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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.

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.
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 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.

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.”
The Florida Bibliophile ● October 2016 ● Vol. 33, No. 2

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 much 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, Bronté, 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
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 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
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, of 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, Southhampton. 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.
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
1827  The Abbey of Laach
      —  The Lettre de Cachet, and The Reign of Terror
1829  Hungarian Tales
      —  Romances of Real Life
1830  The Manners of the Day
1831  Mothers and Daughters: A Tale of the Year 1830
1831  Pin Money
      —  The Hamiltons, or, Official Life in 1830
      —  The Tuileries, a tale
1832  The Fair of Mayfair
      —  The Opera, a novel
1833  Polish Tales
      —  The Sketch Book of Fashion
1834  The Miseries of Marriage
1836  Mrs. Armytage, or Female Domination
      —  The Diary of a Désennuyée
1837  Memoirs of a Peeress, or, The days of Fox Stokeshill Place, or, The Man of Business
      —  The Maid of Croissey, or, Theresa’s Vow; a drama in two acts
      —  The Man of Business, or, Stokeshill Place
1838  Mary Raymond, and Other Tales
      —  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
      —  The Courtier of the Days of Charles II, with other tales
1840  Dacre of the South, or, The Olden Time, a drama
      —  Preferment, or, My Uncle the Earl
      —  The Dowager, or, The New School for Scandal
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
1843  Banker’s Wife, or, Court and City, a novel
      —  Fascination, and Other Tales
      —  The Money Lender
1844  Agathonia: A Romance
      —  The Birthright and Other Tales
      —  Quid Pro Quo, or, The Day of Dupes, a comedy in five acts
      —  The Popular Member, The Wheel of Fortune, etc.
1845  A World of Wonder, with Anecdotes and Opinions concerning Popular Superstitions
      —  The Royal Favourite
      —  The Snow Storm: A Christmas Story, with illustration by George Cruikshank
1846  Men of Capital
      —  The Débutante, or, The London Season
      —  Peers and Parvenus, a novel
1847  Temptation and Atonement, and Other Tales
1848  The Diamond and the Pearl, a novel
      —  The Inundation, or, Pardon and Peace: A Christmas story
1849  Adventures in Borneo
1852  Sketches of English character
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…., Mudies’ 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

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” (Maev Binchy, 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 years is fascinating in its own right.

Isaac Newton and the Philosopher’s Stone

“In 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.

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.

HENDRI LEBEVRE • THE MISSING PIECES
TRANSLATED BY BEN JERVIS
Hindemith’s opera, Murder, The Hope of Women, has not been heard. 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.
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 (folacld.org/)

N O V E M B E R

November 1-10, 2016
Jewish Community Alliance Jewish Book Festival

November 5-8, 2016
Sanibel Island Writers Conference
(www.fgcu.edu/siwc/)

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/)

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
(http://www.savannahbookfestival.org/)

February 23-26, 2017
Sleuthfest, annual conference for mystery,
suspense, and thriller writers
Deerfield Beach, FL (sleuthfest.com/)

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/)

April 1, 2017
Literary Feast (ext. 1989)
Fort Lauderdale, FL
(www.bplfoundation.org/literary-feast)

April 7-9, 2017
O, Miami Poetry Festival
Miami, FL (http://www.omiami.org/)

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://folacld.org/index.html)
Florida Book Events Calendar, concluded

M A Y
[no events found]

J U N E
[no events found]

J U L Y
(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/)

A U G U S T

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

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.

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.

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 War Virgin: 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