

2011

End Notes

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End Notes

FLORIDA FRONTIERS: THE WEEKLY RADIO MAGAZINE OF THE FLORIDA HISTORICAL SOCIETY

Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society is a weekly, half-hour radio program currently airing on public radio stations around the state. The program is a combination of interview segments and produced features covering history-based events, exhibitions, activities, places, and people in Florida. The program explores the relevance of Florida history to contemporary society and promotes awareness of heritage and culture tourism options in the state. *Florida Frontiers* joins the *Florida Historical Quarterly* and the publications of the Florida Historical Society Press as another powerful tool to fulfill the Society's mission of collecting and disseminating information about the history of Florida.

Recent broadcasts of *Florida Frontiers* have included visits to the Grove in Tallahassee, the Marco Island Historical Museum, and the former Tampa Bay Hotel. Discussions about the archaeological excavation of Fort Lane, the theatrical presentation *Female Florida: Historic Women in Their Own Words*, and Prehistoric medical practices in Florida have been featured. We've explored the Greek sponge diving culture of Tarpon Springs, the historic African-American community of Eatonville, and the first permanent European settlement of St. Augustine. Upcoming programs will take us to the home of Harriet Beecher Stowe, the site of Florida's oldest shipwreck, and Mission San Luis.

Florida Historical Society Executive Director Ben Brotemarkle is producer and host of *Florida Frontiers*, with weekly contributions from assistant producers Janie Gould and Bill Dudley. From 1992-2000, Brotemarkle was creator, producer, and host of the hour-long weekly radio magazine *The Arts Connection* on 90.7 WMFE in Orlando. In 2005, Gould became Oral History Specialist at 88.9 WQCS

in Ft. Pierce. Since 1993, Dudley has been producing an ongoing series of radio reports for the Florida Humanities Council.

The program is currently broadcast on 90.7 WMFE Orlando, Thursdays at 6:30 p.m. and Sundays at 4:00 p.m.; 88.1 WUWF Pensacola, Thursdays at 5:30 p.m.; 89.9 WJCT Jacksonville, Mondays at 6:30 p.m.; 89.5 WFIT Melbourne, Sundays at 7:00 a.m.; 88.9 WQCS (HD2) Ft. Pierce, Wednesdays at 9:00 a.m.; 90.7 WPBI West Palm Beach, Sundays at 7:00 p.m.; 89.1 WUFT Gainesville, Sundays at 7:30 a.m.; and 90.1 WJUF Inverness, Sundays at 7:30 a.m. Additional public radio stations are expected to add *Florida Frontiers* to their schedule in the coming year. The program is archived on the Florida Historical Society web site and accessible any time at www.myfloridahistory.org.

Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society is made possible in part by the Florida Humanities Council and the National Endowment for the Humanities; the Jessie Ball duPont Fund; and by the Brevard County Board of Commissioners through the Brevard Cultural Alliance, Inc.

FLORIDA HISTORICAL QUARTERLY PODCASTS

The *Florida Historical Quarterly* has entered a new era of media. Dr. Robert Cassanello, Assistant Professor of History at the University of Central Florida and a member of the *FHQ* editorial board, has accepted a new role as the coordinator for podcast productions. In conjunction with the Public History programs at UCF, Dr. Cassanello will produce a podcast for each issue of the *Quarterly*. Each podcast will consist of an interview with one of the authors from the most recent issue of the *Quarterly*. The podcasts are uploaded to iTunes University and are available to the public at <http://publichistorypodcast.blogspot.com/>.

Dr. Jack E. Davis on his article "Sharp Prose for Green: John D. MacDonald and the First Ecological Novel," which appeared in Volume 87, no. 4 (Spring 2009).

Dr. Michael D. Bowen on his article "The Strange Tale of Wesley and Florence Garrison: Racial Crosscurrents of the Postwar Florida Republican Party" appeared in Volume 88, no. 1 (Summer 2009).

Dr. Nancy J. Levine discussed the research project undertaken by her students on the Hastings Branch Library that appeared in Volume 88, no. 2 (Fall 2009).

Dr. Daniel Feller, 2009 Catherine Prescott Lecturer, on "The Seminole Controversy Revisited: A New Look at Andrew Jackson's 1919 Florida Campaign," Volume 88, no. 3 (Winter 2010).

Dr. Derrick E. White, on his article "From Desegregation to Integration: Race, Football, and 'Dixie' at the University of Florida," Volume 88, no. 4 (Spring 2010).

Dr. Gilbert Din was interviewed to discuss his article "William Augustus Bowles on the Gulf Coast, 1787-1803: Unraveling a Labyrinthine Conundrum," which appeared in Volume 89, no. 1 (Summer 2010).

Deborah L. Bauer, Nicole C. Cox, and Peter Ferdinando on graduate education in Florida and their individual articles in Volume 89, no. 2 (Fall 2010).

Jessica Clawson, "Administrative Recalcitrance and Government Intervention: Desegregation at the University of Florida, 1962-1972," which appeared in Volume 89, no. 3 (Winter 2011).

Dr. Rebecca Sharpless, "The Servants and Mrs. Rawlings: Martha Mickens and African American Life at Cross Creek," which appeared in Volume 89, no. 4 (Spring 2011).

Dr. James M. Denham, "Crime and Punishment in Antebellum Pensacola," which appeared in Volume 90, no. 1 (Summer 2011).

FLORIDA HISTORICAL QUARTERLY JOINS JSTOR

The *Florida Historical Quarterly* is now available to scholars and researchers through JSTOR, a digital service for libraries, archives, and individual subscribers. JSTOR editors spent more than a year digitizing *FHQ* volumes 3-83; it became available to academic libraries and individual subscribers in August 2009. The *FHQ* has reduced the 5-year window to a 3-year window for greater access. More recent issues of the *Quarterly* are available only in print copy form. JSTOR has emerged as a leader in the field of journal digitization and the *FHQ* joins a number of prestigious journals in all disciplines. The *Florida Historical Quarterly* will continue to be available through PALMM, with a 5-year window.

FLORIDA HISTORICAL QUARTERLY NOW ON FACEBOOK

Join the *Florida Historical Quarterly* on Facebook. The *FHQ* Facebook page provides an image of each issue, the table of contents of each issue, an abstract of each article (beginning with volume

90, no. 1). There will be a link to the *Quarterly* podcasts and the Florida Historical Society.

2011-2012 Florida Lecture Series produced by the Lawton M. Chiles Jr., Center for Florida History at Florida Southern College

- November 17** **Hon. John Antoon (Judge, U. S. District Court, Middle District of FL)**
"American Courts: State and Nation"
- January 19** **Lu Vickers (Professor, Tallahassee Community College)**
"Cypress Gardens: America's Tropical Wonderland"
- February 16** **Tracy Jean Revels (Professor of History, Wofford College)**
"Sunshine Paradise: A History of Florida Tourism"
- March 29** **Isabel Wilkerson (Professor of Journalism and Director of Nonfiction, Boston University)**
"The Warmth of Other Suns: the Epic Story of America's Great Migration and the Odyssey of George Swanson Starling"

***Information about the programs can be obtained by calling the Lawton M. Chiles, Jr. Center for Florida History at (863) 680-3001 or by calling James M. Denham at (863) 680-4312 or visiting us on the web at www.flsouthern.edu/flhistory

THE ZORA NEALE HURSTON IN BREVARD COUNTY EXHIBITION

On July 9, 1951, writer, folklorist, and anthropologist Zora Neale Hurston wrote in a letter to Florida historian Jean Parker Waterbury: "Somehow, this one spot on earth feels like home to me. I have always intended to come back here. That is why I am doing so much to make a go of it."

It would be natural to assume that Hurston was writing about her adopted hometown of Eatonville, Florida. Growing up in the oldest incorporated municipality in the United States entirely governed by African Americans instilled in Hurston a fierce confidence in her abilities and a unique perspective on race. Eatonville figures prominently in much of Hurston's work, from her powerful 1928 essay *How It Feels To Be Colored Me* to her acclaimed 1937 novel *Their Eyes Were Watching God*. For the past twenty-two years, the Association to Preserve the Eatonville Community (P.E.C.) has celebrated their town's most famous citizen with the annual Zora Neale Hurston Festival of the Arts and Humanities. Hurston will forever be associated with the historic town of Eatonville.

But Hurston was not writing about Eatonville when she spoke of "the one spot on earth [that] feels like home to me" where she was "the happiest I have been in the last ten years" and where she wanted to "build a comfortable little new house" to live out the rest of her life.

Unknown to most, Zora Neale Hurston called Brevard County "home" for some of the happiest and most productive years of her life. Through a new traveling exhibition called *Zora Neale Hurston in Brevard County*, an accompanying Curriculum Guide for Teachers, and ancillary web-based materials, the Florida Historical Society will highlight this little known aspect of Zora Neale Hurston's life and career. When not traveling to other venues, the exhibit of photographs, letters, and other memorabilia and artifacts will be displayed at the Historic Roesch House in Eau Gallie, across the street from the Rossetter House Museum and Gardens, just blocks from where Hurston lived.

Brevard County has a rich and varied history. It is known as the site of the 7,000 year-old Windover Mortuary Pond, one of the most significant archaeological discoveries in the world; the home of educator and activist Harry T. Moore, the first martyr of the contemporary Civil Rights Movement; and the launch pad for every

manned space flight from the United States. Fewer people are aware, however, of the significant history relating to Zora Neale Hurston in Brevard County.

For example, Hurston first moved to Eau Gallie in 1929, where she was very productive. Here she wrote the book of African American folklore *Mules and Men* (published in 1935), documented research she had done in Florida and New Orleans to fill an entire issue of the *Journal of American Folklore*, and made significant progress on some of her theatrical pieces.

After returning to New York in late 1929, Hurston came back to Eau Gallie in 1951, moving into the same cottage where she had lived previously. While living in Eau Gallie between 1951 and 1956, Hurston staged a concert at Melbourne High School (its first integrated event); worked on the project that became her passion, the manuscript for *Herod the Great*; covered the 1952 murder trial of Ruby McCollum (an African American woman who killed her white lover); and wrote an editorial for the *Orlando Sentinel* arguing against the Brown v. Board of Education decision. Her controversial disapproval of public school integration reflects her belief in the need to preserve African American culture and communities.

When Hurston was unable to purchase her much loved Eau Gallie cottage, she moved to an efficiency apartment in Cocoa Beach, while working as a librarian in Satellite Beach. In June, 1956, Hurston moved from the apartment to a mobile home on Merritt Island. She was fired from her job in May 1957, because she was "too well-educated for the job." She then left her happy life in Brevard County to take a job at the *Chronicle* in Fort Pierce, where she died three years later. All of this and more will be documented in the *Zora Neale Hurston in Brevard County* exhibition and ancillary materials.

With funding from the Florida Humanities Council, The Florida Historical Society plans to complete the *Zora Neale Hurston in Brevard County* exhibition in late 2011.



William Stetson Kennedy 1915-2011. Image courtesy of Florida Historical Society.

Stetson Kennedy and the Pursuit of Truth: Facing South, The Institute for Southern Studies

by *Paul Ortiz*

Stetson Kennedy passed away today (August 27, 2011). He was 94 years old. Stetson died peacefully, in the presence of his beloved wife Sandra Parks at Baptist Medical Center South in St. Augustine, Florida.¹

Stetson Kennedy spent the better part of the 20th century doing battle with racism, class oppression, corporate domination, and environmental degradation in the American South. By mid-century Stetson had become our country's fiercest tribune of hard truths; vilified by the powerful, Stetson did not have the capacity to look away from injustice. His belief in the dignity of the South's battered sharecroppers, migrant laborers, and turpentine workers made him the region's most sensitive and effective folklorist.²

Stetson was so relentless, so full of life, that some of us thought that he would trick death the way that he had once fooled the

Paul Ortiz is Associate Professor of History at the University of Florida, where he is also the Director of the Samuel Proctor Oral History Program. He is the author of *Emancipation Betrayed: The Hidden History of Black Organizing and White Violence in Florida from Reconstruction to the Bloody Election of 1920*, which won the Harry T. and Harriette V. Moore Book Prize from the Florida Historical Society.

1. "Stetson Kennedy Dies: Author and Civil Rights Activist was 94," wrote "The Klan Unmasked," *The St. Augustine Record*, August 28, 2011.
2. StetsonKennedy.com, "Palmetto Country," <http://www.stetsonkenedy.com/palmetto.htm> (accessed August 28, 2011).

Ku Klux Klan into exposing their lurid secrets to the listeners of the *Adventures of Superman* radio program in 1947. As recently as April, Stetson gave a fiery speech to hundreds of farm workers and their supporters at a rally in support of the Coalition of Immokalee Workers in Tampa. Standing in solidarity with Latina/o and Haitian agricultural workers affirmed Stetson's ironclad belief in the intersections between labor organizing, racial justice, and economic equity.³

Stetson Kennedy has been called Florida's Homer. He was an epic bard of the South, and his prose was fiery and uncompromising. In the now immortal *Southern Exposure* (1946) he waged war on the "hate-mongers, race-racketeers, and terrorists who swore that apartheid must go on forever." Reading *Southern Exposure* sixty-five years after its initial publication is an electrifying experience. While the South's lickspittle politicians presented the region to northern capitalists as a place to exploit people and resources, Stetson understood that real economic development could not occur until Jim Crow had been smashed. *Southern Exposure* was a declaration of war against white supremacy and corporate rule in the South. Sandra Parks aptly observed that, "Stetson Kennedy was a walking around reminder of the principle ... that people's basic decency outweighed the customs, laws, misconceptions and violence of racism. Although millions of white Southerners were uneasy about segregation, Stetson was among the few who took the risks of direct action against it."⁴

In assessing the scope and scale of Stetson Kennedy's life it is clear that he was one of the outstanding personalities of United States history. Over the course of his illustrious career he worked with many of the giants of the 20th century including Simone de Beauvoir, Jean Paul Sartre, Richard Wright, Lillian Smith, Woody Guthrie, Zora Neale Hurston, Myles Horton, Virginia Durr, Alan Lomax, Marjorie Kinnan Rawlings, Erskine Caldwell (who edited his first book) as well as Florida's beloved freedom fighters and martyrs Harry T. and Harriette V. Moore.

3. Coalition of Immokalee Workers, <http://www.ciw-online.org/> (accessed August 28, 2011).

4. "Florida's Homer, Folklorist Stetson Kennedy, Dies at age 94," <http://www.tampabay.com/news/environment/wildlife/floridas-homer-folklorist-stetson-kennedy-dies-at-age-94/1188450>, August 28, 2011, (accessed August 28, 2011); "Witness for the People: Stetson Kennedy's Work Earns Him A Spot in New Film," *The St. Augustine Record*, November 30, 2009.

Throughout his career as a folklorist, author and community organizer, Stetson posed tough questions to authorities that made even many of his friends uncomfortable. He insisted upon a level of accountability from elected officials unheard of in the one-party South, and he demanded justice for the oppressed. The legendary oral historian Studs Terkel put it best when he said: "With half a dozen Stetson Kennedys, we can transform our society into one of truth, grace and beauty."⁵

Stetson Kennedy personifies what Dr. Martin Luther King, Jr. was trying to get at when he stated that, "Education without social action is a one-sided value because it has no true power potential. Social action without education is a weak expression of pure energy. Deeds uninformed by educated thought can take false directions. When we go into action and confront our adversaries, we must be armed with knowledge as they are. Our policies should have the strength of deep analysis beneath them to be able to challenge the clever sophistries of our opponents."⁶ In the writings of Stetson Kennedy, education and social action are constantly joined. Generations of human rights advocates have used Stetson's investigative reporting and research to improve the conditions of agricultural workers, women, Latinos, and many others. This onetime South-eastern Editorial Director of the CIO's Political Action Committee blew the lid off of the worst aspects of American life even as he magnified the best: the cultural strengths and solidarities of the working classes irregardless of race, creed, or color.

One of the consistent threads in Stetson's work is the exceptional attention that he gave to the relationship between humans and the natural environment. His environmentalism was grounded in connecting the fate of turpentine and phosphate laborers to the degradation of the lands that they worked for low wages and dangerous conditions. This was a working class environmentalism and it is a philosophical stance that underpins the organizing being done against mountain-top removal as well as the environmental racism movement.

5. Studs Terkel, Letter to the Editor, *The New York Times Magazine*, January 22, 2006.

6. Martin Luther King, Jr., *Where Do We Go From Here? Chaos or Community?* (1967; Boston: Beacon Press, 1968), 164.

Fables of the Reconstruction

In 1942, Stetson published the book *Palmetto Country* which focuses primarily on Florida history.⁷ This book contains some of the most remarkable chapters on the history of Reconstruction published between W.E.B. Du Bois's *Black Reconstruction* in 1935 and John Hope Franklin's *Reconstruction after the Civil War* in 1961. To understand how revolutionary Stetson's writing was however, we must move forward in time to 1964, the year when the state of Florida chose William Watson Davis's *The Civil War and Reconstruction in Florida* as one of twelve books to celebrate the state's 400th anniversary. Davis's book had originally been published in 1913. He was a student of William Archibald Dunning, who opposed voting rights for African Americans.⁸

Dr. Du Bois characterized Davis's book as "standard, anti-negro."⁹ A reviewer noted that Davis "finds that for nine years the State was wracked by political wrangling, violence, and mutual suspicion. The attempt to found a commonwealth government upon the votes of an ignorant [N]egro electorate proved a failure. It made the Solid South." In other words, this was the standard narrative of venal Carpetbaggers, race traitor scalawags, and sub-human African Americans. The state of Florida officially promoted Davis's racist analysis of Reconstruction over fifty years after its original publication, and esteemed UNC-Chapel Hill history professor Fletcher Green wrote an introduction for the new edition of the book.

Stetson's view of the Civil War and Reconstruction in *Palmetto Country* was radically different. In it, African Americans were treated with dignity and respect and judged by their actions not by their racial background. So-called Redemption is depicted as a horrific tragedy, not as a progressive, inevitable fact. Class differences between whites were carefully examined. The Civil War is no longer covered with the self-destructive myth of the "Lost Cause,"

7. Stetson Kennedy, *Palmetto Country* (New York: Sloan & Pearce, 1942).

8. Paul Ortiz, "The Not So Strange Career of William Watson Davis's *The Civil War and Reconstruction in Florida*," in *Looking Back Without Anger: New Appraisals of 'the Dunning School' and Its Contributions to the Study of American History*, edited by John David Smith and J. Vincent Lowery. (Lexington: University of Kentucky Press, forthcoming 2012).

9. W.E.B. Du Bois, *Black Reconstruction in America: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860-1880* (New York: Harcourt, Brace and Company, 1935), 731.

but instead becomes, "A Rich Man's War, and a Poor Man's Fight." Equally important, Stetson paid attention to the role that northern robber barons played in corrupting Florida politics into the Gilded Age, thus anticipating C. Van Woodward's *Origins of the New South* (1951) by several years.

Stetson deepened this analysis in *Southern Exposure*, noting that, "Prior to the Civil War, the despoilers of the South were the small class of slave-driving large planters. Since the Civil War, the parasites who have enriched themselves beyond measure through the impoverishment of the South's people are predominantly corporate interests, the main body of them being situated outside the South, with tentacles sucking at the region through Southern 'representatives.'"

Not surprisingly, the state's premier historical publication, the *Florida Historical Quarterly* did not review *Palmetto Country*. To have done so would have meant to call into question the existing academic interpretation of Reconstruction in the United States. Stetson recalled that, "My first book, *Palmetto Country*, appeared at the outset of the war. Charged by someone to pick it to pieces, Florida academia concluded sadly that it could find no error."

Anticipating a major argument of his *After Appomattox: How the South Won the Civil War* (1995) Stetson demonstrated the culpability of the academics in perpetuating racism and bolstering interpretations of American history that helped keep the racial and class status quo in place.

Southern Exposure

In the immediate aftermath of World War II, Stetson Kennedy played a critical role in the labor and civil rights movements by exposing injustices that most Americans took for granted. His work with the CIO in Atlanta began during the war, and he immediately sought to educate rank-and-file workers on the evils of the poll tax, and the importance of building interracial industrial unionism in the South. It is too easy to forget the types of risks that Stetson's generation took in challenging American apartheid. In a letter to *Southern Changes*, published in the 1990s, Stetson recalled, "Back then, no hint of dissent, no matter how slight, could take refuge behind the liberal shield, but was promptly branded as arch-radical and positively subversive. The Klan said the Bible said that Jim Crow was God's will and therefore eternal, and anyone, white or

black, who dared say nay thereby made themselves a likely candidate for social, economic, and even rope lynching."

Southern Exposure is considered to be a milestone of the early modern civil rights movement era. In this book, Stetson demonstrated that "prejudice is made, not born," and he drew upon African American voices and experiences to prove that segregation was both separate and unequal. Racism was immoral, and it culturally damaged all Americans and undermined southern economic development. He also carefully teased out the connections between racial inequality, and economic injustice.

Equally important, Stetson showed the myriad ways in which northern capital profited from southern poverty and racism. The research underpinning the book is awe inspiring. Stetson developed a special skill in mining hundreds of pages of statistics, obscure government reports, and other records to illustrate his points. Several decades later he recalled that, "No matter how you looked at it, the 1930 Census was a revolutionary document. Not only the statistics, but the bowlegs of pellagra attested that the American South was one of the major hunger areas of the world.... The honest observer had no choice but to characterize the South as a feudalistic, colonial, undeveloped, largely illiterate, disease-ridden Jim Crow apartheid society ruled by a racist one-party white oligarchy. (And so I did.)"

Southern Exposure was rooted in a radical tradition of southern truth-telling that included T. Thomas Fortune's *Black and White: Land, Labor, and Politics in the South* (1884), Joseph C. Manning's *Rise and Reign of the Bourbon Oligarchy* (1904), and William H. Skaggs's *The Southern Oligarchy* (1924). With the publication of *Southern Exposure*, Stetson helped to transform what had been thought to be a series of "regional" problems (racism, poverty, economic underdevelopment) into a national crusade to save the American dream. A reviewer in the *Boston Chronicle* observed, "As *Uncle Tom's Cabin* became one of the greatest single forces in the eventual overthrow of slavery, so can *Southern Exposure* play a major role in freeing the country of segregation."

The Jim Crow Guide: A Landmark in American Literature

Stetson Kennedy paid dearly for his investigative journalism: his home was firebombed, and his life was repeatedly threatened. Powerful forces, ranging from Mississippi senator Theodore Bilbo

(author of the book *Take Your Choice: Separation or Mongrelization*) to *Forbes Magazine*, despised Stetson because of his stance against corporate interests. It is rumored that arch-racist Bilbo's very last words in 1947 involved a lament that Stetson Kennedy and Lillian Smith were undermining the white South.

It is easy to forget that when Stetson first infiltrated the Ku Klux Klan it occupied a storied place in the white American imagination. Hollywood films from *Birth of a Nation* to *Gone with the Wind* promoted reverence for the "Hooded Americans." Stetson revealed an organization that was in fact based on racist and anti-labor violence as well as municipal corruption. Noted journalist Drew Pearson called Stetson "our Nation's No. 1 Klan-buster." Historian Gary Mormino notes, "Stetson Kennedy is lucky to be alive... He was one of the most hated men in America." After feeding the Klan's secret codes to the 4.5 million listeners of Radio's *Adventures of Superman* in 1947, one of the KKK's leaders famously stated, "Kennedy's ass is worth \$1,000 a pound!" Stetson did as much as any writer or activist in history to thoroughly discredit the Klan and to demonstrate to the public that this was an organization dedicated more to the principles of Nazism than Americanism.

Stetson Kennedy had the intelligence, and the wherewithal to become a successful businessman, a respectable journalist, or a writer living a comfortable and safe middle-class life. Instead, he cast his lot with the impoverished, the people Herman Melville called "The meanest mariners, renegades, and castaways" of American society. His writing on behalf of oppressed minorities cost him dearly and Stetson had to flee the United States in the 1950s due to threats of physical violence and the increasing pall of McCarthyism. This was not a man who ever quietly went into the night, however. In France, Kennedy earned an audience with the philosopher and Nobel Laureate Jean Paul Sartre, who in turn helped Stetson publish *The Jim Crow Guide*. Simon de Beauvoir was the book's editor.¹⁰

The Jim Crow Guide was published in 1956. This guidebook, based in large part on oral history field work in Florida, was an uncompromising polemic against white supremacy and for universal human rights. Sartre enthused that this was, "A history of the United States that is 'almost incredible'—sensibly different from that

10. Stetson Kennedy, *Jim Crow Guide to the U.S.A.: The Laws, Customs, and Etiquette Governing the Conduct of Nonwhites and other Minorities as Second-Class Citizens* (London: Lawrence & Wishart, 1959).

put forth by official manuals." A European critic added, "Books such as this oblige us to look and think...It is impossible to remain indifferent after reading [it]."¹¹

In *Jim Crow Guide*, Stetson demonstrates that white supremacy was aimed at Latinos as much as it was aimed at African Americans. In fact, I would count Stetson, along with Ernest Galarza, as one of the pioneering scholars of Juan Crow as well as Jim Crow. Certainly, *Jim Crow Guide* deserves to be treated as one of the key texts in U.S. history. Stetson seamlessly connects race, class, and national origin discrimination together into chapters on forced labor, marriage laws, and voting, etc. Stetson understood racism as a national problem, not a distinctively southern issue. As he told noted historian John Egerton years later, "Well, I'm sure you're as much aware as I am that we're not really talking South, we're talking about the nation, and that segregation had permeated the nation. Even legalized and compulsory segregation was not confined to the South."¹²

Anticipating Leon Litwack's *North of Slavery* (1965), the *Jim Crow Guide* challenges the idea of America as a "melting pot" and states to the contrary, "that the ingredients which have gone into the pot have been carefully screened for whiteness." He thus set the stage for generations of later scholarship on whiteness by Alexander Saxton, David Roediger, and Cheryl Harris. In her 1993 essay, "Whiteness as Property," Harris states that. "In ways so embedded that it is rarely apparent, the set of assumptions, privileges, and benefits that accompany the status of being white have become a valuable asset that whites sought to protect and that those who passed sought to attain - by fraud if necessary. Whites have come to expect and rely on these benefits, and over time these expectations have been affirmed, legitimated, and protected by the law."¹³ This is an analysis confirmed repeatedly four decades earlier in Stetson's *Jim Crow Guide*. I believe that that this book should be studied alongside Howard Thurman's *Luminous Darkness: A Personal Interpretation of the Anatomy of Segregation* and the *Ground of Hope*, W.E.

11. *Editions de Minuit* book review on back cover of Stetson Kennedy, *Jim Crow Guide: The Way it Was* (Boca Raton: Florida Atlantic University Press, 1990).

12. John Egerton oral history interview with Stetson Kennedy, May 11, 1990. Interview A-0354. Southern Oral History Program Collection, University of North Carolina, Chapel Hill, p. 9.; John Egerton, *Speak Now Against the Day: The Generation Before the Civil Rights Movement in the South* (New York: Knopf, 1994).

13. Cheryl Harris, "Whiteness as Property," *Harvard Law Review* 106 (June 1993), 1710-1793.

B. Du Bois's *Black Reconstruction*, and Oliver Cromwell Cox's *Caste, Class, and Race* as lodestones for the understanding of the creation and recreation of white supremacy into our own time.

Unveiling Modern-Day Slavery

In the midst of the Cold War, the U.S. State Department claimed that, "The United States Constitution and laws contain effective safeguards against the existence of forced labor." In this conception, modern-day slavery was a problem in other countries and continents, but surely not in the United States. Stetson knew better. He spent hundreds of hours on the road with a recorder talking with agricultural workers who lived in slavery conditions throughout Florida and the southeast. He talked with workers who lived under the constant threat of physical violence and murder if they dared to leave their employer's orchards. He also combed the U.S. Government's own studies on migrant labor to find and document cases of peonage involving Mexican, Filipino, and Japanese migrant laborers in California and the southwest.

When Stetson appeared before the United Nations Commission on Forced Labor in Geneva in 1952, he presented stacks of oral recordings, government reports, and state-based studies that demonstrated that brutal exploitation was a chronic experience in American agriculture. "Peonage or debt slavery has by no means disappeared from our land," Stetson testified. "There are more white people involved in this diabolical practice than there were slaveholders...the method is the only thing which has changed." He continued, "Forced laborers in the U.S.A. are not prisoners of war or persons convicted of some crime against the state, but rather are 'guilty' only of belonging to some vulnerable racial, economic, national, or occupational group...Moreover, their labor is not dedicated to the public welfare, but is exploited purely for private profit." In many ways, this research was even more explosive than his better-known work in exposing the Ku Klux Klan.

Outcast

Verily I say unto you. No prophet is accepted in his own country."
—Luke 4:24

Stetson told John Egerton that, "It's true that I've always felt like an alien in the land of my birth, so to speak, but this was in

cultural terms, as well as racial or political or any of those things." As Edward W. Said noted, this sense of marginality has driven the best writing of the past century. It has animated the works of writers as diverse as James Baldwin, Luis Rodriguez, and Edwidge Danticat and it is present in all of Stetson's work. He recalled a particularly painful conversation early on at his family table where one of his sisters said "I do believe you'd rather be with niggers than with us." To which Stetson replied: "As a matter of fact, I would."¹⁴

Stetson brought this sense of marginality to the University of Florida in the 1930s. He took a writing class with famed novelist Marjorie Kinnan Rawlings, but not much else about university life in conservative Gainesville interested him. In an interview with Diane Roberts, Stetson remembered being exasperated by the "'politically illiterate' university, blissfully unengaged with the struggles against fascism in Europe and the forced labor that had replaced official slavery in the South... 'I guess I invented independent studies,' says Kennedy. 'I dropped out.'"¹⁵

In 1937, the unemployed writer got a job working with the Federal Writer's Project of the Works Progress Administration. It was here, that Stetson became a friend and collaborator of novelist and anthropologist Zora Neale Hurston. Together, Kennedy and Hurston gathered, preserved, and promoted unbelievably rich veins of labor lore, folk songs, African proverbs and tall tales in Florida. Hurston and Kennedy were brilliant folklorists because they were more interested in listening to people than in studying them. All the while, they understood the grim realities behind the labor conditions that their informants toiled under. Kennedy told Diane Roberts that, "Zora and I were at a turpentine camp near Cross City where we met this octogenarian who'd been born 'on the turp'mntine.' I asked why he didn't just leave, and he said 'the onliest way out is to die out' and you have to die 'cause if you tries to leave they'll kill you.'"¹⁶

Stetson's political campaigns in Florida for the U.S. Senate and for governor are the stuff of legend. Needless to say, he did not win. However, these campaigns exposed the base level of corruption in Florida politics. To put it rather mildly, political pluralism is not a well-established tradition in the Sunshine State. Lost ballot boxes,

14. Egerton oral history interview with Kennedy.

15. Diane Roberts, "The Ballad of Stetson Kennedy," *The St. Petersburg Times* Online, March 7, 2004, http://www.sptimes.com/2004/03/07/Perspective/DIANE_ROBERTS.shtml (accessed May 15, 2011).

16. Diane Roberts, "The Ballad of Stetson Kennedy."

Gerrymandering and intimidation at the polls are.¹⁷ When Stetson ran for Senate in 1950, his campaign platform slogans included: "Right Supremacy, Not White Supremacy," "Total Equality," and other very un-Florida sentiments. What kind of Florida would we be living in today if Stetson Kennedy had been elected senator or governor? Woody Guthrie's campaign song for Stetson gives us a clue:

"I aint' the world's best writer nor the worlds best speller
But when I believe in something I'm the loudest yellor
If we fix it so's you can't make money on war
We'll all forget what we're killing folks for
We'll find us a peace job equal and free
Dump Smathers-Dupont in a salty sea
Well, this makes Stetson Kennedy the man for me."¹⁸

—Woody Guthrie,
"Stetson Kennedy"

An Enduring Influence

When the incredibly vibrant social movements of the 1960s did not bring the Revolution, Stetson was neither surprised nor anguished; he simply kept unleashing journalistic barrages against the corrupt system of economics and governance in the United States. Stetson's meticulous study of American institutions inoculated him against burnout. Years of research taught him that the idea of American exceptionalism—the notion of the US as a uniquely democratic state with some minor problems that could be fixed by wise leaders or well-meaning college students—was nonsense. The nation was born with severe defects which included the dispossession of Native Americans, racial slavery, white nationalism and an increasingly suffocating corporate control. Stetson Kennedy believed in the promise of democracy and equality (these were one

17. Julian Pleasants, *Hanging Chads: The Inside Story of the 2000 Presidential Recount in Florida* (New York: Palgrave Macmillan, 2004); Ben Green, *Before His Time: The Untold Story of Harry T. Moore, America's First Civil Rights Martyr* (New York: Free Press, 1999); Paul Ortiz, *Emancipation Betrayed: The Hidden History of Black Organizing and White Violence in Florida from Reconstruction to the Bloody Election of 1920* (Berkeley: University of California Press, 2005).

18. Matt Soergel, "Listen to 'Stetson Kennedy' by Woody Guthrie and Billy Bragg," *Jacksonville.com* (accessed August 29, 2011).

in the same for him) but he also knew that these ideals had never been achieved in the United States—even among and between white people.

His essays for *Southern Changes* in the 1980s were especially effective in revealing the more subtle forms of racism that flourished during the Reagan era. "Except for the black ghetto, Jim Crow has been dumped upon the ash heap of history," Stetson wrote in 1989. "And yet, I submit, where once we had segregated racism, we now have desegregated racism." This was classic Stetson. While others celebrated "progress" Stetson pointed out the enduring flaws of the republic.¹⁹

Stetson did not expect accolades for pointing out what was wrong in American life. This is another key to his longevity, and in his refusal to quit or to become cynical. He practiced the radical tradition of Ida B. Wells, Ruben Salazar, and Upton Sinclair, a tradition that believes that it is naïve to expect thanks for exposing the deepest flaws of the nation. Instead, the writer or community organizer finds satisfaction in the heat of the moment. In the words of Chicano intellectual Carlos Muñoz, Jr., "Life is struggle and struggle is life, but be mindful that Victory is in the Struggle."

Works such as *Jim Crow Guide*, *Palmetto County*, and *The Klan Unmasked* gave light, and generations of civil rights activists and southern community organizers followed. When I joined the board of the Institute for Southern Studies in the 1990s, I came across the following statement by Bob Hall: "At the birth of our magazine in 1973...*Southern Exposure* emerged as the obvious choice [for a name]...to carry on the tradition of Stetson Kennedy's original *Southern Exposure*...a tradition that links analysis to action, that tells the truth and makes clear the imperative for change. We chose the right person to follow. He is a freedom fighter, patriot and rebel, investigator and truth-teller, a foot soldier and leader in the larger movement for a human planet."

Like most people, I discovered Stetson Kennedy relatively late in life, well outside of the college classroom. His works are still anathema in most southern history seminars. Like all great prophets, he is a stranger in his own country. Some academics are disturbed by the fact that Stetson's relentless pursuit of truth clashes with their shameful retreat into "nuance" as if subjugation

19. Stetson Kennedy, "One Less Voice for Discrimination," *Southern Changes*, 11, No. 4, (1989), 16.

can be softened by labeling it "complexity." Stetson Kennedy is not someone we are going to find in a mainstream history book, but he's someone we find when we are ready to strike against injustice and inequality.

"I didn't even know Stetson's name until I was in my mid-30s, and I consider that a travesty," Jimmy Schmidt, a staff member of Gainesville's activist Civic Media Center recalled the day of Stetson's passing. "I'm Florida born and raised, and I feel like I should have known Stetson's name and been taught about him as an example from when I was in elementary school."²⁰

Schmidt has worked indefatigably over the past several years to help catalog Stetson's vast book collection which Stetson donated to the Civic Media Center so that organizers and members of the community will be able to study and read about progressive traditions for generations to come. We cannot depend on our schools to teach our children how to dream, and organize collaboratively for social change. Therefore, we'll have to do this work ourselves.²¹

Recently, I traveled to St. Augustine to conduct an oral history with Stetson in my capacity as director of the Samuel Proctor Oral History Program at the University of Florida. We talked that day about the ways that Stetson approached writing and research in the 1930s as well as his disagreements with Lillian Smith and Gunnar Myrdal's *American Dilemma*, among other incredible topics. It was a great day for story telling. I could taste and feel Caldwell's *Tobacco Road* unfolding in Stetson's memory. The 94 year-old elder became a young man again when he recalled the mentoring role that Caldwell played in editing *Palmetto Country*.

I also learned that day that Stetson still mourned for his friends Harry T. Moore and his wife Harriette, who were assassinated by the Ku Klux Klan in Florida in 1951 because of their leadership of voter registration campaigns. Stetson took the assassination of the Moores as a personal blow and an affront to human dignity six decades later.

Stetson and Sandra Parks stayed in contact with the Moore's daughter, Evangeline, over the years. Sandra offered to give Evangeline her ticket to the inauguration of President Barack Obama in

20. "Florida Author, Known for Infiltrating the Klan, Dies," *The Gainesville Sun*, August 28, 2011.

21. Civic Media Center, "Stetson Kennedy Collection," <https://www.civicmediacenter.org/collection/stetsonkenedy> (accessed August 28, 2011).

2009 but she was unable to make the trip to Washington, D.C. due to her rheumatism. "It has been more than half a century since my parents were assassinated, but it has taken the election of Obama to make me feel that they did not die in vain," Evangeline Moore observed. In spite of the freezing weather, and against his doctor's advice, Stetson traveled to Washington, D.C. for the inauguration. "I really did need to be there," he explained. "I've been campaigning for President Obama since 1932."²²

Stetson never gave up, he never stopped running. This is one of my favorite Stetson zingers. In 2004, he told journalist Diane Roberts, "If the Bush brothers really think that women and minorities are getting preferential treatment, they should get themselves a sex change, paint themselves black, and check it out."²³ One of Stetson's intellectual strengths is that he understood that racism, sexism and class oppression were not artifacts of the past. His perception of human social relations remained sharp to the very end. He urged people to continue organizing unions and movements for democracy.

I am overwhelmed with grief at Stetson's passing. I will revere him as a mentor, a friend, and a role model for the rest of my life. I am heartened that there are so many people today who work in the spirit of solidarity that always animated Stetson's writing. Stetson Kennedy's pursuit of honesty, social equality, and freedom was unparalleled. He told the stories of America's forgotten people. It is our turn now to pick up his torch and to tell his stories for as long as we are able to breath.

22. Susan D. Brandenburg, "Mr. Kennedy Goes to Washington," *Ponte Vedra Recorder*, February 5, 2009.

23. Diane Roberts, "The Ballad of Stetson Kennedy."

Stetson Kennedy and the Florida Historical Society

by Benjamin D. Brotemarkle

The book *The Florida Slave*, published by the Florida Historical Society Press, is the last project completed by author, activist, and folklorist Stetson Kennedy before his death on August 27, 2011. Although he did not live to see the book in print, he had finished his work on the manuscript and was very happy with the cover design. The book contains interviews with ex-slaves collected by the Works Progress Administration (WPA) Florida Writers Project (FWP) in the 1930s, as well as the testimony of ex-slaves before the Joint Congressional Committee in Jacksonville from 1871. Stetson compiled and edited the text, and wrote a fascinating Introduction and an insightful Afterword. Like the best of Stetson's work, *The Florida Slave* not only preserves an important part of Florida history and culture, it is an impassioned call for human rights and the ethical treatment of all people. Stetson argues in *The Florida Slave* that "involuntary servitude" did not stop with the end of the American Civil War. Writing that "there has never been a time, since the Europeans settled here, when there weren't people laboring beneath the Florida sun against their will," he encourages the reader to continue the struggle against slavery in the twenty-first century.

Just three months before he died, Stetson Kennedy opened the Florida Historical Society (FHS) Annual Meeting and Symposium on May 26, 2011. The conference brought together hundreds of historians and history enthusiasts in Jacksonville for three days of academic paper presentations, tours of historic sites, and special events. Having been born in Jacksonville on October 5, 1916, Stet-

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son was the perfect person to open the symposium with tales of growing up in the city and his observations of race relations there throughout the twentieth century. He expressed his pleasure with the fact that a special election held the week before had resulted in Jacksonville's first African American mayor, Alvin Brown, taking office. Stetson pointed out that with the election of the city's first black mayor, we were all watching history being made.

Stetson Kennedy's relationship with the Florida Historical Society goes back much further than the last few months of his life. Stetson's work documenting the history and culture of Florida was of interest to FHS Members as soon as it began. In 1937, Stetson left the University of Florida, where he had taken a creative writing class from Marjorie Kinnan Rawlings, Pulitzer prize-winning author of *The Yearling*. He joined the WPA Florida Writers Project and was soon named the head of the unit on folklore, oral history, and socio-ethnic studies. At the 1937 Annual Meeting of the Florida Historical Society, Dr. Carita Doggett Corse, Stetson's supervisor, gave a presentation on the activities of the WPA in Florida.

From 1937 to 1942, Stetson dragged a coffee-table sized recorder he called "the thing" through the cities, towns, and rural backwoods of Florida. Stetson said that "it took two or three good men to lift" the recorder. He used the cumbersome device to capture the thoughts and memories of cracker cowboys, migrant farm laborers, cigar factory workers, sponge divers, and many other diverse people. During this period Stetson was the supervisor and friend of writer, folklorist, and anthropologist Zora Neale Hurston, author of acclaimed novels including *Their Eyes Were Watching God* (1937) as well as the collections of folklore *Mules and Men* (1935) and *Tell My Horse* (1938). Stetson's work for the WPA resulted in his classic Florida book *Palmetto Country*. The book was out of print for almost two decades before the Florida Historical Society Press republished it in 2009, with more than eighty period photographs not included in previous editions as well as updated reflections by the author.

Perhaps most striking to the contemporary *Palmetto Country* reader is Stetson Kennedy's repeated suggestion, in 1942, that we should celebrate our cultural differences rather than try to assimilate all racial and ethnic groups into one homogenous society. The "melting pot" concept of a single, unified American culture was the prevailing view in this country for decades after Stetson's call for the preservation of our many unique cultural attributes. Today,

of course, we recognize the wisdom of Stetson's multi-cultural perspective.

In his outstanding article "Stetson Kennedy and the Pursuit of Truth," written in the days immediately following Stetson's death, Paul Ortiz writes: "Not surprisingly, the state's premier publication, the *Florida Historical Quarterly*, did not review *Palmetto Country* [in 1942]. To have done so would have meant to call into question the existing academic interpretation of Reconstruction in the United States." Stetson's book was also a pioneering work in the newly developing field of modern oral history. Stetson's work helped to establish the collection of oral history as a valid method of historical research among twentieth century historians. The editors of the *Florida Historical Quarterly* took a conservative approach by not endorsing Stetson's revolutionary work before oral history was embraced as a research methodology by mainstream historians in the following decades. In an interview for *Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society* that was originally broadcast in September 2009, Stetson reflects on his role as an early oral historian:

I am a great believer in oral history because [of what] I call... the "Dictatorship of the Footnote." The academicians are quoting each other instead of going out and getting first-hand primary source material. And oral history, of course, is [the perspective of] a participant and a witness, at least, and seeing it with all their sensory organs, and for that reason it has more validity from my point of view.

In his 1995 book *After Appomattox: How the South Won the War*, Stetson Kennedy acknowledges the Florida Historical Society and our "support in getting my earlier works back into circulation." In addition to *Palmetto Country*, those "earlier works" are the books *Southern Exposure* (1946); *The Klan Unmasked* (1954), also published as *I Rode with the Klan*; and *The Jim Crow Guide* (1956). Stetson was an activist as well as an author. His books reflect his experiences as a participant in efforts to enact positive social change. During and after World War II, he infiltrated the Ku Klux Klan, sharing secrets he learned with the writers of the popular *Superman* radio program, which resulted in the Man of Steel battling the KKK during four episodes. The book *Southern Exposure* is a critical indictment of the post-World War II South prior to the acceleration of the contemporary civil rights movement.

It was during the late 1940s that Stetson Kennedy met and befriended educator and civil rights activist Harry T. Moore. Before a bomb exploded under his home in Mims, Florida, on Christmas night 1951, Harry T. Moore started the Progressive Voters League, traveling throughout the state registering African American voters. He founded the Brevard County branch of the NAACP, and later was an active state-wide leader in the organization. Harry T. Moore and his wife Harriette both died from injuries sustained in the unprosecuted bombing of their home. Prior to his death, Moore had offered his endorsement to Stetson Kennedy's 1950 independent write-in campaign for U.S. Senator from Florida as a "colorblind candidate on a platform of total equality." Folk musician Woody Guthrie, best known for the iconic song *This Land is Your Land*, wrote the campaign's theme song *Stetson Kennedy*, which was rediscovered and recorded by Billy Bragg & Wilco in 2000. In March 2008, a panel discussion called "Stetson Kennedy: Civil Rights Activist" was presented at the fifth annual Harry T. and Harriette V. Moore Heritage Festival of the Arts and Humanities at Brevard Community College. Stetson was joined by his wife, educator and activist Sandra Parks, and Brevard County historian Rosalind Foster. The panel was presented in conjunction with an FHS sponsored photography exhibition called *Stetson Kennedy's Palmetto Country*. The exhibition, featuring fourteen panels of images captured in Florida in the late 1930s, was prepared by Michael Thomason of the University of South Alabama for the Florida Historical Society.

It was Stetson Kennedy's infiltration of the Ku Klux Klan and other white supremacist groups that earned him national and international recognition. Using the name "John Perkins," Stetson was able to secretly gather information that helped lead to the incarceration of a number of domestic terrorists. These experiences led to the 1954 book *I Rode With the Klan*, which was later republished under the title *The Klan Unmasked*. Much has been made of Stetson's creative choice to integrate information obtained by another KKK infiltrator and additional interviews with Klan members with his own experiences, presenting them with one narrative voice. The accuracy of the information in his book can not be effectively challenged, just the style in which the facts are presented. In his 2009 interview for *Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society* Stetson remembered his infiltration of the KKK:

I first infiltrated during the war, when the Klan was afraid that President [Franklin Delano] Roosevelt might pros-

ecute them under the War Powers Act. So they didn't put on their robes, and they changed their names to various things like American Shores Patrol and American Gentle Army, and things like that, so that's how it all began. And, yes, it was exciting, to put it mildly. When I went overseas some years later, I thought I'd get away from my nightmares, you know, of being caught. But in Paris, it was raining frequently, and the French traffic cops wore white rubber raincoats with capes and hoods, and their hand signals were very much like the Klan signals, so I kept on having nightmares.

As racial tensions were rising in the United States during the 1950s, Stetson was having difficulty getting his books exposing bigotry published. The French existentialist philosopher Jean-Paul Sartre, best known for the play *No Exit* (1944), published Stetson's book *The Jim Crow Guide* in Paris in 1956. Feminist Simone de Beauvoir, author of the *The Second Sex* (1949), was Stetson's editor. While living in Paris, Stetson became close friends with Richard Wright, the self-exiled African American existentialist writer best known for the novel *Native Son* (1940) and the semi-autobiographical *Black Boy* (1945).

Despite his international travels and connections to celebrated figures, Stetson Kennedy never forgot his roots as a native Floridian, born in Jacksonville in 1916. Stetson's contribution to the cultural heritage of Florida spanned more than seven decades. His most recent books are *Southern Florida Folklife* (1994) with Peggy A. Butler and Tina Bucuvalas; *After Appomattox: How the South Won the War* (1995); and *Grits & Grunts: Folkloric Key West* (2008), winner of the Charlton Tebeau Award from the Florida Historical Society. Named in honor of the late Charlton W. Tebeau, longtime University of Miami history professor and author of the acclaimed book *A History of Florida*, the Tebeau Award recognizes an outstanding general interest book on a Florida history topic.

At the FHS Annual Meeting held in Pensacola May 21-23, 2009, Stetson Kennedy and Rosalind Foster presented a well-received special session called "Bringing Oral History to Life." "Roz" Foster is president of the North Brevard Heritage Foundation and serves on the Brevard County Historical Commission. The two became friends when Stetson approached Foster about her work collecting oral histories in Mims, Florida, where Harry T. and Harriette V. Moore had lived. While cleaning out a barn near the Moore

home site to have the structure relocated for historic preservation, Foster discovered the "lost" papers of Harry T. Moore. A brown leather satchel she uncovered contained letters, event programs, an NAACP roster, and personal notes that chronicled Moore's activities during the last years of his life. Stetson helped Foster with her research, allowing her to make copies of all of his FBI files relating to the investigation of the bombing of Moore's home. In a broadcast of *Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society* that aired during the week following Stetson's death, Roz Foster remembered him: "I found him a very compassionate person, a very caring person...He wanted to search for the truth and right wrongs in life. And I found him quite a gentleman also."

Beginning with the FHS Annual Meeting held in St Augustine, May 27-29, 2010, the Stetson Kennedy Award has been presented by the Florida Historical Society for a book based on investigative research which casts light on historic Florida events in a manner that is supportive of human rights, traditional cultures, or the natural environment. The recipients of the inaugural Stetson Kennedy Award were Craig Pittman and Matthew Waite for their book *Paving Paradise: Florida's Wetlands and the Failure of No Net Loss* (2009). In 2011, the Stetson Kennedy Award was presented to Irvin D.S. Winsboro for the book *Florida's Freedom Struggle: The Black Experience from Colonial Time to the New Millennium* (2010).

Stetson's work as an author, activist, and folklorist has been deservedly well recognized. He has received the Florida Heritage Award, the Florida Governor's Heartland Award, the NAACP Freedom Award, and has been inducted into the Florida Artist's Hall of Fame. At the 2010 FHS Annual Meeting, Stetson Kennedy was presented with the Dorothy Dodd Lifetime Achievement Award. Named in honor of Dorothy Dodd, former Florida State Librarian and longtime supporter of the Florida Historical Society, Stetson was recognized for his lifetime of preserving Florida history and culture and working to improve the lives of all Floridians. At the age of 93, Stetson became visibly energized and animated when talking of his life's work, which was still ongoing.

Although Florida is a large state, word very quickly spread of Stetson Kennedy's passing. Via e-mail, Facebook, twitter and telephone, historians, history enthusiasts and members of the general public expressed their love and respect for Stetson and their grief at his death. Board members of the Florida Historical Society

shared their remembrances of Stetson, including author and educator Maurice O'Sullivan, Kenneth Curry Professor of Literature at Rollins College and editor of books including *The Florida Reader: Visions of Paradise* (with Jack Lane, 1994) and *A Trip to Florida for Health and Sport: The Lost 1855 Novel of Cyrus Parkhurst Condit* (with Wenxian Zhang, 2009):

One thing that shouldn't be lost as we all celebrate his achievements is his humanity, his generosity towards many of us as we were beginning our work on Florida. While we will remember his integrity, his books, and his principled crusades, I will always remember his willingness to give me advice and support. Rest in peace, Stetson.

As executive director of the Florida Historical Society, I was honored when Sandra Parks, representing the Stetson Kennedy Trust, asked me to be "master of ceremonies" for the Celebration of Stetson Kennedy's Life on October 1, 2011, in Beluthahatchee. Stetson's work has long inspired my own, including two of my books that relied heavily on oral history interviews; *Beyond the Theme Parks: Exploring Central Florida* (1999), and *Crossing Division Street: An Oral History of the African American Community in Orlando* (2005). He offered encouragement as I began work on my forthcoming book *The Florida Quest: Discovering Our Cultural Heritage* (2012). At the time of this writing, in September 2011, the recognition of Stetson's life is still two weeks away, but it is shaping up to be a celebration worthy of such an outstanding Floridian. The event is scheduled to include musical performances, tributes from state, national, and international dignitaries, the screening of a new documentary about Stetson, and displays celebrating his work and the work of those inspired by him. I am one of many people that Stetson has influenced, and I was privileged to be able to call him my friend.

I am humbled that I, on behalf of the Florida Historical Society, have been able to play a role in bringing an updated version of Stetson Kennedy's classic first book *Palmetto Country* (1942, 2009) to print, and to have worked toward the publication of his last new book *The Florida Slave* (2011). In *The Florida Slave*, Stetson remembers working with the FHS early in his career: "When the FWP was shut down in 1942—we arranged for the Florida files—including the ex-slave narratives—to go to both the University of Florida Library and the Florida Historical Society as permanent repositories." For nearly three quarters of a century, Stetson Ken-

nedy and the Florida Historical Society have been working toward the same goal of protecting and preserving the fascinating history of our state and the stories of its diverse people.

On September 25, 2009, the FHS held "An Evening with Stetson Kennedy" at our state-wide headquarters in the Library of Florida History in Cocoa. That night Stetson enthralled the audience with his tales of research and activism. We had hoped to have a similar event upon the publication of *The Florida Slave*, but that was not to be. Although Stetson Kennedy is gone, his important accomplishments remain, and the Florida Historical Society will continue working to preserve his remarkable legacy.

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The *Florida Historical Quarterly* is a peer-refereed journal and accepts for consideration manuscripts on the history of Florida, its people, and its historical relationships to the United States, the Atlantic World, the Caribbean, or Latin America. All submissions are expected to reflect substantial research, a dedication to writing, and the scholarly rigor demanded of professionally produced historical work. Work submitted for consideration should not have been previously published, soon to be published, or under consideration by another journal or press.

Authors should submit three copies of the manuscript to the *Florida Historical Quarterly*, Department of History, CNH 551, University of Central Florida, Orlando, Florida 32816-1350.

Manuscripts should be typed and double-spaced (excluding footnotes, block quotes, or tabular matter).

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