Ex libris : 03/04 (Spring/summer 1981)

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Ex Libris

JOURNAL OF THE USF LIBRARY ASSOCIATES

Spring/Summer, 1981
EXHIBITS OF rare and unusual items from the University's collections are displayed in the Library on a continuing basis. Display areas are located on the fourth floor of the main library building, both in the lobby and in the Special Collections reading room. Exhibits are changed quarterly.

**Quarter I, 1980: "The Classics: Editions of Graeco-Roman Literature."**

Until relatively recent years, a knowledge of the classics, a term designating the literary masterpieces of ancient Greece and Rome, was the hallmark of an educated person. Over the centuries since the invention of printing thousands of editions of classical works have been published throughout the world. Although no longer the dominant factor in education, study of the classics still forms an important part of the modern educational curriculum. The exhibit for Quarter I provides a cross section view of the editions of the classics to be found in the USF collection. The works comprising the display range in date from the 15th to the 20th Centuries, with the majority of specimens dating from the 16th to 18th Centuries. Included are works by most of the great authors of classical Greece and Rome, such as Horace, Juvenal, and Aristophanes. Also represented are numerous editions of artistic or typographic interest, with works from the Mosher Press, Limited Editions Club, Foulis Press, and other creators of fine books. The exhibit will be on display from September 22 until December 10, 1980.


Among the most colorful and interesting items in the USF rare books collection are the many volumes portraying birds and beasts in print, line or brush. The exhibit for Quarter II is a book lover’s zoo of animals and fowl as portrayed by writers and illustrators of natural history over the centuries. The materials comprising the exhibit range from scholarly works on the animal kingdom by such early naturalists as Mark Catesby and J. J. Audubon to the charming anthropomorphic beasts of 19th Century children’s book illustrators like Randolph Caldecott and Palmer Cox. The bulk of the exhibit consists of works dating from the 19th Century, though books from the 18th and early 20th Centuries are also represented. The exhibit includes sections devoted to scholarly works, animal books for children, and textbooks of natural history used in early American schools. An interesting dimension of the exhibit is the presence of numerous illustrations of birds and beasts of many lands, ranging from anatomically precise drawings to delightfully naïve pictures of animals in tailcoats and top hats from 19th Century children’s books. Many of these illustrations are beautifully hand-tinted. All in all, the exhibit gives an interesting and colorful view of how humanity has seen its fellow creatures through the years. The exhibit will be on view from January 7, 1981 to March 8, 1981.
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Cover: Plate showing the Blue Heron, from the USF copy of Mark Catesby's Natural History of Carolina, Florida and the Bahama Islands (London, 1754).

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Major Acquisitions

THE PAST FEW months have been particularly fruitful ones in the area of acquisitions. Not only have we received a number of rare and unusual books for our collection, but we have also added two major research collections to our holdings.

The David O. True Cartographic Collection:

In June the personal library and research archive of noted cartographic historian David O. True was deposited at the USF Library by Florida author and environmentalist Marjory Stoneman Douglas. A long-time friend of Mr. True, Mrs. Douglas received custody of his library and papers upon his death in 1967. Through the good offices of USF faculty member Dr. Charles W. Arnade, Mrs. Douglas has placed the True Collection on long-term loan in the Special Collections Department, with the provision that the collection will ultimately become the property of the University. Mrs. Douglas, best known for her classic work *The Everglades, River of Grass*, has graciously agreed to contribute an article on David True and the True Collection for the fall issue of *Ex Libris.*

The True collection comprises the personal library of the late David True, who was a nationally recognized authority on the discovery and exploration of North America. Mr. True settled in Florida in 1929, devoting much of his time thereafter to historical research and writing. His articles on early explorations and cartographic history have appeared in the international cartographic journal *Imago Mundi* and other scholarly periodicals. Mr. True is best remembered for his theory that explorer John Cabot discovered America three months before Christopher Columbus.

The TRUE COLLECTION consists of approximately fifty running feet of manuscripts and maps organized in binders, complemented by another fifty shelf feet of books and other materials relating to the discovery and early history of North America. Housed in the collection are Mr. True's extensive files of correspondence and working papers, together with original and facsimile maps of early North America gathered from depositories throughout the world. Particularly valuable are the many maps and other materials relating to the discovery and exploration of Florida. A truly significant addition to our holdings, the True Collection will provide invaluable research opportunities for scholars in a variety of fields.

The Papers of Miles Lawrence Hanley:

The second major research collection acquired was the papers of educator and phonetician Miles Lawrence Hanley (1893-1954). The Hanley papers were placed in the USF collection by Dr. H. M. Truby of Miami. They are currently on indefinite loan, but will eventually become the property of USF. Dr. Hanley was regarded as an authority on English usage and phonetics, particularly pronunciation. During his distinguished career as an educator he taught at such institutions as Harvard, Yale, and Ohio State, though most of his service was at the University of Wisconsin where he served as professor of English from 1927 until his death.

DR. HANLEY was involved in the preparation of several landmark works in linguistics. In 1931-34 he served as associate director in the preparation of the *Linguistic Atlas of New England*, and during 1939-40 he assisted in the creation of the *Linguistic Atlas of the United States and Canada*. He was also chairman of the committee on
pronunciation for the Thorndike-Century dictionaries from 1934 to 1946, and was phonetic advisor and an editor for the American College Dictionary.

The Hanley papers consist of approximately six running feet of manuscript materials (correspondence, working papers, etc.) and seventy drawers of 8 x 5 inch file cards with notes relating to the history of English and American pronunciation project which Dr. Hanley began in 1927. The card files consist of American and English sections. Each card in the files bears a single word, with exact rhymes taken from literary works as indications of its pronunciation in different periods since 1400. In addition to the Hanley papers already placed in our library, Dr. Truby will be sending an additional filing cabinet full of manuscript materials in the near future. All in all, the Hanley papers, particularly the monumental pronunciation project files, provide an important resource for scholars in the fields of linguistics and English.

Lord Alfred Douglas Collection:

One of the most significant of our recent acquisitions is a file of 120 documents relating to Lord Alfred Bruce Douglas (1870-1945). Although of some note as a poet in his own right, Douglas is remembered chiefly as the intimate friend of Oscar Wilde. Brilliant but erratic in temperament, Douglas is certainly one of the more unusual and colorful figures in the early 20th Century literary scene.

IN 1902 DOUGLAS made a runaway marriage with Olive Eleanor (d. 1944), daughter of Colonel Frederic Hambleton Custance, a retired Guards officer. The relationship between Douglas and his wife's family was not happy, being punctuated with bitter quarrels regarding the allowance made by Colonel Custance to his daughter and later conflicts regarding the custody of Raymond Douglas, the only son of the marriage. The quarrels culminated in 1913, when Douglas was taken to court on the charge of libelling his father-in-law.

The documents comprising our newly acquired Douglas file consist of 120 copy letters (typed transcripts) as actually used by the prosecuting counsel, Sir George Lewis, in the libel case against Lord Alfred in the Spring of 1913. These letters begin with those written to Colonel Custance by Douglas and Olive Custance on the day they eloped together to Paris in 1903. The bulk of the collection, however, dates from the period 1910 to 1913 and document the deteriorating relationship between Lord Alfred Douglas and his father-in-law. According to a note from the owner of this remarkable file, "They work up to a crescendo of abuse and hatred in Lord Alfred's inimical style, ending with a series of letter-length telegrams to all and sundry denouncing Col. Custance and compelling him to go to law -and incidentally win!"

Anthony Rota of Bertram Rota, Ltd., from whom the letters were acquired, wrote in relation to the papers, "For my own part I found the text of the file quite enthralling. It is not easy to put a value on the material simply because it does consist of typed transcripts, and one cannot be absolutely positive that no other copy exists. Of course some of the originals may also have been preserved but by reason that the file contains letters by various writers and that those from Alfred Douglas are to various addressees, the originals must at best be widely dispersed. All in all I should be very surprised if another complete text exists anywhere."
The Luther Bible:
A FINE illustrated edition of the famous Martin Luther translation of the Bible has been donated to the Library by Mrs. Elizabeth Cochrane of St. James City, Florida. Mrs. Cochrane has presented the Bible to USF in memory of her mother. The first complete edition of Luther's German translation of the Bible was published in 1534, though his version of the New Testament had appeared in 1521. The USF copy is from an edition printed at Magdeburg by the printer Lother in 1536. It is heavily illustrated throughout with woodcuts, and is bound in an interesting 16th Century blind stamped pigskin binding. A preliminary bibliographic search has turned up no other recorded copies of this edition, so it appears that the volume is an uncommon one. This fine addition to the University's collection of early Bibles was obtained through the good offices of Ms. Jean L. Froscher of Edison Community College in Fort Myers. Thanks are also due to Ms. Jean Anderson, head of the library at USF's Fort Myers campus for her aid in obtaining this important volume for our collection.

The Pickwick Papers:
Another notable acquisition for the USF rare books collection was a copy of the first book appearance of Charles Dickens' humorous classic *The Posthumous Papers of the Pickwick Club*. Originally issued in monthly parts beginning in 1836, publication of the *Pickwick Papers* brought Dickens world-wide fame. The USF volume is a copy of the first book edition, which was published in London in 1837 by Chapman & Hall. It is embellished with forty-three illustrations by R. Seymour and "Phiz" (Hablot K. Browne). This first book appearance of the *Pickwick Papers*, one of Dickens' most popular and enduring works, is a valuable addition to the Library's small but interesting collection of early Dickens' publications.

Bindings:
In addition to the materials added to the Library's research collections, we were also able during the past year to undertake restoration and rebinding of some of the less than pristine specimens in the rare books collection. Approximately 200 volumes from the University's rare books holdings have undergone repair or restoration, including a large number of early botanical works from the USF Herbarium Collection. The rarer items were restored by noted antiquarian book conservator Dr. Ivan Ruzicka of Sarasota, with other items in need of rebinding given attractive and sturdy new bindings by Boca Bindery of Boca Raton. This season's work not only improves greatly the outward appearance of our rare books collection, but also makes usable a great number of volumes formerly difficult to use due to fragility or defective bindings. In a very real sense, the restoration of so many books to usefulness is indeed a "major acquisition."
MARK CATESBY (1683-1749), the English artist, naturalist and fellow of the Royal Society, left the *Natural History of Carolina, Florida, and the Bahama Islands* (1731-1743) as an enduring record of his travels in colonial America. With the patronage of a circle of prominent British gardeners and virtuosi, e.g., Hans Sloane, William Sherard and Peter Collinson, Catesby was able to explore portions of the Southeast and Bahamas from 1722-1726. (This was actually his second visit to the New World. He had lived from 1712-1719 with his sister and her husband in Williamsburg. It was during his earlier stay that he became friends with William Byrd of Westover, one of the principal figures in the American Enlightenment.)

It turns out that Catesby's life is less interesting than his *Natural History*, a work that stands as his *magnum opus* and as a key document for what we know of the plants and animals of the eighteenth-century southeastern wilderness. Floridians may be disappointed that the scope of Catesby's title exceeds that of his journey's. Florida was not, whether we look to its present or historical boundaries, a part of his itinerary. But the *Natural History* itself is far from disappointing. Issued initially in serial form, it is in every way the product of Catesby's own labor. He executed the drawings, wrote the bilingual (French/English) text, and colored its plates. The finished effort, is according to his biographers, a pioneer in the field of scientific illustration. In botany, zoology, ichthyology, and especially in ornithology, Catesby explored new and untried fields with high acclaim. For well over a century his work was the best single treatment of the flora and fauna of the mainland of North America, and his method of illustrating his subjects won him the posthumous compliment of imitation by no less a person than John James Audubon.

One may wonder, despite the enthusiasm of the few who study and celebrate Catesby's achievements, wherein the significance of the *Naturals History* lies. Its literary qualities are clearly second to the poetical natural history in William Bartram's *Travels through North and South Carolina...* (1791). Its account of the Indians of the Carolinas is far less colorful than that in John Lawson's *A New Voyage to Carolina* (1709), and it offers little of the solid anthropological information one can find in the late sixteenth-century drawings of John White. Finally what Catesby says, in words and pictures, of mammals and fish is generally unremarkable.

*The text accompanying the plates in Catesby’s Natural History is bilingual, being printed in parallel columns of English and French.*
WHAT DEFINES and assures the importance of the *Natural History*, more than its beautiful illustrations or catalogues of native American birds, reptiles and plants, is the character and the objectivity of its author's mission. Catesby was not sent to America, as so many others had been before him, to chant a litany to its resources and products. He was concerned to report accurately what he saw and to convey his findings to those who supported him. As a consequence, one does not find in his work what is both common and lamentable in other European tracts on colonial America, i.e., a determination to portray the New World in a favorable mercantile light and a decision to omit or to "improve" findings that do not square with that determination. Robert Beverley's *The History and Present State of Virginia* (1705) like much of the literature on colonial Georgia, is indictable for its recurrent subjugation of objectivity to a desire to induce settlers and investment to the prelapsarian Eden across the Atlantic.

Catesby's interests were, to put it simply, science. What he had not observed or could not confirm remained, for the most part, suspect in his eyes. The real significance of his *Natural History*, therefore, is its contribution to the ongoing spirit of scientific inquiry and reporting. This contribution is all the more notable when one recognizes that eighteenth-century works in the life sciences were often glutted with mythology, folklore, and theological prepossessions that sprang from the heads of their authors and not, of course, from an observation of nature. With all this in mind, we can look briefly to representative material in the *Natural History* that speaks for science and against untutored credulity.

It was a pervasive and essentially unquestioned assumption that nature's providence
manifested itself in America as it had in the Old World; hence Lawson, Beverley, and William Byrd in his *History of the Dividing Line betwixt Virginia and North Carolina* (1728) reported - always without argument or evidence - that the bite of the dreaded rattlesnake had as its naturally occurring remedy some sort of snakeroot. Later in the same century Jonathan Carver wrote in the *Travels through the Interior Parts of North America* (1781) that the often mortal effect of a rattlesnake's bite can be "prevented by the immediate application of proper remedies; and these Providence has bounteously supplied, by causing the Rattle Snake Plantain, an approved antidote to the poison of the creature, to grow in great profusion wherever it be met with."8

Catesby had responded dubiously to this kind of reptilian mythology forty years earlier:

Having by travelling much with Indians, had frequent opportunities of seeing the direful effects of the bites of these snakes, it always seemed and was apparent to me, that the good effects usually attributed to these their remedies, is always owing more to the force of nature, or the slightness of the bite of a small snake in a muscular part. (II, 41)

While others continued to believe that certain American snakes "charmed" or "fascinated" their victims before they swallowed them, Catesby remained sceptical. Thus where Crevecoeur wrote with utter conviction that the eyes of the black snake "display a fire which I have often admired, and it is by these they are enabled to fascinate birds and squirrels,"9 Catesby deferred because nothing in his own experience ever testified to its truth: "The charming ... or attractive power this (rattle) snake is said to have of drawing to it animals, and devouring them, is generally believed in America; as for my own part, I never saw the action." (II, 41)

CATESBY'S modest fame derives less from his herpetology than it does from his descriptions and illustrations of American birds. Here both his apologists and critics note the vigor of many of the one hundred thirteen plates devoted to birds but lament the brevity and incompleteness of some of the descriptions that accompany them.10 Still several of his drawings and narratives are clearly superior to anything else his own century could offer in the field of natural history. His account of the fishing hawk (osprey) and its accidental relationship with the bald eagle is, for example, richer and more fully developed than what one can find on the same subject in Bartram's *Travels*. His drawings of the passenger pigeon and the text that attends it secure a place in art and literature for a species that has irretrievably lost its seat
in nature. Catesby wrote dispassionately of the prodigious numbers of passenger pigeons he saw in America, and he wrote of the human behavior that would eventually help to drive them to extinction:

Where they light, they so effectively clear the woods of acorns and other mast, that the hogs that come after them, to the detriment of the planters, fare very poorly. In Virginia I have seen them fly in such continued trains three days successively, that there was not the least interval in losing sight of them ... In their passage the people of New York and Philadelphia shoot many of them as they fly, from their balconies and tops of houses; and in New England there are such numbers, that with long poles they knock them down from their roosts in the night in great numbers. (I, xxiii)

It is too much to say, from these remarks alone, that Catesby had anticipated the demise of the passenger pigeon. On the other hand, his account of the voracious appetites of Carolina parakeets (I, xi) and of the Indians' passion for collecting and trading the beaks of ivory billed woodpeckers (I, xvi) leave unambiguous the causes of their extinction.

Even when Catesby was misguided, he usually went wrong on the side of reason and restraint. Nowhere is this claim better supported than in his treatment of bird migration. He was persuaded that birds resident in the northern hemisphere during the summer months fly south of the equator in the winter to a latitude congruent with the one they left in the North. In spite of its appeal to balance and simplicity in nature, his theory proved to be unsound; yet the conjectures on which it was based amount to proto-Darwinian insights into a system of adaptations between organisms and their environments. Thus he added that migrating birds "live in perpetual summer, which seems abundantly necessary for their preservation, because all summer birds of passage subsist on insects only, and have tender bills adapted to it, and consequently are unable to subsist in a cold country..." (II, p. xxxvii)

Although Catesby's own theory of migration demanded correction, it stood far ahead of the speculation dominant at the time, e.g., that of Peter Kalm and his English translator that migrant birds winter in caves or in underwater retreats." Catesby dismissed these views as "so ill attested and absurd in themselves, that they deserve no further notice." (II, p. xxxvi)

There is obviously much more that one can say about Catesby's place in the history of science and about his role in helping the Old World to learn of the plants and animals in the New World, but further analysis exceeds the scope and purpose of the present essay. Those who wish to know more must turn from articles and commentaries to the pages and plates of the *Natural History of Carolina, Florida, and the Bahama Islands*. In so doing their own pleasure may approximate to that of Catesby as he explored and portrayed a youthful America rich in variety and full of wonder.

**Footnotes to "Mark Catesby and the Colonial American Wilderness"**

1. The Special Collections department of the University of South Florida library has the two volume *Natural History* revised and published in London (1754) by Catesby's friend George Edwards. All references are to this edition, with the number of the volume followed by that of the plate or page.

2. The best general study of Catesby's life and work is that of G. F. Frick and R. P Steams: *Mark Catesby, the Colonial Audubon* (Urbana, Ill., 1961).
6. *Mark Catesby, the Colonial Audubon*, pp. 76-77, 82-83.
7. There are a few instances in which even Catesby was content to repeat doubtful lore; thus he repeated the claim that those bitten by rattlesnakes feel - if they are fortunate enough to survive - the pain of the bite on anniversaries of its occurrence: *Natural History*, II, 48.
8. The Special Collections department has a fine copy of the second edition of Carver's *Travels* published in London (1779). The quotation above is from page 482 of this edition.
13. *Mark Catesby, the Colonial Audubon*, pp. 63-64.
FINDING ONE volume of *Camera Work* today would be a rarity, and finding a complete set—well, this was a fantasy come true for a photographer. Protected behind several locked doors they stood on three feet of shelves in the Special Collections vault. One would never imagine that these plain bound, gray covered volumes contain works of many of the revolutionaries of the modern art movement in this country. Not only photographers, but painters and sculptors who were looking for new horizons, a mouth piece, or recognition. Artists including Picasso, Cezanne, and Van Gogh found their first exposure to the American art community through the pages of *Camera Work* magazine.

*Camera Work* is one of the most important and extravagant publications early American art and photography has ever seen. It is an honor for the University to own the entire set of fifty volumes. The material in these large hard bound magazines is of great historical significance and is of such a revolutionary nature that a full understanding of how the first readers must have reacted can hardly be comprehended.

The magazine was published from January 1, 1903 to June, 1917, a transition period for artistic expression, which included photography, from strict pastoral rules to more free forms of expression, movement, and composition combined to deal with and record real life situations. (Fence, Paul Strand)

1903 was a difficult time for a new movement, when few would predict that modern art as we know it, and products of that "decadent" trade of photography would be hanging on gallery walls. This came about slowly with the help of Edward Steichen and Alfred Stieglitz, much to the dismay of the conservative art community which included the powerful New York Camera Club, of which Stieglitz was a member.

IT WAS A community that was convinced that Matisse was somehow, and not distantly, related to the devil and was sent with the sole purpose of corrupting their precious structured art. When Stieglitz supported Matisse's work it created quite a stir, and he was asked to leave the Camera Club at which time he spearheaded the Photo Secession, Studio 291 Gallery, and its radical though lavish publication *Camera Work*.

The purpose of this small group was to "hold together those Americans devoted to pictorial photography, ...to exhibit the best that has been accomplished by its members or other photographers and above all to dignify that profession until recently looked upon as a trade."

Since that last publication of *Camera Work* little of the impact is remembered of such articles as "Is Photography a New Art?," "Photography and Artistic Photography," and
"Esthetic Activity in Photography." These excellently written articles contained topics and ideals that refined photography, topics which still bring heated debate in some circles today. Well, this was where it all started.

The first issue appeared in January 1903, and among its articles was one describing "The Pursuit of the Pictorial Ideal," as it related to photography, of course. Photography was still new in 1903, but pursue they did, and a photo outing of the day took on expeditionary proportions requiring resources not available to the general public. By 1911, however, great progress had been made in mobility, and Alfred Stieglitz boasted of his accomplishment in taking the photos appearing in the October issue, (The Steerage), with his "detective" camera. This camera was the Graflex hand held 4 x 5 which was much larger than the bread box of the day. It was inconspicuous in the sense that the subject could not recognize who was hiding behind the bulky camera.

The awareness of the subject of the camera often made a big difference in the outcome of the finished photograph since the photographer wanted to capture life as it was, undisturbed, and objectively, but the huge camera probably brought curious looks more often than not. Today many of our cameras fit snugly in our pockets.

In June 1917, Camera Work printed the following: "Notwithstanding the fact that the whole development of photography has been given to the world through Camera Work in the form uniquely beautiful as well as perfect in conception and presentation, there is no real consciousness, even among photographers, of what has actually happened: namely, that America has really been expressed in terms of America without the outside influence of Paris art-schools or their dilute offspring here. This development extends over the comparatively short period of sixty years, and there was no real movement until the years between 1895 and 1910, at which time an intense rebirth of enthusiasm and energy manifested itself all over the world."

THE FOCUS on photography itself, although other media were introduced in the magazine, and shown in 291 Gallery, is described by Paul Strand when he states in Camera Work that "Photography, which is the first and only important contribution thus far, of science to the arts, finds its raison d'etre, like all media, in a complete uniqueness of means. This is an absolute unqualified objectivity." There were many well written arguments concerning the matter.
of objectivity of the new art medium for which Stieglitz sought the ultimate in photo reproduction and publication quality combined with esthetically significant content.

The extravagance was in the method and materials used in the printing of the somewhat "periodical" periodical. It was the desire of the Photo Secession that the magazine be the last word in the state of the art of the half tone printing process of the day. This was the photo-gravure process.

From the photographers original negative a plate would be made and the printing done on "rice silk" paper. After printing, each print was hand inserted between two blank pages. The quality of the rice silk paper was so fine and the resolution of the printing so great that the prints are only effectively viewed when in contact with the supportive page. After many years on the shelves the paper in contact with the prints has discolored forming a ghost image on the opposite page.

The paper in these volumes is of a superior rag stock quality which, though somewhat dry and brittle with age, is still heavy and with a soft surface texture of fine museum stock. Nearly every page contains a water mark. The quality of the printing and type face is excellent, and there are periodic explanations throughout the issues describing the great pains taken to produce such fine works. And fine they were, even though the high cost of production drove Stieglitz to the brink, and eventually folded the magazine with a circulation of only forty issues of the last publication.

Alfred Stieglitz and Edward Steichen pulled all stops and Camera Work is probably most responsible for the well established position photography holds today. Other well know contributors include George Bernard Shaw, Maurice Maeterlinck, Sadakichi Hartmann, Robert Demachy, Benjamin De Casseres, Frederick H. Evans, J. B. Kerfoot, Gertrude Stein, and Paul Strand. Contributions included opinions, poetry, reviews, and technical explanations. Other articles in Camera Work discuss pros and cons concerning art, photography, painting, drawing, and esthetic ideals supported with occasional comments by the editor. They delve into such esthetic ideals as the objectivity of photography and the relationship of an individual's style. These topics are still discussed today by students of photography relating to the importance of the image and just how important photography is.

The significance of this rare journal lies in the fact that in America it ushered in a new movement with Alfred Stieglitz, the tip of a rather pointed spear, and Camera Work lavishly recording the entire sequence of his pioneering career. Each of these fine volumes contains history as it was being made and are a pleasure to hold, read, and appreciate.

Mr. Fulton is photography supervisor at the University of South Florida.
PERHAPS the most interesting single item in the USF photographic collection is an album of one hundred photographs by nineteenth century Florida photographer C. H. Stokes of Mohawk in Lake County. Taken around 1895, USF's Stokes photographs are views along the route of the old Orange Belt Railway between Sanford and Tampa Bay. A fascinating window into Florida's past, the photographs in the album show trains, hotels, ships, street scenes, and a variety of other views, with the heaviest number from the Pinellas-Pasco region.

In a conversation with Mrs. Marjorie Moody Holmes of Zephyrhills some time ago, we learned that she had in her possession two family photographs by Mr. Stokes. We were even more interested to hear that the photographs were taken when she and her parents were spending the winter in the Stokes home at Mohawk during 1895. Not only did Mrs. Holmes allow us to make copies of her irreplaceable family pictures for the University's collection, but she also very graciously consented to write an account of her 1895 visit to Florida for our journal. We are sure that our readers will enjoy reading this firsthand account of a little girl's trip into a vanished Florida not really so distant in time after all.

By Mrs. Marjorie Moody Holmes

ROME IS A SMALL village located in the beautiful foothills of the Appalachian Mountains in northern Pennsylvania.

Here I was born in 1891, an only child, growing up with myself as the center of my own small universe.

Sometime in 1895 my father had one of his frequent attacks of wanderlust. This time, a yen for the warm sunshine and good hunting in Florida. That Fall found him with my mother and me, a small child, boarding the Black Diamond Express at Towanda, our nearest point on the Lehigh Valley Railroad. Our arrival at the station was exciting. The cars, as everyone called them then, were flashing lights, ringing bells, blowing off steam and squirting water all over the sidewalk.

We were soon inside accompanied by a trunk big enough to hold all three of us. There we were greeted by tall men dressed in white. These were the porters. To my surprise, they were black but the memory of them lingers through the years-how they served a little girl so carefully and gently. I was placed at a table beside a window and given delicious food while I could watch everything move outside.

Suddenly, in broad daylight, it grew dark and the lights came on. We were going through the long tunnel near Tunkhannock. Kind black hands tucked me into my small white bed so high up above the lower berth where my parents would sleep. This was also fun because there were bumps and lovely noises - bells, whistles, the rumble of the train, and the chug, chug of the engine as it pulled us through the mountains.
After some days we arrived at our destination. This was the home of Mr. and Mrs. Stokes on Lake Tangerine in Lake County, Florida.

Here was a whole new world and to my delight, more cars which ran right in front of the Stokes home. Every day I could watch when the cars slowed up coming around the bend and a door would open. A man threw out a bag of mail and sometimes fruit (for me they said).

Inside the central part of the house was a large room for cooking and eating. In another room on one side I saw a tall man cover his head with a dark cloth while he looked through a box which stood on three legs. Of course this was Mr. Stokes in his studio.

At the rear of the house, steps led to a path to the lake. This was bordered on both sides by banana trees. Being interested in food, I looked for some fruit, in vain.

SINCE WE WERE winter boarders, our visit was prolonged and many things happened but only a few are well remembered. My most unfortunate experience was when riding in an open wagon going over a bridge, the wind blew my pretty hat with the plaid ribbon into the river. I had failed to obey orders to keep the rubber under my chin. My reward for this was a spanking.

Of course, everyone is always interested in snakes. I remember being taken to a place where many of them were kept in captivity. Of course there were large rattlesnakes but I was particularly intrigued by a large white one which they said was a white oak snake. We were told by the wife of a captain on one of the riverboats, that she had been lying in her bunk with a window open when one of these snakes dropped on her bed.

As spring approached I had grown a lot. I was invited to a birthday party. Again, thinking of cake and ice cream, I was glad to know that I was to be allowed to go. My only memory is of lots of people in a yard full of flowers.

However, the next day it was discovered that I had been exposed to the measles. It was March anyway. My parents rushed to pack and we hurried back to Rome where I really did become very ill. This was the end of an exciting winter.

Twenty years ago my husband and I came back to Florida to live. When October comes each year, and I remember how the hills around our 150 year old home in Pennsylvania must be blazing with red and gold, my eyes dim with tears.

But I soon open them to see the after glow of a Florida sunset as we drive west in the lovely, no longer small, town of Zephyrhills which is now our home.

Thanking God for the gift of a happy day just passed, we look forward to a bright tomorrow.
Marjorie Stoneman Douglas Reception:
On May 7, the Library Associates hosted an afternoon reception for noted author and environmental activist Marjorie Stoneman Douglas in the Special Collections reading room at the USF Library. Mrs. Douglas was visiting the USF campus at that time in connection with her decision to place the David True Cartographic Collection in the University Library (see Major Acquisitions in this issue). The 90-year old author spoke to an audience of Associates members on a variety of topics, including reminiscences of her first visit to Tampa in 1894. Arriving at Henry Plant's palatial Tampa Bay Hotel (now the University of Tampa) by steamer from New Orleans, Mrs. Douglas' first impression of Tampa was ... of picking an orange off a tree on the hotel grounds." Of her decision to donate the True Collection of materials relating to the discovery of America to USF, Mrs. Douglas remarked, "It is an important collection that I hope will help this library very much." Accompanying Mrs. Douglas was her friend and colleague Mrs. Kitty Harwood, who has served as curator of the David O. True Cartographic Collection during the time it has been housed in Coral Gables. The opportunity of meeting these two delightful and entertaining ladies made the afternoon a most enjoyable one.

Library Associates Book Collecting Contest:
The final judging of the first Library Associates student book collecting contest took place on April 14-15. Sponsored by the Library Associates and the USF Department of Library, Media and Information Studies, the contest was open to any regularly enrolled student of the University of South Florida. First place in the contest was won by Mrs. Elizabeth O'Sullivan for her outstanding collection of books relating to Shakespeare's play *The Tragedy of King Richard III*. Included in her collection were a comprehensive range of books about Shakespeare's play, complemented by works dealing with the historical Richard III. The books comprising the collection were effectively supplemented by etchings, prints, sound recordings, and other items about Richard III in drama and history.

The two other contest winners were Ms. Marea Rankin and Mr. Nelson G. Williams. Ms. Rankin's collection was entitled "Selections From the Library of an Anglophile," and contained books covering the entire sweep of British history from 449 A.D. past the reign of Victoria. Considering the limited number of works permitted by the contest rules, Ms. Rankin's selection did an admirable job of covering such a span of British life and culture. Mr. Williams' entry was entitled "Why I Collect Books and Trains," and consisted appropriately enough of books about trains and railroads. An interesting addition to Mr. Williams' display was a selection of actual antique electric trains from his toy train collection.

The winning collections were displayed in the Special Collections department during the week following the award of prizes. The essays and bibliographies submitted with the winning collections remain available for examination in the department. They provide interesting insights into why people collect books, and are well worth reading.

Although not quite as many entries were received as had been anticipated, the results of the contest were encouraging. It is planned to hold a second student book collecting contest in the spring of 1981, so any USF students with personal libraries should start
planning for their entries. After all, one can buy a lot of books with the prizes offered.

**Third Annual Library Associates Book Sale:**

Preparations for the annual Library Associates book sale are already well advanced, and we look forward to having more books by sale time than we did last year. We already have some thousands of volumes on hand, and if we continue to obtain additional sale books at the same rate there should be a rich trove for Bay Area bibliophiles to prospect when the sale opens.

We still, I hasten to add, very much need and want more books for the sale. Since the annual book sale is our major fund raising event of the year, each sale must, in view of inflation and such, be a bigger success than the last to provide the same level of support. We urge all members of the Associates and other friends of the USF Library to keep us in mind for any unwanted books that may come to hand. Any books in a donation given to the Associates that prove unsuitable for the Library's own collections can still benefit the Library through the sale. Not only do your gifts of books provide vital support for the Library and get good books into the hands of people who will use them, but they are also tax deductible.

The sale is scheduled to take place in the University Center Ballroom during the first week in November. As usual, there will be a reception and preview of the sale for members of the Associates the evening before the sale opens to the general public. We hope that all of our members will take advantage of this opportunity to obtain good books at bargain prices. Anyone wishing to contribute books for the sale or desiring information about donations to the Associates should call Jay Dobkin or Paul Camp at 974-2731.
Any person who wishes to help in furthering the goals of the USF Library Associates is eligible to become a member. Regular, sustaining, patron, corporate, and student memberships are available on an annual basis (September 1 to August 31). Student memberships are open only to regularly enrolled students of the University of South Florida, and are valid only so long as the member remains a regular USF student. Life memberships are also available to interested persons.

Membership in the Associates includes a subscription to *Ex Libris*, a journal of articles and news about Associates activities, library developments, and other topics likely to be of interest to Bay area bibliophiles. The member is also entitled to attend all Associates functions and, in addition, is eligible for book loan privileges at the University Library, subject to prevailing library regulations.

So, if you are interested in helping us to obtain a better library for the University and its community, and want to participate in the many services and activities offered to members by the Library Associates, please use the membership blank below and become one of us today.