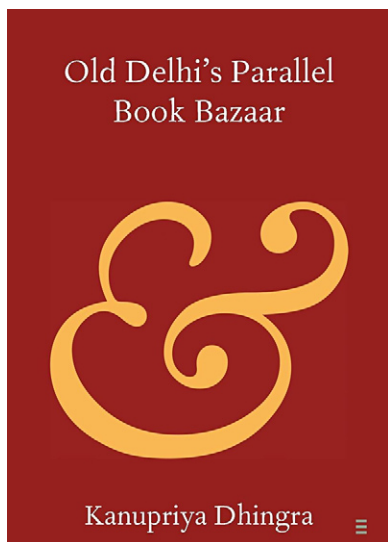
**Beth Luey** is a retired Professor of History (Arizona State University) now living in Fairhaven, Massachusetts. *A House of Her Own* is fourth in her series on historic houses.

Source: McFarland



**Books in Brief, continued****Old Delhi's Parallel Book Bazaar**

Kanupriya Dhingra  
Cambridge University Press  
102 pp., November 2024

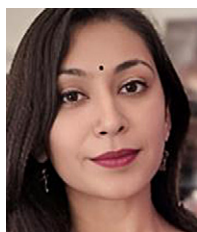


Old Delhi's Daryaganj neighborhood is home to the headquarters of many publishing companies – from S. Chand to Oxford University Press – but it's also known for its Sunday book market, a local tradition since 1964. (Atlas Obscura)

In this book in Cambridge's Element series, Kanupriya

Dhingra looks at the Daryaganj Sunday Book Market as a parallel location for books and a site of resilience and possibilities. The first section studies the bazaar's location and its relocation. Three actors play a major role in creating and organizing the bazaar's space: sellers, buyers, and civic authorities. The second section tells stories of the Daryaganj booksellers to reveal hidden social and material networks that support the informal modes of bookselling. Amidst order and chaos, using their specialized knowledge, Daryaganj booksellers create distinctive mechanisms to serve the diverse reading public of Delhi.

Using ethnography, oral interviews, and rhythm analysis, Dhingra tells a story of urban aspirations, state-citizen relations, official and unofficial cultural economies, and imaginations of other viable worlds of being and believing.



**Kanupriya Dhingra** is an Assistant Professor and Assistant Dean at Jindal Global University and Felix Scholar, SOAS (School of Oriental and African Studies), University of London.

Sources: Cambridge University Press; Atlas Obscura

[Bookish fiction]

**The Great When: A Long London Novel**

Alan Moore  
Bloomsbury Publishing  
336 pp., October 2024

Named a Most Anticipated Novel by Associated Press, NPR.org, *Publishers Weekly*, and *Parade*, *The Great When* is the first in a new fantasy series about murder, magic, and madness in post-WW II London from bestselling author Alan Moore (*Watchmen*, *V for Vendetta*, *League of Extraordinary Gentlemen*).

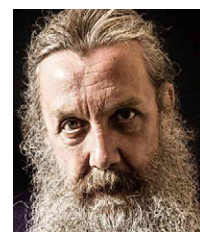
1949, London. Dennis Knuckleyard, a hapless 18-year-old working in a second-hand bookshop, discovers a novel that does not exist. It is a fictitious book, a figment from another novel. Yet here it is. How?

Dennis has stumbled on a book from the Great When, a magical version of London beyond time and space, where reality and fiction blur concepts like Crime and Poetry are wondrous, terrible beings. But the Great When must remain a secret: failure to return the book to its rightful place risks serious repercussions.

So begins a journey delving deep into the city's occult underbelly and its eccentric cast of sorcerers, gangsters, and murderers – some legendary, some all too real.

**Alan Moore** is an English writer famous for works such as *Watchmen*, widely praised in its original comic format, subsequent releases, sequels, and adaptations.

Source: Bloomsbury Publishing

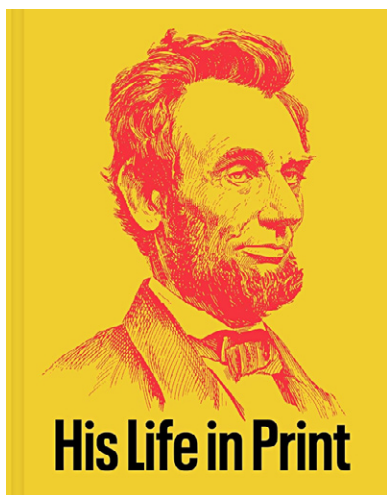


**Books in Brief, concluded****Bonus Books in Brief for February, compliments of Carey Gordon****Abraham Lincoln: His Life in Print**

Mazy Boroujerdi (Editor)

The Grolier Club

272 pp., December 2024



*Abraham Lincoln: His Life in Print* provides an indispensable overview of the rarely seen 19<sup>th</sup> century books and ephemera that made Lincoln a central historical figure. This series of essays reveals how he rose to prominence, oversaw the nation's victory in the Civil War, and ended slavery.

Lincoln used print throughout his life to improve his standing and communicate his ideas and policies. His election as president benefited from campaign literature that mythologized his Western origins. By studying law books, he became an attorney and overcame his poverty and lack of education. To dismantle the institution of slavery, he issued a series of public statements and executive orders which culminated in the Emancipation Proclamation. His finest speeches, such as the Gettysburg Address, gained renown only after they were widely read.

This book accompanies an exhibition of over 300 historical printings from the Americana collection of philanthropist David M. Rubenstein, who is also *New York Times* bestselling author of books such as *The Highest Calling: Conversations on the American Presidency* (2024) and *The American Story: Conversations with Master Historians* (2019). Twelve leading writers and historians of Lincoln each contributed an essay on an aspect of Lincoln's life and legacy that will bring readers up to date on current trends in understanding Lincoln.

**Mazy Boroujerdi** is a curator and an adviser to the David M. Rubenstein Americana Collection.

Source: Grolier Club

**Bookstore Romance: Love Speaks Volumes**

Judith Rosen

Brandeis University Press

120 pp., February 2025

A bibliophile's time capsule and an enduring record of love and literary obsessions, *Bookstore Romance* is a swoonworthy coffee table book about couples who formalized their relationships in bookstores.

— Foreword Review

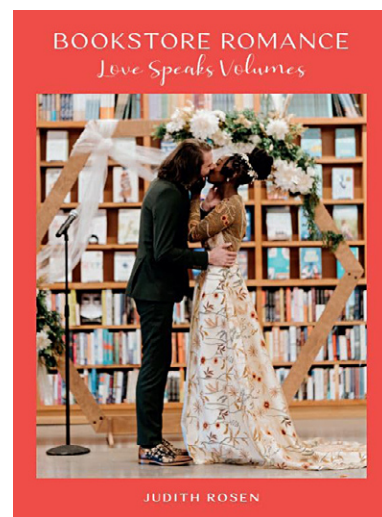
What is the most romantic place to get engaged? A bookstore, of course. The perfect wedding venue? A bookstore! Book-loving couples from all over America agree, and *Bookstore Romance* celebrates not only a couple's love for each other, but also their love of books and bookstores.

Bookselling journalist Judith Rosen interviewed twenty-four couples who tell their stories about how they planned and celebrated their engagements and weddings in independent bookstores. And of course these perfect occasions could not have been orchestrated without the help of willing booksellers who slipped rings into books, made special displays of handmade volumes, and hid behind bookshelves to snap photos.

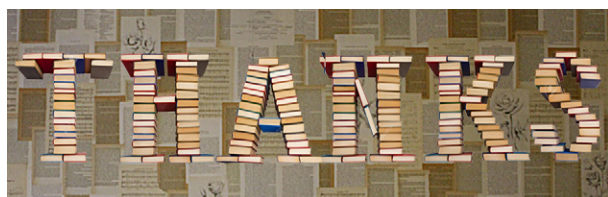
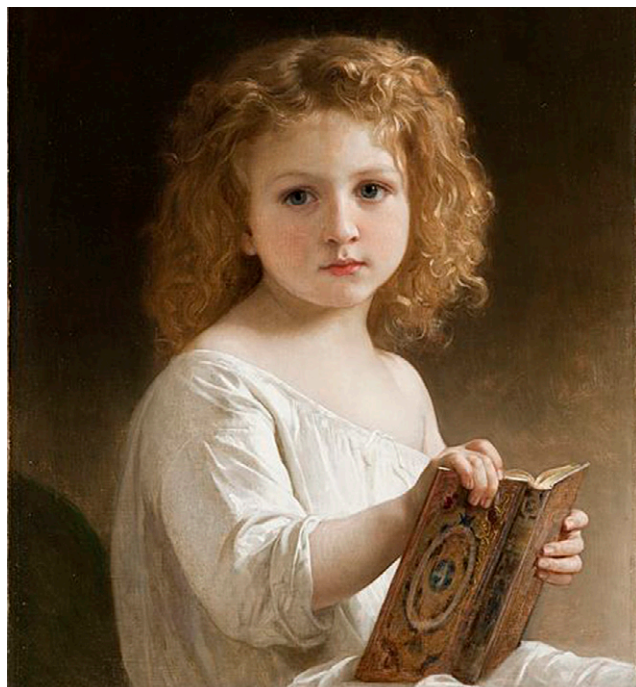
A portion of the proceeds from this book will be donated to the [Book Industry Charitable Foundation](#), which helps booksellers cope with the unforeseen.



Source: Brandeis University Press



**William-Adolphe Bouguereau (1825–1905)** was a leading French painter of the 19<sup>th</sup> century. He worked in the academic style, meaning formal composition of carefully posed and rendered paintings, often of classical or biblical subjects. This image, *The Story Book* (1877), is academic in style but not subject. Bouguereau's work was popular and in high demand in Europe and in the U.S. for its refinement, and his paintings commanded high prices. But he was working at a time when painting was moving on from his style and subjects. The Impressionists had low regard for his work – even coining the term “Bouguereauté” to describe what they viewed as the slickness and artificiality of his and similar work. As the end of the century neared, Modernism was on the horizon. Bouguereau's painting fell out of favor for many years of the 20<sup>th</sup> century, but more recently it has regained some appreciation. *The Story Book* was painted the year Bouguereau's wife and an infant son died, and he had lost two other children in previous years – not unusual in the 19<sup>th</sup> century. So if the style seems artificial, the feeling behind it is quite sincere.



### 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  
Carey Gordon  
David Hall  
Maureen E. Mulvihill  
Carl Mario Nudi  
Irene Pavese  
Gary Simons  
Ben Wiley

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

## Join FBS!

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](mailto: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

### February 2025



### Field Trip to Ersula's History Shop – Owner Ersula Odom

1421 Tampa Park Plaza  
Tampa, FL 33605

February 16, 2025, 1:30 p.m.

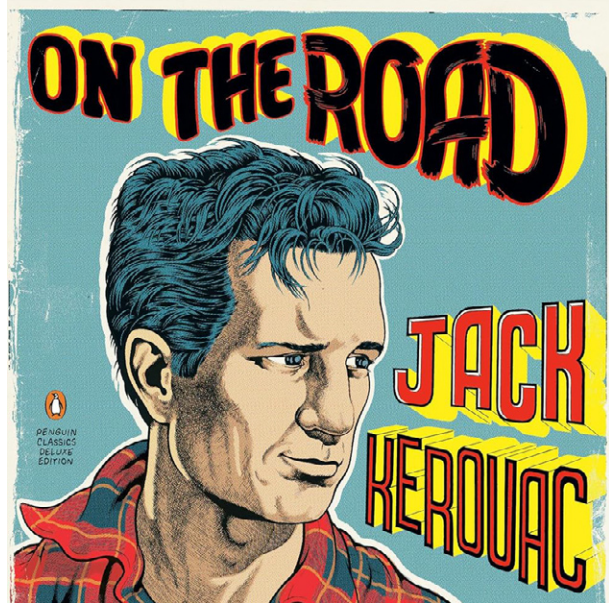
(also available on Zoom)

Have you ever visited a museum and thought, “I wish I could own one of those”? Well, at Ersula's History Shop, you can do just that.

In addition to display items with an interesting past, Ersula's History Shop has a great stock of books, memorabilia, and a wonderful collection of primary source documents, many related to Tampa or the Black experience. And Ersula – legacy writer, workshop leader, FHC Mary McLeod Bethune chautauquan, motivational speaker, prize-winning life lyricist, and author of several books – is there to explain it all.

Whether as a shopping or learning experience, Ersula's is a place to visit again and again. If you've never been there, you are in for a treat!

### March 2025



### Field Trip to the Jack Kerouac House of St. Petersburg

Jack Kerouac House  
5169 10<sup>th</sup> Ave N  
St. Petersburg, FL

March 16, 2025, 1:30 p.m.

(also available on Zoom)

Jack Kerouac is one of the most famous names in American literature. The book of his wanderings across the U.S., *On the Road*, has captured the imagination of generations and sent many on their own road trips of self-discovery. What many readers will not know is that Kerouac spent much of the last decade of his life in central Florida and the last two years at an unassuming home in St. Petersburg. That home is now a museum and guest house. Join us at the Kerouac House for a special presentation and a meditation about life on the road led by the house's owner, Ken Burchenal.



## Book Events and Podcasts

Know of any events of interest to book lovers? Send corrections and additions to Charles Brown, [cmbrown@atlantic.net](mailto:cmbrown@atlantic.net).

### Florida Book Events

For the numerous library book sales in Florida, visit [www.booksalefinder.com/FL.html](http://www.booksalefinder.com/FL.html).

February 14 —

**Ringling Literati Book Club, Sarasota, FL**

Book of the month: *Hidden in the Shadow of the Master: The Model-Wives of Cezanne, Monet, and*

*Rodin* by Ruth Butler

([www.ringling.org/event/literati-book-club/](http://www.ringling.org/event/literati-book-club/))

— February 15 —

**St. Pete Zine Fest**

West Community Library, St. Pete College–Gibbs

([www.printstpete.org/spzf](http://www.printstpete.org/spzf))

— February 22–24 —

**F.R.E.S.H.\* Book Festival**

(\*Fiction, Romance, Erotica, Spiritual, Health)

Daytona Beach, Florida

([www.freshbookfestivals.net/](http://www.freshbookfestivals.net/))

— February 22–25 —

**Coastal Magic Convention**

Daytona Beach, FL

([www.coastalmagicconvention.com /](http://www.coastalmagicconvention.com/))

— February 28–March 1 —

**Amelia Island Book Festival**

Feb. 28 – AIBF 2025 Festival Gala

6-9 p.m., Ritz Carlton Amelia Island

March 1: Amelia Island Book Festival 2025

10 a.m.– 4 p.m., Fernandina Beach Middle School,

Fernandina, FL

([www.ameliaislandbookfestival.org/](http://www.ameliaislandbookfestival.org/))

— March 1–2 —

**Florida Antiquarian Book Fair**

St. Petersburg Coliseum

([www.floridaantiquarianbookfair.com/](http://www.floridaantiquarianbookfair.com/))

— March 1 —

**Southwest Florida Reading Festival**

Fort Myers Regional Library

Fort Myers, FL ([www.readfest.org/](http://www.readfest.org/))

— March 15 —

**Sunrise Comic Con, Sunrise, FL**

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

### 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](#).

**COFFEE BREAK No. 87: Stand-Up Librarian Prepares for Florida Antiquarian Book Fair –**

Lee and Richard welcome Meredith Myers, the Stand-Up Librarian in her life as an entertainer. Meredith has exhibited at the book fair for many years, offering her book-related fashions and accessories. Meredith invites those interested to her websites, [standuplibrarian.com](http://standuplibrarian.com) and [meredithmyers.com](http://meredithmyers.com), to learn more about her offerings. Richard comments on the California wildfires and the ABAA’s benevolent fund to help booksellers in dire circumstances ([abaa.org/about-abaa/benevolent-fund](http://abaa.org/about-abaa/benevolent-fund)).

**COFFEE BREAK No. 86: Treasures We’re Bringing to the Florida Antiquarian Book Fair –** Lee and guest co-host Richard Mori share some treasures they’re bringing to the Florida Antiquarian Book Fair in March. Both are veteran antiquarian booksellers and long-time exhibitors at FABF. Former RBC co-host Ed Markiewicz is planning to travel extensively, both in the states and in Europe. He will periodically report about book-related places he visits.

**See p. 32 to learn about *Book Lovers’ Paradise*, the new magazine from the producers of RBC.**

**Jensen Beach Bookmania! Takes a Break**

Martin County’s Bookmania! has been a feature of Florida’s spring book events for 25 years. Bookmania will be taking a year off as organizers investigate new ways of connecting authors and readers since a decline in attendance and sales that began with Covid. Their readers and nationally recognized authors and who participate deserve no less. Watch for updates!

([www.martin.fl.us/all-about-bookmania](http://www.martin.fl.us/all-about-bookmania))

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 episodes***Dec. 31 – Tony Fekete on Collecting Erotica**

– Tony spent years collecting erotica. He's best known for a 2014 Christie's auction catalogue that featured his collection. More than 200 books, manuscripts, lithographs, and erotic photographs were sold, including a first edition of *My Secret Life* (1888), an 11-volume memoir that describes in detail the sex life of an anonymous Victorian "Gentleman," printed in an edition of 25. The auction netted Fekete more than a million pounds. Tony shares his many travels frequently in pursuit of books on Instagram and Facebook.

**Jan. 9 – Andrés M. Zervigon on Illustrated Magazines** – I came across Andrés while researching *AIZ*, the *Arbeiter-Illustrierte-Zeitung* (Workers Illustrated Magazine), an illustrated, mass circulation German periodical published in Berlin during the 1920s and 1930s. Its charged

imagery amazed me. The best was by John Heartfield – an illustrator and activist during the interwar period – the subject of Andrés first book, *John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage* (2012). We discuss a short history of illustrated, mass circulation magazines, (including *VU* magazine), then to the life of John Heartfield (born Helmut Herzfeld), and finally to *AIZ*.



Heartfield, 1930. Caption: "Who reads fake news becomes blind and deaf. Away with the stupid bandages!"

## 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](mailto:bookloversparadisemagazine@gmail.com) with SUBSCRIBE in the subject field. Also available on Issuu.





**Book Events and Podcasts, concluded****Grolier Club of New York Videos**

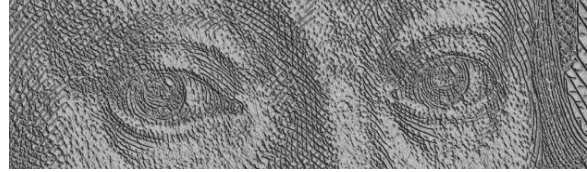
The Grolier Club of New York has posted [many book-related videos on Vimeo](#), including virtual exhibition openings, tours, talks, and show-and-tell episodes. The most recent episode is:

**Panel Talk: “The Use of Print in the Historian’s Craft: Abraham Lincoln & 19<sup>th</sup>-century America”** – Historian James Oakes in conversation with historians David S. Reynolds and Ted Widmer on the use of original printings and first editions in the historical research of Lincoln and his era. Reynolds and Widmer have both contributed essays to *Abraham Lincoln: His Life in Print*, the catalogue for the exhibition on view at the Grolier Club through December 28, 2024. Oakes is the author most recently of *The Crooked Path to Abolition: Abraham Lincoln and the Antislavery Constitution* (Norton, 2021). Reynolds’s most recent book is *Abe: Abraham Lincoln in His Times*. Widmer’s is *Lincoln on the Verge: Thirteen Days to Washington*. *Abraham Lincoln: His Life in Print* is now available from the University of Chicago Press at [press.uchicago.edu/lincoln](http://press.uchicago.edu/lincoln).

**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.

**Feb. 13, 12–12:30 p.m. – Choir Books**  
– Curator Dot Porter will bring out fragments of two 16th century choirbooks from Spain, Ms. Oversize 4 and Ms. Oversize 33. Made to be used by groups of singers, these books are very large, and the scale is difficult to see in digital images. We’ll see if a video view will help to show how these books would have originally been used.

**University of Oxford Podcasts**

[ARCHiOX – Seeing the Unseen in Oxford University Collections](#), introduced by Richard Ovenden

ARCHiOX – Analysis and Recording of Cultural Heritage in Oxford – is the latest in the 3D imaging. It is the result of a collaboration between Oxford University and the Factum Foundation, which specializes in the use of high technology in the study of cultural objects.

ARCHiOX can reveal near-invisible markings and has been applied to 2<sup>nd</sup>-century wax tablets, copper printing plates, and High Renaissance drawings among other items in Oxford’s collections. Using ARCHiOX, researchers are making exciting discoveries, many of which are shared in this presentation by several experts.

The technology will be described and explained by its designer, and the Bodleian’s imaging specialist. Members of Bodleian Digital Library Systems and Services will demonstrate online viewers to disseminate these 3D recordings, and newly developed tools which allow users to interact with them.

**Public Libraries Podcast**

[FYI Podcast 83: Ten Stories of Library Joy](#) (Nov. 25 2024; 18:17 min)

– In this episode of FYI: The Public Libraries Podcast, we share inspiring stories of Library Joy. Ten stories in under twenty minutes! Inspired by Mychal Threats’ focus on celebrating joy in libraries, this episode highlights moments from library workers across the country that capture the magic, connection, and transformation that happen in libraries every day.



## ... and More

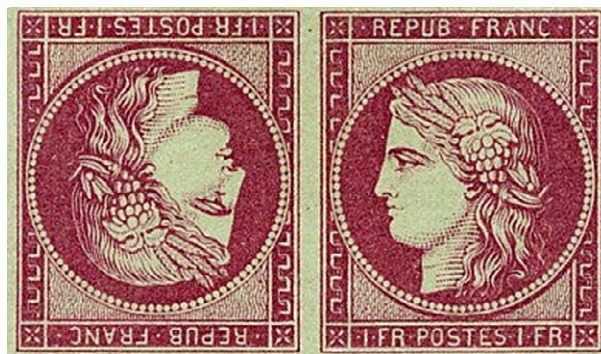
### A Tête-a-Tête about Tête-Bêche

The term *tête-bêche* was first used in the early 20<sup>th</sup> century to describe pairs of stamps printed upside-down with respect to each other. This printing error can result from how a sheet is cut or more rarely how the printing plate is composed.

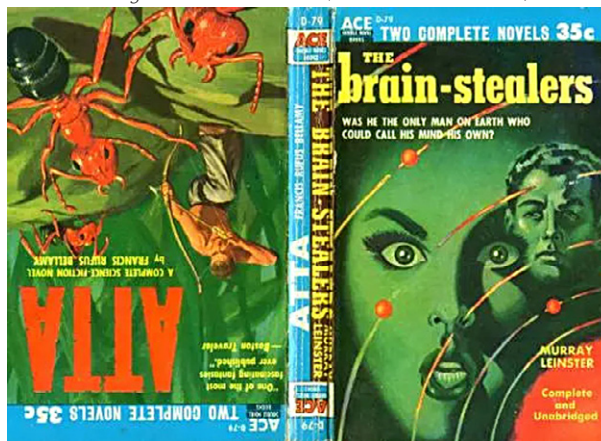
The term *tête-bêche* (pronounced tett-besh) was applied in the mid-20<sup>th</sup> century to books in which two novellas were published in the same binding, each with its own cover, one on the front and one on the back, upside down, thus both stories open normally. While the term originated in the early 1900s, the *tête-bêche* format goes back at least to the 19<sup>th</sup> century.

The most famous example of *tête-bêche* books are the hundreds of titles published by Ace Books as “Ace Doubles” from 1952 to 1973 as *tête-bêche* and to 1978 in conventional format (*tête-a-tête*?). The books often featured an established author paired with a less well-known author. Ace Doubles helped launch the careers of sci-fi writers Philip K. Dick, Ursula K. Le Guin, Samuel R. Delany, and others. Ace Doubles are highly collectible.

Ace published about 650 books in the *tête-bêche* format, including sci-fi, western, and mystery titles. The sci-fi series is perhaps the best known and most collected. One of the pleasures of these books is that the reader gets two beautifully lurid “pulp”-type covers.



France one-franc stamp *tête-bêche* pair, 1849. *Tête-bêche* stamps can result from printing errors, and not all are rare. This one is quite rare, sold at auction for \$177,814 in 2014 (Paul Fraser Collectibles).



The *Brain Stealers* by Murray Feinster and *Atta* by Francis Bellamy are combined in Ace Double D-79. Note how the spine is divided to accommodate the two titles. The covers are illustrated in classic mid-20<sup>th</sup> century styles.

The exotic format and flamboyant cover illustrations suit sci-fi. Since Ace stopped publishing *tête-bêche* books in 1973, the format has been revived briefly by Tor Books, Gollanzc, Obverse Books, and Generation Next Publications. The format is still used by small presses, zines, and to combine a text and its translation.



# Florida Bibliophile Society 2024–2025 Season



Ben Wiley

**FBS meetings will be 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 Homasassa, Florida –** Our trip to Homasassa 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\* will introduce us to her museum/shop featuring books, memorabilia, primary source documents, black history, and more. Located at 1421 Tampa Park Plaza, Tampa.

**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 will be represented at our hospitality table in the foyer and at our table in the fair. Meet dealers from across the U.S., see amazing books, make new friends! The ultimate book party.

**March 16 • Field trip to the Jack Kerouac House, St. Pete –** Kerouac helped define the mid-20<sup>th</sup> century Beat movement. His wanderings ended up in St. Pete, and his final home is becoming a museum. Join us for a tour and an afternoon of reflection on this American original, led by owner Ken Burchenal.

**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 the Florida's biggest library book sale. Stay tuned for details.

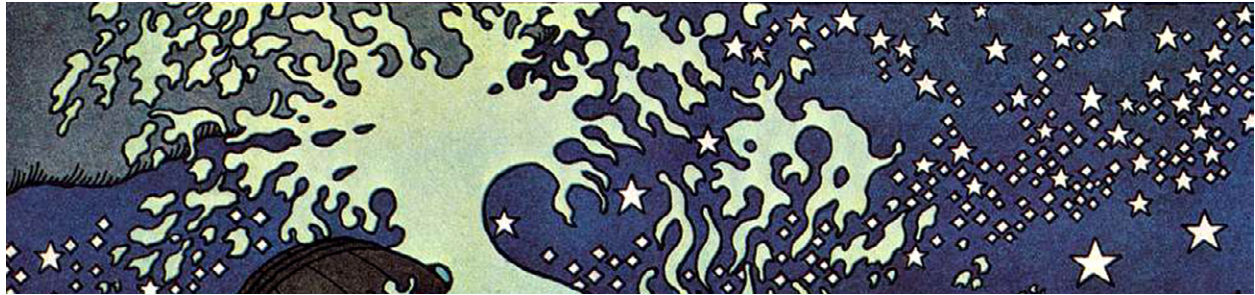
**May 18 • Annual Banquet:** Our annual May banquet is always a highlight! This year's event is still being planned. Watch this space!

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

\* FBS member



## Endpaper • Buzzing with Books



The new year is hardly a month old, and it's already buzzing with books! Visiting Book Rescuers – while not our planned event – was a great experience.

Book Rescuers is an impressive operation, and its proprietors, George and Sarah, are an impressive pair. Their community focus is admirable, as is their mission. Browsing through their shop, I picked up a dozen books, many in excellent condition. About so many books I saw, I thought about the fact that they were destined to be destroyed until someone found a way to save them. No wonder George wears a cape!

It's like visiting a hundred estate sales, without all the driving and parking only to find a handful of paperback mysteries and a few dog-eared computer manuals (apologies if these are your favorite collecting areas . . . hmm – gives me an idea – moving on . . .).

I thought about several books in my past that I connected with purely by chance that have had an impact on my life. I thought about the thousands of people who will have these encounters in Book Rescuers. They will not only connect with books, they will connect with each other. And they will connect with ideas. Browsing in a book store is one of my favorite places to think.

If only there was a way to track all the ideas, relationships, and inspirations that will flow from visits to Book Rescuers and many other book shops. Just to say that if you're in the area, stop by Book Rescuers, and see for yourself.

Now there's the upcoming Florida Antiquarian Book Fair – believe me: my piggy bank is sweating! . . . Again.

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

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

*Recording Secretary:* **Sean Donnelly**  
sdonnelly\_bookseller@yahoo.com

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



### COMMITTEECHAIRS

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

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

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

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

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