

2013

End Notes

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End Notes

In Memorium: Patrick Smith (1927-2014)

By Maurice O'Sullivan

In the mid-1980s, Sloan Wilson, the bestselling author of *The Man in the Gray Flannel Suit* (1955) and *A Summer Place* (1958), invited me to dinner on Park Avenue in Winter Park to let me know that he had decided to leave Florida. Surprised, I asked him why, reminding him that he had often told me about his vision of writing a giant, multi-generational, Michneresque novel about Florida.

Sloan took his pipe out, smiled sadly and said, "Socky, have you read Patrick Smith's *A Land Remembered*? It's the perfect Florida novel."

Sloan's words have proved prophetic. When Patrick Smith died on January 26, 2014, his 1984 novel had grown from a book popular among ranchers and historians to a cultural icon, an essential text in our literary canon with an appeal unparalleled in the state. Soon after it was published, Patrick received the Florida Historical Society's Charlton W. Tebeau Award for his book as the Most Outstanding Florida Historical Novel, and for the next thirty years it and he continued to win awards. Beginning in 2002, *Florida Monthly Magazine's* annual poll of its readers named the novel the best Florida book for ten consecutive years.

In 1999 Patrick became only the second living artist inducted into the Florida Artists Hall of Fame; in 2002 the Florida Historical Society named him winner of the Fay Schweim Award as the Greatest Living Floridian, a one-time recognition for the person who had done the most for Florida's history; in 2012 he received the Florida Lifetime Achievement Award; and in 2013 Rick Scott presented him the Governor's Great Floridian Award. Few things

suggest his popularity more than the extraordinary range of organizations which have honored him, a remarkable list that includes both the Daughters of the American Revolution and the Florida Cracker Travel Association, both the Florida Audubon Society and Toastmasters International.

As those awards, and the dozens of others he received during his lifetime, including nominations for the Pulitzer and Nobel Prize, show, Patrick had the unique ability to teach a dizzyingly heterogeneous assortment of organizations and people how to find common ground. I refer to him as Patrick not out of disrespect but to acknowledge his willingness to befriend everyone with his charming combination of southern gentility and absolute honesty. As comfortable talking with grade school children as academic scholars, he was the kind of man whom everyone regarded as a friend. Despite his fame and recognition, he remained generous and unpretentious, living modestly in the same canal front home on Merritt Island for 48 years and regularly trying to answer the thousands of schoolchildren who wrote him. His publisher and friend David Cussen remembers him as a gentle soul with a remarkably complex mind behind his simple, modest manner and appearance.

Patrick Smith was born on October 8, 1927 in Mendenhall, a small Mississippi city, and graduated from Ole Miss in 1947, two minor blemishes which Floridians long ago forgave. After marrying a Florida girl, Iris Doty, and working in public relations at Hinds Junior College and the University of Mississippi, he finally moved to Florida in 1966. As Director of Public Relations at Brevard Community College, now Eastern Florida State College, he helped the college, only six years old when he arrived, define its identity and develop into a school that today has four campuses and 35,000 students. In 2000 the college recognized his 22 years of service by naming him a Foundation Governor Emeritus.

With our weather and history, coastlines and cultures, Florida has always had a remarkable appeal to writers. And we have always welcomed them into the oldest and what is arguably the richest, most complex and most diverse literary tradition in the United States. A few writers, like our first novelist, François-René, the vicomte de Chateaubriand, the ex-slave turned epic poet Albey Allson Whitman, and even the author of our state song, Stephen Foster, felt compelled to write about Florida without ever visiting. Others, like Ernest Hemingway and Elizabeth Bishop, Harriet

Beecher Stowe and Wallace Stevens, visited and dallied before continuing their wanderings.

But like Marjorie Kinnan Rawlings and Marjory Stoneman Douglas, Zora Neale Hurston and John D. MacDonald, Patrick not only fell in love with the Sunshine State, he found a home here. Like all love affairs, his was complicated. What he loved most about the state—its native people, its workers, its swamps, its wilderness—seemed constantly threatened. His novels became his love letters to them and us, attempts to help us understand their value, their beauty, and their fragility.

While his career was in public relations, his passion was writing, a calling he discovered as a teen. He finished his first novel, *The River is Home* (1953), a coming of age story about thirteen-year-old Skeeter, a river rat, at 21 and continued writing throughout his life. Not surprisingly for a young writer who spent his early years watching the Great Depression reshape American life, that first book shows his fascination with the way people on the margin of society struggle to build meaningful lives. As the Corey family ekes out a living along the Pearly River swamps of lower Mississippi, their son Skeeter learns the lessons of emotional, psychological and physical survival on the water. In a universe controlled by the flow of the river, Skeeter finds that nature offers the solace that life often lacks for those who can learn to adapt to its demands and rhythms.

Like his first, the title of his second novel, *The Beginning* (1967), starts with a definite article reflecting the confidence of youth, even though it appeared twenty years later and shows a far broader in social dynamics. Working in the University of Mississippi's public relations office during the struggle over James Meredith's enrollment, he had a unique chance to observe the effect of integration on traditional Southern institutions and the communities that both support and challenge them. In *The Beginning* he uses the fictional Southern Mississippi town of Midvale to explore how the voting rights law and civil rights movement shifted the cultural tectonic plates of the South and affected families both black and white.

In Florida, his creative juices flowed more steadily. He began, as he had in Mississippi, with a river, but this time his setting was the River of Grass, the Everglades. His two novels centering on Seminoles, *Forever Island* (1973) and *Allapattah* (1979), focus on two very different men to trace the inexorable advance of the interlinked corporate and bureaucratic world on a traditional way of life. Both the octogenarian Charlie Jumper and the young Toby Tiger find

their worlds shattered by the unforgiving and unrelenting forces of progress and western civilization. As Toby's friend, Josie Billy, a Seminole who believes in adaptation, points out, "You're fighting the wind, and no one can fight the wind. You have to bend with it. Even the trees know this." While both Charlie and Toby understand that inexorable fact, neither can bend enough.

Despite the gulf in their ages, they share a reverence for their people's past, lives as removed from modern society as possible, a willingness to judge people by their actions rather than their race, and admiration for massive reptiles. Charlie feeds and cares for Little George, an ancient one-eyed alligator, while Toby makes regular pilgrimages to visit the last four crocodiles living near his grandfather's hammock.

Both stories, like all his fiction, are deceptively simple. In *Forever Island* Charlie wants to pass the traditions of his people down to his grandson but finds that the land he has lived on for sixty years has been sold to developers who want to create an enormous housing project. While his more adaptive son prepares to adjust to the loss of their land, Charlie, who lives in a chickee with his wife Lillee, first joins his friend and neighbor Seth in a guerilla war against the bulldozers and contractors draining the swamp before setting off into the heart of the swamp to find the mythical Forever Island.

The younger Toby, who lives with his wife in an abandoned City of Miami bus with a chickee attached to it, stays as close to nature as he can while earning a meager living through a variety of odd jobs: working for a state highway department crew, rebuilding engines, gigging frogs for restaurants, wrestling alligators and carving figures for tourists. His rebellion is first limited to painting the old native word for crocodile—allapattah—on road signs. After he shoots a deer out of season and a corrupt Justice of the Peace confiscates his airboat and sends him to jail, his precarious finances collapse. No longer willing to compromise with the encroaching world of restriction and limitation, he tries to deal with his fear and anger by dynamiting a dike to return the water system to its original state. Finally, he dresses in the warrior clothes that his grandfather's grandfather had worn while fighting with Osceola, Wild Cat and Billy Bowlegs in the Seminole Wars and leaves on a final quixotic journey to wrestle the unbeatable, invincible crocodile.

Between those Seminole stories, Patrick published *Angel City* (1978), a novel about the modern day slaves in migrant labor camps. Driven from West Virginia by taxes and rising costs, Jared

Teeter takes his family to Florida in search of a better life. They find themselves in Angel City, a name borrowed from the lightly populated community on the Horti Point peninsula of Merritt Island. There the family picks tomatoes and goes deeper and deeper into debt to the crew chief Silas Creedy, whose name and behavior echo Harriet Beecher Stowe's Simon Legree. Creedy controls his workers in a two acre compound surrounded by an eight-foot chain link fence with barbed wire on top, by forcing them into debt, threatening them steadily with violence, and distracting them by regularly distributing bottles of wine.

Life in Angel City steadily deteriorates, as Creedy takes some of the children captive in his house to stop his workers from escaping and then buses the men out to pick sugar cane, corn and cucumbers. Just as *Forever Island* shows Charlie's close relationship with his cracker neighbor, Seth, Jared's closest friendship is with the African-American Cy, for whom he names his new son. When Jared finally rebels and frees the camp from Creedy and his men in an explosion of violence, Jared is left in uncertainty about his future, trying to convince his family that "We'll make it somehow." That "somehow" reflects the family's questionable prospects no clearer when he describes their future with a series of equally vague adverbs: "Maybe that fruit stand is still out there . . . maybe we'll have to go back to the mountains so's I can work in the mines." Here Patrick recognizes that the world of the displaced rarely has certainty.

These three novels reflect his fascination with the tradition of social protest novels perhaps best epitomized by Victor Hugo and Émile Zola, Charles Dickens and John Dos Passos, John Steinbeck and Upton Sinclair. While his works, the creations of a storyteller rather than a stylist, may offer relatively little interest to those interested in the highly introspective and minimally plotted post-modernist novels and contemporary literary fiction, they have had enormous appeal to general readers. *Forever Island's* popularity in Eastern Europe, an area with a long tradition of fiction concerned with social issues, led to an invitation by the Soviet Writers Union for Smith to visit Russia and Uzbekistan, which, in turn, resulted in his account of that journey, *In Search of the Russian Bear: An American Writer's Odyssey in the Former Soviet Union* (2001). After a talk in Samarkand to a large audience, he was stunned to find 400 people waiting for his autograph on their well-worn copies of the Uzbek translation of *Forever Island*.

In exploring the collision of cultures, his sympathy is always with the community rich in history and tradition. But he is enough of a realist to recognize that those ways of life are often doomed. Just as the Teeters of *Angel City* can never return to their old life in the Appalachian valley named after their family, Toby Tiger in *Allapattah* will never be able to live on his grandfather's hammock and follow the old ways of the Seminoles. The elegiac tone of many of his best novels recognizes the inevitability that social change is relentless and unforgiving in its destruction of the past. His ability to tell these stories powerfully and memorably is clearly apparent in the 1980 CBS movie version of *Angel City*, starring Ralph Waite, Paul Winfield and Jennifer Jason Leigh.

Much of the power of these books comes from their authenticity. In the Summer 2012 issue of *Forum*, the magazine of the Florida Humanities Council, Barbara O'Reilley describes in detail Patrick's visits to the Big Cypress Reservation and his growing friendship with James Billie, who would become a legendary Seminole chief. There he learned about the Seminoles from the community itself. To understand the world of migrant workers for *Angel City*, he spent his weekends and vacations in Homestead, joining migrant crews picking whatever was in season, eating with them and sleeping with them. His fascination with the stories people told him and his willingness to enter their worlds provides the distinctive anthropological authority of his stories.

His last novel, *The Seas That Mourn* (2003), has the strongest autobiographical component of any of his books, created largely from his memories of serving in the U.S. Merchant Marine during World War II, a detail he emphasizes with a photo showing himself on a Merchant Marine Training Ship. The book's protagonist, Jimmy Kindall, leaves the University of Mississippi to enlist in the Merchant Marine and ships out on the *Juniper Springs*. (Even in a novel that has nothing to do with Florida, he managed to slip in an allusion to the popular springs in the Ocala National Forest.) Most of the novel focuses on the camaraderie and challenges to men and ships working the North Atlantic during wartime. While the novel suggests that Jimmy has won a hard fought recovery from the post-traumatic effects of a torpedoing when, on the last page, he sees his fiancée Glenda and they prepare to go home to Mississippi, the book also offers the possibility that this is merely another illusion Jimmy must work through.

As powerful and valuable as his other works are, *A Land Remembered* is his defining achievement, a novel that derives much of

its rich detail from stories told him by multi-generational Florida residents, including his wife's family which came to the state in 1830. While he does not avoid the social problems at the heart of his other fiction, he folds them into a work far larger in scope, more complex in development and richer in language than any of his earlier novels. In a book that combines the family saga and historical epic with the cracker cowboy and protest novel, he follows three generations of the McIvey family from 1858 to 1968, the years that shaped modern Florida and saw its population explode from roughly 100,000 people to six and a half million. Opening just before the Civil War and ending at the dawn of contemporary Florida, the year Kennedy Space Center became the permanent home of all U.S. manned space flights, before the opening of Disney World transformed tourism in the state, before *Miami Vice* brought glamour and notoriety to Miami Beach and before their NCAA football championships attracted national attention to Florida, Florida State and the University of Miami, *A Land Remembered* traces the evolution of the Sunshine State from its vast herds of free range cattle through its citrus and agricultural bloom into its dizzying developmental boom.

The MacIveys steadily adapt to that rapidly changing physical and economic landscape, moving steadily south from the Georgia border to Miami Beach, as the patriarch, the stoic, indomitable Tobias, rises from a subsistence farmer to a cattle baron with vast orange groves, his restless, passionate son Zech expands their real estate holdings and agricultural interests, and his emotionally guarded, entrepreneurially driven grandson Sol turns their holdings into a far-reaching real estate and banking empire. Only at the end of his life does Sol, ironically named for Solomon the Hebrew King whose wisdom helped him understand everything but himself, realize that much of what he has done to preserve the MacIvey legacy has actually shattered it by destroying much of the landscape that nurtured his family and failing to leave an heir.

In *A Land Remembered*, the first two generations of MacIveys understand the need not merely to survive in the face of starvation and death, natural disasters and human malevolence but to create meaningful lives that respect others and the world in which they live. They succeed by building substantial communities around their family, and family itself proves a fluid concept when the former slave Skillit adopts the MacIvey name for his family and both the ex-confederate soldier Frog and Zech's Seminole wife Tawanda

are buried as MacIveys. (Even animals become part of their extended family when Zech insists on burying his beloved marshtackie Ishmael in a grave next to his infant daughter.)

Selfishness and isolation subvert and destroy both community and the land. Unable or unwilling to recognize that success and wealth are merely means to an end rather than the ends themselves, Sol's unwillingness to marry or have children parallels his failure to understand that his implacable focus on profit will prove equally barren. In a novel which celebrates the land as sacred, his half-brother, the Seminole leader Toby, points out to him that in destroying a custard apple forest which their father loved, he has committed a sacrilegious act: "It is not just swamp! . . . It is God you are killing. He put the land here for all creatures to enjoy, and you are destroying it. When you destroy the land, you destroy God." Unlike Adam, Sol takes years to understand his fall from grace. Even then he never fully accepts responsibility, pleading ignorance for his actions while accusing others of selfishness for theirs.

As *A Land Remembered* gained greater and greater popularity, fueled initially by its popularity among cattlemen and librarians, Pineapple Press decided to publish a two volume school edition. That edition introduced thousands of students to their state's history and made Patrick a cult figure among the young, who clamored to meet him and wrote him thousands of letters. Their fascination with his book also reflects their admiration for his honesty. While some adults wanted to protect elementary students from the realistic treatment of loss, death and sorrow in the book, the students themselves, often far smarter than we give them credit for, respected his honesty, learning from him that much of what shapes our character is how we deal with death and loss.

Despite the lack of any historical evidence, popular culture has long embraced an image of Homer as a blind bard thrilling audiences with his songs of Troy's fall and Odysseus' adventures as he wandered through the fragmented tribes of Greece's Dark Ages. Those tales, with their shared vision of an epic past, helped knit what had been often anarchic warring clans into a complex community of city states able to forge powerful cultural, political, economic and military alliances.

As fiction and film have become our primary narrative forms, Patrick Smith has served as Florida's Homer, offering us an epic if slightly elegiac vision of a past both wondrous and troubling in a land both abundant and fragile. Growing from antebellum settlers

scratching out a living to fabulously wealthy urban developers, the MacIveys' story reveals the inevitability of change and loss. While Tobias and Zech recognize the paradox that that our very presence threatens the environment that attracts us, a delicate interdependent ecology which can only survive if we are willing to build communities that adapt to it and make the sacrifices necessary to preserve its health, Sol's self-centered life and single-minded efforts to profit from his land result in destroying what his family had carefully nurtured and preserved.

In *Allapattah*, Toby Tiger's wife tells him that the warrior outfit his grandfather has preserved is "from the past, and the past is gone forever." While much of the world of the early MacIveys, like that of Charlie Jumper and Toby's grandfather, may have passed into history, so long as Patrick Smith's novels survive those worlds will never fully disappear. His great achievement has been to preserve the memories of that land and those cultures so that we can both celebrate them and learn how to live better lives and become better stewards of the Florida that has been entrusted to us.

**Annual Meeting and Symposium of the Florida Historical Society
May 22-24, 2014
Ft. Lauderdale, Fla.**

THEME: *Les Français en Floride*: Cultural and Historical Influences

The Florida Historical Society seeks submissions for its Annual Meeting & Symposium to be held May 22-24, 2014 in Fort Lauderdale, Florida. The conference hotel will be the Hyatt Regency Pier Sixty-Six. Information about conference registration and hotel reservations has been posted at <http://myfloridahistory.org/annualmeeting>.

**THE FLORIDA HISTORICAL SOCIETY ARCHAEOLOGICAL
INSTITUTE (FHS AI)**

The Florida Historical Society (FHS) has established a new department focusing on the intersection of history and archaeology. FHS launched the Florida Historical Society Archaeological Institute (FHS AI) on March 4, 2014.

Established in 1856, the Florida Historical Society has been supporting archaeology in the state for more than a century.

FHS was the first state-wide organization dedicated to the preservation of Florida history and prehistory, as stated in our 1905 constitution. We were the first state-wide organization to preserve Native American artifacts such as stone pipes, arrowheads, and pottery, and the first to actively promote and publish archaeological research dating back to the early 1900s. Archaeology enthusiast Clarence B. Moore became a Member of the Florida Historical Society in 1907, and donated his written works to the Library of Florida History.

From the early twentieth century to the present, leading Florida archaeologists have had their work published in the FHS journal, *The Florida Historical Quarterly*. The Florida Historical Society was instrumental in the creation of the position of State Archaeologist and the establishment of the Florida Anthropological Society (FAS) in the 1940s, and served as host of the Florida Public Archaeology Network (FPAN) East Central Region from 2010 through 2013. Under the direction of FHS, the East Central Region was one of FPAN's most successful.

Today, FHS is continuing our long tradition of supporting archaeology in the state with the Florida Historical Society Archaeological Institute (FHS AI). The mission statement says that FHS AI "is dedicated to educating the public about Florida archaeology through research, publication, educational outreach, and the promotion of complimentary work by other organizations."

The FHS AI Advisory Board is a remarkably accomplished group: Dr. Jerald T. Milanich, Emeritus Professor of Archaeology, University of Florida; Dr. Kathleen Deagan, Distinguished Research Curator of Archaeology, Florida Museum of Natural History; Dr. Annette L. Snapp, Operations Manager, Ah-Tah-Thi-Ki Museum; Dr. Roger C. Smith, State Underwater Archaeologist, Bureau of Archaeological Research; and Dr. James G. Cusick, Special Collections Curator, P.K. Yonge Library of Florida History.

Dr. Rachel K. Wentz is director of the new Florida Historical Society Archaeological Institute. She is former director of the Florida Public Archaeology Network (FPAN) East Central Region, and author of several books on Florida archaeology, including *Chasing Bones: An Archaeologist's Pursuit of Skeletons* and *Life and Death at Windover: Excavations of a 7,000-Year-Old Pond Cemetery*. Her latest work, *Searching Sand and Surf: The Origins of Archaeology in Florida* is the first "official" publication of FHS AI.

For more information on the Florida Historical Society Archaeological Institute (FHS AI) contact Dr. Rachel Wentz at 321-690-1971 ext. 222 or rachel.wentz@myfloridahistory.org, visit the web site at www.fhsai.org, and “like” us on Facebook at Florida Historical Society Archaeological Institute.

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

Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society, airing on public radio stations throughout the state, continues to be one of our most successful educational outreach projects. 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.

The first section of the program each week is a long-form NPR-style piece from *Florida Frontiers* producer and host Ben Brotemarkle, Executive Director of the Florida Historical Society. He talks with authors of books about Florida history and culture; takes listeners to historic sites around the state; discusses important issues dealing with education and preservation; and demonstrates how learning about our history and culture can provide a sense of community to Floridians today.

The second section of the program is a conversation between Ben Brotemarkle and FHS Educational Resources Coordinator Ben DiBiase about various items in our archive at the Library of Florida History in Cocoa. Recent discussions have focused on slave documents from the El Destino Plantation; the 1821 decree from Spain informing residents of Florida that they were now living in a territory of the United States; 19th century Florida money; and the FHS collection of Marjorie Kinnan Rawlings materials.

The third section of the program is produced by Robert Cassanello, Associate Professor of History at the University of Central Florida and an award-winning podcaster. Cassanello's segment has recently featured a look at urban planning in 1920s Jacksonville; a discussion about wooden Gothic churches in Florida; a visit with Ernest Hemingway's cats in Key West; and a conversation with Gilbert King, Pulitzer Prize winning author of *Devil in the Grove: Thurgood Marshall, the Groveland Boys, and the Dawn of a New America*.

Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society is currently broadcast on 90.7 WMFE Orlando, Thursdays at 6:30 pm and Sundays at 4:00 pm.; 88.1 WUWF Pensacola, Fridays at 5:30 p.m.; 89.9 WJCT Jacksonville, Mondays at 6:30 pm; 89.5 WFIT Melbourne, Sundays at 7:00 a.m.; 88.9 WQCS (HD2) Ft. Pierce, Wednesdays at 9:00 a.m.; 89.1 WUFT Gainesville, Saturdays at 6:00 am and Sundays at 7:30 a.m.; and 90.1 WJUF Inverness, Saturdays at 6:00 am and Sundays at 7:30 a.m. Check your local NPR listings for additional airings. The program is archived on the Florida Historical Society web site and accessible any time at www.myfloridahistory.org/frontiers.

Florida Frontiers: The Weekly Radio Magazine of the Florida Historical Society is made possible in part by the Jessie Ball duPont Fund and by Florida's Space Coast Office of Tourism, representing destinations from Titusville to Cocoa Beach to Melbourne Beach.

FLORIDA HISTORICAL QUARTERLY PODCASTS

The *Florida Historical Quarterly* has entered a new era of media. Dr. Robert Cassanello, Associate 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 1819 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).

Dr. Samuel C. Hyde Jr., Dr. James G. Cusick, Dr. William S. Belko, and Cody Scallions in a roundtable discussion on the West Florida Rebellion of 1810, the subject of the special issue of the *Florida Historical Quarterly* Volume 90, no. 2 (Fall 2011).

Dr. Julian Chambliss and Dr. Denise K. Cummings, guest editors for "Florida: The Mediated State," special issue, *Florida Historical Quarterly* Volume 90, no. 3 (Winter 2012).

Dr. David H. Jackson, Jr., on his article "'Industrious, Thrifty and Ambitious': Jacksonville's African American Businesspeople during the Jim Crow Era," in the *Florida Historical Quarterly* Volume 90, no. 4 (Spring 2012) and Dr. Tina Bucuvalas, 2012 Jillian Prescott Memorial Lecturer and winner of the Stetson Kennedy Award for *The Florida Folklife Reader*.

Dr. Claire Strom, Rapetti-Trunzo Professor of History at Rollins College, on her article, "Controlling Venereal Disease in Orlando during World War II," *Florida Historical Quarterly* Volume 91, no. 1 (Summer 2012).

Dr. Matthew G. Hyland, on his article, "The Florida Keys Hurricane House: Post-Disaster New Deal Housing," *Florida Historical Quarterly* Volume 91, no. 2 (Fall 2012).

Dr. Paul E. Hoffman, guest editor of Volume 91, no. 3 (Winter 2013) on sixteenth century Florida.

Dr. Christopher Meindl and Andrew Fairbanks were interviewed for the Spring 2013 (Volume 91, no. 4) podcast on their article (with Jennifer Wunderlich). They talked about environmental history and the problems of garbage for Florida's environment.

Dr. Samuel Watson was interviewed about his article, "Conquerors, Peacekeepers, or Both? The U.S. Army and West Florida, 1810-1811," Volume 92, no. 1 (Summer 2013). His article challenged some of the work published in the Fall 2010 special issue on the West Florida Rebellion. In his interview Dr. Watson spoke about the discipline of history and the way in which the field advances as historians debate larger interpretative issues.

Richard S. Dellinger, Esq., attorney with the Orlando firm of Lowndes, Drosdick, Doster, Kantor & Reed and Vice President for the 11th Circuit Court, was interviewed for the Fall 2013 Special Issue on the 50th Anniversary of the United States District Court, Middle District of Florida.

FLORIDA HISTORICAL QUARTERLY AVAILABLE ON JSTOR

The *Florida Historical Quarterly* is 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 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. There is also a link to the *Quarterly* podcasts and the Florida Historical Society. Go to the *FHQ* to find information on recent "Calls for Papers" for conferences in Florida and the South.

GUIDELINES FOR SUBMISSIONS TO THE *FLORIDA HISTORICAL QUARTERLY*

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 who are engaged in open source peer review should watermark any manuscript available through an open source site as "Draft Under Consideration."

Authors should submit an electronic copy in MS Word to the *Florida Historical Quarterly*, at Connie.Lester@ucf.edu.

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

The first page should be headed by the title without the author's name. Author identification should be avoided throughout the manuscript. On a separate sheet of paper, please provide the author's name, institutional title or connection, or place of residence, and acknowledgements. Citations should be single-spaced **footnotes**, numbered consecutively, and in accordance with the *Chicago Manual of Style*. Use the reference feature to create footnotes rather than the superscript button.

Tables and illustrations should be created on separate pages, with positions in the manuscript indicated.

In a cover letter, the author should provide contact information that includes phone numbers, fax number, email address, and mailing address. The author should provide a statement of the substance and significance of the work and identify anyone who has already critiqued the manuscript.

Images or illustrations to be considered for publication with the article may be submitted in EPS or PDF electronic format at 300 dpi or higher. Xeroxed images cannot be accepted. All illustrations should include full citations and credit lines. Authors should retain letters of permission from institutions or individuals owning the originals.

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