

The Florida Bibliophile

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IN THIS ISSUE

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

A Book Paradise in India p. 9

Postcards from the Edge by Ben Wileyp. 13

The Art and Crime of Grangerizationp. 15

Bibliomemoir: Defining a New Genrep. 19

Member Newsp. 21

Vicki Entreken: A Correction and a Virtual Reading

Irene Pavese and Carl Nudi: FBS Facebook Curators

Terry Seymour featured in Princeton Alumni Weekly

Alice in the Land of Sunshine, or By Way of Introduction to a Wonderland That Might Have Been – Part IVp. 22

Books in Briefp. 23

Upcoming Eventsp. 28

Book Events, Podcasts, and Morep. 29

FBS 2020–2021 Seasonp. 31

Endpaper • The Power of Booksp. 32

Deadline for the January newsletter is December 31, 2020.
See page 27 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](#).



**MARK S. LASNER
COLLECTOR'S
PROGRESS:
WHAT'S HAPPENED
SINCE I WAS LAST IN
TAMPA? (see p. 2)**



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 November Meeting of the Florida Bibliophile Society

by Gary Simons, FBS Secretary

Once again, we met online via Zoom, and once again, we were able to exchange greetings and casual conversation as well as to hear an intellectually stimulating presentation, this time from one of the premier collectors of English Literature. Fellow FBSers, if you have hesitated to use Zoom up to now, hesitate no longer. Our Zoom meetings are a silver lining amidst the clouds of Covid!

There is news regarding two of our members. Founding member Lee Harrer is now recovering from his broken arm in the Lakehouse Assisted Living Facility in Largo, and Cal Branche has had heart bypass surgery and is now recovering.

Also, since our normal holiday season get-together has had to be cancelled, we will instead have a “show and tell” Zoom meeting on December 20th at 1:30 p.m. It is to be a double pleasure: first buy yourself a book, and then tell everyone about your find.

Jerry Morris introduced our guest speaker, Mark Samuels Lasner. Mark, a recognized authority on the literature and art of the late Victorian era, and a senior research fellow at the University of Delaware Library, is well-known in bibliophilic circles as an outstanding collector and bibliographer. Jerry’s introduction highlighted his personal connection with Mark, which began as early as the late 1990s, when Mark visited Jerry’s websites and praised his displays of British books.

Jerry read an excerpt from a chapter on Max Beerbohm in Lawrence and Nancy Goldstone’s book *Warmly Inscribed: The New England Forger and Other Book Tales*. Mark Samuels Lasner had the most extensive Beerbohm collection in the world, and the Goldstones were thrilled to meet him at the Regency Hotel Restaurant in New York:

. . . We walked past a dark-haired man who seemed to be in his early forties waiting at the door and asked for Mr. Lasner in the Library. They didn’t know Mr. Lasner, so we walked out past the same man and checked out the lobby. Finally, when we noticed that the man



Mark Samuels Lasner (left) faces his Victorian alter ego, Max Beerbohm (right). Samuels at the New York Antiquarian Book Fair 2015; Beerbohm in a 1905 portrait by William Nicholson in the National Portrait Gallery, London, UK.

at the door of the restaurant didn’t seem to be going anywhere, we walked up and asked if he was Mark Samuels Lasner.

“Yes,” he said smiling. “I thought the clothes would give me away.” He was wearing a gray suit and tie and a Burberry-type raincoat and carrying a fedora or a homburg or something. He was indeed very Max-like, which we had entirely failed to notice.

Jerry showed us a picture of Mark which was taken at the New York Antiquarian Book Fair in 2015, and which has since been incorporated into the documentary *The Booksellers*. Indeed, Mark was then still very Max-like. Jerry finally met Mark in April of 2010 at the opening of an exhibit on late Victorians at the Henry B. Plant Museum and had the pleasure of showing Mark his library.

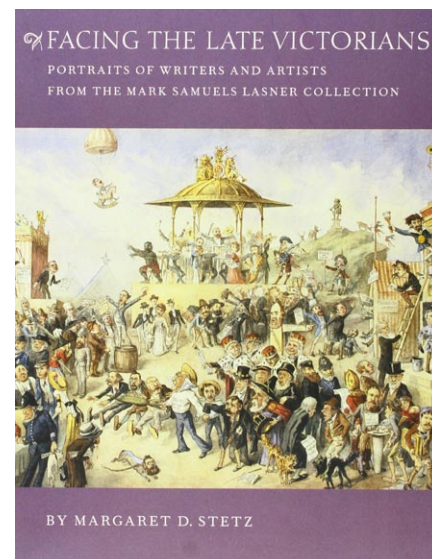
The title of Mark’s talk was “Collector’s Progress – What’s Happened since I Was Last in Tampa?” In order to provide some context for his more recent activities as a collector, he first discussed his visit to our area in 2010 and his beginning as a collector.

Minutes, continued

In 2008, a well-received exhibition entitled “Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection” was held at the Grolier Club in New York. A curator from the Henry B. Plant Museum on the University of Tampa campus contacted the Grolier Club and Mark, asking if some of the materials from the exhibition could be displayed at the Plant Museum in 2010. Mark – a traditionalist and at heart a late Victorian himself – feared that his collection would face what he saw as the cold and unreceptive environment of contemporary university architecture. However, he was delighted to find that the Plant Museum was instead a more congenial Victorian building, a former hotel, built in 1891, a place Mark described as “a Disneyland of the 1890s.” Further, the deal was sealed when he came to understand that it was a son of the tycoon Henry B. Plant, namely Morton Plant, who had given a large cash gift to help establish Connecticut College, Mark’s alma mater. In a sense exhibiting some of his collection at the Plant Museum was completing a circle, for it was at Connecticut College that Mark Samuels Lasner became a serious book collector.

Ten years ago in his Tampa presentation, Mark had given the origin story of his collection. Even as a child, he had always been interested in the late 19th century, but he graduated college “as a book-nut whose passion was Victorian Pre-Raphaelites and illustrators and authors of the 1890s.” Mark showed us pictures of some of his early purchases: *Yellow Book Magazine* and a first edition of Christina Rossetti’s *Goblin Market*. He developed an obsession for objects associated with Max Beerbohm – “Maximania” he calls it – collected his literary works and the caricatures Max drew of celebrities in every sphere of life in the years 1890–1910. When they became available, Mark even purchased Beerbohm’s walking stick and address book, and modeled himself sartorially after Beerbohm.

Over the years, Mark’s collection of books, manuscripts, letters, and artworks by late Victorian and Edwardian British cultural figures expanded to photographs, manuscripts, essentially all kinds of



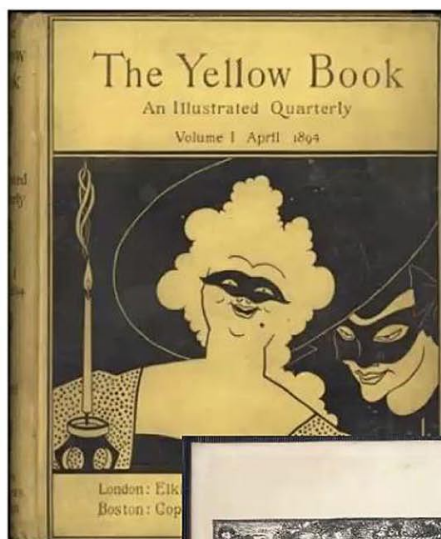
Catalogue for the exhibition “Facing the Late Victorians.”



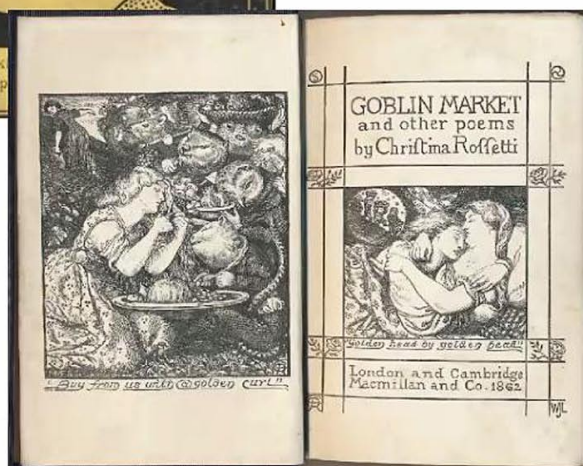
This 1902 photo shows the Tampa Bay Hotel built by Henry B. Plant in 1891. Like many important hotels in the area, it was adjacent to a railroad siding. The 500-room hotel was closed in 1931 when it had begun to suffer from declining revenues due to competition and the Great Depression. Rather than leave the iconic buildings vacant, in 1933 the city of Tampa arranged for the hotel and its six-acre site to become the home of Tampa Junior College, established elsewhere years earlier. The college’s founder and president, Frederic Spaulding, decided to expand its scope, and it became the University of Tampa. The Tampa Bay Hotel became Plant Hall. In 1941, the University signed a 99-year, dollar-a-year lease on Plant Hall with the City of Tampa. In the years since, Plant Hall has become the home of the H. B. Plant Museum and has been completely restored.

Minutes, continued

Left: This dashing figure is Mark Lasner at Connecticut College, 1974. Right: Two of Mark's early purchases: *The Yellow Book*, Vol. 1, April 1894, with Aubrey Beardsley cover illustration, and *Goblin Market and Other Poems* (London, 1862) by Christina Rossetti.



The *Yellow Book* was a literary quarterly published in London from 1894 to 1897. It contained a wide range of literary and artistic genres, featuring the art of Aubrey Beardsley (its first art editor), Charles Conder, John Singer Sargent, and Philip Wilson Steer. Literary contributors included Max Beerbohm, Arnold Bennett, "Baron Corvo", Sir Edmund Gosse, Henry James, Charlotte Mew, H. G. Wells, William Butler Yeats, and Frank Swettenham.



material. As an example, he showed a slide displaying an inscribed copy of Tennyson's *Idylls of the King*, an inscribed *Alice's Adventures under Ground* (by Lewis Carroll), a letter by Queen Victoria, and a watercolor of Charles Dickens. Another slide focused on various representations of "rabbits" in late Victorian art, literature, and design. As a collector he sought unique items, inscribed books, portraits, drawings, or ephemera, the "one of a kind work that tells a story."

As early as 2004, his collection had outgrown available space, and he accepted an offer from the University of Delaware to temporarily house his collection on loan. Mark noted, with a twinkle, that "he would have preferred space designed like the Grolier Club, but he did [at least] get a green rug – green was William Morris's favorite color." And he continued to add to his collection; by 2010, the MSL Collection had grown to over 9,000 items, and included "high spots" as well as works by unknowns and little knowns – he sought any object "that tells about its period."

A few years ago, Mark decided it was time to find a permanent home for his holdings. Mark wanted his collection to be used by others; he considered himself "an accumulator and caretaker," with a desire and a responsibility to pass his holdings on to future users. After considering several options, he agreed to donate his collection to the University of Delaware. As he explained, "Delaware was at the right level." The University of Delaware was (and is) a major academic center, with the resources to both support and complement the MSL Collection. At the same time, it was not a Princeton or a Harvard with so many major collections that might obscure the significance of the MSL Collection. The proximity of the Winterthur Library and Gardens and the Delaware Art Museum added to the attractiveness of the arrangement.

Mark's life partner, Margaret Stetz, a prominent scholar who has published more than 100 essays in journals ranging from *Victorian Studies* to the *Journal of Human Rights Practice*, supported Mark in his presentation to the Florida Bibliophile

Minutes, continued

Society. She has collaborated with Mark in his various endeavors, and has herself curated many art exhibitions. In March 2017, she celebrated the donation to the University of Delaware by curating a concurrent exhibition, “Victorian Passions,” stories from the MSL Collection.

Since 2017, the MSL Collection has benefited from graduate assistants who have organized and catalogued its materials and then moved on to significant careers at other libraries. Mark also paid tribute to his “wonderful colleagues at Delaware,” particularly mentioning Linda Stein, a research specialist whose searches “could find what no one else can find.” The collection has been accessible to students and researchers, was part of the 2018 Fellowship of American Bibliophilic Societies (FABS) tour, and was open to the Rare Book School in 2019. Mark recalled with relish his favorite visit, from first-year college students who asked great questions – Mark showed us a group picture with one student holding a plush animal, Murdoch the wombat, the mascot of the MSL Collection.

Over the last two decades Mark has loaned material to over 40 exhibitions, some international, on a range of subjects including natural history, Walt Whitman, women’s suffrage, fakes and forgeries, and James Whistler. He commented on a favorite exhibition, an Oscar Wilde exhibition in Philadelphia in 2015 at the Rosenbach Museum (part of the Free Library of Philadelphia), where he helped discover significant Wilde materials that had been “hiding in plain sight” since 1976: Wilde’s poetical notebook and a typescript of *Salomé*. Exclaiming that he “literally vibrated” at the sight of these materials, Mark conveyed to us his own sense of excitement, and further showed that his passion as a collector has not dwindled over the years. Most recently, the MSL Collection has loaned material to the recent Pre-Raphaelite Sisters exhibition at the National Portrait Gallery in London.

Mark then turned the presentation to a discussion of his continuing additions to his collection. His acquisitions focus is threefold: (1) material with research potential (previously unknown or



The William Morris Room at the Victoria & Albert Museum, one of several rooms for the museum by Morris and his associates.

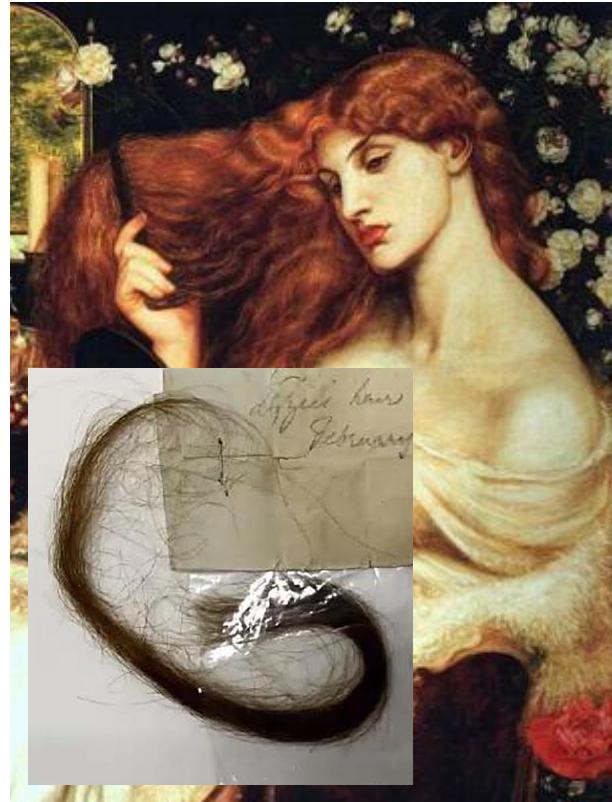
Minutes, continued

Walter Crane (1845–1915), one of the most prominent illustrators of his day, created this design for the medal to commemorate the Universal Races Congress held in London in 1909.

unheralded; (2) material with exhibition potential; and (3) material with association interest. He cited as examples three Arthur Conan Doyle objects: (1) a manuscript of a lecture Doyle gave in America in 1894; (2) a photograph of Doyle; and (3) a copy of Doyle's book *The Refugees* which Doyle had given to his wife.

One of his more unusual recent acquisitions was a Walter Crane drawing, which Mark recognized as displaying an image of the first Universal Races Congress medal; Mark explained that the First Universal Races Congress was a 1909 gathering in London which W. E. B. Dubois described as the greatest event of his life.

Other recent acquisitions serve to augment Special Collections at the University of Delaware Library. As examples, Mark showed us pictures of a pristine copy of a second edition of Charlotte Brontë's *Jane Eyre* (with its famous dedication to Thackeray); a Beerbohm drawing of Clement Shorter and Duke of



A lock of Elizabeth Siddal's famous red hair. Siddal, here depicted as Lillith in an 1868 painting by Dante Gabriel Rossetti, was one of the muses of her time, inspiring many painters and poets.

Brontë; a book with the first Beatrix Potter published illustrations; and William Morris's pen and drawing brush.

Mark also described his two greatest moments as a collector. The first of these was in 2014, at a U-Haul storage facility outside of Vancouver, looking through boxes and boxes of stuff, where he found both a very rare photograph of the Rossetti family by Lewis Carroll, and, wonder of wonders, a shock of "maybe the most famous hair in the world," the red hair of Lizzie Siddal, a Pre-Raphaelite "stunner," Dante Gabriel Rossetti's muse, model, and wife, and an artist and poet in her own right. The second great moment was at a Sotheby's auction in 2015, where he found an inscribed copy [by William Morris] of the *Kelmscott Chaucer* ("the book I always wanted, the star of the collection"), the only signed copy not in an institutional collection.

In closing, Mark noted that although the Covid pandemic limited physical access to collections, in

Minutes, continued

some ways, it was a boon for acquisitions. His three latest acquisitions were *A Girl among the Anarchists*, a novel by Rossetti's daughters; a portrait of Elizabeth Barrett Browning and her dog Flush by her brother; and a letter by Anthony Hope regarding his novel *The Prisoner of Zenda*. As to what's next, he wants to make his collection even more accessible to scholars, to make further acquisitions, and to enlarge and diversify interest and audience in original material, which he designated as "the Real Thing."

A spirited question and answer session covered many topics, including (1) the remnants of a tea set given by William and Jane Morris to a friend of Mark's grandmother which, in turn, was given to Mark

when he graduated from college, (2) a recommended book by S. C. Roberts, *Adventure with Authors*, with chapters on Doyle and Beerbohm, (3) Mark's visit to Exeter College at Oxford, going through a box of old William Morris materials, including $\frac{3}{4}$ -inch-thick spectacles, and (4) a recommendation of the author Caroline Wells, who wrote 167 books in all genres, as a fit subject for a collector.

The meeting closed with Mark repeating words associated with the renowned bibliophile and Johnsonian Donald Hyde:

"good books, good people, let's have a party."

And so we did.

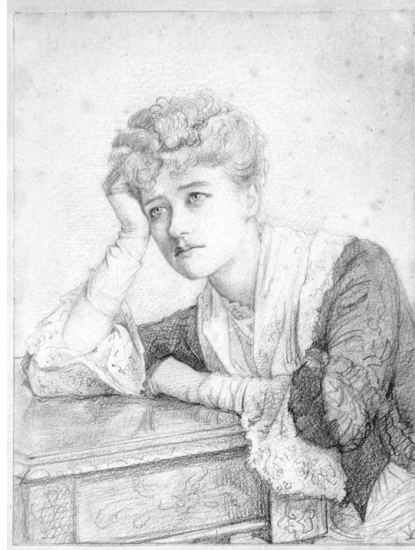


The Mark Samuels Lasner Collection is housed in this specially outfitted room at the University of Delaware's Morris Library. The Arts and Crafts furniture was chosen to complement the collection.

Minutes, concluded



Caricature of Oscar Wilde by Sir Max Beerbohm.



1868 Drawing of Ellen Terry by Violet Lindsay

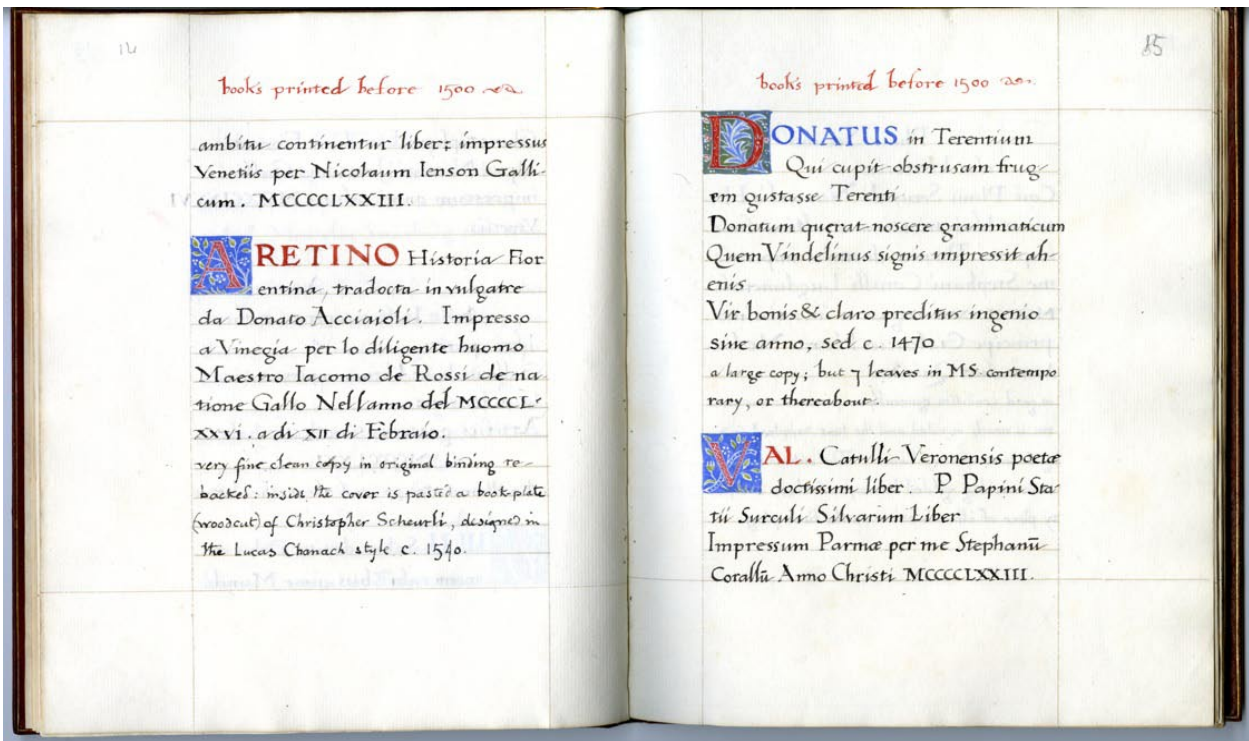


Caricature of Max Beerbohm by Sir Max Beerbohm.



A Field near the Sea with Sheep
Barbara Leigh Smith-Bodichon (1827–1891)

More Treasures from the Mark Samuels Lasner Collection



William Morris's handwritten catalogue of his books

A Book Paradise in India

Anke Gowda, a 72-year-old retired timekeeper at a sugar factory in the city of Mandya – “Sugar City” – in southern India, amassed a collection estimated between one and two million books over the past 50 years.

Getting Our Bearings

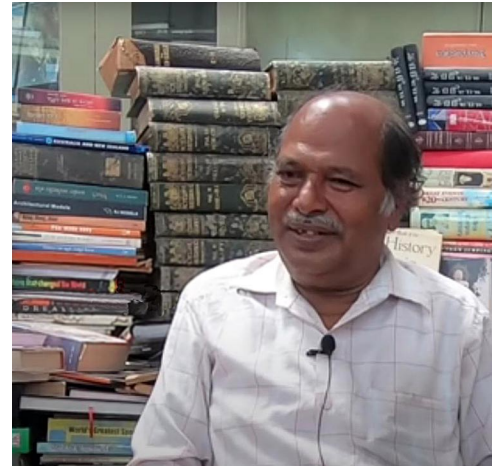
Mandya city is the seat of Mandya district. It lies on the road that connects Bangalore, the capital of the southwestern Indian state of Karnataka, and the university city of Mysore. Bangalore-Mandya-Mysore would compare in distance and direction with Jacksonville-Leesburg-Tampa. Karnataka is about 15% larger than Florida in area, with three times the population. Sugar production is a major industry, and sugar factories are major employers. An hour west of Mandya is Chinakurali (think Homosassa for location), the hometown of Anke Gowda.

Becoming a Collector

Gowda was raised in poor circumstances on his father’s small farm. Although Gowda loved to read from an early age, his family had no books. He could read at the village library, but they would not permit him to take books home to read. When possible, he would visit the libraries of nearby cities like Mysore,

following the railroad tracks there and back because he did not have money to ride the train or the bus.

Occasionally, he would stop along the way and cut a piece of sugar cane for a meal.



Anke Gowda, whose life’s ambition is realized in his House of Books

Gowda’s love of books and reading was encouraged by his teachers. As he progressed through school and then into college, his appreciation grew, and he began to collect books in earnest in the 1970s during his graduate work at the University of Mysore. He earned a master’s degree in Kannada literature (Kannada is the main language spoken in the Indian state of Karnataka).

He began to consider what he could do for others who, like himself in earlier years, desired to read and gain knowledge but who did not have books. He describes the inspiration that came to him as a desire



The House of Books. An addition is being constructed at the rear of the building (left). Books in large bags are piled under the shed-style roof.

Sources: *New India Express*; *ED Times of India*; Brut video; NEWJ Media; Sudeesh Kottikkal

Book Paradise, continued

to bring all the knowledge in the world to one place and make it available to the people of his village. To do so, he made the decision to purchase 1,000 books a month.

After college, Gowda became employed at the Pandavapura Sugar Factory (think Brooksville), where he would work for 35 years. All the disposable income from his job as a timekeeper (a clerk or supervisor who certifies time and pay) went into his passion for books. Gowda's wife, Vijayalakshmi, tells of times when it went farther than that, and Gowda dipped into household funds to buy books. She does not describe how she responded at those times except to say that she has always supported Gowda's hobby.

Gowda has often been teased about his hobby – he just laughs it off because he had a purpose: His dream was to create a great library for Mandya and spread the knowledge contained in his books.

Works of literature were a natural focus of his collecting. For example, he acquired all the works of Kuvempu (1904–1994), regarded as the greatest poet in the Kannada language of the 20th century, including books of criticism, research, and biographies – over 650 volumes in all. He also

acquired books in a wide range of subjects. He purchased books, recovered discarded books, and accepted donations of books. As Gowda continued to collect, his home became more and more crammed with books. By 2004, his collection was estimated at 200,000.

Support and Recognition

Fortunately, Gowda's project came to the attention of L. Hari Khoday, then chairman of the Khoday Group. This corporation began in the early 20th century as a silk manufacturer but expanded into distilleries and stationery under the founder's sons and into construction and engineering under the grandsons. The Khoday Group has become a major employer in the Mandya area.

In 2004–2005, Hari Khoday built a warehouse for Gowda's books in the small town of Haralahalli, a mile or two north of the Pandavapura Sugar Factory. While it was hardly the most significant structure Khoday had initiated, perhaps he understood its significance for the local community and the district: Khoday personally oversaw the construction. At 24,000 square feet and 30 feet high at its peak, the building has the capacity for quite a few books. The



The main room of the House of Books is in a constant state of flux as books are organized on the shelves and new books arrive.

Book Paradise, continued

golden yellow building sits on a major road where it is easy to see and to access.

Gowda named the building *Pustaka Mane*, the House of Books. In it, Gowda was finally able to begin realizing his dream of creating a library and center for knowledge. He set up a foundation – the Anke Gowda Gnana Pratistana – with himself as president, his wife as secretary, and his son Sagar as trustee. The [foundation's website](#) identifies the House of Books as the “Book Paradise.”

The House of Books quickly became a tourist attraction in the area – an American visitor described it as a greater sight than the Taj Mahal. The House of Books regularly attracts foreign visitors, researchers, groups of school children, college students, and local residents. Vijayalakshmi provides tea and coffee for visitors whether they have come to simply view the collection, spend time reading, or are interested in a lively conversation. A guest book records thoughts of many visitors, and Gowda says that the encouragement he receives from these comments makes him “work harder to grow his collection, provide access to it for those who need it and work towards preserving it.”

Gowda and Vijayalakshmi sold their home and

created a small space in the House of Books – walled off by bookshelves – where they cook and sleep. Eventually, they even replaced the cots they slept on with bedrolls because they felt that the cots were taking up space, and they removed them to make more room for books.

Gowda and *Pustaka Mane* have received much recognition and many awards in India, including:

- 2009: the G. P. Rajarathnam Sahitya Paricharika Award given by the Kannada Book Authority. The award is named for the prominent Kannada author, lyricist, and poet G. P. Rajarathnam (1909–1979; pen name Bhramara, “the bee”).
- 2011: the Library Association of Karnataka State Library Award
- 2012: Karnataka State Award for philanthropic work in the field of education in the state of Mandya
- 2014: the Rajyotsava Award, second-highest civilian honor given by the Karnataka state government to its citizens.

In 2018, Gowda and his collection were acknowledged in the Limca Book of Records, an annual “catalogue of achievements made by



Anke Gowda sits with a group of students to show them some of the unusual specimens in his currency collection.

*Book Paradise, concluded***By the Numbers...**

- 1.5 million books
- Largest personal library in India
- Limca Book of Records
- 22 Indian languages and several foreign languages
- 56,000 international magazines
- 10,500 magazines in local Kannada language
- 2,500 titles on Gandhi
- 2,500 editions of the Bhagavad Gita
- Hundreds of Bibles, encyclopedias, and dictionaries

Indians, at home and abroad, in diverse fields of human endeavor.” If this seems like a subcontinental parallel to the Guinness Book of World Records, consider this: Limca is an Indian soft drink – it was purchased by Coca-Cola India in 1993. As a footnote, the largest collection of privately owned books, according to the Guinness Book of World Records, is owned by John Q. Benham of Avoca, Illinois, whose collection of 1.5 million books fills his house, his six-car garage, a two-story building, and a number of tarpaulin-covered piles. A theme of several videos about *Pustaka Mane* is the dream of bringing this Guinness record to India. This would require proof of the number of Gowda’s books, of which only a fraction are organized.

Building on a Foundation

Just as the House of Books attracted visitors, it attracted more books. Within a few years, *Pustaka Mane* contained over a million books. More recent estimates put the number at 1.5 million or more. It is not surprising then that another theme of videos, news stories, and the Anke Gowda foundation website is the need for the assistance of bibliophiles to help organize, catalog, and maintain the collection.



In addition to the wide range of subjects, Gowda’s collection includes a range of formats and time periods: newspapers and magazines up to a hundred years old are preserved in his collection.

The collection also includes stamps, coins, currency, greeting cards, movie posters, and small statues, among other items. Although Gowda’s process may seem indiscriminate, over the years he has acquired books of considerable value, for example, an 1821 Shakespeare set valued at over \$100,000. Gowda has no intention of selling it. In addition, Gowda’s approach and increasing donations have resulted in the collection of magazines, newspapers, and ephemera that are often not preserved and can become a valuable resource for scholars.

Gowda, Vijayalakshmi, and Sagar have great goals for *Pustaka Mane*, including organizing and cataloguing the collection. As they do, the number of users will increase, and so probably will the number of volunteers. While this unusual collection is



thousands of miles from the auction houses of New York and London and traditional estimations of value, it is nonetheless priceless for demonstrating the true value of books as active carriers of knowledge.

Postcards from the Edge

by Ben Wiley



The fool doth think

POST CARD

ROCHESTER, N. Y. ADDRESS



CORRESPONDENCE

Since you can't copyright a title, I have taken the license to call this piece Postcards from the Edge (ignoring Carrie Fisher's semi-autobiographical 1987 novel and 1990 movie of the same title, all about surviving the glamorous gutter of Hollywood and drugs). My own postcards from the edge are all a part of my PPP—

POST CARD

FOR CORRESPONDENCE

FOR ADDRESS ONLY



Pandemic Postcard Project. This months-long (seems like years), endless endurance of COVID-19 has brought us all to the edge, and some of us are ready to jump off. We miss our bookstore browsing, live theatre, in-person baseball, far-flung travel, movies, family gatherings, holiday crowds, bibliophile meetings.

And we miss those thousands upon thousands of family and friends who have succumbed to this plague. Because so many of us are distanced, and dismayed, I took E. M. Forster at his word — “connect...only connect” — and decided to use a huge stockpile of postcards to send out simple

Post CARD

notes, handwritten and heartfelt. There's great satisfaction in grabbing a card from the stack, penning a brief hello, writing the address, slapping on a 35¢ postcard stamp, and launching it on its way via old-fashioned USPS snail mail.

Forster's complete observation



Postcards from the Edge, concluded



from his 1910 *Howard's End* seems certainly resonant for our times: "Only connect!" That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its

height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die." Soon enough, as the plague kept more and more of us in quarantine, what began as a lark became a crusade. Maybe postcards could

rob just a tiny splinter of isolation from both beast and monk. Thus it's gratifying when I hear back that the cards brought a smile to the recipient and often conjured a personal memory. Some have replied with quirky postcards of their own. Others have mistakenly thought I had just

visited Mexico's Cabo San Lucas or the Tokyo Airport or a Cape Town zoo or the Detroit Hilton or Cape Cod Pilgrim Center or Alcatraz or taken a railroad trip across the Canadian Rockies or climbed Kilimanjaro. No, I've never been to any of those places (well, I was once at the Detroit Hilton), but I had accumulated various postcards over

the years from garage sales, used bookstores, estate sales, etc. What better time than 2020 — a year of paranoia, politics, panic and pandemic — could there be for sending out postcards from the edge so that we might live in fragments no longer? Besides, it's fun. — Ben

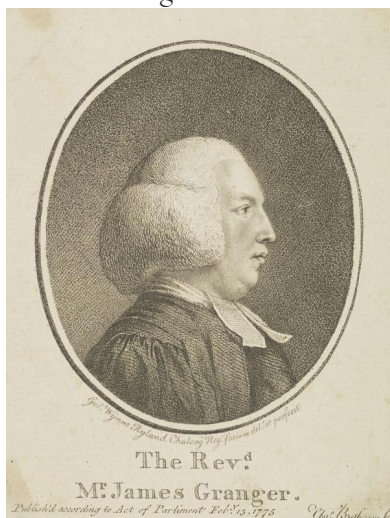
The Art and Crime of Grangerization

Grangerization – often called extra-illustration – is a practice in which books are customized by the addition of materials, usually pictorial, related to the text.

The materials can be attached to the book's pages, perhaps with glue, or the book can be rebound to include new pages carrying the added material.

Grangerized Origins

Grangerization begins with the Reverend Mr. James Granger (1723–1776). After taking holy orders, Granger became the vicar of Shiplake, Oxfordshire,



An engraved portrait of the Reverend Mr. James Granger, dated 1775, by Charles Bretherton (1760–1783).

now about an hour west of London. Perhaps through character or isolation, Granger became regarded as somewhat eccentric. His concern about the ethical treatment of animals led to a 1772 sermon in which he spoke about the treatment of “lower animals.” Such a subject was considered beneath the dignity of the pulpit and an abuse of his position. The sermon was published as *An Apology*

for the Brute Creation, and while it did not sell well, it influenced Arthur Broome, who would help found the Society for the Prevention of Cruelty to Animals.

Granger's hobby – perhaps tending toward a hobbyist's obsession – was the collection and cataloguing of printed and engraved portraits of English subjects. From this, he developed a method for the classification of these images and published it in 1769. He made himself available to catalogue the images in the books of private libraries. Again, he grated against received wisdom by cataloguing not only the great names in English history but the obscure, the shady, and even the fictitious, mingling

these names “cheek by jowl” in his catalogues.

In 1773 or 1774, John Stuart, then Lord Mountstuart, invited Granger to join him on a trip to the Low Countries, where Stuart began a collection of portraits, perhaps with Granger's guidance.

With his relationship to his congregation strained, Granger sought other sources of income near Shiplake, but without success. In April 1776, he suffered a seizure during a church service and died the following day.

Granger's collection of engraved portraits numbered 14,000, according to his brother and heir, John. The collection was dispersed in 1778.

Granger Publications

Granger had considerably more success with his 1769 publication

A
BIOGRAPHICAL HISTORY
OF
ENGLAND,
from Egbert the Great to the Revolution,
CONSISTING OF
CHARACTERS DISPOSED IN DIFFERENT CLASSES,
AND ADAPTED TO
A METHODICAL CATALOGUE OF ENGRAVED
BRITISH HEADS.
INTENDED AS
AN ESSAY TOWARDS REDUCING OUR
BIOGRAPHY TO SYSTEM, AND A HELP TO THE
KNOWLEDGE OF PORTRAITS;
INTERSPERSED WITH
A VARIETY OF ANECDOTES
AND
MEMOIRS OF A GREAT NUMBER OF PERSONS
NOT TO BE FOUND IN ANY OTHER BIOGRAPHICAL WORK.
WITH A PREFACE,
SHEWING THE UTILITY OF A COLLECTION OF ENGRAVED
PORTRAITS TO SUPPLY THE DEFECT, AND ANSWER THE
VARIOUS PURPOSES OF MEDALS

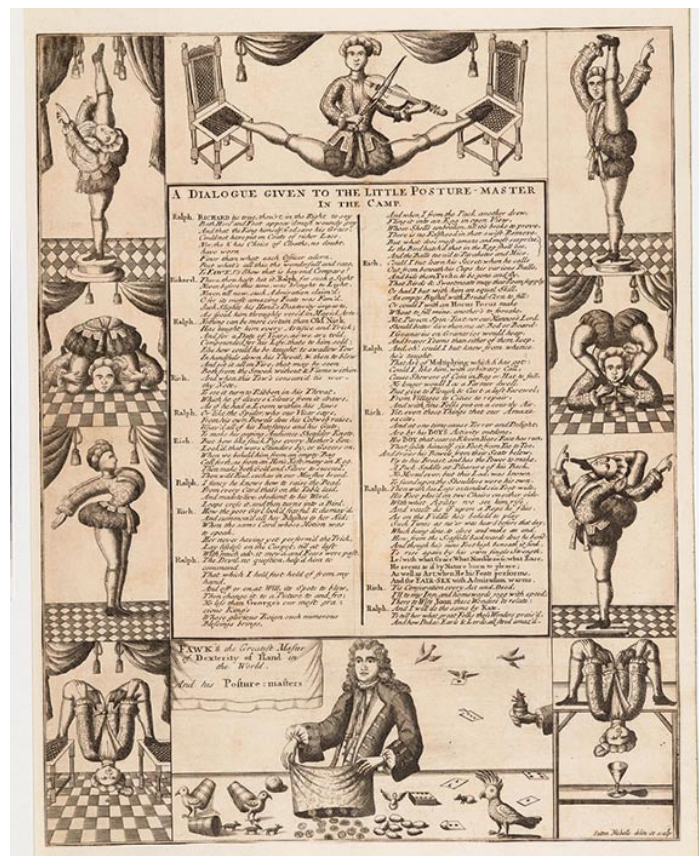
The first edition was two volumes, but by the sixth in 1824, the work had expanded to six volumes. A

Grangerization, continued

further testimony to the popularity of the work was the 1806 publication of a three-volume continuation covering the period from the revolution of 1688 to the end of the reign of George I in 1727. The 1806 work was produced by Granger's editor, Mark Noble, from Granger's notes and his own.

The special features of Granger's *Biographical History of England* were its inclusion of etchings from Granger's collection as well as those of Horace Walpole, James West, and William Musgrave. In addition to the generous selection of etchings, some editions of Granger's book included numerous blank pages, which he included so that readers could make notes of their own collections and thus personalize their copy and record their holdings.

However, what collectors began to do was use the blank pages to add their own etchings.



Biographical History of England (1769) by James Granger. Extra-illustrated by Richard Bull. [Huntington Library]

A very early example of popularity of grangerization comes from Richard Bull, a landowner and member of the House of Commons, who was an avid collector of art and books. Granger's book sparked his interest in extra illustration – he expanded his copy of Granger's two-volume 1769 edition to 35 volumes. In 1774, he sold the set to John Stuart, Lord Mountstuart. Bull extra-illustrated numerous other volumes, a number of which, including the Granger volumes, are now in the Huntington Library.

Though it is clear that the practice of extra-illustration did not begin with the publication of *Biographical History of England*, its occurrence was rare. The 18th century produced many books containing etchings as well as etchings sold separately or in set. With the mechanization of printing in the early 19th century, the number of these books increased significantly. The cost of printed materials in general decreased just as significantly, making printed items like newspapers so cheap that the general public could afford them. As color and photography added to the apparent value of books,



The book Mémoires du comte de Grammont (1794) by Anthony, Count Hamilton. Extra-illustrated by Richard Bull. [Huntington Library]

It was not a giant leap to move from using one's own etchings to cutting etchings out of other books. It was an equally short step to "grangerize" non-Granger books. Although Granger's name was taken for these activities, there is no evidence that Granger himself ever practiced extra-illustration. He intended that his original 1769 book would be used to organize collections, not contain them.

Grangerization, continued

magazines, and newspapers, it became common for people to clip appealing or interesting items and save them in scrapbooks – another form of customized book. These materials could be used equally to grangerize one’s favorite books. Granger may not have started grangerization, but he provided the spark at just the right time. Grangerization grew rapidly in popularity.



Illustrated History of the United States Mint (1888) by George Greenleaf Evans. Extra-illustrated by Frederic Rowland Marvin [Huntington Library].

But by 1809, a critique of grangerizing was emerging. John Ferriar, a physician, referred to Granger in his poem *Bibliomania*, dedicated to his friend and avid bibliophile Richard Heber:

The letter'd fop...
 Now warm'd by ORFORD, and by GRANGER
 school'd,
 In Paper-books, superbly gilt and tool'd,
 He pastes, from injur'd volumes snipt away,
 His *English Heads*, in chronicle array.
 Torn from their destin'd page...
 Not FAITHORNE's stroke, nor FIELD's own types
 can save
 The gallant VERES, and one-eyed OGLE brave.

Grangerization retained its popularity throughout

the 19th century. Special sets of prints were produced for hobbyists to add to their books. Individuals set up shop to create grangerized editions for others. The lower cost and greater availability of images transformed what had been a hobby of upper class British males. Because grangerization could be done at home, both the hobby and the work of grangerization were enjoyed primarily by women, many of whom were limited as to the activities they could engage in.

Shakespeare was a favorite target for grangerization, so much so that the Folger Shakespeare Library mounted an exhibition of grangerized Shakespeare in 2010, *Extending the Book: The Art of Extra-Illustration*. As the Folger website explains:

Shakespeare proved especially attractive to grangerizers thanks to the variety of editions available and the many portraits of historical figures, fictitious characters, and well-known actors that could be added. Many extra-illustrators went beyond portraiture to include playbills, scenic views, and even entire books; others inserted manuscript letters, original watercolors, and rare engravings, thus preserving a treasure-trove of unique material.

Grangerization might include many creative arts to produce beautiful and lavish products. In addition to collage, grangerization could include painting



A Midsummer Night's Dream. Each page was painted by Pinckney Marcus-Simons (1867–1909) [Folger Shakespeare Library].

Grangerization, concluded

or drawing directly on the page. It was called an “exquisite art” by a proponent in the 1890s.

However, book appreciators, librarians, and collectors found the practice alarming, especially because it often relied on scavenging other books. What had started with a comment or two in the early 19th century grew to a fully fledged backlash by the end of the century.



The book *Iconoclasm and Whitewash* (1886) by Irving Browne. Extra-illustrated by the author. [Huntington Library]

For one thing, the hobby of book collecting had become established, with organizations and publications. In 1893, the *Book Lover's Almanac* called grangerites “knights of the shears and paste jars” and criticized the artlessness of much grangerization which added thousands of illustrations to Bibles or Shakespeare producing a “dreary uniformity as long as your arm.” The magazine satirized the grangerite with an illustration of “the last of the Grangerites finishing his extra-illustrated copy of ‘Nell Gwynn,’ extended to more than 15,725 volumes folio....”

At the turn of the 20th century, interest in extra-illustrating began to wane. This has been attributed in part to the increasingly lavish illustration of books in that era, perhaps a publisher response to the desire for extra-illustrated books. However, interest in scrapbooking increased as the ease of photography and affluence increased.

Certainly the scavenging of books is for the most part a negative aspect of grangerization; however, grangerization has also been viewed in a more positive way as a gateway to the creative possibilities of books, anticipating aspects of the book arts of the 20th century, cut-and-paste literary techniques, opening up binding formats, etc.

In addition, extra-illustrated books can contain rare items that would be preserved nowhere else. Stephen Tabor, a curator at the Huntington Library who assembled *Illuminated Palaces*, an exhibition of some of the Huntington's 1,000 extra-illustrated books, said, “Truthfully, we're still being surprised by what we find in these books because we've never had the resources to catalog them completely. That would take somebody expert in art history, manuscripts, and bibliography, and funds to keep the person on staff for many years.”



Begin customizing your own copy of *Nell Gwynne* today!

Bibliomemoir: Defining a New Genre

In a recent article, “The Rise of Bibliomemoir in the Twenty-First Century,” Jacqueline McMillan, an archivist in Dunedin, New Zealand, discusses an emerging category of books about books: the bibliomemoir.

There are many books written that are based on an author’s own engagement with reading or writing, and of course, there are any many autobiographies by writers. The bibliomemoir falls in between these categories, focusing on the influence of a particular book on the author’s life, either as thier life develops or in coming to terms with the book. McMillan points out that few critics have attempted to define the term, and it has not been added to the *Oxford English Dictionary*. Collins online

describes “bibliomemoir” as a “Suggested new word,” with the definition “a memoir about the books one has read” – vague, but perhaps appropriately so for a term that is working its way to acceptance.

First, the word may have been coined by Rick Gekoski for the title of his 2009 book, *Outside of a Dog: A Bibliomemoir*. (The title references a Groucho Marx joke: “Outside of a dog, a

book is a man’s best friend. Inside of a dog, it’s too dark to read.”) When McMillan asked Gekoski about the origin of the term, he said that it may have been used before his book, but he would be happy to be credited with it. He thought that possibly his book was the first time it had been used in the sense of a book about its author’s reading. In Gekoski’s interview with McMillan, he had compared the genre to “you are what you read.”

Gekoski gives this definition: “A Bibliomemoir – is a term and category I have made up, and do not wish to define. What is a bibliomemoir, then? It’s one of

these. Read it and find out.”

Punt.

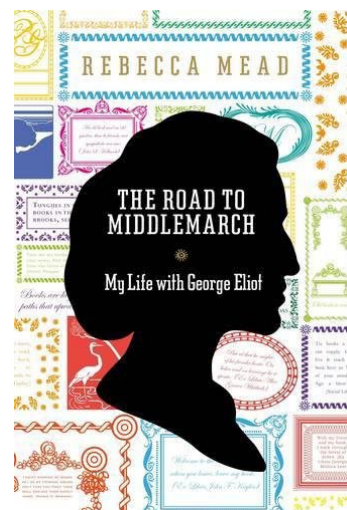
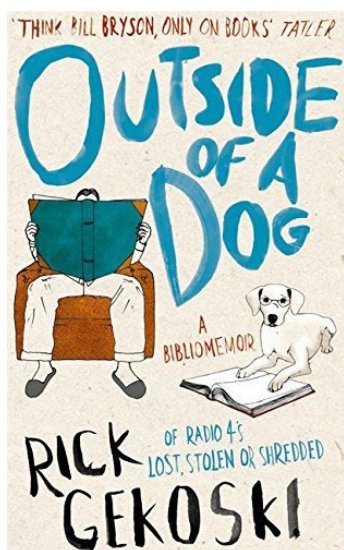
McMillan finds the next use of “bibliomemoir” doubly authoritative: a 2014 *New York Times* book review by Joyce Carol Oates. Oates placed Rebecca Mead’s *The Road to Middlemarch: My Life with George Eliot* in the category “bibliomemoir:”

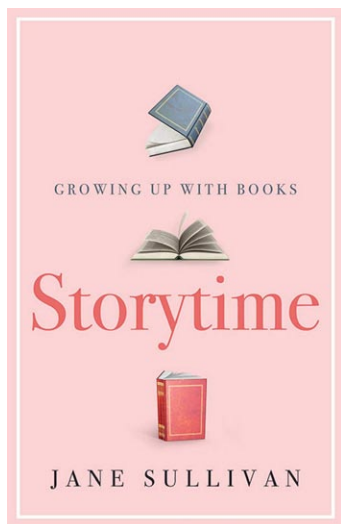
Rarely attempted, and still more rarely successful, is the bibliomemoir – a subspecies of literature combining criticism and biography with the intimate, confessional tone of autobiography. The most engaging bibliomemoirs establish the writer’s voice in counterpoint to the subject, with something more than adulation or explication at stake.

Oates’s used of the term confirms that the category exists for her and likely within her circle: “bibliomemoir” is being talked about. She also helps us understand how the bibliomemoir is distinctive from the many other categories of books about books. The bibliomemoir is a personal story (confessional) that goes beyond “books that have influenced me” and not a book of “great books I’ve read” or “great books you should read” (adulation) or “what some great books are about” (explication).

In her article, McMillan quotes from Jenny Bhatt, requiring that bibliomemoir be “the articulation and interpretation of the shapes their lives have taken as a *direct result* of certain loved books, not merely as seen through the prisms of those books.” The quotation comes writer Jenny Bhatt’s 2014 contribution to the series “Bibliomemoirs” (Internet content no longer available). McMillan emphasizes “direct result.”

McMillan finds the next critical step in the 2019



Bibliomemoir, concluded

book *Storytime: Growing Up with Books* by Jane Sullivan. The blurb contains the word:

Storytime is a bibliomemoir that lures us deep into the literary world. Through Jane's explorations we understand how it is that the enchantment of books we read as children can shape the people we are today.

The significance is that “bibliomemoir” may be safely used by a publisher with the implication that readers will not be disappointed.

Memorably, McMillan compares bibliomemoir to “entering a stranger’s house and checking out their bookcases to find out what sort of person they are.” Thus, it is possible to enjoy a bibliomemoir without knowing anything about the author, but McMillan asserts that a good bibliomemoir should make the reader want to know more about the author.

This takes us beyond learning what a bibliomemoir is, but it is the better books in the genre that will define it and its possibilities. No doubt the “bibliomemoir” bubble in the great Venn diagram of books about books will overlap with other categories – categories which may be common but which are not normally named.

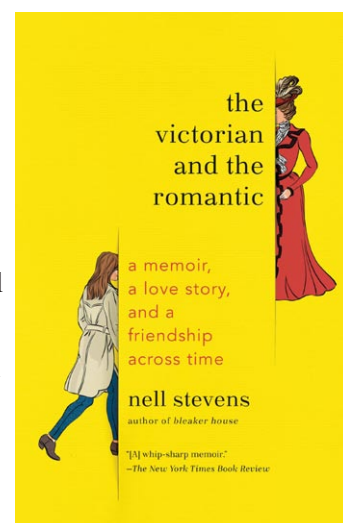
- McMillan gives a list of these categories “that are not bibliomemoirs” with examples:
- Book review collections (*Stuff I've Been Reading* by Nick Hornby)
- Critical works (*Faulks on Fiction* by Sebastian Faulks and more academic titles)
- Literary biographies
- Memoirs of editors, publishers, booksellers, and

- writers (*Casting Off: A Memoir* by Elspeth Sandys)
- Diaries (*Diary of a Bookseller* by Shaun Bythell)
- Themed anthologies about reading taken from a lot of sources (*Shelf Life: Writers on Books and Reading* by Alex Johnson)
- Works of advice or self-help, about how particular books can improve your life, make you more intelligent, or at least sound like you know about literature (*The Torchlight List* and *The New Torchlight List* by Jim Flynn)
- Lists of ‘must-reads’ and how to approach literature (*Why I Read: The Serious Pleasure of Books* by Wendy Lesser)
- Books advocating the importance of reading (*The Lost Art of Reading* by David Ulin).

After a few others more briefly noted, McMillan concludes, “The list could go on.”

Nell Stevens, author of *The Victorian and The Romantic*, write an article, “The Beauty of Bibliomemoirs,” in 2018. She lists the books that influenced the writing of *The Victorian and The Romantic*. Clearly, Stevens regards her own book and the books in the list as bibliomemoirs, and they demonstrate an intriguing range of engagements between contemporary authors and authors they’ve read. Specific books or McMillan’s “direct result” do not always apply here.

The website GoodReads devotes a page to “Bibliomemoirs” and includes 107 titles. Under the page title is a quotation from Joyce Carol Oates. Bloggers now compile lists of favorite bibliomemoirs and distinguish them from “common reader’s memoirs.” The game’s afoot.



Member News

Vicki Entreken: A Correction and a Virtual Reading

1. Your occasionally humble editor offers sincere apologies to FBS Member and 2020 Harrer Prize Winner Vicki Entreken – that’s E-N-T-R-E-K-E-N – for misspelling her name in the Harrer Prize 2020 booklet. Your editor notes – and now recites daily – there are onnly two nn’s inn Vicki’s last nname.

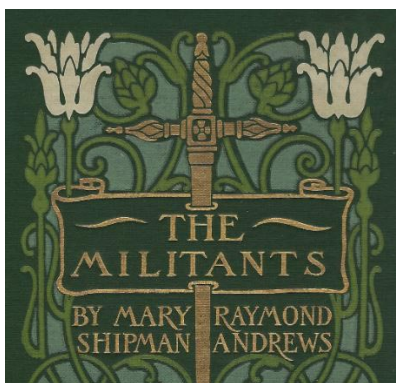
Second: Vicki’s winning essay, ‘legəsi, appeared in the November newsletter. The virus prevented the FBS May banquet where Vicki would have read her essay. She has made a video of this reading, which you can view on [YouTube](#). Vicki introduces the video in her blog post [“In Your Collection of Books, What Do You Feel?”](#)

Third: Vicki is a writer, and on her professional website, [Narrative Solutions](#), she maintains a blog *Secret Boxes: A Legacy Memoir Project*, where she has written about the FBS virtual tour in the post [“For Alice and the Bibliophiles, the tour must go on.”](#)



Irene Pavese and Carl Nudi: FBS Facebook Curators

Irene and Carl select wonderful material for the [FBS Facebook page](#). You don’t need a Facebook account to view it, and it’s well worth your time if you enjoy a smile, a thoughtful quote, interesting links, a brilliant video, etc. – all about books! Here are a few highlights...



[Margaret Armstrong cover designs](#)



Let’s say that you an iconic American author of the 20th century and the suburban St. Petersburg home that you lived in for the last four years of your life has just been bought by someone outside the family? [What happens next?](#)



This diagram explains quite a bit about your reading situation. See the Max Joseph video for details.

Perhaps you want to read more books and need a couple of experts to explain why you don’t and how you can... or you want to view spectacular (and I do mean it) bookstores and dream of visiting them... or you just enjoy a beautifully produced and witty documentary... if any of this is true, you will want to view [Book Stores](#) by Max Joseph.



Missing the fragrance of your favorite bookstore? [Powell’s to the rescue!](#)
(This item ships in January.)

Terry Seymour featured in Princeton Alumni Weekly

Many FBS members are already familiar with Terry Seymour’s remarkable collection of, and scholarship about, the Everyman series. Read the “Tiger of the Week” story [“Terry Seymour ’66 Built a Library For ‘Everyman’ Books.”](#)



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

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

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

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

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

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

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

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

- September – Part I: Sarasota
- October – Part II: St. Petersburg
- November – Part III: Tampa
- December – Part IV: Fort DeSoto State Park

This month, we'll cover Tour Day 4, Sunday, April 26. It's the last day of the Florida Antiquarian Book Fair for 2020. The scheduled visits of the Annual Tour to museums, libraries, and other venues are completed, as are the lunches, dinners, and banquet. Day 4 is a bonus day with a special activity for bibliophiles who would enjoy a visit to Fort De Soto Park, a Pinellas County park that occupies the

entire barrier island of Mullet Key, which sits at the mouth of Tampa Bay. It's a fitting ending to our tour, which has centered on the Bay in many ways, and also because it is an island in the chain of barrier islands that stretch from Anclote Key near Tarpon Springs over 200 miles to Ten Thousand Islands off the Everglades which range from small habitable islands to mangrove outcroppings.

We'll encounter the Native American cultures that are shown through archaeology to have lived on the barrier islands

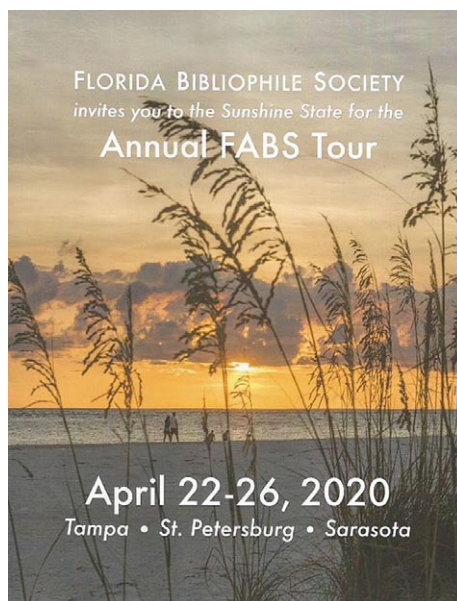
for thousands of years, back to a time when sea levels were lower and Florida's coastline extended many miles farther than its current shoreline.

Sunday is also the last day of the Florida Antiquarian Book Fair – we'll be back from Fort De Soto State Park in plenty of time to enjoy a full afternoon at the Book Fair.

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.

And with that, we say goodbye to one another and to the 2020 Virtual FABS Tour of Florida. Hopefully, it won't be the end of your personal tour – there is much to see in Florida in books, in history, in the arts, in recreation, and of course, natural beauty and plenty of sunshine!

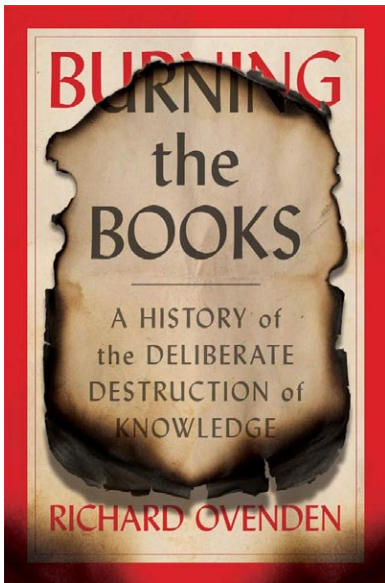
Enjoy the December newsletter and your virtual Sunday in Sunny Florida!



Books in Brief

Burning the Books: A History of the Deliberate Destruction of Knowledge

Richard Ovenden
 Belknap Press
 320 pp., November 2020



Beyond storing knowledge, libraries and archives inspire and inform citizens. Libraries support nations by preserving such historical documents as the Declaration of Independence. They support the rule of law by preserving records of citizenship and the rights of citizens enshrined in documents such as the Magna Carta and U.S. Supreme Court decisions. In *Burning the Books*,

Ovenden defends the social and political importance of the conservation and protection of knowledge, challenging governments in particular, but also society as a whole, to improve public policy and funding for these essential institutions.

Burning the Books describes the deliberate destruction of knowledge held in libraries and archives from ancient Alexandria to contemporary Sarajevo, from smashed Assyrian tablets to destroyed immigration documents of the U.K. Windrush generation. He examines the political, religious, and cultural motivations for these acts and the broader themes that shape this history. He also looks at attempts to prevent and mitigate attacks on knowledge, exploring the efforts of librarians and archivists to preserve information, often risking their own lives.



Richard Ovenden is a British librarian and author, currently serving as Bodley’s Librarian in the University of Oxford since 2014. He teaches at Balliol College.

Sources: Harvard Univ. Press; *The Guardian*



Literary Festivals and Contemporary Book Culture

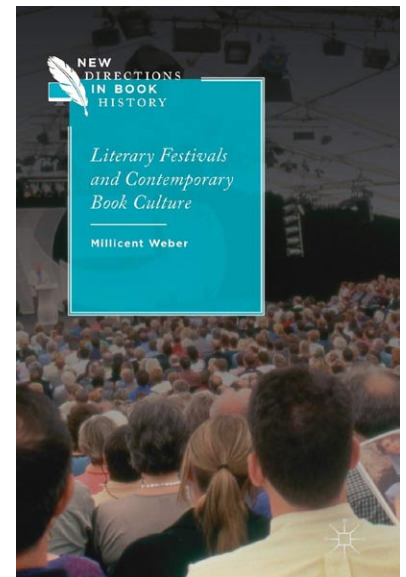
Millicent Weber
 Palgrave Macmillan
 285 pp., April 2018

Literary festivals have proliferated in recent decades – more than 450 are held annually in the UK and Australia alone.

These festivals operate as tastemakers shaping cultural consumption; as educational and policy projects; as instantiations, representations, and celebrations of literary communities; and as cultural products in their own right. Thus, they strongly influence how literary culture is produced, circulates, and is experienced by readers. This book explores how audiences engage with literary festivals, and analyzes these festivals’ relationship to local and digital literary communities, to the creative industries’ focus of contemporary cultural policy, and to the broader literary field. In-depth case studies include the Edinburgh International Book Festival, the Port Eliot Festival, the Melbourne Writers Festival, the Emerging Writers’ Festival, and the Clunes Booktown Festival. Through interviews with audience and staff and a large-scale online survey of literary festival audiences worldwide, Weber investigates the social, cultural, commercial, and political operation of literary festivals. This book creates a foundation for scholarly investigation of literary festivals and the complex and contested contemporary book culture.

Millicent Weber is a Lecturer in English at the Australian National University, where she is part of the Reading at the Interface project team.

Source: Palgrave Macmillan

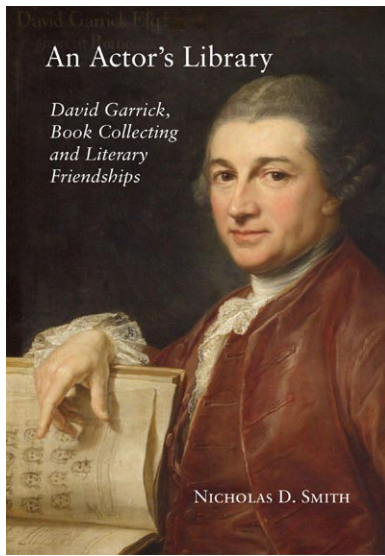


Books in Brief, continued

An Actor’s Library: David Garrick, Book Collecting and Literary Friendships

Nicholas D. Smith

Oak Knoll Press, 368 pp., August 2017



David Garrick (1717–1779) was one of leading lights of 18th century theatre.

Primarily an actor, he also wrote and managed, notably staging many works from the 17th century, including Shakespeare’s. *An Actor’s Library* is the first major academic study of David Garrick’s library, coinciding with the 300th anniversary of his birth. Garrick was a

devoted book collector, assembling a general library of 3,000 volumes and a renowned dramatic library of 1,300 old plays (bequeathed to the British Museum). Rich in English drama and books on theatre history, dramaturgy, and the theory of dramatic character, the library was recognized as an unrivalled scholarly resource by contemporary editors of Shakespeare and other early English dramatists, and by literary and musical historians. Garrick extended liberal access and borrowing privileges to friends and acquaintances. Garrick’s library facilitated his own private study and connected him inextricably to the book collecting culture of the period. This study restores Garrick’s reputation as one of the great 18th-century book collectors. Smith located and examined over 200 books with a Garrick provenance.



Nicholas Smith is a philosopher who teaches Humanities and Philosophy at Lewis & Clark College. His 1994 book *Plato’s Socrates* won that year’s Outstanding Academic Book award.

Sources: Oak Knoll Press; Lewis and Clark College

Inky Fingers: The Making of Books in Early Modern Europe

Anthony Grafton

Belknap Press

392 pp., June 2020

“In Early Modern Europe, reading and writing meant getting your hands dirty” as Anthony

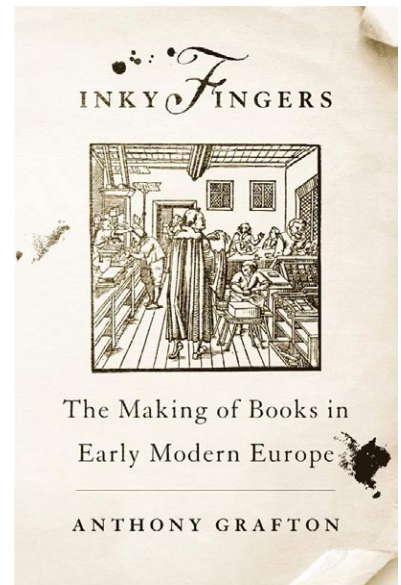
Grafton describes the process of birthing books a few centuries ago. In this celebration of bookmaking in all its messy and intricate detail, renowned historian Anthony Grafton invites us to see the scholars of early modern Europe as

diligent workers. Grafton meticulously illuminates the physical and mental labors that fostered the golden age of the book – compiling notebooks, copying and correction of texts and proofs, preparing copy – through which influential books, treatises, and even forgeries were shaped.

Inky Fingers ranges widely, tracing the transformation of humanistic approaches to texts in the 17th and 18th centuries and examining the effects of theological polemics which both sustained and constrained 16th century scholars. Grafton draws new connections between humanistic traditions and intellectual innovations, textual learning and craft knowledge, manuscript and print, above all making clear that the nitty-gritty of bookmaking has had a profound impact on the history of ideas – that the life of the mind depends on the work of the hands.

Anthony Grafton is a professor of History and Humanities at Princeton University. He is author of *The Footnote: A Curious History* among other books.

Sources: Harvard Univ. Press; *Literary Hub*



*Books in Brief, continued***Libraries**

Candida Höfer

Prestel

272 pp., September 2019



Libraries captures the majesty, stillness, and eloquence of libraries, exhibiting both technical precision and a conceptual approach.

Traveling around the world, Höfer shows the exquisite beauty to be found in order, repetition, and form: rows of books, lines of desks, soaring shelves,

and even stacks of paper create patterns that are both hypnotic and soothing. Photographed with a large-format camera and a small aperture, these razor-sharp images of the Pierpont Morgan Library in New York, the Escorial in Spain, Villa Medici in Rome, the Hamburg University library, the Bibliothèque Nationale de France in Paris, and the Museo Archeologico in Madrid, to name a few, communicate more than just the superb architecture. Glowing with subtle color and natural light, Höfer's photographs, while devoid of people, shimmer with life and remind us again and again that libraries are more than just repositories for books. Umberto Eco's essay about his own attachment to libraries is the perfect introduction to an otherwise wordless but sublimely reverent journey.



Photographer **Candida Höfer** is based in Cologne. The work of Höfer, a student of Bernd and Hilla Becher, captures with anatomical precision the scale and structure of the built environment. Her work is

held in the Guggenheim Museum (New York), the Hamburger Bahnhof (Berlin), and the Philadelphia Museum of Art, among others.

Sources: Prestel; artnet

Morris & Company: Essays on Fine Printing

William S. Peterson

Oak Knoll Press

320 pp., April 2020

William Morris founded the Kelmscott Press in 1891, providing the seminal event in the Victorian revival of fine printing.

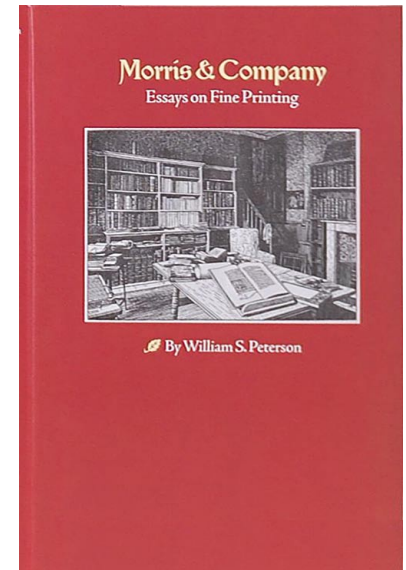
Morris was a figure of remarkable energy and influence, who might be seen as a solitary genius in his attempt to redefine the underlying principles of book design; in fact, he was working within a tradition of aesthetic renewal that can be traced throughout the 19th and 20th centuries.

In these essays and lectures published over 26 years, Peterson situates Morris's achievement in this larger context. Morris's efforts to revive the "book beautiful" were for him born out of Marxist theories about the equitable distribution of goods, yet his elegant volumes, affordable only by the prosperous collectors, were also linked with the renewed Anglo-Catholicism in mid-19th century England and admiration for the Middle Ages.

Morris's remarkable achievement was to blend this widespread Victorian nostalgia for the distant past with a theory of bookmaking that still has powerful appeal today. Other figures who appear in this volume remind us that Morris was not alone in envisioning the renewal of the book arts as the key to an understanding of our modern world.

William S. Peterson is a Professor Emeritus of English, University of Maryland, and has written extensively about the Kelmscott Press and other aspects of fine printing in Britain and America.

Source: Oak Knoll Press

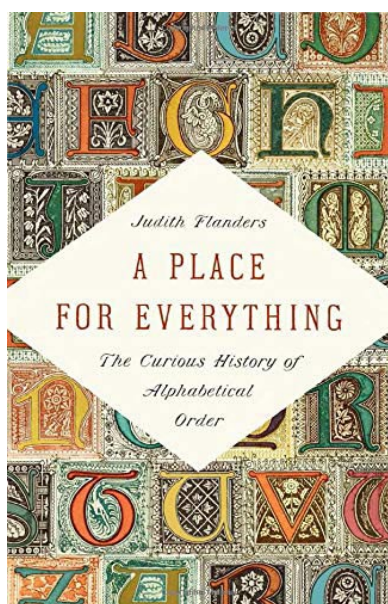


*Books in Brief, concluded***A Place for Everything: The Curious History of Alphabetical Order**

Judith Flanders

Basic Books

352 pp., October 2020

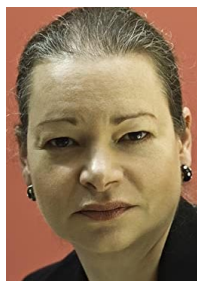


What other method of ordering seems as natural and obvious as alphabetical? But this impression is not the product of nature but of a long historical process, which is the subject of this book.

A Place for Everything is the first-ever history of alphabetization, from the Library of Alexandria to Wikipedia. The story of alphabetical order has been shaped by some of history's most compelling

characters, such as industrious and enthusiastic early adopter Samuel Pepys and dedicated alphabet champion Denis Diderot. But though even George Washington was a proponent, many others stuck to older forms of classification – Yale listed its students by their family's social status until 1886. And yet, while the order of the alphabet now rules – libraries, phone books, reference books, even the order of entry for the teams at the Olympic Games – it has remained curiously invisible.

With abundant inquisitiveness and wry humor, historian Judith Flanders traces the triumph of alphabetical order and offers a compendium of Western knowledge, from A to Z.



Judith Flanders is a senior research fellow at the University of Birmingham. Her books, such as *Consuming Passions: Leisure and Pleasure in Victorian Britain*,

often concern Victorian England and have received a variety of awards and acclaim.

Sources: Brill; Univ. of Geneva

**Provenance Research in Book History: A Handbook**

David Pearson

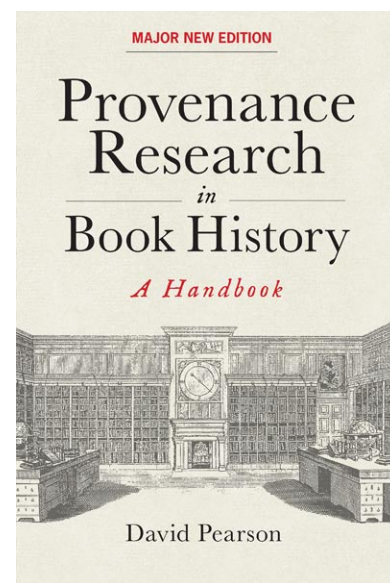
Oak Knoll Press and the Bodleian Library

448 pp., April 2019

Since the first edition of this handbook in 1994, interest in the book as a material object and in the ways in which books have been owned, read, and used has burgeoned. Now established as a standard reference work, this book has been revised and expanded with a new set of over 200 color illustrations, updated bibliographies, and extended international coverage of libraries and online resources.

This book covers the history and understanding of inscriptions, bookplates, ink and binding stamps, mottoes and heraldry, and describes how to identify owners and track down books from particular collections via library and sale catalogues. Each section features an evaluated bibliography listing further sources, both online and in print. Illustrated examples of the many kinds of ownership evidence which can be found in books are also shown throughout. Relevant to anyone seeking to identify previous owners of books, or trace private libraries, this title will also support the work of all book historians interested in the history of reading or the use of books and in the book as a material object.

David Pearson is a leading expert on provenance and historic books. He retired in 2017 from a career in libraries and now writes and teaches on book history.



Source: Oak Knoll Press





On 25 August 1992, Serbian shelling during the Siege of Sarajevo caused the complete destruction of the Bosnian National Library.



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

December 2020



Happy Bibliophile Holiday Self-Gifting Party

Virtual Meeting via Zoom

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

For the holiday season,

It's a special show and tell.

Pour yourself a cup of cheer.

Fix a tasty holiday treat.

Use the good china!

Buy yourself something real nice!

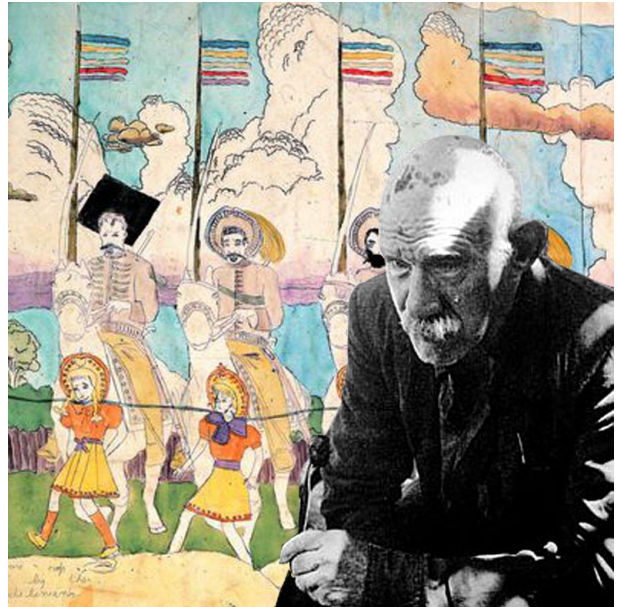
A special book on your list...

(We've all got a list.)

Share it with your fellow bibliophiles.

Gift wrap is optional.

January 2021



Charles Brown: Henry Darger, Author and Artist

Virtual Meeting via Zoom

January 19, 2020, 1:30 p.m.

In 1971, shortly before Henry Darger's death, his landlords Nathan and Kiyoko Lerner discovered in his apartment a vast collection of albums that contained tens of thousands of typed, handwritten, and illustrated pages compiled in three massive works of fiction produced over several decades. The main work and Darger's most famous, *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion*, which comprises 15,000 pages. For it, Darger created hundreds of illustrations, using images from newspaper comics and magazines and tracing them into his composition, which he then colored and decorated. Charles will present the life that led to a preoccupation with the protection of children and the work Darger produced as a result.



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 – December 2020

Events cancelled due to COVID.

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:

- Nov. 17, 2020 – The Sifter Cookbook Database
- Nov. 3, 2020 – Burnside Rare Books in Portland
- Oct. 5, 2020 – Collecting Baseball Books
- Sept. 25, 2020 – Shakespeare Discovery
- Sept. 22 – Gladstone’s Library
- Sept. 9, 2020 – Bookselling in County Mayo
- Aug. 31, 2020 – Book of Trespass
- Aug 25, 2020 – Bookselling in Bulgaria
- Aug. 19, 2020 – Travel with a Stick
- Aug. 13, Things Found in Books, Part 2
- Aug 11, 2020 – Death in Shakespeare
- Aug. 8, 2020 – Art of Advertising

Rare Book Cafe, with Steven and Edie Eisenstein

Florida book dealers and FBS members Steve and Edie Eisenstein started “Rare Book Cafe” several years ago to cover all aspects of books in “the only live-streamed program about antiquarian books, ephemera, and more....” Hosted by Thorne Donnelly.

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

Recent episodes (on hiatus until Dec. 5):

- 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 the wider world of book culture. Hosted by Nigel Beale, it features wide-ranging conversations with authors, poets, publishers, booksellers, editors, collectors, book makers, scholars, critics, designers, 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 episodes

- Nov. 15, 2020 – Patrick McGahern on 51 Years of Antiquarian Bookselling
- Nov. 11, 2020 – Roger Chartier on the Study of Book History and its Giants
- Nov. 5, 2020 – Toby Faber tells the Untold Story of Faber & Faber

Events, Podcasts, and More, concluded

American Antiquarian Society Virtual Book Talks

Founded in 1812 by Isaiah Thomas, a Revolutionary War patriot and printer, 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. 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:

- **Dec. 3, 2020 – Brigitte Fielder on her book *Relative Races: Genealogies of Interracial Kinship in Nineteenth-Century America*.** Fielder explores a range of literatures, both personal and published, to examine how race was ascribed in 19th century America and how these ascriptions were transmitted across generations.
- **Nov. 12, 2020 – Rodrigo Lazo on his recent book *Letters from Filadelfia: Early Latino Literature and the Trans-American Elite*.** Early in the 19th century, Philadelphia was the most important print center in the U.S. and a voice for freedom in a hemisphere still largely dominated by Spanish colonialism.
- **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.

The Book Collector Podcast

In 1952, James Bond author Ian Fleming created *The Book Collector*, a “unique periodical for bibliophiles,” which has featured a wide range of articles pertaining to book collecting, modern first editions, typography, national libraries, and numerous other matters of interest to book collectors and enthusiasts. Fleming died in 1964, as did the journal’s editor John Hayward. After a brief hiatus, the journal started up again in the hands of its new owner and editor, Nicolas Barker. In 2016, Fleming’s nephews, James and Fergus Fleming, assumed leadership of the journal, and in 2020, they created a podcast, which features readings from the journal’s archives. There are now 30 podcasts, including

- The Library of the Count de Fortsas, 1840, by William Blades (June 1952)
- Contemporary Collectors VI: The Hyde Collection (Aug. 1955)
- John Baskerville’s Books, by John Dreyfus (Summer 1959)
- Dashiell Hammett (Some Uncollected Authors XXXI), by Roger E. Stoddard (Spring 1962)



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 hosts and produces *The BiblioFile* podcast. He has interviewed over 400 novelists, poets, publishers, and critics. Nigel shared about starting *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 talked about how he began collecting and the authors and important works in the collection.

December 20 • Happy Bibliophile Holiday Self-Gifting Party. A holiday party and gift exchange for the Covid era. Members are invited to buy themselves a special book and share it with group. Supply yourself with a special holiday treat and seasonal drink.

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 • Rebecca Rego Barry – Rebecca is the author of *Rare Books Uncovered: True Stories of Fantastic Finds in Unlikely Places* and the editor of *Fine Books & Collections*.

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 • The Power of Books



I'd like to thank Maureen Mulvihill for pointing me to a great story, as she does every month; this time it's about Anke Gowda. I found the story moving and, through numerous stories and videos, found Mr. Gowda sincere and charming. His dream was never just to own books, but to make his collection work – and with help from others, he did.

It's easy to take the availability of books for granted – turn that around: it's not easy to understand the level of poverty that many people in the world face and the lack of books that could pave the way, as they did for Mr. Gowda, to his master's degree in literature and his House of Books. We might see only piles of books in Gowda's out-of-the way warehouse, but it is a Book Paradise in progress.

We talk about education, but a key element of education, in addition to dedicated teachers and conducive environments, is books. Poor schoolbooks,

abandoned on the back floor of the SUV with disused cups and fast food wrappers – like teachers, they do not get the respect they deserve for laying the foundations of countless futures. That's what I see in my college text books, many of which I still have – there's a bibliomemoir just waiting to be written.

Libraries and librarians as well, who make collections of books available and support the American ideal of an informed and ethical public, are not often as appreciated as they should be. In an era when books, literature, news, etc. have been deconstructed into tweets and snaps, the integral conception of a book has been devalued. This is part of an environment in which truth itself has faltered – even books have been used against themselves.

Shop small. Stay safe. Support your local bookstore!

— Charles

The Florida Bibliophile Society

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The Florida Bibliophile is the newsletter of the Florida Bibliophile Society, established 1983. It is published monthly from September to May. Correspondence regarding the newsletter and submissions should be sent to: Charles Brown, cmbrown@atlantic.net. www.floridabibliophilesociety.org © 2020 Florida Bibliophile Society

Unattributed material has been prepared by the editor.

The Florida Bibliophile Society is a 501c3 organization. All contributions to FBS are tax deductible.

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

PART IV

Florida Bibliophile Society
2020

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.



An unexpected encounter

10

ANOTHER DAY, ANOTHER PARADOX

As if opening doors for a grand entrance, Alice ceremoniously parted the hotel room's drapes and stepped up to the window. The heavy drapes fell closed behind her – it was comforting, like being tucked into bed.

She watched the western sky as the sun rose somewhere behind the hotel, and the blue-black in the distance melted into the purples, tawny oranges, and peach blossoms of dawn, pushing night farther and farther behind the horizon. A single bright star glittered low in the sky until it too was overwhelmed.

A few slender clouds began to glow darkly scarlet, then orange, then, as they caught the rising sun, flaring yellow against the descending washes of color.

She thought about her watercolor box and how she would like to paint this beautiful sight.

Below, in the street, Alice saw a figure approaching the street lamp. It was the lamplighter, here on his daily rounds to extinguish the flame in the lamp at the beginning of a new day. As he drew closer to the lamp, Alice could see that it was Edward, carrying a ladder. He set the ladder against the crossbar on the lamp post and slowly climbed its rungs, which were closely spaced to accommodate his short limbs. Far from an encumbrance, his tail seemed to help steady him on the ladder. However, the shortness of his arms and the length of his snout made it more difficult for him to reach the valve to turn off the gas. When he turned it off, Alice watched as the fishtail flame withdrew to its lair to sleep through the day and wait for Edward to return and revive it that night. So this is how he makes his living, Alice thought.

She searched her memory. She hadn't noticed these lights before, but there they were. She was all but asleep when she had entered the hotel last night after the banquet and would not have noticed



ALICE IN THE LAND OF SUNSHINE

them. She decided a street lamp isn't something one notices any more than one makes a note of this tree or that bench or any of a hundred other fixtures.

Edward glanced up and noticed her. He nodded and gave a toss of his hand as a wave, and he gave that toothy grin, an expression halfway between a smile and a snarl. A compulsory snap of his jaws rattled her reverie.

She noticed a brushing sound behind her in the room – an intermittent sound like something being dragged across the carpet, first this way, then that. She turned and pulled back the drapes to see it, but as her eyes opened, she saw instead the clock on the bedside table. It was 7. There was just enough time for a quick wash and a cup of tea downstairs before they departed at 8. She resisted and nestled into the luxurious pillows and bed clothes. Her eyes drifted shut, and a vision came to her of those warm swirly sweet cinnamony buns dripping with sticky icing. That could not be missed! She was out of bed in an instant.

She washed and dressed. She felt fresh and ready for the day's adventure. They were headed to the shore. The stories she had heard and the pictures she had seen at the banquet had made it magical in her imagination.

She stepped back into the washroom to spend another minute brushing her long hair. She watched the looking-glass brush as it also pulled through the looking-glass hair. She counseled both heads of hair, "We are going to the shore today, and you will have to be tied back. I believe it is quite windy where we are going, and I know how you like to blow freely in the wind, but it won't do to appear unkempt. No, it won't. I don't have any ribbons right now. We'll just have to find something."

She put down the brush and looked to make sure she was pleased. As she stared at the mirror, she was tempted. She felt bold, and wanted adventure. Maybe there was time for another excursion in looking-glass Florida. She wondered if Edward had already had his breakfast and would be suitable company for another conversation, reclining against his tree, having a smoke, reading his books. What woodland creature might have just... She preferred not to think about that.

Yesterday, she had taken her bonus excursion without any loss of time, but in her experience looking-glass lands were notoriously unreliable. Yesterday, she might have returned an hour earlier or a month later. It was only a hope that her one experience with looking-glass Florida would be a reliable guide and that she would return on time – or return at all!

"Looking-glass Florida" – the phrase rolled through her mind. She spelled backwards: A-D-I-R-O-L-F. She tried to hold this in mind, visualizing her tutor, Miss Reina Rosa, writing these letters in this order on the blackboard and demanding, "Repeat, children. Repeat!" Alice sounded it out: "Ad-eer-olf..."

ALICE IN THE LAND OF SUNSHINE

Adirolf... Adirolf?" She did not like it. She left the washroom and returned in a moment with one of her brochures. She held it up to the mirror. There it was: adirolF. She felt that the capital letter at the end added an exotic touch, and seeing it printed properly helped her to realize that the final F probably indicated extra emphasis in looking-glass language, and she practiced it, "ad-eer-ol-FF." Now it made sense. Of course, the emphasis on Ad was completely wrong, but when the emphasis was placed at the end, it was just right: "adirolF."

Suddenly, it came to her that she had a looking-glass name: ecilA. Not bad, she thought. She repeated it several times, each time lengthening the final A more and more, and more and more melodically, until she was actually singing it. At last, the E at the end of her name had a point. No longer silently trailing behind the other showier letters, E now had a voice of its own. It made her happy.

She pretended to be introducing herself to drawdE, "I'm so please to meet you, sir, my name is ecilA-A-A." She couldn't resist: "ecilA-A-A-A-A-A-A." She giggled.

She wanted to tell Edward all about this. But wouldn't the whole thing have to be backward. And in Edward's ears, would it be backwards at all, or had he heard her speaking backwards? Did he understand and speak English in reverse? She had arrived at a conundrum, or possibly a murdnunoc, and was not able to proceed. This was something that needed pencil and paper if a serious investigation was to be conducted. She made a note.

Right now, other adventures awaited.

She pressed her cheek against the mirror just to feel the cold glass gateway against



ALICE IN THE LAND OF SUNSHINE

her face and to have a glimpse of sun rising in the looking-glass doorway, It beckoned, but so did a bun with her name on it.

She turned out the light.



11

A PROPER FORT SHOULD HAVE ONE

On the bus, Alice discovered that Linda – who always seemed to have just what one needed – had a ribbon with her. As they rode, Alice perused brochures about Mullet Key and Fort De Soto. There were pictures and maps and helpful descriptions. Apparently, if she chose to, she could put up a tent and camp on the island. There were pictures of grown people who seemed to be hanging from kites and sailing through the air. There were all manner of activities possible. It was very exciting. She thought, this must at least count towards part of my geography lessons, and it will make an excellent essay topic.

In studying the map, she considered that the island wasn't shaped like a mullet or a key at all. What could its name mean? For example, Oxford – Ox-ford – was a place where oxen crossed the river. It struck her as odd and perhaps amusing that a city known for so much erudition should be named for the humble oxen that once trod there. This caused her to ponder the possible metaphors of crossing over and getting one's education. It seemed a bit farfetched, but she resolved to work on it when she returned home because there might be something rather clever in it.

But very often, she found that the names of places (or people, for that matter) don't really mean anything. She thought about "London" and wondered what that might mean in Anglo or Saxony or something. She had never heard a story about it like one about Oxford.

Like Oxford, there might be a clue in the syllables. She broke it down: mull-et,



AND THUS WAS FOUNDED...

ALICE IN THE LAND OF SUNSHINE

mul-let, mu-u-u-let. She searched these syllables for meaning, but she could not think of anything sensible in them. For all she knew, Mullet was the name of a famous person. Perhaps he had given his name to the popular fish, or vice versa (it had been served at the parsonage at least once). Perhaps it was French, and although she had heard the people here say “Mullet,” she began to feel that it was originally “Moulet,” obviously pronounced moo-lay, with the accent on the last syllable. Similarly, it was likely that “Key” had some French connection, as in “qui mal y pense.” Moulet Qui? Non. Qui Moulet? Oui! That is how she would tell it when she returned to Ox-ford. If only she had her notebook with her, she could write down these important findings for later consideration.

She had also looked at pictures of the fort, but it wasn't like any fort she had seen. She flipped the brochure this way and that looking for what she considered a fort, just in case a printer had mixed up the pictures. She had hoped for something massive with crenellations (because she loved that word) and those narrow windows that one shoots arrows through. And a drawbridge – drawbridges are always nice – and a moat and a keep and, of course, a dark smelly dungeon, complete with a rat or two (or an exotic tropical equivalent), where she would, no doubt, be advised to stop teasing her little brothers. Glorious!

Qui Moulet would lend itself most naturally to a moat. And she could stock it with alligators – lots and lots of alligators – because happily, she now had a friend in the alligator world, and she was sure that he would be able to convince many of his friends to participate.

She was brought back from these musings when the bibliophiles began to stand.



A PROPER FORT

ALICE IN THE LAND OF SUNSHINE

She realized that the bus had stopped, and she assumed that they had arrived. When she looked around, she saw that here were already plenty of vehicles in the parking area. Jerry gave some information, and handed over to Ben, who started the process of disembarkation.

It was different today because several people had brought family members or friends. Even as the bibliophiles left the bus, they formed smaller groups that began to go in different directions, depending on their interests or needs. Alice followed a group that included Ben along a path that led to a cluster of buildings.

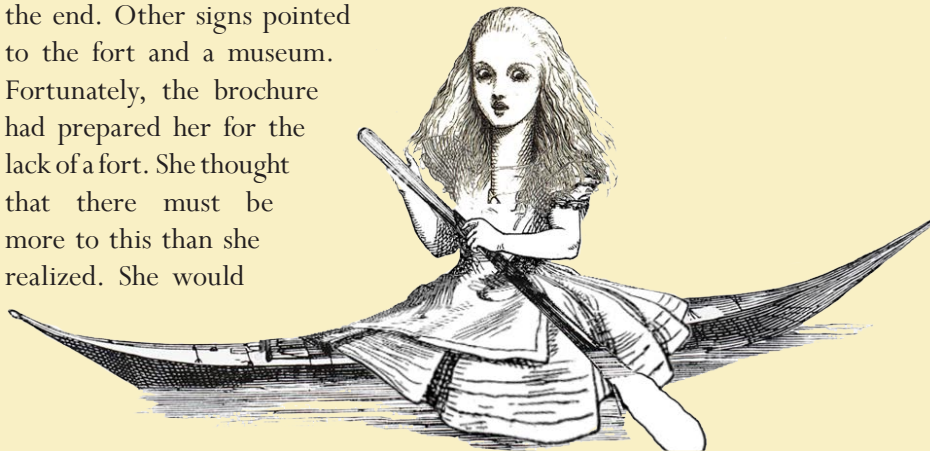
The path was busy with people and bicycles. Some people were carrying long narrow boats and paddles. Alice recognized one as a canoe, and Ben identified the other as a kayak. He told her about his own adventures with a kayak in these waters. Though Alice was not dressed for it, she thought that she would very much like to use a kayak, and she imagined herself doing so.

When they reached the buildings, Alice saw people lined up at a restaurant. Alice paused to read the restaurant's bill of fare posted above a big window with a sign, "Order Here," under which the line was formed. On offer were Drinks, Sides, Combos, Extras, Sandwiches, Wraps, Salads, and Off the Grill. Alice took in the main headings quickly – only half of it made sense to her. When the time came, one of her new friends would recommend an appropriate choice.

Instead, Alice watched the people around her. Their clothes were so colorful. It suited the bright and lush environment. Some people were wearing rather few clothes, she thought. She was a little embarrassed but curious. Her borrowed dark glasses allowed covert glances. She couldn't imagine herself so scantily dressed in a public place. How different everything was here.

She noticed a sign that pointed to a pier: The 1000 Foot Pier. She immediately wanted to walk all the way to the end. Other signs pointed to the fort and a museum.

Fortunately, the brochure had prepared her for the lack of a fort. She thought that there must be more to this than she realized. She would



NOT REALLY DRESSED FOR IT

ALICE IN THE LAND OF SUNSHINE

investigate later. For now, she asked if she might be allowed to walk the pier, and she was encouraged to enjoy herself. The adults would be in the museum or nearby, and she should find them when she came back from the pier.



12

A PLEASANT TALK

As she walked along the pier, she noticed people noticing her. Children of course were free to stare unashamedly. She could see how differently she was dressed and wondered what her dress and apron suggested to them. At least she had the right shoes.

When she had gone down to breakfast, Sue had handed her a box. These shoes were in it. They were very strange and bulky, like a shoe within a shoe within a shoe. When she looked, she saw that everyone in the party was wearing something similar. Hers were gleaming white like the sand they would soon encounter, with yellow stripes. Sue encouraged her to change her shoes right there. She could leave her shoes in the box at the desk and get them back when they returned in the evening.

As advised, Alice removed her shoes and set them in the box. Then she removed her knee-socks and folded them neatly and placed them on top of the shoes in the box. The box had also contained a pair of stockings, but they were very short. Even with a pull they would barely cover her ankles. She put on the short socks and the bulky shoes. When she stood up in them, she was an inch taller. Her feet felt odd and maybe a little monstrous. She felt like stomping in her new monster feet. Sue suggested she take a few steps to get used to walking in them.

Many people on the pier were fishing. Some had collapsible chairs and small chests and buckets. In some of the buckets, she could see small creatures wriggling. Whenever a chest opened as she passed, she would glance in and see the bottles and cans that people were drinking from, as well as a fish or two.



ALICE IN THE LAND OF SUNSHINE

Near the end of the pier, she looked around to see how far she had come. In doing so, she nearly bumped into an older man sitting in a chair tending his fishing rod. She was sure he had not been there an instant ago. He slowly looked up at her with an expression of curiosity on his face.

She said, "Pardon me, sir, I didn't see you there."

He took a moment to reply, "No need to pardon. I wasn't there to be seen."

Alice really wasn't sure what to say next.

As they continued to gaze at each other, she studied him. Whereas many people on the pier were dressed remarkably casually, this man was dressed in a gray tweed jacket and dark pants. He wore a floppy fishing hat that was slightly bluer than his jacket. It might have had a pattern. His shoes were light brown – like suede, but fuzzier. He seemed very out of place, and all he had with him was the fishing rod. No chest. No bucket. No fish. She could not look away.

After what seemed like a long time, his eyes narrowed slightly, and he lifted his chin a little. Alice paid close attention because she felt he was about to say something important.

"Florida!" he said with a sudden emphasis that startled Alice. She pulled back a little, but it was clear that he was not finished.

"Florida!" he said again, and continued softly but with a sense of great meaning, "is – the – lightning – KAPITAL – of – the – wo-r-r-r-ld."

He grinned and turned back to his fishing.

Again, Alice wasn't really sure what to say, but clearly it was her turn. The statement seemed out of place on this bright sunny morning. There was barely a cloud in sight, much less storm clouds or lightning.

She ventured, "Sir, I'm not sure I take your meaning."

"Hmph," he said. "Of kourse you kan't *take* my meaning."

Apparently, this was going to be a generally startling conversation. She thought the best approach might be to begin again, as if it was all proceeding in a completely normal fashion.

"My name is Alice. I am very pleased to meet you," she said.

"You have *enkountered* me," he corrected, "I would not go so far as to say that you have met me."

She thought for a moment.

"I am very pleased to encounter you?" she guessed.

"My name is Griffin. Professor Griffin," he offered.

ALICE IN THE LAND OF SUNSHINE

Assuming that they had now “met,” Alice proceeded to conversation, and though it seemed that the answer would be no, she asked, “Have you caught any fish?”

“Yes. Several,” was his reply.

She realized she would be taking a risk to ask the obvious, but she did anyway.

“Where are they?” she said in a tone that questioned her own question.

“Where – are – they?” he repeated wistfully, adding, “I – do – not – know. Is that the answer you wanted?”

Alice was beginning to feel some irritation. “I’m sure I don’t know what answer I wanted.”

“Alice’,” he said thoughtfully, not addressing her, but considering her name.

“Alice’... A. Is that not correct?” he asked.

She felt that this might be an opening to more pleasant talk.

“Yes, sir,” she said. “A,” and compulsively added, “It’s the first letter of the alphabet.”

“Your alphabet, perhaps,” he said.

Oh dear, she thought. It had seemed like such a simple thing to say. She knew that there were languages written in other alphabets than the English one, but she hesitated to guess.

“Can you explain?” she asked, trying to find the safest course.

“I have a theory about the alphabet,” he replied, but it was hardly an explanation.

There was a tug on the fishing line. He indifferently turned the reel slightly, and released the tension.



HE HADN'T BEEN THERE A MOMENT BEFORE

ALICE IN THE LAND OF SUNSHINE

“Do you see? I just kaught a fish,” he said as if this statement cleared up everything.

“I do not see a fish,” Alice said, perhaps with a slight tone of impertinence.

“Ah, my dear. Now, you are learning. Neither do I,” he offered in a mildly congratulatory tone.

“The problem with the alphabet is that it is matematikally imperfekt. Kan you see that?” he asked.

“I am not aware of the mathematical nature of the alphabet,” she said.

Clearly, he was delighted.

“How many letters are in your alphabet?” he asked.

“Why, twenty-six,” she responded.

“Presisely,” he said. “And twenty-six lies perfektly between the square of five and the kube of nine.”

This was a revelation to her, the kind of thing she had never thought of but seemed entirely obvious once explained. Why had no one ever mentioned this? This was a fact with some implications, and she could not simply allow him to make this assertion.

As if objecting, she began “What difference...,” but he interrupted her.

“Observe. If your alphabet had one less letter or one more, then all the letters would have a presise matematikal meaning. As it is, they have none,” he explained.

Alice was not sure what the use would be for letters to have a mathematical meaning, precise or otherwise.

“How would this help?” she asked.

“Ah,” he said with a visionary’s exhilaration. “This would be the foundation of an entirely new branch of matematiks and linguistik. It would be possible to formulate new ideas, and those ideas would be as matematikal as they are linguistik and vise versa. Language would be as presise as numbers. There would be no loopholes in kontrakts and no misunderstandings between nations bekause every word and every statement would have a presise matematikal meaning. Kan you understand how important this would be? It’s revolutionary!”

Alice’s mind was reeling as she pictured the letters of the alphabet packed into square or cubical frameworks. Of course, her mathematical knowledge was not sufficient for her to grasp his concept in its full depth. She decided a simple compliment would be best.

“I’m sure that seems like a very great accomplishment,” she said cheerily.

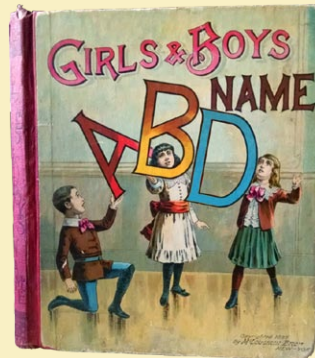
ALICE IN THE LAND OF SUNSHINE

“Seems, madame?” he said with a sigh. “It has *not* been *akkomplished* at all. No one will allow a single letter to be sakrifised. When I presented my theory to a national meeting of sientists, such diskord broke out that I was forced to leave the stage with a guard.”

“Had you a particular letter in mind, Professor?” she asked. Her sympathy had been aroused. As difficult as he had been to talk to at the beginning, he seemed like a kind man with great ideas, and she was warming to him.

“Indeed I did,” he began to explain. “Your letter 3. It is entirely superfluous. Your name is a perfekt example. It kontains the letter SEE, but its sound is S. Your name, for example, could be spelled with perfekt komprehension as A-L-I-S-E or even more simply as A-L-I-S.”

Alice furrowed her brow. She did not understand how this change would be advantageous, but she did understand “revolutionary.” She liked her name just the way it was. She thought about the way the letters flowed as she wrote it out. She began to think of all the things that would have to be changed if this man’s ideas were implemented. It would take an act of Parliament and the Queen’s approval! Queen Viktoria would neither accept nor aksept it!



An argument occurred to her.

“Professor, if we eliminated the letter C, how would we spell words like church or names like Charles?” Her question was somewhere between a simple query and a challenge.



LAST DECEMBER’S MEETING OF THE ROYAL SOCIETY WAS ADJOURNED PREMATURELY DUE TO A DISAGREEMENT AMONG A MEMBER OR TWO OVER A MODEST PROPOSAL.

ALICE IN THE LAND OF SUNSHINE

“Well of course, just as H marks the SEE to tell the reader that the sound is different, it could equally mark K. You see: khurkh or Kharles. It sounds exactly the same.”

She had to agree. It sounded exactly the same. For the time being, she was satisfied when another thought occurred to her.

“I understand that removing C will leave 25 letters which is a perfect square, but what letter had you proposed to add to my alphabet to give 27, a perfect cube?” Now she felt she was getting the hang of this.

“Ahhh,” he said, savoring the idea. “This is where things get really revolutionary and even magical. The dimensional possibilities are astounding!”

Just then, there was a tug on the professor’s fishing line and a heavy splash in the water. She looked over the railing to see what he had caught. The fish, if there was one, had disappeared.

She looked back to the professor to see his reaction, but he had disappeared too.

She looked around and even under things that weren’t there.

She walked to the end of the pier to stare at the spot where the professor had been a moment before to wait for him to reappear. She was afraid to look away for even a second, but she eventually became convinced that she would not see him again, at least at this time.



SHE STARED AT THE SPOT WHERE THE PROFESSOR HAD BEEN.

ALICE IN THE LAND OF SUNSHINE

13

A PLEASANT WALK

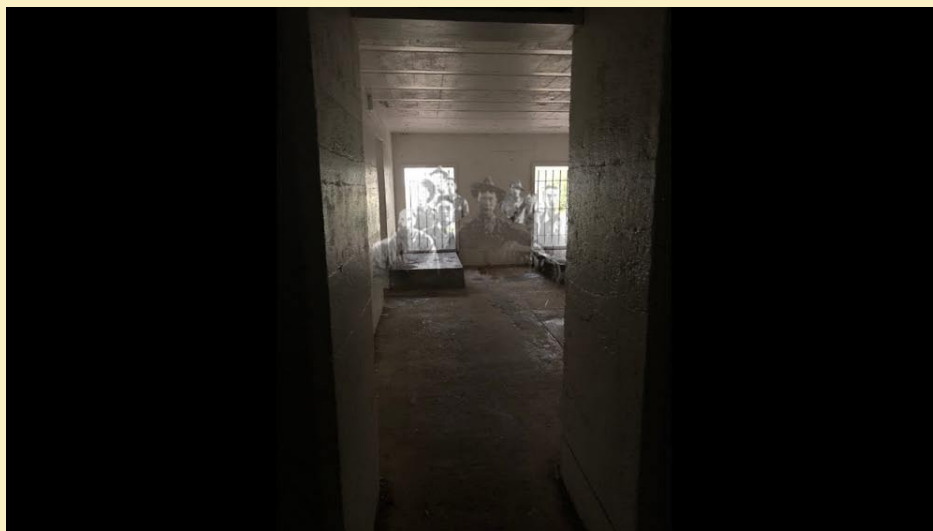
Alice walked back down the pier to find the others. She noticed how many birds there were. Many were also fishing. She listened to their voices. They were speaking to each other, telling stories about bird life and jokes – some of them were definitely laughing, maybe at the people or maybe at her.

She wandered through the “fort.” There were massive walls after all, but they seemed to be buried. The cannons were impressive. They were mechanical monstrosities, and she felt familiar with their general style: the giant metal parts like bolts and axles and springs – they must be relatives of the locomotive. She imagined how loud they must be.

There were catacombs. A few people were exploring them. But there were other figures as well, furtive, ghostly figures of soldiers. She heard echoes, but she couldn’t be sure what they were. She thought she heard an explosion, but it seemed to be at a great distance. She put her hands to her head to concentrate. A passerby put her hand on Alice’s shoulder, “Are you okay, sweetie?”

By now Alice knew how to answer. “Yes, thank you. I’m okay. I was just thinking about what used to happen here.”

The woman responded enthusiastically, “Oh yes. I know what you mean. Isn’t history thrilling?”



ALICE IN THE LAND OF SUNSHINE

Alice was sure that she had never thought of History in these terms. The woman went on talking about her great-grandfather who had been stationed at this fort. She spoke excitedly. There was a picture on the wall a little further up. If you knew what you were looking for, her great-grandfather was in it.

“I’d love to show you,” she said to Alice with a scrunch of her nose and a smile.

Alice was quite interested now. She nodded her agreement, and smiled back. The woman took her arm, gave it a squeeze, and said, “Oh, goody. I just love to do this.”

On the short walk, the woman asked, “What’s your name, honey?”

“Oh, I’m sorry. I should have said. My name is Alice.”

“Oh that’s alright. My name is Rene. Rene Weiss. I’m so happy to meet you.”

Alice stopper herself from saying ‘nice to meet you’, but she had just met her, hadn’t she?

“It’s very nice to meet you, too.”

Rene squeezed Alice’s arm again and giggled.

They arrived at a room in the catacombs that had picture on the wall. They went straight to one of them, and Rene mashed her finger against the plastic over the old photo.

“That’s him,” she said. “There was a hospital here, too, and that’s where he met my great-grandmother. She was one of the nurses. I didn’t know either one of them,



ALICE IN THE LAND OF SUNSHINE

but we have the hat he wore.” And she tapped the photo when she said “hat.”

She laughed, “Well, that’s what we tell ourselves. It’s just like the hat in this picture.”

After looking at a few more pictures together, Rene departed. Alice wandered down to the shore. It was what she had wanted to see, but she was beginning to realize that there was much more here.

As she walked onto the beach, Alice looked down at her shoes as they sank, step after step, into the brilliant white sand. She listened to the soft crunching sound the sand made with every step. She couldn’t imagine what this would have done to her regular shoes – how full of sand they would be.

The shoes were just high enough to keep the sand out – mostly. After all, she thought, it is sand – “it gets everywhere” – familiar words.

She paused for a moment. The families on the beach reminded her of something. If time was working normally in any way at all, she had been away from Oxford for three days. What must her parents and sisters and brothers be thinking? She had from time to time thought that among ten children, she would not be missed, but she knew differently. She knew that on that first day, when she had found herself seated on the floor of a mysterious dining room and her Florida adventure began – that day, when she would not have been home in time to help set the table and get the dinner for the little children – at that moment, the search would have begun. She pictured her closest sisters, Ina and Edith, looking for her in all her favorite places, finding her abandoned school books next to the river ... the thought of their fear was a pain that suddenly shook her, and her hand shot out as if to grasp the hand of a rescuer.

She took a moment to remind herself that there was nothing could do to change her situation. There were no mirrors or clever combinations of steps that could guarantee her return. It would be something unexpected and as unexplainable as her arrival. *If* she returned... She did not want to think it, but *if*... and she wondered whether she would be happy if Florida was her new home and these new friends were her new family.

She heard Ben’s voice.

“We’ve been looking for you. Have you been enjoying yourself?” he asked.

“Yes, I have,” she said. Her mind was still on her thoughts.

Ben noticed her seriousness and asked, “Is everything all right?”

“Yes, thank you, everything is all right,” she answered. “I just wanted to walk on the beach.”

“Of course,” he said. “May I walk with you?”

ALICE IN THE LAND OF SUNSHINE

While they walked on beach, she told him about Rene, and they chatted about the history of the island. So much history in this one little place, she thought.

The sun was getting high in the sky, and it was quite hot. She was glad the professor had moved on. He would never have survived this heat in his heavy clothes.

Ben asked her, “Would you like to wade in the water?”

She hadn’t considered it, but immediately she said, “Yes!”

She took off her shoes and strange short socks and handed them to Ben.

They walked down to the water together. Ben explained that this is where the Gulf Stream comes from, and he reminded her of some of the things they had learned at the banquet.

When they got to the water, Alice instinctively stepped back from the foamy edge of a wave, like a shore bird.

Ben suggested that she dip her toe in to see what it was like.

It was like a game. He extended his hand, and she took it to steady herself.

She waited for the wave to roll right up to her.

She pointed her foot and dipped her toe in the water and said very softly, “Gulf Stream. Gulf Stream.”

Ben’s hand was empty. He looked at it and then down at the footprints on the sand as the next wavelet rushed up to fill them.

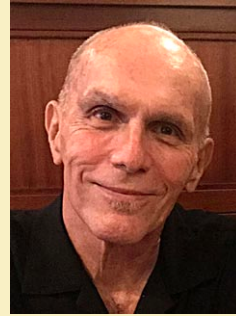
She had softly and silently vanished away.



ALICE IN THE LAND OF SUNSHINE

Tour Day 4 – Fort De Soto Park

Your Tour Guide –
Ben Wiley



After an early breakfast, we board the bus for an 8:00 a.m. departure for an excursion that's quite a contrast to our book-centric activities over the last few days. We'll ride to Fort De Soto Park located on the Gulf of Mexico, just a few miles southwest of our downtown St. Petersburg hotel, for a beach walk and tour of the historic fort. Bottled water, sunblock, and bug spray are provided.

The thousand-acre county park is a series of five offshore islands (keys) connected by bridges with Mullet Key as the largest and most notable as it's the location of the historic fort itself.

This area was once inhabited by the Tocobaga Native Americans from about 1000 to 1500 A.D. who created a prosperous community centered around the plentiful fish and shellfish from the Gulf of Mexico. In the early 1500s, the Spanish conquistadors arrived in the area and the Tocobaga soon went into decline. In 1539, Hernando De Soto came ashore somewhere near here, beginning the Spanish occupation and ownership of Florida.

In the mid 1800s, U.S. Army engineers (including Robert E. Lee) surveyed the area and created coastal defense

RIGHT: THE USCS PHOENIX, COMMISSIONED IN 1845, WAS THE FIRST UNITED STATES COASTAL SURVEY (USCS) TO VISIT THE GULF COAST. BELOW: WRITING FOR THE PHOENIX'S CAPTAIN, BREVET COL. ROBERT E. LEE WRITES: VI. AT TAMPA BAY – IN ADDITION TO THE PRESENT RESERVATIONS [FOR GOVERNMENT USE] OF CANTONMENT BROOKE, MULLET ISLAND, EGMONT ISLAND, BARNALY ISLAND [PROB. BURNABY; NOW PASSAGE KEY], & LONG ISLAND.



VI. *At Tampa Bay.*
In addition to the present reservation of Cantonment Brooke, Mullet island, Egmont island, Barnaly island, & Long island.

ALICE IN THE LAND OF SUNSHINE

installations. This included nearby Egmont Key Lighthouse, reconstructed in 1858 after hurricane and flood damage. It was later sabotaged by the Confederates during the Civil War, when Union soldiers were assigned to the islands to assist in the Union blockade of Tampa Bay. During the Spanish-American War, an actual fort was constructed from concrete reinforced with shell and stone and installed with batteries of artillery and mortars, all to provide Tampa Bay protection from potential invading forces.

Ultimately, the fort contained a guardhouse, barracks, hospital, carpenter shop, blacksmith, mess hall with kitchen, bakery, and more; no evidence of a library though. The buildings were connected by brick roads, concrete sidewalks, even a narrow-gauge railroad to move heavy supplies through shifting sand and equally fierce battalions of mosquitoes.

The Army officially abandoned the fort in 1923. Subsequent tropical storms and hurricanes damaged or destroyed the remaining buildings. Later, it became a bombing range during World War II. In 1962, a toll road was built connecting the mainland to the island, and Fort De Soto Park opened to the public in 1963. It is now listed on the National Register of Historic Places.

Our interest and reason for visiting today is to view the shimmering azure expanse of the Gulf of Mexico, described so powerfully by Jack Davis in his Pulitzer-winning *The Gulf: The Making of an American Sea*. His words spoken at last night's gala banquet should still be ringing in your ears as you experience the glory and grandeur of the Gulf of Mexico for yourself.



COREY ROTH

ALICE IN THE LAND OF SUNSHINE

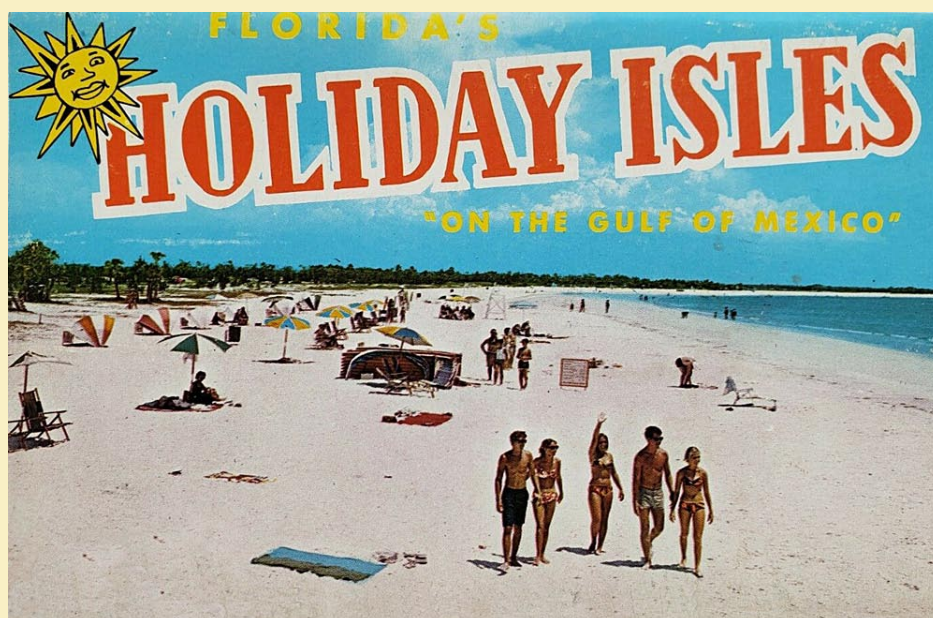
We'll first tour the fort, viewing the old artillery holds and firing galleys in the base, then marvel at the mortar battery cannons pointed over the top and into Tampa Bay should any invaders be lurking. Climb the stairs or take the ramp to the top of the fort for a stunning view of the Gulf and a vista that includes the Sunshine Skyway connecting St. Petersburg to Bradenton and Sarasota, the same bridge you crossed on Thursday for our bookish day in Sarasota.

After touring the fort, we'll leisurely walk a portion of the nature trail and sugar-white sands along the island's edge. Comfortable walking shoes are recommended, maybe even something you don't mind getting wet.

In 2005, Fort De Soto was ranked "America's #1 Beach" by coastal expert Dr. Stephen P. Leatherman, a.k.a. Dr. Beach. In 2009, Fort De Soto was named America's Top Beach by TripAdvisor, the world's largest online travel community.

If we're lucky, we'll view dolphins or manatees, or maybe some of the more than 300 species of birds that have been identified in this gateway site for the Great Florida Birding Trail. Feel free to collect all the sea shells you want, including the dazzling white sand dollars – as long as they're no longer alive. Taking live shells and sand dollars is illegal, but the gift shop has plenty of souvenir specimens if you want.

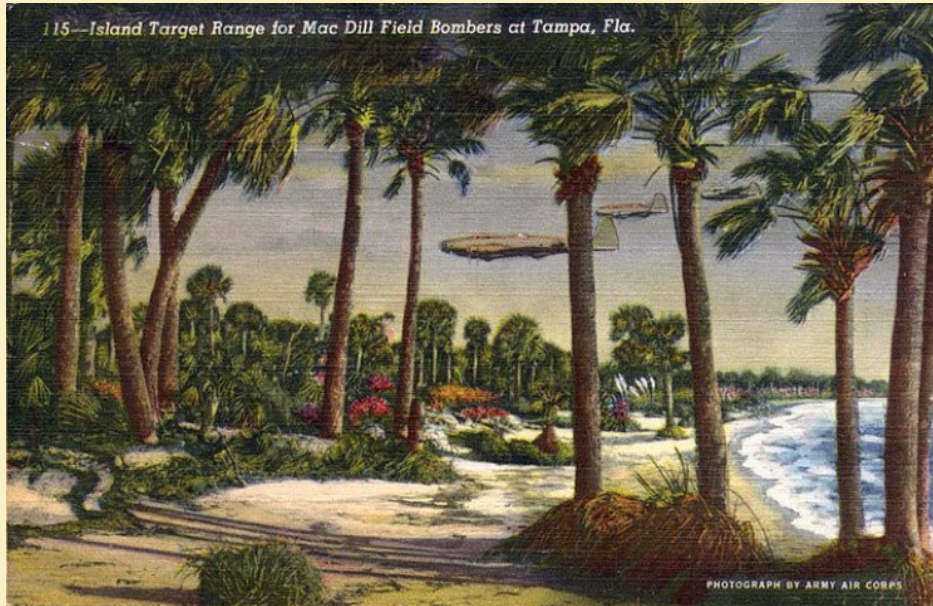
Then we head back to downtown St. Petersburg and the Hotel Indigo in time for your 11:00 a.m. checkout. Remember, if you are staying over, conference rates still apply. The Florida Antiquarian Book Fair is open until 5 p.m.



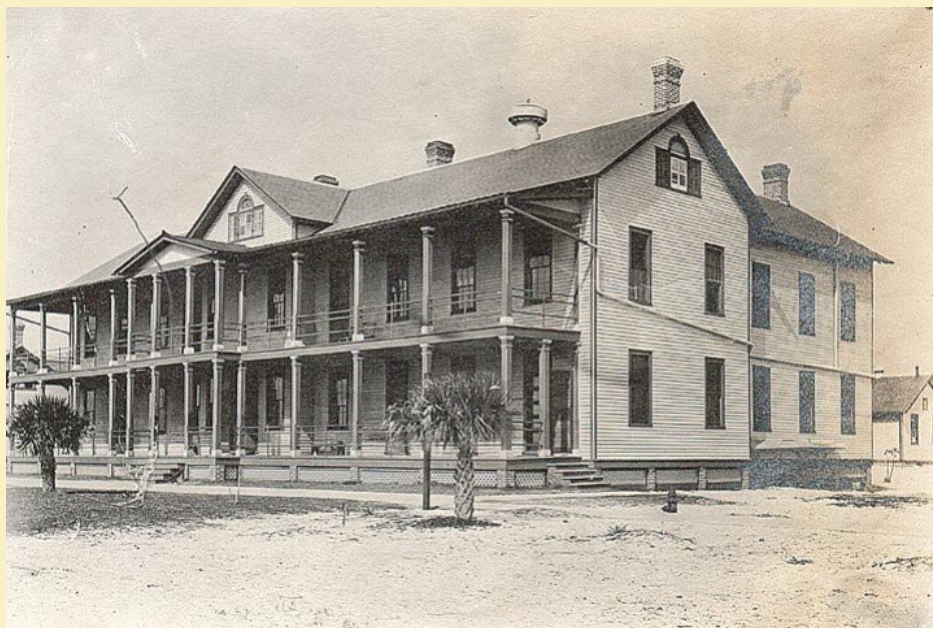
THE BROAD SNOW-WHITE BEACHES OF MULLET KEY ARE AMONG THE FINEST IN THE U.S.

ALICE IN THE LAND OF SUNSHINE

Fort De Soto Scrapbook



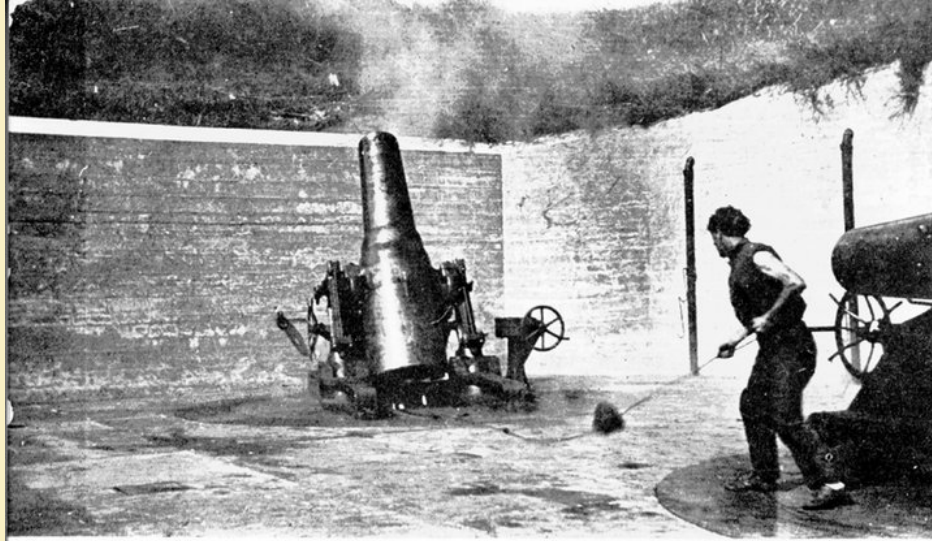
ARMY AIR CORPS PHOTOGRAPH USED FOR A POSTCARD DEPICTING THE USE OF MULLET KEY AS A BOMBING RANGE.



THE BARRACKS AT FORT DE SOTO IN THE EARLY 1900S. NO LONGER EXTANT. AFTER THE FORT WAS ABANDONED, HURRICANES DAMAGED OR DESTROYED MANY OF THE BUILDINGS. THEY WERE SOLD FOR SALVAGE IN 1939.

ALICE IN THE LAND OF SUNSHINE

Fort De Soto Scrapbook



Firing a 12 inch mortar. The blast in the pit is so great that it has carried away the hat of the man who pulled the lanyard

FORT DE SOTO WAS EQUIPPED WITH EIGHT 12-INCH MORTARS (M 1890-MI BREECH-LOADING RIFLED MORTARS) BUILT BY WATERVLIET ARSENAL OF WATERVLIET, NEW YORK. THE MORTARS HAD A MAXIMUM RANGE OF 1.25 MILES AT 70° ELEVATION AND 6.8 MILES AT 45°. THEY WERE OPERATED BY A CREW OF 12 MEN. FOUR OF THE MORTARS ARE STILL AT FORT DE SOTO.



THE FRIENDS OF FORT DE SOTO, INC., IS A CITIZEN ORGANIZATION WITH GOALS TO IMPROVE FORT DE SOTO PARK. IN THE 1990S, THEY RESTORED MANY ROADS, MAKING THE PARK MORE USABLE AND ACCESSIBLE. MORE RECENTLY, THEY ALSO RESTORED THE FOUNDATION POSTS OF THE BUILDINGS, MARKING THEIR ORIGINAL LOCATIONS. IN THE LATE 1990S, FRIENDS OF FORT DE SOTO HIRED AN ARCHITECT TO WORK FROM ORIGINAL DOCUMENTS TO RECREATE THE FORT'S QUARTERMASTER STOREHOUSE, WHICH NOW FUNCTIONS AS A MUSEUM WITH DISPLAYS AND INTERACTIVE EXHIBITS.

ALICE IN THE LAND OF SUNSHINE

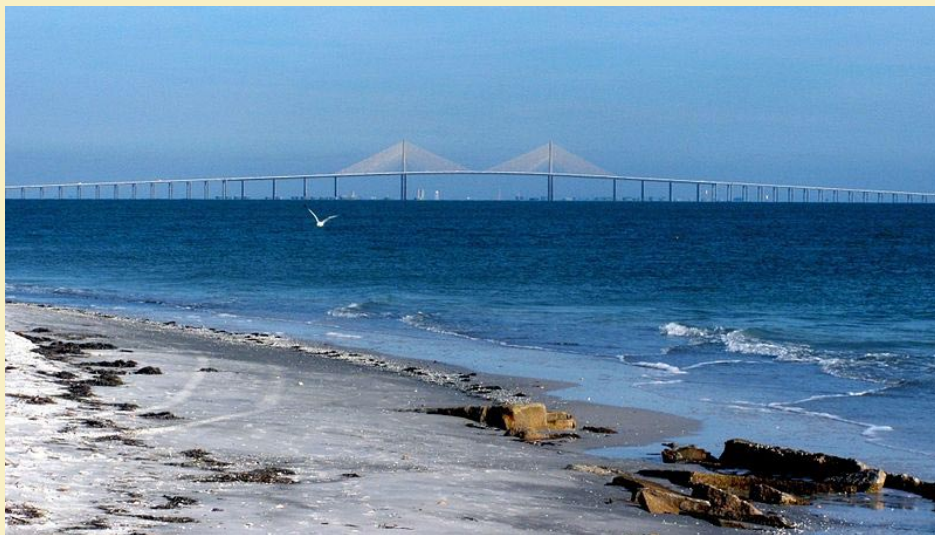
Fort De Soto Scrapbook



THE BROAD WHITE BEACHES OF MULLET ISLAND ARE AMONG THE BEST IN THE U.S.



AERIAL VIEW OF MULLET ISLAND



THE SUNSHINE SKYWAY BRIDGE AS SEEN FROM MULLET ISLAND

ALICE IN THE LAND OF SUNSHINE

Fort De Soto Scrapbook



KITEBOARDING BIBLIOPHILE (WE ASSUME) GOES AERIAL.



CORMORANT-KAYAK ENCOUNTER



MEETING A MANATEE

ALICE IN THE LAND OF SUNSHINE

Birds of Mullet Key



EASTERN WILLET
Tringa semipalmata



LAUGHING GULL
Leucophaeus atricilla



OYSTERCATCHER
Haematopus



PALM WARBLER
Setophaga palmarum



RED WINGED BLACK BIRD
Agelaius phoeniceus



ROYAL TERN
Thalasseus maximus



WHITE IBIS
Eudocimus albus



AMERICAN WHITE PELICANS
Pelecanus erythrorhynchos



ROSEATE SPOONBILL
Platalea ajaja



LITTLE BLUE HERON
Egretta caerulea



REDDISH EGRET
Egretta rufescens



OSPREY
Pandion haliaetus

ALICE IN THE LAND OF SUNSHINE

Shells of Mullet Key



ALPHABET CONE
Conus spurius



ANGEL WINGS
Cyrtopleura costata



JEWEL BOX
Arcinella cornuta



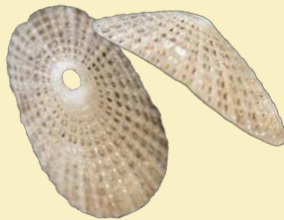
AUGER
Terebra maculata



BANDED TULIP
Cinctura lilium



COQUINA
Donax trunculus



CAYENNE KEYHOLE LIMPET
Diodora cayenensis



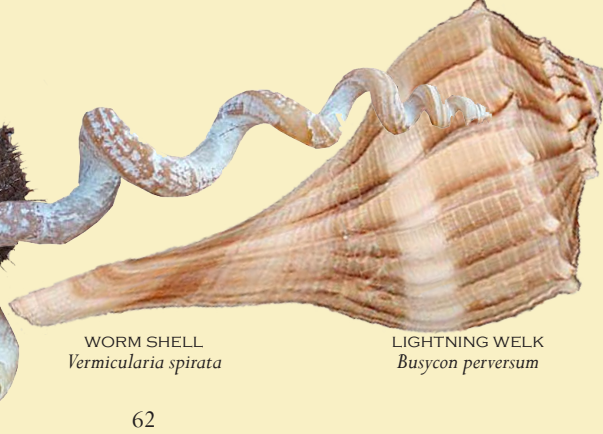
MORTON'S EGG COCKLE
Laevicardium mortoni



LETTERED OLIVE
Oliva sayana



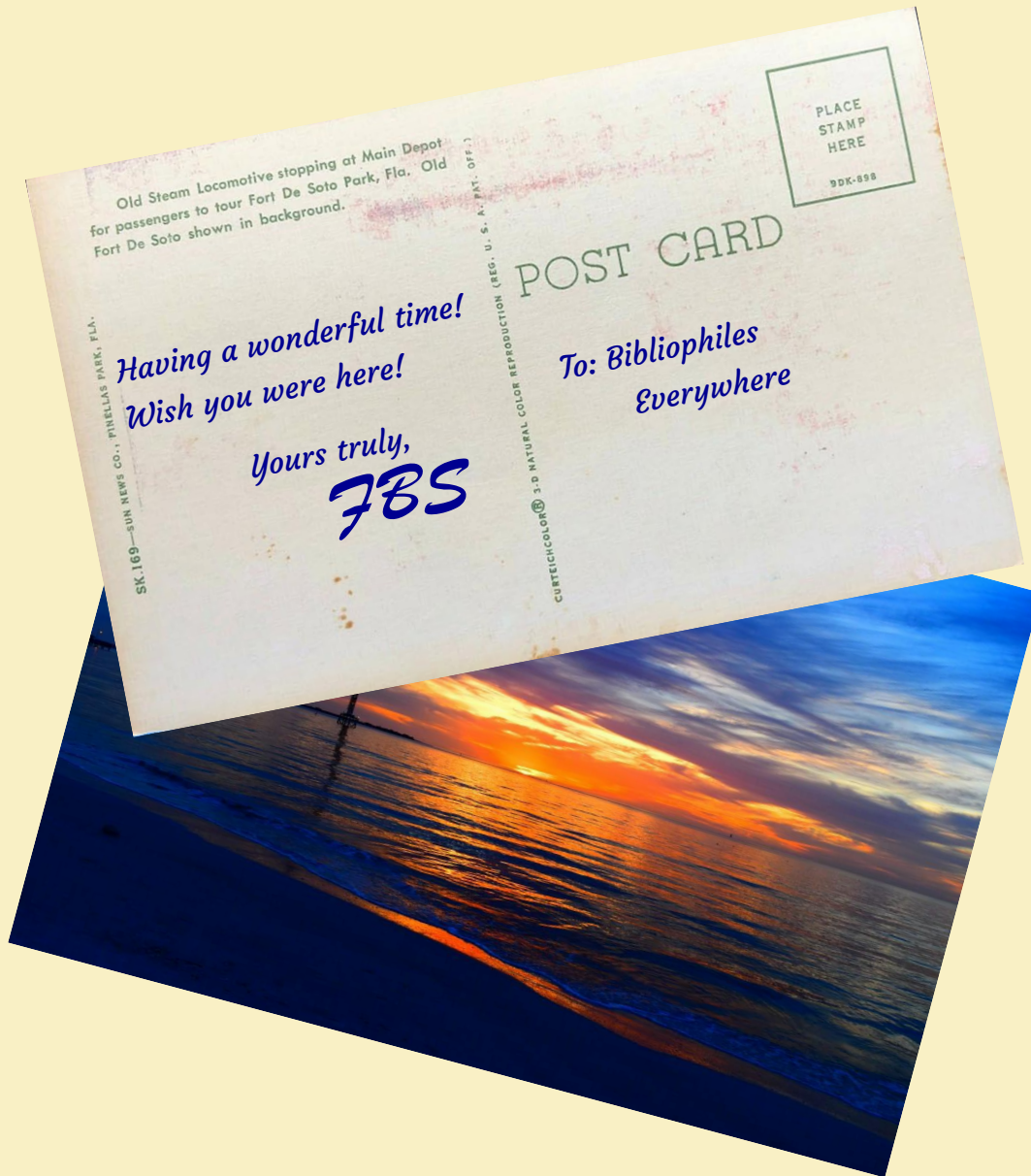
PONDEROUS ARK
Noetia ponderosa



WORM SHELL
Vermicularia spirata

LIGHTNING WELK
Busycon perversum

ALICE IN THE LAND OF SUNSHINE



And with that, the 2020 Virtual FABS tour of Florida comes to an end.

But whenever you have the time for a walk on the beach,

Florida will be here and so will we!



E P I L O G U E

It was late afternoon in Oxford, and the sun had taken its position halfway down the sky, its light a deepening yellow. It was one of those golden afternoons.

Alice was standing not far from where she had been ... earlier? later? A few yards away, she saw her books lying under the tree so she knew it was later, but how much? Hours? Days? She would certainly find out at home. She braced herself.

She stepped toward her books and realized that she had no shoes, only sandy feet.

She hastily gathered the books and scurried home. The damp lawn had cleaned her feet, so if she made it upstairs, there would be no questions. She went up the back stairs to her room. She put on fresh stockings and shoes and went down the front stairs. She entered the kitchen nonchalantly.

Her mother said, "My dear, you have been gone for a long time."

Alice wondered how long.

"Have you had anything to eat since lunch? You missed tea." her mother asked.

Ah, not too long, Alice thought.

"Surely you haven't been at your books this whole time," her sister Ina said, somewhat accusingly.

Alice made a face at Ina and merely joined into the kitchen activity. The room was full of delicious and familiar odors.

"Obviously not the whole time. You've gotten some sun," Ina

continued, narrowing her eyes and beginning to calculate.

Alice blushed. Ina noticed.

“What have you been up to?” Ina asked with a broad smile.

Later that night, Alice took a sandy shell from her apron pocket. It was like a golden-brown marble with a swirling pattern all over. She rolled it around in her hand as sand fell from the opening where something had once lived. “Somebody’s tiny house,” she said to herself, and she put it in her bedside table.

Lying in bed, she could still hear the gentle sound of the waves rushing up the beach, riffling the sand, turning over shells. She could feel the heat of the Florida sun and warm breeze flowing from the Gulf.

There are so many things you can never really tell anyone, Alice thought.



ALICE IN THE LAND OF SUNSHINE
THE END

