

The Florida Bibliophile

February 2022 • Volume 38, No. 6



IN THIS ISSUE

*Minutes of the January 2022 Meeting of
the Florida Bibliophile Society*
by Gary Simons, FBS Secretary p. 2

*Tasty Bet. Shortest Story. Never Happened:
The Mystery of the Very Short Short
Story That Ernest Hemingway Wrote to
Win a Bet ... Except He Didn't* p. 5

*Walt Whitman's Leaves of Grass Still
Relevant to Modern Times: Ed Centeno
on His Whitman Collection*
by Ben Wiley p. 6

*James Joyce's Ulysses: Happy 100th
Birthday by Maureen E. Mulvihill* p. 11

Is This Your Year for Ulysses?
by Charles Brown p. 12

Ulysses by Other Means p. 15

Books in Brief p. 16

Upcoming Events p. 20

Book Events, Podcasts... p. 21

...And More (Our New Feature!) p. 24

FBS 2021–2022 Season p. 25

Endpaper • Kicking Down Doors! p. 26

*Deadline for the March newsletter is March 1, 2022.
See page 19 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 2021 FABS Journal [here](#).

Mystery Speaker!

What if? Writing Short Fiction for Fun and Profit

see p. 2 for a clue



Florida Bibliophile Society
A community of book lovers

Minutes of the January 2022 Meeting of the Florida Bibliophile Society

by Gary Simons, FBS Secretary

The advent of the Omicron variant of Covid-19 forced us to retreat – hopefully, only very temporarily – to a Zoom-only meeting, but we were rewarded by an entertaining presentation and insight into the work and career of a well-published writer of short mystery fiction, Elaine Togneri.

Linda Morris introduced our speaker. A native of New Jersey, Elaine worked for IBM as an IT specialist, but retired and relocated to Florida in 2007. She has over forty published short stories in markets ranging from webzines and anthologies (*Malice Domestic 15: Murder Most Theatrical*) to major magazines (*Woman's World*). Her story “Genius” appears in this year’s Mystery Writers of America Anthology, *When a Stranger Comes to Town*. She is a member of Mystery Writers of America and Sisters in Crime, an organization of readers and writers of mystery fiction, and has appeared on panels at a number of conferences. Elaine holds an M.A. in English from Rutgers University and is the founder of the New Jersey Chapter of Sisters in Crime. She has also published nonfiction and poetry, and has taught courses in English Composition, Technical Writing, and Short Fiction. Her webpage is sites.google.com/site/elainetogneri.

Elaine’s talk, entitled “What if? Writing Short Fiction for Fun and Profit,” described her craft and her career as a short story writer.

Elaine started to write fiction in 1991 after reading what she described as “a really bad book,” a gothic romance with terrible dialogue, and a clichéd plot, that she “wanted to throw across the room.” At that moment, it occurred to her that she could write a better book than that. But, she added later that “she found out how really hard it is [to write effectively].” Elaine began by subscribing to various writers’ digests, and later took classes, joined groups of writers, and practiced writing. Nevertheless, it took six years before she was able to sell her first story in 1997.

To demonstrate that even very short stories can pack an emotional wallop, Elaine showed us a



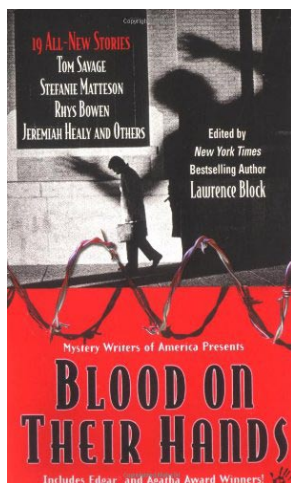
Elaine Togneri and the covers of several books in which her stories have appeared.

six-word story sometimes attributed to Ernest Hemingway:

For Sale: Baby Shoes: Never worn.

In her view, the central requirement for a good short story is to be focused and concise, avoiding subplots. Establishing a scale of short fictions, she characterized stories of less than 1,000 words as flash fiction, short stories as being between 1,001 to 4,000 words, long short stories as being between 4,001 and 8,000 words, and novelettes as being between 8,001 and 20,000 words. Markets can be very specific in terms of their size requirements; the periodical *Woman's World*, for example, has established targets of 500 words for mysteries and 700–800 words for romances. Elaine listed in her presentation the various types of publications that accept short stories and described some short story genres.

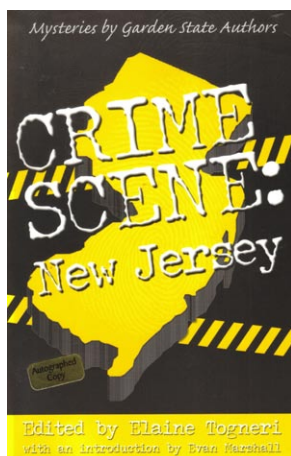
For Elaine, the key to a short story is its “what if,” its triggering situation or circumstance. Elaine has written short stories with fairly straightforward what ifs, such as “I’m looking to buy a house,” and alternatively employed rather novel and highly imaginative foundations, such as “Pumpkin vines take human sacrifices” or “Genetically modified

Minutes, continued

Blood on Their Hands (Berkley, 2004) includes Elaine's story "Guardian Angel."

elaborating on the circumstances behind the sale of her stories to interesting publications, such as *Mystery Time*, *A Clockwork Frog*, *Pig Talk*, *Jersey Ghouls*, *Whispering Willow Mysteries*, and *Tales from a Darker State*. We learned how she found markets for her stories and created stories for her markets. Sometimes the publication of one story led to another, and she continually shaped stories for the specific needs of different publications.

She also addressed the financial aspects of professional short story writing, commenting on what different publications paid. She noted that



Crime Scene: New Jersey (Morris Publishing, 2005) includes Elaine's story "The Covenant." She was also published in *Crime Scene: New Jersey 2*.

mosquitoes gorge on human fat cells instead of blood." (The ending line of the story inspired by this last what if was "survival of the fattest!") Through these and other examples, Elaine showed us how each of several what ifs she has employed led to moral or situational complications and consequent resolutions.

Moving to the real world interactions between writer and publisher, Elaine devoted much of her presentation to vignettes

websites often only pay \$5 to \$50; small presses typically pay \$5 to \$25; major magazines pay \$300 to \$500; and anthologies might pay 5 cents to 7 cents a word. She also stressed the importance of securing repeat engagements with "professional rates." In the example of the book *Blood on Their Hands*, issued by the Mystery Writers of America, she felt both personally recognized and financially rewarded when her submitted story was one of only about ten stories by "regular writers," out of a total of perhaps two hundred

submissions, to be included with stories by "famous writers."

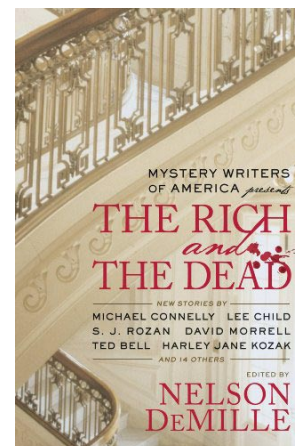
To show how she tries to set the mood right at the beginning of a story, Elaine read to us the first paragraph of her story "Guardian Angel" (from *Blood on Their Hands*, 2004):

I like to think my friend Jenny knows an angel watches over her now ... now that it's too late. The angel's marble eyes stare at traffic on the busy country road, not the verdant brush or weathered Jersey scrub pines surrounding the cemetery. With wings partially unfurled, ever ready, the angel safeguards her — a guardian angel, the kind she always wished for — the kind she never had.

Sometimes her stories were affected by, or partially drawn from, the events of her own life. For example, one of the stories she sold to *Chicken Soup for the Soul* was actually an homage to her deceased brother-in-law, who always loved the vichyssoise she made for Easter.

She has learned that sometimes first ideas are best. For example, the publishers of one anthology sought submissions having to do with the theatre. Elaine first thought about writing a story on improvisational theatre, but instead tried to write something more formal, about a Shakespearian play. That effort went nowhere. Accordingly, she went back to her idea regarding improv, and "that just flowed." In retrospect, she believes that her story was accepted largely because it didn't deal with conventional theatre.

Elaine makes a point of varying her voice as a writer, to best fit the mood she wants to establish in a story. She also asserted that to succeed as a professional, one needs to write not "whatever



Mystery Writers of America Presents *The Rich and the Dead* (Grand Central Publishing, 2011) includes Elaine's story "Paparazzo," in which a photographer takes a picture ... of something he shouldn't have!

Minutes, concluded

the universe sends,” but rather specifically to the market. She also believes that, with rare exceptions, one needs to insist on getting paid. While getting paid is perhaps the best form of recognition for a writer, she herself has also entered and won prizes in a number of writing contests and would encourage would-be writers to do the same.

After her formal presentation, Elaine was bombarded with questions by FBSers eager to get insights into her craft and experience. She told us

that she did not outline or pre-plan stories, but simply started writing once she had conceived the “what if.” However, she did consciously try to create surprises for the reader. If one scene might suggest a certain understanding to the reader, she would often design the next scene to reverse that understanding.

Elaine has worked on novels, but as a writer she finds the longer forms to be more difficult. Instead, she exclaimed, she “can write short all day long.” (Interestingly FBSer Elenora Sabin, herself, a successful writer who came to writing through a similar pathway, commented that she found the long forms to be easier.)

When asked about the reading challenges posed by short stories as compared to novels, Elaine suggested that reading novels is easier and more leisurely. Readers need to read short stories with more attention to detail. Indeed, as a reader, she herself prefers novels.

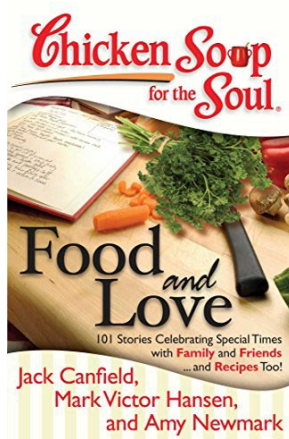
She has sometimes used the same protagonist in several stories, as

it is difficult to continually create new characters. When asked about her favorite character, she noted that it was usually the last one she had worked on, and specifically mentioned a female pottery worker in her most recent fiction. She generally prefers to present a story through the perspective of a single character; however, in an in-the-works longer thriller she has chapters written from the perspective of different characters, which she she calls “head-hopping.”

Elaine described herself as an auditory person — she prefers dialogue and narrative to description — she “hears a voice” rather than sees a scene, and has to work hard to describe settings. She added that one could ask recent versions of Microsoft Word to read draft stories aloud, and she found that very helpful in finding problems that she might otherwise simply read over and not identify.

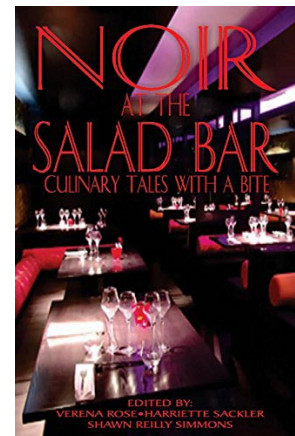
When asked about consulting professional editors, she responded that, up to now, she has not done so. Instead she relies on a critique group of writers who read and comment on each other’s stories to help edit and improve her work. When asked when she decides that a story is finished, she replied that she could probably go on tweaking forever, but the submission deadline imposed by the publisher gave her an end date.

Lastly, when asked about her favorite mystery or crime writers she offered the names Lawrence Sanders (she recommends starting with *A Long Line of Dead Men*), Barbara Mertz, Nelson DeMille, and Michael Robotham.



Chicken Soup for the Soul: Food and Love: 101 Stories Celebrating Special Times with Family and Friends... and Recipes Too! (Chicken Soup for the Soul, 2011) includes Elaine’s story “Soup’s Good.” It is one of Elaine’s nonmystery, nonfictional stories. In it, she tells about the comfort that her brother-in-law’s favorite recipe of hers, vichyssoise, brought to him during his battle with cancer.

Books in the Chicken Soup for the Soul series contain inspirational true stories. The first book was written by motivational speakers Jack Canfield and Mark Victor Hansen. It was rejected by numerous New York publishers, but it was accepted by Florida-based HCI in 1993. It entered the New York Times best-seller list in 1994 and remained there for four years. This led to other books with wide-ranging and more specialized focuses. There are now more than 250 titles in the series.



Noir at the Salad Bar: Culinary Tales With A Bite (Level Best Books, 2017) includes Elaine’s story “Playing Games,” which focuses on the workers in a Chinese restaurant who are victims of human trafficking. It begins, “Maya slammed the head of iceberg lettuce on the table, flipped it over and unscrewed the core. She tore a handful of lettuce leaves off and threw them in the sink. She could strip a head clean in one and a half minutes, a game she played to keep her mind off empty belly”



Tasty Bet. Shortest Story. Never Happened: The Mystery of the Very Short Short Story That Ernest Hemingway Wrote to Win a Bet ... Except He Didn't

In the book *Nice Guys Finish Seventh* (Harper Collins, 1992), author Ralph Keyes explains how phrases become altered to more interesting or obvious forms and attributed to more interesting or well-known speakers, through processes both intentional and unintentional. The “improved” version then becomes part of our language, endlessly repeated, and greeted repeatedly with incredulity in comments like “Really? Are you sure?” when the correct version and source are given. An example is “Nice guys finish last,” correctly attributed to Leo “the Lip” Durocher, manager of the Brooklyn Dodgers in 1946 – correctly attributed, but incorrectly quoted. What Durocher said at the end of a lengthy tirade (for which he was well known) about how being “nice” doesn’t win ball games was “The nice guys over there are in seventh place.” The tirade was correctly reported in New York’s *Journal-American* the next day, but by the time it appeared in that fall’s *Baseball Digest*, the much punchier and enduring version, “Nice guys finish last,” had been born. And we aren’t giving it up. It’s just too good. How good? In 1975, it became the title of Durocher’s autobiography, the top nonfiction title of the year.

Similarly, three sentences of two words each have been revered as the shortest short story and an exemplar of telling a meaningful story in few words:

For Sale. Baby Shoes. Never worn.

This is often attributed to Ernest Hemingway in a story of Hemingway and some fellow authors making a bet over lunch about telling a meaningful story in the fewest words. In a 1991 letter to humorist John Robert Colombo, science fiction author Arthur C. Clarke related how the bet turned out:

He’s supposed to have won a \$10 bet (no small sum in the ’20s) from his fellow writers. They paid up without a word.... I still can’t think of it without crying –

Considering Hemingway’s stature in literature, many attempts have been made to trace the origins of “For Sale” and to determine whether Hemingway wrote it and whether that is even possible.

As enticing as the story about the bet is, there is no

evidence that the bet or the lunch ever took place. However, in retellings, some elements of the story became fixed (at lunch with authors, the bet, and the six-word story) while others fluctuated (location of the lunch) and the amount of the bet increased (from \$10 total to \$10 each). The story about the story sought its best version through repetition.

The bet story first appeared in the 1991 book *Get Published! Get Produced!: A Literary Agent’s Tips on How to Sell Your Writing* by literary agent Peter Miller, who claimed to have been told the anecdote by a “well-established newspaper syndicator” at lunch “more than 30 years ago.” This also appears to be the first time the six-word story was associated with Hemingway, whose fame as an author and famously terse style might attract the attribution.

Around this time, the association was reinforced in the play *Papa: A Play Based on the Legendary Lives of Ernest Hemingway* by Florida journalist John de Groot. The play premiered in 1988 at Boise State University starring George Peppard. It traveled to Cleveland, Atlanta, and Chicago. In 1996, it was produced in New York, starring Len Cariou. De Groot’s Hemingway recites the six-word story as an example of brevity.

The bet story and the six-word story it contains were becoming ensconced in popular culture. De Groot’s title word “Legendary” sums it up.

Other research has turned up sources for the six-word story in newspaper ads dating back to 1906. In the February 24, 1917, issue of *The Editor: The Journal of Information for Literary Workers*, William R. Kane, editor of *The Editor* from 1910 to 1930, wrote briefly about how simple objects can distill a story and become elements of the title. He outlines the story of a woman who has lost the only child she would ever bear and struggles to return to “normality.” The symbol he suggests are baby shoes, with the title drawn from it, “Little Shoes. Never Worn.” He further suggests that the symbol of the woman’s victory over her grief is giving away the shoes to a woman whose baby needs them. Or we might suggest: selling them.



Walt Whitman's *Leaves of Grass* Still Relevant to Modern Times: Ed Centeno on His Whitman Collection

by Ben Wiley

In his *Song of Myself*, Walt Whitman famously wrote, “Do I contradict myself? I am large. I contain multitudes.” Even as creative and innovative as he was during his 19th-century lifetime, transgressing so many conventional poetic traditions and cultural norms, Whitman likely could not have imagined just how large, how multitudinous he was to become since then.

Indeed, Whitman in our own 21st century sits at the center of a free-verse Venn diagram with its complex intersections of ecology, politics, patriotism, class, democracy, friendship, homoeroticism, racial justice, gender equality, gay rights, animal rights, human dignity, American destiny. And more.

His easy embrace of duality and ambiguity, his unfettered celebration of the body, his dismissal of religious dogma, and his exploration of the open road all give him a modernity rarely seen in other writers of his period.

No surprise then when the Nobel Prize–winning singer-songwriter-poet Bob Dylan released a song in 2020 with the title, “I Contain Multitudes,” a pensive channeling of Whitman’s voice into our own tumultuous, contradictory times. With his raspy vibrato, Dylan playfully sings, “I fuss with my hair, and I fight blood feuds. I contain multitudes.” Further along, “I’m a man of contradictions, I’m a man of many moods. I contain multitudes.” Then Dylan echoes Whitman’s asking, “Who wishes to walk with me?”

One man who walks with Walt Whitman is Ed Centeno, a Connecticut bibliophile and avid collector of all things Whitman. Yes, he even wears it as a badge of honor to be called a “Whitmaniac.” I met Ed at the 2019 FABS meeting in St. Louis where we shared our mutual respect and admiration for the poet. We’ve continued our conversation since then, which led to the FBS invitation for Ed to talk about his collector passion and share some of



Ed Centeno poses with the object of his collecting obsession, Walt Whitman. For scale, Ed is almost six feet tall. This statue of Whitman is on the grounds of the Walt Whitman Birthplace State Historic Site on Long Island, New York. The home in which Whitman was born is shown below.



Laura Cerrano

Whitman, continued

How about a Walt Whitman cigar along with a steaming cup of Walt Whitman coffee? Whitman's name and image were used widely on products and print materials – almost always without his knowledge, approval, or compensation. In addition to cigars and coffee, other products were branded with the Whitman name and visage, including cigarettes, pencils, ice cream, and drug treatments for medical ailments.

those items with Florida bibliophiles.

Ed's gentle madness started in late summer 1985, and his partner Ken Smith, not a collector, has tolerated and supported this endeavor ever since. The primary focus of the collection is the commercialization of Whitman's name, image, and body of works in advertisements, memorabilia, ephemeral material, commercial products, fine art, and digital format. He states the reason

for his passion is “to enrich my knowledge of the past, preserve and perpetuate this aspect of collecting for future generations, and to acquaint myself with the phenomenon of Whitman's popularity.” First editions, autographs, stamps, medallions, postcards, national food products, private commissions, cigar boxes, and more are just a few artifacts out of 2,000 in his collection. Also included are digital mass-media, music, choreographic, and cinematic iterations. There's plenty to choose from here as there are over 1,700 different musical compositions, movies, plays, CDs, etc. I am large! I contain multitudes!

Ed is quick to distance himself from a purely academic approach to Walt Whitman and his body of works. He readily proclaims, “I am not a Whitman scholar.” But he has studied the poet extensively and attends symposiums, conferences, and seminars, just not as a graduate student in an overheated seminar room hanging on every word of a professor's lecture on 19th-century American prose and poetry. Like Whitman, if you will, Ed is self-educated when it comes to literary analysis.

Certainly, Ed has read and absorbed the major biographies – Jerome Loving, Ed Folsom, David Reynolds, Gay Wilson Allen, and Justin Kaplan. But

Ed's Whitman is not necessarily the one of college classrooms deconstructing the 19th-century greats – Walt Whitman, Emily Dickinson, Herman Melville, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau. Whitman is from that milieu, but not of that mindset. His name in this list is like a class worksheet on Which One Does Not Belong?

Instead of a bloodless academic endeavor, Ed's



This 1940 U.S. stamp was issued in a series commemorating American poets, including Henry Wadsworth Longfellow (1¢), John Greenleaf Whittier (2¢), James Russell Lowell (3¢), Walt Whitman (5¢), and James Whitcomb Riley (10¢). The shield under each poet's portrait holds an image of Pegasus, the winged horse of Greek legend, which is said to symbolize the immortality of the works these poets created.

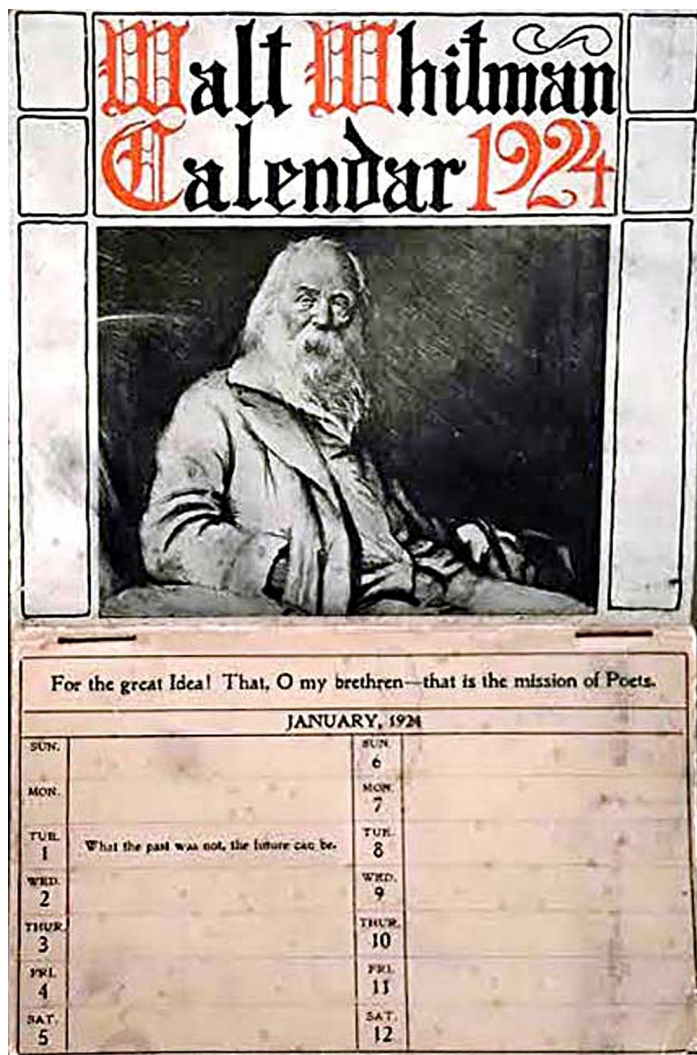
Whitman, continued

introduction to Whitman studies and collecting is pointedly more personal. As a teenager growing into his own gay identity, he joined and years later became president of the national organization, Gay & Lesbian History on Stamps Club. Yes, there is such a club! While researching material for an article about American poets on stamps, to his astonishment, he learned that the Walt Whitman House in Camden, New Jersey, was only several miles from where he lived as a teenager. He soon discovered that Walt has been depicted on cigar boxes (ironically he never smoked), coffee, beer, wine, gift cards, insurance ads, and the list goes on and on! There are also places named after him – the Walt Whitman Bridge, high schools, a shopping mall, parks, apartment buildings, bookstores, just to name a few. It's not surprising that later on, Ed spearheaded the successful campaign petitioning

the U.S. Postal Service to issue a Walt Whitman commemorative stamp in 2019, the 200th anniversary of Whitman's birth.

"As a man coming to terms with my sexuality, I surely was able to relate to Whitman's emotions and struggles during his early career development and in those pivotal years as a young man in Washington, D.C., during the Civil War. Though those labels, 'gay' or 'homosexual,' were not used in Whitman's time, it's obvious to me and most reputable scholars that Walt Whitman was gay, and he celebrated that reality,

particularly in his Calamus poems. Still, he's a product of his time too, so his language is couched in metaphors of hiding or concealment ('I do not know if...it is without name...it is a word unsaid, It is not in any dictionary or utterance or symbol.'). Plus Whitman's use of neutral pronouns and coded words ('As I lay with my head in your lap Camerado...') suggests a gender fluidity at work."



Whitman's reputation grew rapidly in the early 20th century. He was widely admired and considered American in essence, but he and his work shared a certain notoriety, both for the frankness of his language and topics and his politics.

Ed further spells out that "Whitman never shied away from celebrating the beauty of the human body, male and female – at work, at play, at rest, in life, and in death – and a poem like *I Sing the Body Electric* is an electrifying glorification of the physical body with its sinews and juices." This celebration frequently earned him criticism from the censorious Victorian-minded public, one of whom commented that Whitman celebrates every leaf but the fig leaf! Another unhappy critic who reviewed *Leaves of Grass* wrote, "It is impossible to imagine how any man's fancy could have conceived such a mass of stupid filth, unless he were possessed of the soul of a sentimental donkey that had died of disappointed love." Who needs our contemporary Instagram or



Camden, New Jersey, was the site of Whitman's final residence, and the city claimed Whitman in several ways. The Camden Grocers Exchange used the poet's name to brand a range of goods, including "chili sauce," which was usually a tomato-based condiment which contained peppers – sweet peppers as often as hot peppers.

Whitman, continued

“Saint Walt”? In addition to the commercial products in Ed’s collection, he also has unique works such as this painting of Whitman rendered in the traditional style and pigments of a religious icon. Over the 20th century, reverence of Whitman evolved into an appreciation – often playful – of his breaking of norms, here, ironically as an icon of an iconoclast. Ed Centeno commissioned this icon of Whitman by noted Massachusetts iconographer Seraphim Seskevich, who worked with his one good hand to render the poet in a lush, masculine, Old Testament prophetic vibe.

Yelp social media reviews when you can reduce a writer’s essence to that of a “sentimental donkey”?

Notwithstanding such vituperative critical dismissals, as Ed’s early years of collecting grew, he realized how ubiquitous the Whitman name, image and body of work had become as part of American commerce. Surprisingly, this commercialization began as early as the 1880s, and Walt was not entirely opposed to having his image associated with products. Everyone, it seems, wanted to cash in on the Whitman cache because he represented an indefinable something people apparently wanted. What was that something? For starters, consider

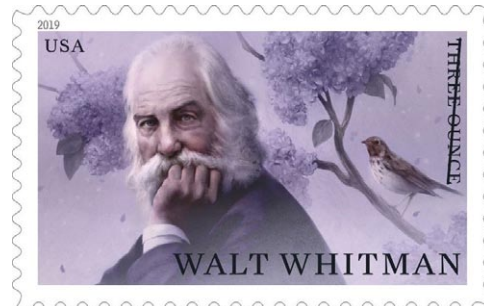
Nature, Authenticity, Humanity, Tolerance, Passion, Acceptance, Simplicity, Daring, Sex, Self.

WWWD? What Would Walt Whitman Do? Or for our purposes, What Would Walt Whitman Sell?

Why does Madonna sing about him? Why has Levi Jeans used him as a spokesman? Why a Bette Davis movie called *Now, Voyager*? Why did Robin Williams make him the star of *Dead Poets Society*? Why have Volvo and Subaru turned to Whitman to sing about the open road? Why do Oprah and her platform, *O Magazine*, use him to sell the low-carb revolution? How did Whitman influence the Civil Rights movement? The Youth movement? The Women’s movement? The Gay Rights movement? Why did Michael Cunningham write a novel titled *Specimen Days*? Would Walt use an iPad? What beer would Walt Whitman drink? What would he think of the fact that his image and his words are available on t-shirts, socks, and now face masks to fight Covid?

Though the academic community can be chagrined by how Walt Whitman is being appropriated, and some say exploited, Ed is not. He says, “I embrace the use of his poetry, always relevant, as it will continue to

resonate with the social media generation and the ‘young at heart’. My passion for collecting Whitman was personal, and I never even entertained the notion of libraries, museums, or universities ever expressing an interest in having my artifacts on exhibit, much less doing talks and presentations on the significance of my collecting. But I have come to embrace the delight of sharing my passion



In 2019, on the bicentennial of his birth, Whitman was again featured on a U.S. stamp, the 32nd issue in the Literary Arts series. The portrait is based on a photograph taken by Frank Pearsall in 1869. In the background, a hermit thrush sits on a lilac branch, recalling “When Lilacs Last in the Door-yard Bloom’d,” an elegy for President Abraham Lincoln written by Whitman soon after Lincoln’s assassination on April 14, 1865.

Whitman, concluded

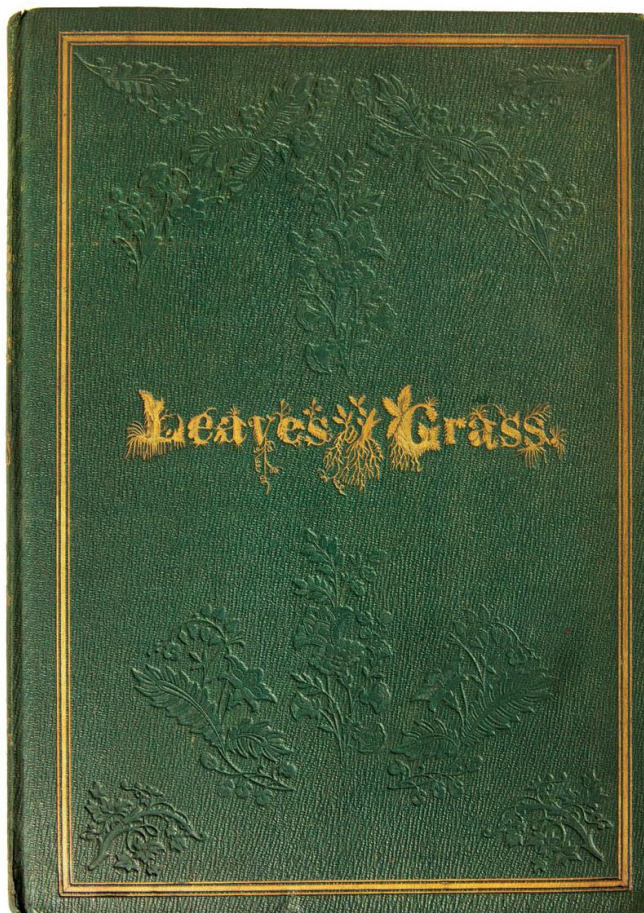
for his poetry in a fun and whimsical manner and with the hope of sparking curiosity in this American Icon to others.” Ed’s collection clearly demonstrates the significance and resonance of Walt Whitman’s literary contribution in modern society, the importance of his high stature in commercialization, and the impact of his fame among collectors.

If a car commercial or computer commercial or *The Simpsons* (“Leaves of Grass, my ass!”) or a rap song can help the young discover Walt Whitman, then that’s a good thing. If Florida bibliophiles can get a fuller picture of this poet, someone often pigeon-holed as the Good Gray Poet and the writer of “Oh Captain, My Captain,” then that’s a good thing. Whitman himself never approved his image or his words being used to sell cars, canned goods, or computers, and he never got paid for any supposed endorsement, but he certainly understood self-promotion and self-celebration. *Song of Myself*, anyone? “For every atom belonging to me as good belongs to you.”

We have to wonder what worlds yet to be discovered or revealed will likewise espouse

Walt Whitman as their poet and their prophet? Even as we face the horrors of climate change, the extinction of various species, the threat of human annihilation by virus and microbe, the likelihood of discovering alien life beyond our planet – none of which meant anything to Walt Whitman – we still hear Whitman’s prescient words, “The future is no more uncertain than the present.”

On Thursday, March 31, sponsored by FBS and hosted by Largo Public Library, Ed Centeno will offer a lively, informative, interactive, and fun presentation on one of America’s most celebrated poets. His talk will include various artifacts from his extensive Whitmania collection, particularly those that demonstrate how Whitman’s name, imagery and words continue to resonate for our time. We are planning a reception for FBS members to meet Ed and browse the collection prior to his presentation open to the public. Anyone planning on attending the presentation is asked to register on the Largo Library site as the audience size is still being monitored as part of the Covid protocol.



Leaves of Grass, by Walt Whitman. First published 1855 in an edition of 800 by James and Andrew Rome. The 1855 edition contained 12 unnamed poems on 95 pages – Whitman wanted it to be small enough to fit in a pocket so that readers could carry it with them and enjoy it in the open air. The first edition was bound in three different cover types. Shown above is the green cloth cover with extra gilt stamping and all edges gilt in which the first 200 copies were bound.

The book contained neither the name of the author (Whitman) or publisher (also Whitman), but featured as a frontispiece a nearly full-length image of Whitman in casual clothing, in sharp contrast to the very formal portraits of authors that were common in books of the time. Whitman intended to represent the common American working man, an important subject of the twelve poems.

The slim volume was advertised as a “literary curiosity” and did not sell well. Nevertheless, Whitman’s star was before him, and he was not discouraged. Whitman published several more editions of *Leaves of Grass* during his lifetime, adding to its contents until the last edition of 1891–1892, which contained around 400 poems.





Blazes Boylan & Molly Bloom

Joyce's Sinful lovers in *Ulysses*

Saul Field, *Bloomsday* (CT: NY Graphic Society, 1972)

THE FLORIDA BIBLIOPHILE SOCIETY stands shoulder-to-shoulder with bibliophiles in Dublin, London, New York, Austin, Sarasota, and points well beyond, in honoring the **James Joyce "Ulysses" Centenary (February 2, 1922-February 2, 2022)**. FBS member, Maureen E. Mulvihill, has made a serious contribution. View her article, *Ulysses 100. With A Joycean Gallery*, hosted by Bruce McKinney's Rare Book Hub in San Francisco. Lo! We present: <<https://www.rarebookhub.com/articles/3127>>.

Image, Mulvihill Collection, Sarasota, Florida

Copy acquired 2011, A. Parker's Books, ABAA, Sarasota, Florida

Page contributed by Maureen E. Mulvihill

Is This Your Year for *Ulysses*?

by Charles Brown

On February 2, 2022, on James Joyce's 140th birthday, Joyce's epic novel *Ulysses* will celebrate 100 years since it was published in Paris by Sylvia Beach, owner of the legendary Paris bookshop, Shakespeare and Company.

Ulysses comes to any reader with 100 years of baggage – its reputation precedes it: Joyce's battle to write it against his worsening eye disease and the anxiety of his growing poverty and the battle to defend against the forces of censorship. The book advances Joyce's experimentation with interior monologue, often called stream of consciousness, but as Joyce developed the novel, he used a variety of styles. The novel displays many features that would become hallmarks of modern literature, explored by authors throughout the 20th century. It was a breakthrough, and is often called the first

modern novel. As T. S. Eliot wrote when the book was published, "It is a book to which we are all indebted and from which none of us can escape."

Despite all that, *Ulysses* is a novel – you pick it up and read it. It is long (over 700 pages) and unconventional, and will require some persistence as the reader takes a journey through the mind of its hero (or

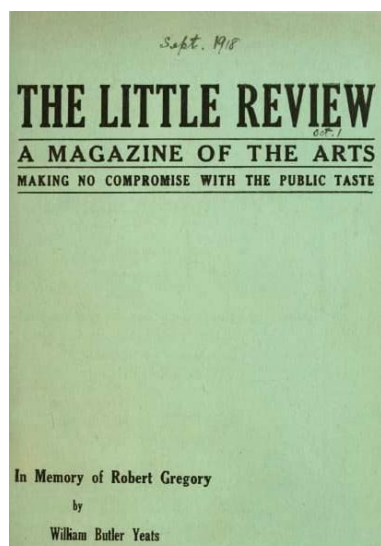


James Joyce (1882–1941)



Sackville Street in Central Dublin, 1904. The column is Nelson's Pillar, completed in 1809 and destroyed by a bomb in 1966.

For more information about *Ulysses*, as well as a gallery of photos and a guide to centennial publications and podcast readings of the entire book, visit [Ulysses 100: With A Joycean Gallery](#) by FBS member and Irish literary scholar, Maureen E. Mulvihill, posted on Rare Book Hub (Feb 1st, 2022). See page 11 of this issue for her illustrated announcement.

Ulysses, continued

The *Little Review* (left) was published from 1914 to 1929. Shown here is the September 1918 issue which contained Episode 4 of *Ulysses*. Margaret Anderson (right) in a photograph by Man Ray. Anderson founded The *Little Review* to promote modernist art and literature. Jane Heap (center) in a photograph by Berenice Abbott. Heap joined Anderson to run The *Little Review* and took it over when Anderson left the magazine in 1924.

anti-hero) Leopold Bloom unlike any that had ever appeared in literature before. It takes place in Dublin, Ireland, and is the story of one day in Bloom's life – June 16, 1904. At the time, it was an unremarkable date in history, but in 1929, it became the date of an annual event called Bloomsday, which is celebrated to this day.

In *Ulysses*, the reader accompanies Bloom on a day-long odyssey. As he thinks, sees, experiences, and reflects, the point of view varies from the internal to the external, and Bloom's thoughts interrupt the story's timeline – the way an image or thought from the past can suddenly intrude and absorb the present moment.

Ulysses is the Latin name for the Greek Odysseus, the hero of Homer's ancient epic the *Odyssey*, a sequel to the *Iliad*. Where the *Iliad* centers on the final period of the Trojan War, the *Odyssey* is the story of a band of Greeks, led by Odysseus, who survive the war and have many misadventures on the way home to Greece. At the same time, in Greece, another drama is playing out with Odysseus's famously faithful wife, Penelope, and his son, Telemachus. There are many parallels and antiparallels between the ancient *Odyssey* and the modern *Ulysses* and between various characters

in each. We have Joyce's explanations of these correspondences – as well as those with *Hamlet* – that he prepared for the book's translators. There are also parallels with biblical characters, but the *Odyssey* and *Hamlet* references are not explicit whereas the characters in *Ulysses* invoke the biblical parallels overtly.

Just as *Ulysses* has provoked a vast amount of study, it has also caused a great amount of controversy.

The novel was serialized in the American journal *The Little Review* from March 1918 to December 1920, so by the time the book was published, its content was well-known. Adding to its fame were the increasing efforts to suppress it. *The Little Review* had been founded in 1914 by Margaret Anderson, assisted by Jane Heap, to publish modernist works of literature and art. Anderson and Heap had published other unorthodox and – compared to *Ulysses* – more explicit material, but in 1920, the magazine was sued for obscenity and forced to suspend publication of *Ulysses*.

According to Kevin Birmingham, author of *The Most Dangerous Book: The Battle for James Joyce's Ulysses* (Penguin, 2014), a primary opponent of the publication of *Ulysses* was the U.S. Postal Service. It is easy to forget how turbulent a period the late

Ulysses, concluded

Shakespeare and Co., Paris, 1941, before closure by the German invasion (left). Sylvia Beach, 1920s, photographed by Berenice Abbott

1910s were with the movement for women's rights, worker rights, the recent revolution in Russia and socialism, as well as anarchism. *The Little Magazine* forcefully promoted women's rights – women did not yet have the vote in the U.S. – and among those published in its pages were authors with socialist ideas. The U.S. government made life difficult for Anderson and Heap by raising postal rates for *The Little Review* and eventually seizing copies.

All of this was prelude for the publication of *Ulysses* in 1922. It was banned in the U.S. and in Britain. Though not outright banned in Ireland, a technicality prevented it from entering or being sold in the country. Copies intercepted by U.S. Customs or the U.S. Postal Service were burned. Meanwhile, publication in *The Little Review* had fueled interest so that when the book was published, it was already famous and much in demand. The 1,000 copies of the February 1922 edition soon sold out. Some found their way as contraband to both the U.S. and the U.K. In 1930, a translator of *Ulysses* and friend of Joyce's for many years, Stuart Gilbert, published *James Joyce's Ulysses: A Study*, which included so many excerpts from the original book that it served for many as a surrogate.

In February 1932, Sylvia Beach relinquished rights

to *Ulysses*. Under her stewardship, the book had gone through 11 printings. At that point, the rights reverted to James Joyce, and he signed a contract with Random House to produce the first American edition. *Ulysses* was still banned in America.

Bennett Cerf, cofounder of Random House, arranged to have the French edition of *Ulysses* imported into the U.S. and seized in the process. Thus, Random House became the defendant in *United States v. One Book Called Ulysses*. In 1933, John M. Woolsey, U.S. District Court judge, ruled that the book was not pornographic and therefore not obscene. The judge studied the book for months to arrive at his conclusion. Joyce was much amused that in this decision, the judge listed by page the passages that were considered most objectionable, providing additional publicity for the book. The ruling was upheld in 1934, and the case became a landmark decision for freedom of the press.

On January 1, 1934, Random House published the first American edition of *Ulysses*. Two years later, it was published in the U.K. by the Bodley Head. In Ireland, where *Ulysses* takes place, the censorship board was never faced with a decision. It was so famously restrictive that *Ulysses* was not freely available there until the 1960s.



Ulysses by Other Means

Let's say you are now [interested in reading *Ulysses*](#), but you aren't sure you want to invest the approximately 20 hours it takes to read 700 pages (depending on your edition). Here are some alternatives to consider...

If you have 20 minutes...

Michael Sommer is the author and presenter of *Sommer's World Literature To Go*, which summarizes great works of literature with visual aids and small figurines. [His version of *Ulysses*](#) is just under 20 minutes. It's a bit frenetic, but you will meet the basic characters, learn about the structure of *Ulysses*, and get an overview of the plot. Think of it as the cartoon before the movie.



If you have 2 hours...

Speaking of the movie – in 1967, Joseph Strick, award-winning New Wave documentary director, co-wrote a film adaptation of *Ulysses* – he also worked on adaptations of Joyce's *Portrait of the Artist as a Young Man* and Henry Miller's *Tropic of Cancer*. The film won Best Adapted Screenplay of 1967. It was praised by Ben Crowther in the *New York Times*: “A faithful and brilliant screen translation of Joyce's classic novel, done with taste, imagination and cinema artistry.”



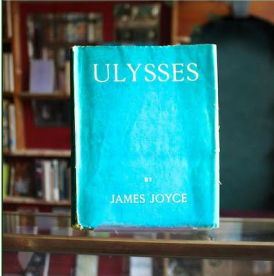
If you have 30 hours...

On Bloomsday 1982, Raidió Teilifís Éireann (RTÉ), Ireland's national broadcasting service, transmitted an uninterrupted 30-hour dramatized radio performance, by 33 actors of the RTÉ Players, of the entire text of *Ulysses*, to commemorate the centenary of the author's birth on February 2, 1982. All 38 episodes are available on the RTÉ website.



If you have 20 weeks...

Shakespeare and Co., Paris, where it all started 100 years ago, has created an ensemble recording of the unabridged text as a free podcast, running from the centennial date, February 2, 2022, to Bloomsday, June 16, 2022. Read by more than 100 writers, artists, comedians, and musicians from all over the world, Friends of Shakespeare and Co. read *Ulysses* in a polyphonic and diverse celebration of this Modernist masterwork.



Upcoming Events
Friends of Shakespeare and Company read Ulysses by James Joyce
02 FEBRUARY 2022, 12:00 AM

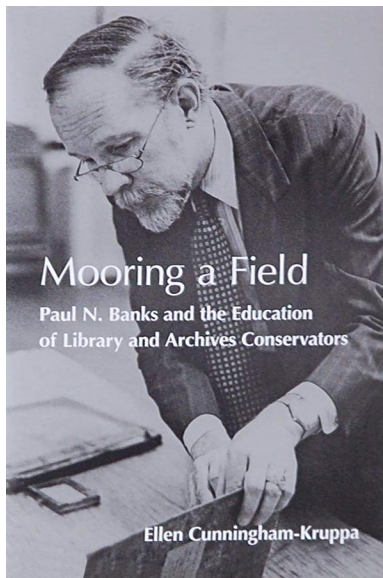
2nd February - 16th June 2022
 933 Pages, 110 readers, (roughly) 70 characters, 18 Sections, 5 months, 1 book.
 Friends of Shakespeare and Company read *Ulysses* by James Joyce. An unabridged, polyphonic and diverse celebration of James Joyce's Modernist masterwork.
 To listen, subscribe now wherever you get your podcasts.
 Conceived and produced at Shakespeare and Company in Paris by SSCo Literary Director Adam Biles in collaboration with Professor Lou Paulson and in association with Passemat Classics.



Books in Brief

Mooring a Field: Paul N. Banks and the Education of Library and Archives Conservators

Ellen Cunningham-Kruppa
Legacy Press
294 pp., 2019



Although conservation is critical to the survival of rare and antique books, little critical attention has been paid to the history of this profession.

Mooring a Field addresses this historical silence, examining the period, 1950s–1980s, when conservation emerges from a “craft” activity to become an advanced academic topic. *Mooring*

a Field presents library and archives conservation from philosophical, theoretical, and practical points of view and addresses why it took so long for conservation to become “moored” in academia. Cunningham-Kruppa examines the place of conservation education in the library and information science domain as well as how the lengthy fight for recognition continues to affect that place. *Mooring a Field* traces the professional career of Paul N. Banks (1934–2000), who played a pivotal role in creating and elevating conservation to an academic specialty, rising through a series of “firsts” up to 1981, when the first students entered the Conservation Education Program in Columbia University’s School of Library Service.



Ellen Cunningham-Kruppa is Associate Director of Preservation and Conservation at the Harry Ransom Humanities Research Center at the University of Texas at Austin.

Sources: Colophon Books; Harry Ransom Center

Book Towns: Forty-Five Paradises of the Printed Word

Alex Johnson
Frances Lincoln
192 pp., 2018

“A book town is simply a small town, usually rural and scenic, full of bookshops and book-related industries. The

movement started with Richard Booth in Hay-on-Wye in

Wales in the 1960s, picked up speed in the 1980s, and is continuing to thrive in the new millennium.”

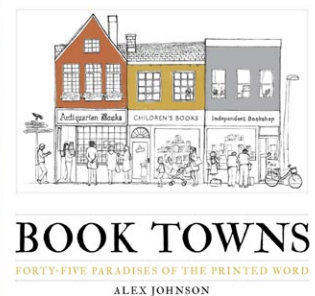
— *From the introduction*

Hay-on-Wye remains the most well-known book town, but *Book Towns* will surprise and delight book lovers by introducing the many other towns in countries around the world that have given themselves over to create a paradise of the book.

From Hay-on-Wye in Wales to Ureña in Spain to Fjaerland in Norway to Jimbochu in Japan, around 40 semiofficial book towns now exist around the world. *Book Towns* takes readers on a richly illustrated tour – including the location, history and charm – of these captivating, dedicated havens of literature, outlining the origins and development of each community and offering practical travel advice. Explore bustling book markets in Calcutta and Buenos Aires, and pop-up shops in old churches, ferry waiting rooms, and stables. A stylish and original guide, it is the perfect gift for both book lovers and travel enthusiasts.

Alex Johnson is a journalist, blogger, and author of *A Book of Book Lists*, *Improbable Libraries*, and *Bookshelf*. *Shedworking: The Alternative Workplace Revolution* is the title of his 2010 book and a website that continues to explore this revolution.

Sources: Quarto Books; Amazon



*Books in Brief, continued***Do You Read Me? Bookstores Around the World**

Marianne Julia Strauss
Gestalten
272 pp., 2020



Bookstores are more than just places that sell books. They are focal points of communities, a warm welcome to a city, a place for first-time visitors and longtime residents alike to gather in a shared love of the written word. In dazzling photographs and thoughtful essays, *Do You Read Me?* “celebrates over 60 of the world’s

most beloved bookshops through profiles, essays, and vibrant photography” (*Dwell*).

Strauss takes the reader on a world tour of innovative and successful bookstores — each as unique as the community it serves. There are secret ones tucked away with stacks reaching floor to ceiling; there are minimalist concept stores; there are dazzling book temples; there are bookstores in the clouds. There are ones in apartments, on boats, and in Gothic cathedrals.

Do You Read Me? is a niche travel book, but it is very much about the local importance of bookshops where people gather and connect with each other and with new subjects and authors. *Do You Read Me?* explores the local — and regional — impact of bookstores as well as their role, both symbolically and literally, in preserving and promoting the free interchange of ideas.



Marianne Julia Strauss uses her career in travel journalism as a source for her books on “the good things in life.” Her books share her exuberance in subjects like bookstores, cocktails, and weddings.

Sources: Gestalten; Amazon; mariannejuliastrauss.com

The Gilded Page: The Secret Lives of Medieval Manuscripts

Mary Wellesley
Basic Books
352 pp., 2021

The Gilded Page is the story of the written word in the manuscript age. Rich and surprising, it shows how the most exquisite objects ever made by human hands came from unexpected places.

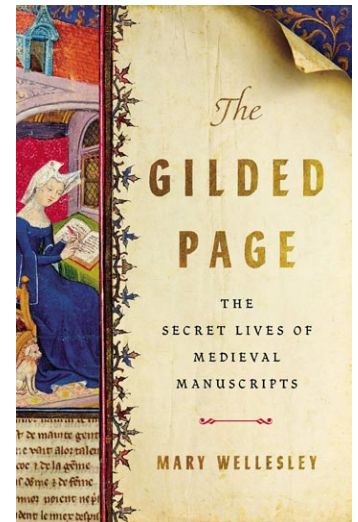
Medieval manuscripts can tell us much about power and art, knowledge and beauty. “Manuscript” derives from the Latin words for hand and writing, and one may become lost in beautiful decoration or fascinating texts, but when one asks “whose hand,” the real detective work begins, opening up the lives of the individuals who created these works and the often surprising stories of their creation.

Many manuscripts have survived because of an author’s status. For example, we have much Chaucer because he was a London-based government official first and a poet second. Other works by the less influential have narrowly avoided ruin, like the book of illiterate Margery Kempe, found in a country house closet, the cover nibbled by mice. Wellesley recounts the amazing origins of these manuscripts, bringing to light the important roles played by women and ordinary people — the grinders, binders, and scribes — in their creation and survival.

Mary Wellesley is a scholar of medieval manuscripts who now works as a full-time free-lance writer. Her work appears regularly in *The London Review of Books* and *The Times Literary Supplement*, among others.



Sources: Basic Books; Smithsonian; marywellesley.com

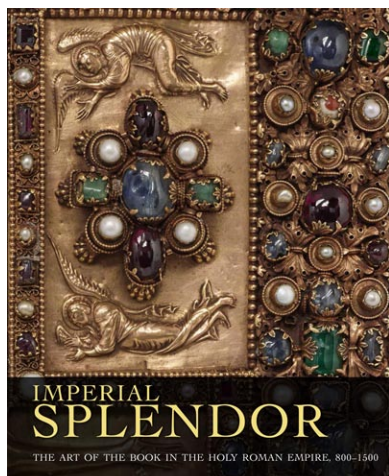


*Books in Brief, concluded***Imperial Splendor: The Art of the Book in the Holy Roman Empire, 800–1500**

Jeffrey F. Hamburger and Joshua O'Driscoll

Giles Books

216 pp., 2021



Imperial Splendor presents the beautiful and fascinating history of book production and use within the Holy Roman Empire over 700 years.

This new volume features over 80 plates of magnificent and important illustrated books and book bindings,

of which 35 are in the collection of The Morgan Library & Museum in New York.

Essays by the Morgan's Joshua O'Driscoll and professor Jeffrey Hamburger explore book production and patronage in the Holy Roman Empire from the Carolingian and Ottonian periods (9th–11th century), through the Monastic era from the 12th to the 15th century, and finally to urban and city production driven by the growing monied merchant class in major cities such as Prague, Vienna, Mainz, and Nuremberg between the late 14th and early 16th century. The volume features a glossary, an index of cited manuscripts, a general index, and maps showing the evolution and development of the Holy Roman Empire over this period.



Jeffrey Hamburger is Kuno Francke Professor of German Art & Culture at Harvard University.

Joshua O'Driscoll is assistant curator of Medieval & Renaissance Manuscripts at The Morgan Library & Museum, New York.

Source: Giles Books

**Postprint: Books and Becoming Computational**

N. Katherine Hayles

Columbia University Press

248 pp., 2021

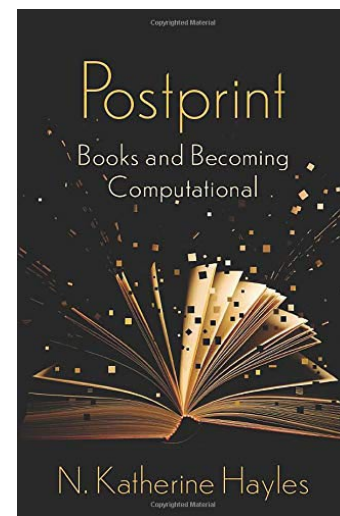
In the five centuries since Gutenberg introduced the printing press, every aspect of the printing process has changed, no more so than in the five decades since the introduction of the

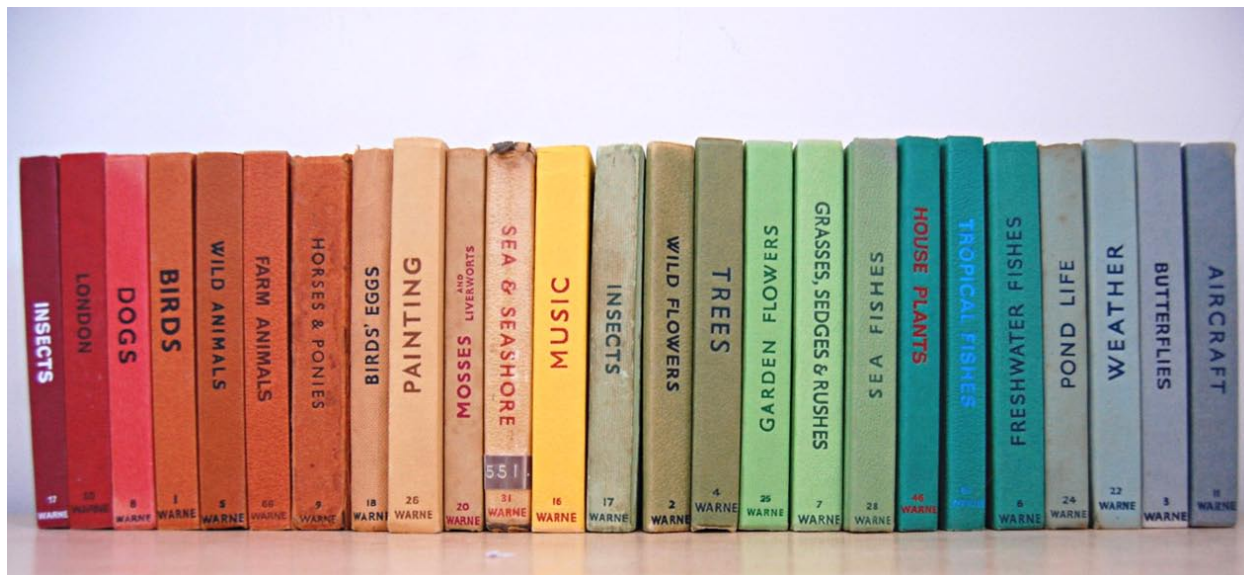
computer, which has transformed how books are composed, designed, edited, typeset, distributed, sold, and read. Hayles traces the emergence of what she calls the postprint condition, exploring how the interweaving of print and digital technologies has changed not only books but also language and authorship – and even what it means to be human.

Print is an indispensable, even defining, aspect of modern society. Yet, some cognitive tasks once performed exclusively by humans are now carried out by computational media, which changes individuals and cultures in subtle ways. This change in the distribution of “labor” between humans and machines is a major subject of this book, with its implications for humans becoming computational and computational systems moving into areas once considered distinctively human. In a strikingly original treatment, Hayles places the book, in all its many forms, at the center of this transformation and explores with other scholars the consequences for the humanities.

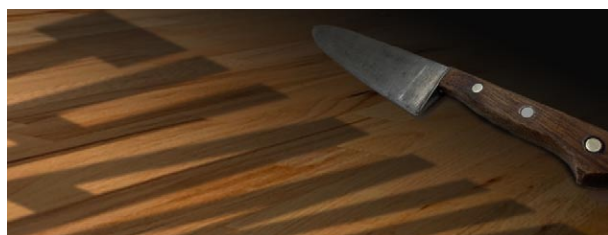
N. Katherine Hayles is distinguished research professor of English at the University of California, Los Angeles, and James B. Duke Professor of Literature Emerita at Duke University.

Source: Columbia University Press





Frederick Warne & Co. was founded in 1865. Most famously, Warne published the works of Beatrix Potter in the well-known small editions that are just right for a child's hand. Warne also published the very popular series Observer's Books from 1937 to 2003. These books are again in a smaller format and grew to include 100 titles. These books were often cherished by children and naturally have become quite collectible. According to the Observer's Book Society, these 100 titles come in 400 jacket variations and over 1,000 editions. Some are quite rare, such as Paris or World Atlas. Begin your collection with The Observer's Book of Observer's Books (Peregrine, 1999).



This Month's Writers and Contributors

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

Vera Brown
David Hall
Jerry Morris
Linda Morris
Maureen E. Mulvihill
Carl Mario Nudi
Ben Wiley
Gary Simons

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.

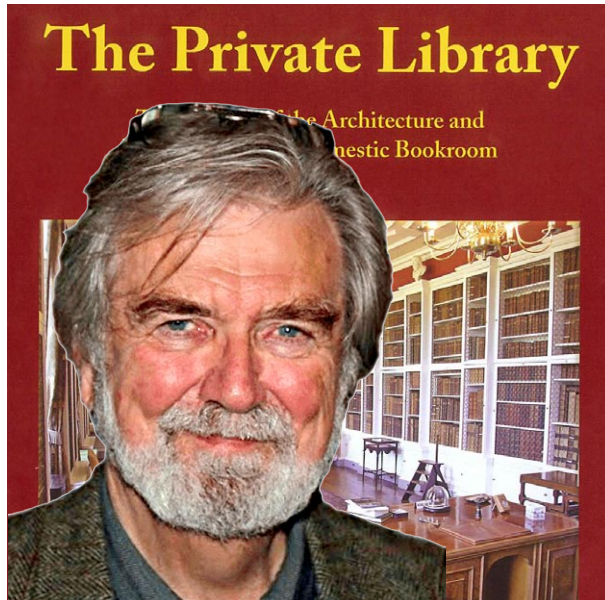
Write for Your Newsletter!



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!?

Upcoming Events

February 2022



Reid Byers: The Private Library
Macdonald-Kelce Library
 401 W. Kennedy Blvd., Tampa, FL
 (also available on Zoom)

February 20, 2022, 1:30 p.m.

Reid Byers's *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom* (Oak Knoll Press, 2021) was named one of the *Washington Post*'s 2021 50 notable works of nonfiction: "Beautifully designed, Byers' 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books." This book was the product of years of work as Byers moved from minister to computer programmer to IT architect to journalist and several other vocations and avocations in which he lived out his far-ranging interests and intellect. At the heart of most of them were his books. His subject and this presentation will be close to the heart of all bibliophiles. Byers is currently vice-president of Maine's Baxter Club, part of the Fellowship of American Bibliophilic Societies.

March 2022



Boštjan Petrič: Book Collecting in Slovenia

Seminole Community Library
 9200 113th St. N., Seminole, FL
 (also available on Zoom)

March 21, 2021, 1:30 p.m.

Boštjan describes himself as a "book collector, bibliomaniac, and book enthusiast." Through his [Fate of Books](#) blog, he provides a Slovenian perspective on book collecting and on his special interest, libricide, i.e., the destruction of books. His blog comes with a moral: no matter how obscure the book, there is a collector somewhere who would love to possess it. Boštjan will present the history of the book in Slovenia, especially the main similarities and the main differences between collecting Slovenica and Americana. Then he will present Slovene-American publishing, both in the U.S. and in the old homeland, and how to recognize the more desirable books in this category. You never know: you may already have one!



Book Events, Podcasts, and More

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

Mostly

Florida Book Events – Feb.–March 2022

February 17–20

Savannah Book Festival

Savannah, GA (www.savannahbookfestival.org/)

February 18, 10:30 a.m.

Ringling Literati Book Club, Sarasota, FL

Book: *A Discerning Eye* by Carol Orange

February 19

Amelia Island Book Festival – Author Expo & Readers’ Extravaganza

Fernandina Beach Middle School, Fernandina, FL
(www.ameliainlandbookfestival.org/)

February 24–27

Coastal Magic Convention

Daytona Beach, FL (coastalmagicconvention.com/)

March 5

AAUW 20th Annual Literary Luncheon

Interlachen Country Club, Winter Park, FL
(orlando-fl.aauw.net/march-literary-luncheon/)

March 5

Southwest Florida Reading Festival

Fort Myers Regional Library Campus
Fort Myers, FL (www.readfest.org/)

March 12

Palm Beach Book Festival

West Palm Beach, FL (<http://www.palmbeachbookfestival.com/>)

March 18, 10:30 a.m.

Ringling Literati Book Club, Sarasota, FL

Book: *Scoundrels, Cads, and Other Great Artists* by Jeffrey Smith

March 25–26

Venice Book Fair and Writers Festival

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

Behind the Bookshelves, the AbeBooks Podcast

[Behind the Bookshelves](#) offers interviews with authors, collectors, and booksellers covering a wide range of topics. Recent episodes include:

Dec. 10 – Bookselling in Maine

Nov. 26 – Bookselling in Finland: Moraine Books

Oct. 25 – *Grapes of Wrath* Manuscript

Rare Book Cafe

Rare Book Cafe covers all aspects of books in “the only live-streamed program about antiquarian books, ephemera, and more....” Produced by St. Pete journalist T. Allan Smith, RBC streams on most Saturdays. View on [Rare Book Cafe website \(on Facebook\)](#) or YouTube, or listen to *Rare Book Cafe Raw* on podcast sites.

Nov. 27 (\$6 E43): Guest book collector and bookseller Larry Rakow of Wonderland Books in Cleveland Heights, Ohio, explores the amazing world of magic lanterns, those story-telling devices that enthralled 19th-century audiences. Barbara Loe of Cardtique in Osprey, Fla., offers a look at some vintage Christmas die-cut cards or “scraps” from various countries. In *Things Found in Old Books*, David Hess (The Book Man, Orange, Calif.) finds a mail-in envelope for Instamatic cartridges, a 1968 pocket calendar, and more. Co-host Lee Linn tells about a trip to Georgia, her visit with Cafe regular Mary Kay Watson in Morgantown, W. Va., and some of the treasures she found along the way.

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 plain love books. The website provides podcasts back to 2006, lists of reading, links, etc.

Recent episodes:

Jan. 23 – Margaret Atwood on the Non-role of Writers. Atwood discusses her book *Negotiating with the Dead* (reissued as *On Writers and Writing*), about the reasons writers write, and many other topics.

Jan. 17 – Hermione Lee on Life Writing, Biography, and Biographers. Lee, author of *Biography: A Very Short Introduction* (Oxford, 2009), discusses the what, how and why of biography, and the role of the biographer.

Jan. 10 – John Burnside on Poetry, Attention, and Truth. Burnside discusses the meditations and insights that led to his *The Music of Time*, a tour of poetry’s response to the turbulent 20th century.

Jan. 1 – Jaleen Grove on Avant Garde Illustration, 1900–1950. Grove discusses her chapter of this title in the 592-page *History of Illustration* (Bloomsbury, 2018), of which she was general editor.

Book Events, Podcasts, and More, continued

American Antiquarian Society Virtual Book Talks

Founded in 1812 by Isaiah Thomas, a Revolutionary War patriot and printer, the American Antiquarian Society is the oldest history society in the U.S. It limits its interests to the period before 1876 and holds the “largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material” printed up to that date.

The AAS’s Program in the History of the Book in American Culture (PHBAC) was established in 1983, responding to and promoting the then emerging field of book history. PHBAC sponsors **Virtual Book Talk**, which showcases “authors of recently published scholarly monographs, digital-equivalents, and creative works broadly related to book history and print culture.” Virtual Book Talk is free, but advance registration is required. Past talks are archived on the PHBAC website.

Recent and upcoming episodes:

Jan. 28, 2 p.m. – Matthew G. Kirschenbaum: *Bitstreams: The Future of Digital Literary Heritage.* What are the future prospects for literary knowledge now that literary texts – and the material remains of authorship, publishing, and reading – are reduced to strings of digital ones and zeros? What are the opportunities and obligations for book history, textual criticism, and bibliography when literary texts are distributed across digital platforms, devices, formats, and networks?

Feb. 24, 2 p.m. – Reed Gochberg: Useful Objects: Museums, Science, and Literature in Nineteenth-Century America. Gochberg examines the history of American museums during the 19th century through the eyes of visitors, writers, and collectors. Museums of this period included a wide range of objects, from botanical and zoological specimens to antiquarian artifacts and technological models. Intended to promote “useful knowledge,” these collections generated broader discussions about how objects were selected, preserved, and classified. In guidebooks and periodicals, visitors described their experiences within museum galleries and marveled at the objects they encountered. In fiction, essays, and poems, writers embraced the imaginative possibilities represented by collections and proposed alternative systems of arrangement.

The Book Collector Podcast

In 1952, James Bond author Ian Fleming created *The Book Collector*, a “unique periodical for bibliophiles,” which featured a wide range of articles pertaining to book collecting, modern first editions, typography, national libraries, and numerous matters of interest to book collectors. Fleming died in 1964, as did the journal’s editor John Hayward. After a brief hiatus, the journal started up again in the hands of its new owner and editor, Nicolas Barker. In 2016, Fleming’s nephews, James and Fergus Fleming, assumed leadership of the journal, and in 2020 they created a podcast, which features readings from the journal’s archives. There are now [53 podcasts](#) available on SoundCloud. Recent additions include:

- Portrait of a Bibliophile XIV: Marx and Engels
- My Uncle Ian, by James Fleming
- Fred Bason’s Diary, Episodes 4 and 5

University of Oxford Podcasts

Hundreds of podcasts are available in many series of interest to bibliophiles. Here are a few selections to get started:

[History of the Book](#) – Interactions between the history of the book and other areas of research.

[The Bodleian Libraries \(BODcasts\)](#) – Hidden treasures of medieval illumination, finding the true texts of Christmas carols, and much more.

Grolier Club of New York Videos

The Grolier Club of New York has posted over [230 videos on Vimeo](#), including many virtual exhibition openings, tours, and show-and-tell episodes.

Recent episodes:

[“Glorious Flights” Lecture by Children’s Book Historian Leonard Marcus](#)

[Virtual Exhibition Tour: “The New Woman Behind the Camera” at the Met](#)

[“From Craft to Graduate Study: The Professionalization of Book Conservation” by Grolier member Dr. Ellen Cunningham-Kruppa](#)



...and More

Bibliomania – This word was coined by prolific author Thomas Frognall Dibdin (1776–1847) for his 1809 book *Bibliomania; or Book Madness: A Bibliographical Romance*. The book is charmingly written and tells stories of bibliomania in a series of comic dialogues. It was very popular – George III was a subscriber – and there were several more editions during Dibdin’s lifetime, which he expanded with additional material. It had been Dibdin’s 1802 book *Introduction to the Knowledge of Editions of the Classics* that had brought him to the attention of the 2nd Earl Spencer (an ancestor of Princess Diana), an avid book collector, and into company of upper-class book collectors. Spencer engaged Dibdin to acquire books for the already extensive library at Althorp, the Spencer family estate. In 1812, the Duke of Roxburghe died and the sale of his extensive library for 46 days in May–July 1812 was a cause of much excitement among British bibliophiles. On the evening of June 17, a highpoint of the sale, eighteen collectors met at the St. Albans Tavern for a dinner presided over by Earl Spencer. From this occasion, Dibdin formed the first bibliophile club, the Roxburghe Club, which became a model for many similar societies (including the Florida Bibliophile Society!). Dibdin,

Bibliomania, and the Roxburghe sale are often credited with fueling an explosion of bibliomania among the British upper classes, which led to a rapid increase in auction prices and great libraries.



Enjoys a quiet evening with a good book...

A man ended up in a movie theatre seated behind a man and his dog. During the movie, the dog showed every indication of being delighted with the film. Afterward, the man behind leaned forward and asked, “Excuse me. I couldn’t help noticing how much your dog seemed to love this movie. Were you surprised at that?”

“Yes. He hated the book.”



House-bound in winter
Turning to my books before
Even washing my face

– Masaoka Shiki (1867–1902)

Florida Bibliophile Society 2021–2022 Season



David Hall

FBS meetings may be in-person or via Zoom as conditions warrant. Check the Upcoming Events page for details.

September 19 • FBS Members – September Show and Tell: Covid can't stop the collectors! Attendees shared recent additions to their collections.

October 17 • Ed Cifelli – “The Capitalist of Po' Biz” or, John Ciardi: America's Millionaire Poet: Ed is the author of two books about the poet John Ciardi. Not only one of the most important 20th-century American poets, Ciardi had a fascinating life story and was a media personality in his day.

November 21 • Kurt Zimmerman – Some Rare Book Hunting Escapades: Kurt, founder and president of the Book Hunters Club of Houston, shared some of the quests that led to his recent book *Rare Book Hunting: Essays and Escapades* (2020). For several years, Kurt was director of rare books and maps for Butterfield and Butterfield Auctions, San Francisco.

December 19 • FBS Holiday Party: Another gala occasion was experienced at the home of Ben and Joyce Wiley. Out appetizers and cocktails were followed by a delicious buffet of members' specialties, dessert, and coffee. We lingered over conversation, Christmas crackers, and a surprise gift exchange.

January 16 • Elaine Togneri – What if? Writing Short Fiction for Fun and Profit: Elaine has published fiction, nonfiction, and poetry, but she is best known for her mystery stories, which have been published on the Web, in anthologies, and in major magazines.

February 20 • Reid Byers – The Private Library: Reid's varied career has included minister, welder, and computer programmer, among others. He is author of *Private Library: The History of the Architecture and*

Furnishing of the Domestic Bookroom (Oak Knoll Press, 2021).

March 20 • Boštjan Petrič – Book Collecting in Slovenia: Boštjan describes himself as a “book collector, bibliomaniac, and book enthusiast.” Through his [Fate of Books](#) blog, he provides a Slovenian perspective on book collecting and on his special interest, libricide, i.e., the destruction of books. His blog comes with a moral: no matter how obscure the book, there is a collector somewhere who would love to possess it.

March 31 • Special Event at Largo Public Library – Ed Centeno: Walt Whitman's *Leaves of Grass* Still Relevant to Modern Times. Ed will share insights and selections from his outstanding Whitman collection.

April 1–3 • Florida Antiquarian Book Fair is one of the largest book fairs in the U.S. It will be held as usual at the St. Pete Coliseum. FBS hosts a table at the entrance 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.

April 19 • Ray Betzner – Studies in Starrett: Betzner became addicted to Sherlock Holmes at an early age, which led him to the Holmes scholar Charles Vincent Emerson Starrett. “Studies in Starrett” is Ray's blog in which he explores “Starrett's work, his connections with other writers, and his influence, especially in the world of Sherlock Holmes.”

May 15 • Banquet: We will be watching carefully to see if a May banquet is possible and advisable. Stay tuned!

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



Endpaper • Kicking Down Doors!



If you saw the movie *Throw Momma from the Train* (the rom-com remake of Hitchcock's *Strangers on a Train* — you should see both!), you may recall the motto which Billy Crystal (a writing instructor and frustrated novelist) instilled in his evening writing class: "A writer writes." Elaine Togneri exemplified that motto for us at this month's meeting. I was struck by how practical her approach was and how clear and open she was about her writing process. She took up writing a little later in her life, as the minutes explain, when she read a book so awful that she thought, "I could do better." No doubt she has! Her many stories about writing and getting published gave a remarkable picture of someone deeply committed to the craft.

Elaine is perfect introduction to this month's newsletter, which features so much about writers: Hemingway, Whitman, and Joyce. But fear not!

Writers are where we get books, so we are not straying too far afield. And consider the two books that figure so prominently in this month's newsletter, *Leaves of Grass* and *Ulysses*: what a lesson in how powerful books are. They often contain the most dangerous element on earth: ideas! The very existence of these books threatened the social order. They kicked open doors to new ways of thinking, seeing the world, and of course, writing.

They still have this effect if we give them the time and attention they deserve among all the other activities and interests (and books!) that tug at us.

Both books are well worth your time, but I hope you will take a little of that time to learn more about *Ulysses* in this centennial year when many very special editions and presentations will be available.

See you at the bookstore! — Charles

The Florida Bibliophile Society

OFFICERS

President: Charles M. Brown
cmbrown@atlantic.net

Vice President: Jerry Morris
moibibliomaniac@gmail.com

Secretary: Gary Simons
gsimons1946@yahoo.com

Treasurer: Linda Morris
linjer25@gmail.com



COMMITTEE CHAIRS

Hospitality: Linda Morris
linjer25@gmail.com

Lee Harrer Award: Jerry Morris
moibibliomaniac@gmail.com

Social Media: Carl Mario Nudi
carlnudi@netscape.net

Archives: Carl Mario Nudi
carlnudi@netscape.net

The **Florida Bibliophile** is the newsletter of the Florida Bibliophile Society, established 1983. It is published monthly from September to May. Correspondence regarding the newsletter and submissions should be sent to: Charles Brown, cmbrown@atlantic.net. www.floridabibliophilesociety.org © 2022 Florida Bibliophile Society

Unattributed material has been prepared by the editor.

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