

The Florida Bibliophile

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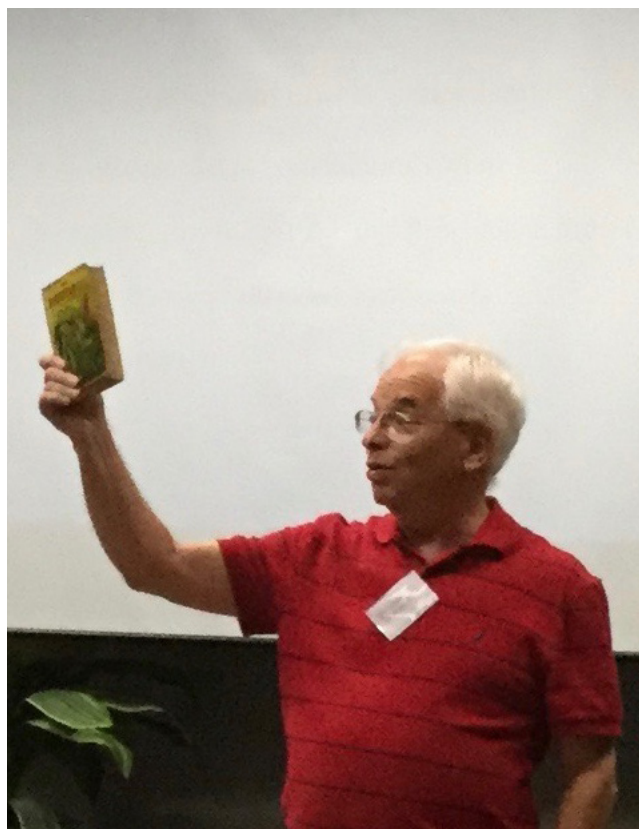
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Deadline for the November newsletter is
October 31, 2016.

To avoid disappointment, please be sure to send in your items
before trick-or-treating. See page 16 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 latest FABS newsletter [here](#).



Gary Simons holds up a "yellowback," one-volume edition of one of Catherine Gore's novels.



Annual Dues for the 2016- 2017 Season Are Now... Due!

Membership is \$50 U.S. per household per year. Send inquiries and dues 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.



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society September Meeting

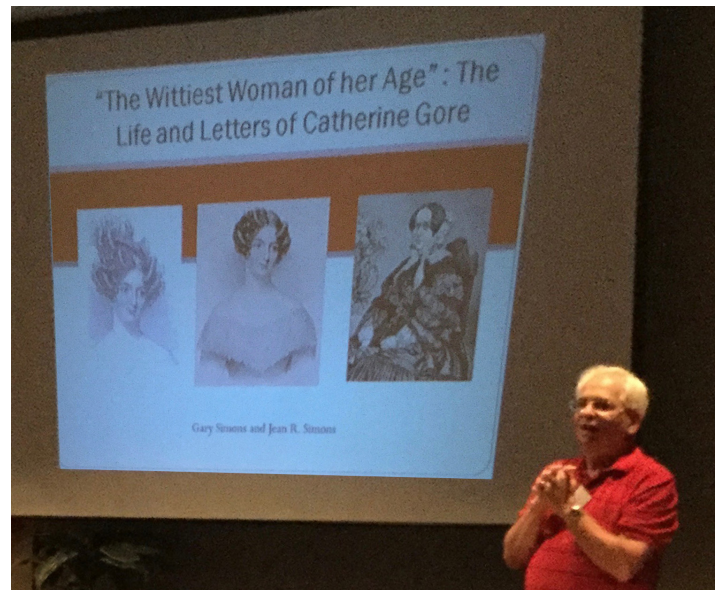
September 25, 2016

Our meeting began at 1:30 pm with a few minutes of coffee and conversation. It was exciting to get together after the summer break and discuss summer activities. After about 20 minutes, president Charles Brown called the meeting to order, and attendants took their seats. Twenty members and guests were present. After Charles welcomed everyone and introduced the 2016-2017 season of the Florida Bibliophile Society, vice president Jerry Morris introduced Gary Simons and his topic.

Gary began by telling the audience how much fun this presentation was for him, and his enthusiasm for his subject was clear throughout the afternoon. He explained that the project he and his wife Jean had undertaken was a “disinterment” project, a “quest” he called it, to recover a life that had largely been lost to history.

Gary had first encountered Catherine Gore while working on his dissertation project for a doctoral degree in literature at the University of South Florida – an effort he undertook when he retired. The dissertation itself, *“Show Me the Money!”: A Pecuniary Explication of William Makepeace Thackeray’s Critical Journalism*, required Gary to become intimately familiar with publishing practices of the 19th century England. In the course of this research, he learned about a friend of Thackeray’s and fellow novelist, Catherine Gore, but he also began to notice that though she seemed to be quite famous in her day, there was almost nothing written about her.

One thing that had been written was an obituary in the *Times* of London, England’s most prominent newspaper. In this obituary, Gore was described as “the wittiest woman in world.” This is a remarkable accolade in an era known for its wit. Glimpses of Gore like this one began to pique Gary’s interest. He soon found that dozens of novels were attributed



Gary Simons opens his presentation on Catherine Gore.

to Catherine Gore, that she had written a dozen plays that had been staged in London’s fashionable West End, that she had been the friend of people at the highest levels of British society – all this, and she was largely undocumented.

He discovered that Gore contributed to this silence. She had requested in her will, as many people of her era did, that all her letters be burned after she died. And they were. She also requested that no biography should be written. And none was. And she requested to be buried in a simple pine box and with a minimum of ceremony. And she was.

With this background, Gary proceeded to address three topics:

- Who was Catherine Gore?
- How did we pursue our quest?
- What did we learn about Catherine Gore?

Who was Catherine Gore?

Gore wrote during the Regency Period in Great Britain, named for the Prince Regent, the son of King George III (the king during the American Revolution), who took over the duties of the king when he was declared unfit to serve in 1811. George the son held the title Prince Regent until his father died in 1820, and he became George IV. Technically, those few years are the Regency, but the changes in the English culture that were taking

October Meeting, continued

place had begun some years before and continued for several years after, up to the coronation of Queen Victoria in 1837. The longer period, roughly 1795 to 1837 is referred to as the Extended Regency.

Today, we tend to associate 19th century England with the Victorian period, the last half of the 19th century, often characterized by formality and moralism. Gary explained that the Regency period would be better compared to our Roaring '20s – it was a time when “anything goes.” People were making money and becoming what we would call *nouveau riche*, which they called *parvenu*, a French term which implies that they have “just arrived.” The *parvenus* were at odds, as always, with the old money, and both groups provided the rest of society with a celebrity culture as rich with gossip and scandal as any today.



Many novels of Gore's time were published in three-volume sets called triple deckers.

A number of authors wrote about the lives and loves of the upper classes, and they became known as Silver Fork writers. At the time, Gore was the most prolific of these authors and highly regarded, the

“undisputed leader of the Silver Fork writers.”

The novels tended to present a satiric picture of aristocratic society and emphasized class conflicts. Gore's novels were closely observed and were sometimes read as “how to” manuals for those who wished to adopt upper class manners. Other Silver Fork authors were Benjamin Disraeli (later prime minister) and Edward Bulwer-Lytton.

Gore's novels were widely read. At a time when books were not readily affordable for most people, Gore's books, published in the 1820s, '30s, and '40s, were often released as “triple deckers,” that is, they were published in three volumes. Many people read these books by borrowing them from lending

libraries. The three-volume scheme meant that a single title could be on loan to three borrowers at the same time. Despite relatively modest edition numbers, perhaps a thousand books, Gore's books reached many people. Also, Gore's books were relatively light reading. The triple deckers were laid out in larger type with wide margins so readers could breeze through her texts comfortably.

Gary also explained that most of Gore's work was published anonymously. This was partly the style of the times, partly the author's preference, and partly a publisher's trick – it was thought that an anonymous work would generate more speculation and interest. In any event, there was a great deal of interest in her books, almost all of which were published in the U.S., Germany, and France.

To close this section of the presentation, Gary presented some comments about Gore from contemporaries:

- Anna Jameson: “that most exquisite painter of living manners”
- Caroline Norton: “Cervantes to the aristocracy”; “the best, the most faithful, and the ablest transcript of existing English manners”
- Lady Morgan: “[reflect] the notions current among the upper classes respecting religion, politics, domestic morals, the social affections, . . . we would bind her volumes up, with those of Mr. Dickens . . . as contributions towards an encyclopaedia [sic] of the class-morality of the nation.”
- *Times*: “Some future Macaulay will turn to her pages for a perfect picture of life as we find it in the upper crust of society”
- *Examiner*: praised the naturalness of her scenes of fashionable life and her “swift satire which never struck unkindly,” adding “there is not a dull page in any of her books, as there never was a dull five minutes in her conversation.”

*October Meeting, continued***How Do You Recover a “Life Lost”?**

As well-known as Gore was as an author, very little was known about her private life. The destruction of her letters, her habit of anonymous publication, her request that no biography be published – these and other factors simply buried information about Gore until a much later time, when individuals familiar with the details of her life were no longer alive.

Therefore, the question Gary and Jean had to answer was how to “disinter” this information. They began by listing the kinds of information that might still be available, such as letters to and from Gore, reminiscences, prefaces, legal documents, and newspaper accounts. What came next is what Gary calls the “quest”. They pursued as much information as possible via the Internet, but they also corresponded with librarians and traveled to numerous libraries, including every major library in Britain.

Gary recounted several adventures, but perhaps the most quest-like was with Chatsworth House, for over 400 years the historic home of the dukes of Devonshire and one of the finest estates in Britain. Gary contacted the librarian at Chatsworth about letters he had found listings for and asked if they would photograph them and send them to him. They were eager to help – all Gary had to do was send them 900 pounds (about \$1200)! Gary and Jean talked it over. Since the price of the photos was

the better part of a trip to Chatsworth, they decided to go get their photos in person.

More easily said than done. The flight to London was simple enough, but once in London, they had to take a train to Sheffield. From Sheffield, a bus would get you near the house, but Gary and Jean found a stretch of pasture standing between the stop and the house. They proceeded across the pasture, losing sight of the house behind one hill or another from time to time. And then there were the sheep. And where there are sheep, one must watch one's step. Oh, and then the rain. It is after all England – famous for its rainy weather. When they reached the house, the staff were as accommodating in person as they had been by email. Gary and Jean were presented with 38 letters and were charged only 25 pounds to take their own picture.

Though Gore's letters were burned after her death, because of the sheer volume of letters she wrote, probably numbering in the tens of thousands, some have survived. Handwritten letters were the only form of communication available at the time, and people like Gore often wrote several letters a day – postal services often picked up and delivered throughout the day as well. Gary and Jean found relevant letters among the collected letters of many persons such as Baillie, Brontë, Carlyle, Dickens, Hawthorne, Macaulay, Thackeray, etc. These letters were located by correspondence with and visits to dozens of libraries on both sides of the Atlantic. Gary explains that this is more



Chatsworth House: West front of the main building at Chatsworth (left); the Library at Chatsworth House (right).

October Meeting, continued

complicated than looking for a book because the materials in archival collections are often not well documented, and locating materials can depend on which librarian one is communicating with. He told a story about a major U.S. library at which he spoke to two different reference librarians; each helpfully sent him a list of relevant holdings – except that the lists were quite different.

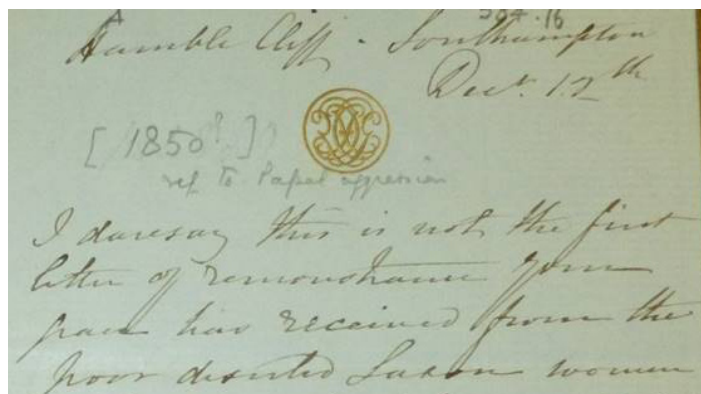
Altogether, Gary and Jean found 275 letters representing a true who's who of her time. But the challenge did not end with finding the letters. The next step was reading them. Keep in mind that everything Gore wrote from letters to novels was written longhand, and she wrote in a rapid drawn-out line – Jean explained that numerous lowercase letters were almost indistinguishable, such as u, n, m, and v. Many times the text had to be read over and over until a context emerged that would confirm a particular reading.

As mentioned before, Gore's letters rarely bore any date other than the day of the month or week. But one feature of the letters helped in giving them approximate dates: Gore's stationery in the 1850s bore an embossed crest. Apparently, Gore specified this design each time she ordered new stationery. As they studied the letters, Gary and Jean began to see small differences in the crests. When they focused on this feature, they discovered four different "embossments." The content of some letters allowed Gary and Jean to place them in a general period of Gore's life, and the resemblance of the embossments allowed letters with fewer date clues to be put in the right time period.

Details like the stationery and the many bits and pieces of information that were gathered from legal documents, newspaper articles, etc. allowed Gary and Jean to develop a chronology. This is a central task for a biographer – it creates a framework on which to put together the story of a person's life.

The Gore "Encyclopedia"

After the research, the travels, the libraries, and the general sleuthing, Gary and Jean compiled



A letter from Gore when she lived at Hamble Cliff. The letter is dated "Dec. 12th" and shows the embossment Gore preferred for her stationery.

and ordered every document they had found into an "encyclopedia." At over 500 pages, it contains everything that is known about Catherine Gore outside of her novels and plays. It will act as the source book for the biography they plan to write. The picture that is already emerging is of a life in some ways remarkable and in some ways typical of its time.

Gore was born in England in 1798. Her mother was an American, born to a loyalist family in Boston that returned to England because of the American Revolution. Her mother had a grandfather who had been a general in Nova Scotia and a great aunt who had been the wife of a royal governor and mistress to a prince.

Gore's father was born in Nottingham and was a successful wine merchant and importer in London. Unhappily, he died when Catherine was one, and she never knew him. In 1801, Gore's mother remarried to a successful London doctor, Charles Nevinson (and Gore is sometimes referred to as Miss Nevinson). This gave Catherine some access into high society, which she would exploit to great benefit in her writing and in her relationships.

Little is known of Gore's childhood. She was an avid reader and an admirer of Byron. Her work reveals good education, and she may have received some formal schooling. Through the Nevinson family, she was able to attend balls and travel to Europe. She became steeped in Enlightenment values. Yet, Gore faced a great deal of personal loss. Her mother died in a carriage accident in 1816, when Catherine was 18. Her sister died the next

October Meeting, concluded

year, and her two brothers were both dead by 1822.

Perhaps this explains in part her marriage in February 1823 to a guardsman, Captain Charles A. Gore. The reputation of guardsmen was not good. They were charged with protecting the various royal residences – it was more like a job than a military career, and guardsmen were infamous for their drinking, gambling, and other excesses. He had some family connections to the aristocracy, but he was involved in a shooting scandal in 1821 that would have compromised that advantage. Perhaps it is no surprise that by 1824, he and Catherine were living in Boulogne, a refuge in France just across the channel for those “outlawed” for debt. Catherine spent several years with him on the continent, traveling as far as Poland and Hungary, where she collected stories that she would later publish.

In 1823, she published a verse story, *The Broken Hearts*, and a year later, she published her first novel, *Theresa Marchmont, or The Maid of Honour*. From that point, Gore wrote and published relentlessly, producing numerous novels, plays, songs, poetry, satires, and romances. Her name began to appear in the newspapers.

By 1830, Gore wrote the first of her Silver Fork novels, *Women As They Are, or Manners of the Day*. In 1831, her novel *Mothers and Daughters: A Tale of the Year 1830* was published. The novel was a sensation and established Gore’s reputation. Now famous in London, in 1833, Gore moved to Paris, where she would live until the end of the decade. She held a salon in Paris and became acquainted with many writers and artists of the period.

She continued to publish regularly. When asked how she produced so much writing, she described her daily schedule, beginning with the dinners she frequently held. After the guests were excused late in the evening, Gore said that she would go up to her room and write until the early hours of the next day. She would sleep until noon and then rise and prepare for that evening’s dinner.

In the 1840s, Gore began to divide her time

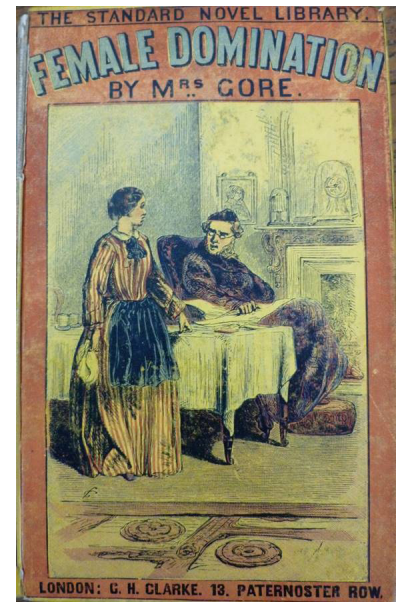
between London and Paris, living in a variety of hotels. In 1844, she inherited some money, but embezzlement of this money by her banker would lead to prolonged legal action, through which she only recovered a portion of her funds. She had separated from her husband, and in 1846, he died. Gore was living with her daughter, one of two children who had survived of the 10 she had borne.

In the 1850s, Gore bought a modest home in the country, in Hamble Cliff, Southampton. Her finances were up and down. Nonetheless, she continued to entertain frequently, and her invitations, even to the well-known in London society, were usually accepted.

Many of her books were republished as “yellowbacks,” named for their garish yellow covers. In contrast to the triple-deckers. These editions were one-volume and printed in small, closely set type. Some of her works were illustrated by George Cruikshank, who became a celebrated Victorian illustrator and worked with Charles Dickens.

As the 1850s progressed, her cataracts took a toll on her ability to write. Nevertheless, she remained engaged and political – even to the point of writing Benjamin Disraeli, the prime minister, who she addressed as “Dizzy,” with advice on running the government. Catherine Gore died in 1861, perhaps as the most prolific author of her era.

Gary concluded his presentation by taking questions from an audience eager to know more. We all look forward to the biography that he and Jean are planning.



An 1863 yellowback reprint of Gore’s novel *Mrs. Armytage, or Female Domination* (first published 1836).



More Gore!



Much of Catherine Gore's work has been out of publication since the 19th century, but many of her works are now available through the Internet. The Internet Archive attributes over 60 titles to Catherine Gore, including her breakout novel *Mothers and Daughter: A tale of the year 1830* and a late play *Quid Pro Quo, or, The Day of Dupes*, which won 500 pounds against 96 competitors in a special competition sponsored by the manager of the Haymarket Theatre.

The titles of Gore's works show the range of her interests and production. (all titles are available on the Internet Archive unless marked *.)

- | | | | |
|------|--|-------|---|
| 1824 | The Bond, a dramatic poem | — | The Courtier of the Days of Charles II, with other tales |
| 1827 | The Abbey of Laach | 1840 | Dacre of the South, or, The Olden Time, a drama |
| — | The Lettre de Cachet, and The Reign of Terror | — | Preferment, or, My Uncle the Earl |
| 1829 | Hungarian Tales | — | The Dowager, or, The New School for Scandal |
| — | Romances of Real Life | 1841* | The Lover and the Husband; The Woman of a Certain Age |
| | | — | Cecil, or, The Adventures of a Coxcomb |
| | | — | Cecil, a Peer: A Sequel to Cecil, or, The Adventures of a Coxcomb |
| | | — | Greville, or, A Season in Paris |
| | | — | The Soldier of Lyons: A Tale of the Tuileries |
| | | 1842* | Madame de Sevigne and Her Contemporaries |
| | | — | Modern French Life |
| | | — | The Ambassador's Wife |
| | | — | The Man of Fortune, and Other Tales |
| 1830 | The Manners of the Day | 1843 | Banker's Wife, or, Court and City, a novel |
| 1831 | Mothers and Daughters: A Tale of the Year 1830 | —* | Fascination, and Other Tales |
| | | — | The Money Lender |
| 1831 | Pin Money | 1844 | Agathonia: A Romance |
| — | The Hamiltons, or, Official Life in 1830 | — | The Birthright and Other Tales |
| — | The Tuileries, a tale | — | Quid Pro Quo, or, The Day of Dupes, a comedy in five acts |
| 1832 | The Fair of Mayfair | — | The Popular Member, The Wheel of Fortune, etc. |
| — | The Opera, a novel | 1845* | A World of Wonder, with Anecdotes and Opinions concerning Popular Superstitions |
| 1833 | Polish Tales | — | The Royal Favourite |
| — | The Sketch Book of Fashion | — | The Snow Storm: A Christmas Story, with illustration by George Cruikshank |
| 1834 | The Miseries of Marriage | 1846 | Men of Capital |
| 1836 | Mrs. Armytage, or Female Domination | — | The Débutante, or, The London Season |
| — | The Diary of a Désennuyée | — | Peers and Parvenus, a novel |
| 1837 | Memoirs of a Peeress, or, The days of Fox | 1847 | Temptation and Atonement, and Other Tales |
| — | Stokeshill Place, or, The Man of Business | 1848 | The Diamond and the Pearl, a novel |
| — | The Maid of Croissey, or, Theresa's Vow; a drama in two acts | — | The Inundation, or, Pardon and Peace: A Christmas story |
| — | The Man of Business, or, Stokeshill Place | 1849 | Adventures in Borneo |
| 1838 | Mary Raymond, and Other Tales | 1852 | Sketches of English character |
| — | The Heir of Selwood, or, Three Epochs of a Life | | |
| 1838 | The Rose Fancier's Manual | | |
| — | The Woman of the World | | |
| 1839 | The Cabinet Minister | | |

More Gore, concluded

- 1853 The Dean's Daughter, or, The Days We Live In
- 1854 Progress and Prejudice
- 1855 Mammon, or, The Hardships of an Heiress
- 1856 A Life's Lessons
- Self (a Cecil novel)
- 1857 Castles in the Air
- The Two Aristocracies
- 1858 Die Lehren eines Lebens (A Life's Lessons in German)
- Heckington

Gary has added a few notes on the books:

The Rose Fancier's Manual (1838) was an unacknowledged translation of Boitard's *Manuel Complet de l'amateur de Roses* (Paris, 1836). It is an unauthorized translation. No doubt, the publisher Henry Colburn knew this, but the general English public didn't. Copyrights were a lot looser then, and unacknowledged translations were not uncommon. Catherine could have been the translator, but I suspect that most that work was done by her husband, Charles Gore. He often did the grunt work, but her name was far more saleable than his. As a guess, the only words in that volume

that are actually by Catherine are in the preface.

Madame de Sevigne and Her Contemporaries (London: Henry Colburn, 1842) 2 vols. This never went out under her name, but Gore was responsible for it. Again, it is possible that her husband helped with some of the translated letters.

A World of Wonder, with Anecdotes and Opinions concerning Popular Superstitions (London: Richard Bentley, 1845) was issued under Catherine's pseudonym, Albany Poyntz, but it is another unauthorized and unacknowledged translation of a French work. In this case I am certain that Charles actually was the translator. Once again, probably the only words in the book that are by Catherine are in the preface.

The Lover and the Husband; The Woman of a Certain Age (London: Richard Bentley, 1841), *Modern French Life* (London: Richard Bentley, 1842), and *Fascination, and Other Tales* (London: Henry Colburn, 1843) were acknowledged translations of French works. I suspect Charles was responsible for at least some of the work.

*From Our Facebook Page*

An Anecdote about Bob Fleck: Bookman to the End

We note with sadness the passing of Bob Fleck, who founded the publisher Oak Knoll Books over 40 years ago. As an antiquarian book dealer, Bob "specialized in the field of books about books; essentially the history of all aspects of book making, including printing, typography, binding, design and papermaking." When he turned his hand to publishing in this field, he turned Oak Knoll into a valuable and respected resource for the book community. Visit our Facebook page to read a reminiscence of Bob offered by FBS vice president Jerry Morris.

Visit [Oak Knoll Books](#).



Harrer Gift of Miniature Books to Univ. of Tampa Book Arts Studio

FBS founding member Lee Harrer has been transferring much of his extensive book collection to the University of Tampa. Thousands of books on the printing arts have already been donated. Now Lee has given his collection of miniature books "housed in a custom bookcase." TBAS is working on its miniature books collection, and Lee's gift will take them an important step toward their first thousand miniature books.

Read more at the [TBAS website](#).



Guinevere Griest (1924-2016)

On September 14, Dr. Guinevere Griest died in Alexandria, VA. In the late 1960s, Dr. Griest joined the National Endowment for the Humanities (NEH), which had been established by Congress in 1965. She was instrumental in establishing a fellowship program at NEH similar to the Guggenheim Foundation and elsewhere. Throughout her long career with NEH, she was a staunch advocate for her programs, including in testimony before Congressional committees.

Griest was born in Chicago in 1924, the youngest of three daughters: Miriam, Jeanne, and Guinevere. Griest was a Phi Beta Kappa graduate of Cornell University and the first woman to serve as editor of the daily newspaper, the *Sun*. After WWII, she enrolled at the University of Chicago, earning a doctoral degree in English literature in 1951. Her research focused on the role of Mudie's Circulating

Library, the largest lending library in London, in shaping British literature, a project she pursued with the support of a Fulbright grant to Cambridge University.

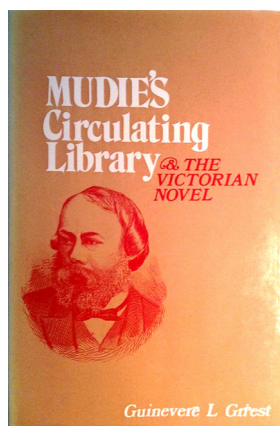
The son of a second-hand bookseller and newsagent, Charles Mudie (1818-1890) became a publisher and founded Mudie's Lending Library and Mudie's Subscription Library.

He revolutionized the circulating library with an efficient distribution system and vast supply of texts. His "select" library influenced Victorian middle-class values and the structure of the three-volume novel. The subscription library worked like Netflix: for an annual fee you could take out one book at a time.

Griest's dissertation became the basis of a book, *Mudie's Circulating Library and the Victorian Novel*, published by Indiana University Press in 1970. According to a 1972 review: "This lucidly and handsomely produced little book tries to demonstrate the effects of Mudie's Select Library on the form of the Victorian novel between 1842

and 1894. According to Dr. Griest..., Mudie's influenced authors in two ways: first, by making sure that most novels were published in three volumes, it had important effects on the structure plot and style of the Victorian novel; and second, by acting as a censor that demanded fiction suited to the middle-class family, it controlled the subject, scope, and morality of the novel for fifty years."

Dr. Patrick Leary, president of the Research Society for Victorian Periodicals, described the influence of this book: [Griest's book] "was a revelation. [It] marked a turning-point in our understanding of 19th-century British fiction publishing as a system, one that John Sutherland would write about so memorably a few years later in *Victorian Novelists and Publishers* (1976), which drew substantially on her pioneering work. Griest's study of Mudie and his library stands in a select company of works by people like Richard Altick, James Barnes, Royal Gettman, Robert and Vineta Colby, John Sutherland, and Robert Patten that from the late 1950s to the late 1970s opened up the study of the material infrastructure of Victorian print culture many years before "book history" emerged as a distinct field of study. It remains a lively and informative read today."



Mrs. Gore comments on the three-volume novel-

I am told that there is a general prejudice against a single volume. If so, it must exist in the bookselling, not in the book-reading world: for which of us has not been stunned with complaints of the diffuseness of modern novelists? A charge from which the magician of the North has barely escaped. I am persuaded that no fictitious interest, no variety of incident, can be laboured to fill the honorable complement of twelve hundred hot-pressed pages, without

What the squires call potter, and what men call prose.

—The Lettre de Cachet, preface



The Best German Jewish Woman Writer You've Never Heard Of

Thirty years after the fall of the Berlin Wall, literature is still just emerging from the former East Germany. The latest is *Crossing: A Love Story*, a gripping novel by a Jewish woman who, though she was considered one of the great German writers of her time, is virtually unknown in the U.S.



Netty Reiling (1900-1983) was born in Mainz to a Jewish family. At university, she studied history, the history of art and Chinese. In 1932, she published her first novel *Die Gefährten* (*The Companions*) using the name Anna Seghers. The novel warned of the dangers of Fascism – her timing was not ideal; four months later, Hitler took power. She was arrested by the Gestapo.

In 1934, Seghers emigrated to Paris. In 1939, she published *The Seventh Cross*. It was published in

the U.S. in 1942 and filmed in 1944 by MGM starring Spencer Tracy. *The Seventh Cross* was one of very few depictions of Nazi concentration camps, in either literature or the cinema, during World War II.

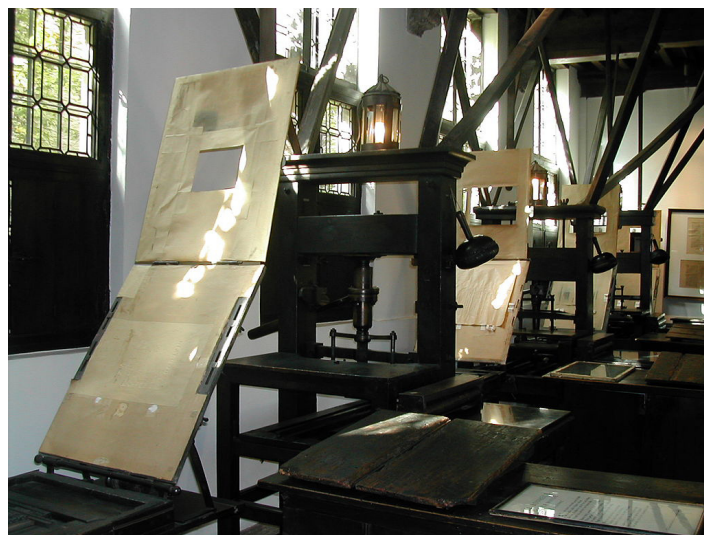
When the Germans invaded France, Seghers moved to Marseilles and a year later to Mexico. Latin America became a constant in her fiction, but in 1947, she returned to East

Germany. Not surprisingly, the idea of traversing great distances – geographically, psychically, and politically – animates *Crossing*.

The novel's setting itself sets the stakes high: It takes place aboard a cargo ship traveling from Brazil to the Germany. An engineer and a lovelorn doctor weave stories about their lives, the country they are going to, and the country they are leaving behind.



Plantin-Moretus Museum Reopens in Antwerp



Printing room of the Plantin-Moretus museum

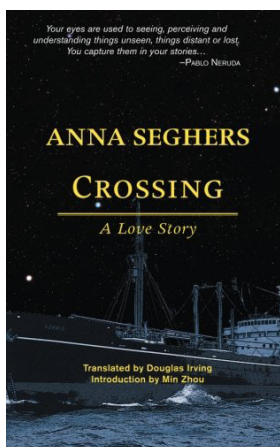
On September 29, the Plantin-Moretus Museum in Antwerp reopened after several months of closure for a 4.5 million euro refurbishment.

In 1555, A French printer, Christophe Plantin, founded the first industrial printing works in history in Antwerp. Plantin's press produced very fine books, often illustrated by Dutch engravers, whose art was flourishing in the Netherlands. It was the beginning of a historic enterprise which would produced some of the finest books of the era.

Notable among these books is the Plantin Polyglot, a spectacular six-volume work in Hebrew, Latin, Greek and Syriac. Few printers could have completed such a project, which required "impeccable scholarship, considerable financing and a publisher capable of negotiating the religious and political issues of Reformation Europe."

After Plantin's death, the publishing house became the responsibility of his son-in-law, Jan Moretus, whose family would operate the press for 300 years.

The press is now a museum, housing artifacts used in over 300 years of printing, 30,000 volumes related to the press, valuable archives, and works of art. In 2005, UNESCO declared the Plantin-Moretus Museum a World Heritage Site, the only museum in the world with this distinction.



What Makes a Book Valuable?

(Adapted from the Sotheby's website)



Ever pull a book off your shelf and wonder what it's worth? It's probably the most common question book dealers get. And book owners are often disappointed. Even books marked "First Edition" or over a hundred years old may have little commercial value. Here are some tips from Sotheby's Books & Manuscripts Department to consider when thinking about the value of books.

1. **Primacy** — Is your book the first of its kind in some way? For example, the first book printed in a certain location, the first book to discuss a theory or idea that would later become important, the first information about a particular subject.

2. **"First"** — "First Edition" is not a valuable label unless something else makes a book valuable. An author who becomes famous was once a struggling beginner, but once established and respected, their early work, which probably had small editions, becomes more valuable because of the author's importance and the rarity of early books. And of course, the more buyers who are seeking a particular author, the more the value will increase.

3. **Condition** — One often hears "condition, condition, condition," but this is always relative to rarity. Condition may be more important to books printed in the last 150 years or so when publishing and binding practices became more standard. And for virtually any book published with a book jacket, the presence of the jacket and its condition are critical.

4. **Contemporary Binding** — Generally, a book is more valuable if it is in its original binding, even when it shows wear appropriate to its age. Whether to rebind any older book, or even restore its binding, is a judgment call that should be made with the help of a professional, if the issue is preserving the book's value.

5. **Completeness** — Illustrated books or books that included other materials such as maps must

be complete. It can be difficult to tell whether an illustration has been carefully removed, and books may not contain a notice that a map was included. Do your homework to determine the original state of a book at its publication.

6. **Provenance** — Who owned a book can give any book a certain amount of value, but when that person has some special connection to the book's author or content, the odds improve. For example, a president's copy of any book can be of interest and potential value to collectors or historians. Books that played an important part in the development of an author, scientist, etc. will be more valuable because of that association.

7. **Quality of Printing** — Some books are valued because they are simply beautiful objects, beautifully made. In this case, it is not always the first edition that is the most valuable as adjustments made in later editions can improve quality and desirability. Learning about the type designers, book designers, and printers that produce these books is a fascinating world in itself.

8. **Quality of Binding** — While condition of the binding is important for the value of most books, some books are collected primarily for their binding. Book binding is an art in its own right with its own collectors. Often fine bindings are unique examples of a book.

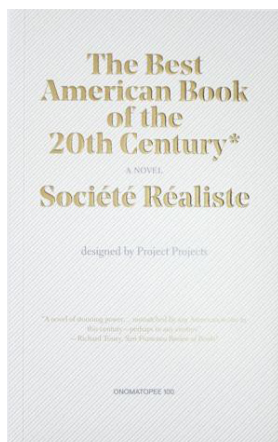
9. **Illustration** — Illustration is an appealing part of any book, but when the illustrations are special, they can add to a book's value, for example, work by a famous illustrator or artist. Also, a rare or early illustration of a new species can make a book valuable.

10. **Rarity** — Rarity is the principle most often ascribed to a book's value that — in reality — plays the least important role. In fact, rarity only matters if the book has demand, which is driven by the nine criteria above. So while it may be harder to find a tenth edition than a first edition of *Huckleberry Finn*, that doesn't mean that it's worth more.



Books in Brief

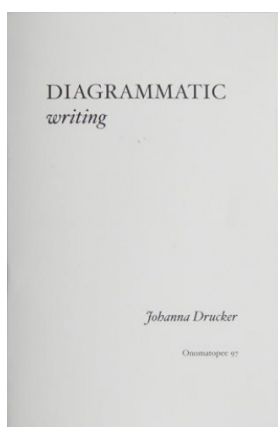
The Top Ten Books of Every Year of the Twentieth Century -- in One Book



Mary Johnston was the bestselling author of 1900 with her book *To Have and To Hold*. The first line of her book is also the first line of The Best American Book of the 20th Century. Her runner-up was Mary Cholmondeley. The first sentence of her book, *Red Pottage*, is the second sentence of The Best American Book of the 20th Century. And so on, through the top 10 of 1900, then the top ten of 1901. And so on, up to "I'll wear something nice

and smart and be myself" (Maevie Binchley, *Taro Road*, 1999). A product of the Paris-based artist collective Société Réaliste, founded in 2004 by Ferenc Gróf and Jean-Baptiste Naudy, the book is at once a work of experimental fiction and an inquiry into the nature of the American novel. The lists of Top 10 books for each year is fascinating in its own right.

Isaac Newton and the Philosopher's Stone



"The first words placed define the space." This is the first line of *Diagrammatic Writing*, an exploration of the relationship between layout and meaning. Drucker is well known for her work as an author about books and book design and of her own artist's books, which often feature experimental typography. This slender book extends in a very tangible form the discussion begun by philosopher Gerard Genette in

his book *Paratexts* (1987), which considered the role of the many parts of a text that we rarely consider consciously, the author's name, the title, preface or introduction, or illustrations. Just as all these elements contribute to the meaning of the text (in its broadest sense), Drucker examines how the shape and position of print elements shape that meaning.

[title missing]

In 1919, Paul Hindemith composed an opera, *Murder, The Hope of Women*. You haven't heard it. It was lost. It is also the first item in *The Missing Pieces*, a catalog of lost works of art compiled by Henri Lefebvre, French philosopher and sociologist (1901-1991). The list of works here must move one to consider what might have been; but it also poses questions of why we have what we have and the processes of history that impose limits on who and what we become, individually and corporately. The text flows continuously for 70 pages, entries separated by a bullet, like a memorial wall filled with microfictions.

HENRI LEFEBVRE • THE MISSING PIECES
TRANSLATED BY DAVID L. SWEET
Murder, The Hope of Women, a twenty-five minute opera composed in 1919 by Paul Hindemith • The novel *Theodor* by Robert Walser • The letters of Milena Jesenska to Franz Kafka • Heinrich von Kleist burns the manuscript of *Robert Guiscard, The Duke of the Normans* and attempts to enlist in Napoleon's army when the poet Wieland informs him of his admiration for this text • Missing, the poems of Robert Creeley, that littered the hardwood floor of Brautigan's house in Bolinas, on drunken nights; Brautigan would gather them in the morning and put them in a bowl on the piano, "for posterity," he'd say • The *Journal of Annette Schwarzenbach*, destroyed by her mother • *La Confusa*, a comedy by Miguel de Cervantes • In 1933 and from 1937 to 1938, Jean Giono shot fragments of poetic films without characters; none of the works shot any longer • The contents of a telephone conversation between Stalin and Pasternak after the arrest of Ousp Mandelstam • Pierre Guyotat's head of hair • Jerome David Salinger since 1959 • The "line" of Apelles • Because his editors refused to publish, *Stephen Here*, James Joyce threw the manuscript into the fire in 1905; at the cost of some burns, his companion, Nora, saved a fifth of the text
seminotice

Page 1: Great Expectations – a Typographic Experiment

"My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip."

To celebrate the bicentenary of Charles Dickens' birth, GraphicDesign& invited designers to rework the first page of *Great Expectations*. Seventy designers contributed, and the result is like a fugue and variations – surprisingly creative yet somehow constrained. The designs are creative even when they are prosaic, and they become increasing graphical throughout this small and remarkable book. Each page 1 is accompanied by a designer's statement and a colophon specifying the fonts used. Like a counterpoint to books that invite a number of artists to illustrate different passages of a single text, *Page 1* uses the text itself and its form as the illustration.



Upcoming Events

October 2016



**Pathways to Publication
Presented by E. Rose Sabin
Macdonald Kelce-Library
University of Tampa
401 W Kennedy Blvd, Tampa, FL
October 16, 2016, 1:30 pm**

For more than 25 years, Elenora has been writing and publishing. Her years of teaching Spanish and language arts to middle school students combined with her gift for writing led naturally to a second career writing for youth audiences. Her novels are mostly in the fantasy and science fiction genres, sometimes taking a darker turn toward horror.

Writing isn't all there is to it; one also has to get published. Elenora has a lot to share with other authors in both of these areas. She has published with major publishing houses, but in recent years has moved into self-publishing her work and assisting other authors in publishing theirs.

This presentation will be enlightening for both budding and experience writers and for those who have followed Elenora's career.



November 2016



**Chris Sherman, Food Editor
of Florida Trend Magazine
Seminole Community Library
9200 113th St. N.
Seminole, FL
November 20, 2016**

With cookbooks as one of the most collected categories of books and the proliferation of cooking shows and the sheer unprecedented levels of dining out... the time is NOW for food editor Chris Sherman to explain it ALL and guide us safely to culinary NIRVANA!

Florida Trend restaurant editor Chris Sherman stuck his finger into Key lime pie 20 years ago. He has eaten his way up down and across Florida, tucking into grits, datil peppers, and medianoche sandwiches as well as the dishes of our grandest chefs, young and old. Florida sets a big and constantly changing table, so when you find a great new restaurant or have a grand meal, let Chris know. Ditto for those dinners that don't match the hype. He can't be everywhere... although he'd like to be.



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, visit Florida Library Book Sales:

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

2 0 1 6

O C T O B E R

October 1-2, 2016

New Smyrna Book Festival

Coronado Civic Center,
150 N Pine St, New Smyrna Beach, FL

October 8-9, 2016

Ultracon of South Florida

Miami Airport Convention Center, Miami, FL
(<http://ultraconofsouthflorida.com/>)

October 20-23, 2016

Florida Writer's Conference

Altamonte Springs, FL (floridawriters.net/conferences/florida-writers-conference/)

October 22-23-, 2016

WasabiCon

Jacksonville, FL (<http://www.wasabicon.com/>)

October 27 – December 3, 2015

36th Annual Berrin Family Jewish Book Festival & Women's Day Luncheon

Miami, FL (<http://www.alperjcc.org/artsculture/book-festival/>)

October 22-26, 2016

Friends of the Library Book Sale (est. 1954)

Gainesville, FL (folacl.org/)

N O V E M B E R

November 1-10, 2016

Jewish Community Alliance Jewish Book Festival

Jacksonville, FL (<http://www.jcajax.org/index.php?src=gendocs&ref=cultural-arts-book-festival-authors>)

November 5-8, 2016

Sanibel Island Writers Conference

(www.fgcu.edu/siwc/)

Mrs. Gore reflects on the pace of life –

Alas! For the circulating libraries,—the day of the novelist is done!—Our locomotive age has outstripped his sedentary calling. Few have leisure to write,—few even leisure to read. Steam has realized the phrase of Corporal Trim, that—"we are here now and gone in a moment:"—and it is consequently as easy, and twice as edifying, to survey the romance of life with our simple optics, as through the reflecting glasses of the press.

— *Self*, page 1

November 12, 2016

Tampa Bay Times Festival of Reading

St. Petersburg, FL (www.tampabay.com/expos/festival-of-reading/index.page)

November 25-27, 2016

32nd Annual Miami Book Fair International

(miamibookfair.com/)

November 30-December 4, 2016

INK Miami

Modern and contemporary works on paper by internationally renowned artists
(www.inkartfair.com)

D E C E M B E R

Dec 9-11, 2016

Paradise City Comic Con

Ft. Lauderdale, FL
(<http://paradisecitycomiccon.com/>)

2 0 1 7

J A N U A R Y

(no 2017 date yet)

Writers in Paradise Conference

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

28th Annual Zora Neale Hurston Festival of the Arts and Humanities, Eatonville, FL

(zorafestival.org/)

Florida Book Events Calendar, concluded

January 12-15, 2017

Annual Key West Literary Seminar (est. 1982)

(www.kwls.org/)

F E B R U A R Y

(no 2017 date yet)

Charlotte Harbor Book Festival

Punta Gorda, FL

(<http://charlotteharborbookfestival.weebly.com/>)

February 10, 2017, 11 am

Broward Public Library LitLUNCH!

Ft. Lauderdale, FL

(<http://www.bplfoundation.org/litlunch>)

February 16-18, 2017

Amelia Island Book Festival

Fernandina Beach, FL

(<http://www.ameliaislandbookfestival.org/>)

February 16-19, 2017

Savannah Book Festival

Savannah, GA

(www.savannahbookfestival.org/)

February 23-26, 2017

Sleuthfest, annual conference for mystery, suspense, and thriller writers

Deerfield Beach, FL (sleuthfest.com/)

M A R C H

(no 2017 date yet)

BookMania!

Jensen Beach, FL (www.libraryfoundationmc.org/BookMania-2015-.html)

March 18, 2016

Southwest Florida Reading Festival

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

March 30-April 2, 2017

33rd Story Fest (sponsored by The Florida Story Association)

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

A P R I L

[no 2017 date yet]

University of Florida Conference on Comics and Graphic Novels (est. 2002)

Gainesville, FL

(www.english.ufl.edu/comics/conference.shtml)

April 1, 2017

Literary Feast (ext. 1989)

Fort Lauderdale, FL

(www.bplfoundation.org/literary-feast)

April 1-30, 2017

O, Miami Poetry Festival

Miami, FL (<http://www.omiami.org/>)

April 7-9, 2017

Word of South Festival

(presented by Tallahassee Community College)

Cascades Park, Tallahassee, FL

(<http://www.wordofsouthfestival.com/>)

April 21-22, 2017

Palm Beach Book Festival

West Palm Beach, FL

(<http://www.palmbeachbookfestival.com/>)

April 21-23, 2017

36th Annual Florida Antiquarian Book Fair

St. Petersburg, FL

(floridabooksellers.com/bookfair.html)

April 22, 2017

37th Annual Tampa-Hillsborough Storytelling Festival, Robert W. Saunders, Sr. Public Library,

1505 Nebraska Avenue, Tampa, FL

(<http://tampastory.org/>)

April 22-26, 2017

Alachua County Friends of the Library Book Sale

Gainesville, FL (<http://folaclid.org/index.html>)

Florida Book Events Calendar, concluded

MAY

[no events found]

JUNE

[no events found]

JULY

(no 2017 date yet)

South Florida Book Festival

Fort Lauderdale, FL

July 27-30, 2017

Florida Supercon

Greater Ft. Lauderdale Convention Center, Ft.

Lauderdale, FL (<http://floridasupercon.com/>)

AUGUST

August 11-13, 2017

Wizard World Comic Con

Orlando FL

(<http://wizardworld.com/comiccon/orlando>)



This Month's Writers and Contributors

Many thanks to those who contributed words and ideas to this month's newsletter! FBS members unless otherwise noted.

Lee Harrer

Jerry Morris

Linda Morris

Maureen Mulvihill

Carl Mario Nudi

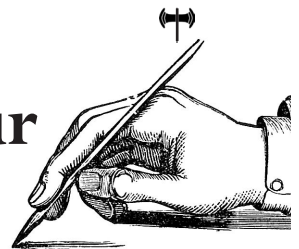
Irene Pavese

Elenora Sabin

Gary Simons

Jean Simons

Write for Your Newsletter!



Some of us like to write, and others do not, but all of us like books and read books and buy books and recommend books... Whatever you have to say about books, say it here! Our goal is to have lots of original, member-created content in our newsletter.


Looking at past newsletters will give you an idea of the wide range of contributions members make, but here are some ideas:

- Book news – a recent auction of interest
- A special date in the history of publishing, a specific book, a special author
- Discoveries in the world of books and literature
- Your visit to a book store, a book fair, a book sale
- A book, or books, in your collection
- Member profiles or interviews

Your creative ideas are also welcome.

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. 

Subliminal message: Write for your newsletter! 

Florida Bibliophile Society, 2016-2017 Season



September 25 • Gary Simons – FBS member Gary Simons will speak on the novelist Catherine Gore (1799-1861), a writer in the Silver Fork genre, a category of Regency fiction featuring the lives of the English upper class and aristocracy.

October 16 • Elenora Sabin – Elenora has published numerous novels, some through commercial publisher Tor, private presses, WiDo and Double Dragon, and now self-publishing using Amazon's Create Space. Elenora will talk about the advantages and disadvantages of each. She'll share with budding authors what they need to know about preparing a book for publication.

October 22-26 • Gainesville Getaway – The Alachua County Friends of the Library hosts a semiannual sale featuring 500,000+ books and media ranging from rare and collectible books to vintage vinyl and recent magazines. Join us for the day or the weekend. Enjoy great food and the local sites and shops, and find a few book treasures! Great fun!

November 20 • Chris Sherman, Food Editor of Florida Trend Magazine

December 20 • FBS Holiday Party. The holiday gala you don't want to miss! At the home of Joan Sackheim.

January 15 • TBA

February 19 • Carl Nudi, FBS member and printer, will tour the Tampa Book Arts Studio.

March 19 • Laura Westley, author of *WarVirgin: My Journey of Repression, Temptation and Liberation* (2016) – With irreverent comedy and affecting insight, Laura's book tells the story of a conservative idealist and West Point graduate confronting the truth about life and herself on the battleground of Iraq of all places.

April 16 • Peter Hargitai, poet, novelist, translator – For National Poetry Month, FBS member Peter Hargitai will read and discuss his work. The recipient of many honors on both sides of the Atlantic, Peter has published numerous books of poetry and fiction. A native of Hungary, Peter has also introduced the work of several Hungarian authors to English readers.

April 21-23 • Florida Antiquarian Book Fair – FBS regularly hosts a table staffed by FBS members at the entrance to the Florida Antiquarian Book Fair. FBS members assist fair visitors with information and by checking bags and packages. And participating members receive free admission to the fair.

May 21 • FBS Annual Banquet – We close out the year with a luncheon banquet. It worked out so well last year that we're planning to return to Brio Tuscan Grille Restaurant. The speaker is still being planned.

Endpaper • Tilting with book mills...



Our September meeting with Gary Simons' presentation about Catherine Gore reminds me that the history of literature or the history of books and publishing — in fact, history in general — is not a closed book. Though she is not well known now — compared to her predecessor Jane Austen or her successors the Bronte sisters — Gore made a significant mark on her time. Reading her books or owning her books are ways of participating in the historical moment. But they are also a way participating in the recovery of lost history.

I was struck by the Simons' quest. It was a beautifully executed campaign full of travel, discovery, adventure — you basic thrilling story! But it was an example write large of what motivates so many book collectors who are trying to assemble the works of a particular author, illustrator, press, series, typographer, book designer... there are so many strategies for collecting. And each one engages the collector in history.

But as several stories in this issue of the newsletter show, it goes beyond history, as the record of what

happened, to historical processes and how what happened shaped cultures and, ultimately, the culture we have today.

There have never been better opportunities for each of us to make our own quest. The Internet allows us to virtually visit great libraries and museums. Every day, millions of pages of past works from illuminated manuscripts to 19th century novels are being digitized and being made available -- often through free sites. Sites like the Gutenberg Project, the Internet Archive, Google Books, or the Hathi Trust give the armchair traveler access to even the most obscure literary production.

Add to that, the resources of Amazon, ebay, etsy, and the thousands of online book sellers, and the opportunity to build a collection is greater than ever.

It's a great time to be a book person! What will your quest be?

See you at the book store! — 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 Jerry Morris

Award: moibibliomaniac@gmail.com

Social Media: Carl Mario Nudi
carlnudi@netscape.net

Archives: Carl Morio Nudi
carlnudi@netscape.net

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