

The Florida Bibliophile

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IN THIS ISSUE

Minutes of the October Meeting of the Florida Bibliophile Society..... p. 2

I Miss the Card Catalog, by Ben Wiley..... p. 5

Shakespeare First Folio Sets Auction Recordp. 10

The Virus and the Book Biz.....p. 12

Alice in the Land of Sunshine, or By Way of Introduction to a Wonderland That Might Have Been – Part IIIp. 15

Books in Brief.....p. 16

Upcoming Eventsp. 20

Book Events, Podcasts, and Morep. 21

FBS 2020–2021 Seasonp. 23


Endpaper • Get Thee to Thy Bookstore – Virtually.....p. 24

Addendum: Alice in the Land of Sunshine, or By Way of Introduction to a Wonderland That Might Have Been, Part III

Deadline for the December newsletter is November 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](#).



 **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

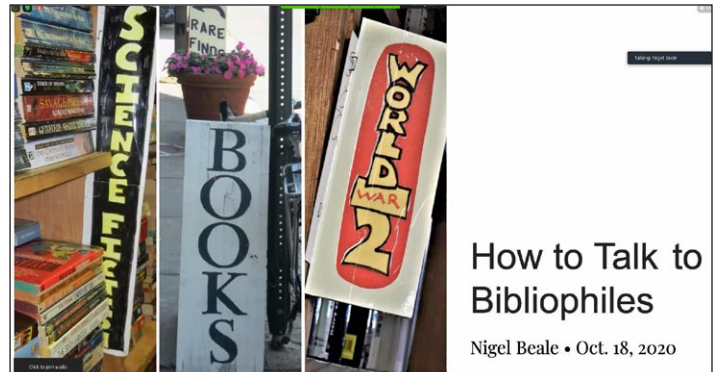
Minutes of the October Meeting of the Florida Bibliophile Society by Gary Simons, FBS Secretary

Before the formal meeting began, there was animated chitchat amongst the Zoom attendees – mostly on how to use Zoom! Our online platform seems to be working fine; if you haven't tried it, please Zoom in for our next meeting. Learners are most welcome!

One of the early pre-meeting attendees was Jackie Vossler, President of the Caxton Club in Chicago. Jackie reminded us that all Caxton Club meetings through this February are open to Florida Bibliophile Society members, and encouraged us to participate.

President Charles Brown opened the meeting with news about FBS founding member Lee Harrer. Lee unfortunately had broken his arm and recently entered a rehab facility. Even more unfortunately, the facility soon afterward went into lockdown for 14 days because two of the staff tested positive for Covid-19. We all wish Lee a speedy recovery.

Jerry Morris then introduced our speaker, Nigel Beale, whose talk was entitled "How to Talk to Bibliophiles." As [Nigel's website](#) states, "Nigel is a passionate advocate for literary tourism, spending much of his time travelling around the world visiting bookstores and literary destinations, attending literary festivals and events, and interviewing famed authors and 'best practitioners' in the book



and related trades. Over the past decade, he has photographed some 5,000 bookshops, authors, and booksellers, and written thousands of literary blog posts. Jerry directed us to Nigel's online podcasts at "[The BiblioFile](#)" and to Nigel's website blog "[The Literary Tourist](#)."

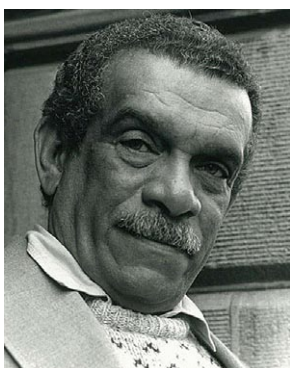
Nigel began by declaring that his formula for talking to bibliophiles was rather simple: "pick up phone or email, or get in car and plane, and meet people." For Nigel, this began as a mid-life thing, which he declared was "better than a convertible and a blonde." His pilgrimage as a book interviewer began one day when he was wondering how God communicates with humans. He felt a breeze, then came across some people carrying boxes of books, and saw on the top a book posing the question "how



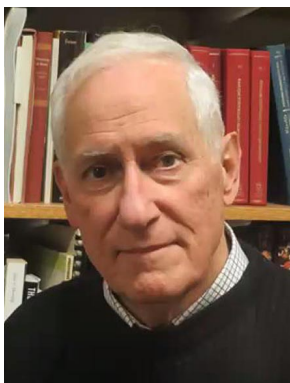
Darnton's Circuit of Communication – In 1982, Robert Darnton proposed this model of how books come into being, how they spread through society, and how they become influential. The model has been highly influential in helping to structure modern book studies. Nigel Beale used it as a guide to all the people who help to make a book, all of whom could be subjects of his travels and interviews.

Minutes, continued

does God communicate with us” – and the book provided the answer, “through the wind.” Thus inspired, for the last fifteen years, he has indulged his passion for books and travel. He set off to photograph used antiquarian bookstores, drove all over the U.S., bought books and blogged about them, set up podcasts, and hosted a radio show on the world of books and book people.



Sir Derek Walcott (1930–2017) was a poet and playwright. He won the 1992 Nobel Prize for Literature. Interviewed by Nigel Beale on April 28, 2006, “[Derek Walcott on Poetry](#).”



Robert Darnton (1939–) was a professor of European History at Princeton University and a pioneer in the history of the book. Interviewed by Nigel Beale on March 30, 2020, “[Why Book History Is So Exciting](#).”

biographer, and novelist), and interviewing the Canadian novelist David Gilmour. As a personal touch he noted that after he criticized Gilmour’s similes, he was rebuffed rather harshly, but that they have since become good friends.

One of Nigel’s starting points was going to writers’ festivals and interviewing authors. He found that writers were generally welcoming and wanted to talk. In order to get a rounded picture of the world of books, he sought out the best practitioners in all aspects of book craft. Nigel specifically mentioned interviewing Derek Walcott (the Saint Lucian poet and playwright who received the 1992 Nobel Prize in Literature) and Robert Darnton (an American cultural historian and academic librarian who specializes in 18th-century France) as early interviewees. Nigel’s goal was to connect with and learn from all sorts of people from writer to reader.

Musing on some of his experiences, Nigel mentioned meeting Margaret Atwood at a London Book Fair, meeting the above-mentioned Derek Walcott at a writers’ festival in Montreal, meeting Paul Muldoon (the poetry editor for the *New Yorker*), sitting down with Peter Ellis (a British historian, literary

Nigel’s many interviews have been organized into a BiblioFile podcast reference library. His writings regarding his personal experiences with book people are available on the Literary Tourist website.

The remainder of Nigel’s presentation included some fascinating tidbits regarding his interviews and experiences with writers and book people all over the world, including meeting the dust jacket designer Chip Kidd; interviewing Peter Koch at the Grolier Club in New York; visiting a wine district north of Cape Town in South Africa; visiting Herman Melville’s house, “Arrowhead” in Pittsfield, Massachusetts; interviewing Stephen Page, the CEO of Faber and Faber; talking to the biographer of Blanche Knopf; interviewing Anne Fadiman, daughter of the author, editor, and radio and television personality Clifton Fadiman (whose Lifetime Reading Plan Nigel tried to follow); and going to the famous bookstore Shakespeare and Company in Paris.

Wherever he visits, he checks out book exhibitions associated with publishers’ histories (such as the Grove Press). His travel is often coordinated with book sales. Nigel closed by noting that his interviewing the book world is a personal passion, not a money maker, but that he does have a project in mind to bring book discussions to corporations.

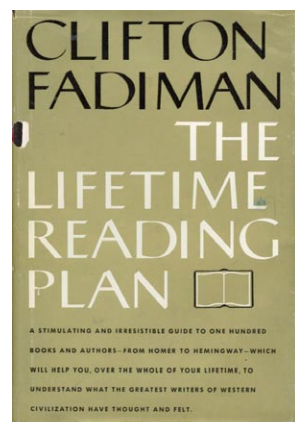
An extended question-and-answer session after Nigel’s formal



Chip Kidd (1964–) is a graphic designer, perhaps the foremost designer of book jackets in the U.S. Interviewed by Nigel Beale, Jan. 27, 2020, “[On Designing Dust Jackets and Book Identities](#).”



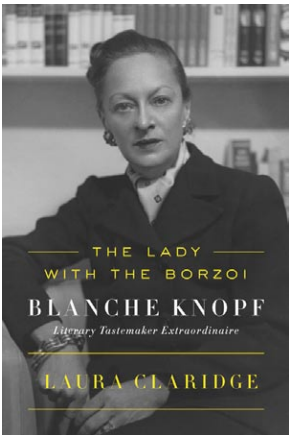
Anne Fadiman (1953–) is an award-winning essayist and reporter. Her father was a prominent author and media personality in the mid-20th century. Interviewed by Nigel Beale, Dec. 10, 2018, “[Anne Fadiman on her father Clifton and The Lifetime Reading Plan](#).”



Minutes, concluded



Clearwater native Laura Claridge (1952–) was a professor of English and has written several biographies, including one of Blanche Knopf, “pioneering publisher” and co-founder of a great American publishing house, Alfred A. Knopf. Interviewed by Nigel Beale on Nov. 1, 2019, [“Laura Claridge dishes on Blanche & Alfred Knopf.”](#)



presentation proved particularly rewarding. He was asked about, and defended, his interview with Laura Claridge, whose book exposed details regarding the sex lives of Blanche and Alfred Knopf. He spoke about his experiences with fine presses, particularly mentioning the Barbarian Press, a publisher and printer of fine press books located outside Vancouver. When asked about some of his most interesting interviews, he mentioned talking with a local bookseller in Wales who wrote a short biography of David Bowie and also knew the widow of Dylan Thomas. He mentioned a few upcoming planned interviews, and noted there was “never a shortage of people to interview.”

Nigel has always had books around and always wanted to accumulate a library of stuff worth reading. For a while he was interested in collecting first editions and for a while wanted to collect all of the books on Harold Bloom’s list of the Western Canon, but he has now come to the belief

that, as a book collector, it is best to be focused and deep. As a book collector himself, Nigel has collected books associated with the people he interviewed and also focuses on collecting publishers’ histories and book ephemera such as catalogs and letters from publishers to authors. Nigel was asked about interviewing book collectors and exclaimed that he “gets the most juice from collectors,” citing as an example a cardiologist who donated his collection of medical histories to the Mayo Clinic, and a collector of Canadian poetry who used to “pull everything off the shelves at auctions.”

When asked how he prepared for interviews, Nigel answered that he first read the involved book, then formulated questions regarding the book, and finally generated a list of issues to raise during the interview. He also examined comparative books in the same category, and really listened hard to his interviewee’s first answers, and then asked them to dig deeper on anything that sounded interesting to him.



Crispin and Jan Elsted founded the Barbarian Press in British Columbia in 1978 to produce fine letterpress books such as the recent *Thirty-seven poems of C. P. Cavafy printed in Greek and English, the English translations by David Smulders, with five engravings by Peter Lazarov and Fifty-six Ontological Studies, poems by Jan Zwicky with photographs by Robert Moody.* Interviewed by Nigel Beale, Mar. 1, 2012, [“Jan and Crispin Elsted on The Barbarian Press.”](#)



I Miss the Card Catalog

by Ben Wiley

Once upon a time, in an analogue world long ago and far away, we would come in from a cold, brutal world of hunting and gathering, then focus our attention on a wooden cabinet with multiple drawers filled with cards about books. Preprinted cards, often with typewritten or handwritten additions, alphabetically arranged, would send you to all parts of the library in search of the Author or Title or Subject. In the olden days, we called it a Card Catalog.

This wooden furniture was very much a cabinet of mysteries and wonders. As you gently grasped the brass latch to pull the drawer open and toward you, there was a satisfying swoosh of a hefty drawer sliding on a smooth track, then slightly tilting for better viewing, promising Knowledge, Revelation, Control. Reassuring and familiar, the opened drawer released the faintest fragrance of cardboard and ink, mulched with the greasy smudges from the thousands of other readers who had previously perused that drawer.

Splaying your fingers back and forth down the full length of the cards, held in place by a metal rod that ran through the entire stack, gave a visceral thrill when sensitive finger tips rubbed against the crisp edges. It added you to the world of readers, well before you arrived on the scene, and offered 3x5 cards where your own fingerprints would now be included for the readers that came after you, in perpetuity.

Perpetuity, ha! No such luck, as the Card Catalog has been thrown on the trash heap of modern civilization! It lies buried in the midden of the pre-digital age, jettisoned with cathode TV, rabbit ears, cassette tapes, VHS, and telephone directories. Who wept when the 8-track faltered, when the Betamax bit the dust, when Tetris teetered into oblivion, when phone booths disappeared?

Who weeps for the demise of the Card Catalog?

I do.

But who needs wood, cardboard, and ink when you have the Cloud? All soft and gauzy – really just condensed water vapor floating above our heads,



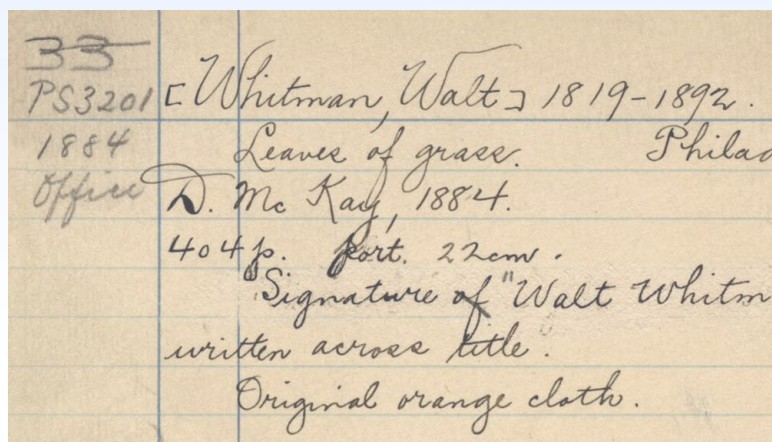


hot air and debris essentially – the Cloud is an indistinct and billowing mass holding our lives, fortunes, our sacred honor, and now our cards, printed and handwritten. The Cloud can hold an infinite number of online databases and keyword researches, no doubt about it, but those wooden cabinets gave us a 19th-century taxonomic control of our knowledge. It has made us believe all that information was somehow contained and cross-referenced. Life made sense, one drawer at a time!

Maybe it was just an illusion of control, that somehow flipping through the A–Z drawers

could corral all that stuff, whereas now with the Cloud-based filing system there is no self-contained big picture whatsoever. Whether I’m sitting at the computer terminal in the library to access the collection, or scrolling through an online database on my iPad at Starbucks, there is no history, no control, no generational connection, only infinite bytes and pixels that stream and flicker.

In the 20th century, when I walked into a library and saw the card catalog beckoning me to the center – like a sacred altar at the center of the mother church, or the holy ark of the covenant holding the Torah Scrolls



Card Catalog, concluded

in the synagogue, or the Mihrab in the mosque directing eyes toward the Ka'bah in Mecca – then I know I had brought my humanity and humility to the foot of the divine.

So, I weep when I see that the cards from the Card Catalog now appear on library reference desks as scrap paper. Scrap paper!?! One might as well shred the Declaration of Independence into confetti for a digital July 4th party.

Speaking of loss, let's send an RIP to good handwriting too, once a key skill required for librarians. Mr. Dewey (of his namesake Decimal System) himself gave instructions for the cursive that should be used by catalogers on handwritten cards, commenting that "legibility is the main consideration. Skillful writers should acquire reasonable speed without sacrificing legibility." Friends tell me that when they handwrite notes to mail to grandchildren (Write? Notes? Mail?), they must use block printing for many youngsters cannot read cursive, and it's not because of illegible handwriting. They. Cannot. Read. Cursive. At. All!

Oh, how the mighty have fallen. 21st-century Card Catalogs are now relegated to home decorating! Pinterest and Etsy celebrate the cabinets, for they make great display areas for collectibles, plants, cutlery, scrapbooking materials. The local wine-bar, Room 901, in St. Petersburg even uses a floor-to-ceiling Card Catalog as a liquor cabinet, likely containing the poisonous absinthe!

My OK-boomer heart breaks.



Shakespeare First Folio Sets Auction Record

On October 14, 2020, a rare copy of the **First Folio of Shakespeare's plays sold at a Christie's auction for just under \$10 million, the highest ever paid for literary fiction.**

Two Gentlemen of Londra

In 1623, two years of work by two colleagues of Shakespeare, John Heminges and Henry Condell, culminated in the printing of 36 of the 37 to 40 plays written by Shakespeare in the book *Mr. William Shakespeares comedies, histories, & tragedies. Published according to the true originall copies*; it is referred to as the First Folio. Half of the plays in the book had never been published, including *Antony and Cleopatra*, *The Tempest*, and *Macbeth* among others. They might otherwise be unknown to us. No original Shakespeare manuscripts are known.

Measure for Measure

"Folio" refers to the size of the book, or more precisely, its pages. There were two common book sizes in Shakespeare's day, folio and quarto (there was also octavo, but it isn't part of this story), both much larger than books that are common today. Quarto pages were just over 9 inches wide and 12 inches tall, slightly larger than a piece of letter-size paper today. Folio pages were much larger, about 12 inches wide and 19 inches tall, slightly smaller than a modern newspaper. At 900 pages, the First Folio is obviously a massive book and represented a significant undertaking for its editors, printers, and publishers. In its day, the First Folio has been estimated to have sold for 15 shillings (about \$180 today) unbound. A bound copy would have cost one English pound (about \$250 today).



Meg Ford, head of books and manuscripts at Christie's holds the First Folio offered for sale in October 2020. The pages show the dedication by Ben Jonson (left) and the famous Martin Droeshout portrait of Shakespeare (right).

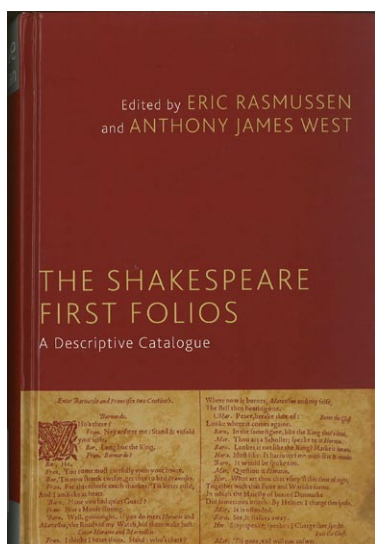
Sources: Christie's; Antiques Trade Gazette; The Collation; The Guardian; Shakespeare.org; CNN.com; Hunting Folios blog.

First Folio, continued

It is believed that 750 copies of the First Folio were printed. Today, only 235 are known. The vast majority of them are in the collections of major institutions; the Folger Shakespeare Library in Washington, D.C., alone holds 82 copies. All 82 were purchased by the Library's founders, Henry and Emily Folger, between 1893 and 1928. It may seem selfish for one institution to have so many, but books published in the 17th century were not as uniform as mass-produced books are now. Consider also that these books had to survive for a few hundred years, often under less than ideal conditions.



Emily Jordan Folger and Henry Clay Folger by Frank O. Salisbury. Folger was an executive with the Standard Oil Company. He financed his ambitious collecting goals through his salary, his investments, and loans from other wealthy individuals.



Of the 235 First Folios now known, 232 are documented in *The Shakespeare First Folios: A Descriptive Catalogue*, by Shakespeare scholar Eric Rasmussen (Palgrave Macmillan, 2011). In this major work of scholarship, Rasmussen provides “full bibliographical descriptions of all accessible copies of the Shakespeare First Folio in the world,” including

page-by-page descriptions of each book. Almost all 232 books were examined and documented in person by Rasmussen or a member of his team. A few copies in private collections could not be accessed, and for another few, the location is not currently known. In these cases, available information was reported.

The Comedy of Errors

Page by page? Variations among the First Folios begin in 1623 during printing. As these massive books were printed, errors were noticed by the typesetters, and hundreds of corrections were made while the books were being printed. Regardless of errors, no pages were discarded, so different copies contain more or fewer of these corrections. Also, the typesetters worked from previous copies of the individual plays that varied considerably in their textual accuracy

and readability. The result is that no two First Folios are identical. These differences between the books, call “variora” in the trade, are significant for those interested in the history of the texts and of the books themselves.

These variations were noticed by at least a few buyers of the First Folio, including the librarians of the Bodleian Library at Oxford, who sold their copy of the First Folio in 1632 and replaced it with the better produced Second Folio. (The Bodleian bought that copy back in 1899 for £3,000.)

The 235 acquired additional variations in their effort to survive to the present day. Copies purchased in an unbound state might lose a few pages along the way. And as precious as these First Folios seem now, at the time they were reading matter, and the frequent exercise of the bindings of the large books could lead to missing pages. It is believed that readings took place at dinner tables, one person reading while others dined – one early editor reported finding crumbs of food in copies of the First Folio that he examined.

Beginning in the 18th century, First Folio owners became concerned with repairing their books and for missing or damaged pages, they inserted printed or written replacement pages. This process is called “sophistication,” and most modern copies of the First Folio are thus “sophisticated.” Clearly, some of these replacement pages were taken from other First Folios, thus making the source volumes more damaged. More frequently, replacement pages were

First Folio, continued

Right to left are shown the First, Second, Third, and Fourth Folios of Shakespeare's plays, offered by Christie's as a set in 2016.

taken from 19th century facsimiles of the First Folio, and in some cases, repairs were made with pen and ink in careful imitation of the original printed letters.

Periodically, new copies of the First Folio come to light, for example, "First Folio Discovered on Scottish Island" from the April 2016 issue of *The Florida Bibliophile*. This copy, found while cataloging the collection in Mount Stuart, a manor house on the Isle of Bute, became #234. It was complete, and unusually, had been bound in three volumes. It remains in the Mount Stuart collection.

Also in 2016, a "previously unrecorded" First Folio was offered by Christie's from a "discreet" European collector. That copy had not been publicly offered for 200 years. The sale was unusual in that it offered the First Folio as well as the Second (1632), the Third (1664), and the Fourth (1685). All four volumes were in excellent condition. However, the First Folio was missing its title page, famous frontispiece by Martin Droeshout, and Ben Jonson's dedication. Also, it was in a later 18th century binding. The set sold to a private U.S. collector for over \$3 million, a remarkable price, but less than a complete First Folio would have brought.

Complete copies of the First Folio are rare. Of the 750 copies originally printed, only 235 are known, and of these, only 56 are complete. And only five of these are in private collections.

This brings us to the auction at Christie's, in which

one of these five copies was offered for sale.

The First Folio in the October 2020 auction was a complete and in very fine condition – the first such copy to be offered in 20 years. It was sold on behalf of Mills College, a private liberal arts college in Oakland, California.

Love's Labor Lost... and Won!

Concerning the sale of such a treasure, Mills's president Elizabeth Hillman described the sale of the First Folio and other valuable works on paper, including a Mozart manuscript, as part of a plan to address a budget deficit in the face of declining enrollments and graduations that had resulted in "controversial" layoffs of tenured faculty. Disposing of these assets is part of an overall plan to put

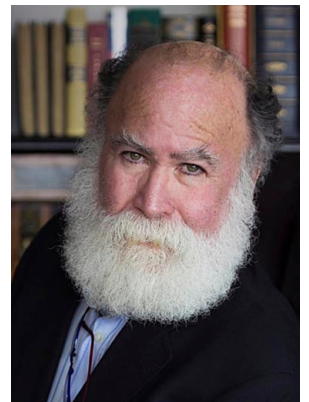
Mills College on a sound financial footing for a "sustainable future." The First Folio was given to Mills College in 1977 by Marie Louise O'Brien, in honor of her father, Elias Olan James (1879-1954), who taught English Literature at Mills and for whom a Shakespeare Collection in Mills's Olin Library is named. Marie and her husband James purchased the First Folio from San Francisco rare book dealer William Howell in 1976 for \$35,000 for this purpose.



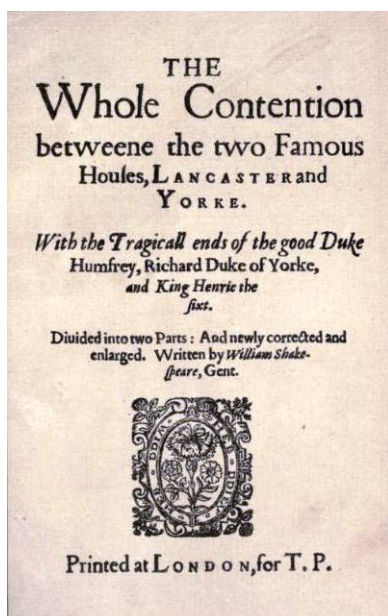
Elias Olan James in 1922

The fate of the Mills First Folio was decided in six minutes as three buyers bid against each other over telephones.

Christie's had estimated that this First Folio would bring between \$4 million and \$6 million dollars, but in the end, book dealer and antiquarian Stephan Loewentheil had the winning bid: \$9.98 million – the highest price ever paid for a work of fiction, topping the \$6 million sale of a similar



Simon Loewentheil, rare book dealer, won the Mills First Folio with a bid of \$9.98 million.

First Folio, concluded

Title page of the 1611 quarto edition of *The Whole Contention betweene the two famous Houses, Lancaster and Yorke*, the play that most scholars now agree appears in the *First Folio* as *Henry VI, Part 2*.

University Press, Michael Dobson, writing in the *London Review of Books* (Nov. 15, 2001), took the opportunity to take a bite out of the revered *First Folio*.

Dobson's analysis is not a criticism per se of the *First Folio*, but a questioning of its monetary value, which escalated rapidly from the middle of the 18th century, the result of a process Dobson calls fetishization.

He describes the process that led to the production and publication of the *First Folio* and the product itself as a fairly dodgy business. He considers the incompleteness of the book, its many errors and corruptions, and the editorial judgment that tended to replace Shakespeare's original titles with more mundane and systematic ones: for example, what Shakespeare knew as *The First Part of the Contention of the Two Famous Houses of York and Lancaster* and *Richard Duke of York*, Heminges and Condell gave to us as *Henry VI, Part 2* and *Henry VI, Part 3* (generations of students may be grateful for their choice!). Dobson raises the issue of where the *First Folio* falls into the mythologization of Shakespeare, perhaps obscuring our understanding of the author

First Folio in 2001. Loewentheil described his purchase as the "holy grail of books."

Indeed, as one of the most famous and important authors in the world, a high value would be expected for this work, which is as close as anyone has come to the hand of Shakespeare. However, there are those that differ.

Much Ado About Nothing?

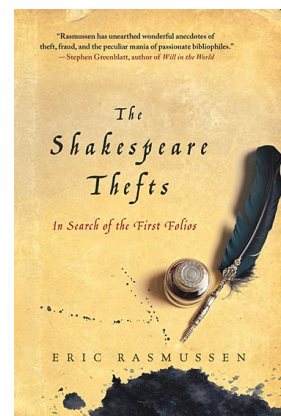
On 2001, when a census of the *First Folios* by Anthony James West was published by Oxford

in favor of an idealized portrait, like the one that appears at the beginning of the *First Folio*.

All's Well That Ends Well

After all this, Rasmussen gives us a look at the lighter side in his book *The Shakespeare Thefts: In Search of the First Folios* (St. Martin's, 2011). Obviously, behind a lifetime of dedication to Shakespeare, 20 years producing a scholarly, and as many years in hotels, train, terminals, libraries, and booky diplomacy, Rasmussen has some stories to tell.

In *The Shakespeare Thefts*, Rasmussen combines detective stories, travel stories, and some *Believe It Or Not!*, including "run-ins with heavily tattooed criminal street gangs in Tokyo, bizarre visits with eccentric, reclusive billionaires, and intense battles of wills with secretive librarians." This may be the place to start your own census of *First Folios*.



"A good play needs no epilogue"

At the beginning of the 20th century, in 1902, Sidney Lee, a noted English biographer (he would become Sir Sidney Lee in 1911), completed a census of all known *First Folios* in the world, at the time, 158. In the roughly 100 hundred years since Lee's work, another 75 *First Folios* have been discovered, leaving at least 500 copies unaccounted for – perhaps languishing on shelves, misplaced, unrecognized, or uncataloged – Judge for yourself, gentle folk, what discoveries are likely in days to come.

FINIS



The Virus and the Book Biz

Bookstores are places where people can buy books – except when they are much more. Many bookstores become valued institutions, serving their clients’ most cherished interests and hobbies or providing a quiet place to get away and, in recent years, have a cup of coffee. Bookstores are often long-time community institutions that clients look forward to visiting even after years of separation. Just knowing that a bookstore still exists can be part of your identity as you recall the books you found that led to personal development, sowed the seeds of a career, resulted in lifetime interests, or opened the door to unimagined or forbidden worlds.

The latest addition to the family of coronaviruses that affect humans, SARS-CoV-2, has had a profound effect worldwide, with unprecedented government actions like total shutdowns, travel restrictions, limits on business and personal activities, and a breakneck pursuit of scientific understanding and medical therapies. Our “plague year” (to quote Defoe) has been a strange and bumpy one.

The effect on business has also been bumpy. Business on the large scale illustrates what has happened: the stock market has remained fairly steady, but small businesses have failed in record numbers. The book business, with its slender margins and reliance on foot traffic, has also demonstrated this pattern.

Publishers Weekly reports:

A number of big summer bestsellers, a surge in interest in books on social justice, and ongoing



In July, a new Barnes and Noble bookstore opened in the Sarasota area. Sources: *The Guardian*; *Vox*; *The New York Times*; *Publishers Weekly*



People “queue up” outside Waterstone’s bookstore in London in June, after the lockdown was lifted.

demand by parents for children’s books that both educate and entertain combined to continue to push up unit sales of print books through this year’s third quarter. According to NPD BookScan, **print unit sales rose 6.4%** for the nine months ended Oct. 3, 2020 over the comparable span in 2019. [editor’s emphasis]

In June, when the lockdown in the U.K. was lifted, Britons flocked to their favorite bookstores, resulting in a 19% increase in sales for the period compared to the same period – Covid-free – in 2019. Perhaps not surprisingly, crime fiction was the leading sales category, “as readers snapped up titles including Lee Child’s latest Jack Reacher thriller *Blue Moon*, Lisa Jewell’s dark *The Family Upstairs* and Peter May’s prescient *Lockdown*.”

A U.K. book chain Waterstone spokesperson said, “We have been really heartened by all the lovely comments from customers who are very happy indeed to be able to visit bookshops once again.”

The American retailer Barnes and Noble reported a similar experience, not quite as rosy. The lockdown closed all but 24 of the 600+ Barnes and Noble stores in the U.S. When the lockdowns were lifted in the U.S., Barnes and Nobles began to reopen. Because the stores tend to be large, they were able to accommodate social distancing and generally observe other precautions. Barnes and Noble had a new CEO as of fall 2019 who had made some modest changes with more planned for 2020. As for

The Virus and the Book Biz, continued

all of us, little did he know what 2020 had in store. Barnes and Noble has moved ahead with those changes, including opening three new stores, one in Sarasota, Florida. Some sales have returned, but overall, are still about 20% less compared to 2019.

Independent bookstores have faced the virus challenge in different ways and with less promising results. According to Statista, in 2019, there were 1,887 independent booksellers operating 2,423 stores in the U.S.

Many independent bookstores are small and community oriented and chose not to endanger customers' health by opening after lockdown. With in-store sales either gone or negligible and in-store events cancelled, many worked quickly to shift their business models to emphasize or create online sales, curbside pickup, and delivery.

The largest independent bookstore in the country, Powell's Books, headquartered in Portland, Oregon, was also one of the first to feel the impact of Covid: the first cases were diagnosed in the Pacific Northwest. Some of the earliest restrictions to control the virus were imposed in Oregon. Powell's was in a better position than many independents to weather the storm, but as we move into fall, Powell's has all but exhausted the emergency loans made through the Small Business Administration's Paycheck Protection Program (PPP), authorized by the Coronavirus Aid, Relief, and Economic Security (CARES) Act of March 2020. It is not clear when additional Covid relief will be authorized by Congress, and the pandemic has made the sales forecasting models normally used by independents largely irrelevant. One owner said that no one can operate in the red indefinitely.

Paradoxically, the larger stores are more vulnerable with their larger numbers of employees and larger stores with higher overhead.

There have been other sources of income. In many cases, loyal customers have made a special effort to make purchases from independents. There are also unexpected sources as when one bookstore received a grant from the wardrobe company Spanx as part



The Strand has been at its New York location at the corner of Broadway and Twelfth since 1927.

of its effort to support women-owned businesses.

The American Booksellers Association (ABA) said that 35 independent bookstores have gone out of business during 2020 – about one for each week of the pandemic. ABA reports another 20% are “in danger of closing,” including of the most famous independents in the U.S., including Powell's, Vroman's, which bills itself as the oldest and largest independent bookstore in Southern California, and Politics & Prose (Washington, D.C.).

In New York, the venerable Strand bookstore was established in 1927 by Lithuanian immigrant Benjamin Bass. In late October, when an expected back-to-school rebound did not materialize, the store's owner, Nancy Bass Wyden, made a plea through social media where she reported that store revenue was down almost 70% from last year. Most of the staff had been laid off. Wyden said that The Strand had done everything possible to survive and now needed community support. Wyden is the granddaughter of founder Benjamin Bass and wife of Oregon senator Ron Wyden.

The response was overwhelming – literally. The Saturday after Friday's appeal, The Strand's website was crashed by a deluge of 10,000 online orders, a single-day record for the site. It was the single best day in October the store has ever had. Within 48 hours of Wyden's plea, 25,000 online orders had been processed; 600 orders would be typical of that amount of time. Wyden was able to bring back some staff to help with the rush.

The Virus and the Book Biz, concluded

This was good news for The Strand, but it is not a sustainable business model. Nevertheless, it illustrates how independent booksellers have had to pivot to online sales and create better online sales experiences. This in turn has helped to train customers to shop with their favorite bookstores online, which may have long-term benefits for independent bookstores. Wyden said that the initial response to the appeal resulted in about \$200,000 in sales, an injection of funds that will help sustain The Strand through the end of the year. Like many booksellers large and small, The Strand is banking on the holiday buying season and a gradual return to normalcy in 2021. Wyden said she would “re-evaluate” at the first of the year.

Wyden said, “I really don’t think that we’re just a bookstore. I think we’re a place of discovery and a community centre. When I ask for help and they respond this fast, it’s so heartwarming.”

Also in late October, the legendary Paris bookstore, Shakespeare and Company, made a similar plea, stating that sales were down almost 80% since March. France has already ordered a night-time curfew, and a full lockdown is expected soon as Covid cases begin to rise again.



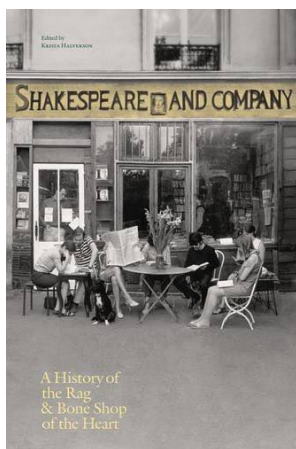
Shakespeare and Company at the 37 Rue de la Bûcherie in Paris. A number of Shakespeare & Co. bookstores in New York are not affiliated with the Paris store.

the seasonal wind that blows down from England and across France to the Mediterranean. As its predecessor had been, Le Mistral quickly became the haunt of postwar artists, writers, and intellectuals, a who’s who of the mid-20th century. It was more than a bookstore: Whitman saw the shop as a “socialist utopia masquerading as a bookstore” and invited writers to sleep for free in the beds tucked in among the shelves in return for a few hours of work – more than 30,000 of these “tumbleweeds” have stayed since the store opened.

In 1958, Whitman and Beach were at a dinner party together, and Beach offered the name Shakespeare and Company to Whitman. Beach died in 1962, and in 1964, on the 400th anniversary of Shakespeare’s birth, Whitman formally renamed the bookstore. Whitman died in 2011, but the store continues under the ownership of Whitman’s only child, Sylvia, named after Ms. Beach.

In addition to its regular weekly and other special events, in 2003 Sylvia Whitman established FestivalandCo, a biennial literary festival held in the park next door to the bookstore, Square René-Viviani. In 2010, the bookstore launched The Paris Literary Prize for unpublished novellas, with a top prize of 10,000 euro.

The place of independent bookstores in the literary lives of individuals, communities, and even the literary world at large cannot be overstated. Your local independent bookstore may not have issued a plea, but they need your help.



Shakespeare and Company, Paris (2016) was edited by Krista Halverson, director of the newly founded Shakespeare and Company publishing house, which published the book. The book draws on 100 years’ worth of archives to tell the story of this legendary bookstore.

Shakespeare and Company was opened by Sylvia Beach in 1919 on Paris’s famous Left Bank. It was the regular haunt of famous artists and authors of the 20th century: F. Scott Fitzgerald, Ernest Hemingway, T. S. Eliot, and James Joyce. Shakespeare and Company closed in 1941 during the German Occupation, but in 1951, and American, George Whitman, who had served in France during World War II, opened an English-language bookstore modeled on Shakespeare and Company not far from the site of the original bookstore. He called it Le Mistral in reference to



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

If everything had gone according to plan, 50 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.

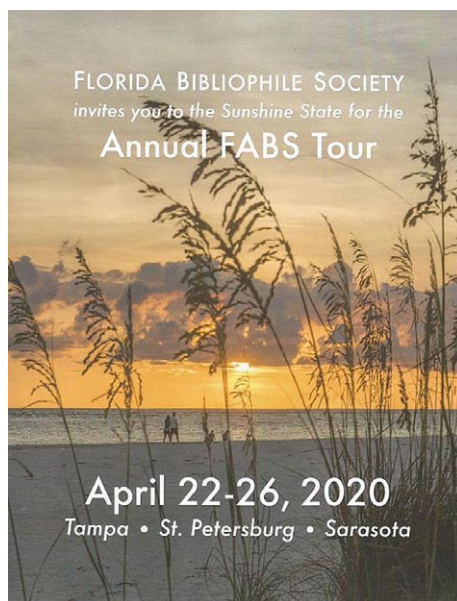
So we decided to put together a virtual FABS Florida Tour. We asked our presenters to respond to interview questions or provide written presentations and compiled material about our tour destinations.

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

This month, we'll cover Tour Day 3, the Tampa day of the tour. I hope you slept well! It's time for our luxury motorcoach to take us to Tampa, across the bay from St. Pete.

We begin at the University of Tampa Library to tour the Special Collections, including cuneiform tablets and medieval manuscripts, books from the Arts and Crafts era, and rarities from Florida history.



Speaking of history, we head to the Tampa Bay History Center where we lunch, overlooking Tampa Bay, at the Columbia Café, operated by Florida's famous Columbia Restaurant. At TBHC, we'll stroll through 12,000 years of Florida history, the more recent history of the Tampa Bay region and its unique Native American and immigrant communities. We'll see the Touchton Map Library created by former FBS members Tom and Lavinia Touchton; its 3,000 maps date back 500 years, to the earliest days of European

exploration. Tom will speak about the collection, and Judge E. J. Salcines will reflect on history repeating itself.

This is the second day of the Florida Antiquarian Book Fair, and we've scheduled the afternoon for your book perusal and acquisition.

In the evening, our gala banquet takes place at 400 Beach Seafood and Tap House, including a talk by Pulitzer-Prize-winning author Jack Davis, presentation of our annual student book collecting award, and the reading of the award winner's essay. That's our third day, which concludes the official program. But there's something special planned for Day 4, so stay tuned!

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

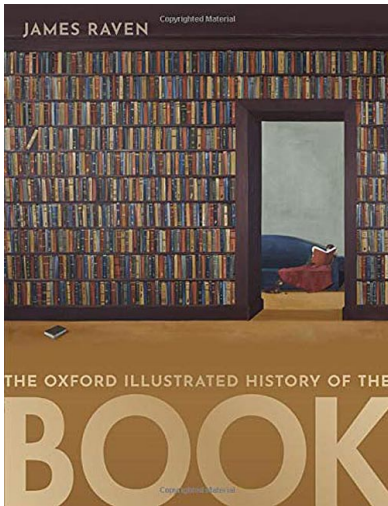
Enjoy the October newsletter and your virtual



Books in Brief

The Oxford Illustrated History of the Book

James Raven (eds.)
Oxford Univ. Press
480 pp., September 2020



The Oxford Illustrated History of the Book

reveals the history of books in all their various forms, from the ancient world to the digital present. In 14 profusely illustrated essays, leading international scholars offer a fresh and richly illustrated global history of the book from its beginnings in 3500 B.C. to Google’s project to

create a “global, digitized library.”

The history of the book is the history of millions of written, printed, and illustrated texts in both material and immaterial aspects. This history encompasses different types of production: clay tablets to scrolls, inscribed codices to printed books, pamphlets, magazines, and newspapers, from written parchment to digital texts; different methods of circulation and dissemination, all dependent on innovations in transport, from coastal and transoceanic shipping to roads, trains, planes and the internet; and different modes of reading and reception, from learned debate and individual study to public instruction and entertainment.

Each chapter of this volume, focusing a period and geography, offers incisive and stimulating insights into the relationship between books and the story of

their times, illuminating the history of the book and how books made history.

James Raven is a professor in Magdalene College, University of Oxford, specializing in the history of books and the novel since 1750. He has written several books and directs the Cambridge Project for the Book Trust.

Sources: Amazon; Oxford Univ. Press; Kirkus Review



Placing Papers: The American Literary Archives Market

Amy Hildreth Chen
Univ. of Massachusetts Press,
192 pp., June 2020

The sale of authors’ papers to archives has become big news,

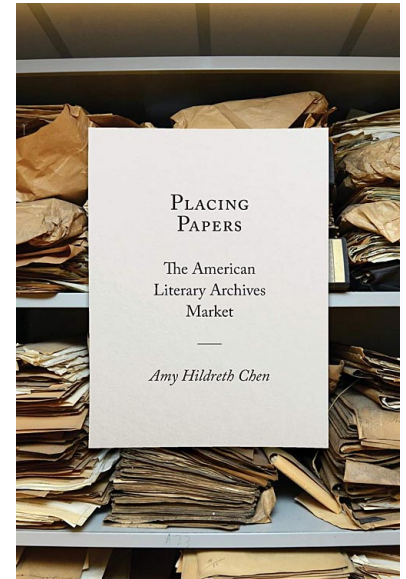
with collections from James Baldwin and Arthur Miller fetching record-breaking sums in recent years. Amy Hildreth Chen offers the history of how this multi-million dollar business developed from the mid-twentieth century onward and considers what impact authors, literary agents, curators, archivists, and others have had on this burgeoning economy.

The market for contemporary authors’ archives began after World War II, when research libraries needed to cheaply provide primary sources for the swelling number of students and faculty. Demand soon grew, and while writers and their families found new opportunities to make money, so too did book dealers and literary agents with the foresight to pivot their businesses to serve living authors. Public interest surrounding celebrity writers had exploded by the late twentieth century, and as *Placing Papers* illustrates, even the best funded institutions were forced to contend with the facts that acquiring contemporary literary archives had become cost prohibitive and increasingly competitive.

Chen spoke about the book in a recent podcast in the American Antiquarian Society’s Virtual Book Talk (Aug. 27, 2020; [YouTube](#)).

Amy Hildreth Chen is a former academic librarian who now works as a medical editor and independent scholar.

Sources: Oak Knoll; Univ. of Pennsylvania Libraries

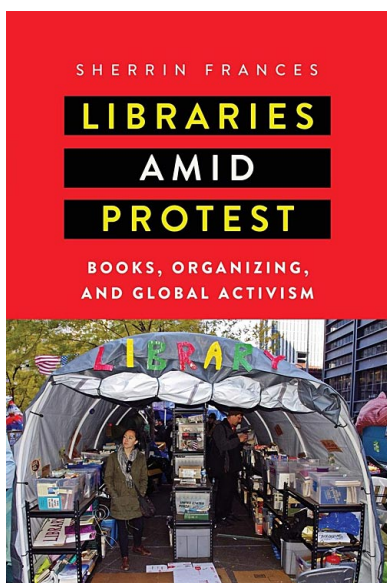


*Books in Brief, continued***Libraries amid Protest: Books, Organizing, and Global Activism**

Sherrin Frances

Univ. of Massachusetts Press

216 pp., June 2020



In September 2011, Occupy Wall Street activists took over New York's Zuccotti Park. Within weeks, the encampment had become a tiny model of a robust city, with its own kitchen, first aid station, childcare services – and a library of several thousand physical books. Since that time, social movements around the world, from Nuit Debout in Paris to

Gezi Park in Istanbul, have built temporary libraries alongside their protests. While these libraries typically last only a few weeks at a time and all have ultimately been dismantled or destroyed, each has managed to collect, catalog, and circulate books, serving a need not being met elsewhere.

Libraries amid Protest unpacks how these protest libraries – labor-intensive, temporary installations in parks and city squares, poorly protected from the weather, at odds with security forces – continue to arise. In telling the stories of these surprising and inspiring spaces through interviews and other research, Sherrin Frances confronts the complex history of American public libraries. She argues that protest libraries function as the spaces of opportunity and resistance promised, but not delivered, by American public libraries.



Sherrin Frances is a professor of English at Saginaw Valley State University. Her focus is rhetoric and composition and research on libraries, book culture, and writing practices.

Sources: Univ. of Mass. Press; Saginaw Valley State Univ.

**Glass Town: The Imaginary World of the Brontës**

Isabel Greenberg

Abrams

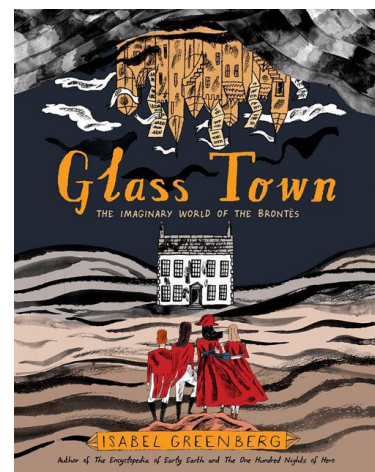
224 pp., March 2020

In 1825, the two eldest Brontë children, Maria and Elizabeth, died during a typhus epidemic. In response, the four remaining Brontë children created for themselves the fictional world Glass Town. This world and its cast of characters would come to be the Brontës' escape from the realities of their lives. Within Glass Town the siblings experienced love, friendship, war, triumph, and heartbreak.

Within a few years, the Glass Town coalition would break down. Emily and Anne would move on to create Gondal. For Charlotte and Branwell, Glass Town would evolve into Angria. One by one, the children went off to boarding school and the girls to their mature literary productions.

Glass Town is an original graphic novel by Isabel Greenberg that takes readers into the eccentric childhoods of the four Brontë children – Charlotte, Branwell, Emily, and Anne – through quotes from stories originally penned by the Brontës and biographical information about them. She adds to this the vivid illustration style seen in her other work, such as the acclaimed *The Encyclopedia of Early Earth* and *The One Hundred Nights of Hero*, books in which she creates and illustrates her own imagined worlds.

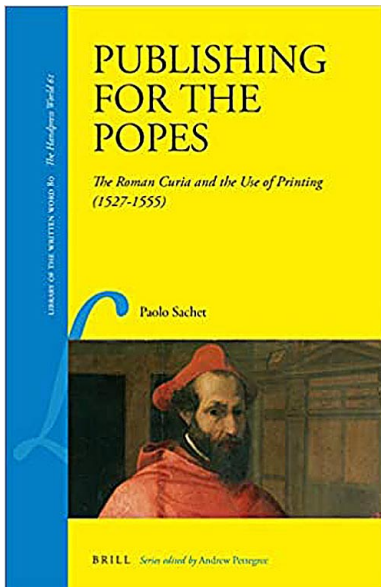
Isabel Greenberg is a London-based illustrator and writer. Her first graphic novel, *The Encyclopaedia of Early Earth* (2013), was nominated for the Eisner award. *The One Hundred Nights of Hero* was a *New York Times* bestseller.

Sources: Abrams; *The Guardian*; www.isabelgreenberg.co.uk

Books in Brief, concluded

Publishing for the Popes: The Roman Curia and the Use of Printing (1527-1555)

Paolo Sachet
Brill, 320 pp., May 2020



In *Publishing for the Popes*, Paolo Sachet details the attempts of the Roman Curia to exploit printing in the mid-sixteenth century, after the Reformation but before the implementation of ecclesiastical censorship. Sachet aims to provide “the first comprehensive insight into the complex relationship between an increasingly powerful governmental institution,

the mid-sixteenth-century papacy, and a relatively new medium of communication, printing by means of moveable type.” Sachet focuses on the 30 years following the sack of Rome in 1527, a watershed for Italy and the Papacy, forcing the latter to accept the domination in Italy of the Holy Roman Empire under Charles V as well as the Reformation. The Papacy was forced to retreat from its expansionist goals and undertake its own printing and publication operations. The period ends in 1555 with the election of Gian Pietro Carafa as Pope Paul IV, who had been head of the recently established Inquisition and would initiate the List of Forbidden Books as part of the backlash against the Renaissance and humanism. In the same year, the German Protestant princes overthrew Charles V, remaking the cultural and religious map of Europe.

Paolo Sachet is a postdoctoral fellow in the University of Geneva’s Institute for the History of the Reformation focusing on the impact of printed books on the cultural history of early modern Europe.



Sources: Brill; Univ. of Geneva

A Mortuary of Books: The Rescue of Jewish Culture after the Holocaust

Elizabeth Gallas
New York Univ. Press
416 pp., April 2019

In March 1946, the American Military Government for Germany established the Offenbach Archival Depot near Frankfurt to store, identify, and restore the huge quantities of Nazi-looted books, archival material, and ritual objects that Army members had found hidden in German caches. These items bore

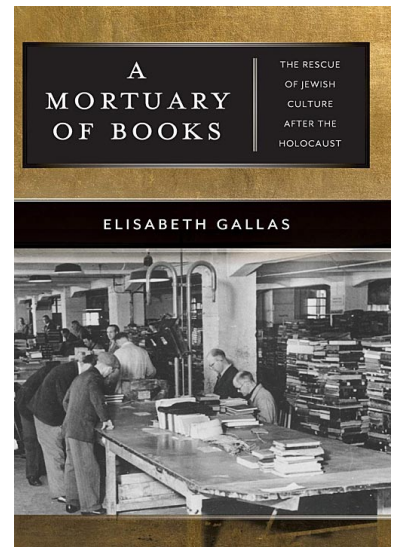
testimony to the cultural genocide that accompanied the Nazis’ systematic acts of mass murder. The depot became a “mortuary of books,” as the late renowned historian Lucy Dawidowicz called it, with over three million books of Jewish origin coming from nineteen different European countries to await restitution.

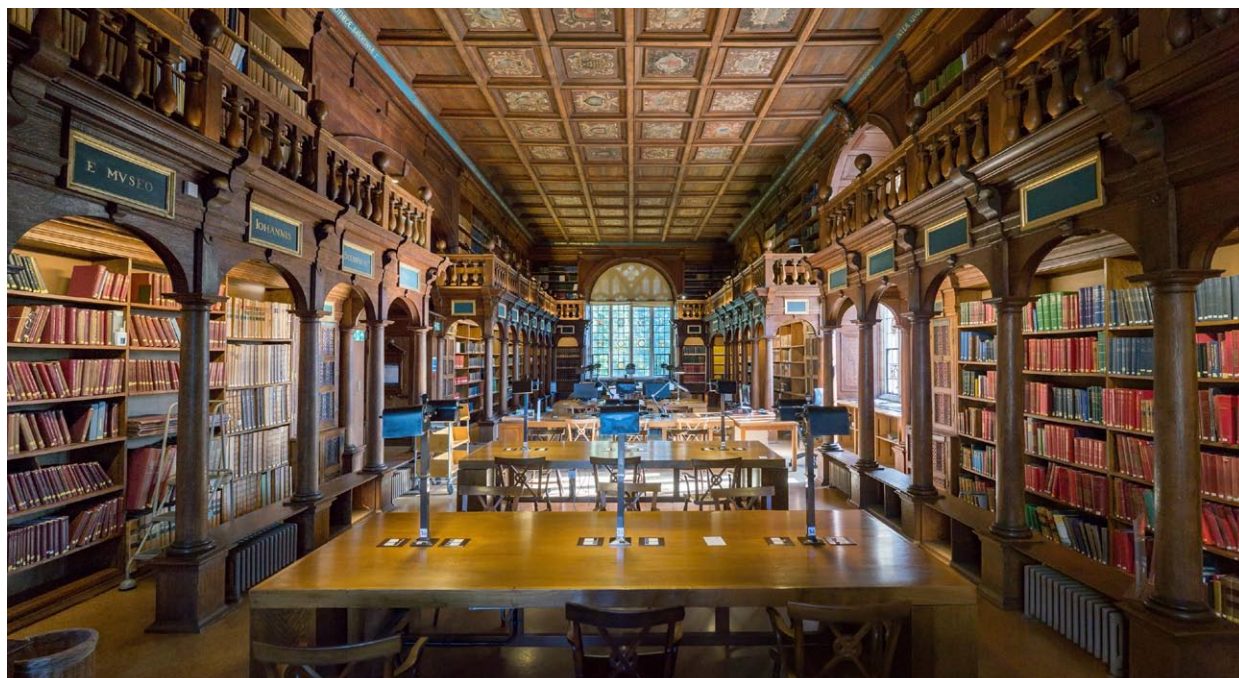
A Mortuary of Books tells the miraculous story of many Jewish organizations and individuals who, postwar, sought to recover this looted cultural property and return millions of treasured objects to their rightful owners. Many prominent Jewish intellectuals of the twentieth century, including Hannah Arendt, Salo W. Baron, and Gershom Scholem, joined this massive effort, leading to the creation of Jewish Cultural Reconstruction, Inc., the international Jewish trustee for heirless property in the American Zone, which transferred hundreds of thousands of objects from the Depot to the new centers of Jewish life after the Holocaust.

Elizabeth Gallas is chief research associate at the Leibniz Institute for Jewish History and Culture – Simon Dubnow in Leipzig, Germany.



Sources: NYU Press





Duke Humfrey's Library, Oxford, UK (Vinesh Rajpaul for Medium.com)



This Month's Writers and Contributors

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

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

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

November 2020



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

Virtual Meeting via Zoom

November 15, 2020, 1:30 pm

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.

December 2019



Florida Bibliophile Society Holiday Party

December 20, 2020, 1:30 p.m.

Plans for a Holiday Party in the COVID era are still being considered. Check the December newsletter for details.



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 – November 2020

November 1–17

JCA Jewish Literary, Film, and Arts Festival

Jacksonville, FL (jcjax.org/jcafest/)

November 12–14 (virtual)

Tampa Bay Times Festival of Reading

USF St. Petersburg

140 7th Avenue South, St. Petersburg

(www.tampabay.com/expos/festival-of-reading/)

November 15–22 (virtual)

Miami Book Fair International

Miami Dade College Wolfson Campus, Miami, FL

Additional events are scheduled throughout the year.

(www.miamibookfair.com/)

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.

Behind the Bookshelves, the AbeBooks Podcast

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

Recent episodes:

- Oct. 5, 2020 – Collecting Baseball Books
- Sept. 25, 2020 – Shakespeare Discovery
- Sept. 22 – Gladstone’s Library

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....”

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

Recent episodes:

- Oct. 24, 2020 – Edie Eisenstein on miniature books from the Kingston Press. Felix O’Neil on detective fiction. Mike Slicker on Lafcadio Hearn (1850–1904). Steve Eisenstein on guns in detective fiction. Thorne Donnelly hosts.
- Oct. 17, 2020 – Henrik Sejerkilde, Danish rare book collector and author of a book on classic Danish book design. Also, thoughts on English author P. G. Wodehouse and a forgotten Irish-Greek writer with a Japanese name.

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.

Recent episode:

- Oct. 20, 2020 – Tiphaine Guillermou, an editor with Graphéine, a design agency with offices in Paris and Lyon, discusses Pierre Faucheux, Robert Massin, Gallimard, Stock, Whites and Yellows, Scorpion, and much more.

Events, Podcasts, and More, concluded

American Antiquarian Society Virtual Book Talks

The American Antiquarian Society (AAS) was found in 1812 by Isaiah Thomas, a Revolutionary War patriot and printer.

Thomas published a newspaper, *The Massachusetts Spy*, in the years leading up to the revolutionary war and served as a rallying point. He performed the first public reading of the Declaration of Independence in Worcester, Massachusetts, and reported on the war. After the war, Thomas continued as a writer, printer, and publisher after the war.



Isaiah Thomas (1749-1831), from an 1818 portrait by Ethan Allen Greenwood.

In 1810, Thomas published his magnum opus, *History of Printing in America, with a Biography of Printers, and an Account of Newspapers*, a valuable source for early printing, publishing, and papermaking in America. In the process of writing his *History*, he amassed over 8,000 books. In 1812, Thomas founded the American Society of Antiquaries, now the American Antiquarian Society. He became the Society's first president and bequeathed to

it his library with its books, tracts, and exceptional collection of early newspapers, together with land, a hall, and a generous maintenance grant.

The American Antiquarian Society is the oldest history society in the U.S. It limits its interests to the period before 1876 and holds the "largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material" printed up to that date.

Among the AAS's many programs is its Program in the History of the Book in American Culture (PHBAC), established in 1983, responding to and promoting an emerging field of interdisciplinary inquiry, i.e., book history. AAS offers the field its significant repository of early printed material as well as conferences, publications, seminars, and

research fellowships. Of special interest to readers of *The Florida Bibliophile* will be AAS's five-volume *A History of the Book in America*, covering book production in America from the 17th century to the current day. The PHBAC newsletter, *The Book*, was published from 1983 to 2008. Archived issues are available on the AAS website.

PHBAC sponsors a series called **Virtual Book Talk**, which showcases "authors of recently published scholarly monographs, digital-equivalents, and creative works broadly related to book history and print culture." Each presentation lasts about 45 minutes and includes time for audience questions. Virtual Book Talk is free, but it does require advance registration.

Recent episodes have included:

- **Oct. 29, 2020: Adam Gordon on his recent book *Prophets, Publicists, and Parasites: Antebellum Print Culture and the Rise of the Critic*.** Gordon is Associate Professor of English at Whitman College, specializing in early and nineteenth-century American literature, print culture, and the history of American literary criticism.
- **June 25, 2020: Glenda Goodman on *Cultivated by Hand: Amateur Musicians in the Early American Republic*.** Goodman pursues the hundreds of volumes of manuscript music created by amateurs in the 18th century and scattered in archives and historical societies across the U.S. and examines the cultural story they tell. Goodman is an Assistant Professor of Music at the University of Pennsylvania. She works on the history of early American music.
- **May 28, 2020: Derrick Spires on *The Practice of Citizenship: Black Politics and Print Culture in the Early United States*.** Spires is Associate Professor of English and affiliate faculty in American Studies, Visual Studies, and Media Studies at Cornell University. He specializes in early African American and American print culture, citizenship studies, and African American intellectual history.



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 reminisced about how he got started with *The BiblioFile*, the many interviews he’s conducted, and his own book interests. His presentation was followed by a lively Q&A with attendees.

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 • Get Thee to Thy Bookstore – Virtually



Whenever I read about independent bookstores and their importance, I am reminded of places like The Blue Owl in Jacksonville, a couple of miles from where I was raised, now long gone. I've shared about this shop and the couple that ran it in these pages before. It was more than a bookstore, it was a cultural amenity that brought books and ideas into our corner of the world that we would otherwise not have seen. They cultivated my early interest in art and ideas. I'm reminded now of books the owners encouraged me to buy – books that were beyond my teenage budget -- but which now are worth big bucks. I should have stretched. How did they know?

I'm reminded too of Goerings Book Center in Gainesville. It was a fixture on the corner of University and 13th, a major intersection in Gainesville, right next to the University of Florida. The owner, Tom Rider, ran the place like a bastion of

the Enlightenment. If the Blue Owl was high school, Goerings was definitely college. It was a classically run small bookstore, with one staff member devoted to their areas of interest. They brought in remarkable and unusual books. Browsing those aisles was like a journey in time and space. I made a weekly visit there for, dare I say, decades. Goerings weathered the arrival of Barnes and Noble, then Books-a-Million, then Borders, then Amazon. Eventually, Tom made the decision to retire and to close the store. I'm sorry younger generations of Gainesvillians won't know the marvels of a store like that.

I noticed recently that the Florida Book Store, a fixture across the street from the university for decades, but devoid of books for several years now, will soon be the retail shop of a Wawa.

Support your local bookstore!

— Charles

The Florida Bibliophile Society

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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



“Late to her own banquet!”

Alice
in the
Land of Sunshine

PART III

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.

7

AIR, WATER, FIRE, EARTH

Alice woke early. In those few moments while she could still remember them, visions of the night's dreams ran through her head – visions of monsters. She stared at the ceiling as if her memory were projecting the scenes onto it.

Alice sits on a veranda, gently rocking. Before her, the quiet, protected waters of the bay on a placid afternoon. The overbright Florida sun glints off the tiny wind-swept peaks that stretch to the horizon. Sailboats drift across the glittering field. The scene lulls Alice into peaceful contemplation. She dozes between sips from a cool drink.

A gentle roll in the water catches Alice's attention. The glittering form should rise and fall as others do, but it does not. It approaches. As it gets closer, the glittering becomes blinding flashes of sunlight. Alice can now see the diamantic scales, ultramarine, polished sapphire, undulating in the azure blue of the bay.

It is beautiful, and Alice watches it fixedly, another marvel of this strange and wild land.

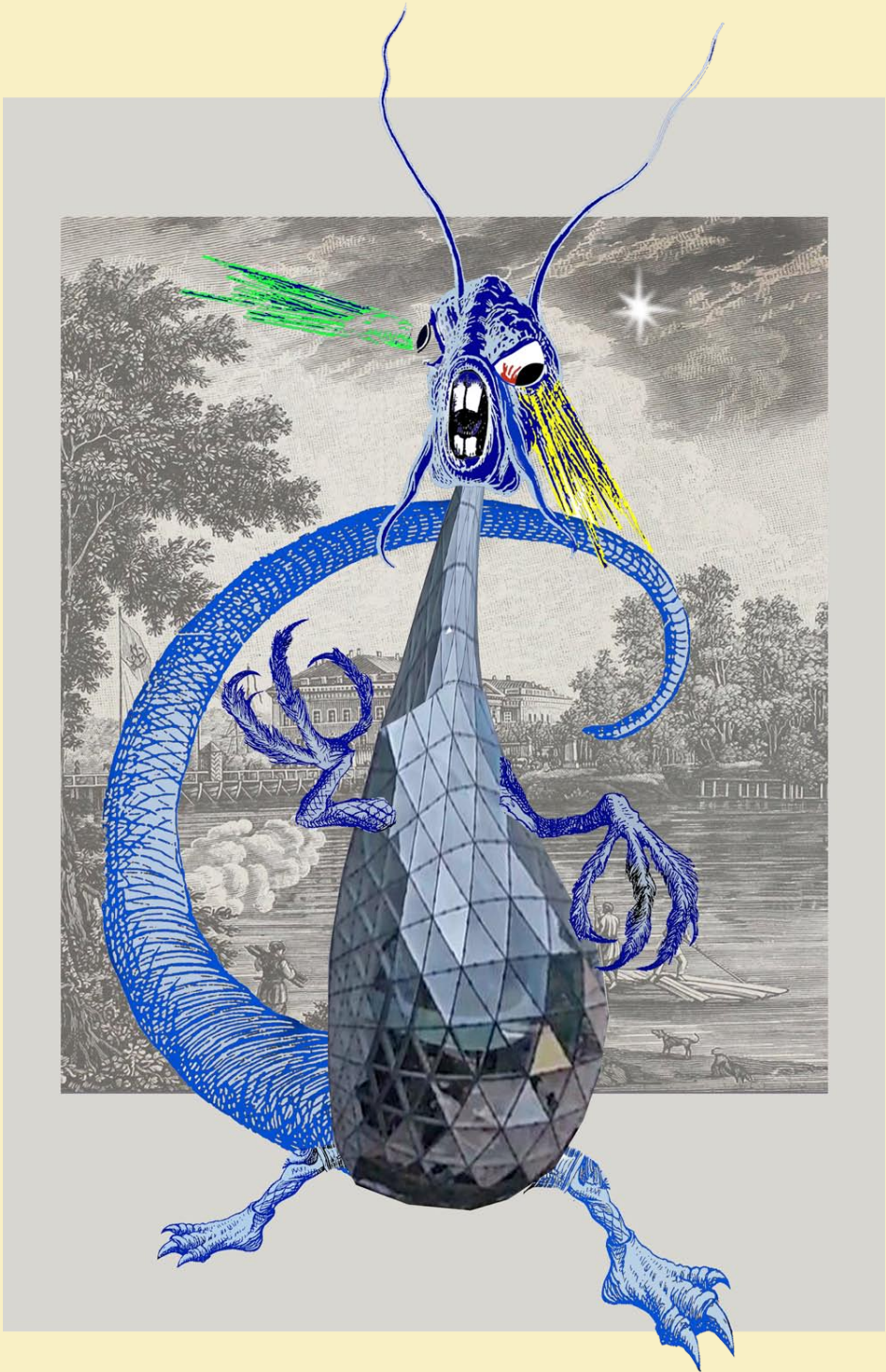
The sapphire swell slowly rolls toward the shore, and it disappears. Alice is disappointed and works very hard to fix the marvelous sight in her memory as one often does when waking from an enchanting dream.

... or from a horrifying one. Alice's disappointment is replaced by alarm when a monstrous head rises out of the water at the shoreline, its whisker-tentacles whipping, its teeth gnashing, its eyes, bulging as if they would pop out, roll unnaturally in their sockets. Only the brilliance of the Florida sun can penetrate its translucent deep color, creating a pulsating blue fire within it that seems to power it.

Alice sits up and sets down her drink.

Beneath the head, a cluster of claws that serve as a monstrous hand or paw appears on the shore. The creature tears at the ground trying to get adequate purchase to begin drawing its enormous bulk out of the sea, and soon, more claws appear, and the monster's head rises higher and higher on a slender, scaly, sapphire neck gradually widening to reveal the monster's torso. Its legs appear, and it takes a first step and then a second, now dripping and glistening as it rises up to full height on the land, towering over Alice and all the buildings nearby. In its triumphant

ALICE IN THE LAND OF SUNSHINE



ALICE IN THE LAND OF SUNSHINE

moment, it emits another deafening roar. It strides forth, more or less in Alice's direction.

She takes note.

Behind it trails a long sinuous tail. Only after several strides has its tail's full length left the water. As if the tail has a life of its own, it snaps back and forth through the air, cracking like a whip. Each monstrous step shakes the ground with a sound like thunder. The vicious claws fly open and snap shut, as if grasping at the air for unseen prey. The enormous claws clatter horribly – the sound of bones breaking or traps snapping shut – over and over again. The rolling eyes do not fix, but the monster turns toward Alice.

She is now concerned about its intent.

The monster takes a determined step toward her – roaring, gnashing, whipping, cracking, thundering, clattering – a cacophony of terror.

She is reminded of an old soldier, a one-man band, she had seen in the High Street in Oxford.

Alice sees what the monster does not. Behind it, in the distance, up in the sky, something else is approaching quickly. As Alice watches, the shape of the something becomes a little clearer, but it is brilliant and white in the afternoon sun, almost too bright to look at.

The sea monster pauses, sensing, now hearing. It pivots its horrible head to observe... Observe what, Alice wonders: ally or enemy? Has the approaching form responded to the noisy monster's call, or is it a vigilant protector of the city?

Should she go indoors now?

The aerial something is now close enough to make out. It is another monster, riding the air on giant wings of silvery gossamer that reflect the sun alternately with each beat, like an aerial beacon. Alice can now see the Air-monster's large, pale blue eyes glinting in the sun. It has a bizarre angelic beauty that Alice can only assume comes from its goodness.

Sea-monster sets its stance and appears to prepare to defend itself, another sign that Air-monster is its enemy. As Air-monster gets close, Alice can see how large it truly is, and the flapping of its wings generates a wind that shakes Sea-monster and rocks Alice in her chair.

Air-monster dives, but with a singular downbeat of its wings, it evades Sea-monster's frantic grasping – if only it can bring Air-monster down to earth and defeat its airy blasts.

Alice settles in her chair, picks up her drink, and follows the battle with interest, grateful for the breeze.

ALICE IN THE LAND OF SUNSHINE

Over and over, Air-monster dives and blasts Sea-monster. Sea-monster begins to weaken. Alice would never have believed that insubstantial air could be such a weapon, but here it is.

At long last, Sea-monster stumbles, and each repeated blow from Air-monster's wings takes a deeper toll until finally it braces itself against a nearby building, clutching vainly with one set of claws in the direction of its attacker. In response, the Air-monster rises high in the air – higher and higher until it disappears from Alice's sight.

As Alice stares at the point of Air-monster's disappearance, a tiny speck appears. It grows larger rapidly as the Air-monster descends with immense speed toward the exhausted Sea-monster. Alice fears that the Air-monster will sacrifice itself by slamming into the Sea-monster to kill it and die in the effort. How noble!

The Air-monster is a blur as it approaches the ground. Now, faster than Alice can follow, a titanic downbeat of the Air-monster's wings shoots it back up into the air and deals a powerful blast, a death blow, to Sea-monster, still massive and glittering in its sapphire glory, but spent and slumped lifeless over the building it had chosen for support.

The blue fire in Sea-monster's head glows ever more intense as the sun moves lower in the sky, but it signifies only the monster's material – its life is gone.

Air-monster circles the scene, waiting for its adversary to stir, but there is no motion. Air-monster makes one last circle, dipping its wings one way then the other in a kind of aerial salute. Alice stands and waves excitedly as if to offer thanks. Air-monster flies off into the distance in the direction it had come from.

The scene dissolved, and Alice was once again staring at just the ceiling and the tiny pulsating red light of the smoke detector, but the thrilling story was still stirring her mind.

She said aloud, "That's a jolly good story. I shall write all this down when I return home."



8

ADVICE FROM AN ALLIGATOR, OR DON'T CALL ME 'LATE FOR BREAKFAST' PART I

Alice climbed to the edge of the bed, still puzzled by its size, and hopped down onto the floor. She was beginning to enjoy the room's amenities. Linda had given her some guidance about a cabinet that kept things cold and another one that could heat them up. Why couldn't they be combined she wondered; what a clever cabinet that would be! The night before, she had placed something in the cold cabinet called "leftovers," which she had already mostly consumed as a late night snack.

It was time for her morning toilette. The fixtures in the lavatory had also been explained to her. She entered it and pushed the little lever that stuck out of the wall into the alternate position and the room was flooded with light. It was so bright. She wondered if people here were so used to the Florida sun that they wanted everything to be that bright.

She turned the taps to fill the basin with warm water. The taps had a comforting mechanical feeling. They were not operated by a mysterious power, nor was their method of operation mysterious. One turned a handle, and water came out of the faucet.

Except of course here, the water gushed out. Everything here gushes, she thought. The water gushes. The light gushes. The machine that blows cold air into the room gushes. She pondered while she prepared to wash her face.

She dressed quickly before heading downstairs to meet her bibliophile friends in the breakfast room – a journey she was eager to navigate herself. On her first day here, the hotel had seemed huge and overwhelming, but now, a couple of days later, she was eager to explore.

She stepped into the lavatory to extinguish the light. In doing so, she caught a glimpse of herself in the mirror. She stopped. What was different? She stepped into the room to have a closer look. Something was different. She pinched the light lever and turned the light off and then on and repeated several times. She stared at her image. It seemed to be the same one she often saw, but something was different.

A thought occurred. She knew she shouldn't. This had gotten her in trouble

ALICE IN THE LAND OF SUNSHINE

before. She knew she shouldn't.

But something was different, and there was only one way to find out what it was. She climbed up onto the long counter. Her skirts brushed aside the tiny bottles and miniature bars of soap in their pale and silvery boxes. She placed her hands flat on the surface of this mirror that seemed to take up half the wall. This procedure had been effective in the past, but she could not be sure it would work here and now.

As always, there was another room with exactly the same items but arranged in the reverse of their order in the room Alice was standing in. But something was different.

She pressed her face against the glass, and she could just see that outside the door of the looking-glass room was not the counterpart of her enormous bed but a jungle wilderness. Should she press the issue? Where would she end up? She doubted this wilderness would be any closer to Oxford than she was now, and it might be much farther away. Would she be able to return? Would her new friends understand her disappearance? For many people, this would be a difficult decision, but not for Alice.

She would be late for breakfast.

She pressed gently but firmly, and as mirrors will do if you let them, it began to soften and, soon one hand was through, then a shoulder, then she felt her face and hair move through the silvery softness, familiar but ever strange. Soon, enough of her was through the mirror to put a foot on the looking-glass counter – she felt like the sea monster. She pulled her other leg through and hopped down from the counter. She looked back. She could see the big bed through the door of the other lavatory, but outside the door of this one was a wilderness of palms, oaks,



ALICE IN THE LAND OF SUNSHINE

spiky shrubs – it resounded with birds and some kind of crickets but very loud ones.

The heat and humidity of the looking-glass lavatory was a sample of the wilderness beyond the door. She already missed her cold air machine and became concerned about spoiling her clothes. But there was no question of what one should do next: one steps out and discovers what will happen.

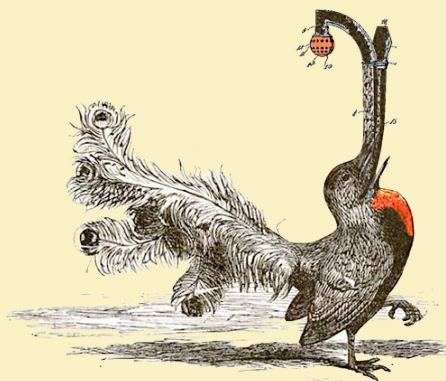
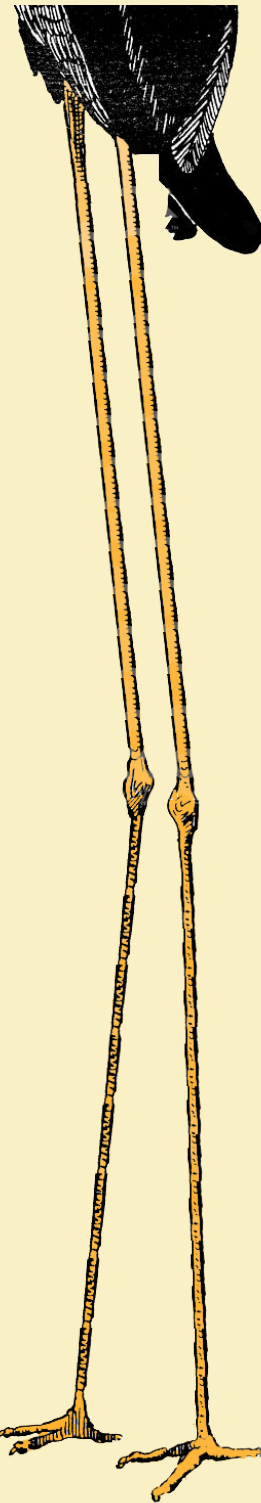
She stretched her foot to test the ground and found it firm. She stepped out. She stood for a moment and took in the sound. How many kinds of birds could she count just from their voices? She could only guess at the names because this was not Oxford, and she couldn't be sure it was Florida (though she assumed that it was because, after all, there have to be some rules to this nonsense). So she made up a few using some her newest words. One call she identified as the Ringling singling, another as the ruby-throated paradise snorkler, and another as the Greatest Stork on Earth. She made a note to check these names later, just in case they were real.

After a few minutes of observation without incident, she felt safe enough to take a few steps, but when she looked back, the door to the looking-glass lavatory was gone. She had suspected this might happen. Now, the only thing to do was press ahead until someone here could point the way back.

As she walked, she could hear animals and birds fleeing in the brush as she disturbed them. She saw a few birds, but the animals were too well hidden. Something darted

behind a giant oak tree just ahead of her. She thought that if she moved quite carefully, she might get a glimpse of whatever it was.

She took the most careful step possible, but the ground was



ALICE IN THE LAND OF SUNSHINE

strewn with sticks and leaves, and it seemed impossible to avoid crunching. Nevertheless, she proceeded as carefully and quietly as possible and at irregular intervals, reasoning that the creature would not be able to correctly interpret irregular footfalls. In this way, she got closer and closer to the tree.

When she reached the tree, she placed her hands on the rough bark to steady herself as she prepared to sneak around it.

She began slowly – so very slowly – one tiny irregular step at a time (it had become as much a game in itself as it had a game with any goal). After a few steps, she was far enough to see the thick tail of a substantial animal. Clearly, it was much larger than the creature she had seen rush behind the tree, and she realized that she was about to have an adventure.

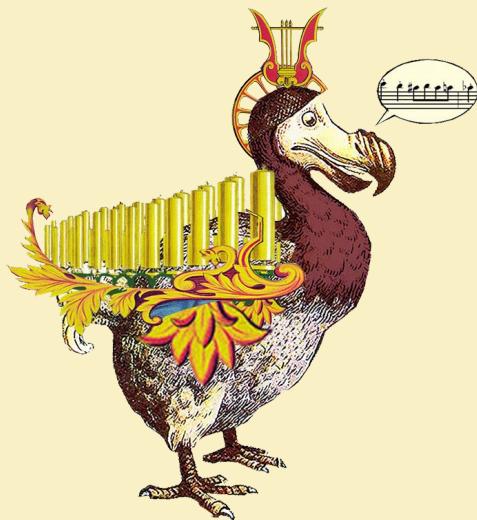
She paused to see if the tail moved. She thought of the long tail of the sea monster. Had that been a dream or a premonition?

The tail remained quite still. Perhaps its owner was asleep. Perhaps it was lying in wait. She was checking her escape route, when she heard a voice.

“By the way, whoever you are, the polite thing to do would be to present yourself.”

Alice was startled; of all the things she had prepared herself for, this voice was not among them. She considered what kind of ruse this might be and whether the size of the tail implied an animal likely to consume young girls. Alice decided that the tail was her cue: if it remained still so would she, and if it moved, she would do likewise, probably very quickly. She heard the voice again.

“There’s nothing to fear. I’ve had lunch, and from the smell of you, it’s likely we’ll only be conversing.”



Alice’s curiosity began contending with her caution. These were remarkably civilized remarks (regardless of their implications!), considering the environment. After all, it’s a creature that lunches. And Alice, ever one to do the polite thing, felt that the creature – whatever it was – had made a good point.

She had crossed the mirror. She had stepped into this wilderness. There was nothing to do but step out from behind the tree.

9

**ADVICE FROM AN ALLIGATOR,
OR
DON'T CALL ME 'LATE FOR BREAKFAST'
PART II**

What she found was a rather large animal, and as she believed from picture books, a reptile. Its large teeth suggested ferocity, but this one seemed quite sedate. Rather than crawling on its belly as reptiles do in pictures or as the lizards do in her garden, it was sitting, reclining against the far side of the oak tree.

It was adorned in a scarlet embroidered smoking cap with a tassel and matching scarlet babouche slippers. It was cooling itself with occasional waves of a fan made of beautiful black and white plumes in one hand and, in the other, a cool drink which seemed to have fruit floating in it. Other than the creature's reptilian countenance, it was a picture of refinement.

It set its drink down, opened a small, colorful box, and held it out to Alice.

"Do you smoke, my dear? Have a Tampa." It said.

Alice was reluctant to decline this hospitality, but she did not smoke.

"Thank you very much, sir, but I do not smoke," she said with polite insistence.

"Very well, then," he said, putting the box away, "I'm afraid that's all I have to offer you. Do you have a name?"



ALICE IN THE LAND OF SUNSHINE

“Yes, sir. My name is Alice, sir,” she said with her usual instinctive curtsy.

“Alice, eh? Sounds like...,” it stopped abruptly. “In English, I am called Edward, and I am very pleased to meet you.”

“I am very pleased to meet you, sir,” Alice said with another instinctive curtsy.

She asked, “Am I right in saying that you are an alligator?”

“That I am, my dear,” he said.

“I am very pleased because I had very much been hoping to meet one, but I must say you do not much resemble the pictures I have seen in the booklets at the hotel I am staying in,” she said.

“By that, I suppose you mean crawling around on my belly, swimming in mud, and so on. Well, as a group, we find it useful to maintain a primitive and ferocious image – we have had occasion more than once to defend ourselves against your kind – but on our days off, we enjoy the little creature comforts as much as anyone,” Edward responded, adding, “And by the way, what brought you *here?*” placing special emphasis on ‘here.’

Alice chose to avoid the whole looking-glass gambit and explain it this way: “To be honest, sir, I thought I saw a little creature run behind the tree here, and I was eager to see what kind of animal it was, and then I had the chance to meet you.”

“Ah... yes.... What kind of creature... If you forgive my forthrightness, it was a delicious one,” Edward said with a snap of his teeth.

Alice was a little startled, but she thought, after all, this is an alligator. Nevertheless, she felt a change of subject was appropriate.

“I’m surprised that you speak such beautiful English. Where did you learn it?” she said with interest.

“Well, I wouldn’t say in school, but let’s say near school – and sometimes under school. And after all, English is the common language around here, and it is very useful to understand it, especially when people like yourself don’t know that we can. If you like, I could put my hat and shoes aside, get on all fours, and growl for you,” he said and gave a little growl, but Alice heard a note of sarcasm in his voice that to her suggested he would really rather not do his alligator act for her, and she preferred not to stir him to any kind of action.



ALICE IN THE LAND OF SUNSHINE

“No, sir, if I may say, I find you more remarkable in this demeanor,” she said, hoping to compliment him.

“That’s very kind of you. Really, I hate to get dirty if it isn’t necessary,” he said.

Alice asked, “You said that your name in English is Edward. Do you have another name?”

Edward replied, “Of course, I have a name in Alligatorish, but I doubt if you would understand it if I pronounced it, and you would not be able to imitate it. People have such shrill voices compared to alligators – very pretty, like birds twittering,” and he waved the fan, “but I am working on an Alligatorish-English phrase book. Our day will come.”

He added, “You see, I also read English. Let’s say that I’ve had the chance to acquire several books in your language from the occasional... passerby. I have a beautiful, if limited, library.”

She ventured a comment, “Is that where you found the name Edward. It’s a very English name, I mean, from England, if you understand.... what... I....”

Edward smiled and picked up the comment, “if I understand what England is?”

“Yes, sir,” Alice said a little timidly, blushing and suddenly fearing that she had been condescending.

Edward laughed, “Please, don’t concern yourself, my dear. I’m sure it’s a surprise that an alligator would know about England – even an alligator such as myself. In fact, I recognized your accent right away.”

Now intrigued, Alice went further. “And may I ask how you came by this knowledge?”

Edward responded, “Of course, you may ask me anything. The answer to your question about my name is ‘partly.’ In my “school days” (which Edward emphasized by effecting air quotes with a couple of available digits), I was very interested in geography and history. And I learned a great deal from a history professor who was stamping around these parts. You might say I consumed quite a bit of knowledge that day.”

Edward continued, “He had a rather thick book with him. It was about these parts, and it was very good. I almost regretted....”

Edward quickly changed the subject, “I admired some of your kings named Edward, and I decided to adopt that name.”

Alice was excited that the conversation had turned to something she knew about and was eager to share a bit of her knowledge, “Oh yes. Well it’s been a long time since Edward the Sixth, but I believe he was a great king. The Queen has a son

ALICE IN THE LAND OF SUNSHINE

named Edward. He may be king someday.”

Edward looked a little puzzled, “Edward the Sixth... The Queen.... Yes.... Well, honestly, I don’t think Edward will be king.”

But Alice felt sure she was on solid ground, “I must say, sir, that I feel certain he will be. He’s such a dashing young man.”

Edward wasn’t sure what was happening, so he decided to move on, “You know, most of my compatriots have no idea that there is anything beyond this jungle and its beautiful swamps. I was immediately attracted to England and its traditions. Emotionally, I am English.”

Edward took a sip from his drink through a slender tube. Alice had noticed these tubes in restaurants – she had received them in her drinks and seen people using them, but she had generally removed them. He noticed her noticing.

“It’s the only way I can enjoy a drink through these teeth,” he said, and he smiled broadly to show off his teeth.

She complimented him reflexively, “You have very impressive teeth, sir.”

She immediately regretted emphasizing this feature of Edward’s. She was becoming concerned about the drift of the conversation and thought the time had come to continue her journey.

She asked Edward, “Sir, do you know how I can get back to my hotel?”

She wasn’t sure Edward would understand the question but felt that it must be in the neighborhood.

He said, “Did you by any chance get here through a mirror?”

“A looking-glass? Yes, sir,” she was astonished that he knew about this.

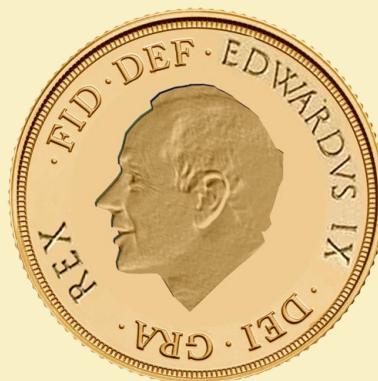
“Ah, a looking-glass, of course, that’s what I meant. In that case, the answer is in the question. I can say no more,” Edward said with cryptic finality.

“You know about the looking-glass, sir?” Alice said with surprise and suspicion.

“Yes, of course, my dear. It has been an excellent source of... well, let’s say company,” Edward answered with another little snap of his teeth. Whatever he was saying, it wasn’t exactly what he was thinking.

Alice felt that Edward was looking at her in a different way and that it would be best to bid *adieu*.

She curtsied again and said, “Thank you very much, sir, if I may take leave.”



ALICE IN THE LAND OF SUNSHINE

“You may. In fact, I think it would be a good idea,” Edward said.

Alice noticed ticking, and Edward pulled out a pocket watch and checked the time.

“Yes, a very good idea,” he repeated.

For Alice, his remark had an ominous tone.

“Good day,” Alice said, and she backed away graciously, preferring to keep an eye on Edward as she left.

As she stepped backwards – five... six... seven steps – she felt something at her back. It couldn’t be a wall in the middle of this jungle, but she felt a cold surface behind her.

“Come back, any time,” Edward said, and he sipped and snapped, “and if you do, – and if it isn’t too much trouble – I would be delighted with a copy of the latest *Hello!* magazine.”

Edward’s words faded as the cold wall softened, and Alice found herself seated on the counter in the lavatory. The last word she heard was “hello” – she supposed everything over there was reversed. Well as, reverse in speaking been had they if wondered She.

Alice looked through the door and saw the bed. She was back. The clock said 7 a.m., Saturday. It was an hour earlier than when she had left.

“Aha!” she said.

She was not late for breakfast.



ALICE IN THE LAND OF SUNSHINE

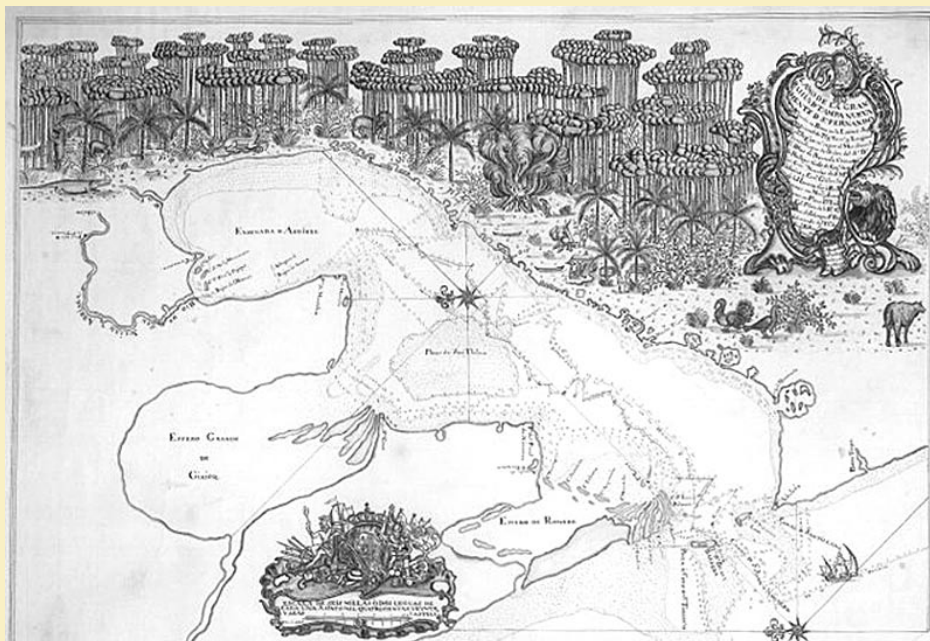
Tour Day 3 – Tampa

Your Tour Guide –
Jerry Morris



Saturday begins with the Tampa segment of the Tour and ends with the gala banquet in downtown St. Petersburg. The tour bus will take us to Tampa via the scenic Howard Frankland Bridge, the busiest of the seven bridges that span Tampa Bay.

The University of South Florida (USF) and its Special Collections located in northern Tampa will be our first stop, followed by a thirty-minute drive south to the Tampa Bay History Center (TBHC). We will have lunch at



THE PLANO DE LA GRAN BAHIA DE TAMPA NUEVAMENTE DE S. FERNANDO IS THE EARLIEST MAP OF TAMPA BAY, DRAWN BY THE 1757 EXPEDITION OUT OF HAVANA LED BY SPANISH ROYAL NAVY CAPTAIN DON FRANCISCO MARIA CELI. THE EXPEDITION WAS SEEKING TALL PINE TREES THAT COULD BE USED AS MASTS; NOTICE THE EMPHASIS ON STANDS OF PINE TREES IN THE UPPER PART OF THE MAP. THE MAP ALSO SHOWS NATIVE ENCAMPMENTS WITH FIRES AND CANOES AS WELL AS LOCAL ANIMALS SUCH AS ALLIGATORS, TURKEYS, AND BEARS. THE CROWNED STARS POINT TO NORTH AT THE LEFT. THIS COPY OF THE MAP IS IN THE TOUCHTON MAP LIBRARY AT THE TAMPA BAY HISTORY CENTER. THE ORIGINAL IS IN MADRID.

ALICE IN THE LAND OF SUNSHINE

the Columbia Café, which is on the TBHC premises, then the Honorable E. J. Salcines will compare current events to those long past. Then, we visit the TBHC exhibits. The bus will then take us back across the Bay and to the Florida Antiquarian Book Fair for a few hours, then back to the hotel to freshen up a bit before the gala banquet at 400 Beach Seafood and Tap House.

Tampa was the original name given to the city by Native American Floridians. It means “sticks of fire” and refers to the frequent lightning strikes in the area. The Spaniards, led by Ponce de León in the early 1500s, were the first explorers of the Gulf Coast of Florida. When no gold was found in the Tampa Bay area, early settlements were quickly abandoned. It wasn’t until Fort Brooke was built in 1824, near what is now Downtown Tampa, that the settlement of Tampa was firmly established. However, the Seminole Wars of the 1830s and 1850s hindered development. In the 1890s, Henry B. Plant, “the Nineteenth-Century King of Florida,” was responsible for the rapid growth of Tampa and for creating Florida’s tourist industry. He built railroads to connect Tampa and Southwest Florida to the nation’s railroad system, and established steamship service between Tampa, Key West, and Cuba. The cigar industry took off in Tampa’s Ybor City, and Tampa became famous for cigars, especially Hav-a-Tampa.

The Tampa campus of the University of South Florida will be our first stop. USF was established in 1956 to provide veterans with a government-sponsored public university in the Tampa Bay area. The first classes began at USF in September 1960. The *Military Times* currently ranks USF No. 1 in the nation for veterans pursuing bachelor degrees in public health.



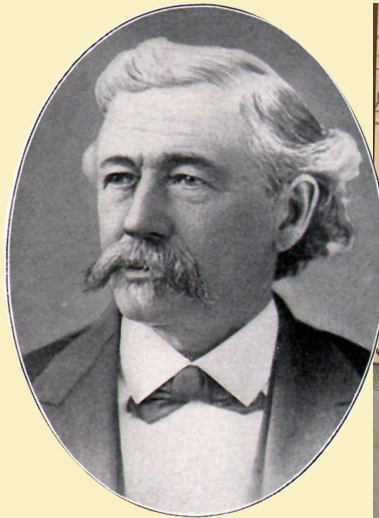
FORT BROOKE WAS ESTABLISHED IN 1824, SHORTLY AFTER FLORIDA WAS ACQUIRED FROM THE SPANISH. IT STOOD FOR 60 YEARS NEAR THE CURRENT SITE OF THE TAMPA BAY HISTORY CENTER IN WHAT IS NOW DOWNTOWN TAMPA. ETCHING FROM "LITHOGRAPHS OF EVENTS IN THE SEMONOLE WAR IN FLORIDA IN 1835," ISSUED BY T. F. GRAY AND JAMES, CHARLESTON, S. C., 1837.

ALICE IN THE LAND OF SUNSHINE

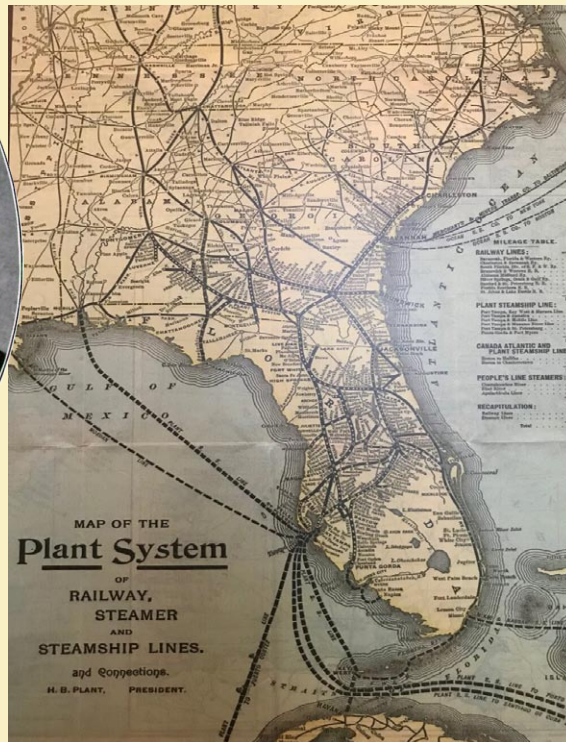
The Special Collections archives at the University of South Florida, Tampa, houses collections of historical significance to the Tampa Bay area. Among its focus collections, it holds the largest Latin American sci-fi collection in the country.

USF Librarian Tomaro Taylor and her staff will show us some of the treasures of USF's Special Collections. Among the items we will see are a 4,000-year-old Sumerian tablet; a 1693 edition of Andrea Pozzo's paintings of Rome; a 1776 edition of *A Concise Natural History of East and West Florida* by Bernard Romans; and the Seminole War Diaries of Ellis Hughes. He recorded wildlife, scenery, and military matters during the Second Seminole War (1835–1842).

After visiting USF Special Collections, the tour bus will take us to the Tampa Bay History Center where we will be greeted by Tom Touchton, FBS member, map collector, Florida native, and Tampa businessman. In 1989, Tom was asked to lead an effort to build a history museum for Hillsborough County. It was soon named the Tampa Bay History Center, and Tom served as its founding board chair for 10 years and its Capital Campaign chair for another 10 years. After working for 20 years with other community leaders to raise endowment and capital funds – over \$33 million to build a permanent location for the TBHC – the museum opened its doors in January 2009. Tom is also in the process of donating his collection of over 4,000 Florida maps, prints, and views for inclusion in the Florida Center for Cartographic Education at TBHC.



HENRY PLANT (1819–1899) IS OFTEN OVERSHADOWED BY THE OTHER HENRY, HENRY FLAGLER, BUT THE MAP AT THE RIGHT GIVES AN INDICATION OF PLANT'S PROFOUND CONTRIBUTION TO THE DEVELOPMENT OF FLORIDA.



ALICE IN THE LAND OF SUNSHINE

Lunch onsite at the Columbia Café will offer a sampling of the dishes that made the Columbia Restaurant in historic Ybor City famous. The Columbia is the oldest restaurant in Florida and has been owned by the same family since it opened in 1905. We recommend the combo (choice of two): half of the 1905 Salad and half a Cuban sandwich, or a cup of soup!

After lunch, the Tampa native and retired judge, the Honorable E. J. Salcines, will reflect on current events and repetitions in history. As a measure of his stature in the community, there is a bronze statue of him in front of the Hillsborough County Courthouse.

Afterward, we will divide our party into two groups as Tom and Rodney Kite-Powell (Director of the Touchton Map Library) lead us on a tour of the three floors of exhibits at the History Center, which will include a visit to the Map Library, whose current exhibit, “Pensacola: Florida’s Second City,” was extended a week especially for the FABS Tour. If it wasn’t for two hurricanes and terrible conditions, Pensacola, and not St. Augustine, would be known as the oldest permanent European settlement in the United States. The colony was founded by Tristán de Luna in the summer of 1559 and abandoned within two years – with St. Augustine then established in 1565.

Included in the Map Library is a computer and monitor where researchers and visitors can bring up zoomable images of over 5,400 Florida maps and prints, including the 1511 Peter Martyr map of the Caribbean, which is the first map to show a part of Florida.

Another TBHC exhibit we’ll see is Treasure Seekers: Conquistadors, Pirates, and Shipwrecks, which includes navigational tools, weaponry, pottery, and other items recovered from Florida waters.



DOWNTOWN TAMPA SKYLINE

ALICE IN THE LAND OF SUNSHINE

The tour bus will then take us across the Bay and back to the Florida Antiquarian Book Fair where we will have the opportunity to purchase that book we should have bought yesterday! When the book fair closes for the day, the tour bus will take us back to the hotel where we will dress up for the gala banquet at 400 Beach Seafood and Tap House.

According to *Creative Loafing: Tampa Bay*, an estimated 2,000 people showed up for the opening celebration when the restaurant opened in 2009. Its choice location – and especially its food – has kept 400 Beach one of the top restaurants in downtown St. Petersburg. We recommend the Filet Mignon or the Macadamia Crusted Grouper!

We will have two speakers at the gala banquet: The winner of the Lee J. Harrer Student Book Collecting Essay Contest, Vicki Entreken, will read her \$500 prize-winning essay. This will be the fourth year of the contest, which is named after Lee J. Harrer, a founding member of the Florida Bibliophile Society. The contest invites students attending college in the Tampa Bay area to submit essays about their book collecting interests. The banquet keynote speaker will be Jack E. Davis, 2018 Pulitzer Prize Winner for History, and author of *The Gulf: The Making of an American Sea*.

It is a nine-minute walk from 400 Beach back to the Hotel Indigo. But the tour bus will be available for those who are prefer it.



THE FLORIDA PENINSULA AT NIGHT FROM SPACE, TAKEN FROM THE INTERNATIONAL SPACE STATION IN OCTOBER 2014. TAMPA BAY IS BRIGHTLY LIT TOWARD THE LEFT CENTER OF THE PHOTOGRAPH. COMPARE THIS IMAGE WITH FIRST MAP OF THE BAY AREA MADE IN 1757.

ALICE IN THE LAND OF SUNSHINE

Tour Day 3 – USF Special Collections

“I love the archives community. There are so many people doing so many interesting things in our field, and I love being part of, and contributing to, that momentum.”

– Tomaro Taylor, director, USF Special Collections



Tours of the University of South Florida Special Collections often begin in the Grace Allen Room at the USF Main Library. Grace Allen was the wife of USF’s founding president John Allen. “The first person to build a



JOHN AND GRACE ALLEN

modern state university from scratch,” Allen was president from USF’s founding in 1956 until his retirement in 1970, during which time he set the mold for what is now the ninth largest university in the U.S. Grace’s dedication to USF, especially its students, was exemplified by establishment of the Women’s Club with its goal to provide scholarships for nontraditional students. In this and many other ways, Grace retained her dedication until her death in 2007.

We are welcomed by Tomaro Taylor, director of USF Special Collections. Tomaro holds bachelor degrees in Psychology and American Studies. Her original goal was museum work, but USF does not offer a museum studies degree, and she pursued a Master of Arts in Library and Information Science. A series of opportunities steered Tomaro toward Special Collections, perhaps a merging of her interest in



WE GATHER IN THE GRACE ALLEN ROOM FOR AN INTRODUCTION TO USF SPECIAL COLLECTIONS.

ALICE IN THE LAND OF SUNSHINE

museum work and her training in library sciences. Tomaro said, “I love the archives community. There are so many people doing so many interesting things in our field, and I love being part of, and contributing to, that momentum.”

USF Special Collections

USF Special Collections, founded in 1962, is a community and an international scholarly resource. USF students and faculty often utilize Special Collections’ materials; however, non-USF visitors, educators, scholars, and interested community members are also welcome. Anyone can identify Special Collections holdings of interest through the online USF Library catalogue and then examine and/or read these materials in the Special Collections reading room. Many artifacts have been digitized and can be examined online. Tumblr and Facebook accounts provide a social media interface. Special Collections frequently gets requests from scholars throughout the U.S. and from international locations for loans or copies of specific holdings. Potential users are invited to explore the Special Collections website.

Our visit today will be to Special Collections in the USF Main Campus Library, but Special Collections and University Archives includes the Norman Poynter Memorial Library at USF St. Petersburg’s campus, as well as smaller collections at USF.

Although some of the materials in Special Collections have been purchased, much of the more recently added material has come from donations. Due to limited space, Special Collections cannot accept everything which might be offered, but it does



UNIVERSITY OF SOUTH FLORIDA MAIN LIBRARY. SPECIAL COLLECTIONS IS ON THE FOURTH FLOOR. THE MURAL SHOWS STAMPEDING BULLS. THE BULL, ACTUALLY THE GOLDEN BRAHMAN, IS THE USF MASCOT, CHOSEN IN THE EARLY 1960S TO REFLECT THE IMPORTANCE OF THE CATTLE INDUSTRY IN SOUTH FLORIDA. FLORIDA REMAINS A MAJOR CATTLE-PRODUCING STATE. FOUNDING PRESIDENT JOHN ALLEN WAS OPPOSED TO MAJOR ATHLETICS FOR USF, BUT HE RELENTED IN 1964 AND FOUR MEN’S SPORTS WERE ADDED: SOCCER, CROSS COUNTRY, GOLF AND SWIMMING. BY 1997, WHEN FOOTBALL — THE BULLS — WAS FINALLY ADDED TO THE SPORTS PROGRAM, USF HAD A FULL RANGE OF MEN’S AND WOMEN’S SPORTS, BOTH VARSITY AND NON-VARSITY, WITH NUMEROUS CHAMPIONSHIPS.

ALICE IN THE LAND OF SUNSHINE

solicit appropriate donations and is delighted to receive inquiries from potential donors. Up to modest levels, donors may assign their own values to donated materials for tax purposes; values for particularly valuable items must come from independent expert appraisers.

A Bibliophilic Banquet

Our tour continues in an adjacent conference room. The conference table, perhaps 20 feet long, is laid from end to end with rare specimens from the Special Collections vault. The oldest of these items is a 4,000-year-old cuneiform clay tablet! Other ancient items include Egyptian, Greek, and Arabic papyri. Jumping many centuries, we see a Carthusian Missal, circa 1400, with vellum leaves (with clearly distinguishable smooth and hairy sides!) and other documents of similar vintage, including a Luther Bible from 1536. An extraordinary illustrated volume from 1656 displays pictures of Chinese fruits and vegetables along with Chinese characters. More recent documents include *Americana: a Natural History of Carolina, Florida, and the Bahamas* dating from the 1760s, and manuscript volumes of Ellis Hughes's Seminole War diaries from the 1830s. Another standout item is a volume of William Morris's *The Glittering Plain*, in an ornate Kelmscott Press edition. Illustrated letters and journal pages from famed cartoonist Alvin P. Yorkunas bring an intimate, human touch, as do examples of celebratory sheet music issued after the opening of the Civil War at Ft. Sumter. Markups of plays and prompt books by the Irish-American playwright Dion Boucicault offer unique insights into the practices of 19th century theater.

Backstage with Special Collections

After an explanation of the display items and an opportunity for hands-on



TREASURES FROM THE USF SPECIAL COLLECTIONS VAULT ARE LAID OUT ON THE CONFERENCE TABLE LIKE A BIBLIOPHILE BANQUET.

ALICE IN THE LAND OF SUNSHINE

examination, we proceed to the “stacks,” the storage areas of Special Collections that are not normally accessible to the public. The extent and variety of the collections are amazing.

We are greeted by a three-foot-tall Picasso maquette, originally executed as the model for a 150-foot-tall concrete sculpture at the center of a planned, but never built, USF arts complex. There are shelves and shelves of material associated with cigar manufacture and the lives of the workers in Tampa’s cigar factories. There are boxes and boxes of material from the five Mutual Aid Societies (for immigrants) from early 1920s Tampa, effectively a gold mine for those interested in the area’s social history and immigrant experience. The papers of pivotal Tampa figures and personalities Tony Pizzo and Hampton Dunn sit in their glory, waiting for scholars to examine them. Shelves and shelves of children’s books or art books beckon to us. There is too much material to actually absorb during a rapid walkthrough. It would be delightful to spend several hours in areas of particular interest.

Building a Special Collections Future

One might see either the task or the goal of Special Collections to acquire or accept anything rare or significant, and while the Special Collections librarians will consider any significant collection, they have chosen to focus on seven areas, in each of which they already possess significant holdings:



THE FRONT AREA OF SPECIAL COLLECTIONS' STACKS

ALICE IN THE LAND OF SUNSHINE

- Florida studies, with a strong focus on local, family, cultural, and natural history, placing these aspects of the region's history in a global context.
- USF University Archives, with the goal of collecting, preserving, and providing access to materials that record the administrative and intellectual history of USF.
- Environmental studies, including environmental research collections that further understanding of environmental history of both Florida and beyond.
- LGBTQ+ studies, historically significant lesbian, gay, bisexual, transgender, and queer materials that document LGBTQ history, culture, politics, community relations, and public health.
- Journalism, including regional newspaper collections and primary source materials related to journalism that promote research and scholarship.
- Children's and young adult literature, with an emphasis on (1) serial monographs, beginning with dime novels and progressing through the Stratemeyer syndicate and later series and (2) American fiction for adolescent and young readers, 1870 onward.
- Civil Rights, with a focus on materials highlighting significant civil rights events and efforts by local, national, individual, and community agents.

With an expanding collection of significant depth and breadth, Special Collections continues its mission: “to support scholarly research, enhance teaching, enriches education, and preserve history through a series of deep University and community partnerships.”



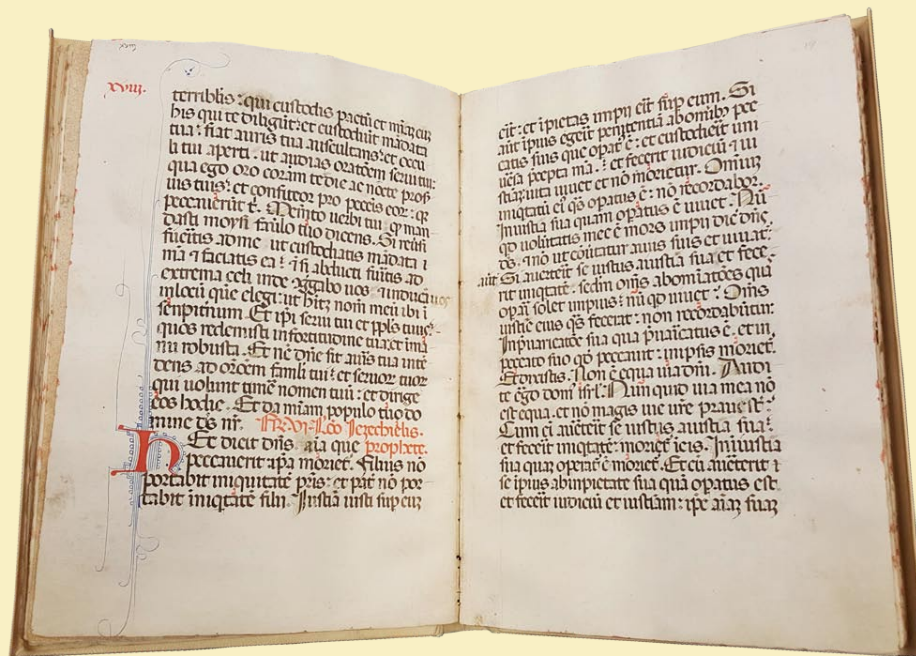
MATTHEW KNIGHT, FORMER DIRECTOR OF SPECIAL COLLECTIONS, AMONG THE STACKS

ALICE IN THE LAND OF SUNSHINE

USF SPECIAL COLLECTIONS — TREASURES FROM THE VAULT



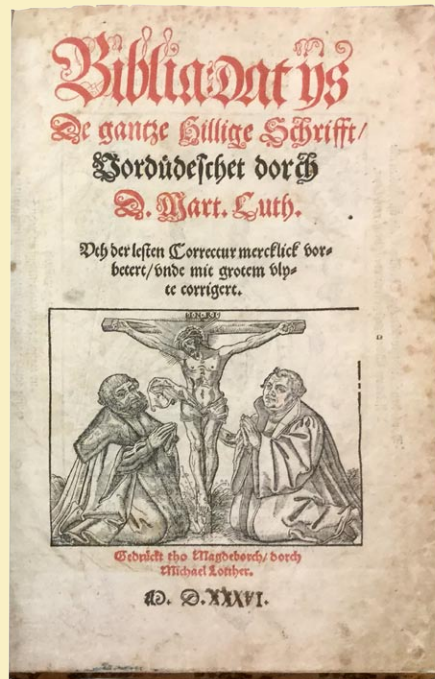
This Sumerian tablet in the USF collection (slightly larger than actual size) is dated to around 2035 BCE. It is a note about workers on a threshing floor. The language is Sumerian, one of the earliest languages, which is not related to any other known language. It is written in cuneiform, the larger wedge-shaped marks pressed into the clay. The vertical rows of smaller characters were made by a cylindrical seal, rolled over the clay to create a form of ancient stationery. Many similar small tablets have been found that document ancient daily life.



This missal contains the order of worship for the Carthusian monks, a religious order founded in the Chartreuse mountains of southern France in the 11th century. The missal is written on vellum, a fine writing surface made from calf skin. Vellum has a naturally smooth side, the inside, and a rough side, the outside. The best vellum is carefully prepared so that both sides are equally smooth. In this case, the rough side has not been completely smoothed, giving a contrast between successive pairs of pages. Decorated initials (left) are one feature of a manuscript that earns it the name “illuminated.” The style of the regular writing in manuscripts is distinctive and can give information about where and when – and sometimes by whom – a manuscript was written.

ALICE IN THE LAND OF SUNSHINE

Martin Luther published a German translation of the New Testament in 1522. It was a masterpiece of printing from its fonts to its illustrations. It was not the first German translation of the Bible, but it was the first to be written in contemporary, vernacular German, thus more accessible to the common person. Luther visited taverns and other public places to hear the people's language. By 1534, Luther had published the entire Bible, in six parts. Luther's *Bible* was entirely modern, written in vernacular German and based on contemporary theology. It was revolutionary and made the foundations of Christian belief available to common people for the first time. As Luther's Bible reached more and more homes, it began to standardize the German language and unify the German people. It was reprinted many times. The edition in the USF Special Collections is from 1536, a second edition of the entire Bible that contains many corrections. The last edition supervised by Luther was published in 1545, one year before his death.

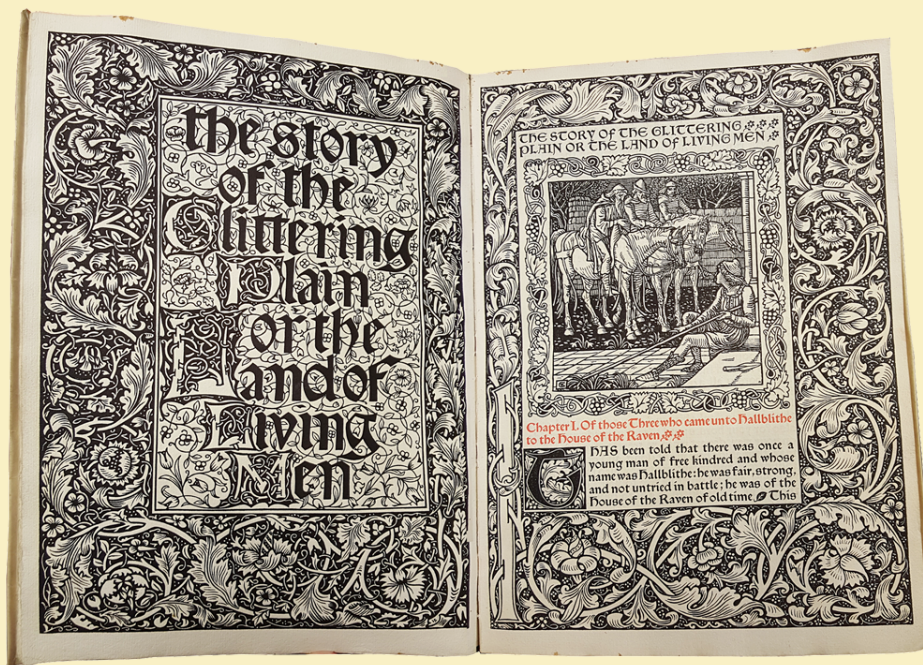


***The Natural History of Carolina, Florida, and the Bahama Islands*, published serially from 1729 to 1747, was the first published account of the flora and fauna of North America.** Its 220 illustrations were prepared from sketches by Mark Catesby (1683–1749). *Natural History* became a source for Linnaeus's developing system of classification. It was republished in 1754 and 1771. USF Special Collections owns the 1754 edition.

ALICE IN THE LAND OF SUNSHINE



Charles Dickens (1812–1870), one of the most popular and enduring writers, published over twenty major novels and many other works. His novels were published in serialized form, and at a shilling a booklet, affordable to an increasingly literate populace – but very susceptible to decay or discard. *Our Mutual Friend* was Dickens's last novel, and one of his most sophisticated, using the polluted Thames as a haunting metaphor for the corrupting influence of money.



The Story of the Glittering Plain which has also been called *The Land of Living Men* or *the Acre of the Undying* was written by William Morris (1834–1896). Morris is strongly associated with the Arts and Crafts Movement, which sought to restore the human hand to all aspects of design and production, from tea sets to architecture. A response to the first great age of mechanization and industrialization, its effects are still felt throughout world culture.

ALICE IN THE LAND OF SUNSHINE

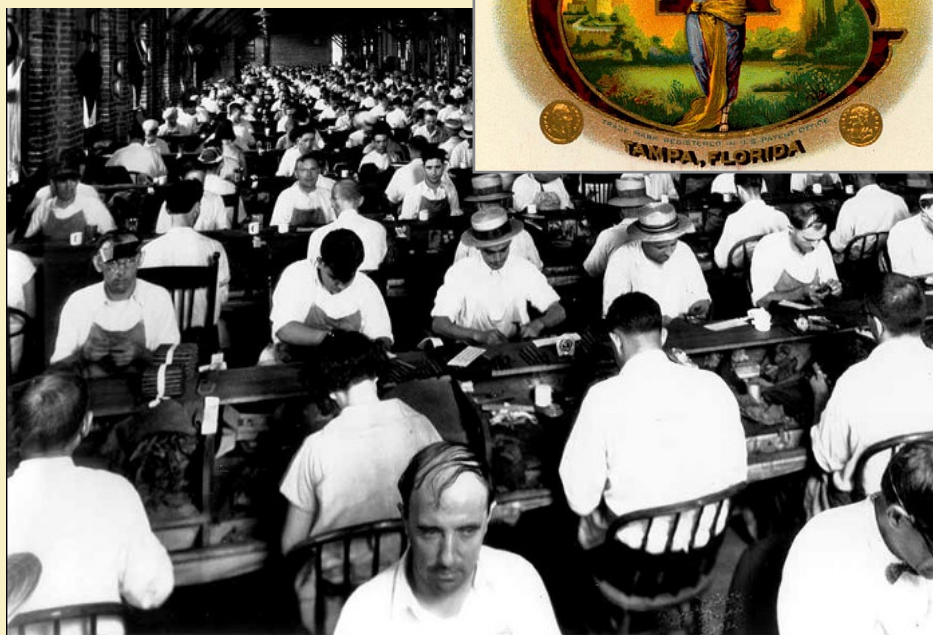
“Cigar City” – USF Special Collections has an extensive collection of documents, photographs, and other materials from this important period in the life of Tampa – “the Cigar Age” – and its impact on the world.

On April 13, 1886, the Sanchez y Haya cigar company opened on 7th Avenue and became the first place in Ybor City to roll a cigar. One after the other, new factories opened, until by 1915, there were over 200 cigar factories in Tampa, with tens of thousands of workers producing more than 500 million cigars a year. The cigar industry built Tampa, and Tampa cigars could be found all over the world, from pool halls to palaces. For a time, Ybor City in Tampa was the Cigar Capital of the World. In addition to the cigar, it gave us a cigar worker’s favorite lunch, the Cuban sandwich. Dollars from the cigar industry helped fund Cuba’s fight for independence from Spain. More recently, the Pulitzer-prize-winning play *Anna in the Tropics* (2003), by Nilo Cruz, is set in Ybor City in 1929.

By 1929, the heyday of Cigar City was ending. Increasing mechanization reduced the need for the legions of skilled cigar rollers that Tampa provided, and the Depression accelerated this trend as preferences shifted from more expensive hand-rolled cigars to cheaper machine-made cigars. Workers were laid off and many left the area. Even the economic upturn after World War II did not bring the industry back.

By the 1960s, the area was becoming derelict, and parts of it were demolished to make way for urban housing projects. A local response stopped the demolition and resulted in the preservation of 1,000 buildings from the period 1886 to 1915.

HAV-A-TAMPA BEGAN IN TAMPA IN 1902 AND BECAME ONE OF THE MOST ICONIC CIGAR BRANDS. IN 1997, THE LOCALLY OWNED COMPANY WAS PURCHASED BY SPAIN’S LARGEST TOBACCO COMPANY, TABACALERA, WHICH MERGED TWO YEARS LATER WITH FRENCH TOBACCO GIANT ALTADIS. IN 2003, HAV-A-TAMPA FOLLOWED MANY OTHER CIGAR BRANDS WHEN ALTADIS CLOSED TAMPA OPERATIONS AND MOVED TO PUERTO RICO.



IN THE HEYDAY OF THE CIGAR INDUSTRY IN TAMPA, 1886–1920, TENS OF THOUSANDS OF PEOPLE WORKED IN FACTORIES LIKE THIS ONE

ALICE IN THE LAND OF SUNSHINE

Tour Day 3 – Tampa Bay History Center



When the Tampa Bay History Center opened in January 2009, it was greeted by the *Tampa Tribune* with the headline “Tampa Bay History Center Opens as Jewel of City.” In 60,000 square feet on three levels, TBHC tells the story of the Tampa area from the early Native American settlement Tocobaga to the modern Tampan. The museum holds 30,000 artifacts, but in-depth learning and the traditional interpretive museum display is supported by many life-size replicas, hands-on displays, and interactive displays. Visitors can explore the history and fate of Florida’s First Peoples, the Spanish expeditions and settlements, the expansion of the United States into Florida Territory and the series of wars with Native Americans. The growth of modern Tampa is presented in similar style, from the cigar industry that built the city in the late 1800s to the modern industrial, shipping, business, and cultural center that it has become. Visitors can take the experience home with a trip to the museum shop or make their own souvenirs in any of the hands-on exhibits. You can design your own citrus label or cattle brand or experiment with Seminole fabric and weaving arts. Younger visitors will enjoy the play areas designed just for them, such as the Tiny Tampa Bay mini-port, but they will be equally fascinated with life-size cabins, shops, ships, and more.

But first, lunch...

ALICE IN THE LAND OF SUNSHINE

The Columbia Cafe at the Tampa Bay History Center



The Columbia Cafe is a historical choice for the Tampa Bay History Center. The original Columbia Restaurant was founded by the Hernandez/Gonzmart family in historic Ybor City in 1905. It is the oldest continuously operated restaurant in Florida, the oldest Spanish restaurant in the U.S., and one of the largest Spanish restaurants in the world, with 1,700 seats in 15 dining rooms taking up 52,000 square feet over an entire city block.

The Columbia Cafe at TBHC is “one of the most picturesque dining spots on the downtown Tampa waterfront, the cafe has indoor and outdoor seating overlooking Garrison Channel.... The cafe serves the most popular dishes from the restaurant’s flagship in Ybor City, including the Original ‘1905 Salad’ and chicken and yellow rice. The cafe also serves cocktails, beer and wine, including the Spanish cava sangria made tableside.” – *Tampa Bay Times*



ALICE IN THE LAND OF SUNSHINE

Lunch Address – Judge E. J. Salcines

E. J. Salcines is a native of Tampa. His legal career, including service as a state and federal prosecuting attorney, spanned more than 55 years, with 16 years as the elected State Attorney (prosecuting) and more than 14 years on Florida's Second District Court of Appeals. He has two academic degrees, including his law degree, as well as two honorary doctorate degrees. He is a recognized local historian and has produced a series of documentary programs on Tampa history, *Tampa: Untold Stories*, that can be seen on City of Tampa Television and YouTube.

IN SEPTEMBER 2020, JUDGE E. J. SALCINES RECEIVED AN UNEXPECTED HONOR: A BRONZE STATUE PLACED ON THE PLAZA OF THE COURTHOUSE WHERE HE SERVED MANY YEARS AND EARNED THE ADMIRATION AND APPRECIATION OF THE TAMPA COMMUNITY. THE STATUE'S WARM EXPRESSION AND OUTSTRETCHED HAND WELCOME CITIZENS AND LEGAL NEWCOMERS ALIKE.



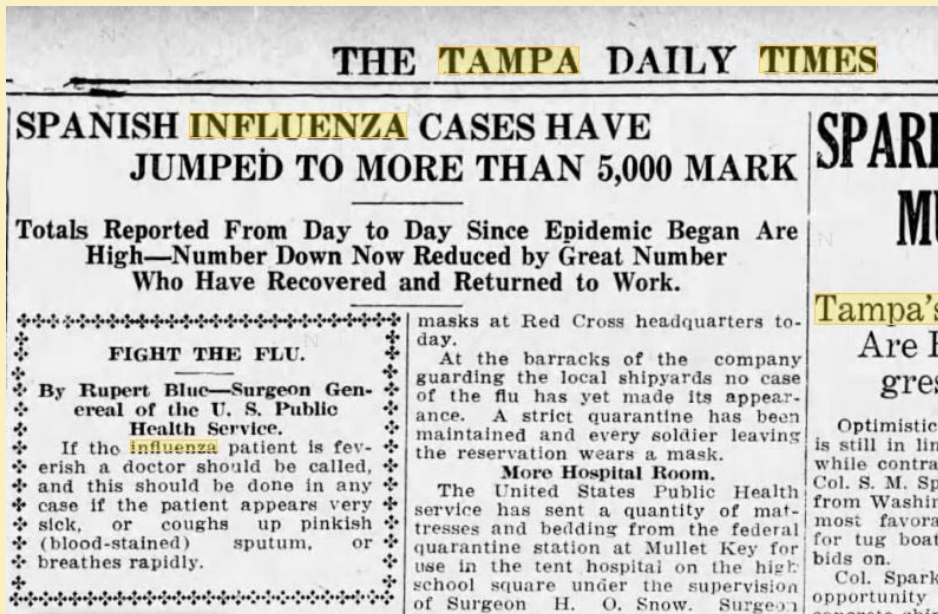
Does History Repeat Itself? Comparing 1918's Pandemic to 2020's

One hundred years ago, penicillin and antibiotics did not exist. There were no vaccines or inoculations. The medicinal chemistry and pharmaceutical research laboratories were nothing like they are today. An international epidemic – an invisible enemy – had captured the world. It was a global infection. When that happens, the scientists stop calling the deadly invasion “an epidemic” and call it “a pandemic” because it is more serious and devastating.

But it's 2020 now, and in the greater Tampa Bay area, we are sending employees and students to work “online” from home. Colleges and universities are administering classes and exams online, and graduations are being postponed or held virtually, with the disclaimer “don't expect to hear your individual name.”

All major events, performances, sporting competitions, concerts, and galas

ALICE IN THE LAND OF SUNSHINE



have been canceled. Cultural institutions like the Tampa Bay History Center, the Dalí Museum, the H. B. Plant Museum, the Aquarium, the Ybor City State Museum, and many others have closed their doors. Beaches and public parks are also closed. Planes are flying empty. Travel has been limited. Cruises, tours, and airline schedules have been canceled or have been delayed for future rescheduling. Gyms, stadiums, clubhouses, churches, temples, synagogues, theaters, seminars, conferences, etc., are closed or their events postponed. Elective surgeries are



being postponed to a later date. Even Las Vegas has shut down!

Our daily lives and established routines have been disrupted from Hawaii to Nevada, from California to New York. The stock market and Wall Street are feeling the impact of this 2020 Pandemic.

We must slow the spread and transmission of this silent invader. “Stay Home, Save Lives.” Stop shaking hands, no more hugging, no kissing, cover up with a mask,

and stay away from public gatherings – so says the Centers for Disease Control. They are working around the clock, and Congress is appropriating emergency budgets for the worst to come. We must avoid contaminating each other and getting sick. Physicians, nurses, and hospital personnel are already overworked – they are running out of beds, and there won’t be enough mechanical ventilators.

ALICE IN THE LAND OF SUNSHINE

We must avoid so many people dying because the police and medical examiners will be overwhelmed, and then the funeral homes will run out of coffins and be unable to fulfill the demands of grieving families. Perhaps, there will be solitary funerals and/or delayed cremations – hopefully, no mass graves.

Hopefully, they won't have to stack the bodies like cord wood as they did in 1919 or store them in cold storage or in the ice hockey stadiums. Hopefully, they won't have to resort to families burying their own loved ones. So many people died one hundred years ago that even our mortality table (of life expectancy) changed. In 1917, life expectancy in the U.S. was 51 years. But in 1918, it dropped to 39 years. As I finish this essay, COVID-19 has claimed no less than 1,299,230 lives with 53,083,382 cases globally (to date Nov. 12, 2020), and in the U.S., 10,314,254 total cases reported with 241,069 deaths. In Florida, we've had 846,321 cases reported and 17,371 deaths. Internationally, the U.S. has the most cases reported, reaching over 10 million, followed by India, Brazil, France, Russia, and Spain.



This 2020 pandemic is real serious. So, we cannot ignore the alerts and warnings. We must all cooperate and participate together in aggressive containment in order to reduce the spread of this 21st century plague. We must also be aware that possibly a return surge of this monster may hit us again in a second wave rebound.

In late 1918, the flu epidemic had become a pandemic, and it ravaged Tampa. People died in record numbers. More people died worldwide as a result of that flu

ALICE IN THE LAND OF SUNSHINE

epidemic than from bombs, grenades, bayonets, and torpedoes in World War I. By the end of 1918, 1,332 people were reported dead in Florida from the influenza epidemic, compared to 1,134 Floridians killed in the European battlefields during World War I.

It was referred to as “the mother of all pandemics.” In Florida, the flu was killing one thousand Floridians every month. In Tampa, during October, November, and December, our citizens were dying about three per day. That’s an average of ninety per month. The funeral directors ran out of coffins. They could not keep up with the demands. Some were considering mass graves.

In Tampa, warnings were posted all over: If you have a cold and are coughing and sneezing, you must cover your face – Do not go to the office, factory, or school if you are sick – Do not enter the theater if you are sick – Go home and go to bed until you are well.

Spitting was prohibited. All the spittoons were picked up.

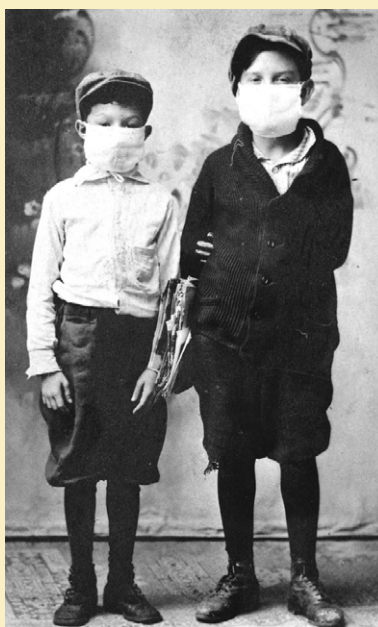
In Tampa, in the last three months of 1918, people wore gauze face masks for protection. Schools were closed,

theaters were closed, social club halls were closed. Handshaking and spitting were prohibited by city ordinances. The city organized teams of local and state health officers who conducted house-to-house surveys. Every home had at least one flu-stricken person, some as many as fourteen. All the sick

of the household were often sequestered in one room. In our cigar factories, it was reported that up to 75% of the workforce was out with the influenza pneumonia epidemic. Nunzio DiMaggio, a member of Tampa’s City Council, died of the flu on December 19, 1918.

Fear of the flu hung over Tampa until the 1940s, when a flu vaccine was developed.

2020 is a very different world compared to 1918–1919. Today, our scientific geniuses are desperately researching not just how to isolate a virus, but to find its genetic sequence and test antiviral drugs and develop a protective vaccine. So, here we are, in this unfolding crisis, desperately looking to our laboratories to come up with a cure, but also a lasting inoculation in order to quickly build our immunities to defeat this invisible Pandemic Monster.



May God bless our homeland forever!

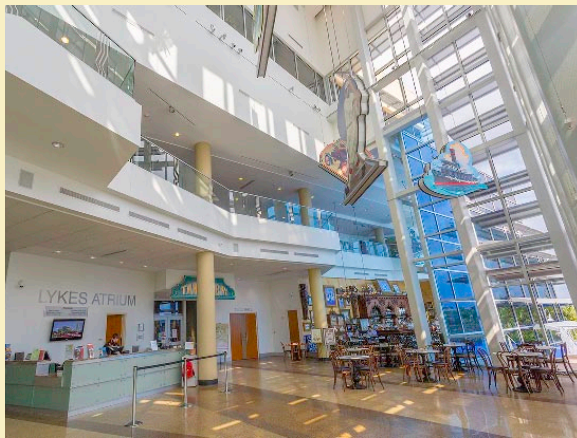
ALICE IN THE LAND OF SUNSHINE

Tampa Bay History Museum

The **Tampa Bay History Center** is located along the southern end of a two-mile-long pedestrian riverwalk that connects many of the museums and cultural facilities in the city. Designed by Christopher Chadbourne and Associates, the museum fulfills a mission to making history “transparent, engaging, and relevant.” A Smithsonian Affiliate and accredited by the American Alliance of Museums, TBHC is the largest museum on Florida’s west coast.



TAMPA BAY HISTORY CENTER ENTRANCE ON WATER STREET



THE THREE-STORY LYKES ATRIUM

U.S. expansion drove many southeast tribes into Florida. They combined and collectively were called Seminoles, a Creek word that refers to their displaced status. In a series of wars, most Seminoles were relocated to “Indian Territory,” now Oklahoma, but some remained and were forced into the Everglades region of southwest Florida. Among them was the Miccosukee, originally from southwest Georgia, who have maintained a distinctive identity to the present day.

Beyond the TBHC entrance lies a multistory atrium. In it are suspended giant sculptural cutouts that represent key elements of the area’s modern history: winter baseball, cattle ranching, the cigar industry, aviation, and shipping.

Tampa’s story begins with its first people, the Tocobaga. They lived in the Tampa area when Europeans first arrived, but by the early 1700s, they had died from conflict and disease.



TBHC EXHIBITS HIGHLIGHT THE SURVIVAL AND ADAPTATION OF NATIVE AMERICANS IN FLORIDA.

ALICE IN THE LAND OF SUNSHINE



"TREASURE SEEKERS" FEATURES A 60-FOOT REPLICA SHIP.

The Bay has defined the region from the arrival of humans 12,000 years ago. It provided resources to the earliest Floridians and safe harbor for ships beginning with the Spanish exploration in the 1500s. Under projections of the constellations that guided early sailors, exhibits titled "Shipwrecks" and "Treasure Seekers" further trace the exploitation and technologies that drove European exploration.



LIFE-SIZE ENVIRONMENTS GIVE A FEELING OF TIMES LONG PAST.



THIS PIONEER "CRACKER" CABIN IS THE CENTERPIECE OF THE EXHIBIT "A LAND REMEMBERED."

TBHC emphasizes full-scale replicas in addition to traditional interpretive museum displays. This allows visitors of all ages to have the experience of "being there" and then to learn in greater depth. An exhibit about pirates, or should we say "Buccaneers," features a large replica of a 17th century ship and other elements of 17th century culture as part of the museum's displays that trace early European contact and settlement of the region.

In 1819, the U.S. acquired Florida from Spain. At once, it became a new frontier, and the process of homesteading began. The exhibit "A Land Remembered" follows Patrick Smith's Florida epic of the same name as it traces the MacIveys from 1858 to 1968, from poverty to wealth, through "war, emancipation, Seminole uprisings, cattle drives, snakes, gators, mosquitoes, bears, hurricanes, grove-killing freezes, robber barons, and the destruction of natural Florida."

ALICE IN THE LAND OF SUNSHINE

Cattle may not be the first image that “Florida” brings to mind, but U.S. cattle ranching began in Florida. Cattle were brought here as early as 1521 as food for expeditions. Cattle ranching became an important industry in the 1800s as Florida grew from a wilderness to a state. Today, Florida is a top ten U.S. producer of cattle and beef as owners of multigenerational ranches continue to manage huge tracts of land as both natural and economic resources.



Port Tampa Bay, previously known as Port of Tampa, is the largest port in Florida with annual freight of 40 million tons and cruises serving 900,000 passengers. The port was started in 1924 and currently occupies 5,000 acres. TBHC visitors can learn about the port, its development, and its contributions to local, state, and national economies in a multimedia display appropriately housed in a shipping container.

Florida seems like an obvious choice for spring training, but it wasn't until 1913 that boosters in both Tampa and St. Petersburg lured clubs to their cities. As the years progressed, more teams began using the area for spring training. Local teams have come and gone over the years, but teams in several professional sports are now well established, including the Buccaneers (football), Rays (baseball), and Lightning (hockey). The whole story is on display at TBHC.



ALICE IN THE LAND OF SUNSHINE



In 1868, Vicente Ybor fled Cuba for political reasons. He transplanted his cigar-making business to Key West, but by the 1880s, Ybor needed a less remote location from which to service the markets in the U.S. and beyond. In 1886, he established the town of Ybor City, and the rest is history. For 30 years, the cigar industry grew in the Tampa area – at its peak, there were 200 factories. This story is told at TBHC in an exhibit with a nold-fashioned, life-size cigar shop.

Nothing is more iconic of Florida than oranges. Ponce de León established citrus at St. Augustine in the early 1500s. In the 19th and 20th centuries, Florida citrus grew but steadily moved south as a series of destructive freezes ruined north Florida groves. Today, over 4,000 citrus growers generate \$9 billion in revenue annually, making Florida the top citrus producer in the U.S. and one of the top producers in the world. A day without orange juice...



The “Your Tampa Bay” exhibit may be the perfect place to plan your visit to the city’s landmarks or to visit them virtually. This interactive exhibit features four electronic tables through which you can visit dozens of area landmarks and learn more about them. There are also displays, maps, and photographs – a great introduction to this large and complex area of Florida.

ALICE IN THE LAND OF SUNSHINE

Touchton Map Library



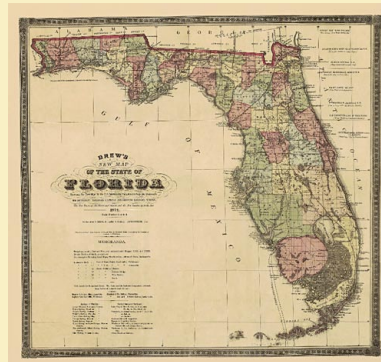
J. Thomas Touchton – “Tom” to friends – is a local boy made good. Born in Dade City, Tom found both love and fortune a few miles south, in Tampa, where he had a successful career in investing and served on the boards of directors of utility companies that serve Tampa.

Tom and his wife Lee got the map bug in a small London antique store in 1982. They noticed the maps and bought a 1590 map of Canterbury,

England. They were intrigued by the combination of art and history they saw in the map. Tom described it “like falling in love.” *The next day*, they located a map dealer in London and their first historic map of Florida, which became their collecting focus for 30 years. As with many collectors, the size and significance of their collection increased, and they realized that they had evolved from collectors to trustees of a rare historical resource.

Tom and Lee were equally passionate about Tampa and served in many civic capacities. Tom led the effort to create the Tampa Bay History Center. He was founding chair of TBHC beginning in 1989 and serving 11 years before becoming head of the Center’s capital campaign. After a 20-year effort by Tom, Lee, and many others, TBHC opened its doors to the public in January 2009. At its opening, it was the “most comprehensive history museum” on Florida’s West Coast.

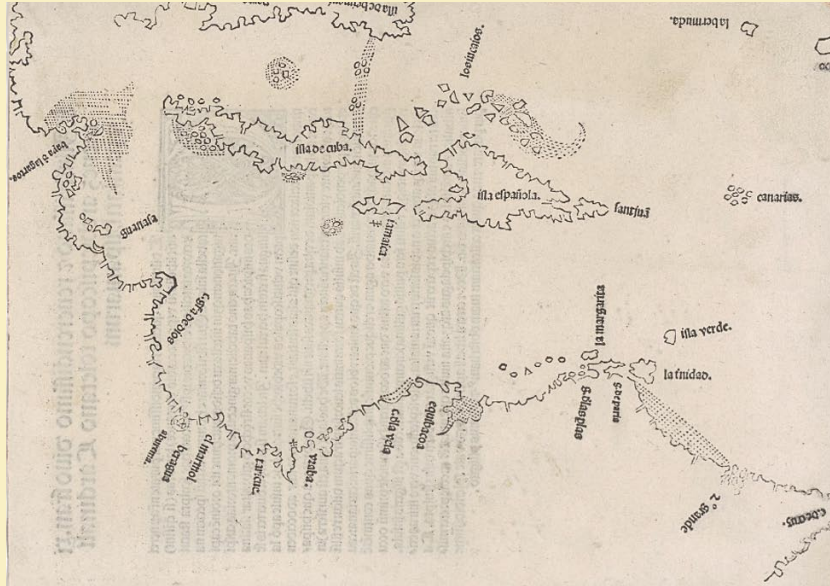
By 2016, the popular attraction was ready for expansion. The addition opened in 2017, and included the Touchton Map Library – for which Tom and Lee donated their 4,000 maps. The Florida Center for Cartographic Education, a joint project linking the University of South Florida and TBHC, makes available the cataloging and digitizing expertise of USF Libraries – half of the Touchton maps are now digitized and available at high resolution via the Internet. The USF-TBHC link creates a map collection of 15,000 maps, which includes one of the largest collections of Florida and Caribbean maps in the world.



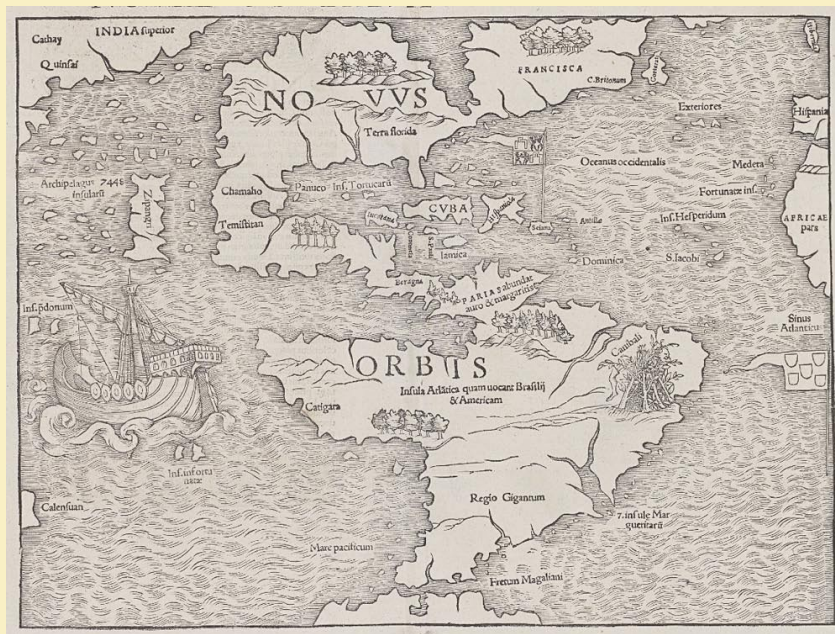
DREW'S NEW MAP OF FLORIDA, 1874

ALICE IN THE LAND OF SUNSHINE

FLORIDA THROUGH TIME — FROM THE TOUCHTON MAP LIBRARY



MAPS ARE POWER. THE “MARTYR” MAP OF 1511 — JUST NINE YEARS AFTER COLUMBUS LANDED IN THE NEW WORLD — SHOWS THE CARIBBEAN. FLORIDA IS NOT EXPLICITLY MARKED, BUT CUBA, HISPANIOLA, AND JAMAICA CAN BE SEEN AT THE CENTER OF THE MAP. THE TOUCHTON MAP LIBRARY WEBSITE EXPLAINS THAT WHEN KING FERDINAND SAW THIS “TREASURE MAP,” HE PROHIBITED DISTRIBUTION OF THE BOOK, RECALLED AS MANY AS POSSIBLE, AND REMOVED THE MAP. THE 1516 EDITION DID NOT INCLUDE THE MAP.



THIS MAP FROM THE 1540 BOOK NOVAE INSULAE (NEW ISLANDS) SHOWS NORTH AND SOUTH AMERICA, THE “NOVUS ORBIS” (NEW WORLD). THE ENTIRE AREA THAT IS NOW THE SOUTHEAST U.S. IS MARKED “TERRA FLORIDA.” GEOGRAPHICALLY, THE MAP IS REMARKABLY ACCURATE, CONSIDERING ITS SCALE AND THE TECHNOLOGY OF THE TIME. IT INCLUDES VALUABLE WARNINGS FOR EXPLORERS ABOUT CANNIBALS AND PATAGONIAN GIANTS FOUND IN SOUTH AMERICA.

ALICE IN THE LAND OF SUNSHINE



THIS 1706 MAP FROM LEIDEN PUBLISHER JAN VAN AA WAS PUBLISHED UNCOLORED, BUT IT IS OFTEN PAINTED, AS HERE. FLORIDA IS MARKED 'TEQUESTA PROVINCE,' FOR THE NATIVE PEOPLE THAT THEN LIVED IN SOUTH FLORIDA. A SMALL PROMONTORY AT THE BOTTOM OF THE PENINSULA IS LABELED "C. DE FLORIDA" (CAPO DE FLORIDA, OR CAPE OF FLORIDA). AN ILLUSTRATION SHOWS SHIPWRECK VICTIMS (EVEN A HORSE!) FINDING THEIR WAY TO A SMALL ISLAND. THE MAP WAS PUBLISHED AS PART OF A TRAVEL BOOK.

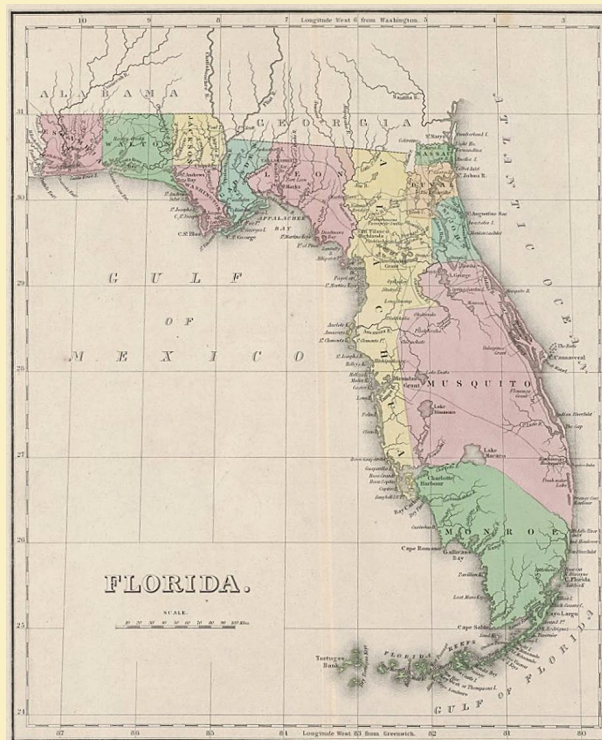
SPAIN CONTROLLED FLORIDA FROM ITS EARLIEST COLONIAL DAYS UNTIL THEY WERE FORCED TO RANSOM HAVANA FROM THE BRITISH AT THE END OF THE SEVEN YEARS' WAR IN 1763.

MOST SPANISH SUBJECTS FLED TO CUBA, AND AMERICAN COLONISTS BEGAN TO MOVE INTO FLORIDA.

FLORIDA CHANGED HANDS AGAIN 20 YEAR LATER. IN THE AMERICAN WAR FOR INDEPENDENCE, SPAIN AIDED FRANCE, AND IN THE 1783 PEACE OF PARIS THAT FORMALLY ENDED THE WAR, THE BRITISH RETURNED FLORIDA TO SPAIN.

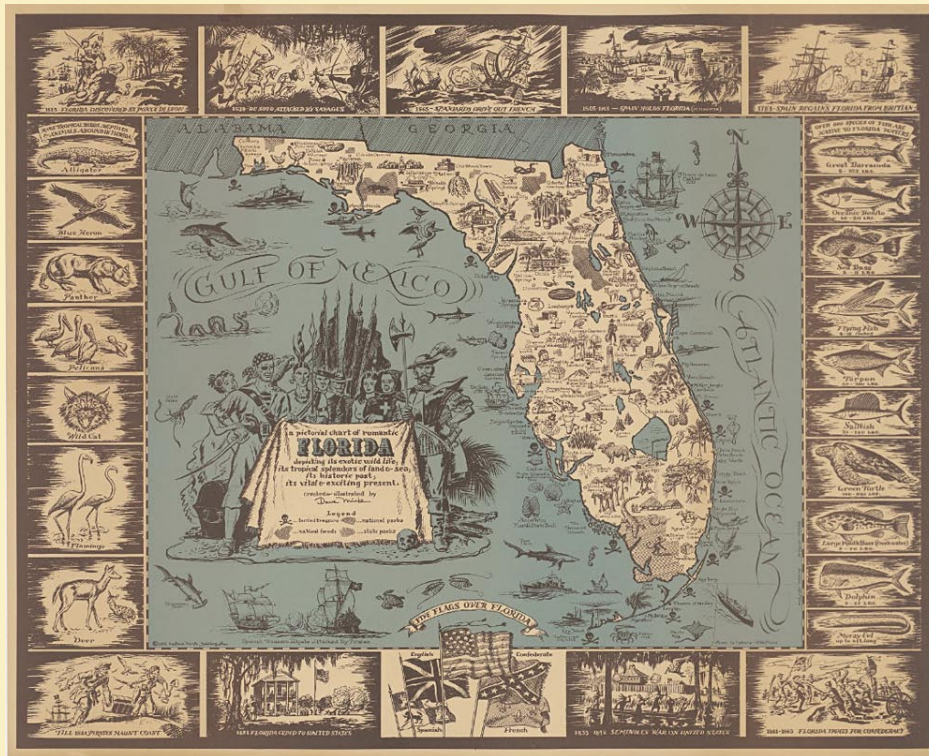
THE U.S. USED THE PRESENCE OF AMERICANS WHO HAD SETTLED IN BRITISH FLORIDA, SKILLFUL DIPLOMACY BY SECRETARY OF STATE JOHN QUINCY ADAMS, AND MILITARY ACTION BY GEN. ANDREW JACKSON TO FORCE THE SPANISH TO CEDE FLORIDA IN 1821. THE SPANISH WERE NOT COMPENSATED, BUT THE U.S. ASSUMED \$5 MILLION OF CLAIMS SETTLERS HAD MADE AGAINST THE SPANISH GOVERNMENT.

THE FLORIDA TERRITORY WAS DIVIDED INTO 11 DISTRICTS, MANY OF WHOSE NAMES ARE RETAINED BY ONE OF FLORIDA'S MODERN 67 COUNTIES, SUCH AS LEÓN, JACKSON, ALACHUA, DUVAL, ESCAMBIA, AND JACKSON.



JOHN DRAYTON MAP OF FLORIDA, 1827

ALICE IN THE LAND OF SUNSHINE



THIS MODERN PICTORIAL MAP OF FLORIDA MAY SEEM PLAYFUL, BUT IT BRINGS TOGETHER A GREAT DEAL OF INFORMATION, INCLUDING A TIMELINE OF FLORIDA'S HISTORY (TOP AND BOTTOM) AND ANIMALS AND FISH (LEFT AND RIGHT). THE STATE ITSELF SHOWS DOZENS OF PLACE NAMES, GEOLOGIC FEATURES, ATTRACTIONS, AND INDUSTRIES — AND OF COURSE, BURIED TREASURE — INHERITING THE CENTURIES-OLD TRADITION OF THE ILLUSTRATED MAP. IT IS THE WORK OF DAVE MINK OF SEBRING, FLORIDA.



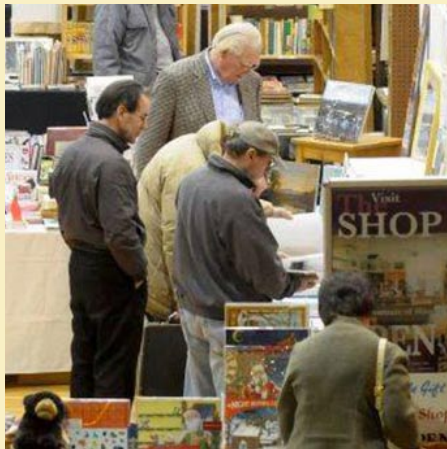
IN ADDITION TO MAPS, THE TOUCHTON MAP LIBRARY CONTAINS OTHER MATERIALS RELATED TO FLORIDA'S HISTORY AND GEOGRAPHY. THIS SCENE APPEARED IN THE ILLUSTRATED LONDON NEWS IN 1898. IT SHOWS "THE UNITED STATES CAMP AT TAMPA HARBOUR" FROM A SKETCH BY H. C. SEPPINGS WRIGHT. TAMPA SERVED AS THE PRIMARY STAGING AREA FOR 30,000 U.S. TROOPS HEADED FOR WAR IN CUBA, INCLUDING LIEUTENANT COLONEL THEODORE ROOSEVELT AND HIS ROUGH RIDERS CAVALRY UNIT.

ALICE IN THE LAND OF SUNSHINE

Tour Day 3 – Florida Antiquarian Book Fair

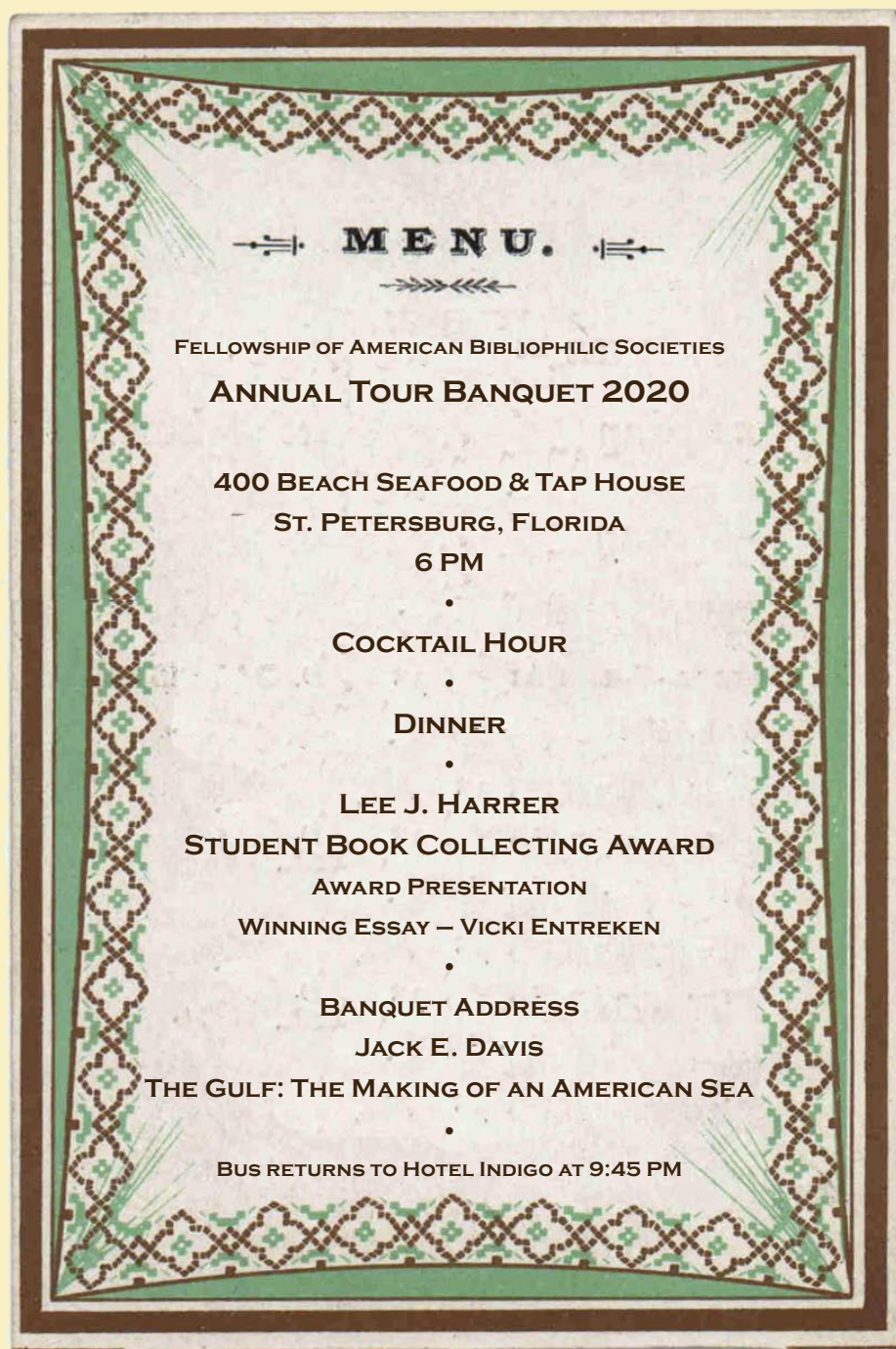


BETWEEN LUNCH AND DINNER, WE HAVE A THREE-HOUR BREAK SUITABLE FOR A VISIT TO THE BOOK FAIR.



ALICE IN THE LAND OF SUNSHINE

Tour Day 3 – FABS Tour Banquet



ALICE IN THE LAND OF SUNSHINE

400 Beach Seafood & Tap House



For our banquet, we return to St. Petersburg. For those that care to walk, our banquet restaurant, 400 Beach Seafood & Tap House, is about a half a mile from the Hotel Indigo – or the Florida Antiquarian Book Fair at the St. Petersburg Coliseum – wherever you happen to be when 6 P.M. cocktail hour rolls around. The name is the address; the restaurant is located at the north end of Beach Drive, which runs four blocks north to south, from Vinoy Park to Demens Landing. The location provides a beautiful view of shady Straub Park and glittering Tampa Bay just beyond. Beach Drive features some of the choicest dining in St. Petersburg, as well as toney shops, and St. Petersburg’s Museum of Fine Arts and Museum of History.

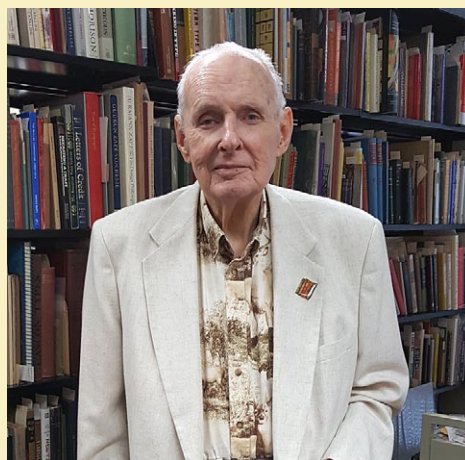
400 Beach Seafood features both traditional and creative seafood dishes as well as delicious choices for those who prefer terrestrial fare. Many famous beers are on tap, with a generous selection of other beers and wine. 400 Beach Seafood won a Top 20 award from *Florida Magazine* and has been voted one of the top three seafood restaurants in St. Petersburg.



ALICE IN THE LAND OF SUNSHINE

Lee J. Harrer Student Book Collecting Contest

Following his career in the U.S. Army, Lee J. Harrer and his wife Reba settled in Clearwater, Florida, in the early 1970s. Lee turned his attentions to real estate and collecting and selling books. In the early 1980s, he helped to establish both the Florida Antiquarian Book Fair and the Florida Bibliophile Society. He served as president of the latter for two years and for many years thereafter as editor and publisher of its newsletter. In the 2010s, he began donating his collection of 30,000 books about books to Tampa Book Arts Studio Library Collections at the University of Tampa, and he continues to serve on the advisory board of the Tampa Book Arts Studio.



About the Harrer Student Book Collecting Contest

The Florida Bibliophile Society established the Lee J. Harrer Student Book Collecting Contest in 2017 to promote the art and science of book collecting among college students. The Executive Board elected to name the contest after Lee J. Harrer, an eminent book collector and a founding member of the Florida Bibliophile Society, and an active member since 1983. The choice is most appropriate also because of Lee's generous donation of thousands of volumes from his own collection related to the printing arts to the University of Tampa where they will enrich the education of generations of college students in many disciplines, perhaps most significantly, those studying in the University of Tampa Book Arts Studio.

Competitors for the Lee J. Harrer Student Book Collecting Prize are asked to write an essay of 500 to 1,000 words about their book collection or book collecting interests. In response, the award committee receives entries from students who were passionate about their book collections and who write eloquently about their treasured volumes. The committee is challenged to rank the essays and select a winner. In the end, they choose one essay they feel deserves the top prize and several others that they felt must be recognized.

Florida Bibliophile Society is proud of these students and their work. For each one, their book collection is foundational to their values and their interests, just as the book has been foundational to human culture for thousands of years.

ALICE IN THE LAND OF SUNSHINE

Fourth Annual Harrer Student Book Collecting Contest – First Prize: Vicki Entreken

Vicki Entreken is an editor, writer, and creative writing coach currently pursuing a master's degree in Digital Humanities at the University of South Florida. Her work has been published in the *Burrow Press Review*, *Prick of the Spindle*, the *Tampa Bay Times*, and on BayNews 9. She is passionate about historical documents and photographs and the what they reveal about families. She is a member of the Editorial Freelancer's Association (EFA), the Association of Writers and Writing Programs (AWP), and the Florida Genealogical Society (FGS).

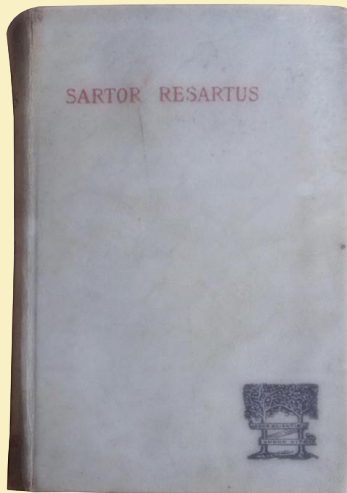


‘legəsi

by Vicki Entreken

MY personal book collection meant nothing until it grew bigger than me. A 1938 publication of *Oscar Wilde* by Frank Harris, inscribed in beautiful purple hand by “Jack Rhodes. October, 1941 (Kinloss),” I found in a London bookshop. I can imagine Mr. Rhodes studying the truth of Oscar Wilde’s life for the first time, his note inside the book flap: “on children in prison.”

Not even when I slid my mother’s old books onto my shelves did I fully understand what a collection could mean. What did *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh* (1893) by Thomas Carlyle mean to her? Did she keep *The Castaway* by Hallie Ermine Rives (1905) because her own mother cast her away when she was eight, abandoning her to a couple of farmers in Gainesville, Florida? Was a brand-new hardcover of *1001 Riddles for Children*, compiled by George Carlson (1949), supposed to make an eleven-year-old girl forget what her new “father” did in the cotton field? These answers I will never know.



Not even after I bound a 143-page master’s thesis in a spring-back binder, felt the weight of my own handsome faux leather book, and placed it on my

THE ESSAY TITLE IS A PHONETIC SPELLING OF “LEGACY” AS MIGHT BE FOUND IN A DICTIONARY.

ALICE IN THE LAND OF SUNSHINE

shelf next to literary journals, published with stories that I'd written or edited, did I comprehend the purpose of my collection.

What was I building here?

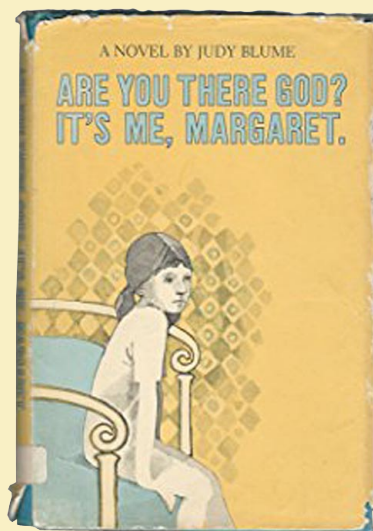
It's not about numbers. In fact, I've recently simplified my oversized home into a comfy apartment, shrugging off stockpiles of unnecessary stuff. Downsizing is therapy in disguise. My book collection was cut in half, but I didn't cry. It was never about the numbers.

I have sixteen hardcover Stephen King books that I've picked up over the years at yard sales and as gifts because when I was twelve, I wanted to read *Are You There God? It's Me, Margaret* by Judy Blume, but my mother handed me John Saul's *Comes the Blind Fury* instead. When she finished Dean Koontz's *Twilight Eyes*, she tossed it into my lap, and I turned down the volume on MTV. While she was reading *The Dead Zone* by Stephen King, and it was just the two of us living together in her little yellow ranch house near downtown Fort Myers, Florida, I kept a close eye on the progress of her bookmark. Horror was our thing. Mostly though, I've collected King's books because when I remove the dust jackets with their loud and colorful designs, what I have left is ye olde bookshelf and it looks damn good. Still, looks don't define a collection.

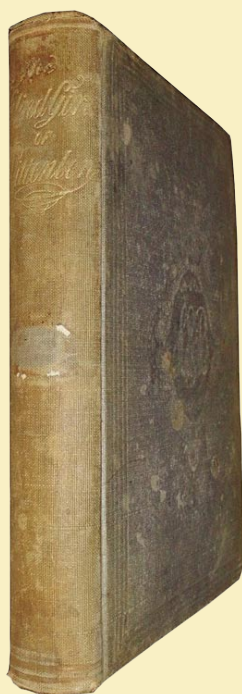
My mother had a book that had been passed down through her adoptive family for over a hundred and fifty years. Inside the front cover is inscribed "Margaretta A. Fleming, 1856" in a beautiful hand, most likely written with a fancy feather pen dipped in ink. Why my mother kept this book, *The Blind Girl of Wittenberg: A Life-Picture of The Times of Luther and the Reformation* by John G. Morris, is unclear, but I can guess that she too appreciated the provenance that one single book can carry. It's on my shelf.

I take great care to keep these older books preserved safely in a closed bookcase away from dust and damaging light. These books mean more to me than any of Stephen King's handsome hardcovers, even the one he signed for me back in April, 2014, one year and four days after we signed my mother's paperwork and turned off the machines. All I could think about, standing in line at Bookstore1 Sarasota, was how much Mom would have loved to meet Stephen King. Still, my signed copy of *Doctor Sleep* remains to be just another book in a fangirl collection. It didn't change my life.

What changed my life was finding an old brown



ALICE IN THE LAND OF SUNSHINE



spiral notebook, labeled “English II,” buried under a cache of stained and discolored family photographs and a bundle of letters bound with an army green band, in a mysterious box of my mother’s things. I flipped through it and found vocabulary lists and poetry about stormy waters and teddy bears. I recognized my mother’s script: her fat cursive l’s and her roaming o’s, leaning too closely into the letter before it. In Mom’s handwriting, the words *love* and *alone* looked very much the same.

I flipped through the pages thinking: my mother wrote these things when she was a teenager, a time in her life that she never talked about. Then I saw why. In the back of the notebook were twelve pages in her handwriting detailing how her mother abandoned her, how the rest of the family didn’t want her, and the events that followed after she was adopted. This was everything she buried deep within her, all but anger and pain. It was everything she’d wanted for years to write about, told in a little girl’s point of view, she’d said, but the truth was too painful to get down. It was my

mother’s story, and it was sitting in my lap.

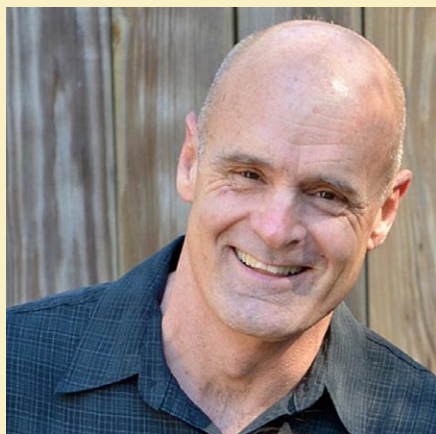
From that mysterious box, I pieced together clues found in old photographs and letters. I did research online and found the family she’d tried so hard to forget: my family. With today’s technology, I learned more about my grandmother than my mother could possibly have known. When they were still a young family in the early 1940s, they lived in Galveston, Texas. Today, my mother’s childhood home is an Airbnb, so I went there. I slept in my mother’s room, I fried eggs in their kitchen, and I wrote their story in their own dining room. Then I sprinkled Mom’s ashes onto her mother’s grave in a long-overdue gesture of forgiveness. And when my research was done and the first sloppy draft of our book was written, I held her notebook to my chest, perhaps like my mother may have done right before she buried it deep within that mysterious box.

Good night, Mom,
I whispered, and I slid
her notebook into
my collection.



ALICE IN THE LAND OF SUNSHINE

Banquet Address – Jack E. Davis

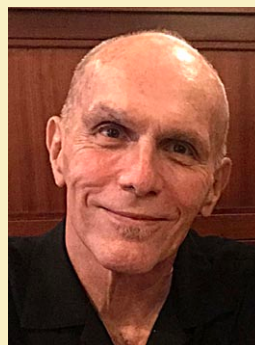


Jack E. Davis is a professor of history and Rothman Family Chair in the Humanities specializing in environmental history and sustainability studies at the University of Florida. He has also taught at the University of Alabama at Birmingham and Eckerd College. In 2002, he was a Fulbright scholar at the University of Jordan in Amman. *The Gulf: The Making of an American Sea* is the latest in a series of Jack's books to win a prestigious award, in this case, the Pulitzer Prize for History. The *New York Times Book Review* called his widely acclaimed book a "beautiful homage to a neglected sea."

The Gulf: The Making of An American Sea

Jack Davis interviewed by FBS Member Ben Wiley

In keeping with our plan to recreate a virtual FABS 2020 tour to replace the cancelled event, I interviewed Jack E. Davis, writer of *The Gulf: The Making of an American Sea*, by phone on April 10 from his home in Gainesville. Jack was our scheduled speaker at the Gala Banquet on Saturday, April 25, 2020, at 400 Beach Seafood and Tap House. Our phone conversation was wide-ranging, from boyhood in the Panhandle to winning the Pulitzer Prize, with lots of talk about his research, writing technique, inspirations, and favorite places on the Gulf. The interview has been edited for clarity and conciseness. –Ben Wiley



BW: Tell me about your Emerson middle name.

JD: You're the first person to ask me about that. It comes from my grandfather, my mother's father, whose full name was Waldo Emerson Palmer. My mother's family is related by marriage to Ralph Waldo Emerson, so they latched on to that name to associate themselves with greatness. I don't use my full name, just middle initial, Jack E. Davis, as I don't want to sound pretentious. Now, I do have to say whenever my mother wrote me letters, she would address the envelope and spell out all three names, Jack Emerson Davis, and always put Dr. in front of my name.

ALICE IN THE LAND OF SUNSHINE

BW: What is that bird chirping in the background as we talk?

JD: There have been a lot Carolina wrens around lately, such a little bird with a big voice. Though I'm not a birder I am interested in birds. I love being around birds, but I'm not so good at identifying them by sight or sound. In fact, I am writing a book about a big bird right now, the American bald eagle. It's called *Bird of Paradox: How the Bald Eagle Saved the Soul of America*.

BW: Is this book on the American bald eagle to be as magisterial as your book on the Gulf, 600 pages of dense detail?

JD: Well, the Gulf book was technically 540 pages with 25 pages of footnotes. My Douglas book (*An Everglades Providence: Marjory Stoneman Douglas and the American Environmental Century*) was over 700 pages. So the Gulf book is actually a short one. But as I am writing the Eagle book, I plan to keep it shorter, around 350 pages, so that it's a nice length, feels substantial, serious, but not overwhelming to readers. I have to say that as I write it – more than halfway through it now – the history is much richer than what I had expected. Like the Gulf of Mexico, this bird, endemic to North America and lives nowhere else, has a lot of rich stories to tell. I am looking at the cultural and natural history of the bald eagle and its historical relationship with America and Americans.

BW: Which is exactly the same approach you took with the Gulf book. It's history, geology, politics, ecology, anthropology, economics, all blended together.

JD: Exactly. I like that blending of approaches. I call both books works of "Environmental Humanities." Both books bring in info from a lot of vantage points, all to help you understand the eagle and its experiences with humanity and see the Gulf and how people have both influenced it and been influenced by it. In both the Gulf and Eagle books, I draw on artists, photographers, writers, and poets as I think they help lighten up the narrative. Strategically, as a writer, I think they are an asset to telling the story as they help convey information you might not find



PENSACOLA

ALICE IN THE LAND OF SUNSHINE

elsewhere. The chapter on Barrier Islands (Chapter 12: “Islands: Shifting Sands of Time”), for example, could not have been written without the influence of Walter Anderson. Earlier, you asked me about some of the favorite characters that populate the Gulf book. Certainly, Anderson is one of my favorite and most inspirational characters.

BW: **Speaking of artists, the book’s Prologue is all about Winslow Homer.**

JD: Yes, I opened the book with Winslow Homer (Prologue: “History, Nature, and a Forgotten Sea”), but these were actually the very last words that I wrote for the book. The first words I wrote were for Chapter 12 with Walter Anderson. I wanted to start writing the book with Anderson, such a powerful, influential person in the development of our knowledge about the Gulf, and influential on me as a writer. I knew he wouldn’t be at the beginning of the book, but somewhere in the middle. A writer rarely writes a book from beginning to end, rather dips in here and there as he organizes the material, determines the book’s rhythms, and develops the narrative.

BW: **Did you find it daunting, overwhelming to tackle such a massive subject?**

JD: I did. I conceived the book in early 2010. I backed away from it for a while because I was daunted, not sure how to proceed, overwhelmed by the amount of information I knew I’d encounter and would have to assemble, overwhelmed by the idea of having to organize this history in some form or another. I wanted it to be an environmental history of a place, a biography of a place, but I wasn’t quite sure how to go about that initially.

And then it started to come together when the Florida Humanities Council asked me to write an article for their *Forum* magazine, soon after the BP oil spill in the Gulf of Mexico in 2010. We’re now coming up on the 10th anniversary of that *Deepwater Horizon* disaster – April 20, 2010 – well explosion, finally sealed on September 19, largest oil spill in the history of the petroleum industry.



PANAMA CITY

ALICE IN THE LAND OF SUNSHINE

So they asked me to write an article that forced me to sit down with the subject to figure out just how to approach that topic. It came to me that the way to organize this book was to make each chapter about a natural characteristic of the Gulf of Mexico: birds, beaches, fishes, estuaries, and so forth. But even after I figured that out, I didn't know how the narrative would look, how the narrative would unfold, how I would construct it.

But I knew about Walter Anderson, American painter and writer, when I co-wrote a book on him, *Only in Mississippi: A Backroads Guide for the Adventurous Traveler*. So when I sat down to write the Gulf book, Walter Anderson showed me how to write my way into the book. Some have said he's like a John Muir of the Gulf Coast, a Thoreau of the South. I couldn't have started with anything or anybody else other than Walter Anderson. As I wrote my first chapter – which became chapter 12 – it just felt as though the book was writing itself. Walter was showing me how. History was showing me how it wanted to be written, both the human and natural history. So I had my formula, my format, when I finished that chapter. I then used that as a model to approach subsequent chapters.

BW: With 25 pages of footnotes in the Gulf book, what amount of research was necessary to accumulate this material?

JD: A lot of my research was online. I made two research trips around the Gulf, hitting local archives, libraries, university special collections, interviewing people, going wherever I could to gather more. I used an iPad for the first time for archival material and photographs which turned out to be a wonderful resource. Much of my material was digitized and available online, so it was easy to access material from my desk.

BW: Sure, but you still have to synthesize and analyze and make it coherent.

JD: My method was unorthodox. I had this general idea but no detailed outline of chapters. I was making a transition from my Douglas book where I meticulously outlined beforehand my intended approach, but with the Gulf book, I had loose outlines, just a very basic sketch of each chapter so I knew what it would



APALACHICOLA

ALICE IN THE LAND OF SUNSHINE

be about. Once I sat down and figured out how to start the chapter – again, this goes back to Walter Anderson who showed me how to do this – I knew I first wanted to write the Anderson chapter with his going out to Horn Island in the Mississippi Gulf. From there, everything starts falling into place. Sometimes, it takes a few days to figure out the start, but once I’ve done that, the writing shows me what direction I should be taking as it unfolds.

You know how fiction writers say their characters will show them the way to the end of the book? That’s the same way with me. My historical subjects and history itself show me how to write. I really like that. I get up in the wee hours of the morning to write, 4 a.m. usually, and begin writing. I never have a hard time to get out of bed to start writing because I know there’s going to be something new, something exciting, some surprises, something unexpected waiting for me as I prepare to write. I think that adds a vitality to the writing too when you are so fully engaged with the material. When you have looked at it for such a long time, you and the material can become stale, tired, but if it’s new and fresh, then you as the writer can be excited at your discoveries and the surprises.

BW: Give me some examples of surprises.

JD: When I started the chapter on hurricanes (Chapter 13, “Wind and Water”), I knew I didn’t want it to be about Hurricane Katrina. Someone in New Orleans once told me there had been 700 books written on Hurricane Katrina, so that story had already been told. Instead, I wanted to tell the story of a devastating, but forgotten, hurricane, and I went with 1957 Hurricane Audrey in Louisiana.

As I was researching this, I read about crawfish retreating before the hurricane hit as animals often “feel” the weather well before human awareness and certainly before modern meteorology. I thought this is a great way to open this chapter with this exciting crawfish phenomenon, imagining thousands of these crustaceans fleeing the marsh flats for higher ground.

But then I learned about this TV weather forecaster in New Orleans. He had the perfect TV weather forecaster name, Nash Roberts. (Can you imagine a better name



CEDAR KEY

ALICE IN THE LAND OF SUNSHINE

for a weather forecaster? Well, maybe Roy Leep is an even better name for a TV weather forecaster!) Nash Roberts was the only forecaster who called the track of Hurricane Audrey dead on; he also accurately predicted the tracks of 1965 Betsy and 1969 Camille, all this back in the day when most people got their hurricane projections from newspaper and radio. Turns out he's a fascinating guy, so he became my Walter Anderson for this chapter. He had worked weather service with Admiral Nimitz in the Philippines and became the first meteorologist to fly into the eye of a hurricane. He never used Doppler radar, but still used old-school squeaky black markers on a paper weather map, trusting the crawfish over computer models. He turned out to be the most fantastic character that I discovered in writing the book.

Another surprise discovery was Frank Hamilton Cushing, the ethnologist and anthropologist who studied Southwest Florida indigenous people. He's another great personality that I could draw on to make the book lively.

BW: Your book was as much biography of people as it was of the land and sea, a compelling blend of both. I was reminded of Michener's *Iberia*, but he begins the history of Spain 10,000 years ago as the continent was formed and as Neanderthal crawled out of the cave, up to modern Barcelona. Same with your book. You write about the Gulf of Mexico starting with tectonic plates and bring the reader to the 21st century.

JD: Michener wrote history and would go into deep history. Same with me. If you write about the influence of Marjory Stoneman Douglas and her classic 1947 *The Everglades: River of Grass*, you have to write about where she was born, where she lived, her parents, her family origins. So it's the same with a biography of a place – you have to go into the family origins. That's where the geological origins come in. It was wonderful to learn that the Gulf of Mexico was older than the Atlantic Ocean. The Eagle book is the same way. I don't expect readers to remember everything, I just want them to enjoy the information as they're moving along in the book without the expectation of a final exam.



INDIAN ROCKS BEACH

ALICE IN THE LAND OF SUNSHINE

BW: One reviewer said the Gulf book was “a love story and a tragedy.”
How so?

JD: That’s sort of accurate, but I don’t like the tragedy part to be overplayed. When we were doing promotion copy for the Gulf book, I wanted them to play that tragedy side down. I didn’t want anyone to think the book was a screed. It was important to leave the readers with a sense of hope at the end of the book. That’s why I closed with Cedar Key (Epilogue: “A Success Story Amid So Much Else”), a true success story and an example of other places around the Gulf of how people can co-exist with the Gulf peacefully. Obviously, there is a tragic part to the Gulf history – which is also true of the lives of individuals – but not totally tragic.

BW: Tell me about your boyhood in and around water.

JD: We lived for three years at Santa Rosa Sound and Choctawhatchee Bay in the Florida Panhandle before moving to Largo. I trace the origins of the book to my childhood in Okaloosa County and Ft. Walton Beach. Our first house there was on Hwy. 98, with Santa Rosa Sound on the Gulf as my neighborhood. The Sound was the cul-de-sac of my youth. The docks were the sidewalks, my square-back canoe my bicycle, and the rod-and-reel my bat and ball. It was a wonderful place to grow up, great to be able to head out in a boat – even a 10-year-old kid – all alone.

My relationship with the Gulf and water continued when we moved to Tampa Bay. First thing I did when we moved to Largo was to go down to Belleair Causeway Bridge and cast a line into the water or swim there in the Intracoastal, even back in the day when the fish were limited and the seagrass beds were dead.

When I graduated from Largo High School, I didn’t want to go to college, so I joined the Navy because I liked the water. I thought I’d “Join the Navy and see the World,” but I spent my entire military time on a 57-foot boat in Charleston, South Carolina. Best thing I can say about my five years in the Navy is that it got me the GI Bill for five years of college and my 10% veteran’s discount at Lowe’s. I look back on those Navy years with a very limited degree of nostalgia.



NAPLES

ALICE IN THE LAND OF SUNSHINE

BW: If you and I were to kayak on the Gulf with its islands and estuaries and rivers, what would you be eager to show me, eager for us to experience?

JD: Weedon Island in Pinellas County is perfect with its mangrove tunnels. Many people think aboriginal people created those tunnels but those are old mosquito control ditches from the days before chemical pesticides.

Cedar Kay coastal marshes and islands are a favorite place for kayaking too.

When I was writing the book, I took my daughter back to my boyhood home and paddled around the spoil islands in Santa Rosa Sound, a magical place.

Mobile Bay is a beautiful place with stunning marshes, winding pathways.

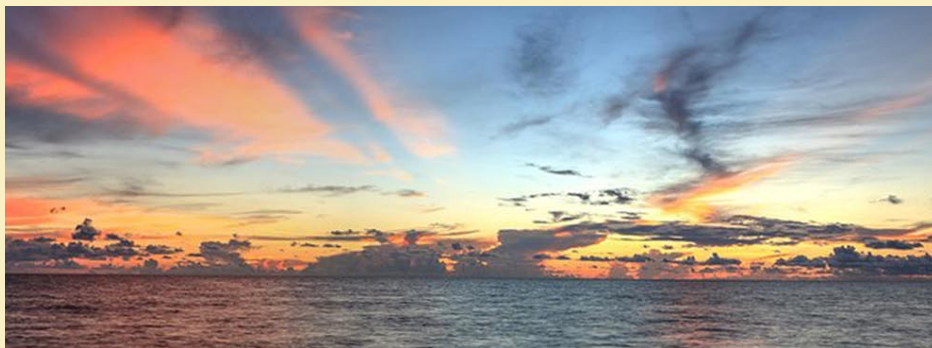
Paddling from the Mississippi Coast out to Horn Island to that special place that Walter Anderson wrote about is an unforgettable experience. After writing the book, I had the pleasure of going out to Horn Island with John Anderson, one of Walter's sons.

Maybe I'm just partial to coastal marshes. Avery Island in Louisiana is the site of the first bird sanctuary thanks to Edward Avery McElhenney, the Tabasco sauce entrepreneur.

Florida rivers also certainly have their appeal—the Ocklawaha River was once dammed because of the Cross-Florida Barge Canal disaster, but the river is in a drawdown now, so the oxbows are reappearing as are the springs as the river is returning to its original condition. It's a jubilee for birds and fishermen and kayakers.

BW: Tell me about your UF teaching and winning the Pulitzer Prize.

JD: I'm a historian. I teach a number of courses related to the environment. I teach American Environmental History. I teach a course called The History of Water. Another course called The History of Sustainability. I also teach a graduate Seminar in Writing for history students. This year, I'm on leave with a fellowship from Carnegie Corp. that pays for me to have a year off to work on the Eagle book. It's funny. I live on a corner lot in Gainesville, and I see lots of walkers and bicyclists



NAPLES

ALICE IN THE LAND OF SUNSHINE

go by. They might not know I am working in the yard, but I can hear them say, “Jack Davis, the writer, lives there.” Or they’ll stop by with a book for me to sign. I’m happy to do that.

Well, in many ways, winning the Pulitzer redefines who you are. It’ll be in my obituary, and I’ll always be introduced as Pulitzer-Prize–winning Jack E. Davis. Before the Pulitzer, I was a professor and academic that had published a few books, but now people know me as a writer. I’m even known in the literary circles in New York. It’s been interesting to step back and see how the Pulitzer changes your life.

Let me tell you how I learned about it. I was in my office on campus, April 2018, in a one-on-one conference with a graduate student, reading him the riot act about his soggy writing. My cell phone and office phone start ringing, texts are pinging, and I’m trying to ignore it all as I’m having such a good time reading the riot act to the student and demanding a rewrite. Finally, I pick up my phone and see the text message from my editor that I had won the Pulitzer Prize for History. That was all news to me as I didn’t know my book had even been submitted for consideration. I muttered “Holy Shit!” and went completely mute, slid the phone across the desk to the student for him to read it as I was totally speechless. His eyes bugged out when he read it. I knew what he was thinking, “Good. Meeting’s over!” By the way, his rewrite was a perfect paper.

It was all out of the blue as there is no buildup to it, no preliminary announcements like there are for the Kirkus Prize (which the book also won in the Non-Fiction Category), or the National Book Award, or the National Book Critics Circle Award, or Booker Long List and Short List. But this was all unexpected and unannounced until the day the Pulitzer recipients were revealed. I never thought of this book winning a prize like that. The only thing I had hoped for was a *New York Times* review, and I wanted a national audience for this trade press book, both of which I got. It was longlisted for the Andrew Carnegie Medal of Excellence. It was a *New York Times* Notable Book and a *Washington Post* Best Book of the Year.

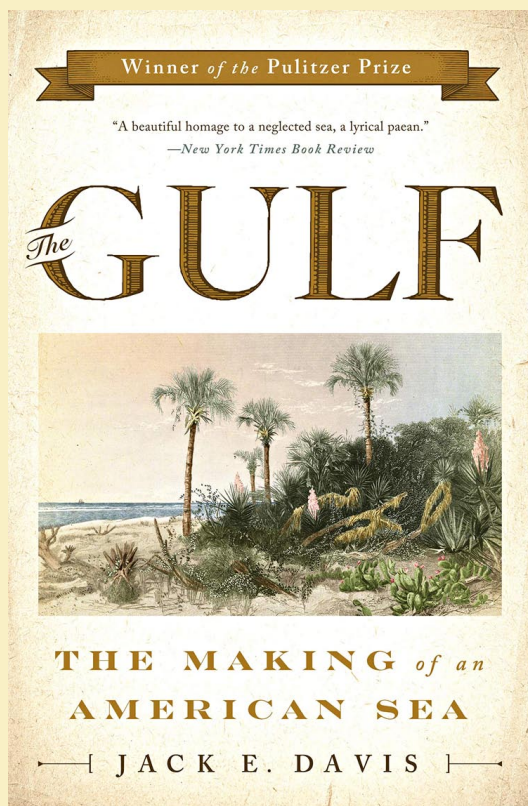
So, sure, I got a lot of attention.

But more importantly, the Gulf of Mexico got a lot of long-overdue attention too.



KEY WEST

ALICE IN THE LAND OF SUNSHINE



JACK E. DAVIS ACCEPTS THE 2018 PULITZER PRIZE FOR HISTORY FROM COLUMBIA UNIVERSITY PRESIDENT LEE BOLLINGER.

Anyone who lives near – or is simply interested in – the Gulf of Mexico should read *The Gulf – the Making of an American Sea* by Jack E. Davis. A professor of environmental history at the University of Florida, Davis writes descriptively and beautifully about this amazing body of water – and includes much information about Native Americans, early explorers, fishermen (especially for tarpon) and marine life, developers and oil drillers, history, geography from Florida to Texas, bays, rivers, marshes, hurricanes. and pollution (of which there has been an excessive and regrettable amount). As the book jacket states, “in this rich and original work that explores the Gulf through our human connection with the sea... Davis finally places this exceptional region into the American mythos in a panoramic history that extends from the Pleistocene age to the twenty-first century.” I have told many friends that it is in the top five of all the books I have read in my life. I recommend it heartily as a “must read.”

– J. Thomas Touchton, April, 2020



The banquet wasn't far from the hotel, but most of the bibliophiles chose the bus for the short journey after a full day. The bus was quiet and dark. Here and there, Alice could hear murmuring: people's conversations muffled by the plush interior. She reflected on another day of new sights and ideas. She had learned how much she loved museums and made a decision that when she somehow arrived back in Oxford (which she felt certain would happen, but less certain how), she would make a list of all the museums in England, and when she could, she would visit each one and make a mark next to its name on the list. She would need a very special book.

She wondered where she would be tomorrow. She felt she had learned the formula for returning from looking-glass Florida, but many backward steps surreptitiously added to her activities throughout the day had not returned her from... she got stuck when she thought "the real Florida." That's the problem with looking-glasses. She corrected herself: "this Florida." She looked out the window at the silver crescent, low in the sky. She thought, "the star of love," and she wondered if other Alices (and Edwards) were watching the same moon setting in an eastern sky on the other side of looking-glasses all over the world. The world – she would see more of that as well.

And with these musings,
she leaned against Jerry and fell asleep,
and almost instantly,
her dreams began.



ALICE IN THE LAND OF SUNSHINE
END OF PART III



“My day will come.”