

The Florida Bibliophile

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Deadline for the November newsletter is October 30, 2020.
See page 19 for details.

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the Fall 2020 FABS Journal [here](#).

SUMMER TREASURES



ANNUAL DUES for the 2020–2021 FBS Season are due by December 31, 2020!

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



Florida Bibliophile Society
A community of book lovers

Minutes of the September Meeting of the Florida Bibliophile Society

President Jerry Morris opened the first meeting of the regular FBS 2020–2021 season. The meeting was held virtually via Zoom and proceeded smoothly. Jerry presented some business matters, including the election of officers for the next two-year cycle. With voice assent, Charles Brown was approved as the new president and Jerry as vice president. Continuing are Gary Simons as secretary and Linda Morris as treasurer.

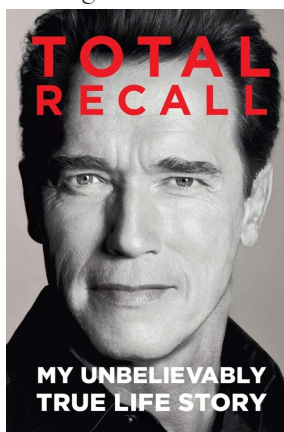
Jerry reminded us that annual dues are now due, and they may be paid either by check sent to Linda Morris or via PayPal. Details of both of these methods of payment can be found on the front of this newsletter.

With everyone apparently comfortable with the Zoom platform, Jerry proceeded to the purpose of our meeting: enjoying each other's company after the summer break and sharing some recent acquisitions.

We were delighted that Tashi Wangmo was able to join us from Washington, D.C. Tashi was a contestant for the 2018 Harrer Essay Prize. She was not able to stay long, but wanted to introduce herself to FBS. We hope to see her again soon!

Irene Pavese and Joan Sackheim

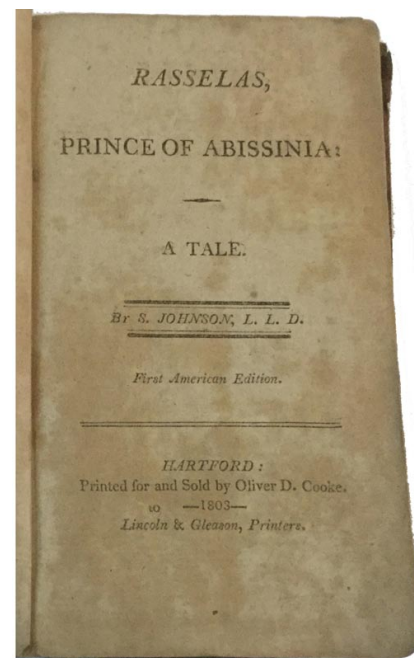
Irene and Joan were present a bit more virtually than the rest of us. They were connected on audio-only, without a microphone: they could hear us, but we could not hear them. Undaunted, they communicated by Zoom chat occasionally and phone to Linda Morris. Joan wrote later to say that she is reading the Arnold Schwarzenegger biography *Total Recall: My Unbelievably True Life Story*. At 656 pages, just handling the book is a body-building experience! It's interesting, but she's fairly sure it will not be shelved with her "faves" such as *Breakfast at Tiffany's* and *Moby Dick*.



Jerry Morris

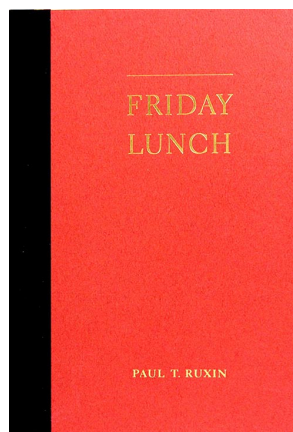
As active a bibliophile as Jerry always is, he had interesting stories to share about the books he collects... and even the books he collects for other collectors!

It has been said that Samuel Johnson's novel, *Rasselas*, has never been out of print from the day it was first printed in 1759: "A friend of mine from Australia wants to prove this by collecting editions from every year from 1759 on. He has already bought all the editions available in Australia so I am buying editions for him here in America. I'm finding editions I want for myself too! Here's an edition of *Rasselas*



that was published in Hartford in 1803. It is missing its front cover but I'm going to rebind it. I wanted this book because on the title page it says 'First American Edition.' But it is not the First American Edition! The First American Edition of *Rasselas* was published in Philadelphia in 1768!"

Jerry also told us a story about an inscribed copy of *Friday Lunch* by his friend, the late Paul Ruxin, that he bought twice. You can read "[On Buying Multiple Copies of Paul Ruxin's Book, Friday Lunch](#)" on Jerry's blog, *My Sentimental Library* (make that one of Jerry's blogs).



Minutes, continued

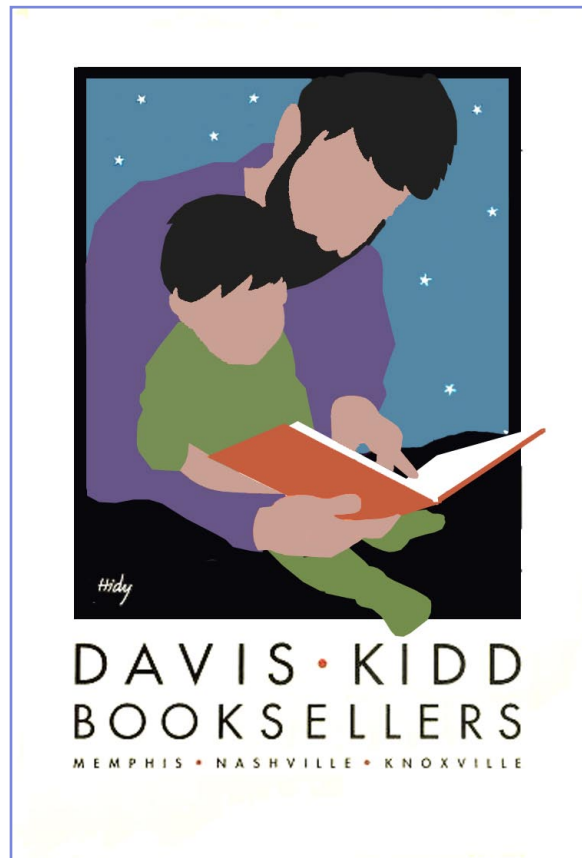
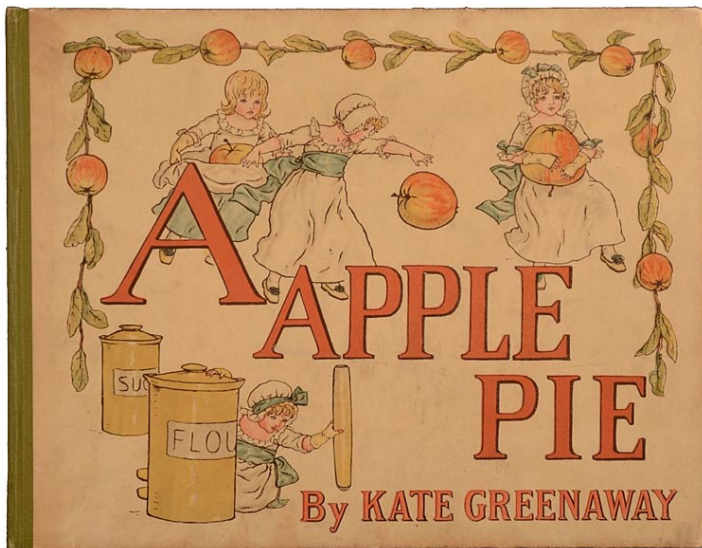
Carl Mario Nudi

Carl is both an avid book collector and accumulator (many of us will recognize this dual avocation). At the September 21 meeting, Carl shared that he has just started selling some his books in a booth, Nudi's Book Nook, at the Cat's Meow, A Vintage Marketplace, on 26th Street in Bradenton. Best wishes on Carl's new venture!



Sue Tihansky

Sue told us about a visit to Mike Slicker's bookstore, Lighthouse Books, now located in Dade City. She showed us a copy of Kate Greenaway's *A Apple Pie* – in excellent condition – that she had purchased. Sue showed us a few of the pages in this classic alphabet book. As an accomplished artist herself, Sue is very interested in illustrators. Sue also showed us a miniature of a poster for Davis Kidd Booksellers drawn by Lance Hidy. The miniature was printed by David Godine and signed by Lance Hidy. Sue had visited Hidy's print shop, Stinehour Press, on a FABS tour. [I must say that in very few words and a series of characteristically charming illustrations, Ms. Greenaway tells the story of the conflict aroused in a quaint Victorian community by what must be the largest apple pie ever produced in that vicinity. –Ed.]



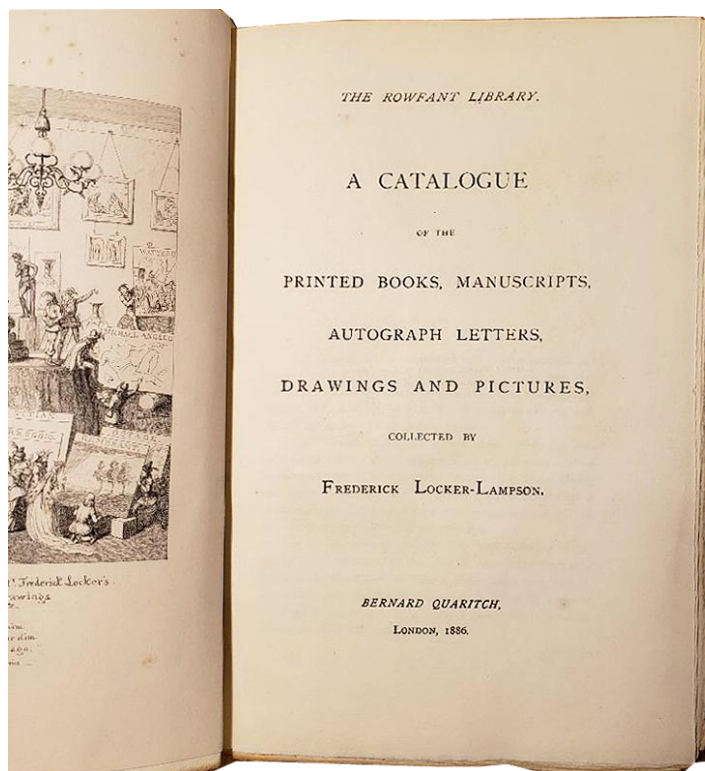
*Minutes, continued***Linda Morris**

Our treasurer, Linda Morris (baker extraordinaire and famous Dane!), is an avid reader but not a book collector per se. She provided a break from all our bookish talk by telling us about her collection of Danish porcelain from Bing and Grøndahl's Seagull pattern (designed 1895 by Fanny Garde).

**Gary Simons**

“I have spoken before to the Florida Bibliophile Society about Frederick Locker-Lampson, who arguably was a minor poet but a great bibliophile, and whose library at his country house, Rowfant, has often been held as a standard of excellence in book collecting. Today, I want to talk about the famous catalog of that library that was published in 1886. Only 150 copies of that catalog were produced for sale. At any given time there’s only one or two copies listed on bookseller websites, and these are generally out of my price range. I have looked at these listings longingly for a few years, and this year I finally stretched a bit (well, more than a bit!) and purchased one. What a pleasure it is!

The book itself is simply beautifully done, but to browse through the pages is to enter a different



world. The first (and largest) section of Lampson’s catalog covers books published from 1480 to 1700, and is virtually a “who’s who” of the great writers and great books of that era. Lampson often included little notes with his book descriptions, providing his personal insights. His second section covers the years 1700–1880, often describing early editions of old friends, books that I used to teach in British literature classes at the University of South Florida.

Although she is kind about it, my wife Jeannie doesn’t really understand my fascination with catalogs of personal libraries. Yes, these volumes don’t provide the same reading experience as do novels, but they offer another pleasure, an opportunity to connect with long gone worlds and the minds and interests of long dead collectors. It’s as near as I will ever get to Vulcan mind melds.”

Gary also told us about a productive visit to the Antique Emporium, a large two-story building that sits on a hill overlooking I-75 a few miles south of Gainesville. In a separate communication, Gary said: “John Asfour, (The Philosophy Store) has a big booth (D6) there filled with lots of interesting books. Lots of histories, art books, old editions, classic sets, books on collections, bibliographies – things I like.” Useful tip if you are in the area.

*Minutes, continued***Mary Kay Watson**

As for my purchases this summer, I ran amuck! Bought a lot of Aubrey Beardsley books and books on that group of artists and critics from his “circle”: Oscar Wilde, Max Beerbohm, et al. The picture below is just what I could fit on my chess table.

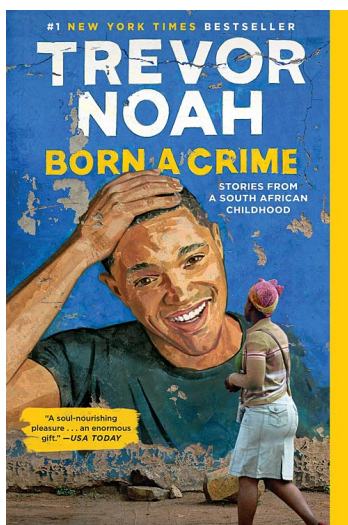
I also bought some Shakespeare-related books. The miniatures in the picture are hard to find, published by Burgess and Bowers, Ltd., London, and these particular editions were printed in Belgium in the early 1970s as a set of 12 in a psychedelic box, to be

sold as souvenirs in William’s hometown. My set is missing the box, *A Midsummer Night’s Dream*, and *Hamlet*. But that’s part of the fun...The search!

I bought a few books on bookplate art and artists, especially, book club (California) books that commemorate bookplates.

P.S. I read in one of my Beardsley books that the picture of Beardsley that is on so many books was taken by famous London book dealer Frederick Evans. He took two photos, and I’ve bought books with both. He was also influential in finding Beardsley some of his jobs.



*Minutes, continued***Ben Wiley**

Ben is a former writing, humanities, and film professor and an avid reader [Ben's amazing reading journal was featured in *The Florida Bibliophile*, Jan. 2020]. He has been leading a [virtual] reading group through a local library. The book for September was *Born a Crime: Stories from a South African Childhood* by Trevor Noah. Future books include *The Nickel Boys: A Novel* by Colson Whitehead.

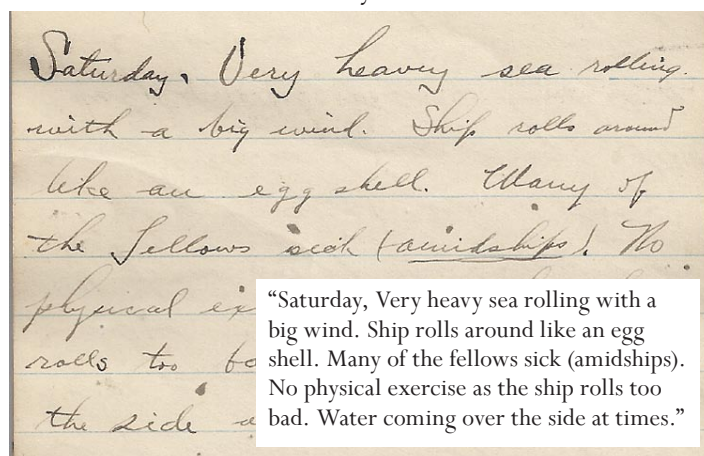
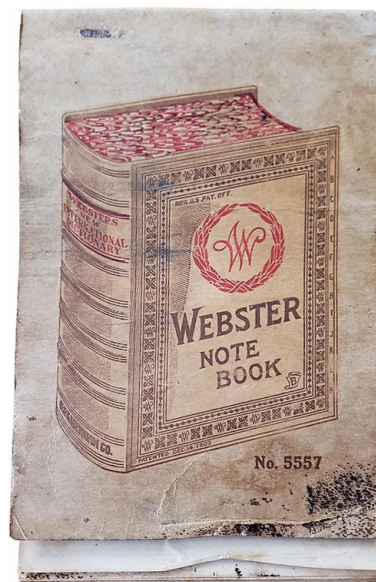
Vicki Entreken

Vicki is one of FBS's newest members and winner of the Lee J. Harrer Student Book Collecting Essay Prize for 2020. Vicki told us about visiting an antiques store in Winter Haven...

My daughter and I met in Winter Haven to celebrate her birthday with some antiques. In the far back corner of one little shop – I can't remember the name – I found a couple of bookcases. Immediately, I started looking for old books, inscribed books, and ephemera. As a genealogist, I also like to thumb through yearbooks, photo albums, and any other personal stuff. One bookcase was filled with encyclopedia volumes and paperbacks. I walked past it. The other had some vintage toys and outdated how-to books. I usually look through those for any how-to-be-a-great-wife books from the 30s and 40s. They make great gag gifts for new brides. The bottom shelf was disheveled, dusty, and the contents weren't organized. Perfect. My kind of shelf. I sat on the floor and started picking. After thumbing through a couple of hardcovers, as I was pulling another from the shelf, a skinny Webster Note Book, patented in 1909, fell into my lap.

I thumbed through it and this line jumped out at me, "Saw many interesting things, among them many crucifix along the roads." Flipping through more pages, I find dates in 1917 and 1918, and then this:

Inside the back cover it says, "S.A.S. US Army PO 718 American EF." This is when I realized I was holding in my hands an American Expeditionary Force soldier's accounts of his World War I tour of duty. And it was marked



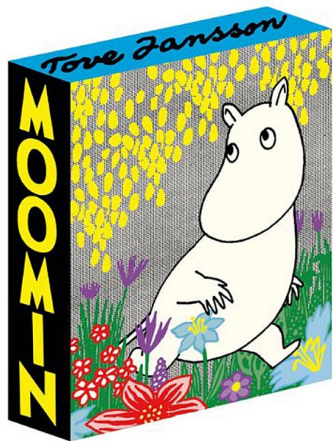
only \$2.00! It seemed wrong for someone's war experiences to be priced at \$2. It had to be a mistake. "You should get it," my daughter said, and helped me off the floor. My mind reeled. As a researcher, maybe I could find out who it belongs to and get it back to their family. We hurried to the register.

Have you ever brought a super-good find to the register, hoping the man or woman would quickly take your cash before realizing what it was they were ringing up? Would he see it was only \$2 and decide it could be mispriced? Don't look at it...don't open it, please. He did. He saw how cheap it was, and as he took my cash, it felt to me like stealing. The man said, "This is neat. You got a good find."

Minutes, continued

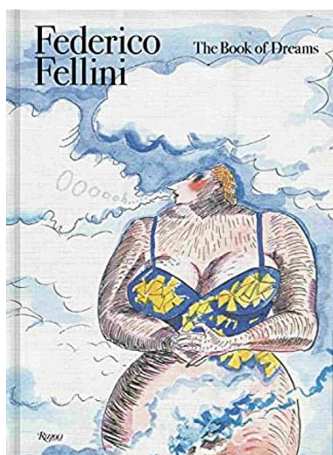
Charles Brown

Charles shared four acquisitions from new to vintage. The first was *Moomin: The Deluxe Anniversary Edition, Volume One*. The Moomins are trolls (though they resemble upright hippopotamuses) that are the main characters in the work of Finnish artist Tove Jansson (1914–2001)



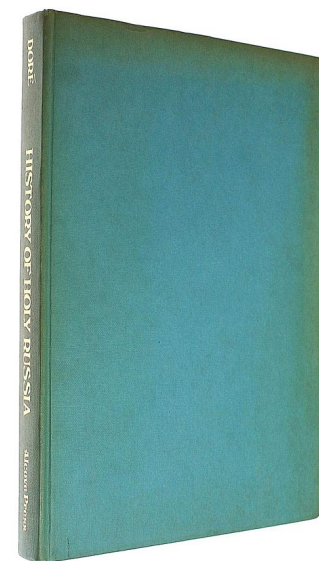
and later her brother Lars. The Moomins first appeared in a 1945 book. More books and a comic strip followed. As Moomin became more popular over the decades, other media, songs, and a Finnish theme park were created. This volume (slipcased) collects all of Tove Jansson's Moomin work.

Second, Charles shared *Federico Fellini: The Book of Dreams*. This facsimile of Fellini's journals was first published in the 1970s in a lavish edition which is now quite expensive. Rizzoli republished the facsimile in a more affordable edition in January 2020. The handwritten pages illustrated by Fellini are in Italian; an English translation is at the back of the book. Charles became a fan of Fellini in his college years.



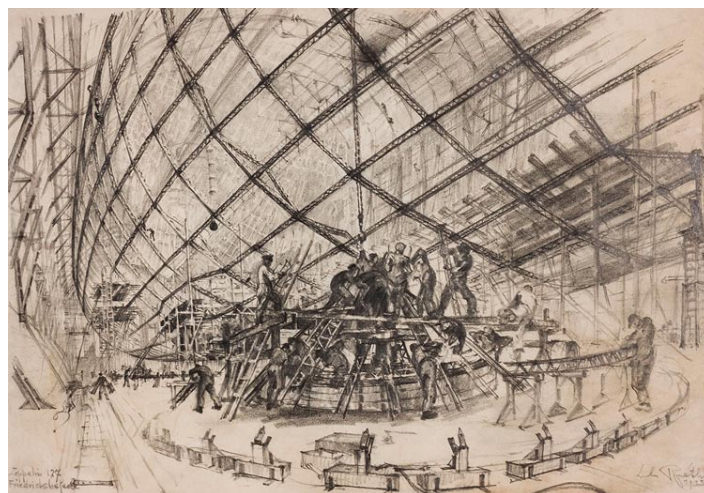
Third, Charles showed *The Rare and Extraordinary History of Holy Russia* by Gustave Doré, who is best known for his later, detailed etching style used in many books, most famously the *Bible*. Up to this point, Doré had been an unknown caricaturist working for the French paper *Le journal pour rire* (*The Newspaper for Laughter*), and *Holy Russia* follows that cartoonish style similar to *Punch*. *Holy Russia* is a satirical survey of the history of Russia. It was published in Paris in 1854 on the

eve of the Crimean War and reflects a strongly anti-Russian sentiment. Charles became aware of this book only recently, and it fit nicely with two of his interests: the development of visual narrative and Russia. He found a very inexpensive copy of the English language version published by Dover in 1971, complete with the ink blots, blank pages (cf. *Tristram Shandy?*), and the more than 500 illustrations.



Charles's copy does not include the original dust jacket.

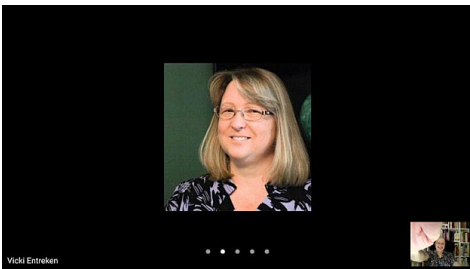
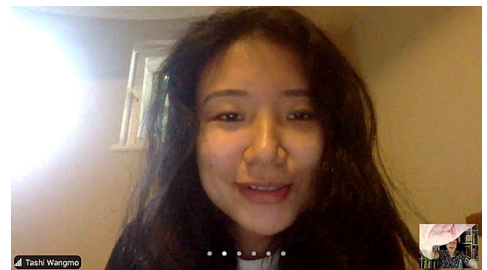
Lastly, Charles showed pages from 1930s and 1940s *Fortune* magazines. The magazines were a gift some years ago from a friend who thought they would be useful in Charles's collage work, but the magazines have languished since that time somewhere between lack of inspiration and a sense of their preciousness. The condition of most of the magazines and their covers was not good, and Charles disassembled those issues to examine the materials more closely. What he discovered was a wealth of illustrations from the "Golden Age," when fine artists and professional illustrators were commissioned to produce for magazines like *Fortune*. He gave the example of Lili Rethi, a very fine illustrator who was highly esteemed for the warmth and interest she brought even to industrial subjects – a valuable skill for a magazine like *Fortune*.



Lili Rethi, 1933. Construction of the Graf Zeppelin

Minutes, concluded

The Complete Zoom (Visible) Assembly



Charles Brown
Ed Cifelli
Vicki Entreken
Jerry Morris

Linda Morris
Carl Mario Nudi
Gary Simons
Jeannie Simons

Sue Tihansky
Tashi Wangmo
Mary Kay Watson
Ben Wiley



NEW WORK ON CARL LINNAEUS (Sweden, 1707-1778) Celebrated Founder of Modern Taxonomy

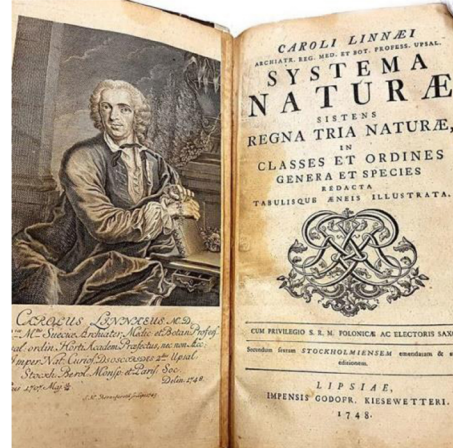
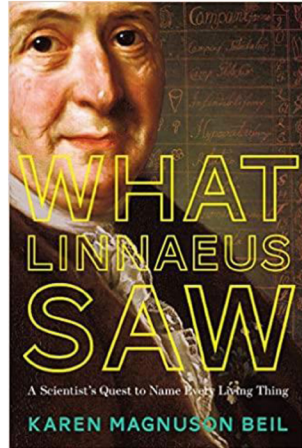


Image left: Cover, *What Linnaeus Saw: A Scientist's Quest to Name Every Living Thing* by Karen Magnuson Beil (NY: Norton, 2019; 256 pp). With 60 color plates, authentic to the period; also maps, timeline, glossary. **Image right:** Title-page with author frontispiece, Linnaeus's *Systema Naturae* (Leipzig, 1748, Jordan Library, Kingston, Ontario; first edition, Leiden, 1735; 13th edition, 1770). As Descartes, Diderot, Newton, and Locke, Linnaeus was a colossus of the Enlightenment. <[Linnean classification](#)>



Karen Magnuson Beil (Albany, NY), [a science writer and editor](#), has given 21st-century young initiates (our future scientists!), as well as knowledgeable adult readers, an exciting new portal to Linnaeus. “Science is about solving mysteries,” says Beil. “Chapters in my book open creatively, with a scientific mystery which Linnaeus is eager to solve. We follow along as he thinks his way through them, even making mistakes -- *we learn as he learns*. His solutions were often perfectly innovative, some would change the way scientists work in the future. I drew upon rare materials ([Linnean Society, London](#)) and anecdotes to breathe life into this famous 18th-century man, about whom so few know anything today.” FBS member, [Dr John B. Heppner](#) (University of Florida, Gainesville), will contribute a notice on Beil's book to the [Lepidopterists' Society Newsletter](#); his copy will be donated to the [McGuire Center, Gainesville](#). ♦

Webpage written & designed by **Maureen E. Mulvihill**, FBS member and 2012-2015 Vice President.
Contributions by [Karen Magnuson Beil](#).



Florence Howe, Founder of Feminist Press, Dead at 91

Florence Howe was a leader in the feminist movement, often credited as a founder of the field of Women's Studies. She established the Feminist Press in 1970, which has given a voice to women authors whose works were long out of print or who could not otherwise find a publisher. Howe died in New York on September 12, 2020.

Howe was a native of Brooklyn and an exceptional student. She was one of five girls from Brooklyn accepted to Hunter College High School, where she excelled. She then attended Hunter College. In her memoir, *A Life in Motion* (2011), she said Hunter College was where she “learned to think.” It was also where an accomplished life of activism began. At Hunter, she formed an interracial and interfaith sorority with friends and was elected student body president. She graduated with a degree in English and was inducted to Phi Beta Kappa. She pursued a master's degree at Smith College and a doctorate at the University of Wisconsin, Madison. Her focus was art history and literature.

Howe returned to New York to teach at Hofstra and Queens College. When in 1957, she married fellow professor Edmund Howe, the university administration asked him to leave, based on a nepotism rule. Edmund found a good job at the Psychiatric Institute of the

University of Maryland at Baltimore. Florence chose to follow him, but it was almost two years before she found academic employment, at Goucher College. She would stay for 11 years.

The stark racial situation in Baltimore drew Howe into several protests as did the growing unrest about the Vietnam war. These issues were her main concern. Howe said that in the 1960s, she would not have described herself as a feminist and that she did not really know what feminism was. But her activism began to show her that some issues cannot be

Sources: *New York Times*; *Baltimore Sun*; The Feminist Press



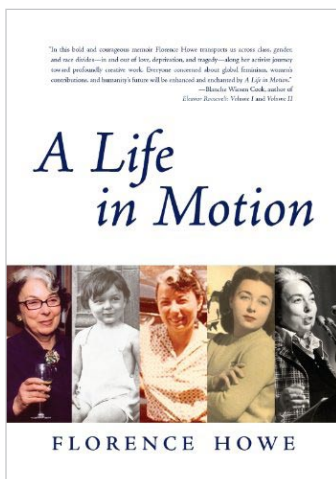
Howe (center) appears with staff of the Feminist Press in 1972 in this photograph by Robert Klein that accompanied the *New York Times* obituary.

separated, such as the interaction between inequality, education, and politics.

However, as the Feminist Movement was growing during the 1960s, Howe's ideas about feminism were being formed by her experiences in academia. She was gaining what would now be called an intersectional understanding of the relationship between education, race, and politics with feminism. She wrote about this in her 1964 book *Myths of Coeducation*, from which a key essay was published in 1965 in the *Harvard Education Review*. By the end of the 1960s, Howe was still not a “feminist,” but she was highly engaged with women's issues. In 1969, the Modern Language Association appointed Howe to its commission on the Status of Women in the Profession. In 1970, she became chair of the committee.

In the later 1960s, Howe was teaching material in the area that would become women's studies. As she developed her course materials, she realized that she needed texts to teach about women, their experiences, and their roles in society. She conceived a series of critical feminist biographies and approached a number of publishers, both university and commercial, but without success.

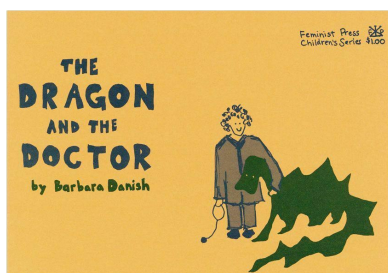
Howe said that in 1970, an anonymous \$100 donation was received that would become the basis of the Feminist Press. Baltimore Women's Liberation



Howe, concluded

had already launched a successful journal, and assisted Howe by raising funds for the press's first publications.

On November 17, 1970, the first meeting of the newly formed press was held in the living room of Howe's "big yellow house" in the Mount Washington district of Baltimore.



The *Dragon and the Doctor* by Barbara Danish was the first publication of the Feminist Press, originally issued in 1971 in an unpaginated staple-bound edition. The title is unassuming, but the book features many feminist themes. An expanded edition was issued in 1995.

In 1971, the Feminist Press released its first publication, Barbara Danish's children's book *The Dragon and the Doctor*. By the end of 1971, the first of Howe's envisioned feminist biographies was published, *Elizabeth Barrett Browning* by Mary Jane Lupton.

Also in 1971, Howe accepted a position at the State University of New York College at Old Westbury. She might have left the press in Baltimore, but her colleagues insisted that it should go with her. In the 15 years that Howe was at Old Westbury, the press and its output grew significantly. Women's studies were no longer conducted in elective courses; departments of women's studies and degree programs were well established.

In 1985, Howe and the press were recruited by the City University of New York (CUNY). The offer was generous, with the condition that CUNY be included in the press's name, and though commonly known as The Feminist Press, the official name is still The Feminist Press at the City University of New York. Howe would tell her editors to be sure to get the whole name in because that's what paid the rent... and her salary!

CUNY has been home to the Feminist Press ever since. In the years since its founding, the press has published over 400 titles, resurrecting the work of women of the past and publishing new works as well. The press describes its mission as publishing "books



that ignite movements and social transformation. Celebrating our legacy, we lift up insurgent and marginalized voices from around the world to build a more just future."

Many titles, even from the press's early days, are still in print. Howe once lamented that the series of biographies that she had envisioned in the early 1970s never really came to pass, but many important authors were published, including Zora Neale Hurston, Charlotte Perkins Gilman, Barbara Ehrenreich, Willa Cather, and Alice Walker among many others. Howe must have been consoled by the spark that the Feminist Press became for many publishers to bring back or bring forward women's history and women's writing.

That spark continues with the press's scholarly journal *WSQ*, formerly *Women's Studies Quarterly*, and before that *Women's Studies Newsletter*, established 1972. It also continues with the publication of 15 to 18 books per year, selected from the several hundred submissions received annually.

In a recent interview with *Forbes* magazine, Jamia Wilson, the current executive director and publisher at the Feminist Press, described the connecting thread among the books the press publishes:

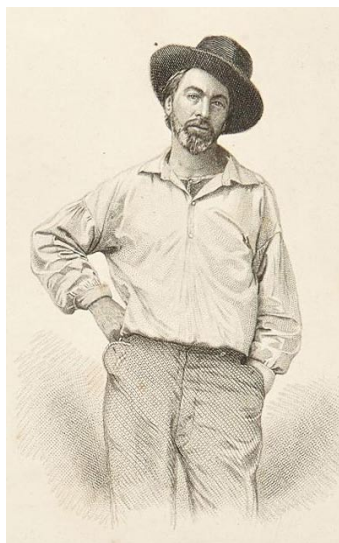
With our commitment to amplifying marginalized voices, serving a broad community of readers, and mobilizing the power of storytelling for social change, we play a crucial role in shaping the future of feminist discourse at a moment when conversations about gender, race, ability, immigration status, economic justice, and power are more widespread than ever before. Books build bridges and inspire empathy. We publish books and create a platform for transformative feminist authors with bold visions for the world.



Exceptional Copy of *Leaves of Grass*, First Edition, Offered at Auction

Ralph Waldo Emerson was a towering man of letters in the United States in the 19th century. When he read the twelve poems that comprised the first edition of Walt Whitman's *Leaves of Grass* (1855), he wrote to Whitman: "I find it the most extraordinary piece of wit and wisdom America has yet contributed.... I am very happy in reading it, as great power makes us happy."

Emerson had provided the spark that became *Leaves of Grass*. Whitman described himself as "simmering, simmering, simmering" with ideas when he read Emerson's 1844 essay "The Poet" which expressed the need for the United States to have its own new and unique poet to write about the new country's virtues and vices. Whitman said that reading this essay "brought him to the boil," and he responded to its call with *Leaves of Grass*.



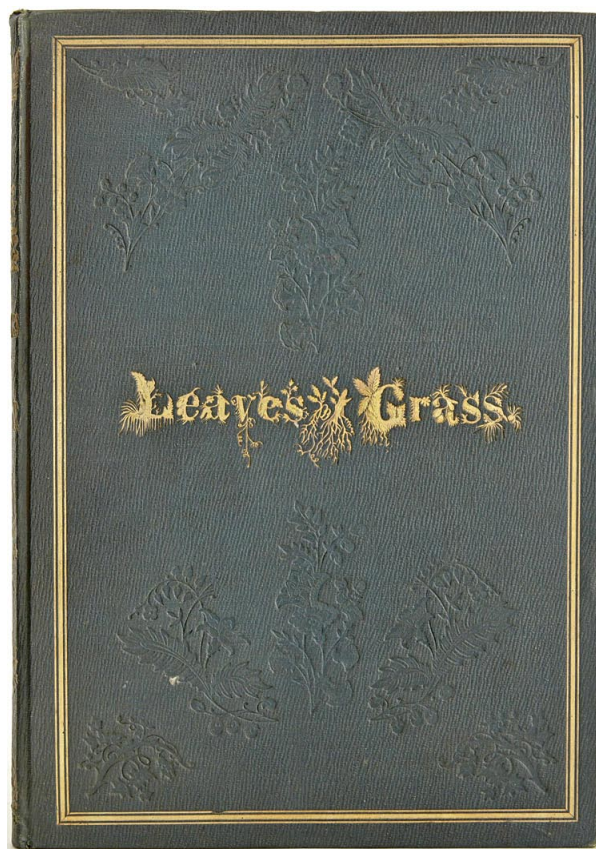
This etching of Walt Whitman appears in the 1855 edition of *Leaves of Grass*.

Emerson's response to the poems was prophetic and mirrored Whitman's confidence in his creation. Though largely self-taught, Whitman wrote poems that asserted the profound optimism, humanism, and freedom of mid-19th century America; *Leaves of Grass* has been called "America's second Declaration of Independence."

Whitman revised *Leaves of Grass* throughout his life. When he died in 1892, the work had grown from 12 poems to more than 400.

With each edition, Whitman's reputation and the influence of *Leaves of Grass* increased. The first edition contains two of the most famous and highly regarded poems in the collection, "Song of Myself" and "I Sing the Body Electric."

As described in a WNYC bio, *Leaves of Grass* "shattered existing notions of poetry and broke all existing conventions in terms of subject matter, language, and style. During Victorian times,



The 1855, first edition of *Leaves of Grass* as offered by Doyle Auctions in September 2020.

Whitman broke taboos: he wrote about slaves, prisoners, prostitutes, sexuality, his love for men, and his vision for a utopian America." As such, Whitman was unable to find a publisher for *Leaves of Grass*, which, by the standards of the time, seemed at least odd and inelegant.

So he paid for printing the first edition himself at a print shop in Brooklyn. Whitman also did much of the typesetting. The book did not include Whitman's name as author but as copyrighter, and an etching of Whitman made by Samuel Holyer from a photograph was included as a frontispiece. This frontispiece defies the formal portraits of authors that often appeared in books of the day. Whitman is shown in casual or work clothes, collar open, one hand on hip and the other in his pants pocket – he appears as a self-assured representative of the common man on one hand and reflects a Renaissance ideal through his relaxed contrapposto.

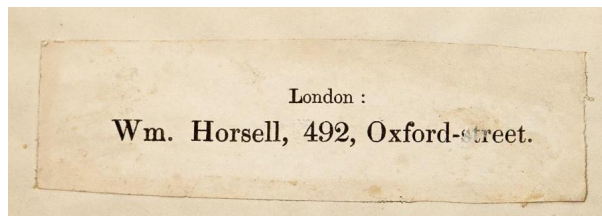
Whitman, concluded

The overall size of the book was 11 inches tall by 7½ inches wide, containing only 95 pages. Whitman intended that it would be small enough for readers to carry with them. The edition was 795, of which only 200 were bound in the gold-stamped green cover of the copy offered by Doyle Auctions. This copy is one of seven known to have been prepared by Whitman himself to be sent for sale in London, England. Whitman pasted the English seller's name and address on the title page.

Considering its age, the book is in very fine condition, with very minor rubbing at the corners and two minor bumps at the fore-edge. Doyle notes that “the green cloth near the head of the upper joint is just starting to separate along a one-inch portion but is still intact, the tipped-in reviews somewhat misfolded and creased, the frontispiece has pulled the title away from the first gathering as noted in many copies..., some show-through of adhesive from the reviews to the verso of the front free endpaper, a soft vertical crease to the title goes through the G in Grass, minor spotting to the verso of the frontispiece only, not affecting the image, slight offset from the “L” in Leaves to frontis, the title page and text virtually free of the inevitable foxing that affects most copies.”

The “tipped-in reviews” are five individual printed pages, or broadsides – that promote the book or Whitman's work – which have been attached to the marbled inside front cover (the front pastedown) and the front free endpaper. These are from various published sources and include:

- “An English and American Poet” from *The American Phrenological Journal*
- “Walt Whitman and His Poems” from *The United States Review*
- “Walt Whitman, a Brooklyn Boy” from *The Brooklyn Daily Times*
- “Walt Whitman's Leaves of Grass” from *Putnam's Monthly* for September.
- Emerson's letter “Copy for the convenience of private reading only ... 21 July 1855.”



This label for the London seller of Leaves of Grass is known for only seven copies of the 1855 edition of 795 copies.

The provenance is documented in the book through two bookplates and a penciled entry and through auction records, beginning with the bookplate of Henry Reeve (1813–1895), who was editor of the *Edinburgh Review* from 1855 to 1895. The provenance continues:

- Property of George M. Williamson, noted Whitman correspondent and collector, sold in his sale Anderson Galleries, 30-31 January 1908, lot 1107
- Sold Anderson Galleries, 29 & 30 April 1909, lot 421
- Sir Herbert Leon, armorial bookplate at front, sold in his sale at Sotheby's 21 July 1937, lot 773 (the buyer is recorded as Maggs according to Rare Book Hub)
- Parke Bernet, 3 March 1938, lot 230 (“An exceedingly fine copy. The G.M. Williamson copy with the armorial bookplates of Herbert S. Leon and Henry Reeve.”)
- This is likely the copy listed in Scribner's catalogue 116, item 374.
- Duncan Cranford, King's Park, New York, note to verso of endpaper, likely acquired at Scribner's.

Subsequently, the book was passed down through the Cranford family. Notably, the penciled note describes the gift of the book to Heather Cranford from “Mother & Dad.”

This very fine copy was offered for auction as Lot 186 on September 20, 2020, with a winning bid of \$175,000 (including buyer's premium).

[View a video](#) about this book on the *Fine Books and Collectibles* website.



Books Recovered from \$3 Million London Heist

On January 29, 2017, a three-man crew stole rare books worth \$3.2 million from a London warehouse.

After a three-year investigation that culminated in raids on 45 addresses across three countries, the heist has been reconstructed, more than a dozen people charged with crimes, and the books have been recovered. Twelve of those charged pleaded guilty and are awaiting sentencing.

In what has been described as a “Mission Impossible” type of heist, two men drilled holes in the roof of a postal transit warehouse in the Feltham area of West London. The men dropped down on ropes to a cache of 200 rare books that were awaiting shipment to a Las Vegas auction. To avoid floor sensors in the room, the men executed the theft by perching on shelves. The books were loaded into 16 carryalls and hauled back through the holes in the roof. A third man was waiting in a nearby car. The three departed with their valuable haul at 2:15 a.m. The theft had taken five hours.

The books were stashed in the U.K., and the three men left the country. The driver rented a house in Romania the day after the theft. Later, two other men drove to the U.K. and retrieved the books. They returned to Romania and hid the books beneath the floor of the rented house.

The car was cleaned with bleach and abandoned. However, careful police examination of the car revealed DNA on a headrest. This single clue put police on the trail of many suspects because, far from being the heroes of their own amazing heist movie as the crime might suggest, the criminals had made numerous small mistakes in a series of similar crimes, for example, discarding used soda cans at the site of a break-in, allowing police to create DNA profiles of criminal associates.

The criminals were members of a known Romanian organization, the Clampanu crime group. In the London book heist, they had used one of their typical methods: one group of criminals is brought to the target country to commit the crime and then leave immediately while another group comes to the



Rare books worth over \$3 million were found beneath the floor of a rural Romanian house.

country later and retrieves the loot.

The first wave of arrests came in June 2019, and in January 2020, the ringleader of the gang was arrested in Milan, Italy. The books were found on September 16. Police in three countries moved carefully to avoid triggering destruction or dispersion of the books. Sentencing of the twelve gang members began on September 28 at Kingston Crown Court in London.

Normally, the criminals targeted goods like laptops that are easy to dispose of, unlike rare books which are very difficult to broker. The criminals would not reveal why they took the books or what they intended to do with them.

Among the rare and irreplaceable books stolen were first editions of works by Italian astronomer Galileo Galilei, scientist Sir Isaac Newton, and Spanish painter Francisco Goya. Other titles included a 1505 edition of *Aesop's Fables*; the tragedies of the Greek playwright Euripides, printed in 1503 in Venice by Aldus Manutius; and a 1566 copy of Nicolaus Copernicus's *On the Revolutions of the Heavenly Spheres*. By itself, the Copernicus is worth an estimated \$275,000 and is a landmark in the history of science. The books will be sent to Italy for authentication before they continue their journey.



Alice in the Land of Sunshine, By Way of Introduction to a Wonderland That Might Have Been – Part II

If everything had gone according to plan, 150 or so bibliophiles would have converged on St. Petersburg, Florida, on April 22 for the 2020 FABS Tour.

Planning by the Florida Bibliophile Society for the FABS Florida Tour had begun many months before. The planning went through several phases, roughly: Should we?, Can we?, and Let's Go! Members of the planning team were already familiar with many bibliophilic treasures in the Tampa-St. Pete-Sarasota area, Florida's "Cultural Coast." But while planning, we discovered even more. At each stage, the tour became richer.

As in all event planning, doors opened, and doors closed. But the stars seemed to align when Professor Jack Davis, winner of the 2018 Pulitzer Prize for History for his book *The Gulf: The Making of an American Sea*, agreed to give our banquet address, that was the capper.

We were convinced we had something special, but for whatever reasons, our tour was undersubscribed, and we were forced to cancel it. Little did we know.

Though disappointed, we would soon feel that we had all dodged a bullet because the COVID virus would have forced a cancellation as it did for the Florida Antiquarian Book Fair for the first time in its almost 40-year history.

So we decided to put together a virtual FABS Florida Tour. We asked our presenters to respond to interview questions or provide written presentations and compiled material about our tour destinations.

The virtual tour will appear in four parts, one for each day of the tour and a few extras. Each part will appear as an addendum to these 2020 newsletters:

- September – Part I
- October – Part II
- November – Part III
- December – Part IV

In this month's installment, we'll cover Tour Day 2, the St. Petersburg day of the tour. Our historical personage continues her tour as well.

After a delicious breakfast at the Indigo Hotel, already in St. Petersburg, we will have a short bus ride to the Salvador Dalí Museum. The museum has the largest single collection of Dalí's work in the world, including some of his best known and most

often reproduced works. We will also see some of the books Dalí created, including trade editions and artist's editions.

- After the Museum, we will board the bus for lunch at the Hangar Restaurant at the Whitted Airport, site of the first commercial flights. During lunch, Rui Farias, director of the St. Petersburg Museum of History, will speak to us about the history of commercial aviation.

- After lunch, our chariot will take us to the Poynter Institute,

one of the most influential schools of journalism in the world. There, we will participate in this year's FABS Symposium, "What We Collect," featuring four local collectors.

- Of course, this is Friday, also the first day of the Florida Antiquarian Book Fair, one of the top fairs on the East Coast. After the Symposium, we will drive to St. Petersburg Coliseum, home of the Florida Antiquarian Book Fair for many years, where we will meet the organizers and have a special chance to peruse the fair before it opens to the general public.
- Dinner will be on your own, but there are many fine choices in the St. Petersburg area.

That's our second day.

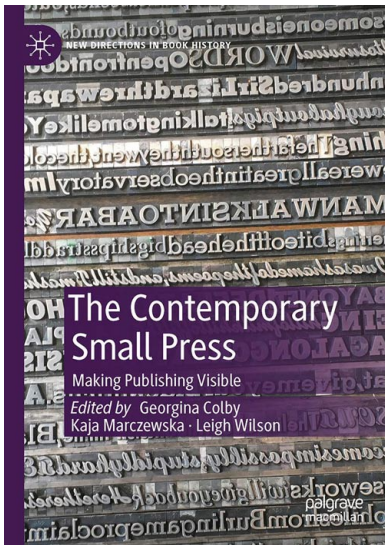
Again, thanks to our planning committee: Jerry Morris, Carl Nudi, Ben Wiley, David Hall, Sue Tihansky, Gary Simons, and to our presenters and hosts.



Books in Brief

The Contemporary Small Press: Making Publishing Visible

G. Colby, K. Marczewska, and L. Wilson (eds.)
Palgrave Macmillan
236 pp., April 2019



The Contemporary Small Press: Making Publishing Visible addresses the contemporary literary small press in the U.S. and U.K. Scholars from literary criticism, the sociology of literature, and publishing studies cover numerous aspects of small press publishing, poetry and fiction, children's publishing, the importance of ethical

commitments, the relation to the mainstream, the attitudes of those working for presses, and the role of the state in supporting presses. This variety of approaches and methods is needed to understand the contemporary small press and its significance for literary studies and for broader literary culture.

Lise Jaillant, Lecturer of English at Loughborough University, U.K., writes: "At a time when conglomerates are dominating the industry, small presses offer an alternative model of development. The book shows how these enterprising publishers have carved a niche for themselves in relation to the mainstream firms. This is a powerful story of survival, creativity, and ingenuity at a time of rapid change and digital disruptions."

Georgina Colby is Senior Lecturer in English Literature at the University of Westminster, U.K.

Kaja Marczewska is a researcher, writer, and Research Manager at the Victoria and Albert Museum.

Leigh Wilson is Professor of English Literature at the University of Westminster, U.K.



Sources: Palgrave; Amazon

Making The Renaissance Manuscript: Discoveries from Philadelphia Libraries

Nicholas Herman
Penn Libraries/Kislak Center, 352 pp., January 2020

This exhibition catalogue examines the making of the hand-written and hand-illuminated book during a time of great political, religious, and technological transformation in Europe. Through almost forty loans from ten regional institutions, as well another forty items

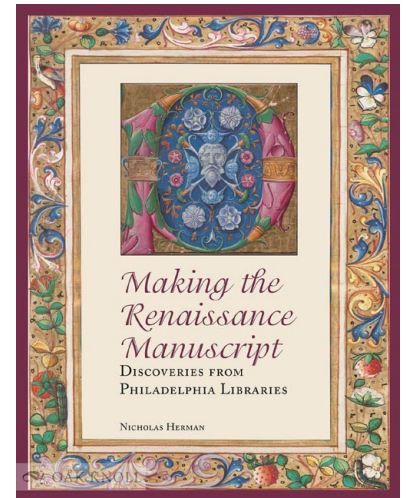
from Penn's own collections, the exhibition examines the full intellectual and artistic depth of the fifteenth and sixteenth centuries through a varied selection of extraordinary manuscripts, cuttings, and incunables, many of which have never before been exhibited.

The first section of the catalogue introduces the patrons and collectors who were often the genesis of these books, while conveying the role of humanist scribes and decorators in establishing aesthetic conventions that continue to this day. A middle section vividly demonstrates the astonishing variety of artistic and codicological solutions devised to illustrate the increasingly complex rituals of private and public devotion. The final and largest section showcases the intellectual world of the Renaissance by examining the rebirth of classical scholarship, the rise of a liberal arts curriculum, the growth of the mercantile class, and the exploration of new geographic frontiers.

Nicholas Herman is Curator of Manuscripts at the Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries, and Medieval Studies Librarian.



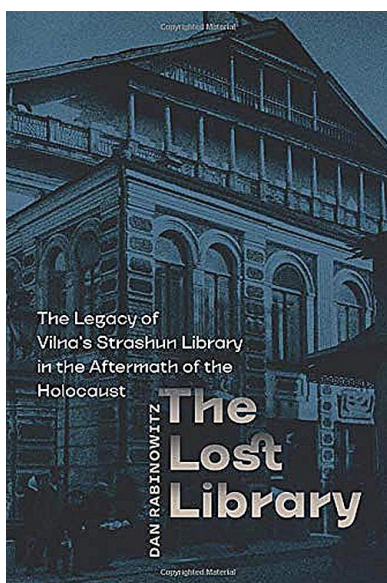
Sources: Oak Knoll; Univ. of Pennsylvania Libraries



*Books in Brief, continued***The Lost Library: The Legacy of Vilna's Strashun Library in the Aftermath of the Holocaust**

Dan Rabinowitz

Brandeis University Press, 296 pp., December 2018



The Strashun Library was among the most important Jewish public institutions in Vilna, Lithuania, and indeed in Eastern Europe, prior to its destruction during World War II.

Mattityahu Strashun, scion of a long and distinguished line of rabbis, left his extensive library of 5,753 volumes to the Vilna Jewish community in 1885,

requiring that it remain open to all. In summer 1941, the Nazis looted the library and shipped many books to Germany. After the war and against all odds, a number of the greatest treasures of the library could be traced. However, owing to its diverse holdings and its many prewar patrons, a custody battle erupted over the remaining holdings. This book tells the story of the Strashun Library from its creation through the postwar battle for ownership until the present day. Pursuant to a settlement in 1958, the remnants of the greatest prewar Jewish library in Europe were split between two major institutions: the secular YIVO Institute for Jewish Research in the United States and the rabbinic library of Hechal Shlomo in Israel, a

compromise that struck at the heart of the library's original unifying mission.

Dan Rabinowitz is an avid book collector and the founder and editor-in-chief of the "[Seforim Blog](#)," a website devoted to the study of the Hebrew book.

View [Rabinowitz's presentation](#) at the Library of Congress website.

**Prince of the Press: How One Collector Built History's Most Enduring and Remarkable Jewish Library**

Joshua Teplitsky

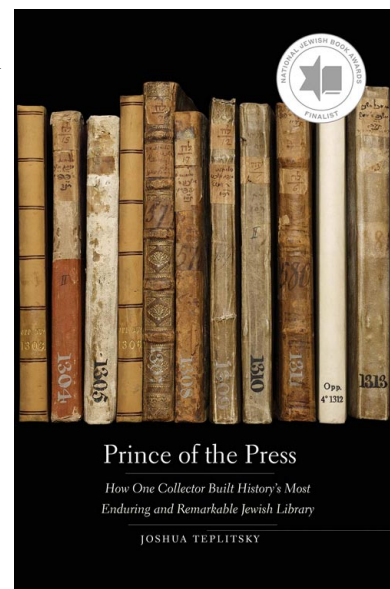
Yale Univ. Press, 336 pp., January 2019

David Oppenheim (1664–1736), chief rabbi of Prague in the early eighteenth century, built an unparalleled collection of Jewish books and manuscripts – all have survived and are in Oxford's Bodleian Library (podcast). This remarkable collection testifies to the many connections between Jews across political borders and the contacts with Christians that books facilitated.

Oppenheim's family ties brought him into networks of power, prestige, and opportunity that extended from European nobility to the poor of Jerusalem. Containing works of law and literature alongside prayer and poetry, his library served rabbinic scholars and communal leaders, introduced old books to new readers, and functioned as a unique source of personal authority that gained him fame throughout Jewish society and beyond. The story of his life and library brings together culture, commerce, and politics, all filtered through this extraordinary collection. Based on the careful reconstruction of an archive that is still visited by scholars today, Joshua Teplitsky's book offers a window into the social life of Jewish books in early modern Europe.

Joshua Teplitsky is assistant professor of history at Stony Brook University focusing on the history of European Jews in Europe in the early modern period, Jewish-Christian interaction, material culture, and the study of books and media.

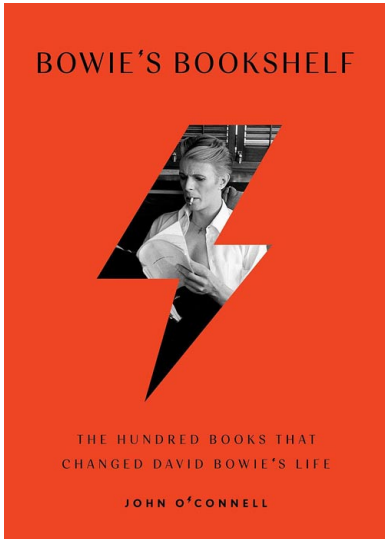
Sources: Univ. of Penn. Katz Center; Yale Univ. Press



Books in Brief, concluded

Bowie’s Bookshelf: The Hundred Books that Changed David Bowie’s Life

John O’Connell
 Gallery Books
 320 pp., November 2019



Three years before David Bowie died, he shared a list of 100 books that changed his life. His choices span fiction and nonfiction, literary and irreverent, and timeless classics alongside eyebrow-raising obscurities.

In 100 short essays, music journalist John O’Connell studies each book on Bowie’s list and contextualizes it in the

artist’s life and work. How did the power imbued in a single suit of armor in *The Iliad* impact a man who loved costumes, shifting identity, and the siren song of the alter-ego? How did *The Gnostic Gospels* inform Bowie’s own hazy personal cosmology? How did the poems of T. S. Eliot and Frank O’Hara, the fiction of Vladimir Nabokov and Anthony Burgess, the comics of *The Beano* and *The Viz*, and the groundbreaking politics of James Baldwin influence Bowie’s lyrics, his sound, his artistic outlook? How did the 100 books on this list influence one of the most influential artists of a generation? This epic reading guide is an essential part of the biography of a music legend. *Publishers Weekly* described *Bowie’s Bookshelf*: “An artful and wildly enthralling path for Bowie fans in particular and book lovers in general.”



John O’Connell is a former books editor at *Time Out* magazine and writes regularly for the *Guardian* and *The Times*. He is the co-author of *I Told You I Was Ill* and *The Midlife Manual*.



Sources: Amazon; GoodReads

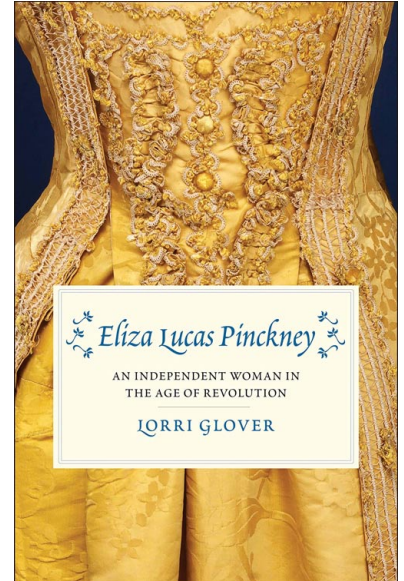
Eliza Lucas Pinckney: An Independent Woman in the Age of Revolution

Lorri Glover
 Yale Univ. Press
 344 pp., August 2020

Elizabeth Lucas Pinckney (1722–1793) managed three plantations in South Carolina, where she developed indigo as an important cash crop. Its cultivation and processing as dye produced one-third the total value of the colony’s exports before the Revolutionary War.

Eliza reshaped the colonial South Carolina economy and became one of the wealthiest and most respected women in a man’s world. Born on the Caribbean island of Antigua, she spent her youth in England before settling in the American South and enriching herself through the successful management of plantations dependent on enslaved laborers. Tracing her extraordinary journey and drawing on the vast written records she left behind – including family and business letters, spiritual musings, elaborate recipes, macabre medical treatments, and astute observations about her world and herself – this engaging biography offers a rare woman’s first-person perspective into the tumultuous years leading up to and through the Revolutionary War and unsettles many common assumptions regarding the place and power of women in the eighteenth century.

Lorri Glover teaches at Saint Louis University, where she holds the John Francis Bannon endowed chair in history. She has written extensively about early America, from the seventeenth century to the nineteenth.



Sources: Yale Univ. Press; lorriglover.com



Main Reading Room of the Library of Congress, Washington, D.C.



This Month's Writers and Contributors

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

- | | |
|----------------------|-----------------|
| Ed Cifelli | Gary Simons |
| Vicki Entreken | Joan Sackheim |
| David Hall | Jeanne Simons |
| Jerry Morris | Sue Tihansky |
| Linda Morris | Tashi Wangmo |
| Maureen E. Mulvihill | Mary Kay Watson |
| Carl Mario Nudi | Ben Wiley |
| Irene Pavese | |

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

Join FBS!

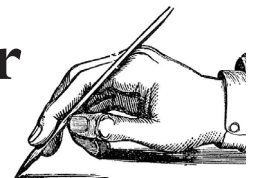
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.



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

Joining FBS also makes you a member of our national organization, the Fellowship of American Bibliophilic Societies. ➡

Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!? ➡

Upcoming Events

October 2020



Nigel Beale: How to Talk to Bibliophiles

Virtual Meeting via Zoom

October 18, 2020, 1:30 p.m.

Nigel Beale is the host and producer of *The BiblioFile* podcast. Nigel has interviewed more than 400 guests, including novelists Margaret Atwood, Amitav Ghosh, Larry McMurtry, publishers Richard Charkin, Jonathan Galassi, and Stephen Page, booksellers James Daunt, Nancy Bass Wyden, and Sarah McNally, poets Derek Walcott, Paul Muldoon, and Galway Kinnell, and critics Daniel Mendelsohn, Adam Gopnik, and Robert Fulford, among many others.

Nigel will reminisce about *The BiblioFile* and some of the guests he's interviewed. Then the tables will be turned, and FBS attendees will have a chance to interview the interviewer.

November 2020



Mark Samuels Lasner: British Literature in the Mark Samuels Lasner Collection

Virtual Meeting via Zoom

November 15, 2020, 1:30 p.m.

Mark Samuels Lasner created one of the U.S.'s foremost private collections of books, manuscripts, letters, and artworks by British cultural figures who flourished between 1850 and 1900. In 2016, Mark donated the collection of over 9,000 books and works of art, valued at over \$10 million, to the University of Delaware Library – the largest gift in the history of the library. Mark is also a scholar of the period he collected, publishing a number of books and many papers on the authors, artists, and publishers of the period.

In November, Mark will introduce the Lasner collection to FBS attendees and give us a virtual tour of this important collection. It will be a true treat for all bibliophiles.



Book Events, Podcasts, and More

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

Florida Book Events – October 2020

October 15–18

Florida Writer's Conference

This year's conference will be held remotely. Registration for the four-day event is \$57. Visit the website to view a complete schedule of events and to register. Sessions will be available for one month. (<https://floridawriters.net/conferences/2020conference/>)

Ringling Literati Book Club, Sarasota, FL

No events scheduled due to COVID-19.

Alachua Co. Friends of the Library Book Sale

Gainesville, FL

The normal fall sale has been canceled, but FOTL will be offering "BOBs" (Bags of Books), a blind assortment in a category of the buyer's choosing. Buyers will order online and pick up their BOBs at the Gainesville bookhouse. Visit the website for details.

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

Other Words Literary Conference

No dates for this conference have been announced.

University of Tampa, Tampa, FL

(<http://www.floridarts.org/other-words-conference/>)

University of Oxford Podcasts

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

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

[Fantasy Literature](#) – The roots of fantasy, the main writers and themes, and how to approach these texts.

[The Bodleian Libraries](#) – Explore the largest library system in the U.K.

[Linguamania](#) – Fascinating aspects of language.

[Teaching the Codex](#) – Approaches to teaching paleography and codicology.

Rare Book Cafe, with Steven and Edie Eisenstein

Florida book dealers and FBS members Steve and Edie Eisenstein have been starring in "Rare Book Cafe" for several years, covering all aspects of books in "the only live-streamed program about antiquarian books, ephemera, and more...."

In the Sept. 26 show, topics included the vast collectible franchise created by the work of J. R. R. Tolkien and delicate old lace, a fashion art form that started around the 15th century and was made popular by famed late jurist Ruth Bader Ginsburg.

This episode, new episodes, and many more are available to view from the [Rare Book Cafe website](#).

The BiblioFile, with Nigel Beale

[THE BIBLIOFILE](#) is one of the world's leading podcasts about "the book" and an inquiry into the wider world of book culture. Hosted by Nigel Beale, it features wide-ranging conversations with authors, poets, book publishers, booksellers, book editors, book collectors, book makers, book scholars, book critics, book designers, book publicists, literary agents, and others on Robert Darnton's "communications circuit" who just plain love books.

The website provides podcasts going back to 2006, lists of reading, links, etc.

Behind the Bookshelves, the AbeBooks Podcast

[Behind the Bookshelves](#) offers interviews with authors, collectors, and booksellers covering a wide range of topics. A recent episode explores the discovery of a rare edition of Shakespeare's play *The Noble Kinsmen* in a Scottish college in Spain. Others include antiquarian topics like the library of British Prime Minister William Gladstone and modern authors and their books, such as Tolkien and Pirsig.



Florida Bibliophile Society 2020–2021 Season



David Hall

Until further notice, all FBS meetings will be virtual via Zoom.

September 20 • FBS Members – Introduction to Zoom and Members’ Show and Tell: Meeting attendees connected to our virtual meeting through Zoom. We learned about some helpful features of this software, shared about some special summer acquisitions, and had a generally good chat.

October 18 • Nigel Beale – How to Talk to a Bibliophile. Nigel is host and producer of *The BiblioFile* podcast. He has interviewed over 400 novelists, poets, publishers, and critics. Nigel will reminisce about these interviews and give FBS attendees a chance to turn the tables and interview him.

November 15 • Mark Samuels Lasner – British Literature in the Mark Samuels Lasner Collection. Mark created one of the most important collections of late 19th century British authors in the U.S. He donated the entire collection to the University of Delaware in 2016 – over 9,000 books, works of art, and ephemera. Mark will talk about the authors and important works in the collection.

December 20 • FBS Holiday Party. Virtual for sure. Other details pending.

January 17 • Charles Brown – Henry Darger, Author and Artist. Charles will present the work of Henry Darger. When Darger died, writings and artworks amounting to thousands of pages were found

in his small Chicago apartment, including Darger’s 15,000-page novel, illustrated with watercolors, tracings, and collage.

February 21 • Speaker – Open.

March 21 • Eric Steckler – The Jews in the American Civil War. Dr. Eric Steckler is a retired medical doctor and Jewish history scholar. In his presentation, Eric will discuss the fascinating role of Jews in the civil war, their views on slavery and their divided loyalty between the Union and the Confederacy.

April 18 • Lola Haskins – A Reading of Selected Poems. Lola’s presentations to FBS have been warmly received. She was scheduled to present from her newest collection *Asylum* in April 2020. The meeting was cancelled, but poems from *Asylum* appeared in *The Florida Bibliophile*. We immediately invited her back for Poetry Month 2021.

April 23–26 • Florida Antiquarian Book Fair. The 2021 Florida Antiquarian Book Fair has been scheduled!! Having missed a year for the first time in its history, the 2021 Fair will be at least twice as wonderful for bibliophiles!

May 16 • ANNUAL FBS BANQUET. Assuming that all pandemics are under control, we will be having our Annual Banquet on this date.

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



Endpaper • Bringing Things Together



Collecting is about bringing things together that should be together. Collectors recognize a thread that connects objects, and like detectives, they pursue that thread to see where it will lead, often to a quest for treasures that is full of intrigue that can last years... or even a lifetime.

Sometimes the connecting thread is simple and direct, as in our late friend Art Walker's collection of Sherlock Holmes. And sometimes the thread is a little more obscure, like books illustrated by Arthur Szyk (pronounced Shick) that have interested me lately (see the Endpaper banners this year). Sometimes, the thread is exhaustive and scholarly, as in Terry Seymour collecting every edition of every book published by the Everyman Library.

It's infectious (forgive the term!), and every book on your shelf could be the seed of any number of collections.

Our September meeting brought things together, namely, our Florida bibliophiles, via everyone's new friend, the Zoom conferencing platform. As remote as it was, bringing members from as far away as West Virginia, it felt at first oddly, then gradually comfortably, intimate, as if we were sitting around a big table chatting and laughing. It was great to be together.

As always, it was fun to see what our fellow bibliophiles have brought together during their personal quests. (At least one purchase was quickly sparked by our conversation.) The September meeting was a great introduction to what looks like another fascinating year.

Please join us!

See you at the bookstore... or on Zoom...

Charles

The Florida Bibliophile Society

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linjer25@gmail.com



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Unattributed material has been prepared by the editor.

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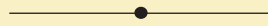
Alice
in the
Land of Sunshine,
or
By Way of Introduction
To a Wonderland That
Might Have Been

Florida Bibliophile Society
2020



“No time to waste, my dear! The book fair just opened!”

Alice
in the
Land of Sunshine



PART II

Over two years ago, the idea of hosting the FABS Annual Tour in Florida was raised at the Florida Bibliophile Society. After much discussion, the decision was yes, and the approach was full steam ahead. Members who had been to other FABS Tours helped guide the Tour Team in creating a schedule packed with bibliophilic and touristic goodies. But it was not to be.

And then somewhere, a bat bit a cat that bit a rat... and the rest is history.

As we have all been at home with our dreams for these many months, why not a dream of a fabulous FABS Tour to semitropical climes?

We apologize to Alice for all the words, but promise plenty of pictures.

4

SASH AND SCEPTER

Alice found herself awake. It was morning. A bright plane of sunshine leaked through the part in the heavy drapes and fell across the bed. She wondered what morning it would be. And where was she? For the time being, she seemed to be in the same room where she went to sleep last night. That was a good start, but what would be outside the door: Oxford or Florida – perhaps a blend of the two places: Oxflorida or Floroxida – or a blend three places; her mind boggled.

She lay quietly and smoothed the heavy covers beside her. The bed. She was on her own, but she wondered how many people it was intended to accommodate. She extended her arms and wiggled her fingers to gauge its width. Clearly, there was much more bed beyond her fingers. She brought her arms back to her sides, realizing that the more relevant dimension was the width of a third former. One would divide the width of the bed by the width of a standard third former. That was the problem, neatly expressed she thought, but would the answer be in inches or cubits, and if the third formers slept on their sides, more would fit. It was a bit early to exercise one's math skills. She made a note to consider this problem later when her numbers would be more alert.

The bed matched the cavernous room. This raised another math question. But when she thought about it, it could make sense. Her little room at the Oxford deanery had just enough space for her and a sister or two and a few other akoot, akroot... her French failed her. She would have to settle for "a few things." To this room, she could easily have brought her sisters and brothers, and there would be room for a horse or two. This seemed brilliant, much more convenient than stabling them somewhere else, which was likely to be quite distant from the enormous building she was in. Then again, in such a grand hotel, grooms were available day or night. She hadn't seen many horses yet on the streets. All the carriages she had seen were self-propelled, and though the mechanism was unclear, steam certainly came into the picture somewhere. Yet, there were so many pictures and miniatures of horses at the circus museum that she was convinced there were quite a few horses somewhere. She made another note. Perhaps quiet but alert observation would resolve this mystery, but she had doubts.

She looked around the room and considered how to keep horses in it. The large tub in the adjoining room would make an admirable trough, but that room seemed a little small for a horse. Then there was the hay, and the muck, and where would

ALICE IN THE LAND OF SUNSHINE

the stable boy stay?

The bed. Such an enormous bed must be the kind of bed that queens sleep in, she thought. She closed her eyes and imagined herself as Queen Alice. What a gracious and important ruler she would be! The chambermaid would appear any minute with a selection of exquisite gowns for her to choose from. Should she choose the one with all those tiny, tiny pearls sewn on or the one with all that beautiful white Chinese silk? Oh, definitely the Chinese silk.

There she was, seated on her throne, a heavy crown wobbling a bit on her head. She was receiving the ambassador of... of... of... the Gulf Stream Gulf Stream! Surely, such an important geographical feature would have administration: rulers, viziers, potentates, accountants... She mentally ran down a list of all the types of authorities she knew, domestic and foreign. And there he was, dressed in his regalia, the red silk sash symbolizing his state running down across his chest, from the England of his epaulette to the Florida of the medallion at his hip.

He bowed low. She bade him rise. He began to present greetings from his country and its leaders, accompanied by the gift in a small box. A courtier received the box on a galleried silver tray and withdrew. *Queen* Alice nodded thanks, but *Oxford* Alice longed to know what was in that box. (She remembered a fable about a box that should not be opened.) The ambassador spoke at length about this and that. It was like listening to one of her teachers giving a lecture, and perhaps her mind wandered a bit. She glanced down.

She hadn't remembered that patch of red embroidery that stretched down her dress. Queens shouldn't make gestures, so Alice moved subtly to smooth the dress enough to see the figure of a lobster stretching all the way to the floor. She was slightly alarmed, but queens don't show alarm. It was so vivid, and she thought she could feel its many legs crawling along hers. Were its feelers twitching? Her scepter was to hand, and she used it. Blow after blow, but the more she attacked the beast, the more animated it seemed. It should be her next meal, not she its.

Alice startled awake with a sense of premonition. What did this late dream mean? What did it portend for her day? And why was she still hearing the sound of the anti-lobster blows?

Someone was knocking at the door. With some effort, Alice climbed out of the large bed and went to the door. It was Linda.

"Alice, I just wanted to make sure that you were up. A few of us are downstairs in the restaurant having some breakfast. Why don't you freshen up and join us?" Linda said.

Alice answered, "That would be very nice, ma'am. I'll join you directly." She tried to disguise the tension in her voice.

ALICE IN THE LAND OF SUNSHINE

Linda offered, “Would you like me to wait? I think I could help with the elevator, and it’s a big hotel.”

Alice was relieved. She remembered riding in a big cabinet with the two Joans to get to this room, but other than that, she was lost.

She said, “Thank you very much, ma’am. That would be very nice.”

Linda smiled at Alice’s formality.

She said, “I’ll just come in then, and wait in that nice chair over there.”



5

ALICE IN THE BELLY OF THE BEAST

Alice sat with David at breakfast, and he explained many things. He was able to help her with “accoutrement,” for which she was grateful if a little embarrassed.

After breakfast, Alice boarded the giant carriage with the other book lovers – for this, David explained, is what “bibliophile” means.

They did not have far to go. Alice soon saw a big white, squarish building. Something monstrous with blue diamond-shaped scales like a dragon’s was sprawled over the building. They were quite near the water – had this blue monster crawled out of the bay to attack the building, or was it escaping from the building and headed back to the water? She couldn’t quite decide if she was confronting a paradox or an enigma. She was reminded of the monster in her dream.

She imagined herself armored head to toe in pots and pins and baking tins, wielding her now vorpally endowed scepter against the monster, now distracted from its attack on the building and floating in the air on unearthly wings, the infernal thing opening its savage claws, preparing to attack. Snicker snack! Vanquished in a stroke!

Alice was glad that she and David were last to leave the bus. As they approached the building, Alice stayed a little behind David in case the monster stirred. As they got closer, Alice began to see that the monster was a structure and the scales were large panes of glass. It was a sort of glass dome, but it seemed to have melted and dripped over the side. She had been in buildings with glass domes before, like the Crystal Palace in Penge. This was far from Penge in every way. Although she felt fairly certain (or at least hoped) that it was a structure, she could not completely overcome the anxiety acquired in her dream.

The entrance was under the belly of the beast. “Well protected,” Alice thought. Inside, they were in one of those buzzing public places. Alice stayed



ELLE ATTAQUE

ALICE IN THE LAND OF SUNSHINE

close to David. They already had tickets and were guided through the lobby into a space like a cathedral. Now she saw that she was on the inside of the monster, and it amazed her. Its spine was a swirling affair that rose from the floor and disappeared into the light streaming through the glass scales of the monster's skin. She had heard that such things from the distant past could be found in American museums; now she had seen it. Now she understood that there was no need to fear. This prehistoric creature was quite dead and only placed here for public display. Nevertheless, she thought about how terrifying this beast must have been when it was alive.

One of the Joans, "Joan of Art," came over to Alice and David. David suggested to Alice that she accompany Joan on this tour because Joan knew a great deal about this museum and would be able to answer any questions. Alice was glad. Joan often laughed, and that put Alice at ease.

Alice saw pictures in the museum that she thought she recognized, but much of it seemed unusual and a bit candid. She felt that the appropriate attitude was informed interest: if she did not know much about these paintings, she should at least appear to know something. Alice was struck by the reappearance in several paintings of the statue of the woman without arms (she felt that she knew the French for this, but found it a bit embarrassing). "Venus de Milo," Joan offered.

As she stared at one very large painting that featured Venus over and over again, she began to see herself in it, repeated and receding. At the foot of the Venus, as Joan explained, was a bull that had lost its fight – Alice had to squint a bit to make it out – Joan explained that, sadly, it was lying in a pool of blood. In Alice's version of the painting, at her feet would be the lobster that had lost its fight, lying in a pool of butter. "Alice Triumphant," she may have said aloud.



ELLE REGARD

Alice was not as sure where all the flies fit into her picture. She could hear them buzzing. She would replace them with friendlier, more auspicious bees. There. She felt confident that she was now appreciating this art, which she could now confirm was remarkable.

They stopped again at another very large painting. She read the title from the little card conveniently placed next to it. It read "The Discovery of America." She stepped back to observe it. She clasped her hands behind her – it seemed like the right posture for this type of observation. In the painting, a boy her age was planting a banner on a beach. He was probably a prince – such people often are. On the banner was the image of a beautiful woman in white robes. She looked like an angel with her halo, but where were her

ALICE IN THE LAND OF SUNSHINE

wings? Alice had seen a picture of this beautiful beach in a booklet at the hotel and she began to understand the significance of this area – America had been discovered here! Imagine! Someone had long ago made the same journey she had, and he was a young person like herself. This gave her a sense of pride.

Like the Venus de Milo painting, the America painting was also very large. She wondered how one paints such large pictures. In Oxford, she would set out a glass of water on the big kitchen table with her small brushes and her tin of watercolors – she loved popping it open and seeing the rainbow inside –and she would make her pictures. They were very small compared to the paintings she was seeing.



HALLUCINOGENIC ALICE, BY ALICE'S IMAGINATION, AFTER S. DALÍ

ALICE IN THE LAND OF SUNSHINE

She discovered an important clue in the next painting. It featured a man with elongated arms and legs and neck. The man's leg was so long (and presumably wide) that he could use it as a table! She believed that this must be a self-portrait. It made perfect sense, and she allowed herself a moment of self-congratulation. She pictured such an artist using a brush as long as he was tall: the artist in one corner of the room dabbing paint from a palette in another corner and then whirling around to dab it into place on a canvas in yet another corner. Which was more likely: a painter with unusually long arms using normal brushes or a painter with normal arms using unusually long brushes? The painting suggested a third possibility: it might be a little of both.

She also noticed that the man's wrist was supported by a crutch. This made perfect sense as well. Clearly, this type of painting would put a great strain on one's wrist, and one would need to support the wrist to help it recover. She also wondered if the crutch was used while painting to support the wrist or as the very extension to which a brush could be tied to effect the painting. She determined that she would test this when she returned to Oxford. She made a note.

When they left the museum, she and Joan made what she learned was an obligatory visit to the gift shop. Indeed, one could neither enter nor leave the building without encountering it.

6

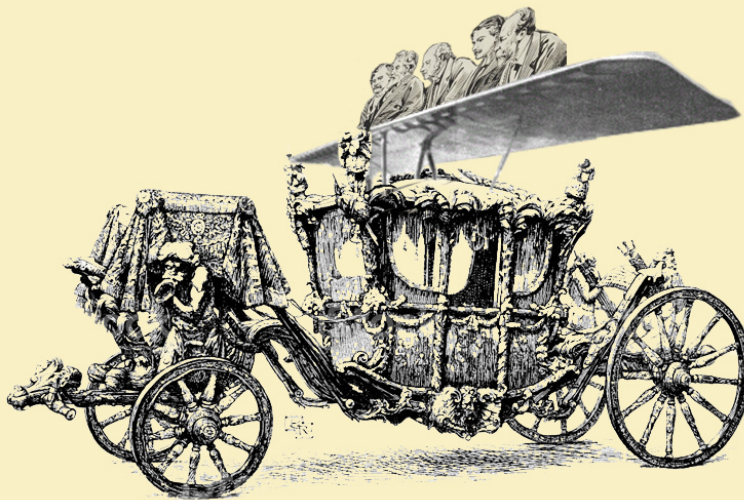
WHEN IS A CARRIAGE NOT A CARRIAGE?

At lunch, Alice sat with Jerry and Linda on a sort of balcony overlooking a parade ground. What amazing parades must take place here, she thought. Finally, there would be horses! The huge barns virtually guaranteed it.

But no. As Jerry explained, these parade grounds were designed for the two-wheeled carriages that were set on either side of the parade path, and the barns were the carriage houses. In Oxford, she thought, carriage houses were much more charming, but she did not want to mention this to her hosts.

The board across the top of the carriage could serve one of two purposes, she thought: perhaps it was to protect the passengers from the rain when embarking or alighting – an idea that carriages in Oxford could surely profit from, though she did not mention this, either – or perhaps the board was for people who ride at a cheaper fare. Since the board could serve in both ways, it seemed doubly brilliant. Clever people these Americans, she thought but did not say.

But no. Jerry explained that the board had something to do with these carriages flying through the air. She queried cautiously about profound flapping. But Jerry further explained that the board does not move at all; something about its shape



ALICE IMPROVES THE VICTORIAN CARRIAGE.

ALICE IN THE LAND OF SUNSHINE

makes it work. Alice acknowledged the explanation with a nod but politely reserved judgement about both the carriages and Jerry.

A waiter soon delivered lunch and set before Alice a sandwich of some kind. It was on a rather large high-domed bun. Between the top and bottom of the bun was a large croquette with a sort of salad balanced on top. It was grand presentation but seemed like a precarious arrangement. Linda explained that it was beef, not ham as the name would have suggested. She assured Alice that this was a traditional American meal. Alice understood that it was hand food, but the croquette looked rather juicy, and preferring not to jeopardize her white apron, she hesitated.

Seeing her difficulty with the stacked-croquette-salad-bun sandwich tower, Linda encouraged Alice to disassemble the stack and enjoy the parts separately. It was much easier to manage. Alice tackled it with knife and fork. It was very tasty.

Alice liked the hot crispy chips very much (though she preferred *pomme frites*). It was fun to dip them in the tomato sauce and even more fun to squirt the sauce from the soft bottle that sat on the table. Fancy that! She imagined the mischievous possibilities and smiled.

As the three of them shared reminiscences about Oxford, Alice heard buzzing. She swatted at a fly that was looking for a comfortable place to land on her plate. With a couple of swats and the help of a light breeze, it seemed to disappear. But the buzzing did not. She watched for the slightest motion in the vicinity of her plate, but she saw nothing. Still, the buzzing was gradually becoming louder and louder. Jerry drew her attention and pointed into the distance.

Alice thought she saw something, but it was very far away and up in the sky. As she watched, it became larger and the buzzing became louder. She had already encountered her share of monsters this morning, and she wondered what this one would be. Florida was a rather wild place, she thought.

It was soon close enough for Alice to recognize it as one of the flying carriages. Sure enough, the board was not moving. The flying carriage seemed to float down, dropping in stages toward the parade ground. It seemed like magic – Alice could not look away. She searched her memory. There was a flying carpet from stories her uncle had read to her and her sisters. There was the boy with the wax wings from one of her lectures. There was the story by Monsieur Verne that Alice's French tutor had read from. There were no boards. How did that board work?

Now the noise was quite loud, and Alice watched as the carriage touched the ground, bounced slightly, and then rolled forward – not directly at her, but in her general direction. No one else seemed concerned, so neither would she be, she decided. It slowed and turned to Alice's right, toward the barns. She could see people inside. After a moment or two, little doors on either side of the carriage

ALICE IN THE LAND OF SUNSHINE

opened, and the people climbed out. One, two, three, four – they shook hands and chatted. One of the people walked toward the barn, and the other three walked toward the restaurant. Is this a common occurrence, Alice wondered.

Ben stopped by the table.

“Are you enjoying your lunch?” he asked.

“Yes, sir. Very much,” she replied.

“I hope you can join us for our outing on Sunday,” Ben added cheerily.

“I hope so, too, sir,” she said, but “I can never be sure,” she thought.

ALICE IN THE LAND OF SUNSHINE

Tour Day 2 – St. Petersburg

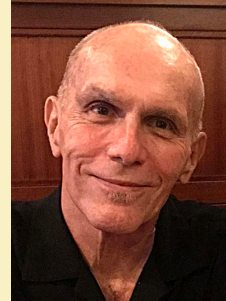


Your Tour Guides –



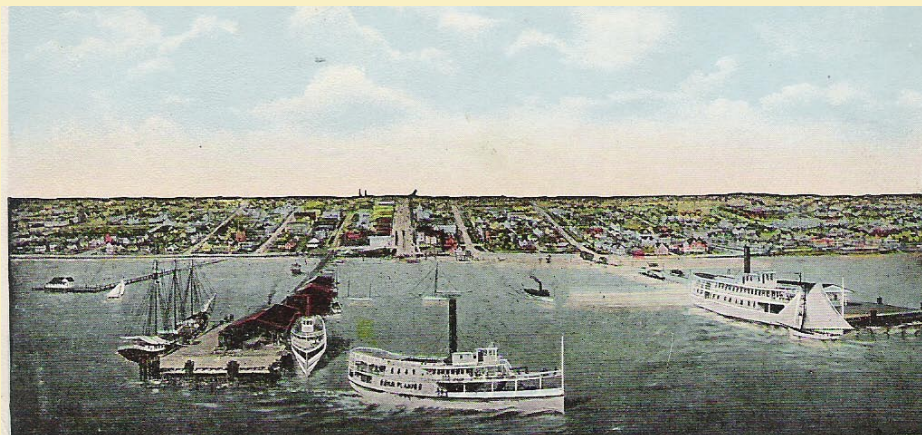
David Hall

Ben Wiley



Today features an insider’s look at the world-famous Dalí Museum, an informative lecture on the history of St. Petersburg over lunch in a private dining room at the airport where commercial aviation began, a symposium on book collecting in the institute that hosts Politifact, and early admission to the annual book fair at the Coliseum. You will be transported by luxury motor coach from one venue to another, even though downtown St. Petersburg is compact and walkable.

At the April 1885 annual convention of the American Medical Association, a Baltimore physician named W. C. Van Bibber delivered a provocative paper entitled “Peninsular and Sub-Peninsular Air and Climates.” For eleven years, the medical profession had been looking for the perfect location to found an ideal community having a climate that would maximize health and longevity. Van Bibber claimed he had it: “A large sub-peninsula, Point Pinellas . . . No marsh surrounds its shores or rests upon its surface; the sweep of its beaches is broad and graceful, stretching for many miles. . . . Its average winter temperature

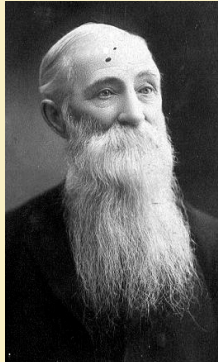


THE WATERFRONT AND PIER, FROM A PAINTING BY ST. PETERSBURG TIMES EDITOR W. STRAUB, C. 1900

ALICE IN THE LAND OF SUNSHINE

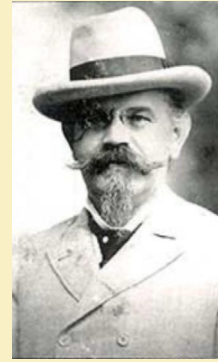
is 72 degrees. . . . Those who have carefully surveyed the entire state. . . think that it offers the best climate in Florida.” (Raymond Arsenault, *St. Petersburg and the Florida Dream*, 1888–1950)

Nine years before that 1885 vote of confidence, St. Petersburg’s founder, John C. Williams of Detroit, had acquired acreage that became the nucleus of the city. Williams’s name survives on such of the locales as Williams Park, one block



JOHN C. WILLIAMS

south of the Hotel Indigo. He made a deal with Piotr Alexeitch Dementieff, a Russian noble who had simplified his name to Peter Demens upon his arrival in Florida: Williams would offer Demens an interest in some of the land if Demens would build a railroad into the new territory, at the south end of Point Pinellas. This new town was christened St. Petersburg, in honor of Demens’s home town in Russia. The



PETER DEMENS

name Demens lives on today in Demens Landing Park, extending from First Avenue South into the Central Yacht Basin. After its incorporation in 1892, with a population of 300, St. Petersburg grew by 1925 to a city of 50,000. Today the population approximates 275,000 and is growing steadily.

At 9:30 a. m. today, after individual breakfasts at the hotel, we will board our coach for the Dalí Museum on the picturesque downtown St. Petersburg waterfront.



THE MILLION-DOLLAR PIER, ST. PETERSBURG, 1926–1967

ALICE IN THE LAND OF SUNSHINE

The stunning architecture of the Dalí holds an unparalleled collection of Salvador Dalí's finest works, from his iconic melting clocks to his illusionistic and avant-garde symbols. There we will be treated to a guided tour, inside areas not normally open to the general public, in addition to seeing the permanent exhibits.

At 12:30, lunch will be served in The Hangar Restaurant of Albert Whitted Airfield, where the first regularly scheduled commercial airline was established, on January 1, 1914. During this time, we will be briefed on the history of this whole area by Mr. Rui Farias, the director of the St. Petersburg Museum of History, on the new pier, at the end of Second Avenue North.

At 2:00, we will go across the street to the Poynter Institute, one of the most prestigious schools for journalists in the world. There we will hear four wide-ranging panelists – Raymond Arsenault, Autumn Howard, Joan Knoertzer, and Roy Peter Clark – talk about their book collections.

Raymond Arsenault is author of *St. Petersburg and the Florida Dream, 1888–1950*, quoted above. One of the nation's leading civil rights historians, Professor Arsenault, of the University of South Florida in St. Petersburg, is the author most recently of the highly acclaimed biography *Arthur Ashe: A Life* (2018).

Autumn Howard was born in Detroit, grew up in Canton, Michigan, and moved to Sarasota six years ago. Her collection reflects the various interests she has held over the years, particularly in foreign languages, travel, and the arts (including artisanal and restorative bookbinding). Autumn is a recent graduate from the University of South Florida Sarasota–Manatee, with a bachelor's in Hospitality Management.



ST. PETERSBURG PIER, THE INVERTED PYRAMID, 1973–2013

ALICE IN THE LAND OF SUNSHINE

Joan Knoertzer is a musician who has collected music—lots of it—and donated 500,000 sheets to Eastern Michigan University’s Music Department. Her interests have now grown to include eclectic book collecting: poetry (signed), book bindings (old and new) signed, prayer books and Bibles, and miniature books from around the world. A member of the Florida Bibliophile Society, Joan has also hosted a FABS Book Tour of Detroit and Ann Arbor, where her Library Bed and Breakfast features 17 different collections available to guests.

Roy Peter Clark has taught writing since 1977 at the Poynter Institute, at every level—to schoolchildren and Pulitzer Prize–winning authors. A writer who teaches and a teacher who writes, he has authored or edited 19 books on writing, reading, language, and journalism, including the best-selling *Writing Tools*, *The Glamour of Grammar*, *How to Write Short*, *The Art of X-Ray Reading*, and his most recent, *Murder Your Darlings*. His influential work in journalism and the academy has earned him the nickname “America’s writing coach,” but he prefers to think of himself as a garage band legend.

The moderator for this Symposium is Colette Bancroft, long-time book-review editor of the *Tampa Bay Times*.

At 4:30, after the Symposium, we will travel by coach to the Coliseum for early admission to the annual book fair. The staff of this event will welcome us at a special entrance and will introduce us to the dealers in the hour before the general public is admitted at 5:00 p.m.



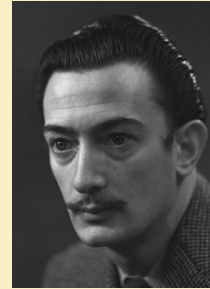
ST. PETERSBURG PIER, OPENED JULY 2020

ALICE IN THE LAND OF SUNSHINE

Tour Day 2 – Dalí Museum

**A true artist is not one who is inspired,
but one who inspires others.**

– *Salvador Dalí*



Salvador Dalí (1904–1989) is one of the signature artists of the 20th century. His paintings and images are among the most widely reproduced and recognizable of modern culture. The Dalí Museum in St. Petersburg contains the largest collection of the artist’s work outside of Europe.

Origins of the Collection

In 1942, an engaged couple, Reynolds and Eleanor Morse, attended a Dalí retrospective at the Cleveland Museum of Art. Dalí was already well established in the art world as both a realist and surrealist painter with exceptional painting skills. He had also already become a provocateur in the art world. The Morses were both intrigued and impressed by what they saw, and in 1943, as a wedding gift to each other, they bought the first of many works by Dalí they would acquire. They paid



REYNOLDS MORSE, SALVADOR DALÍ, AND ELEANOR MORSE AT THE 1971 OPENING OF THE DALÍ MUSEUM IN BEACHWOOD, OHIO

\$1,250 for “Daddy Longlegs of the Evening – Hope!” (1940). It was the beginning of a relationship with the artist as friends and patrons that would last over 40 years, until the artist’s death.

A New Home for the Morse Collection

For many years, the Morses displayed the collection in their Cleveland home. In 1965, they loaned

ALICE IN THE LAND OF SUNSHINE

over 200 pieces to a Dalí retrospective and realized that their collection needed a permanent home.

In March 1971, the Morses opened a museum adjacent to their office building in Beachwood, Ohio. Dalí himself presided at the opening. During the 1970s, the Morse collection and the number of visitors to the museum steadily increased. The Morses realized that a more permanent solution was needed.

St. Pete Welcomes Dalí with Open Arms

Efforts to place the collection with major institutions were unsuccessful, primarily because of the Morses' condition that the collection remain intact. The search was lengthy and newsworthy. A St. Petersburg lawyer read about the conflicted search and brought it to the attention of local boosters. The city already had a small general art museum, but was otherwise primarily known as a retirement destination and a home of winter baseball. The boosters felt that a museum dedicated to the now quite famous artist might be good for the city in many ways. City officials were also excited about the opportunity. Tourism in Florida was expanding rapidly, with an increasing number of overseas visitors and younger visitors. Supporters of the museum also felt that it would "reflect the region's long involvement with Spanish-speaking cultures and peoples." It would also focus the city's image as an "art-minded community."

In 1980, city leaders were assisted by the Florida Secretary of State to obtain \$2 million from the Florida legislature for the museum's construction and initial



SALVADOR DALÍ HOLDS THE LOGO OF THE DALÍ MUSEUM AT ITS 1971 OPENING IN BEACHWOOD, OHIO



THE DALÍ MUSEUM OPENED IN ST. PETERSBURG IN 1982

ALICE IN THE LAND OF SUNSHINE

costs. At that time, it was the largest single appropriation ever given to the arts in Florida. The Morses officially gave their collection to the city of St. Petersburg, and construction began. The new museum was opened in 1982.

The museum more than rewarded everyone's expectations. During the following years, the museum and its collection continued to grow, attracting larger audiences and acquiring new work.

Reynolds and Eleanor Morse were always actively engaged with Dalí and the museum. Reynolds wrote about the artist extensively, and Eleanor translated Dalí-related materials from French into English. This involvement continued for many years. In 2000, Reynolds died. Eleanor was then 87. She would live another 10 years.

The Dalí Museum Makes a Move

In 2004, the Times Arena at the Bayfront Center was scheduled for demolition. It was at this point that the directors of the Dalí Museum approached the city council about this prime property, seeking it for the site of a new Dalí Museum. The museum was drawing over 200,000 visitors a year and was already one of the most successful museums in Florida. The directors had been considering the need for a new location and a larger building for several years, and of the many locations examined, the Bayfront Center, adjacent to St. Petersburg's Mahaffey Theater, seemed the best.

A fundraising campaign was begun, the property was acquired, and the 1982



THE NEW DALÍ MUSEUM OPENED IN 2011. A SIMPLE CONCRETE ENCLOSURE IS DOMINATED BY A GIANT GLASS BUBBLE — THE ENIGMA — WHICH REFLECTS THE DESIGN OF THE DALÍ MUSEUM IN SPAIN.

ALICE IN THE LAND OF SUNSHINE

museum was sold to the University of South Florida for use as a business college. By 2008, a design by architect Yann Weymouth of the architectural firm HOK had been accepted. The new building would almost double the size of the museum and provide more space for all of the museum's operations as well as a more exciting experience for visitors.

Key features of the new building considered its location on the Florida coast: the walls of the building are 18-inch-thick concrete, and the glass "bubbles" are made of one and a half inch thick glass set in a steel framework. The building is designed to protect the art from a Category 5 hurricane.

Despite its many engineering innovations, the most prominent feature of the building is a surrealist gesture, the "large free-form geodesic glass bubble" known as the Enigma. It is made up of 1,062 triangular pieces of glass, a "twenty-first century homage to the dome that adorns Dalí's museum in Spain." Further architectural surprises await guests inside, especially a helical staircase, recalling Dalí's obsession with spirals and the double helical shape of the DNA molecule.

The story repeats once again. The new museum with its larger spaces and more accessible address has met with increasing tourism in Florida to set new records. Over the past few years, the new Dalí museum has drawn from 350,000 to 450,000 visitors a year. It is the largest single-artist museum in the United States and is the most-visited art museum in Florida. This stunning success has prompted the directors of the museum to plan a substantial extension that will provide space for new exhibits and much expanded parking. The extension will help the museum accommodate anticipated future growth up to 650,000 or more visitors a year.



A RENDERING OF THE PLANNED EXPANSION (FOREGROUND) OF THE DALÍ MUSEUM (BACKGROUND)

ALICE IN THE LAND OF SUNSHINE

DALÍ MUSEUM — MASTERWORKS

Salvador Dalí may be most famous for the melting watches. While Dalí is best known for his realist style applied to surrealist subjects, his career went through many phases, and visitors to the Dalí Museum are often surprised at the number of styles he mastered.

Dalí's accomplished rendering of reality through drawing and painting at an early age won him a place in the Academy of Art in Madrid. These were highly productive years for him, but he soon bridled against the restraint of the Academy. He began to feel that he had grown beyond his instructors and criticized them, and he encouraged other students to do the same. This led to disciplinary action and eventual expulsion. In the meantime, he was gaining a reputation as a painter with exhibitions in galleries in Barcelona and Madrid. But even there, as he explored more macabre subjects involving mutilation and decay, galleries preferred not to exhibit his work. Dalí demonstrated these two traits — masterful execution and provocation — throughout his career.



BASKET OF BREAD (1926)
SHOWS THE 22-YEAR-OLD DALÍ'S
TECHNICAL MASTERY OF PAINTING



In his 20s, Dalí explored many styles, including impressionism, as shown in *The Sick Child. Self-Portrait in Cadaqués* (undated). The realistic foreground elements are combined with a more fantastic, dreamlike background. The image is populated with simple objects that have symbolic potential. Note also the distortion of the figure's fingers. These elements would appear over and over in Dalí's works.

In *Girl's Back* (1926), Dalí explored yet another style, identified by the Dalí Museum as the Dutch Baroque style. Again, it demonstrates his mastery and was painted for a show in Madrid. At the time, Dalí wrote to his friend Federico Garcia Lorca, "I dream of going to Brussels to copy Dutch painting in the museum. You have no idea how much of myself I have put into my painting, how much affection I feel as I paint my windows open to the rocky sea, my baskets of bread, my girls sewing, my fish, my skies resembling sculptures."



ALICE IN THE LAND OF SUNSHINE



In addition to many of Dalí's small masterpieces, the museum owns large, complex works like *The Discovery of America by Christopher Columbus* (1958–1959). At 14 feet tall and 9 feet wide, this is one of a series of very large works that Dalí created during this period. Dalí created the work as an homage to his native Spain and was further motivated by the assertion of some historians that Columbus was from Catalonia, not Italy. Columbus is depicted as an adolescent, part of the overall depiction of the event in metaphysical, rather than historical, terms. Dalí appears as a kneeling monk in the background, and his wife Gala is used as the model for the Virgin Mary, in the upper left of the painting.

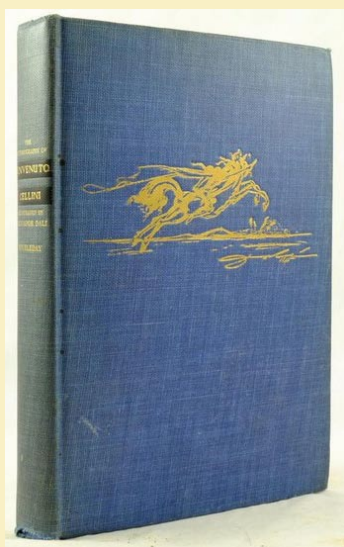
The Discovery of America concentrated on a metaphysical relationship of ideas, but in *The Hallucinogenic Toreador* (1969–1970), Dalí uses his “paranoiac-critical” method to associate ideas. The method, which he developed in the 1930s, was a favorite of the surrealists and had the goal of enhancing the subjective point of view to find new and unexpected connections between ideas and images. In these paintings, Dalí often used optical illusions, creating layers of images and using patterns of images to compose and decompose other images. The scene is a bull ring which is overseen by a disapproving Gala (upper left). In the lower left quadrant is the bull's head. Dalí often makes use of light and shadow on one image to construct yet another.



ALICE IN THE LAND OF SUNSHINE

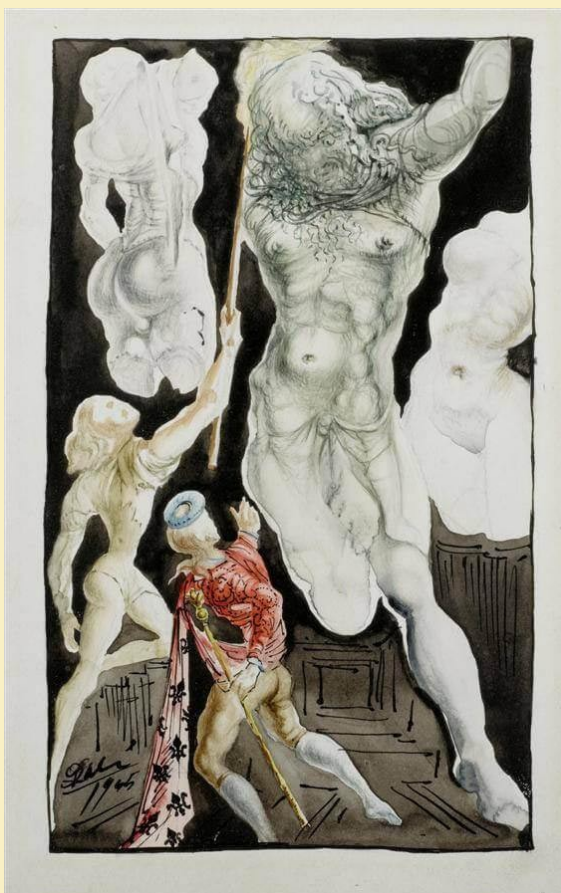
DALÍ AND BOOKS

So far, our tour of the Dalí Museum has focused on painting, of which Dalí produced about 1,500 during his career. However, he produced many other works, including thousands of drawings and prints, film collaborations, jewelry, sculpture, and even advertisements, book jackets, and album covers. Of special interest for our tour are the books, and Dalí was involved with many books. He was an author and wrote autobiography, art manifestoes, and fiction. Examples include *Hidden Faces* (1944), *Diary of a Genius* (1966), *The Secret Life of Salvador Dalí* (1942), *The Dinners of Gala* (1973), and the recently recovered *Giraffes on Horseback Salad* (2019), a 1937 screenplay that Dalí wrote for the Marx Brothers – Dalí was fascinated by Harpo. Dalí's illustrations appeared in trade editions, limited editions, and unique works, such as *Macbeth* (1946), *The Divine Comedy* (1957), and a monumental *Apocalypse of St. John* (1961), respectively. The last title was conceived as the most expensive book in the world.

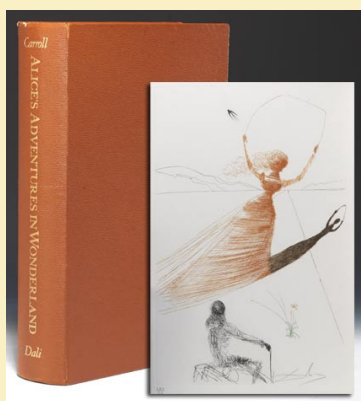


THE AUTOBIOGRAPHY OF BENVENUTO CELLINI (1946),
ILLUS. BY SALVADOR DALÍ.
EDITION OF 1000.

RIGHT: CELLINI AND JUPITER. CELLINI WAS COMMISSIONED BY COSIMO I DE' MEDICI TO PRODUCE FOUR SCULPTURES, ONE OF WHICH WAS JUPITER PREPARING TO THROW A LIGHTNING BOLT.



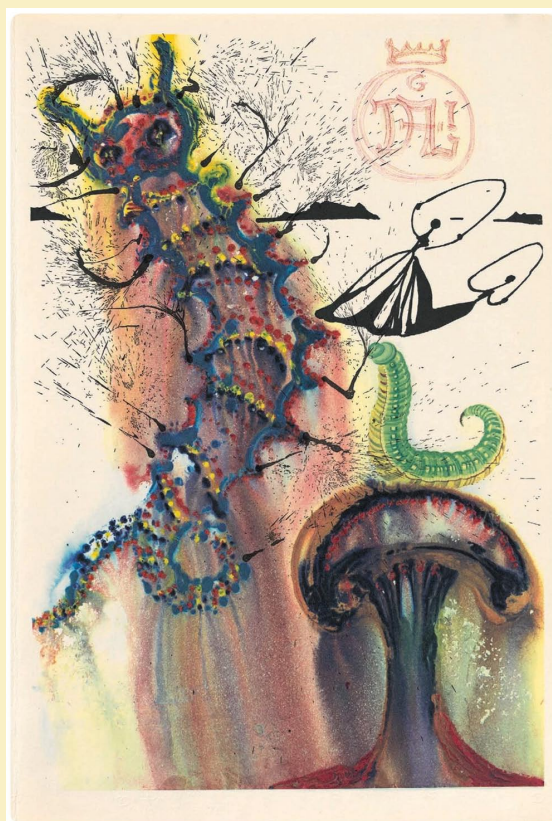
ALICE IN THE LAND OF SUNSHINE



ALICE'S ADVENTURES IN WONDERLAND, BY LEWIS CARROLL (1969). ILLUS. BY SALVADOR DALÍ. EDITION OF 200.

ABOVE: THE LEATHER-COVERED CLAMSHELL THAT HOLDS THIS LARGE (18X13) AND ELABORATE CREATION. ALSO SHOWN IS THE ETCHING THAT SERVES AS THE FRONTISPIECE. THE LEAVES ARE GATHERED BUT NOT BOUND.

RIGHT: ADVICE FROM A CATERPILLAR, ONE OF TWELVE MIXED MEDIA ILLUSTRATIONS.



THE DIVINE COMEDY, BY DANTE ALIGHIERI ILLUS. BY SALVADOR DALÍ. (1969) ORIGINALLY COMMISSIONED BY THE GOVERNMENT OF ITALY IN 1957 TO BE COMPLETED BY THE 700TH ANNIVERSARY OF DANTE'S BIRTH IN 1965. WHEN THE WATERCOLORS WERE EXHIBITED, THE ITALIAN PUBLIC COULD NOT ACCEPT A SPANIARD BEING GIVEN THIS HONOR. DALÍ COMPLETED THE PROJECT ANYWAY. THE 100 WATERCOLORS — ONE FOR EACH CANTO — WERE REPRODUCED AS WOODCUTS AND PUBLISHED AS A SET OF SIX VOLUMES.

LEFT: CANTO 34: THE APPARITION OF DIS.

ALICE IN THE LAND OF SUNSHINE

Tour Day 2 – Whitted Airport

- The First Commercial Flight
- James Albert Whitted (1893-1923)
- The Albert Whitted Airport
- Lunch at the Hangar Restaurant and Flight Lounge

After an engaging morning at the Dalí Museum, it is time for lunch. Happily, the Hangar Restaurant and Flight Lounge is only a couple of blocks away, with its commanding second floor view of the Whitted Airport and Tampa Bay. Our luxurious tour bus will be there in a few minutes. During lunch, we'll hear a presentation from Rui Farias, the director of the St. Petersburg Museum of History. We'll learn about St. Petersburg's unexpected role in the history of aviation as the site of the first commercial airplane service in 1914 at the dawn of aviation. The Whitted Airport, built in 1928, tells another story in that history. The two stories have some important elements in common.

Here we are. Now, please be careful as you de-bus, and enjoy your lunch!



THE HANGAR RESTAURANT OVERLOOKS WHITTED AIRPORT. THE DALÍ MUSEUM IS VISIBLE ON THE LEFT.

ALICE IN THE LAND OF SUNSHINE

The First Commercial Flight

...the trip to and from Tampa will be one of the most beautiful in the country. Skimming a few feet above the surface of the water... the rush of the cool salt air and the shimmering sunlight on Tampa Bay — no trip could be more enjoyable.

— Percival Elliott Fansler



St. Petersburg is about 40 minutes from Tampa via Interstate Highway... today. Around 1910, the same trip took about two and a half hours by steamship, up to 12 hours by train, and up to 20 hours in an automobile of the period. The Wright Brothers had already made their historic flight, and a new technology had taken off. “Daring young men” were flying everywhere, and wherever they flew, crowds gathered.

In 1912, Percival Elliott Fansler was a Florida sales representative for Kahlenberg Brothers and their line of marine diesel engines. In November and December that year, he followed the exploits of one of the daring young men, Tony Jannus, as he flew down the Missouri and Mississippi Rivers from Omaha to New Orleans in a “floatplane” manufactured by Benoist Aircraft Company of St. Louis, Missouri.

Fansler contacted Thomas Benoist (“ben-weest”), but his initial interest was related to his love of speed boats. As the two corresponded, Fansler began to think of giving rides, “jazz trips,” in Benoist’s plane, which led him to the idea of a commercial aviation service. Fansler’s experiences in Florida suggested the



THE BENOIST FLOATPLANE SKIMS ABOVE TAMPA BAY AS IT FLIES BETWEEN ST. PETERSBURG AND TAMPA.

ALICE IN THE LAND OF SUNSHINE

St. Petersburg-Tampa
AIRBOAT LINE
Fast Passenger and Express Service

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Lv. St. Petersburg 10:00 A. M.
Arrive Tampa 10:30 A. M.

Leave Tampa 11:00 A. M.
Ar. St. Petersburg 11:30 A. M.

Lv. St. Petersburg 2:00 P. M.
Arrive Tampa 2:30 P. M.

Leave Tampa 3:00 P. M.
Ar. St. Petersburg 3:30 P. M.



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A minimum charge of \$15 per Special Flight.

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Tickets on Sale at Hangars or
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271 CENTRAL AVENUE

St. Petersburg-Tampa route: “The distance was about 23 miles—some 15 of which were along the shore of Tampa Bay, and the remainder over open water. I wrote to Tom about the scheme and he became immediately enthusiastic.”

Fansler agreed to go to Tampa and scout a route. Benoist would furnish three seaplanes and mechanics. Fansler would have to find the financial backing. There was little interest in his idea in Tampa, but in St. Petersburg, then a city of around 9,000 during the winter months, he found a receptive audience. The only problem was that his St.

Petersburg contacts did not believe a “flying boat” existed. Fansler contacted Benoist and told him to come to St. Petersburg. On December 17, 1913, the first contract for a commercial aviation service was signed. The city of St. Petersburg committed \$2,400, with certain requirements of Benoist and the service that would be provided.

Tony Jannus was a partner with Benoist and came with the deal. Jannus was already famous for his aerial exploits, which included the Omaha-New Orleans flight as well as being the pilot for the first parachute jump in 1912.

Developments leading to the contract and the new service were covered extensively in the local paper, assuring a large crowd when the first flight took place. A band was hired to entertain the 3,000 people who gathered near the St. Petersburg Municipal Pier on New Year’s Day, 1914. Police held back onlookers eager to get close to the strange new device. Fansler made a short speech. An auction was held, and the mayor of St. Petersburg, Abram Pheil, won the auction for the



ALICE IN THE LAND OF SUNSHINE

first ticket ever sold for a commercial flight with a bid of \$400 (\$10,000 today). That first flight arrived in Tampa 23 minutes later, greeted by 2,000 Tampan. Much of the St. Petersburg crowd was waiting when Jannus and Pheil returned about 90 minutes later.

The next day, Mrs. L.A. Whitney, wife of the Chamber of Commerce's secretary, became the first woman passenger to fly on a fixed-wing scheduled airline. She described her experience as "the most delightful sensation imaginable – it is like being rocked to sleep in your mother's arms." Regular flights from St. Petersburg to Tampa cost \$5 (\$125 today), and other destinations – Clearwater, Tarpon Springs, Bradenton, and Sarasota among others – were available for \$15 to \$20.

The airline operated successfully for the entire contract period of three months, with a waiting list "a yard long." With demand high, the service continued for another few weeks, but as spring progressed and winter residents returned north, interest in the service declined, and the last flight of the first commercial air service took place on May 5, 1914. More than 1,200 people had flown. While the service did not last long, it was long enough to demonstrate the viability, enjoyability, and safety of a commercial air service.

In 1964, the Tampa and St. Petersburg Chambers of Commerce established the Tony Jannus Distinguished Aviation Society, perpetuating the memory of the first commercial airline pilot. The annual award, given for outstanding achievement in scheduled air transportation, has been given to individuals such as Eddie Rickenbacker, Jimmy Doolittle, C. R. Smith (the founder of American Airlines), and Chuck Yeager. Honorees are enshrined at the St. Petersburg Museum of History's Tony Jannus exhibit.



REPLICA OF THE BENOIST XIV FLOWN BY JANNUS ON JANUARY 1, 1914, AT ST. PETERSBURG-CLEARWATER INTERNATIONAL AIRPORT

ALICE IN THE LAND OF SUNSHINE

James Albert Whitted (1893–1923)

“I am in the hospital again with a cut upper lip and a black eye, but otherwise I am O. K. and will be out in a day or so. I fell 700 feet today just before dinner...”

— *Albert Whitted, letter from flight school, August 1917*



In April 1917, Albert Whitted was accepted for flight school at the **Aviation training station, located at the Navy Yard at Pensacola, Florida.** The naval installation had been in this location since 1825 and the administration of John Quincy Adams, but the aviation training station had only been established in January 1914.

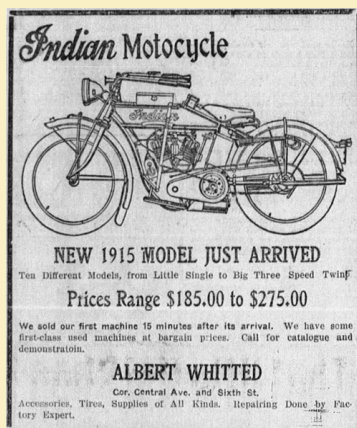
On April 6, 1917, the United States entered the Great War. At the time, Pensacola hosted the U.S.’s only naval air corps, with 38 naval aviators, 163 enlisted men trained in aviation support, and 54 fixed-wing aircraft. The Great War would change that. Aviation was a new field, but its usefulness in war led to a significant expansion of government resources devoted to airplanes, facilities, and training. In the remaining two years of the war, 1,000 aviators were trained at Pensacola, and many of them would return to civilian life and help create the aviation industry.

James Albert Whitted was the son of St. Petersburg’s Thomas Albert Whitted and his wife Julia Phillips. Thomas had come to the Pinellas area with his parents from Iowa in 1878. Julia was the daughter of a Union soldier who had come to Florida in the 1880s. They married in 1887, settling first in Gulfport on the Gulf side of the peninsula, but relocating to St. Petersburg. They had eight or nine children, the third of whom, born in 1893, was James Albert Whitted.

In 1917, Albert was already something of a local celebrity in St. Petersburg, known as the county representative for Indian Motorcycles and for racing his Indian Big Twin. Exploits like the following one were reported across Florida:

Covering the distance from Clearwater to [St. Petersburg] in half an hour, Albert Whitted completed a record-breaking run on an Indian motorcycle, from Gainesville to St. Petersburg. He made the trip, about 200 miles, in seven hours and 30 minutes. This is half an hour better than any recorded

ALICE IN THE LAND OF SUNSHINE



RIGHT: 1915 ADVERTISEMENT FOR INDIAN MOTORCYCLES, REPRESENTED BY ALBERT WHITTED, AS IT APPEARED IN THE TAMPA TRIBUNE. LEFT: 1915 PHOTOGRAPH OF THE INDIAN MOTORCYCLE. THE INDIAN MOTORCYCLE WAS NOT THE FIRST AMERICAN-MADE MOTORCYCLE, BUT IT WAS THE MOST SUCCESSFUL. THE INDIAN MOTORCYCLE WAS INTRODUCED IN 1902, TWO YEARS BEFORE HARLEY-DAVIDSON, AND BY 1915, AT 20,000 MOTORCYCLES PER YEAR, INDIAN WAS THE LARGEST MANUFACTURER IN THE WORLD.

run, and the trip was made over muddy roads. — *Tampa Tribune*, Dec. 22, 1915

In April 1916, Albert and two friends made a road trip, this time in a car. They drove 1,500 miles up the East Coast, camping along the way and ending up in New Haven, Connecticut, where Albert took a job at the Avis Gun company.

Americans were generally opposed to involvement in the war in Europe, which had begun in 1914. But Germany's changing fortunes in 1916 led the Kaiser to promise Mexico that land lost in the Mexican-American War in 1848 (i.e., California, Nevada, Arizona, New Mexico, Utah, and Texas) would be restored. This commitment was contained in a secret communication known as the Zimmerman Telegram. However, the telegram was made public, and Americans were outraged. Germany also began a campaign of unrestricted submarine warfare and began sinking American vessels. President Wilson was forced to respond and called upon Congress to declare a "war that would end all wars." On April 6, 1917, Congress did so.

At this time, Albert applied for, and was accepted to, flight training at Pensacola. Flying and pilots were still rare and objects of fascination. Pilots were romantic, even heroic, figures, and Albert's progress was tracked in the St. Petersburg and Tampa papers. In July 1917, the paper reported that Albert had been confined because of mumps. There were less heroic aspects to being a hometown hero.

By May 1918, Albert was a trainer, regarded as an "expert flyer." His activities and his letters home were still regularly published in local papers. In 1919, on his way to Guantánamó, Cuba, to head a squadron, he flew his 250-horsepower hydroplane in a slow circle over St. Petersburg to greet his mother and his native city.

ALICE IN THE LAND OF SUNSHINE

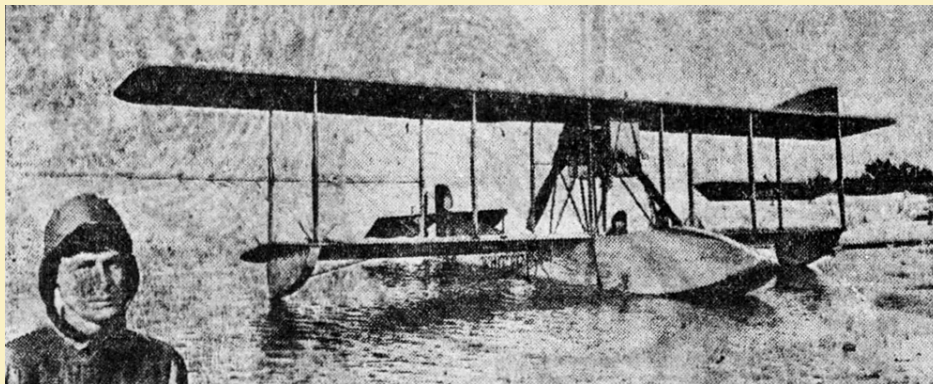
In late 1919, Lieutenant Albert Whitted, Navy Pilot 179, was placed on inactive duty in the Naval Reserves. He left the Navy as one of its most experienced pilots. Albert and his wife Frances purchased an F-boat that they named "The Blue Bird." Of course, this occasioned newspaper coverage in Tampa and St. Petersburg. It was reported that the first passenger in the new plane was Frances, and that she intended to learn to fly it (*Tampa Tribune*, Jan. 11, 1920).



LIEUTENANT ALBERT WHITTED, NAVY PILOT 179, IN UNIFORM, C. 1919

The article also outlined Albert's plan to offer flights to destinations as far as Miami and Havana or just an afternoon of "sky-hopping." Over the following few years, Albert carried thousands of passengers in the Blue Bird, from small children to dignitaries.

Albert also built a plane, the Falcon, with his brother Clarence. It was his pride and joy. In August of 1923, he flew the Falcon to Pensacola. Albert was still working on the design and installed a new engine, with which the Falcon could achieve a speed of 100 miles per hour. On August 19, Albert took four people up in the Falcon on a test flight. West of Pensacola, over Santa Rosa Sound, the strain on the propeller apparently shattered it. Part of it was thrown several hundred yards away, and part of it ripped through the fuselage. The Falcon plummeted from a few hundred feet into the sound, killing all five aboard. Divers were needed to retrieve the bodies. News of the incident was reported throughout Florida. Albert was 30.



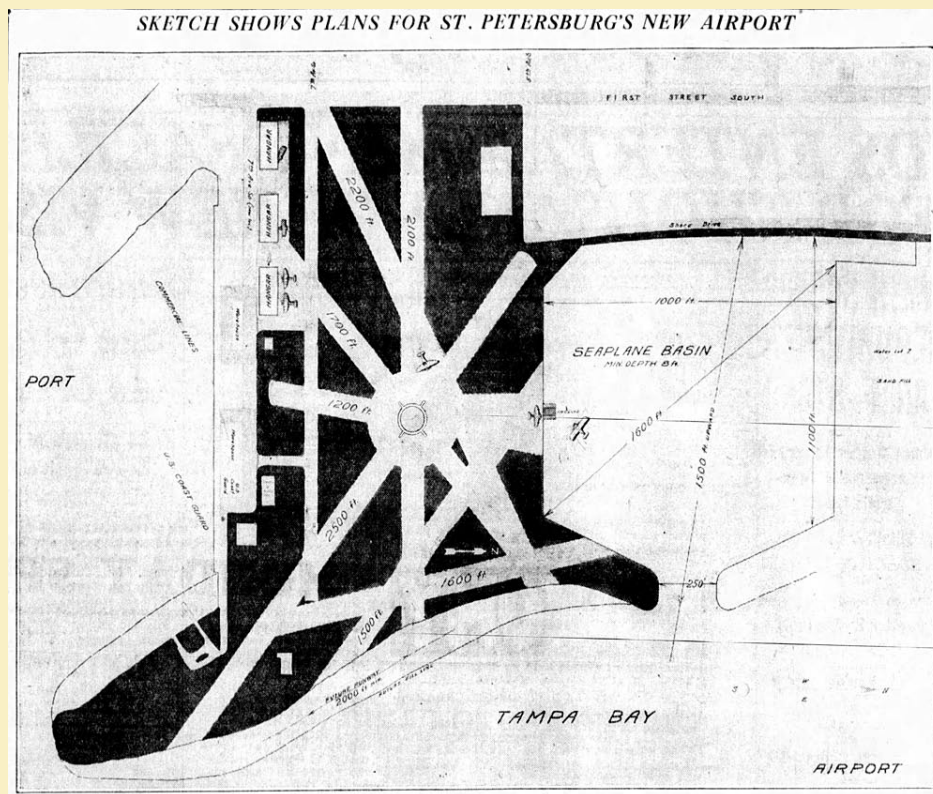
WHITTED POSES WITH HIS BLUE BIRD SEAPLANE IN THIS TAMPA TRIBUNE PHOTO FROM JANUARY 1920.

ALICE IN THE LAND OF SUNSHINE

Albert Whitted Airport

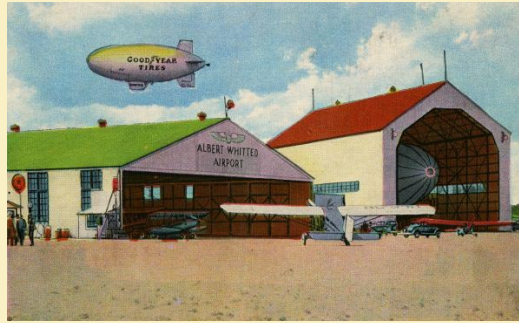
In October of 1928, the St. Petersburg City Commission approved the establishment of a second airport for the city, naming it the Albert Whitted Airport for the city's famous aviator who had died only a few years before. The land-locked Piper-Fuller Airfield*, about six miles west of St. Petersburg, had been established in 1926 to accommodate tourist travel. At the time, it was already regarded as one of the "best landing fields in the state," but hangar and ground facilities were limited. The city already owned the land for the new airport, and a new "close-in" airport would follow the trend "throughout the United States and Europe" to establish airfields close to city centers for both passengers and mail service. Both land and sea planes could be accommodated – the Coast Guard had already expressed interest in basing two seaplanes there – and the 2,500-foot runway would allow larger aircraft to land at the edge of the St. Petersburg waterfront. Along with the Florida land boom, Florida tourism was in full swing.

*The Piper-Fuller Airfield is no longer extant. It was located a few blocks northwest of the current Tyrone Square, on the west side of Tyrone Boulevard.



ALICE IN THE LAND OF SUNSHINE

In 1929, the Goodyear Blimp ended a 1,000-mile journey from Akron, Ohio, to St. Petersburg. A local promoter, John Lodwick, had convinced the city commission to build a special \$30,000 hangar to attract the Goodyear blimp fleet. The ploy was successful, and several blimps visited or were based at Whitted Airport. Unfortunately, it was 1929, and the stock market crash and ensuing Depression ruined Lodwick's plan. Nevertheless, the hangar was used for another 70 years before it was removed in 1999.



In 1934, a new venture, National Airlines, established headquarters at Whitted Airport with flights to destinations in Florida. National grew rapidly and moved to Jacksonville in 1939. With further growth and flights as far as New York, the last move was made when the headquarters were moved to Miami in 1946.

Whitted Airport has been central to other airline ventures, pilot training during the Second World War, and to the identity of the city. Efforts to rename the airport after Dwight Eisenhower were rebuffed; efforts to close the airport have been met with fierce resistance by city residents more than once. And the airport continues to be busy and play an active role in St. Petersburg's continuing growth.



WHITTED AIRPORT IS IN THE FOREGROUND. BEHIND IT IS THE SOUTH YACHT BASIN, THEN DEMENS PARK, THE NORTH YACHT BASIN, AND THE PIER. THE WATERFRONT AND DOWNTOWN ST. PETERSBURG ARE TO THE LEFT.

ALICE IN THE LAND OF SUNSHINE

The Hangar Restaurant and Flight Lounge



The Hangar Restaurant and Flight Lounge was built in 2010 on the edge of the Albert Whitted Airport. The restaurant on the second floor has a view of the airfield and Tampa Bay – it’s a relaxing place to watch the planes come and go and the boats and ships in the bay. The Hangar restaurant is across the street from the Mahaffey Theater for convenient dining before a show. At the south end of the waterfront, it’s a great location for lunch during a day spent in the nearby shops, museums, and parks. The menu is flight-themed (“Landings” for dessert) and full of traditional American favorites, including some burgers with a great reputation, as well as plenty of more exotic treats. The review in *Creative Loafing Tampa* praised the fish dishes and the burgers, but the top of the list was a platter of fried chicken and waffles that changed the reviewer’s life. Others agree.

Live jazz Wednesday through Saturday.



ALICE IN THE LAND OF SUNSHINE

Tour Day 2 – FABS Symposium “What I Collect”



THE POYNTER INSTITUTE FOR MEDIA STUDIES IS THE HOME OF POLITIFACT AND ONE OF THE MOST PROMINENT SCHOOLS OF JOURNALISM IN THE WORLD.

This year, the FABS Symposium will feature four collectors: Ray Arsenault, Roy Peter Clark, Autumn Howard, and Joan Knoertzer. The symposium will be held at the Poynter Institute for Media Studies, a few blocks from the Hangar Restaurant.

The Poynter Institute was founded in 1975 as the Modern Media Institute by Nelson Poynter, owner and chairman of the *St. Petersburg Times* (now the *Tampa Bay Times*). When Poynter died in 1978, ownership of the newspaper passed to the Institute. In 1985, the Poynter Institute moved to its current building, designed by Jung/Brannen Associates of Boston. In 2015, the Institute launched the International Fact-Checking Network (IFCN) to establish a code of ethics for fact-checking organizations. The IFCN reviews publishers annually, and if the publisher meets the ethical standards, a one-year certificate is issued. Companies like Google and Facebook use these certifications in their vetting process for information sources.

The Poynter Institute is well known for its beautiful campus, which is used for weddings and other gatherings. In addition to the Institute’s light-filled main gallery, there are numerous meeting rooms. One of those rooms will be the comfortable venue for our symposium.

ALICE IN THE LAND OF SUNSHINE



Raymond Arsenault

Raymond Arsenault is the John Hope Franklin Professor of Southern History at the University of South Florida, St. Petersburg. A graduate of Princeton and Brandeis universities, he has also taught at the University of Minnesota, Brandeis University, the University of Chicago, and as a Fulbright Lecturer at the Université d'Angers, in France. One of the nation's leading civil rights historians, he is the author of several acclaimed and prize-winning books including *Freedom Riders: 1961 and the Struggle for Racial Justice*; *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*; and *Arthur Ashe, A Life*. The 2011 PBS American Experience documentary *Freedom Riders*, based on his book of the same title, won three Emmys and a George Peabody Award. His most recent book, *Arthur Ashe, A Life*, was named an Editor's Choice and one of the 100 Notable Books of 2018 by the *New York Times*, and one of the best books of the year by the *Boston Globe*, the *San Francisco Chronicle*, *USA Today*, National Public Radio, and former President Barack Obama. It was also awarded the 2019 Harry T. and Harriet Moore Prize by the Florida Historical Society.

ALICE IN THE LAND OF SUNSHINE

Joan Knoertzer



As a musician, I collected music—lots of it—and donated 500,000 sheets to Eastern Michigan University’s Music Department. I continue collecting and donating music, but now my interests have grown to include book collecting, after joining the Book Club of Detroit in 1985. My interests are eclectic: poetry (signed), book bindings (old and new), prayer books and Bibles from all over the world, particular authors like Kipling, Stevenson, Hubbard, Dickens, and miniature books from around the world. I joined the Florida Bibliophile Society 20 years ago, as I have a home here as well as in Ann Arbor. My interests expanded to becoming a member of the FABS board. I also hosted a FABS Book Tour of Detroit and Ann Arbor. I grew my love of books into a business in Ann Arbor called the Library Bed and Breakfast, where 17 different collections are available to guests. My collections also appear at the Hatcher Graduate Library, University of Michigan, as well as Clements Library, University of Michigan. I have attended 17 of the more than 20 FABS Book Tours.

ALICE IN THE LAND OF SUNSHINE



Autumn Howard

I was born in Detroit and grew up in Canton, Michigan. I moved to Sarasota six years ago, where I currently reside. I have had an interest in books and reading since I was very young. Though my collecting did not truly begin until my teenage years, my collection reflects the various interests I have held over the years, particularly in the realms of foreign languages, travel, and the arts (including artisanal and restorative bookbinding). My collection is a source of pride and comfort to me, something that has become more curated and personal as I have learned and grown as an individual. I do not collect for monetary purposes, with books as investments, but just for the love of books. I am a recent graduate from the University of South Florida Sarasota–Manatee, with a bachelor's in Hospitality Management. Somehow, somewhere, I hope to combine my career with my love for books.

ALICE IN THE LAND OF SUNSHINE

Roy Peter Clark



Roy Peter Clark has taught writing since 1977 at the Poynter Institute, one of the most prestigious schools for journalists in the world. He has taught writing at every level – to schoolchildren and Pulitzer Prize–winning authors – for more than four decades. A writer who teaches and a teacher who writes, he has authored or edited 19 books on writing, reading, language, and journalism. These include the best-selling *Writing Tools*, *The Glamour of Grammar*, *How to Write Short*, *The Art of X-Ray Reading*, and his most recent, *Murder Your Darlings*. His influential work in journalism and the academy has earned him the nickname “America’s writing coach.” He prefers to think of himself as a garage band legend.

ALICE IN THE LAND OF SUNSHINE

Tour Day 2 – Florida Antiquarian Book Fair

Where is human nature so weak as in a bookstore?

– *Henry Ward Beecher*



A Brief History of the Florida Antiquarian Book Fair

by Ed Cifelli, FBS member

The 39th annual Florida Antiquarian Book Fair takes place April 24–26 at its usual location, the St. Petersburg Coliseum, a 1920s era ballroom called “the finest in the South.” Located at 535 Fourth Ave. N., the Coliseum will hold between 115 and 120 dealer booths, making this the largest book fair of its kind in the Southeast.

This year’s director, Sarah Smith, manager of Lighthouse Books and daughter of FABF co-founder Mike Slicker, who has owned and operated Lighthouse Books since 1977, is in charge of fulfilling the fair’s long-standing mission: “to present the very best fair-going experience for book lovers.” She has inherited this mission from the directors of the Fair going back to its origins in 1981–82.

The first FABF was held at the Fletcher Lounge at the University of Tampa’s Plant Hall. Mike Slicker and Jim and Vivien Shelton shared the duties as “founding” chairs. They were supported by the Florida Antiquarian Booksellers Association (FABA), which was founded at about the same time. That first year there were some 30 exhibitors, including some who were given free booths just to fill up the spaces.

ALICE IN THE LAND OF SUNSHINE

The Fair remained at UT for four years before outgrowing the space and moving into an empty floor of the City Center that happened to have, in Slicker's recollection, a good view of spring training baseball games being played at Al Lang Field. The next year, they moved into the ballroom at the nearby Hilton Hotel where they remained for five years before needing more room once again. The growth of the Fair, FABA, and the Florida Bibliophile Society were overseen during these critical years by Lee Harrer, a book-loving former military man, who had superior organizational skills, an engaging personality, and a dependability factor that was off the charts.

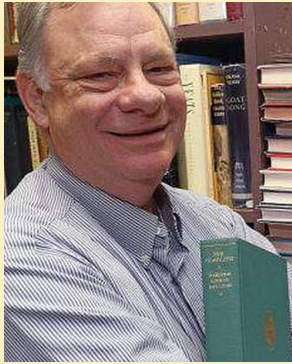
Gradually, more space was needed, and the book fair moved under the leadership of longtime director Larry Kellogg into the Activities Center at the University of South Florida, St. Petersburg, which had room for some 84 exhibitors. They outgrew USF as well, however, and found what Slicker calls "the perfect location" at the Coliseum, known as the Palace of Pleasure when it opened in 1925, with its elegant appointments, room for up to 120 booths – and plenty of space for the 2,300 book lovers who regularly make the book fair an annual retreat. For those



IT WAS THE "SOUTH'S FINEST BALLROOM" WHEN IT OPENED ITS DOORS IN 1924, THE SAME YEAR THE GANDY BRIDGE ACROSS TAMPA BAY WAS COMPLETED, CONNECTING ST. PETERSBURG AND TAMPA. IT WAS A DECADE OF GROWTH FOR BOTH CITIES AS THE BURGEONING TOURIST INDUSTRY LED TO LARGE HOTELS, GROWTH IN LOCAL BUSINESSES, AND NEW RESIDENTS. THE COLISEUM WAS ST. PETE'S "JEWEL," HOSTING ENTERTAINERS LIKE COUNT BASIE, FRANK SINATRA, AND DUKE ELLINGTON AS WELL AS REGULAR DANCES AND OTHER EVENTS. IT WAS PRIVATELY OPERATED UNTIL 1989 WHEN THE CITY OF ST. PETERSBURG BOUGHT IT AND CONDUCTED EXTENSIVE RENOVATIONS. TODAY, MUSICAL STARS WOULD USUALLY SEEK A LARGER MORE MODERN VENUE, BUT THE COLISEUM REMAINS AS ACTIVE AS EVER, STILL A JEWEL.

ALICE IN THE LAND OF SUNSHINE

planning to attend this year, Sunday from 11–4 has become the most popular of the three days, with attendance on Friday 5–9 and Saturday 10–5 nearly as popular.



MIKE SLICKER, OWNER AND FOUNDER IN 1977 OF LIGHTHOUSE BOOKS

Through all this growth, Lighthouse Books also reached a saturation point at its home in St. Petersburg and has recently moved into a larger and more comfortable space in downtown Dade City, which lies along the northeastern border of the Tampa Bay region. But just as in every year before this one, Mike settles in every week to appraise books, sell some to visitors who stop by – and also to keep up with his online sales routines. Stop by their booth at the fair to say hello to Mike and Sarah or one of the Lighthouse staff. After 39 years, they have lots of experience welcoming book lovers from around the country.



SARAH SMITH, MIKE SMITH'S DAUGHTER, HAS MANAGED THE FLORIDA ANTIQUARIAN BOOK FAIR FOR SEVERAL YEARS. SHE AND MIKE ALSO MANAGE LIGHTHOUSE BOOKS. WILL THE YOUNG MAN IN THE PICTURE BE THE THIRD GENERATION OF LIGHTHOUSE BOOKS?



THE NEW DADE CITY HOME OF LIGHTHOUSE BOOKS

ALICE IN THE LAND OF SUNSHINE



THE FLORIDA ANTIQUARIAN BOOK FAIR AT THE ST. PETERSBURG COLISEUM



The carriage arrived at a grand building. As Alice and the book lovers left the bus, Alice again heard buzzing. People were coming and going from the building like bees in and out of a hive. She paused to gather herself. Jerry noticed and walked up beside her.

She looked up to see his reassuring smile. Without a word, he offered his hand, and she took it. They walked toward the entrance, and above it, she saw great letters that formed an arch: **C O L I S E U M** She watched the letters flatten and elongate as she walked closer and closer.

In the foyer, they were greeted over and over. Jerry knew many people. A young woman came up to them and spoke with Jerry. She handed him some tickets. She was glad to see him. She was very busy. He understood. He introduced her.

Alice's instinctively curtsied, saying "It's a pleasure to meet you, Mrs. Smith."

Mrs. Smith smiled, "Nice to meet you, sweetie. Enjoy the fair!"

As she walked away, Jerry tugged gently on a very distracted Alice. He led her through a short gauntlet of greetings to another set of doors. It was even busier here. They stepped through.

Alice found herself in a great hall. It was as big as a railway station, but there were no trains. Above her and receding into the distance were great arches. They were filled with little blue lights. The arches must be something strong to hold up the building, Alice thought, but the blue lights made them look as delicate as rainbows. The air below them was filled with tiny lights like thousands of fireflies collected and released for a joyous occasion.

Before her were rows and rows of booths – cells in the hive – each one neatly lined with books. And within each cell, the bees were busy, picking books off shelves, looking through bins, and staring into glass cases. "Book fair," she thought, "yes. Book fair."

Jerry spoke, "Are you ready?" She nodded yes.

He said, "If this isn't a wonderland, I don't know what is."

And they joined the bees.



ALICE IN THE LAND OF SUNSHINE
END OF PART II



“My day will come!”