

# The Florida Bibliophile

November 2016 • Volume 33, No. 3



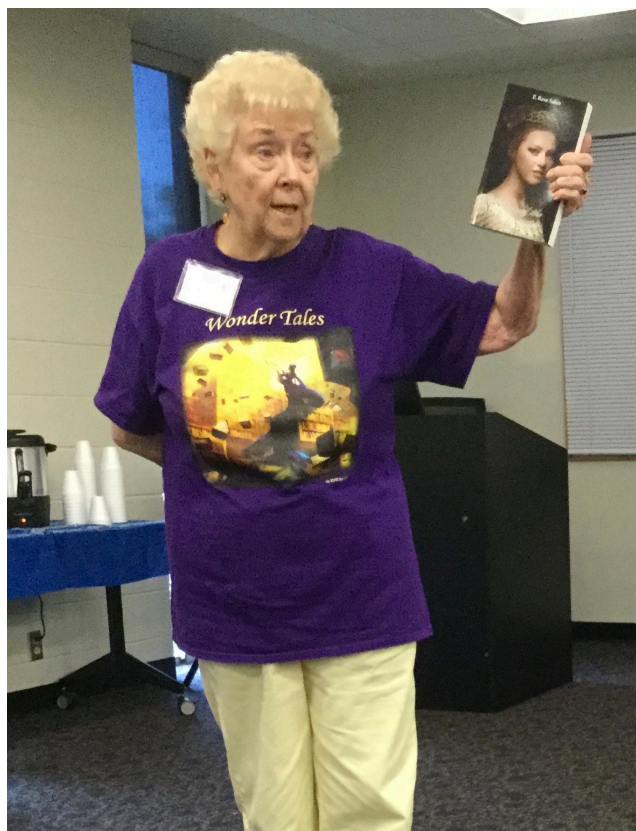
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*Deadline for the December newsletter is  
November 30, 2016.*

*To avoid disappointment, please be sure to send in your items  
before carving your turkeys. See page 14 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 due by the end of the year!**

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](mailto:floridabibliophiles@gmail.com).



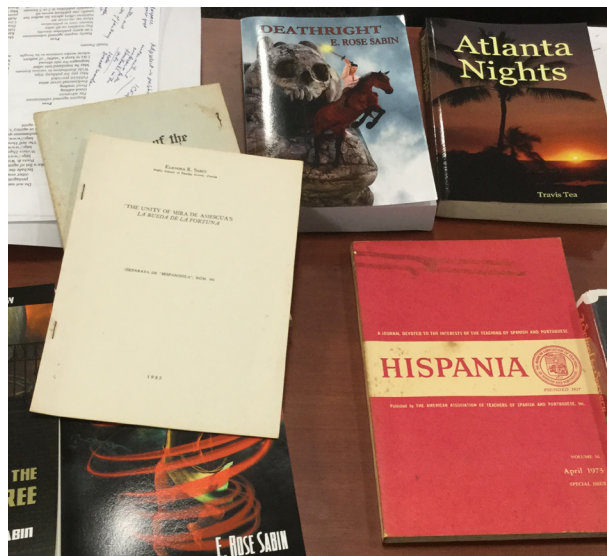
**Florida Bibliophile Society**  
A community of book lovers

## Minutes of the Florida Bibliophile Society October Meeting

October 16, 2016

Our meeting began with a few minutes of socializing accompanied by bakery treats, courtesy of Tarsha Ahmad, and coffee, courtesy of Linda Morris. At around ten minutes of 2, President Charles Brown called our meeting to order.

With thirteenn in attendance, we began with a brief business meeting at which Charles announced that the society was soliciting interest from its members in becoming officers for the next year (2017-2018). The society has begun to divide tasks among more members in order to reduce the responsibilities falling on the President and the Vice-President and to provide more continuity from year to year. He also announced that the Alachua County Friends of the Library Book Sale was being held on the following weekend and encouraged members to attend the sale and perhaps connect for lunch on Saturday, October 22. Members were reminded that the deadline for 2016-2017 dues was December 31, 2016; 29 members had paid up as of this meeting. There being no new business, the floor was turned over to FBS member Elenora Rose Sabin for her presentation entitled "Pathways to Publication."



A selection of works by Elenora was available for attendees' inspection, beginning with her academic publications and continuing through her novels *Deathright* and *Atlanta Nights*.



Elenora Sabin talks about the latest book in her Arucadi series, *Bryte's Ascent*.

### Pathways to Publication

Elenora Sabin is an experienced writer of science fiction and fantasy and has just published her sixteenth book, *A House Full of Dreams*. Over the course of her career as a writer, she has worked with commercial publishers, used small presses, and self-published. Elenora gave a hand-out discussing the pros and cons of these different approaches to publication and illustrated her major points with many examples from her personal experience.

Elenora began as an academic writer. When she was pursuing her master's degree in Spanish Literature, she wrote an article about the 17th century Spanish playwright Antonio Mira de Amescua (1578–1636) that was published in *Hispania, the Journal for Teachers of Spanish and Portuguese*. She wrote several other papers based on her thesis. However, when she attempted to write fiction, she discovered that writing fiction was quite different than writing academic papers, both stylistically and thematically. She wrote in several formats, including novels and short stories, as well as newer forms such as fan fiction and flash fiction (extremely short fiction). Eventually, Elenora found that novels were the best form for her to write in. She tends to write to an outline, and a novel gives her room to explore her ideas. She found novels easier to write than short



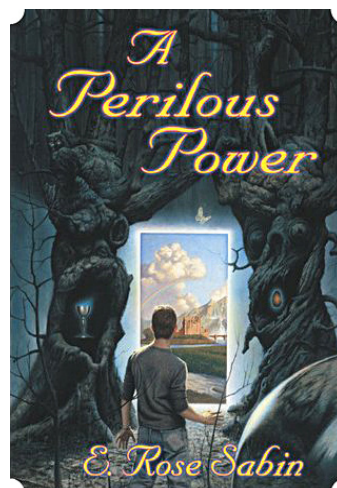
*October Meeting, continued*

stories which require more compressions and discipline.

The presentation was full of useful tips for new writers, such as having a good resume, keeping clips of published items, going to writing classes and conferences, sharing ideas with other authors, writing compelling query letters, and writing a short (no more than two-page) synopsis. She emphasized how the network she has built up in the writing community has benefited her over the years.

Generally speaking, Elenora advised budding authors to prepare complete draft manuscripts and hire agents as go-betweens in order to contact major commercial publishers. These publishers don't usually consider over-the-transom manuscripts. Once authors are established, they can sell future works to publishers simply based on proposals. She suggested three sources for possible agents: [Poets & Writers](#), [Writer's Digest](#), and the [Jeff Herman Agency](#). She urged that queries be addressed to specific agents.

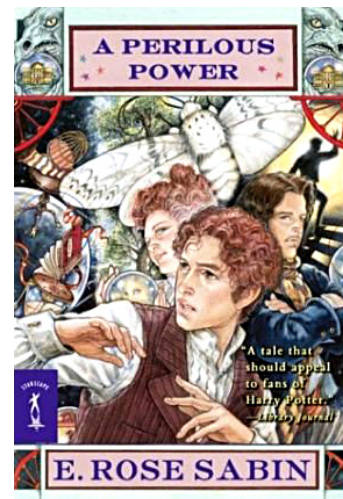
Elenora strongly recommended that potential authors attend conventions and conferences associated with the genres of writing that were of interest. Sharing experiences with other writers and readers is essential. To illustrate that point she told the group of her early attendance at the International Conference on the Fantastic in the Arts, which is annually held in Orlando. An



Covers for *A Perilous Power*, the first book in Elenora's *School for Sorcery* series, set in her Arucadi universe. Both covers emphasize the protagonist, Trevor Blake, a farm boy with mysterious powers.

Left: The original TOR edition with cover art by Vince Natale.

Right: Cover art by Marilee Heyer for the 2004 Starscape edition, a Tor imprint for young adult books.



experienced writer at that conference volunteered to read and critique up to 50 pages of writing from any newbie — Elenora submitted some copy as a first effort to this reviewer, who promptly tore it apart. However, painful, Elenora explained how much she benefited from that experience.

An area of particular interest to Elenora is cover art. It's another way of expressing what's in the book and communicating to readers. And advantage of commercial publishers is that they generally have commercial artists under contract to provide cover art for new books. The disadvantage is that authors may have little or no say regarding that art, but it is done professionally and usually comes out well. Commercial publishers also assign knowledgeable editors to work with their authors. Elenora urged new authors to listen to the advice provided by these editors. Elenora herself published her first three books with a commercial publisher, however she ignored advice from the editor regarding an unlikable character in her second book and the title of her third book, and as a result, sales declined. Accordingly, the publisher's sales department declined to publish her fourth book. Elenora drew two morals from this experience: (1) listen to your editors; and (2) the sales department rules! Commercial publishers will typically also have



Covers for the Romanian editions of the *School for Sorcery* series.

*October Meeting, continued*

publicists that will set up book signings, help place authors on panels where they get the benefits of exposure, and will generally pay the author's expenses.

Elenora further noted that it was important in contract negotiations to retain the rights to your book if the publisher declined to issue new editions. And while many commercial publishers often do provide an advance (an up-front payment), authors don't get any royalties from their work until the advance has "earned out" — that is, until the royalties have paid back the publisher for the advance. After that, the publisher pays royalties to the author (often through the author's agent).

The rest of Elenora's books have either been published by small presses or have been self-published using the Amazon service CreateSpace.

Small presses are less formal than commercial presses. Authors may have more input on items like cover art, and are likely to deal with principals of the firm. Elenora illustrated her comments by discussing her relationship with a Canadian small press called Double Dragon, in which the publisher himself created book cover art, but was amenable to using scenes suggested by the author. On the downside, small presses may give advice on publicity but cannot be as actively involved as are commercial presses. Small presses typically do not cover publicity costs; authors must be prepared to self-promote. Advances are rarely paid, and the author may be largely responsible for proof reading. Lastly, books from small presses often are not returnable, so many bookstores may not wish to carry these books.

Yet another publication option lies with author collective or co-ops, in which members share the work needed to edit, produce, and market their books, focusing on their mutual success. With this option the author retains the rights to their work, and with all parties working together, a quality

product can be produced in a relatively short time. On the other side, royalties are shared by the entire creative team and some up-front funding will be required. The author must do most of the promotion, and distribution may present challenges.

At this point of her career, Elenora has decided to self-publish using CreateSpace. She has learned how to use her own template (in Microsoft Word) instead of being locked in to the standard template provided by that service, and she now takes pride in designing her own cover art using the software package Digital Art. With self-publication, the author sets the price for his or her work and has control over every stage of publication. Books stay in print indefinitely, as copies are only generated when there is a demand. On the other hand, the author may wish to hire an editor to independently review and suggest revisions to the work, and the author is solely responsible for promotion. Self-published works are sometimes considered less prestigious, in that these works have not been reviewed and accepted as "worthy" by a publication house.

Elenora ended her fascinating talk by cautioning authors to avoid vanity presses, which charge heavily for services that the author can normally do for himself or herself. And she urged that all contracts be read carefully and negotiated to maintain author's rights.

Recorded by Gary Simons.



*Mistress of the Wind* is the first book in Elenora's trilogy, *Arucadi: The Beginning*. Self-publishing has given Elenora the opportunity to create her own cover art. The challenge was she was required to learn new software and develop new skills — both of which she found motivating.

*October Meeting, concluded***Advice and Encouragement from Elenora's Blog**

...I've been querying a long list of agents, trying to find an agent for an urban fantasy novel titled *Were House*. No luck so far. But writing and email queries took a good bit of time, and the results have been discouraging.

But the troubles with Kira [Elenora's dog] and the agents' rejections or lack of response only aggravated the real problem, which was that the novel I've been working on just wasn't going well. I didn't have writer's block. I was working on it regularly, but it was like slogging through thick mud. The words I put on the page didn't sparkle; they just clunked down and lay there like lumps of coal. I was seriously considering giving up but didn't feel I could, as I'd promised a third book in the Arucadi: The Beginning series, following *Mistress of the Wind* and *Bringers of Magic*.

So, what to do? I tried various things, and nothing was working. I wanted this book, *A Mix of Magics*, to bridge the gap between the Beginning books and *A Perilous Power*, the prequel to *A School for Sorcery*. I kept telling myself that it shouldn't be so hard to write. I knew and loved the characters in *Mistress of the Wind* and *Bringers of Magic*, and many of them carried over. I also had several new characters that should have been intriguing. But the novel wasn't grabbing me as my other novels had. Was it just my mental state? Or was it really as bad as I sensed it was? I believed more and more that it was the latter.

I was washing dishes one evening and thinking about the futility of continuing work on a novel that just wasn't going anywhere and that didn't even interest me anymore, so how could I expect it to interest a reader? With my hands in the hot, soapy water, I pondered one particularly troublesome scene. It suddenly dawned on me that the problem was that I had the wrong protagonist. Changing protagonists when I was over halfway through the book seemed daunting, but as I thought about it, I finally

understood that I'd never make the book work unless I made the change.

Understand, this is a book that has several viewpoint characters. That wouldn't change. I wouldn't have to change everything I'd written. And I wouldn't be introducing a new character. But I would be changing the whole emphasis and tone of the novel. I dried my hands, went to the computer, and wrote a new first chapter.

It worked!

Everything fell into place. I was excited about the book and the characters again. I could make it come alive. My whole attitude changed—toward the book and toward life in general. I was eager to write. And write I did. In no time, I'd rewritten the problem scenes and had great fun writing the climactic scene. I took the advice of a writer friend as to how to handle a scene with a large number of characters. Her advice was to use omniscient viewpoint. I did that for two or three scenes. These were action scenes that were hard to describe from a single character's viewpoint, as I'd been trying to do. Writing them in omniscient solved the problem.

Like a dam bursting, ideas flooded out. A couple of days ago I finished the first draft of *Mix of Magics*. I'm happy with it, although I know I still have a lot of editing to do on it. It will probably need to go through several more drafts. But the important thing is that I now have confidence in it.



*A Mix of Magics* was almost a victim of writer's block. A pan of soapy dishwater catalyzed a breakthrough. Wanna know what brand of soap Elenora uses?



## Credit Where Credit Is Due: Christopher Marlowe to Share Authorship of Some Shakespeare Plays

Christopher Marlowe is not the household name that William Shakespeare is. Marlowe and Shakespeare were born within a few weeks of each other in 1564, but Marlowe died at age 29, while Shakespeare lived to age 52 – an additional 20+ years to polish his craft, to add to his portfolio, and establish a reputation that would dominate English letters down to the modern day.

Nevertheless, Marlowe, not Shakespeare, was regarded as the most important playwright of the late 1500s. His work was extremely popular. His catalogue of seven plays begins with a classical subject, *Dido, Queen of Carthage*, and moves to the violent historical drama, *Tamburlaine the Great*. Marlowe wrote *Faustus* as the first dramatization of the great German legend of a scholar torn between faith and the fulfilment of personal desire. *The Jew of Malta* is set in the international politics of Marlowe's day, the conflict between the Spanish and Ottoman empires. *Edward the Second* is a court intrigue, the story of the removal of Edward II by those who resent the influence of the king's favorites. *The Massacre at Paris* is another story of intrigue – this time religious – focusing on the conflict between Protestants and Catholics.

Marlowe and Shakespeare lived during a time of considerable court intrigue and imperial contests. The 1580s had seen the plot against Elizabeth I, which had the goal of putting her Catholic sister Mary, Queen of Scots, on the throne of England. In 1588, the English defeated the Spanish Armada in another attempt to unseat Elizabeth I. This engagement had disastrous consequences for both sides but gave the English an edge in their conflict with Spain that lasted for years.

In this atmosphere of intrigue, there were many secular and religious spies and accusations of treachery. Marlowe's plays were becoming more provocative. Marlowe may have been a spy himself.

Marlowe was no stranger to brawling, but in 1593 he was killed under peculiar circumstances while at the home of a friend with three other men. The inquest conducted in 1593 of this incident was



This portrait was discovered at Christ's College, Cambridge, U.K., in 1952. The notes in the upper left hand corner give the date of the painting as 1585 and the age of the sitter as 21. This correspondence is the basis upon which the painting is widely regarded to be Christopher Marlowe. But is our desire to have at least one image of the man stronger than the evidence?

only made public in 1925, but rather than settling the issue, it only fueled new speculations. The men involved in the fight that ended Marlowe's life had their own involvements with politics and espionage. There are numerous theories about why and how Marlowe was killed, including that he did not die at all, but faked his death to escape the authorities and write the plays of Shakespeare!

Scholars have long suspected that Marlowe played some role in Shakespeare's early plays, especially the history plays, *Henry VI*, parts 1, 2, and 3, but this has been difficult to establish to any degree of certainty until recently. The *Henry VI* plays appear to have been written in the early 1590s when Shakespeare and Marlowe were both in their late 20s. The plays are regarded by many as uneven and

*Marlowe, concluded*

not Shakespeare's best work.

In 1986, the Oxford University Press caused a sensation when they suggested that several works by The Immortal Bard might have been collaborative. Reverence for Shakespeare and the Romantic concept of genius simply would not allow such a conclusion. Shakespeare's work had after all been published with only one name. But since the Oxford Press's first suspicions had been announced, the sophistication of textual analysis has increased significantly, and it is now believed that 17 of Shakespeare's plays were collaborations.

Collaboration was not unusual in Shakespeare's time. In one analysis of the 900 plays registered during the period 1580 to 1640, fully half were collaborative, either direct collaborations in which more than one author was credited on a title page or indirect collaborations in which only one author is credited but the writing of one or more other authors is known by other means.

Comparative analyses of Shakespeare's and Marlowe's work have now convinced the team of 23 scholars behind Oxford University Press's new edition of Shakespeare (to be published in November) that the three Henry VI plays should bear Marlowe's name. This will be the first time a Shakespeare collaborator has been given full credit for his role. One report likened the discovery that the two greatest dramatists of their day had collaborated was like finding out that Beethoven and Mozart had written a sonata together.

Ascribing authorship, collaborative or otherwise, has often been based on internal clues in works of literature than can be compared to what is known of an author's life and work. For example, in Shakespeare's case, there have always been questions about whether someone with the education he is known to have had could also have knowledge of the "geography, foreign language, politics, and an immense vocabulary" that appear in his works.

Add to this kind of investigation an analysis of the text itself that develops a kind of literary fingerprint

of an author. The measures used in such an analysis might start simply with characteristic vocabulary, use of rhyme, and line length. Gradually, researchers have added more sophisticated statistics, facilitated by computers, which can quickly apply a theory to all of an author's known work and compare it to others. These measures might include two or more words that occur together in a particular author that are rarely used together elsewhere.

Gary Taylor, a professor at Florida State University and one of four scholars that leads the editorial team, gave this explanation of one method of comparison in a recent interview on NPR:

For one example, the word glory is not all that unusual in plays of the period. And the verb droopeth, you know, it occurs in a number of different writers. But if you put those two words together right next to each other, glory droopeth, that occurs in one of these disputed passages in "Henry VI, Part 1." The only other place it occurs in all the plays of the period is in a play by Marlowe.

Now, just those two words by themselves would not be enough. But when you find a number of unusual combinations of this kind all clustered together in one place, then the simplest explanation for that is that there's two different writers here.

Not all scholars agree with Oxford's decisions. Indeed, it should be made clear that there are still prominent scholars, performers, and others who doubt that William Shakespeare from Stratford-upon-Avon is indeed the author of any plays. As with many issues from the times, decisive evidence is not quite decisive, and conclusions must be drawn from patterns of evidence.

In addition to its new edition of Shakespeare, Oxford will also be publishing *The New Oxford Shakespeare: Authorship Companion*, edited by Gary Taylor and Gabriel Egan, that will give detailed attention to the art and science of author attribution in Shakespeare's works.

## Jane Eyre Manuscript to be Published in Facsimile



An Edmund Garrett illustration for an 1897 edition of *Jane Eyre* to be used in the facsimile edition.

In December, the French publisher Éditions des Saints Pères, will release a facsimile of Charlotte Brontë's 1847 manuscript of *Jane Eyre*, written in the author's flowing hand with revisions and corrections, notably around the portrayal of Jane's encounters with Mr Rochester. The reproduction will be accompanied with etchings by Edmund Garrett from an edition published in 1897.

Éditions des Saints Pères has produced other facsimile manuscripts, including *Madame Bovary*, *Les fleurs du mal*, and *The Hunchback of Notre-Dame*.

Co-founder Jessica Nelson said that she and Nicholas Tretiakow were inspired to set up the press after attending an exhibition of manuscripts and first drafts in Paris 10 years ago. "We were totally moved and astounded by what we saw. We already had a passion for literature but we were astonished," she said. "Nicholas said that in 10 years' time we would create our own publishing house and specialise in the production of manuscripts, and that's what we've done."

Print runs are limited to 1,000 or 2,000 copies per book, with editions aimed at bibliophiles, collectors, and fans of a particular author. The *Jane Eyre* copies will be priced at more than £200. Further titles in English will follow next year.

"There is a sense in this ever increasingly digital world that the value of handwriting and handwritten craft has never been so precious," Nelson said. "It's another reading experience – you really feel something very intimate, you create an intimacy with the writer, even a writer who has been gone for centuries. A particular bond is created when you discover a manuscript."



## Small Press, Big Prize

Paul Beatty's Man Booker prize success this week for his novel *The Sellout* marked the second win in a row for the small independent publisher Oneworld, after last year's *A Brief History of Seven Killings* by Marlon James. It's an impressive performance from a press which, founded in 1986, began to publish fiction only five years ago. But Oneworld – now rushing through a major reprint of Beatty's winning title – is not the only small publisher making waves.

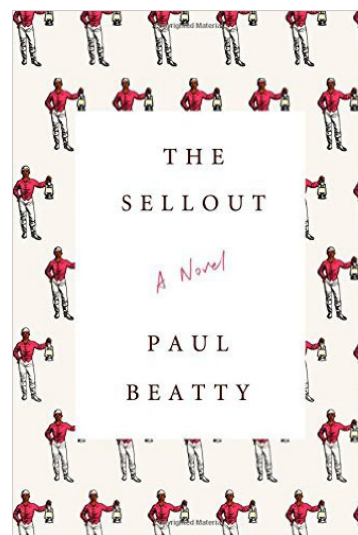
The Independent Publishers' Guild points out that 19 of 36 Booker-shortlisted books since 2010 have been published by its members; along with Beatty, two of this year's shortlist of six were from independent presses – Margaret Thien's *Do Not Say We Have Nothing* (Granta) and Graeme Macrae Burnet's *His Bloody Project* (Saraband).

In nonfiction, the four-strong shortlist for this year's Baillie Gifford award includes two titles from small presses, Nobel laureate Svetlana Alexievich's *Second-hand Time* (Fitzcarraldo) and Margo Jefferson's *Negroland* (Granta).

In poetry, Vahni Capildeo's Forward poetry winner for best collection, *Measures of Expatriation* (Carcanet), has just been shortlisted for the T. S. Eliot prize, alongside Ruby Robinson's *Every Little Sound* (Liverpool University Press) and Bernard O'Donoghue's *The Seasons of Cullen Church* (Faber).

Poet Ruth Padel, chair of the TS Eliot judges, says, "It is clear that such publishers are radically altering the landscape of contemporary poetry."

Juliet Mabey, of Oneworld, said of Beatty's novel: "Publishers in the UK might have felt it was 'too American' to sell well here, but it was so brilliantly written and dealt with such an important issue, I had to have it on my list. I'm thrilled that the Man Booker judges have recognized this as well."





## Member Activities



### Steve Eisenstein

FBS members Steve and Edie Eisenstein are owners of the A-Book-A-Brac Shop in Miami Beach. Steve is hardly a quiet-retiring rare book dealer; he's active on traditional and social media. Steve hosts a radio call-in

show called **"Bucks on the Bookshelf"** on [WDBF](#) radio Sunday mornings at 8 o'clock. You can also find Steve on [Facebook](#) and [Twitter](#).

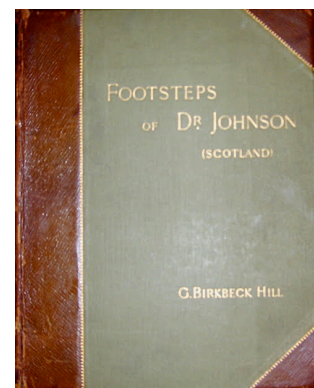
Not enough Steve? He will also be part of a new venture, [Rare Book Cafe](#), "the first and only live-streamed program about antiquarian books" — old media meets new media! Rare Book Cafe is a project of the Florida Antiquarian Book Fair and will be airing a 2:30 pm Eastern Time on Saturdays in YouTubeLIVE. Steve will be joined by co-hosts Thorne Donnelley and Lindsay Thompson. Broadcasting begins on December 3.



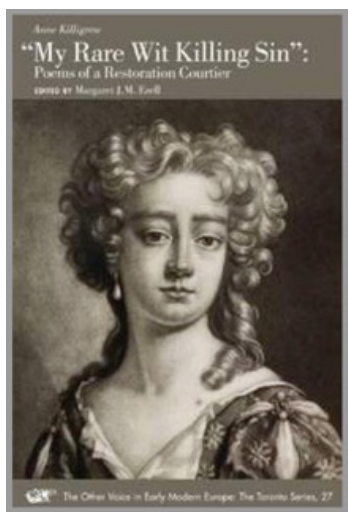
### Jerry Morris

Jerry will give a talk, "Whose Hands Were on These Books?" on Tuesday night, November 15th, beginning at 6:30 pm, at the Hudson Library, 8012 Library Rd, Hudson, FL. The talk will focus on some of the books in his library that were formerly owned by authors, actors, aviators, and other famous people. He will bring along a suitcase full of these books to talk about and display. He calls this collection, "My Sentimental Library."

["My Sentimental Library"](#) is also the title of Jerry's blog which documents his many book interests. A recent entry reports on an article, "Bookstores of Copenhagen," published in *Antiquarian Booksellers' Association Newsletter* (London, U.K.) and based on his trip to Denmark last summer.



*One of the books in Jerry's collection formerly owned by Arthur Roland Maddison (1843-1912), priest-vicar of Lincoln Cathedral.*



### Maureen Mulvihill

The [first essay](#) in Maureen's three-part series, **Old Books/New Editions**, has been published on the [Rare Books Hub](#) website. The series presents new editions of 17th-century women writers. The first writer treated is Stuart courtier and poet-painter, Lady Anne Killigrew (London, 1660-1685).

Killigrew's death at age 25 from smallpox cut short a life of great promise. As Maureen describes it: "She was praised by contemporaries and literary chroniclers (Beckett, Wood, Ballard, et al.) with

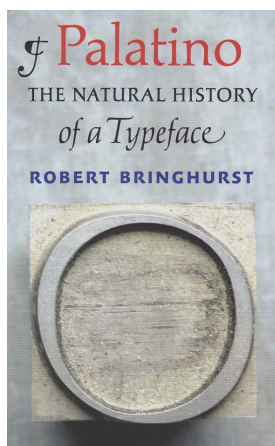
broad claims of genius and fame." And yet, she never had the opportunity to prove these appraisals. Her poems were collected in a slim volume produced after her death. Dryden admired her work and wrote an [elegy](#) "To The Pious Memory of the Accomplish'd Young Lady Mrs. Anne Killigrew".

Lady Anne's writings have received three (yes, three) editions in recent years, most recently Margaret J. M. Ezell's *Killigrew* (Toronto, 2013; cover displayed here). In her essay, Maureen identifies the distinguishing features of Lady's Anne elegant poetry-book (1686) and its continuing value among collectors and book historians. Also discussed are the editorial practice and methodologies of the new Ezell *Killigrew*, as well as some unsettled issues of Lady Anne's biography and authorship. Finally, Maureen considers the likelihood of an authoritative Killigrew in future years.



## Books in Brief

### Palatino: The Natural History of a Typeface



Students of book arts and book history will know the name Robert Bringhurst well. His *Elements of Typographic Style* is a classic in the field of typography. More than a layout manual or a historical treatise, Bringhurst, who is also a poet and linguist, creates a philosophy of type in *Elements*.

In his new book *Palatino: The Natural History of a Typeface* ([David R. Godine, 2016](#)), Bringhurst

brings his combination of aesthetics and analysis to bear on one of the most successful type designs of the last century. As one reviewer, Boris Veytsman, put it: The world of font design, even when we talk about one (admittedly large) family, is complex. A journey into this world requires a wise guide, generous to share his knowledge and experience with the reader. (This paragraph is set in Palatino.)

Palatino was designed in 1948 by Hermann Zapf (1918-2015), a legend in type design. Palatino was first produced in lead type by the Stempel Foundry, but as technologies changed, Palatino was translated from metal to film to digital type. It's likely that you have Palatino from the Linotype company on your computer right now. Linotype licensed Palatino to Adobe and Apple establishing its role early in the desktop publishing revolution.

Palatino is named after 16th century Italian master of calligraphy Giambattista Palatino. The letters are based on the humanist types of the Italian Renaissance, which were designed from the humanist letterforms once drawn with a pen. However, rather than following the proportions of other Renaissance revival type faces, Zapf gave Palatino more modern proportions and enhanced readability. The balance of elegance and readability make Palatino popular.

Listen to Bringhurst talk about *Palatino* on [YouTube](#).



### The Art of Collaboration: Poets, Artists, Books

Some of the most beautiful and interesting books are the products of collaborations between poets and artists.

This collection of essays ([Cuneiform Press, 2016](#)) edited by Anca Cristofovici and Barbara Montefalcone began as a symposium at the University of Caen, France, in March-April 2011, "Collaboration and the Artist's Book: a Transatlantic

Perspective." The participants included American poets and artists who have produced significant work in the field – some since the sixties – as well as American and French scholars, independent publishers of artists' books, and library and museum curators. Some names, such as Charles Bernstein and Richard Tuttle will be familiar, and others will be exciting discoveries: Antoine Cazé, Olivier Brossard, Susan Bee, Raphael Rubinstein, Constance Lewallen, and more.

Paul Maziar praises *The Art of Collaboration* in his review and notes "Dick Higgins is quoted in an essay by Montefalcone, saying, 'The hardest thing about the artist's book is to find the right way to talk about it.' This is kind of a funny insight, because *The Art of Collaboration* goes to endless lengths to discuss the subject's intricacies, but it manages to avoid sounding too scholarly or droning, to which we can credit the editors' mutual eye for stellar contributors."

Johanna Drucker, well known for her own engagement in the analysis and creation of artist's books, describes *The Art of Collaboration* as a volume that addresses "some of the main threads of collaboration in American and French poetry and printing, where the livre d'artiste flirts with the artist's book in imagining the page, the text, the codex as a vital scene of exchange."

**THE ART OF COLLABORATION**  
POETS, ARTISTS, BOOKS  
edited by Anca Cristofovici & Barbara Montefalcone





## Upcoming Events

### November 2016



#### Chris Sherman, Dining Editor of Florida Trend Magazine

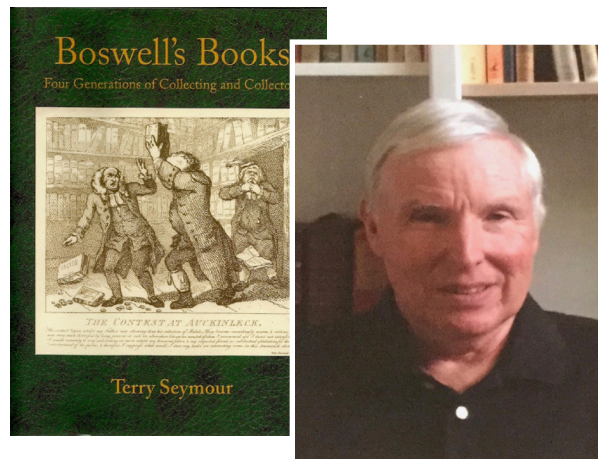
**Seminole Community Library**  
**9200 113th St. N.**  
**Seminole, FL**  
**November 20, 2016**

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 and slow food and food culture and “foodies”... the time is NOW for *Florida Trend*’s dining editor Chris Sherman to explain it ALL and guide us safely to culinary NIRVANA!

Chris 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. He knows Florida food. He is the publisher of cookbooks focusing on two of Florida’s finest restaurants, *Berns: Rare and Well Done* and *Meet Me at Mazzaro’s*, which are available through Story-farm.com (Chris is vice president).

### January 2017

(yes, it’s right around the corner!)



#### Terry Seymour, Author/ Collector

**Seminole Community Library**  
**9200 113th St. N.**  
**Seminole, FL**  
**January 15, 2016**

Terry Seymour is familiar to many FBS members from his talk in January 2015 about the Everyman’s Library series, about which he wrote two books. In January 2017, he will talk about his new book that was over six years in the making: *Boswell’s Books: Four Generations of Collecting and Collectors* (Oak Knoll, 2016; 556 pp.). Terry will tell us not only about James Boswell’s books, but those of Boswell’s father, grandfather, and his two sons.

Terry has already given talks about Boswell’s Books before the Grolier Club and before a college English class. His talk on the Everyman’s Library Series was well received at FBS, and his talk on Boswell’s Books is sure to be a fascinating look at an historically important subject.



## Florida Book Events Calendar

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

2016

### NOVEMBER

October 24 - November 17, 2016

#### **Berrin Family Jewish Book Festival**

Miami, FL

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

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/](http://www.fgcu.edu/siwc/))

November 12, 2016

#### **Tampa Bay Times Festival of Reading**

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

November 13-20, 2016

#### **32nd Annual Miami Book Fair International**

([miamibookfair.com/](http://miamibookfair.com/))

November 30-December 4, 2016

#### **INK Miami**

Modern and contemporary works on paper by internationally renowned artists

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

### DECEMBER

Dec 9-11, 2016

#### **Paradise City Comic Con**

Ft. Lauderdale, FL

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

2017

### JANUARY

(no 2017 date yet)

#### **Writers in Paradise Conference**

St. Petersburg, FL ([writersinparadise.eckerd.edu/](http://writersinparadise.eckerd.edu/))

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

([zorafestival.org/](http://zorafestival.org/))

January 12-14, 2017

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

Daytona Beach, FL

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

January 12-15, 2017

#### **Annual Key West Literary Seminar** (est. 1982)

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

### FEBRUARY

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

February 23-26, 2017

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

Deerfield Beach, FL ([sleuthfest.com/](http://sleuthfest.com/))



*Florida Book Events Calendar, concluded*

## M A R C H

(no 2017 date yet)

**BookMania!**Jensen Beach, FL ([www.libraryfoundationmc.org/BookMania-2015-.html](http://www.libraryfoundationmc.org/BookMania-2015-.html))

March 18, 2017

**Southwest Florida Reading Festival**The Largest One-Day Reading Festival in Florida  
Fort Myers, FL ([www.readfest.org/](http://www.readfest.org/))

March 24-25, 2017

**6th Annual Venice Book Fair and Writers Festival**Venice, FL (<http://venicebookfair.com/>)

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](http://www.english.ufl.edu/comics/conference.shtml))

April 1, 2017

**Literary Feast** (ext. 1989)Fort Lauderdale, FL  
([www.bplfoundation.org/literary-feast](http://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](http://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>)

## 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>)

*From Our Facebook Page – visit FBS on Facebook for the full story*

## Paper Is Back: Why ‘Real’ Books Are on the Rebound

As Publishers Weekly puts it, “the 2014 figures are further evidence that print books are selling better than they have since sales of eBooks exploded in 2010.” The paper tome apparently hit rock bottom in 2012, but has since rallied in categories from children’s books to adult non-fiction, and formats from trade paperback to hardcover.

Students, too, are rediscovering paper. Several studies – including one by tech-centric Hewlett-Packard – find a strong preference for printed textbooks, notably among those in college who have tried both types.

FBS on  
Facebook



## 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.

Jerry Morris  
Linda Morris  
Maureen Mulvihill  
Carl Mario Nudi  
Irene Pavese  
Elenora Sabin  
Gary Simons  
Jean Simons  
Sue Tihansky

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



## The World’s Most Valuable Children’s Books – Do You Have One?

Are the books from your childhood packed away in boxes in the basement or the attic? Humble children’s books from years past can be immensely valuable, but only if they are the right edition in the right condition. And condition is doubly important when considering the value of children’s books. Youngsters can love a book too much, reading it again and again, which results in extreme wear and tear. Crayon or pen markings, and torn or lost dust jackets will all bring down the value of a book. You may be surprised by this list of ten highly sought-after children’s classics.



## 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**, Dining 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 • Terry Seymour** – Terry will talk about his new book that was over six years in the making: *Boswell's Books: Four Generations of Collecting and Collectors* (Oak Knoll, 2016; 556 pp.). Terry will tell us not only about James Boswell's books, but those of Boswell's father, grandfather, and his two sons.

**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.

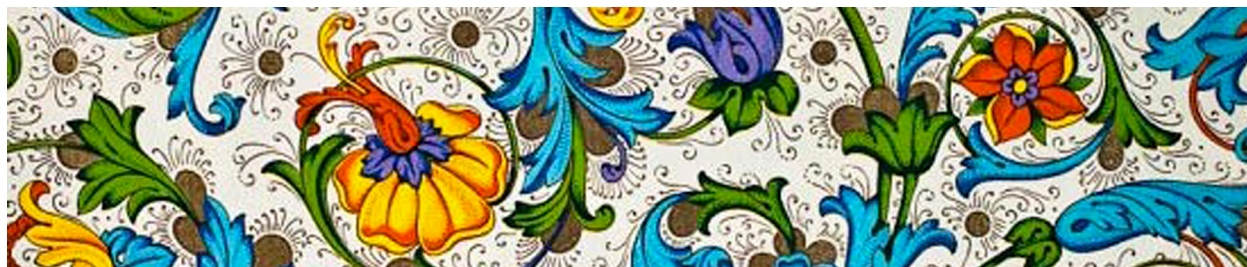
**April 16 • Peter Hargitai**, poet, novelist, translator – For National Poetry Month, FBS member Peter Hargitai will read and discuss his work. The recipient of many honors on both sides of the Atlantic, Peter has published numerous books of poetry and fiction. A native of Hungary, Peter has also introduced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



I first became interested in my family's genealogy when I was a teenager. Over a few months, I interviewed some relatives and made some notes. I came back to it in my 30s for a while and, then, more seriously, in my 40s. As it turns out, those notes I took as a teenager held information that could be found nowhere else. The lesson I learned was how important it is for somebody to write something down. I also learned that few people actually do.

October's presentation by Elenora Sabin reminded me of that lesson: at the foundation of our entire culture of literature, libraries, bookstores, collections, obsessions, illustrations, printers, binders, publishers, and distributors — oh yes, and readers! — are people who write things down. Without people who are determined to communicate in print and who take the time to do so, the whole whirling machine of print culture would come to a stop (well, I guess there's always reprints!).

Watching Elenora speak so excitedly about the

adventure of creating her work and getting it published, I could see that it had taken determination and a willingness to accept criticism. And as rewarding as writing is, it is also real work, and it takes real discipline.

I believe it was Snoopy that once said, "It's great when you know you've written something good!" He was so right.

Not all writing is for publication of course. Diaries, albums, a few notes on the backs of photographs — it all counts, first, because you enjoy it and, second, because you never know who will benefit, and you never know where it might lead.

We're fortunate in the Florida Bibliophile Society to have so many writers of various kinds who can offer their insights... and some inspiration to those of us who wished we wrote more.

See you at the book store! — Charles

## The Florida Bibliophile Society

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