

The Florida Bibliophile

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*Deadline for the January newsletter is Dec. 29, 2019.
See page 26 for details.*

Membership in the Fellowship of American
Bibliophilic Societies is included with your
FBS membership. The FABS newsletter is now
electronic as well as in print. Access a PDF of
the Fall 2019 FABS Journal [here](#).



Jon Chopan answers audience questions after readings from his recently published book of short stories, *Veterans Crisis Hotline*.



**ANNUAL DUES for the 2019-
2020 FBS Season are due by
December 31, 2019!**

Membership is \$50 U.S. per household per year.
Send inquiries and payments to treasurer Linda
Morris at 13013 Willoughby Lane, Bayonet Point,
FL 34667. Dues may also be paid using our new
PayPal account: floridabibliophiles@gmail.com.

FABS Annual Tour – Tampa, St. Petersburg, Sarasota – April 22-26, 2020



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society Meeting, November 17, 2019

Gary Simons, FBS Secretary

President Jerry Morris began the meeting with a series of announcements.

- Our annual holiday party will be held December 15th at the home of Ben and Joyce Wiley.
- A sign-up sheet is available for FBS members who wish to participate in a group visit to Mowery Book and Conservation in Venice on Saturday January 11, 2020. Interested members should contact Jerry at moibibliomaniac@gmail.com.
- Mike Slicker has formally completed the move of Lighthouse Books from St. Petersburg to Dade City and is open to the public Wednesdays through Saturdays, 11 a.m. to 6 p.m., and Sundays 1 p.m. to 5 p.m.
- A “spread the word” campaign regarding the 2020 Lee J. Harrer Student Book Collecting Essay Contest is planned for January.

Next, Jerry called on Emma Gregory, an Eckerd College student and 2017 winner of the above-mentioned contest, to introduce our speaker, Jon Chopan, an Associate Professor of Creative Writing at Eckerd, whose talk was entitled “Imagining the Other: on Writing Outside the Self.”

Jon Chopan received his BA and MA in American History from SUNY Oswego and his MFA from The Ohio State University. His first collection of short stories was *Pulled from the River* (Black Lawrence Press, 2012). His work has appeared in *Glimmer Train*, *Hotel Amerika*, *Post Road*, and elsewhere. He is the winner of the 2017 Grace Paley Prize for Short Fiction and the 2018 Foreword Indie Silver Medal for Military and War Fiction for his second collection of short stories, *Veterans Crisis Hotline* (Univ. of Massachusetts Press, October 2018). Emma added wryly, but with obvious understatement, that as a teacher Professor Chopan’s lectures were of “pretty solid quality.”

In her review of *Veterans Crisis Hotline*, Sue Miller, author of *The Arsonist*, wrote: “These twelve stories, each narrated by a different veteran of the Iraq war, divide evenly between the often near-hallucinatory events of that war and the accounts of life back home in its aftermath. Sometimes sad, sometimes horrifying, often hilarious – occasionally all three simultaneously – each story bears down on moments of such searing honesty that it lingers in the reader’s memory as urgently as it lives on the



In an engaging and animated presentation, Jon Chopan, professor of creative writing at Eckerd College, read from his most recent book, *Veterans Crisis Hotline*, a series of short stories about veterans of the Iraq War. Chopan’s book received the Grace Paley Prize in Short Fiction. The prize is awarded by the Association of Writers and Writing Programs (AWP), a nonprofit organization that provides community, opportunities, ideas, news, and advocacy for writers and teachers. Each year, AWP gives four awards: the AWP Prize for Creative Nonfiction; the AWP Prize for the Novel; the Donald Hall Prize for Poetry; and the Grace Paley Prize for Short Fiction. Grace Paley was an American short story writer, poet, teacher, and political activist. She taught creative writing at Sarah Lawrence College and City College of The City University of New York, and was also the first official New York State Author.

Sources: Univ. of Massachusetts Press; AWP

October Minutes, concluded

page. This is an unsparing, vital, and completely engaging work of art.”

Jon did not directly participate in the Iraq war. He contended, however, that the old adage “write what you know” was overused. He argued that, as exemplified by his book, one could successfully write about what he or she could imagine. He called his approach “writing outside yourself” or writing about a moment that captures your mind. Jon read two of his stories from *Veterans Crisis Hotline* and discussed the research, interviews, and delicate approach a writer takes when working on stories that exist outside his or her own perspective.

“On the Euphrates” was a first-person narrative of an American soldier working on a road in Iraq that was to be featured in a news story on the “progress” of the war. The narrator began the day with a sense that someone, perhaps himself, would die that day. He awoke to the sounds of another soldier screaming in a bad dream. The unit went through a village where it was attacked with an IED. The narrator – unnamed until near the story’s end – rather chillingly describes evenly spaced children smiling and waving by the side of the convoy, knowingly used as timers for a bomber who detonates a bomb which destroys the lead vehicle in the convoy. The confusion of the bombing (and, perhaps, of war in general) is portrayed, as is the narrator’s outwardly quiet reaction to a mangled body. The narrator speaks implicitly of his sense of horror, and explicitly of his sense of relief – “I feel good I’m alive” – to a combat stress counselor.

Professor Chohan’s second story was entitled “Bullet Catcher.” The term “bullet catcher” is used to express the risk infantrymen face in combat, but in this story, the narrator describes the risks he faces at home. Home for a week, the narrator spends his time sleeping and drinking. He describes his interactions with a man who boastfully claims to be a combat veteran but who is obviously lying, and winds up going to a Veterans of Foreign Wars hall to “drink in the company of real veterans.” Outside the hall, he sees a man beating a woman, and verbally intercedes, but decides not to take the

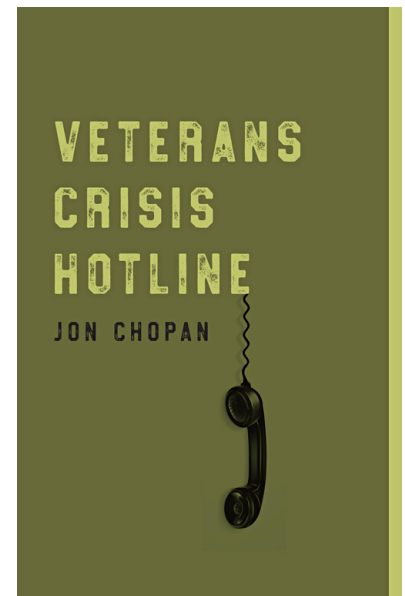
personal physical risk of fighting the abuser. His thoughts are jumbled: – I’m a marine – I’ll call the cops – who will ever know I walked away. The VFW hall becomes “a bunker where hideous men went to hide.” The abused woman enters the hall, tells the narrator that the abuser is outside waiting for him, “if you don’t [go outside to get beat up] it will be me.” The story ends with the question, who needs saving?

In the question-and-answer session after the two readings, Jon was asked what inspired him to tell this story. In response, he told a little of his personal story. He grew up in a working class area in Rochester and knew a number of veterans. When he was teaching a freshman composition class, he shared smoke breaks with one of his students, a veteran, “Dave,” who shared his war stories. He also had another good buddy, “Nick,” who talked to him about the experiences of war. Professor Chohan opined that there was no one central war experience, that every individual who goes through combat has a different take.

Yet a writer can capture a reality, can capture an experience he or she hasn’t had, may even develop a situational expertise beyond that of the person who actually lived it. Research is important, but so is taking on the risk of failing.

When asked about his choice of subject matter, Jon responded “material chooses the writer – I just met a character and needed to know what happens to him.”

As a concluding comment he added, “I found writing by mistake.” FBS members in attendance were all so glad that he did.



Veterans Crisis Hotline, by Jon Chohan, Univ. of Massachusetts Press, 2019, winner of the 2018 Grace Paley Prize for Short Fiction. UMass Press has published the winner of the Grace Paley Prize since 1990.



The First Christmas... Card

Today, Americans spend more than \$7 billion a year buying 6.5 billion greeting cards. This entire market originates with an edition of 1,000 cards created in England in 1843.

At that time, Henry Cole had a problem. With the introduction of a national postal service and the penny stamp, Cole was receiving more letters than ever. Already an accomplished inventor and innovator in education and commerce – he would later propose and spearhead the International Exposition of 1851 and the Victoria and Albert Museum – Cole had many contacts and acquaintances. As the holidays of 1843 approached and the stack of letters of holiday greeting increased, which, by Victorian standards, *demanded* a reply, he had an idea. He approached an artist friend, J. C.



Henry Cole, inventor of the Christmas card, was also instrumental in the creation of the adhesive postal stamp, the founding of the Royal College of Art, the Royal College of Music, and many other ventures. Viewers of Victoria were introduced to Prince Albert's "right-hand man" in season 3.

In 2001, one of Cole's first Christmas cards, which was sent to his grandmother in 1843, sold at auction for £22,500.

Horsley, to design a card that had a holiday greeting and a picture of a family celebration in the middle; two narrower side panels which showed people providing for the poor. At the top was a line headed "To:" and at the bottom a similar line headed "From," making it possible to personalize the print piece. One thousand of these were printed. Cole personalized, addressed, and sent them throughout England. It didn't take long for many of Henry's friends to pick up on this idea and have their own

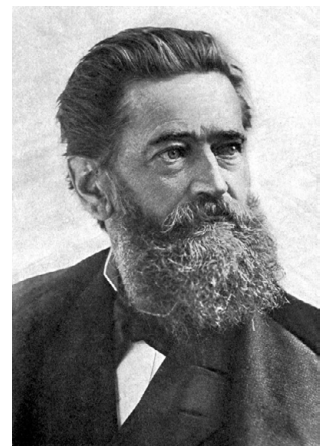


The first Christmas card, 1843, designed by J. C. Horsley after an idea of Henry Cole.

holiday greeting cards printed, but it took a number of years for the idea to receive general acceptance.

The first Christmas cards were not printed in the U.S. until 1873. The printer responsible was Louis Prang, whose name still appears on art materials produced by successors to his original company. Prang was an innovator himself, a lithographer whose company produced many fine art prints and art cards to be collected in scrapbooks. In 1873, Prang extended this idea to create the first American Christmas cards. Prang may have become familiar with English Christmas cards at the Vienna World Exposition, May-October 1873. There are accounts that an English woman approached Prang and asked him to create cards for her. In any event, Prang began printing holiday cards that year.

Prang was deeply committed to the improvement of



Louis Prang fled the political unrest in Prussia in the late 1840s and settled in Boston where he became well established as a printer, lithographer, publisher, and activist for social justice. Prang published the first commercial U.S. Christmas card in 1873.

Christmas card, concluded

A Louis Prang Christmas card. Prang's card was a sumptuous production, involving many colors and complex images. The cards are highly collectible today.

American society. Two areas that he saw as essential to that improvement were education and women's rights. From early days, he employed women in both design and production, hoping to provide better opportunities than domestic service or millwork.

In 1880, Prang held a competition for Christmas card designs. The winners would share \$3,000, a significant sum at the time. Around 800 people entered the competition, most of them women.

Prang arranged with two of the top art galleries of the time, Doll & Richards in Boston and the American Art Gallery in New York, to exhibit the designs. The competitions were held from 1880 to 1884 and attracted many fine artists. Prang invited equally prestigious judges to assess their work, such as architect Richard Morris Hunt, artist Samuel Colman, and Edward C. Moore, Tiffany's head silver designer.

The *New York Times*, commenting on the exhibit, noted a curious feature was the "utter ignorance of some of the competitors concerning the purpose of a Christmas card."

Despite Boston being his hometown, Prang's cards found a readier acceptance in New York. In 1881, he was quoted: "New York offers to the results of such endeavors a larger, a more interested and a more sympathetic public, both as regards competitors and critics, judges and spectators." Prang's remarks reportedly included some criticism of Boston and

its receptivity to his chromolithographs, perhaps not a high enough art for an exhibition: "Our art public don't take to chromos" (*Hartford Courant*, Sat., Mar. 26, 1881). The *Courant* went on to comment that



Boston was not a city particularly interested in art.

Prang extended the competitions to Easter cards, birthday cards, and other types of greeting cards. The competitions were sometimes judged by the artists themselves.

In the late 1800s, the American greeting card market was flooded by less expensive postcard greetings. Prang refused to lower his standards to meet this competition, instead choosing to leave the greeting card market altogether.



Rediscovering Cora Wilburn, 19th Century Jewish Author

In the ongoing work of recovering women's voices in literature, among the most challenging are those works which are now called **intersectional**, i.e., authors and works that represent more than one marginalized category. The American author Cora Wilburn (1824–1906) fits this description as a female, Jewish, and Spiritualist writer. The publication of her recently rediscovered novel *Cosella Wayne: Or, Will and Destiny* (1860) reveals that voice for the first time in over 150 years. At its publication, *Cosella Wayne* was the first novel by a Jew describing Jews in America. While Wilburn is little known today, she was prolific and once widely known; her death in 1906 was news across the U.S.

The novel follows the life of Cosella, a Jewish woman, in her travels through England, Germany, Australia, India, and Venezuela. Cosella is set on this journey by her mother, who, dying in childbirth, hastily arranges for her infant to be kidnapped rather than be raised by her devout Christian husband, Percival Wayne. In the process, Wilburn produces a drama that reflects her own struggles and draws on her direct experience traveling with her stepmother and her con artist father. Through *Cosella*, Wilburn provides an impressively rich and detailed ethnographic description of the Jewish communities and customs that she and Cosella experienced.

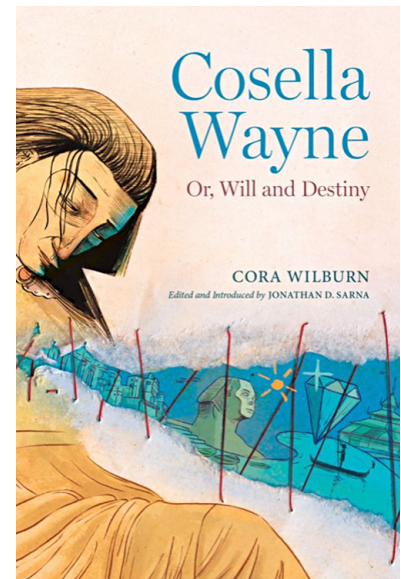
Cosella Wayne is remarkable for its time, treating subjects and class issues that were often avoided, much less portrayed in detail. According to Jonathan Sarna, the scholar who rediscovered and recently published *Cosella Wayne*, “[Wilburn’s] writings, especially her autobiographical novel *Cosella Wayne*, published serially in 1860, help fill a large void both in American Jewish women’s history and in the history of Central European Jews in America. Wilburn gave voice to the poor, allowing us to see class relations among Jewish women through the eyes of the usually mute women of the laboring classes. Her writings offer a vivid portrait of mid-nineteenth-century female Jewish poverty.”

Cosella Wayne was first serialized in *Banner of Light*, a Boston-based, weekly Spiritualist journal, published

from 1857 to 1907, making it the longest-lived journal of the Spiritualist movement. It was also the most widely read. Spiritualism was a religious movement whose adherents believed that the spirits of the dead exist and have both the ability and the inclination to communicate with the living. Seances were a regular practice of spiritualists, and the publication that *Banner of Light* grew out of was begun principally to publicize the seances of Frances Ann “Jenny” Conant in the mid 19th century.

Spiritualism itself was born in upstate New York in an area that many believed facilitated communication with spiritual realms. Mormonism and the less well-known Millerism (later Adventism) began in this region. Spiritualism grew throughout the 19th century and into the 20th. In the late 19th century, it is estimated that there were more than eight million followers in the United States and Europe. The movement was strongly experiential, based on the activities of mediums and reports about them. There were no foundational documents until much later.

Wilburn was born Henrietta Pulfermacher in 1824, probably in the Alsace. Her father was a con artist,



Cosella Wayne, Or, Will and Destiny, by Cora Wilburn, was published in October 2019 by the University of Alabama Press. Jonathan Sarna, who is responsible for the rediscovery and reintroduction of Wilburn's work, edited and introduced this, the first edition of *Cosella Wayne* in over 150 years and the first in book form.



Jonathan Sarna is Director of the Schusterman Center for Israel Studies and Joseph H. and Belle R. Braun Professor of American Jewish History at Brandeis University.

Cora Wilburn, continued

Banner of Light was the most prominent and longest-lived of the Spiritualist journals of the 19th century. It ran from 1857 to 1907. Cora Wilburn was a frequent contributor. In 1860, her novel, Cosella Wayne, was serialized in Banner of Light.

whose exploits were remarkable in themselves and required frequent relocation. It appears that her mother died in childbirth or shortly after in England, and her father soon remarried. They were living in London in 1837, but from there, they moved often — Southeast Asia, Australia, the Arabian peninsula, Iran, Hawaii, Curaçao. Travel at the time was lengthy and arduous, especially to such remote locations.

These were Henrietta's teenage years, and she remembered them vividly. She despised her father, who was conniving and violent, increasingly so as his reputation preceded him. In 1844, they had settled in La Guaira (Venezuela), and this is where Henrietta's only surviving diary begins, on March 1. Her father was becoming increasingly agitated and violent, even threatening his wife with a knife so that daughter and stepmother were forced to leave. Three months later, at the end of June, the only mother Henrietta had ever known died. (Much of this also happens to Cosella Wayne, who is eventually threatened by her father with a pistol and forced to leave home.) In 1845, Henrietta's father, by then named "Moritz Jackson," also died.

Henrietta, now destitute, was taken in by Catholic neighbors. Under the influence of her new "family" and peers, Henrietta became a Catholic in 1846. According to Sarna, "this was an unpardonable act for a nineteenth-century Jew," and it was not long before Henrietta repented of her decision and made plans to start anew in the Jewish communities



Cora Wilburn was depicted, along with other prominent female Jewish authors in this unidentified journal. Her obvious fame in the late 1800s and absence from later records puzzled Jonathan Sarna, whose efforts to rediscover this author resulted in numerous articles and publication of Wilburn's novel Cosella Wayne.

of America. With her last 40 dollars, she booked passage on the *Euphemia* and arrived in Philadelphia in September 1848 as Henretty Jackson.

She did not find the support and acceptance she had dreamed of. Instead, she was forced to work at various menial jobs. But in 1852, with the help of Christian friends who appreciated her gift as a writer, she left her life of thankless service and became a writer full time. She adopted the pen name, later her legal name, Cora Wilburn. Writing was a respectable profession for a woman, but to make money, it required constant work. She was attracted to Spiritualism and its view of the equality of the sexes and its support for abolition and women's suffrage,

Cora Wilburn, concluded

and she became a fierce advocate for social justice, writing

I protest . . . against the sale of my black brother and sister, and their subjection to unholy bondage; against the education and sale of maidens for the marriage altar; against the tyranny of unjust laws; and against the slavery of labor, as it is enjoined in our northern cities, in our factories, in our households; against the monstrous systems of extortion practiced by the aristocratic drones of our land toward the defenseless poor; the hard-heartedness of landlords, the tasking of the wretched seamstress, the burdening of orphans and widows with the double weight of humiliation and toil, the contemptuous treatment of dependents, the starvation wages that force young women into the paths of degradation; against all of these outrages perpetrated in this christian land, under legal sanction and authority, my soul protests! [Sarna, 2015]

Her work frequently appeared in Spiritualist journals such as the *Banner of Light*. But her outspoken views on social justice and materialism damaged her reputation with some elements of the Spiritualist movement. However, she began to be noticed by Jewish publications. As many of the core practices of the Spiritualist movement, such as seances, were being debunked, Wilburn moved on to seek another forum for her ideals. Eventually, this led her back to Judaism, in which she rediscovered her religious roots and found fertile ground for the expression of her progressive ideals.

She was now 45. Her age, health, and difficult life had diminished her energy and opportunities. She spent several years living in a cabin in Maine, purchased with the assistance of a leading Reform congregation in New York. However, she continued to write, and was soon back in the city, this time Boston. Living in various towns near Boston, she wrote mostly for Jewish publications, mostly poetry. For the remainder of her life, another 30 years, this would be her life, writing poetry, reading, and caring for her animals. People often found her bitter;

JEWISH POET IS DEAD.

Miss Cora Wilburn Dies at North Duxbury, Mass.

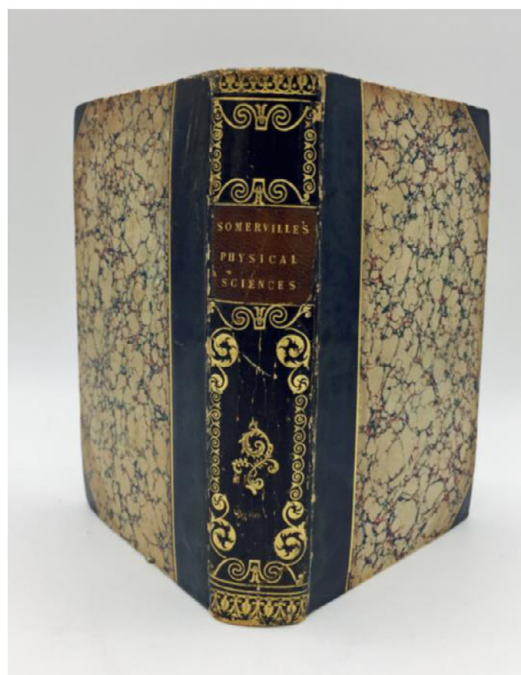
DUXBURY, Mass. December 5.—Miss Cora Wilburn, well known throughout the Jewish press as a poet, died suddenly at her home in North Duxbury. She was born in Honolulu seventy-five years ago. Her best-known poem was entitled "Israel's Greeting to the World."

This death notice, or a similar one, appeared in dozens of newspapers — both Jewish and mainstream — across the U.S., from Hawaii to the East Coast. Wilburn was born in 1824, not 1831 as implied here. Unaccountably, some newspapers changed her age at death to 70. Also, she was born in Alsace, not in Honolulu, though she had visited the Hawaiian Islands with her father and stepmother as a teenager and was known and appreciated there for her fierce defense of Hawaii's independence and equally intense opposition to the machinations that brought down the Hawaiian monarchy and brought the islands under U.S. control in the late 1800s.

she was no longer able to champion her great causes as she wished to and regarded herself as cheated by circumstances. Her isolation and frustration appeared in her poetry, but so did her vision. In 1893, she was commissioned by the Jewish Women's Congress and wrote the poem "Israel to the World in Greeting," expressing a commitment to bonds of love and peace across all nations and peoples. It became her most well-known poem.

Although she was remembered at the end of her life, Wilburn was no longer celebrated, and in many ways, her culture had moved on. Sarna speculates that she was not an ideal representative of any of her social groups. As a Jew, she had wandered and had a difficult life and a family best not remembered. As a woman, she did not reflect the womanly ideal of her day — reflected in her character, Cosella, who violated many norms of behavior. Neither did she hold up her new country, America, as a land of limitless opportunity; instead, she challenged its shortcomings. For these reasons, among others, Sarna asserts that Wilburn was neglected and then forgotten. In his work and with publication of *Cosella Wayne*, he hopes to bring back to life this important Jewish, female, and American voice.



*What Members Are Collecting...**Mulvihill Collection Acquires Mary Somerville, "Queen of Science"*

Scholars, teachers, and students of astronomy and women in science may appreciate my recent essay for Rare Book Hub (San Francisco) on celebrated Scots astronomer, science writer, and painter: *Mary Fairfax Greig Somerville* (1780-1872; image, above, self-portrait). Visit < <https://www.rarebookhub.com/articles/2670> >.

Her important monograph, *On the Connexion of the Physical Sciences* (London: John Murray, 1834; 493 pp., 5 aquatint plates + author's notes and drawings), saw ten editions by 1877, as well as German and Italian translations. Sections of the book were adopted by British educators. Darwin and Humboldt were impressed by Somerville's interdisciplinary methodology, and she was an elected Honorary Member, London Royal Astronomical Society. Upon news of her death in Naples, Italy, age 91, the London *Morning Post* praised her as the "Queen of Science" and *The New York Times* ran a front page notice. Somerville College, Oxford University, is named in her honor. If you visited Scotland recently, you saw Mrs Somerville on its new £10 note.

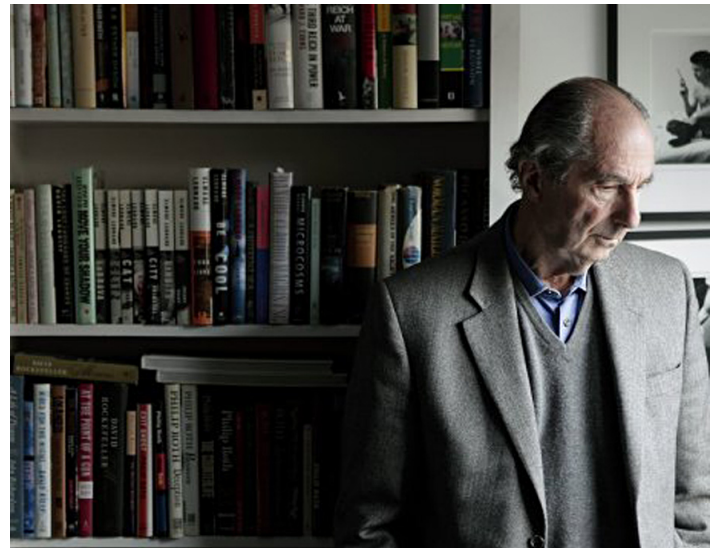
This essay (16 pages) concerns my purchase (November, 2018) of a decoratively rebound copy of the expanded second edition, 1835, of Somerville's 1834 science book (image, above); seller, Burmester Rare Books, Bristol UK. An overview of Somerville's career and networks is provided, along with an apparatus (sources) and 14 images with generous caption notes (six images are interior views of my copy of the book). The essay is determinedly contextual, with connections to Blake, Margaret Cavendish, Galileo, Newton, Pepys, Turner, Vermeer, *et al.* I am pleased to add this international bestseller to my cabinet of curiosities: it lends variety, value, and dimension to my collection of rare and special books by early women writers. – **Maureen E. Mulvihill**

Philip Roth Leaves His Library and \$2 Million to Newark Public Library

Philip Roth (1933–2018) has been called “the best and most important American novelist in the last 50 years.” Over a long career, Roth won every major American literary award – many more than once.

Roth was born in Newark, New Jersey, in 1933. The city, its neighborhoods, and its people appeared often in Roth’s writing, beginning with his debut novella, “Goodbye, Columbus.” In it, a young man has a summer job at the Newark Public Library and an ill-fated romance. The novella and five short stories appeared in the book *Goodbye, Columbus* (1959), which won the U.S. National Book Award for Fiction. In 1969, the novella became a movie, which itself received numerous awards. This pattern repeated with other Roth works.

Fittingly, Roth arranged for his personal library to be given to the Newark Public Library (NPL). The bequest amounts to a few thousand volumes, many of which are heavily annotated by Roth as if he was “having a dialogue with them.” It includes Roth’s



Philip Roth stands next to a portion of the collection, all of which — several thousand volumes — were given to the Newark Public Library.

copies of his own books as well as many translations.

Roth had a home in northwest Connecticut and an apartment in New York City. Most of the books were in his Connecticut home, where the books had “mostly taken over the premises.”

There was a rough system of organization. Nonfiction was kept in a back room, where, according to Roth, there were “library shelves, library lighting — everything except a librarian.” Fiction began in the living room, occupied all the shelves in the study, took up all the walls in a front study, and were moving into a guest bedroom. Roth’s copies of his own books and their many translations were stuffed in closets and piled in the attic. Books related to a particular line of research were often shelved together.

Rosemary Steinbaum, a dean at Joseph Kushner Hebrew Academy in Livingston, NJ, was chosen to curate the Philip Roth Personal Library, the name specified in Roth’s will. Steinbaum collaborated with Roth on a 2008 exhibit at the NPL, “Philip Roth: A Life in Photos.” She selected the photos at Roth’s New York City apartment and recorded his anecdotes about them, writing “furiously,” to create the captions for the exhibit.



The main building of the Newark Public Library was opened in 1901. It was designed by Rankin and Kellogg of Philadelphia, among the most well known architects of the Beaux-Arts style. The architects based their design on the 15th century Palazzo Strozzi in Florence, Italy.

Roth, concluded

An artist's conception of the Henry Myerberg design for the Philip Roth Personal Library. This special room at the Newark Public Library will be structured to reflect the layout of the Connecticut home in which most of the books were kept.

NPL has dedicated a large room for the collection and has hired architect Henry Myerberg to design it. The structure of the facility will reflect Roth's Connecticut home so that the physical placement and relationship of his books will be retained, preserving an aspect of collection that is rarely honored.

Steinbaum has more recently visited Roth's apartment to select furnishings to accompany the Roth collection, another specification of the will: his personal library should contain "such furnishings as lend authenticity" to the space. Steinbaum hopes to make the Philip Roth Personal Library "a literary destination" for students, scholar, writer, and tourists.

Roth's bequest has "really sparked a renaissance here at the library," according to Steinbaum. The library's board plans to start a capital campaign not just to pay for the Roth room but also to refurbish the whole library. The Roth collection will enhance the library's special collections and serve an inspirational setting for Newark youth, which Roth once was and who figure in so many of his writings.

Altogether, Roth's gift fits many of the goals in the library's strategic plan, selected by the library's board in 2018: nurture Newark's youth and families; contribute to the personal growth and well-being of

all Newarkers; strengthen digital literacy skills for all; enhance and promote Newark Public Library's distinctive special collections, and provide a welcoming, safe, and vibrant environments.

Roth's first library was not the NPL main library but a branch nearer his home, where he was partial to the baseball novels of John Tunis. Roth retained a love of baseball and baseball literature for the rest of his life. He deeply appreciated baseball and the special relationship of the sport and the teams to their communities.

By high school, his tastes had matured, and Thomas Wolfe became his literary hero, and he began to visit the main library. In the early 1950s, as a student at the Newark Campus of Rutgers University, he spent many hours at the main library, often in the reference room but also just roaming the stacks, picking a book here or there and sitting down to read.

Roth said: "I'm 83, and I don't have any heirs," explaining why he decided to give the library away. "If I had children it might be a different story. It's not a huge library, but it's special to me, and I wanted it preserved as it was, if only for historical interest: What was an American writer reading in the second half of the 20th century."



English and German Rarities from the Schøyen Collection in Christie's Auction, Dec. 11

The Schøyen Collection is the largest private manuscript collection in the world. It was begun around 1920 by the Norwegian engineer M.O. Schøyen (1896-1962) who amassed over 1,000 volumes of early and later editions of Norwegian and international literature, history, travel, science, as well as antiquities. Schøyen's son Martin (b. 1940) inherited the collection. By 1955, Martin was already adding to the collection, at first modestly, but eventually creating a private collection of unprecedented scope, both in time and geography. The oldest items are Babylonian, over 5,300 years old. The more than 13,000 manuscripts in the collection represent 134 different countries and territories, in 120 distinct languages.

On December 11, approximately 80 items from the Schøyen collection will be auctioned at Christie's London showrooms. All the items are works by either William Shakespeare (1564-1616) or Johann Wilhelm von Goethe (1749-1832). The auction features many rare and valuable items. A few are displayed on the following pages.

Over the years, Schøyen has deaccessioned a number of items through auctions. Funds from these sales help to support the work of maintaining a collection of this magnitude as well as acquiring items to build focus areas of the collection. In turn, these deaccessions have enriched the special collections of libraries and museums around the world.

The materials in the Schøyen Collection are truly significant, in the words of the collection's website. They "go far beyond the scope of a private collection, or even a national public collection. These manuscripts are the world's heritage." As such, Schøyen regards himself as a privileged custodian of these works, not an owner. In fact, he feels strongly that the materials in his collection belong to all humankind. Schøyen's intention is that the collection will eventually find a home in a public institution. Proceeds from this will go to the Schøyen Human Rights Foundation to give emergency aid and fight poverty in emerging nations and to promote Freedom of Speech and Human Rights worldwide.

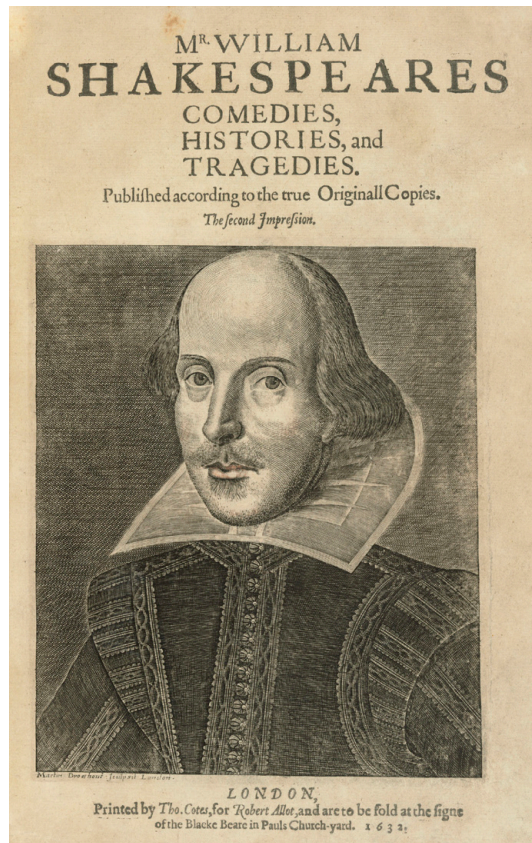


Martin Schøyen holds a set of fragments from the Dead Sea Scrolls. The collection contains many significant Bibles and related materials.



Top: Schøyen Manuscript 3025 is between 3,800 and 3,900 years old. Only the upper portion of the original tablet is shown. It is written in Old Babylonian and contains a portion of the first substantial piece of literature, the Epic of Gilgamesh. The historic Gilgamesh is believed to have ruled the city of Uruk around 2700 BCE. The story is known from tables that span 2,000 years.

Bottom: Schøyen Manuscript 1989 is around 2,800 years old. It is a Neo-Assyrian cylinder seal (left) shown with the impression it makes when rolled on soft clay (right). It shows a scene from the Epic of Gilgamesh in which Gilgamesh and his friend Enkidu complete the heroic task of slaying the Bull of Heaven.

Christie's, continued

SHAKESPEARE, William (1564–1616). *Comedies, Histories and Tragedies.* Published according to the true Originall Copies. The second Impression. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes, for Robert Allot, 1632.

The finest item in the auction, this is the Second Folio, second edition, first issue, of Shakespeare's collected plays, arguably the most important work in English. Around 1,000 copies were printed, yet fewer than 200 are still known to exist. The Second Folio contains, for the first time, Milton's anonymous epitaph to Shakespeare, the first of Milton's English-language poems ever to appear in print.

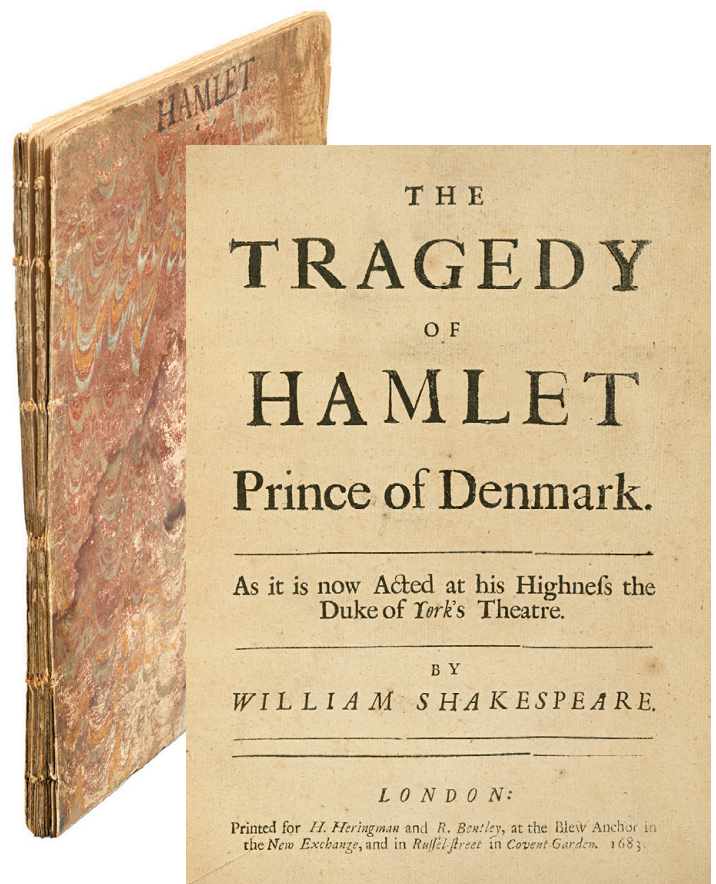
The eminent Shakespeare scholar Sir Walter Wilson Greg (1875–1959) noted that this edition was a page-for-page reprint of the first folio of 1623. Even the number of leaves is the same. While errors were introduced in the course of reprinting, "the text of the present edition shows signs of careful, if unauthoritative, revision" — about 1,700 changes have been identified. Its publication was shared by the five publishers listed in the colophon, all of whom held the copyright to one or more of the plays.

SHAKESPEARE, William (1564–1616). *The Tragedy of Hamlet Prince of Denmark.* As it is now Acted at his Highness the Duke of York's Theatre. London: for H. Heringman and R. Bentley, 1683.

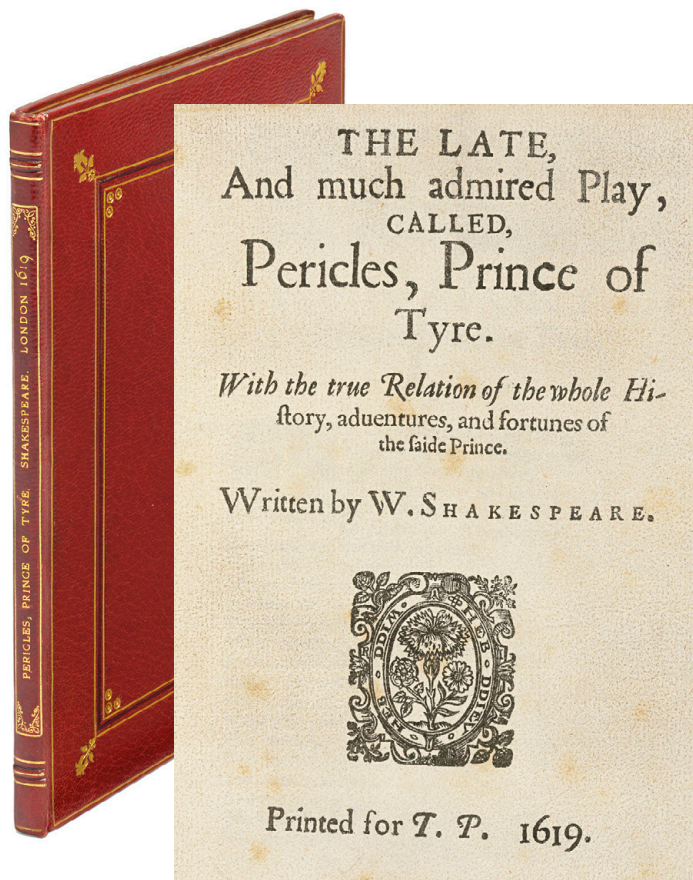
This copy is from the eighth quarto edition, in fine condition in original marbled wrappers, annotated for rehearsal by a contemporary actor, likely Thomas Betterton (1635–1710), the greatest Shakespearian actor of his day. This book is one of the earliest witnesses to the performance of *Hamlet*.

All 17th-century quarto editions of *Hamlet* are rare, with 4 copies of the 1683 edition recorded since 1975 and only 12 copies of the earlier seven editions combined.

At the time, leading actors owned roles and played them for the duration of their career. Betterton performed Hamlet for 50 years, beginning in his youth in 1661. His name appears as Hamlet in the list of characters in this edition. In 1661, Samuel Pepys raved: "above all, Betterton did the prince's part beyond imagination" (*Diary*, 24 August 1661). Reviews of his performances 50 years later were equally glowing.



Christie's, continued



SHAKESPEARE, William (1564-1616). *The Late, and much admired play, called Pericles, Prince of Tyre.* [London: William Jaggard] for T[homas] P[avier], 1619.

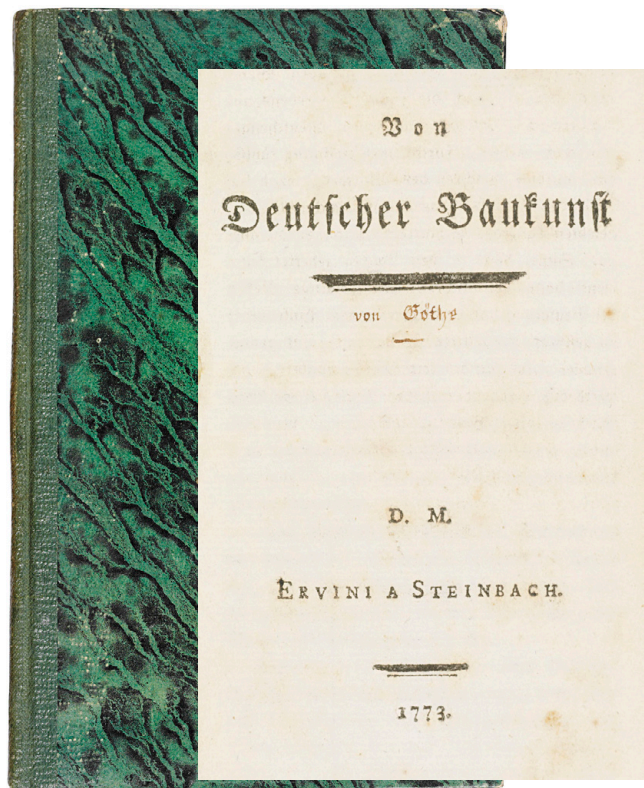
The fourth and earliest obtainable edition of *Pericles*. Pavier published it as part of the first attempt at a collected edition of Shakespeare's plays, preceding the First Folio by four years. Pavier printed 10 plays for his collected edition. His edition of *Pericles* was published both in a combined edition of three plays and as a separate book.

Pericles is not as widely known today as it was in Shakespeare's time. It was very popular, both on the stage and in print. It was first performed by Shakespeare's company, the King's Men, in 1607 or early 1608, and first published in 1609. The story is drawn from a fifth century Greek romance of Apollonius of Tyre as translated by John Gower and Laurence Twine. *Pericles* was a collaborative effort: it is believed that George Wilkins, author of the prose narrative *The Painful Adventures of Pericles Prince of Tyre* (1608), wrote scenes 1-9, and Shakespeare scenes 11-22. Yet, it is an important part of a closely linked group of Shakespeare's late plays, including *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

GOETHE, Johann Wolfgang von (1749-1832). *Von Deutscher Baukunst.* [Frankfurt:] 1773 [but 1772].

Goethe's stature may be difficult for Americans to appreciate. He was among the most influential Europeans of the 19th century. Accomplished in literature, art, science, and statesmanship. He made a deep impression on Napoleon.

This extremely rare item was the first appearance of Goethe's landmark essay praising German architecture. The work, originating in Goethe's 1770 visit to Strasbourg, is a paean to the city's medieval cathedral, to its presumed architect Erwin Von Steinbach (d. 1318), and to what Goethe saw as a distinctly German aesthetic. The book draws on a literary movement called Sturm und Drang, of which Goethe was a leading exponent. This movement "exalted nature, feeling, and human individualism and sought to overthrow the Enlightenment cult of Rationalism." Sturm und Drang advocated "freedom of art over restrictive rules, the artist as genius, and the artwork as a live organism, always in process." Goethe's text reawakened appreciation of the grandeur of Gothic architecture.



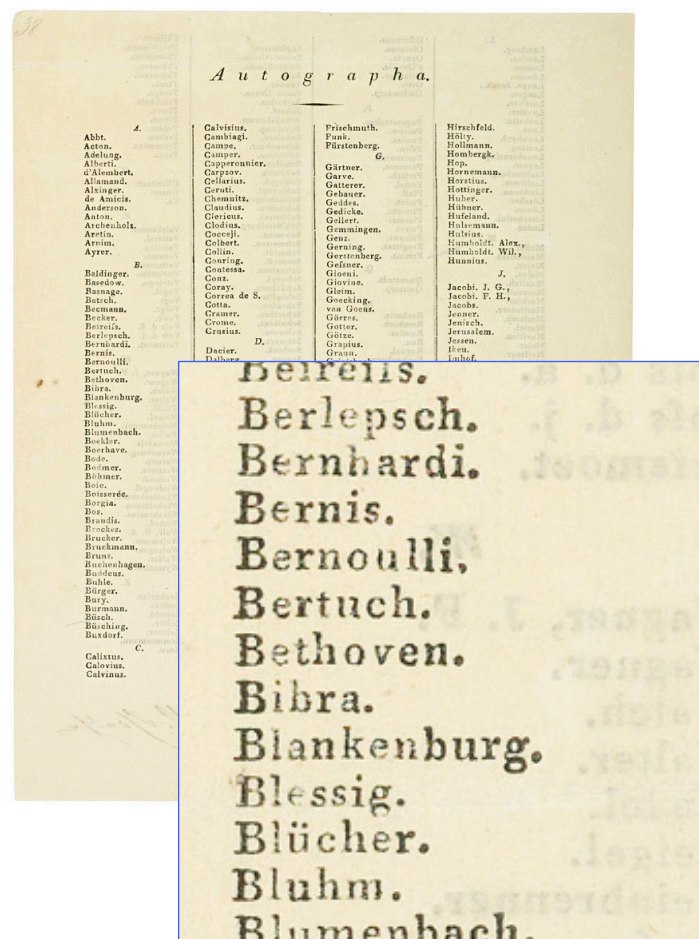
Christie's, concluded

[GOETHE, Johann Wolfgang von (1749-1832)]. *Das Römische Carneval*. Berlin: Johann Friedrich Unger, and Weimar and Gotha: Carl Wilhelm Ettinger, 1789.

This is the first edition of a true rarity in German literature and “the most luxurious edition of a single work produced during Goethe’s lifetime.” The edition of 318 copies sold out very quickly. Goethe himself was unable to obtain a copy to replace one of his own that he gave to a library whose copy had been stolen. The text describes the Roman carnivals Goethe attended in 1787 and 1788 and the temporary dissolution of normal behavior in which “the difference between the social orders seems to be abolished.” It is illustrated by 20 hand-coloured engraved plates of carnival scenes after sketches by Johann Georg Schütz, with whom Goethe lived in Rome. This copy preserves the rare slip offering instructions to the bookbinder.

GOETHE, Johann Wolfgang von (1749-1832). *Autographa*. [Weimar: privately printed by Carl Bertuch at the Landes-Industrie-Comptoir for the collector, December 1811].

Extremely rare first edition, in fine condition, of Goethe’s catalogue of his own collection of literary, scientific, musical, artistic and historical autographs. It was published in about 300 copies and distributed by Goethe himself to friends and acquaintances, with a request for contributions – this was the real purpose of the catalogue. Goethe lists 495 writers, mostly contemporaries, including d’Alembert, Bernoulli, Beethoven, Blumenbach, Carpzov, Cramer, Denon, Ebert, Fichte, Friedrich II, Gellert, Hamilton, Herder, Humboldt, Kleist, Leibniz, Lichtenberg, Mendelssohn, Musschenbroeck, Niebuhr, Schelling, Schiller, Schlegel, Mme de Staël, Tischbein, Uffenbach, Winckelmann, etc. Historical figures include Budé, Calvin, Cellarius, Colbert, Melancthon, Oporinus, Ricci, Wetstein, and others. Goethe was one of the first modern systematic collectors of European autograph letters and manuscripts, and this summary catalogue well reflects the universal interests of Germany’s greatest poet.



“Pop Art” Poet John Giorno Dies at 82

Poet John Giorno died on October 11, 2019, age 82.

Giorno was born and raised in New York City and nearby areas. He attended James Madison High School in Brooklyn and graduated from Columbia University in 1958, on the eve of the cultural revolutions of the 1960s. In 1962, he met Andy Warhol during Warhol's first New York Pop Art solo exhibit at Eleanor Ward's Stable Gallery. In 1963, Giorno and Warhol were living together on and off, when Warhol suggested making Giorno the subject of a film, *Sleep*, a five-hour, 20-minute series of fixed shots of Giorno sleeping. By 1964, they were no longer romantically involved, but Warhol remained an important influence for Giorno's developments in poetry, performance, and recordings.

In 1965, Giorno established the Bunker, a studio complex in New York's Bowery, “then one of the worst neighborhoods in Manhattan, frequented by prostitutes and alcoholics.” The *New York Times* described it as “a vision of Montparnasse replacing Skid Row.” In the following years, The Bunker, originally built in the 1880s as a Y.M.C.A., became the site of much art-making and even residence for Giorno and contemporaries such as Mark Rothko, Robert Rauschenberg, and William S. Burroughs. In 2015, Giorno said “I never intended to live my life in this building, but somehow that happened.”



John Giorno in fall 2019. Giorno is shown preparing works for display at the Sperone Westwater Gallery in New York City.

Giorno's career was set in motion by the conviction that poetry needed to change. In 2002, he told the curator Hans Ulrich Obrist that it had occurred to him “that poetry was 75 years behind painting and sculpture and dance and music.” He was also inspired by the Pop artists and their desire to reach audiences beyond the gallery and museum with their art. In Giorno's case, he wanted poetry to move beyond the book and literary journal to touch everyday people.

To do this, Giorno founded Giorno Poetry Systems, a nonprofit foundation, to promote his work and that of his peers. One of Giorno Poetry Systems more famous efforts was Dial-A-Poem, established in the late sixties and inspired by a phone call with fellow author and poet William S. Burroughs. By dialing a phone number (currently 641-793-8122), callers would hear poetry or political messages from avant-garde writers and thinkers of the day. This was well before the computer revolution, and Dial-A-Poem relied on telephone switchers and reel-to-reel tapes. Millions of people called in to hear any number of poets, including Allen Ginsberg, Anne Waldman, Peter Schjeldahl, and Ron Padgett. In the spirit of the times, the poems were often transgressive, with often erotic and sometimes gay content.

Over several decades, Giorno Poetry Systems blazed trails, producing dozens of albums, videos, and events of the work of Mr. Giorno and other writers, musicians and artists, and in 1984, the foundation



John Giorno in 1969. Behind Giorno is the phone bank that answered Dial-A-Poem calls. Giorno works on a tape recorder that serviced the calls with readings from avant-garde poets.

Sources: *New York Times*; *Art News*; *The Guardian*; *Ephemeral New York*

Giorno, concluded

started the AIDS Treatment Project, which disbursed hundreds of thousands of dollars to help those suffering in the epidemic. He also long pursued his work through painting and sculpture.

At his death, Giorno was completing his memoir, *Great Demon Kings*, scheduled for release by Farrar, Straus, and Giroux in June 2020. Giorno said that he hoped it would communicate the possibilities of a life radically open to art and to others. In a 2006 poem entitled “Thanx 4 Nothing,” written on his 70th birthday, Mr. Giorno wrote:

May every drug I ever took
come back and get you high
may every glass of vodka and wine I ever drank
come back and make you feel really good,
numbing your nerve ends
allowing the natural clarity of your mind to
flow free,
may all the suicides be songs of aspiration,
thanks that bad news is always true,
may all the chocolate I’ve ever eaten
come back rushing through your bloodstream
and make you feel happy,
thanks for allowing me to be a poet
a noble effort, doomed, but the only choice.



222 Bowery in New York City was built as the city's first Y.M.C.A. in 1885. The “Bowery” was already a district of saloons and dance halls, and the Young Men's Institute, as it was called at the time, was established to provide young men, 17 to 35, with an uplifting alternative. They could hear presentations by Theodore Roosevelt and Henry Ward Beecher. Of course, there was a gym, but there was also a library and classes in many subjects that could lead to good positions in building, business, and related fields.



Giorno's work was on display at Sperone Westwater Galleries from Sept. 5 to Oct. 26 in an exhibition entitled *Do the Undone*. Giorno was devoted to Tibetan Buddhism and found ways to incorporate its messages with other slogans in a “Pop sensibility.” The show also included watercolors and poetic phrases carved into bluestone boulders.



Remembering Harriet Morel Oxman (1927–2019)
from Erasmus Hall, Brooklyn, to Selby Library, Sarasota



YourObserver, Sarasota

Oxman Papers, New York Historical Society

< http://dlib.nyu.edu/findingaids/html/nyhs/ms2922_oxman/bioghist.html >

Our Source: New York Times Obituary, November 5, 2019.

OXMAN - Harriet Morel, age 92, died in Sarasota, FL, on October 25, 2019. Born in New York City, Harriet was a graduate of New Utrecht High School, Brooklyn, NY; a 1948 graduate of Cornell University; and received a Master's degree in 1950 from New York University. A career educator, Harriet served the New York City school system for 27 years, 24 of which were at Erasmus Hall High School, Flatbush Avenue, Brooklyn. There, she rose from being a teacher of Social Studies to School Principal. During her 10-year tenure as Principal, she instituted the Academy of Music, Arts, Drama and Dance. She was a member of the Brooklyn Community Board #14, appointed by the Borough President. In NYC, Harriet received the Woman of Achievement Award from the Flatbush Business and Professional Woman's Association of Brooklyn. She was President of the NYC Chapter of the National Council of Administrative Women in Education, and she received the Distinguished Alumni Award from New Utrecht High School. She was Secretary and Vice President of the High School Assistant Principals Association and a member of the Executive Board of the Council of Administrators and Supervisors of New York City.

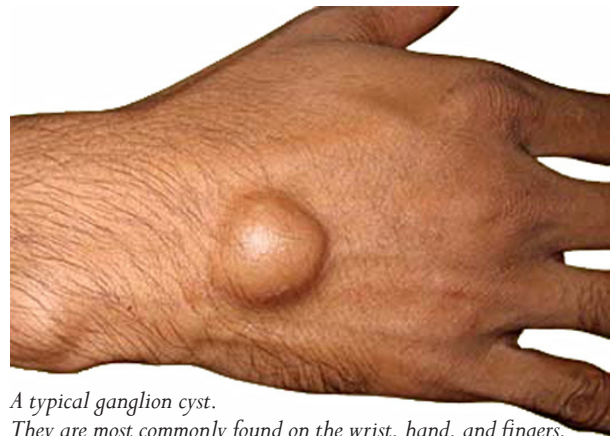
Upon relocation to Florida, Harriet was an Account Executive for Morgan Stanley (Dean Witter). She founded the Suncoast Chapter of Retired School Supervisors and Administrators of NYC and served as President for 20 years.

Harriet is best remembered in Sarasota, Florida, for her passion for libraries. She was on the Board of Directors, Selby Library, and she played a prominent role in the development of the new Selby Library. She twice served as President of the Friends of Selby Library, and supervised The Friends of Selby Library Bookstore. She was a member of the Cornell Sarasota Manatee Club, the Ivy League Club, the Republican Club, and Temple Emanuel.

Harriet was an avid race walker and world traveler; her journeys are recorded in her book, ***Around the World with Harriet***. Interment was held at the National Cemetery in Sarasota, FL. Harriet's husband, Theodore, a WWII USAAF veteran, predeceased her in 2014. As Alice Baudner and Jean Kerschner (Selby Library Bookstore) were happy to add, "Harriet Oxman of Brooklyn, NY, was a real powerhouse of talent. Her deep contribution to Selby Library, Sarasota, will be remembered by many here. We loved her Brooklyn style, her way of getting things done."

*Annals of Parabibliology:***Cure for the Common Ganglion Cyst**

The ganglion cyst is a lump that appears on the skin, often near the wrist, but it can occur elsewhere on the hand and fingers, and more rarely, elsewhere on the body. A ganglion cyst is generally harmless and won't become cancerous, but these cysts can become large, inconvenient, or unsightly, and if they are near a nerve, they can be uncomfortable or possibly painful.



*A typical ganglion cyst.
They are most commonly found on the wrist, hand, and fingers.*



D. Laurentius Heisterus, author of A General System of Surgery (1743) which includes several treatments for ganglion cyst.

In his *General System of Surgery* (English edition: London, 1743; Part II, p. 275), the German anatomist Lorenz Heister (who invented the word “tracheotomy”) listed a number of treatments for ganglion cysts. Heister lived at a time when medical practice could still include elements of folk cures and magic. The first treatment Heister recommends is wiping the lump each morning with “fasting saliva” – obviously, an inexpensive option. He

continues that it may be advisable to place a sheet of lead over the salivated lump and bind it with a dressing. Another option is taking a bullet that has killed a wild animal – ideally a stag – and strapping it to the cyst. Apparently, the lead in the bullet is the curative agent – possibly made more effective, according to Heister, by adding mercury. Other than the pressure of the bandage and mercury’s significance in alchemy, the connection here between treatment and effect is not clear, but it is

more exotic than saliva and, therefore, more likely to be efficacious. Heister also reports treatment by rubbing the lump with the hand of a dead man, but discredits it as “of so little Consequence and founded on so weak a Basis, that, I presume, my Reader will readily excuse me from insisting on them.”

However, Heister does not cite the most famous and enduring folk treatment for the ganglion cyst: blunt force generated by a descending codex, or to paraphrase, one “smacks it with a book.” Perhaps because the only large book available to most people in earlier days was the Bible (with its therapeutic overtones), it was often used as the curative agent, so much so, that the ganglial affliction became known as a “bible bump”.

This form of self-treatment for the ganglion cyst is still used, and in this day and age, you may well imagine that not only do people smack their ganglion cysts with a book (or usually, have them smacked), they make videos of their treatment and upload them to the Internet. This treatment and the videos thereof have been studied in a serious work published in 2016. In “Blunt Force May Be an Effective Treatment for Ganglion Cysts,” Doctors Trivedi, Schreiber, and Daluiski† “evaluated the efficacy of blunt force as a treatment modality for disrupting ganglion cysts” by watching over 200 videos of cyst-smacking by books. They used the contact information that accompanied the video to send a survey, and 38 people responded. In most videos (83%), the cyst was gone by the end of the

Disclaimer: This article makes no recommendation for treatment of a ganglion cyst and should not be construed as an endorsement of any kind. It is for entertainment purposes only. If you suspect that you have a ganglion cyst, see a doctor.

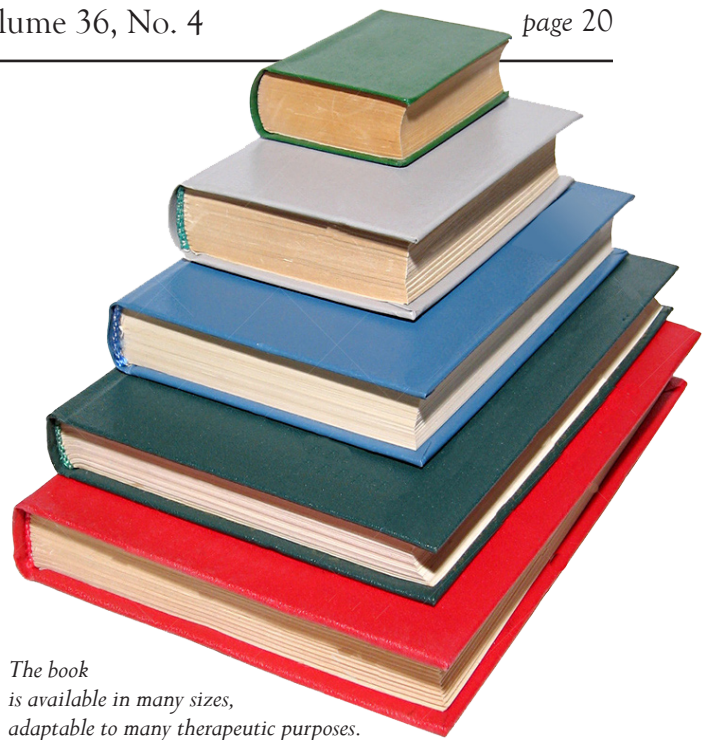
Ganglion, continued

video, but the survey indicated that nearly half of these people had a recurrence.

We should note that smacking a ganglion cyst with a book, while it has a long tradition, is not generally recommended. Ganglion cysts often go away over time. It's always a good idea to consult a doctor about any medical condition of concern.

While Trivedi et al. focused on the treatment modality and its effectiveness, they strangely ignored the exact nature of the books used in the videos. Needless to say, this is a gap that *The Florida Bibliophile* rushes to fill. We made our own study, viewing a number of videos (let's say less than 200) and identifying the book used, where possible. We report here on five videos.

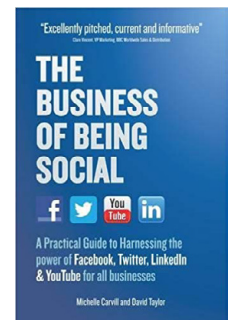
In the video "Ganglion cyst book smash" (Batnails, 2012; 1:43), one can see the first book-wielder trying to decide between using the spine or the cover of a big red hardback book. Of course, the cover is most appropriate because its force will be concentrated on the raised cyst but spread over the surface of the underlying bodily structure and thus less likely to cause additional harm. The first practitioner yields to a second who, without a moment's reserve strikes both the first practitioner and then the cyst. The cyst responds after several smacks. Unexpectedly, the cure is accompanied by gales of laughter on the part of the patient – a level of hilarity that seems unexpected in a medical intervention. (We note the second practitioner's aplomb in striking things with a book.) The book



The book is available in many sizes, adaptable to many therapeutic purposes.

used in Batnails bears no obvious markings and was not identifiable, even after repeated viewings; readers are invited to give it a go.

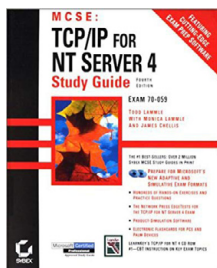
In "How to....Pop a Ganglion Cyst at Home with a Book! DIY" (This Just Happened, 2016; 2:22), the patient places his hand on an image of Da Vinci's Vitruvian Man, with his wrist resting on the figure's head. He then spreads his fingers, apparently to simulate the figure's splayed limbs – this may add a note of sympathetic magic to the otherwise rather practical procedure. Another person then positions the top of the spine of *The Business of Being Social: A Practical Guide to Harnessing the Power of Facebook, Twitter, LinkedIn*,



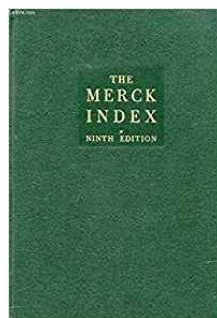
Still captures from "Ganglion cyst book smash" (Batnails, 2012). Left: Incorrect positioning of the book will result in too much concentrated force to the structures underlying the cyst. Center: Correct positioning of the book delivers significant force to the cyst but distributes the force more safely across the underlying structures. Right: An example of post-treatment hilarity. The subject was in this hilarious mode for almost a full minute, an untypical response to blunt force.

Ganglion, concluded

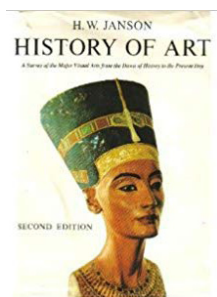
YouTube and Other Social Media Networks for All Businesses by Michelle Carvill (Crimson Publishing, 2016; paperback, 222 pp., 12.6 oz.) on top of the cyst – the title alone should have some effect. Then, with the accompaniment of dramatic reality-show music, the book-wielder lowers the boom on the cyst. The patient reports pain, but the cyst has been flattened. We note that using the spine is not preferred, but the soft cover of a paperback, regardless of its weight, may have seemed ineffective to the personnel.



In “Ganglion Cyst removal – any MCSE book will do” (Fred Delacruz, 2009; 1:28), there is a moment of pain, but the cyst seems to disappear, to the delight of the patient. The cover of the book appears briefly, and it may be *MCSE: TCP/IP for Nt Server 4 Study Guide*, 4th Edition, by Monica Lammle and James Chellis (Sybex Inc, 2000; hardback, 612 pp., 45 oz.; MCSE = Microsoft Certified Systems Engineer). It is certainly in this series of books.



In “Wrist Cyst Broken” (GreaterWave, 2012; 1:27), the practitioner has selected *The Merck Index*, Ninth Edition, Martha Windholtz, ed. (Merck & Co., 1956; hardback, 1,048 pp., 74 oz.), which, considering its content and its page count, should be highly efficacious; however, several strikes were required before the cyst appeared to be gone. Again, there was great hilarity -- this may be part of the therapeutic effect.



In “Ganglion Cyst Book Treatment” (green2398, 2016; 2:40), the book of choice is the well-known *History of Art*, Second Edition by H. W. Janson (Prentice-Hall, 1977; hardback, 767 pp., 99 oz.). This is the largest book so far encountered, set against one of the smaller cysts, and yet the effect is less, perhaps because there is less hilarity. There are many variables to consider.

Many of the videos follow one of two patterns: (1)

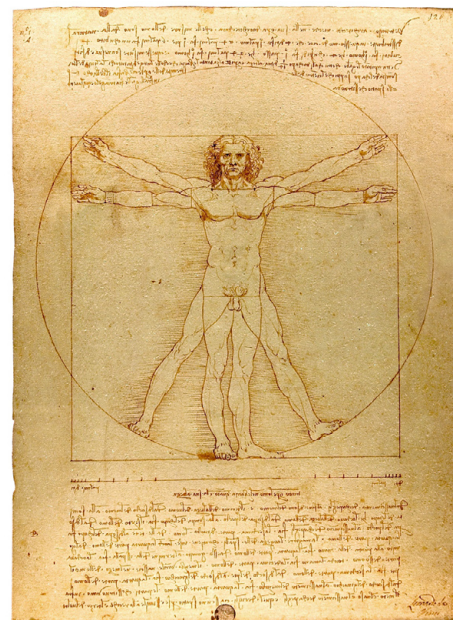
Laughter – Ouch – Laughter, or (2) Apprehension – Ouch – Laughter. There is often an aiming or test strike component to the pre-Ouch part of the video. Practitioners often seem unsure. Perhaps this is not their regular practice.

Future Work

This brief foray into the world of therapeutic bookery has opened up many possible avenues for future work. Is the use of the Bible in resolving ganglion cysts the origin of the term “Bible-thumping”?

Are other sacred texts as efficacious? Does the therapeutic efficacy correlate with the size, weight, subject matter, or color of the book? What other conditions can “smacking it with a book” help resolve? Would a properly calibrated hilarity scale help us understand the hilarity effect?

Our small sample of cyst-busting videos was not sufficient to address these deeper questions with statistical significance, but we feel sure that readers will be comforted to know that The Florida Bibliophile is on the case!



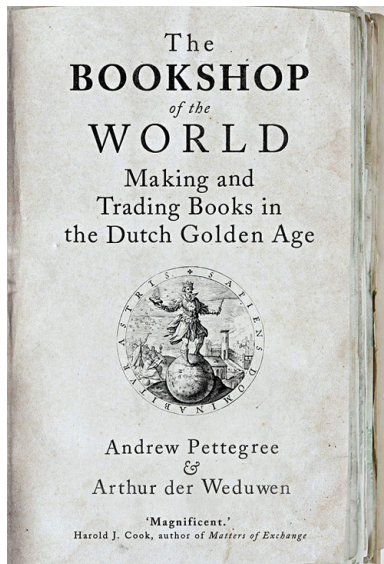
A 1490 drawing known as “Vitruvian Man” by Leonardo Da Vinci. It demonstrates a principle enunciated by the Roman architect Marcus Vitruvius Pollio in which he claimed that the ideal human form fit could be inscribed in both a square and a circle. The man in Da Vinci’s drawing is not based on the ideal figure suggested by Vitruvius, rather it is based on Da Vinci’s own measurements of men. The drawing, which is rarely displayed, is currently on exhibit at the Louvre as part of the celebration of the 500th anniversary of the artist’s death in France in 1519.

† Nikunj N. Trivedi, BS, Joseph J. Schreiber, MD, and Aaron Daluiski, MD. “Blunt Force May be an Effective Treatment for Ganglion Cysts.” *HSS J.* 2016 Jul; 12(2): 100–104. Published online 2016 Feb 24.

Books in Brief

The Bookshop of the World: Making and Trading Books in the Dutch Golden Age

Andrew Pettegree and Arthur der Weduwen
Yale Univ. Press, 496 pp., Apr. 2019



In *The Bookshop of the World*, Andrew Pettegree and Arthur der Weduwen tell the untold story of how the Dutch conquered the European book market and became the world's greatest bibliophiles.

The Dutch Golden Age has long been seen as the age of Rembrandt and Vermeer, whose paintings captured the public imagination and came to

represent the marvel that was the Dutch Republic. Yet there is another, largely overlooked marvel in the Dutch world of the seventeenth century: books.

In this fascinating account, Andrew Pettegree and Arthur der Weduwen show how the Dutch produced many more books than pictures and bought and owned more books per capita than any other part of Europe. Key innovations in marketing, book auctions, and newspaper advertising brought stability to a market where elsewhere publishers faced bankruptcy, and created a population uniquely well-informed and politically engaged. This book tells for the first time the remarkable story of the Dutch conquest of the European book world and shows the true extent to which these pious, prosperous, quarrelsome, and generous people were shaped by what they read.

Andrew Pettegree is professor of modern history at the University of St. Andrews and director of the Universal Short Title Catalogue. He is the author of over a dozen books. Arthur der Weduwen is a researcher at the University of St. Andrews.

Source: Yale Univ. Press

The Printed Book in Contemporary American Culture: Medium, Object, Metaphor

Heike Schaefer and Alexander Starre, eds.
Palgrave Macmillan, 277 pp., Sept. 2019

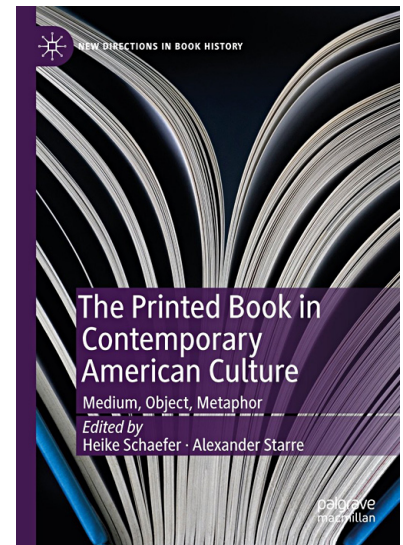
“In contemporary media culture, the printed book is no longer a medium of necessity, it is a medium of choice.”

So begins the introduction to *The Printed Book in Contemporary American Culture: Medium, Object, Metaphor*. This essay collection explores the cultural functions the printed book performs

in the digital age. It examines how the use of and attitude toward the book form have changed in light of the digital transformation of American media culture. Situated at the crossroads of American studies, literary studies, book studies, and media studies, these essays show that a sustained focus on the medial and material formats of literary communication significantly expands our accustomed ways of doing cultural studies. Addressing the changing roles of authors, publishers, and readers while covering multiple bookish formats such as artists' books, bestselling novels, experimental fiction, and zines, this interdisciplinary volume introduces readers to current transatlantic conversations on the history and future of the printed book.

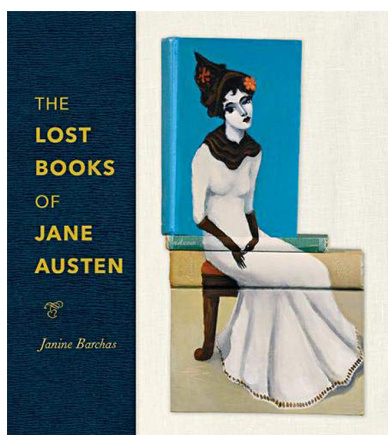
Heike Schaefer and Alexander Starre have each authored several books. Schaefer is Professor of North American Literature and Culture at the University of Education Karlsruhe, Germany. Starre is Assistant Professor of North American Culture at the John F. Kennedy Institute, Freie Universität Berlin, Germany.

Sources: Amazon; Palgrave Macmillan



*Books in Brief, concluded***The Lost Books of Jane Austen**

Janine Barchas
 Johns Hopkins Univ. Press
 304 pp., Oct. 2019



In the nineteenth century, inexpensive editions of Jane Austen's novels targeted to Britain's working classes were sold at railway stations, traded for soap wrappers, and awarded as school prizes. At just pennies a copy, these reprints were

some of the earliest mass-market paperbacks, with Austen's beloved stories squeezed into tight columns on thin, cheap paper. Few of these hard-lived bargain books survive, yet they made a substantial difference to Austen's early readership. These were the books bought and read by ordinary people.

The Lost Books of Jane Austen is a unique history of these rare and forgotten Austen volumes. Such shoddy editions, Janine Barchas argues, were instrumental in bringing Austen's work and reputation before the general public. Only by examining them can we grasp the chaotic range of Austen's popular reach among working-class readers.

Informed by the author's years of unconventional book hunting and lavishly illustrated, *The Lost Books of Jane Austen* will surprise even the most ardent Janeite with glimpses of scruffy survivors that challenge the prevailing story of the author's steady and genteel rise. Thoroughly innovative and occasionally irreverent, this book will appeal in equal measure to book historians, Austen fans, and scholars of literary celebrity.

Janine Barchas is Professor of English at the University of Texas, where she teaches Austen in Austin.

Paper and Type: Bibliographical Essays

John Bidwell
 Bibliographical Society of the Univ. of Virginia
 383 pp., 2019

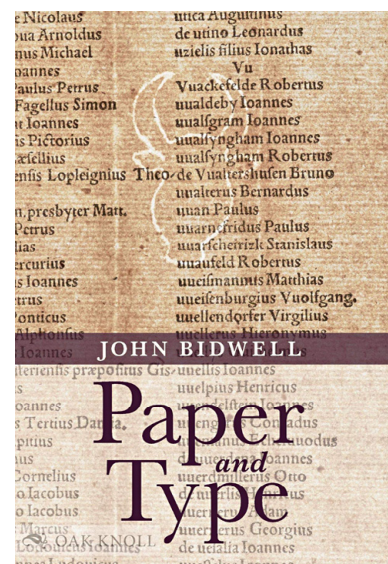
The essays in *Paper and Type* are about book production in England and America mainly during the Industrial Revolution. They focus on manufacturing, paper, and type.

A section on research methods surveys recent scholarship in paper history. The interdependence of merchants and manufacturers and their aspirations, incentives, and constraints are recurring themes in this volume.

Later sections describe changes in the paper trade with a special focus on the requirements of letterpress printing. In America, the Stamp Act and other regulations began to increase the market share of local paper mills. In England, the Fourdrinier papermaking machine drove most vat mills out of business, yet some survived and even prospered while supplying handmades to fine printing establishments like the Oxford University Press.

The volume concludes with two case studies tracing the history of a single publication. Both are based on an examination of multiple copies, one of the principal techniques in the repertoire of analytical bibliography. The empirical evidence of paper, type, bindings, and illustrations should take precedence in any attempt to learn about design decisions, marketing methods, and publication strategies.

John Bidwell is Curatorial Chair and Astor Curator of Printed Books and Bindings at the Morgan Library & Museum.



Upcoming Events

December 2019



Florida Bibliophile Society Holiday Party

December 15, 2019, 1:30 pm

This year's gala event will be held at the home of Ben and Joyce Wiley. Details forthcoming.

As we have in the past, FBS will supply the holiday ham and beverages. FBS members are asked to bring a holiday specialty. To attend, please contact president Jerry Morris, moibibliomaniac@gmail.com, to sign up and give us an idea of what you are bringing.

Do plan to join us! A chilled bottle of prosecco will be waiting to greet you!



January 2020



Jerry Morris: *Moi's Books About Books Collection*

Seminole Community Library
9200 113th St. N.,
Seminole, FL

January 19, 2020, 1:30 pm

Moi's Books About Books Collection will be Jerry's fifth presentation for FBS. "William Targ, Bibliophile" in October 2005, was followed by presentations on the collections of Mary Hyde, then Samuel Johnson, James Boswell, and Charles Lamb, and most recently, in March 2015, Jerry presented "Whose Hands Were on This Book?" about his collection of association copies. Jerry collects in many areas, but his largest collection, now over 1,300 books, includes books about book collecting, bookselling, bookbinding, book history, book clubs, bookplates, libraries, and anything else that has to do with books – a category often called "books about books."

"Moi" is short for "MoiBibliomaniac," a nickname Jerry uses that describes his approach to collecting.

Florida Book Events Calendar

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

LIBRARY BOOK SALES

For the numerous library book sales around the state and library-operated bookstores, visit

Florida Library Book Sales:

<http://www.booksalefinder.com/FL.html>

DECEMBER

December 4-8

INK Miami

(www.inkartfair.com)

December 4-6, 2018

Cracker Storytelling Festival

Homeland, FL

(<http://crackerstorytellingfestival.com/>)

December 5-8, 2018

Art | Basel, Miami

(<https://www.artbasel.com/miami-beach>)

December 12, 6 PM, & December 13, 10:30 AM

Ringling Literati Book Club, Sarasota, FL

Book of the month: *Glittering Images: A Journey Through Art from Egypt to Star Wars* by Camille Paglia

JANUARY 2020

January 9-12

38th Annual Key West Literary Seminar

Key West, FL (www.kwls.org/)

January 10, 10:30 AM

Ringling Literati Book Club, Sarasota, FL

Book of the month: *The Peony Pavilion* by Tang Xianzu

January 18-25, 2019

Writers in Paradise (Eckerd College Writers Conference)

St. Petersburg, FL (writersinparadise.eckerd.edu/)

January 23-26

Florida Storytelling Festival

(sponsored by The Florida Story Association)

Mount Dora, FL (<http://flstory.com/festival/>)

January 25-February 2, 2019

30th Annual Zora Neale Hurston Festival of the Arts and Humanities

Eatonville, FL (www.zorafestival.org/)

FEBRUARY

February 14, 10:30 AM

Ringling Literati Book Club, Sarasota, FL

Book of the month: *Uncommon Clay: Life and Works of Augustus Saint-Gaudens* by Burke Wilkinson

February 14

Amelia Island Book Festival

Amelia Island, FL

(www.ameliaislandbookfestival.org/)

February 13-16

Savannah Book Festival

Savannah, GA (www.savannahbookfestival.org/)

February 20-23

Coastal Magic Convention

Daytona Beach, FL (coastalmagicconvention.com/)

MARCH

March 7

Southwest Florida Reading Festival

The Largest One-Day Reading Festival in Florida
Fort Myers, FL (www.readfest.org/)

March 7-8

Ringling Literati Book Club, Sarasota, FL

Mar. 8, 10:30 AM, Ringling Art Library Reading Room
Book of the month: *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, by Ross King

March 20-21

8th Annual Venice Book Fair and Writers Festival

Venice, FL (<http://venicebookfair.com/>)

March 27, 10:30 AM

Ringling Literati Book Club, Sarasota, FL

Book of the month: *Bluebeard: A Novel* by Kurt Vonnegut

March 28

BookMania! (est. 1994)

Jensen Beach, FL (<https://www.libraryfoundationmc.org/programs-/bookmania-festival/>)





Street art by Alias, a Berlin-based artist who takes advantage of urban structure to place his stencils. Alias's work often focuses on the powerless: the underprivileged, the disadvantaged, and children.



This Month's Writers and Contributors

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

Bill Cooper
David Hall
Jerry Morris
Linda Morris
Maureen E. Mulvihill
Gary Simons
Ben Wiley
Barry Zack, SAC

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

Join FBS!

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



Membership is \$50 per year. You can find a membership form on our website. It will give you the address to which to send your filled-out form and payment.

Joining FBS also makes you a member of our national organization, 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!? ➡

Florida Bibliophile Society, 2019–2020 Season



David Hall

September 15 • FBS Members: Treasures We Found during the Summer Break. FBS members shared about recent acquisitions and brought books for a fascinating afternoon of show and tell.

October 27 • Mary Kay Watson: Tangled Shakespeare. Mary Kay recently published a book of imaginative illustrations to accompany *A Midsummer Night's Dream*. She presented her book, discussed her process, and supplied materials for a brief workshop introducing the audience to Zentangle drawing.

November 17 • Jonathan Chopan: Imagining the Other: On Writing outside the Self. Mr. Chopan, an Associate Professor of Creative Writing at Eckerd College, read from his recent book, *Veterans Crisis Hotline*, and took questions from the audience.

December 15 • FBS Holiday Party. This year's gala event will be at the home of Ben and Joyce Wiley.

January 19 • Jerry Morris: My Books About Books Collection. Jerry is president of FBS and an accomplished book collector. Among other areas, Jerry collects Books About Books, a fascinating topic. His collection currently numbers more than 1,300 books, and he promises that not one will be missed!

February 16 • Mark Harris: Collecting Comics. For many people, comics are still a lighthearted collectible, but they are now widely recognized for their potential for serious business, art, and literature. Mark is an avid and knowledgeable collector who will discuss his collection and comics collecting in general.

March 15 • FBS Open Mike. Many FBS members are also writers. Members are invited to bring a short

work of poetry or fiction (even a song!) to share at the March meeting.

April 19 • Lola Haskins, Poet. Lola delighted us with her readings in National Poetry Month 2017. She returns to FBS in 2020. Her most recent book, *Asylum: Improvisations on John Clare*, was published in the prestigious Pitt Poetry Series.

April 22-26 • The Florida Bibliophile Society hosts the Fellowship of American Bibliophilic Societies Annual Tour. Each year, a member club of the Fellowship of American Bibliophilic Societies (FABS) hosts a study tour. The host club invites members of the other FABS clubs to visit and view the bibliophilic wonders of its area.

For the first time in its 37-year history, the FBS will host a study tour of the Tampa Bay area, including Tampa, St. Petersburg, and Sarasota, on April 22-26, 2020. The tour is scheduled to coincide with the 39th Annual Florida Antiquarian Book Fair, April 24-26, 2020. Details of this exciting event can be viewed in the [FABS Tour 2020 brochure](#).

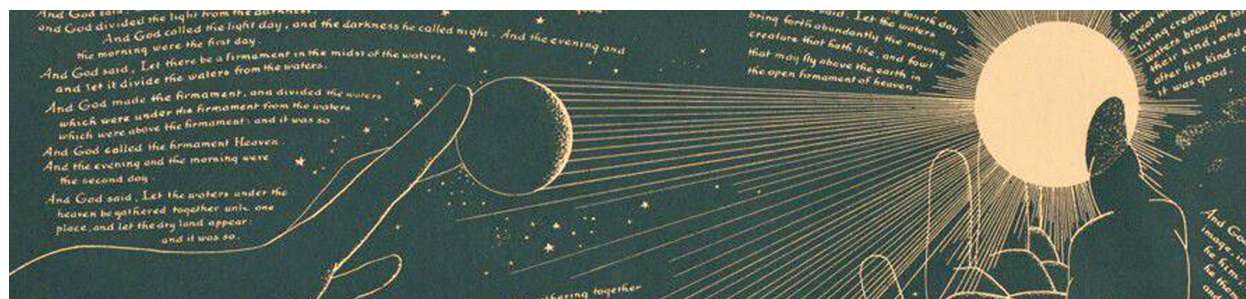
April 24-26 • 39th Annual Florida Antiquarian Book Fair. One of the largest book fairs in the U.S. happens each year, right in our backyard, at the Coliseum in downtown St. Pete. Each year, FBS hosts a table at the entrance to the Book Fair where we answer questions and hold parcels for visitors. Many visitors sign up for our newsletter, and some join FBS. A highlight occurs on Sunday when FBS collectors provide free book evaluations.

May • There will be no meeting in May. This year's annual FBS banquet will be combined with the closing banquet of the FABS Annual Tour in April.

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



Endpaper • In the Spirit of...



When people ask about FBS, I often describe it as a book collector's club, but of course, our members have many different relationships to books, as collectors, readers, and writers. And I think it's safe to say that we are all concerned with literacy in the broadest sense, certainly the ability to read, but also the desire to read, access to books, and the kinds of minds and citizens that literacy should produce. FBS is about all those things.

But collecting is a central interest of many FBS members. Some of those collections are in their very earliest stages when the love and enjoyment of books make every acquisition — maybe at the expense of other needs — a treasure. Some of those collections are mature collections focused on specific topics, sometimes obscure.



There's an interesting contrast between a collection like Philip Roth's, made valuable because of association with a great literary career, and Martin Schøyen's, a compendium of human literary production and the transmission of knowledge over thousands of years. Few will be able to create either type of collection, but for each of us, "our books" have special meaning and a spirit of their own.

For many of us, our collection is the primary documentation of places we've been, people we've known, stories we love, work we've done, even our own childhood (like snapshots, but heavier!). Our books are sources of inspiration and symbols of aspiration, connected to us emotionally as well as intellectually.

See you at the bookstore! — Charles

The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.

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