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MAGAZINE

FALL 2024 VOL. 6, ISSUE 1

CHESS MATES

*The Collections & Culture Celebrating
The 10th Anniversary of the Judaica Suite*

FALL 2024 VOL. 6, ISSUE 1

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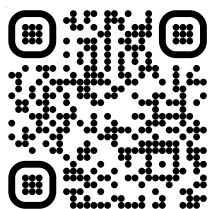
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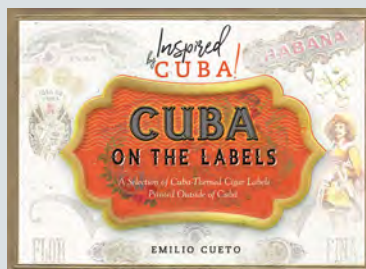
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Haskins series books are free to download as a PDF & ePUB in UF Digital Collections: <https://ufdc.ufl.edu/>.

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A MESSAGE FROM
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Judith C. Russell



I am delighted to welcome you to our ninth issue of *SOURCE: the Magazine of the University of Florida George A. Smathers Libraries*, published by the LibraryPress@UF.

SOURCE is an open access journal distributed primarily in electronic format. It offers the reader an opportunity to view remarkable materials from our collections and to learn about our innovative research and transformative collaborations with colleagues throughout the University and beyond. It also highlights other exceptional faculty and student services provided by the Smathers Libraries.

Our cover features one of the magnificent chess sets from our acclaimed Judaica Suite, and inside, you will find an article on what it means to have a chess collection within a Library, specifically as part of a Judaica Library.

SOURCE Fall 2024 Issue also includes:

- An expose on UF President Albert A. Murphree’s curious nomination by William Jennings Bryan for the Presidency of the United States at the 1924 Democratic National Convention.
- A look into our latest Coffey Residency artist’s book.
- An article about one of our rare books that challenges the skepticism regarding the existence of witches and the supernatural.
- A trip to St. Augustine to learn about Zora Neale Hurston’s love of the city that provided her a wedding venue, a research setting, and a quiet place to sit down and write.
- And more!

We encourage you to explore this issue and, as always, encourage you to visit the Libraries and enjoy our collections in person. We welcome your feedback and ideas. We hope you enjoy reading this issue of *SOURCE*.

Judith C. Russell



MURPHREE FOR PRESIDENT!

The Curious Case of UF President Albert A. Murphree's Nomination for the Presidency of the United States

BOYD MURPHREE, PHD / POLITICAL PAPERS ARCHIVIST



The current presidential election year marks the centennial of the University of Florida's role in one of the more curious incidents in the history of presidential nominations. At the 1924 Democratic National Convention, William Jennings Bryan nominated University of Florida president Alfred A. Murphree for the presidency of the United States. Although the media feeding frenzy that followed resulted in massive ridicule of Bryan for nominating Murphree, an unknown political outsider, the incident brought national attention to UF, which was then an obscure southern university.



Fig. 1: Portrait of UF President + Albert A. Murphree. (UFDC): <https://ufdc.ufl.edu/UF00031409/00001/images>.

If Bryan is remembered today, it is probably for his role in the Scopes Monkey Trial of 1925. However, the national controversy that was the Scopes Trial came at the end of Bryan's long public career. A three-time unsuccessful Democratic presidential nominee, Bryan burst onto the national political scene in 1896, the year of his first nomination, with his spellbinding acceptance address that became known as the Cross of Gold speech for its denunciation of the monetary gold standard as a tool for the wealthy to dominate the laboring masses. His fight for the economic rights of working people earned Bryan the moniker of "The Great Commoner."



Fig. 2: The Florida Alligator, January 19, 1924 (UFDC): <https://newspapers.uflib.ufl.edu/UF00028291/00682>.

Since 1913, the Bryans had owned a winter home in Miami. Bryan became a permanent resident of Florida in 1921. Although he maintained his interest in politics, Bryan devoted most of his time to his Christian faith, leading large Bible study classes and spreading the gospel through speeches and publications. It was their mutual devotion to practicing an active Bible-based, evangelical Christianity that cemented the friendship between Bryan and President Murphree from the time Bryan first spoke in Gainesville in 1916. Bryan endorsed Murphree's vision of UF as an institution that promoted the development of young white men—by state law the student body was white and male only—in a Christian environment that included twice weekly chapel attendance and no tolerance for alcohol and gambling.

Bryan's admiration for Murphree culminated in his announcement on January 14, 1924, that if elected as a delegate from Florida to the Democratic National Convention, he would nominate Dr. Albert A. Murphree for President of the United States. The *Florida Alligator* of January 19 published Bryan's statement on Murphree, which praised the university president as "a rare combination of intellect and heart," a "splendid executive" who was "dry [for prohibition] and progressive and sound on economic questions."

Bryan's prominence in American life ensured that his announcement received immediate national press attention.

President Murphree was bowled over on hearing the news of Bryan's announcement; however, he did not immediately reject Bryan's intention to nominate him. He told the *Gainesville Sun* that he was flattered by Bryan's confidence in his abilities, and that he was, as Bryan said, "a dry, progressive Democrat." Murphree wrote to Bryan thanking him for his consideration and declaring himself as a "humble American citizen with faith in its great people" who believed in the "great ideals and principles of the Democratic party."

The press, however, did not take his "nomination" seriously. Except for a smattering of Florida newspapers, the national press mostly ridiculed Bryan's choice of Murphree as preposterous and questioned the Great Commoner's motives. The *Cincinnati Enquirer* ran a comical photograph of Murphree holding a small alligator wearing a Florida pennant under the title of "Choice of W. J. Bryan." Newspapers claimed that Bryan's support for Murphree was a cynical ploy to get himself elected as a delegate to the Democratic National Convention, where he hoped to produce enough pro-Murphree dry, southern delegates to

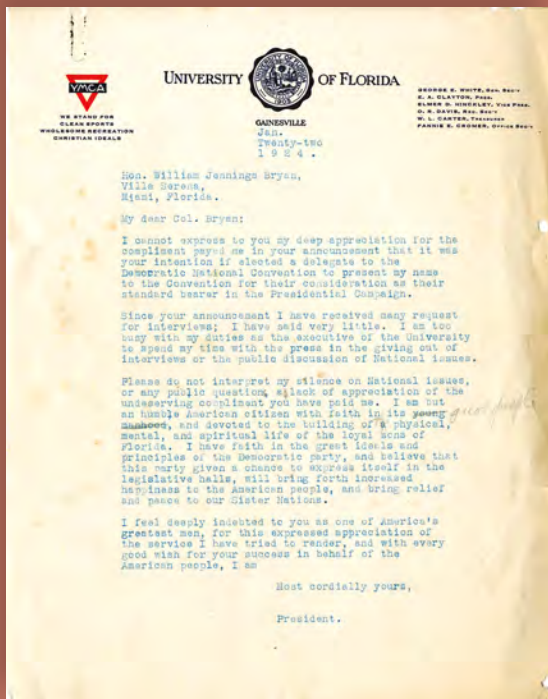


Fig. 3: Draft of a letter from Albert A. Murphree to William Jennings Bryan, January 22, 1924, thanking Bryan for the honor of Bryan's intention to nominate Murphree for President of the United States. President Albert A. Murphree Administrative Policy Records, Series P4, Box 25, University of Florida Archives Presidents' Collections.

Fig. 4: Much of the national press ridiculed Bryan's nomination of Murphree. In this photo, the *Cincinnati Enquirer* pokes fun at the "Choice of W. J. Bryan." *Cincinnati Enquirer*, January 17, 1924. Newspapers.com.

derail the possible nomination of Alabama senator Oscar Underwood, who was opposed to federal prohibition.

Murphree understood that Bryan probably did see his nomination as a move to undercut Underwood. Even if that was true, he explained to a friend, he did not believe that any southerner could obtain the Democratic nomination, “much less a Floridian.” Murphree soon realized that his reputation as a serious academic and administrator was being damaged by the nomination controversy. He began to distance himself from some of Bryan’s views, especially on evolution. Where Bryan denounced Darwin’s theory as unbiblical and a threat to the faith of the nation’s youth, Murphree, defended evolution as a theory “accepted by scientists as offering the most plausible explanation of life processes.”

Bryan and Murphree’s view of the Democratic presidential nomination also began to diverge. By the end of January 1924, Murphree was tired of the overwhelming press attention, even though he did not issue a rejection of Bryan’s nomination until February 21. He was

“embarrassed by the publicity of this whole affair” and wished “it had never occurred.”

Not Bryan. He was a tireless and victorious candidate for the position of at large delegate to the Democratic National Convention. The convention was held in New York City during June and July 1924 and became the longest nomination contest in the history of presidential conventions. Although Bryan, after Murphree’s withdrawal, pledged to support William McAdoo, he put Murphree’s name before the convention as one of three southerners whom he deemed to be qualified for the presidency. Many of the delegates thought Bryan was a joke, a political fossil as extinct as the human ancestors that Bryan had derided as “monkeys” in his speeches against evolution. When one attendee yelled “Never heard of him” after hearing Bryan praise Murphree as “Florida’s eminent educator,” the Great Commoner insulted the common heckler: “I would not expect that persons uneducated as to the great men of the nation would recognize the mention of their names.” The convention was the most humiliating experience of Bryan’s life.

“I would not expect that persons uneducated as to the great men of the nation would recognize the mention of their names.”



Fig. 5: William Jennings Bryan at the 1924 Democratic Convention (UFDC): <https://ufdc.ufl.edu/UF00032189/00001/citation>.

While his nomination episode was humiliating for the university president as well, Murphree saw at least one positive outcome. His fifteen minutes of fame focused press attention on UF. Murphree said he received letters from people across the country who expressed interest in moving to Florida and having their sons attend the university. There was also another legacy. In waging his fight to become a Democratic convention delegate, Bryan advocated for a Floridian being nominated for president. Today, the prospect of not having a Floridian run for president seems unlikely.

Murphree's presidential nomination story is documented in the administrative papers of President Murphree within the University Archives and contemporary newspapers, including the *Florida Alligator* (University of Florida Digital Collections) and the *Gainesville Sun* (Libraries databases). [S](#)

*A Biographical Essay to Accompany the Collection Deposited with
the George A. Smathers Libraries at the University of Florida*

LILLIAN GUERRA, PH.D. / UF PROFESSOR OF CUBAN & CARIBBEAN HISTORY

Perhaps no other Cuban journalist contributed more to democratizing the political culture of Cuba from the 1940s to the 1970s than Eduardo Hernández Toledo, universally known during his thirty-five year career as “Guayo.”



Fig 1.: The above image is when “Guayo” won a “Juan Gualberto Gómez” award in 1948, the highest journalistic accolade in Cuba. In this photo, he’s receiving the medal from Cuba’s president Carlos Prío Socarrás. “Guayo” won this award in multiple years.

Guayo empowered Cuban citizens with visual and documentary knowledge of current events in their country and Latin America as a freelance photographer and pioneering filmmaker. Fearless in his pursuit to inform the public and relentless in his desire to preserve the objectivity of the press, Guayo regularly put himself in the line of fire. This commitment meant that Guayo not only captured critical images at key moments of struggle, human suffering, natural catastrophes, state violence, revolution, and protest, but he also made viewers feel that they were equal witnesses to events, capable of seeing beyond official narratives to draw their own conclusions.

Born in Havana in 1916, Guayo first developed a life-long passion for photography when he tinkered with cameras for sale in his uncle's shop as a small child. Guayo was entirely self-taught and repeatedly received the Juan Gualberto Gómez Prize, among other national and international awards. Guayo was catapulted to the top of the journalistic profession in November 1942 when he ignored the Cuban government's ban on photography and filmed the final moments of a convicted Nazi spy's execution. The resulting higher quality stills deeply impressed Miguel Angel Quevedo, the owner-director of *Bohemia*, a legendary magazine with the largest circulation in Cuba and across Latin America. Quevedo then published them and began to rely on Guayo for the most important of *Bohemia's* missions. This included Guayo's unprecedented coverage of the disastrous 1944 hurricane as it hit Havana. Filming through the streets from the back of a station wagon, Guayo, his associate Manuel Alonso, and Alonso's brother braced 80 mph



Fig 2.: Che Guevara is shown extracting a tooth, May 1957.

winds by tying themselves together. This was likely the first time that Cubans were able to see this common Caribbean natural disaster in (almost) real time.

The next several years of Guayo's work reflect Quevedo and Guayo's commitment to creating a community of readers emboldened by the free press to believe that democratic change in Latin America was possible through their own actions and voicing of opinions. In September 1947, Guayo and radio broadcaster German Pinelli ignited a firestorm of outrage among the Cuban public when they filmed and narrated a three-hour standoff between rival armed gangs whose members had infiltrated Cuba's national police and armed forces at a home in the swanky Havana neighborhood of Orfila. The resulting radio broadcast and film shown in theatres, *The Battle of Orfila*, catalyzed collective protest against the elected but deeply corrupt Auténtico Party government of President Ramón Grau San Martín. In many ways, *Orfila* galvanized support for the opposition and launched a tidal wave of unarmed citizen protests that would be crushed by the military coup of General Fulgencio Batista five years later.



Fig 3.: Andrew St. George, Pedro Diaz Lanz, Teresa Casuso and Fidel Castro moments after Fidel gave St. George a gold medal for service to the Revolution, New York, April 1959.

The interim years of Guayo's career remain hallmarks of Cuba's political radicalization and the rise across the Caribbean and Central America of a movement to end the United States' imperial economic control of the region through the backing and, in some cases, the installation of violent military dictatorships. In 1948, for example, Guayo documented the massive popular riots that rocked Bogota when the popular anti-Communist, anti-imperialist Liberal Party leader Jorge Eliezer Gaitán was assassinated during the Ninth Pan American Conference, a pro-United States affair. Colombia's capital was reduced to ruins by protestors, which included Fidel Castro. After filming and documenting the riots that cost approximately 3,000 Colombian lives, Guayo left for Cuba on the same plane with Fidel Castro.

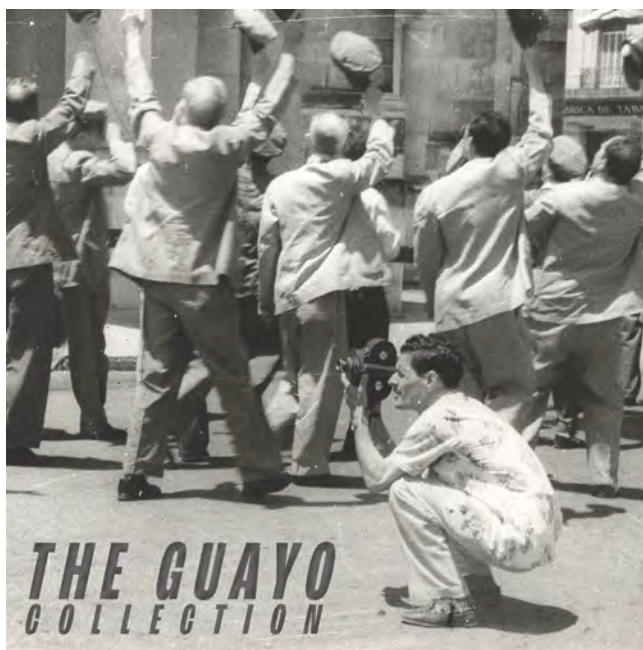


Fig 4.: Filming transportation workers marching in front of the old Presidential Palace, Cuba. Undated.

In the 1950s, Guayo reached the peak of his fame when he documented the destruction of the 1954 El Salvador earthquake. He also contributed to regional support for democratic elections that would thwart the power of the United States and its preferred model of dictatorship to protect plantation economies dominated by American monopolies like the United Fruit Company and local landowning elites. Guayo did this by regularly documenting the rise of the Caribbean Legion, an effort launched from Cuba to foment support for the ousting of nearby dictatorships. Guayo also became the first Cuban journalist to make the

dangerous trip across the mountains of eastern Cuba to the guerrilla hideout of Fidel Castro and the 26th of July Movement. The material Guayo gathered of this fateful period includes unique footage of the dictator Batista's self-promotional campaigns to create the illusion of public favor and footage and photographs of the caravan from Santiago to Havana

that Fidel Castro's movement organized to mark the Revolution's triumphant entry into power in January 1959.

The latter two decades of Guayo's productivity as a photojournalist mirrored the demise of democracy in Cuba in the summer of 1960 and the rise of a new Communist dictatorship under Fidel Castro in subsequent years. In August 1960, Guayo followed Quevedo into

THURSDAY, MARCH 21, 2024
WELCOME
JUDITH C. RUSSELL
DEAN OF UNIVERSITY LIBRARIES
EDUARDO "GUAYO" HERNÁNDEZ:
VISUAL MEDIA & THE QUEST FOR CUBAN DEMOCRACY

On March 21, 2024, Dr. Lillian Guerra and Martha Kapelewski presented the Smathers Libraries newest collection.

The Eduardo “Guayo” Hernández collection contains documents, letters, newspaper articles, photographs, slides, correspondence, films, documentaries, and ephemera.



Fig 5.: Above - Dr. Margarita Vargas-Betancourt, Latin American and Caribbean Special Collections Librarian, Luis Hernández Abreu, and Martha Kapelewski, Special and Area Studies Collections Bilingual Processing Archivist.



The collection, donated by his son Luis Hernández Abreu, his brothers Eduardo “Guayito” Hernández Gabelas and Jorge Hernández Gabelas (in memoriam) as well as Guayo’s grandchildren and friends, is an invaluable resource that documents Cuba before, during, and after the revolution, covering counterrevolutionary missions to Cuba with Brigada 2506 and Alpha 66.

Fig 6.: Above - Patrons viewing slides featuring images at the event, CONVERSATIONS: The Guayo Collection, 2024. To watch a video of this event: <https://youtu.be/wRas7i9BM5E?feature=shared>.

exile in New York and later, Venezuela, where they launched a decade-long run of the magazine *Bohemia Libre* in a failed attempt to counter the propaganda machine of Cuba’s Communist state. Guayo also joined Alpha 66, an armed exile group (eventually financed by the CIA) in sixteen different missions to invade Cuba and attempt to topple the revolutionary state. After Quevedo’s death by suicide in 1968, Guayo moved to Puerto Rico where he became a founder of *El Nuevo Día*, the newspaper with the widest circulation on the island to this day. He then moved to Miami and helped found the Spanish-language version of the *Miami Herald*, later renamed *El Nuevo Herald*. In these years, Guayo photographed John F. Kennedy and First Lady Jacqueline Kennedy’s rally to honor Bay of Pigs veterans returning from prison in Cuba; Kennedy’s visit to Central America in 1963; the Constitutional Revolution of the Dominican Republic in 1965; Alpha 66’s 1970 landing in Cuba; an interview with Muhammad Ali on the eve of his historic boxing match with Joe Frazier in Miami in 1971; and police repression of student protests at the University of Puerto Rico-Rio Piedras in 1973.


As a witness and faithful documenter of the history of Cuba and the region of Central America and the Caribbean, Eduardo Hernández Toledo’s contributions are extraordinary. 



Fig 7.: Muhammad Ali, *El Miami Herald*, 1976.

A Supposed Direction of Gravity

WORDS **ELLEN KNUDSON** / ASSOCIATE IN BOOK ARTS, SPECIAL AND AREA STUDIES COLLECTIONS

PHOTOS **JAY FOX**



2023/2024

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The artist's book *A Supposed Direction of Gravity* was created by residency artist Jay Fox. The artwork analyzes and questions the authority and intent of another text, *Natural History, General and Particular (Histoire naturelle, générale et particulière)*, Count De Buffon, Volume I, 1781 (574 B929hEs).


During Mr. Fox's research in the Special and Area Studies collections during Fall 2023, he discovered this book and was struck by the author's perspective that provides support to many theories of natural history that were prevalent at the time of writing, but also discredits evidence-based facts.

As an historical object that has been handled by people over time, a blend of intention and negligence have captured the shape, textures, and weight of bookmarks, pressed flowers, folded pages and other physical interactions with the book, all of which are legible should one stop and notice. These indentations serve to frame and interrupt the fantastic claims of the author and become evidence of use that relate the quiet truths of the book's utility and the physical world.

Mr. Fox puts his attention to the physical markers, allowing them to take precedence over the theories. The text of *Natural History* is then interpreted as poetry and becomes another type of world-making device. *A Supposed Direction of Gravity* includes a slim book to be used as a tool for citation that is paired with the main text to decode and provide meaning to Buffon's text. This tool is shaped to the border of the main book and actively works to contain and reason with the original text while experimenting with styles, notation, and shorthand for the developed narrative. The covers of the book are made of steel plates embossed with the title and covered in blue book cloth which is gently sanded to expose the letters beneath. This, too, speaks to the nature of utility found in objects and in the physical world.

The artist's book *A Supposed Direction of Gravity* and the reference text *Natural History, General and Particular* are part of the Special and Area Studies Collections in the University of Florida Libraries.

The artist book was printed and bound by Jay Fox during the 2023-2024 Marjorie S. Coffey Residency in Book Arts at the University of Florida. Exploration and research occurred in the special collections at the George A. Smathers Libraries in the Fall of 2023. Printing and construction of the book was completed at the University of Arkansas, Fort Smith in the Book Arts Studio.

Initiated in 2015, The Coffey Residency program provides an opportunity for a selected artist to access materials from the Special and Area Studies Collections (SASC) at University of Florida George A. Smathers Libraries as the impetus for the creation of an editioned artists' book. During the residency, the artist has the chance to interact with the collections, librarians, curators, faculty, and students across the university. Production of the project involves periodic consultation with the facilitator of the program, Ellen Knudson, Associate in Book Arts. 

The Coffey Residency artist for 2024/2025 is Russell Maret.

You can read more about this artist here: <https://russellmaret.com/>.

Past residency artists and their books can be explored at the website

for The Coffey Residency for Book Arts: <https://coffeyresidency.domains.uflib.ufl.edu/>.

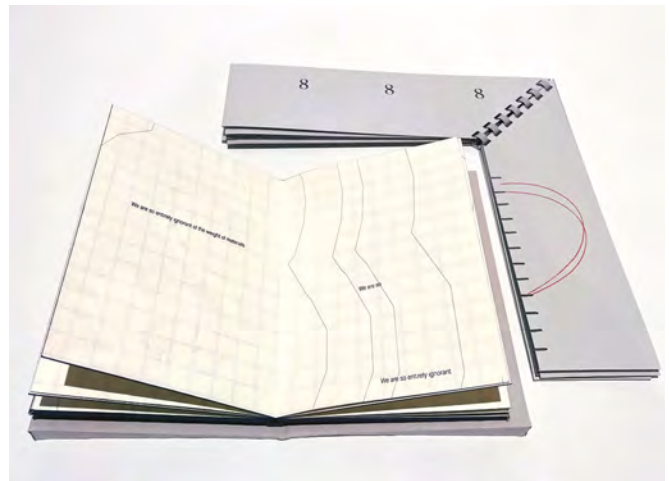




Fig 1.: Judaica Suite -
UF Photography - 2016
(photo credit: Hannah Pietrick).

Where Kings & commoners meet



The Global Cultural History Behind the Judaica Suite's Chess Sets

REBECCA J. W. JEFFERSON /

CURATOR, ISSER AND RAE PRICE LIBRARY OF JUDAICA

Visitors to Smathers Library are often enthralled by the wide variety of chess pieces on display in the upper gallery of the Judaica Suite. The sets along the north end of the gallery were donated by Mr. Kenneth Treister, renowned Florida architect and artist, and his late wife, Helyne.



Each set represents a different societal, cultural, or political interpretation of the game. For example, a set from Bogota comprises sixteen peasant figurines ready to wage their struggle against sixteen aristocratic figurines; a set of cast lead chess pieces hand-painted in Dingle, Ireland, represents soldiers from different sides of the Napoleonic Wars; another set includes 32 pieces based on the Inca Civil War in 16th century Peru; and a set from China symbolizes battles of the mind and soul with various manifestations of the Buddha carved in jade.

The Judaica Suite has also received additional chess sets from other kind donors. These are displayed in the cabinets along the upper south wall. They include chess pieces gifted by Morris and Mikki Futernick from Greece, Holland, and Thailand, and pieces gifted by Wendy and Roy Evans depicting the Union and the Confederacy in the American Civil War and Charlemagne's army versus the Basque army in the eighth-century Battle of Roncevaux Pass.

"If you see a good move,
look for an even better one."

- Pedro Damiano de Odemira



TREISTER, FUTERNICK, AND EVANS DONATED CHESS SETS FEATURED ON PAGES 17 THROUGH 19.

PHOTOS TRACY MACKAY-RATLIFF

The Judaica Suite's entire chess collection is fascinating both in terms of its individual pieces—each chess piece is a unique work of art—and in the way they collectively illustrate the long, multifaceted, and multicultural history of the game of chess. How then did chess pieces become so wide-ranging and the game of chess so widespread? And what connection, if any, does the game have to a Judaica library?

The earliest recognizable form of the game of chess was *Chaturanga*, a sixth-century Indian war game. In this game, different military pieces, such as infantry, chariots and elephants, held individual powers, and victory was achieved with just one key piece. By the Middle Ages, the game had spread to southeast Asia, and from there it was carried along the silk route into Persia and the Byzantine empire. With the subsequent expansion of the Arabian empire, Muslims brought a more evolved form of chess, known as *Shatranj*, into North Africa and Spain. The Islamic prohibition on idolatry meant that simple forms were favored over ornate figurative chess pieces. Unadorned pieces were easier to acquire, use, and transport thus encouraging the greater spread of the game. Multilingual Jews heavily involved in the flourishing Mediterranean trade in and out of the Middle East were often the facilitators of such cultural exchanges.

In the early medieval period, the counselor or minister chess piece became the queen. By the 15th century, possibly inspired by Isabella I of Castille (1451-1504), the queen was accorded new powers. Her unmatched mobility across the board made her the most powerful piece which, together with new moves assigned to the bishop, greatly enhanced the strategic elements of the game. Chess masters from Spain, such as Luis Ramirez de Lucena (c. 1465-1530), began printing books on chess to solidify and codify its rules. In Portugal, Pedro Damiano de Odemira (1480-1544), a converted Jewish apothecary, published one of the earliest practical guides to the game. His work *Libro da imparare giocare à Scacchi* (a copy of which is displayed alongside the Judaica Suite chess sets on the south wall) helped popularize famous strategic openings like "Petrov's Defense" and the "Queen's Gambit Accepted." Damiano also coined the well-known chess mantra: "If you see a good move, look for an even better one."

As chess swept across Europe, it also gained social cachet, and its popularity among aristocrats and royalty led to the creation of elaborate, luxurious, and large-scale chess pieces. In the 19th century, chess became predominant in the public sphere in the form of competitions. The first world championship was held in 1886 in the United States, and the first world champion was William Steinitz, an Austrian-born American Jew. Steinitz was unbeaten until 1894 when another Jewish player, German-born Edward Lasker, knocked him off his perch to become a long-standing grandmaster.

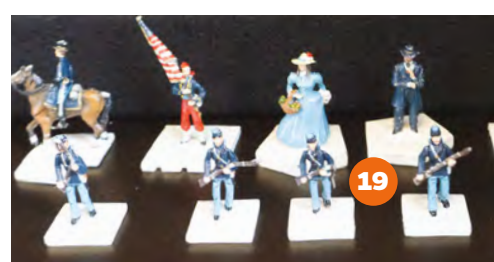




Fig 2.: *Libro da imparare giocare à Scacchi*, 1524, Pedro Damiano de Odemira (1480-1544), Portugal.

Fig 3.: Hand-painted pottery Queen, Spanish/Inca War 1532 - Cusco, Peru.



Fig 4.: Hand-painted, carved wood Queen from classic medieval chess set, France.



Fig 5.: *Délices Royales, Ou Le Jeu Des Échecs*, 1864. Abraham Ibn Ezra (1089-1167), France.

Steinitz and Lasker were the beneficiaries of over a thousand years of Jewish interest in the game of chess. A chess-like game was first mentioned in the Talmud (sixth century) and chess itself was written about in numerous medieval Jewish texts. In his famous philosophical work, the *Kuzari*, the Jewish scholar Judah Halevi (1075-1141) wrote about the importance of studying the game: “One cannot speak of luck or misfortune in a game like chess. For the rules of the game are quite open to study, and the expert will always be victorious” (*Kuzari* 5:20). His near-contemporary, the Jewish polymath Abraham Ibn Ezra (1089-1167), composed a Hebrew poem about chess, possibly one of the earliest written pieces to describe how each player moves. *Damiano*, the abovementioned apothecary, helped solidify the rules. By the early modern period, chess had become an increasingly popular Jewish pastime during the Sabbath, although some Jewish religious authorities expressly forbade it. By the mid-twentieth century, however, one of the most

influential Jewish leaders of the Chabad movement, Menachem Mendel Schneersohn (1902-1994), proclaimed that chess carried a deeper spiritual meaning as a battle waged by good against evil to bring about a world of peace and harmony.

After the first world championship, many subsequent tournaments were played in Havana, Cuba, where chess became part and parcel of national identity and even now is taught in almost all schools. In 1911, Cuba’s most famous grandmaster, José Raúl Capablanca, challenged Edward Lasker to a world title match. However, due to their bitter disagreements over the rules of the contest, the game never took place. Capablanca later established match rules that all the leading players eventually accepted, even Lasker. Today, chess players and champions can be found in every country, and grandmasters come from all corners of the globe. As highlighted in the popular film *Queen of Katwe*, chess has even proved a means of social mobility.

In celebration of the 10th anniversary of the opening of the Judaica Suite, a set of new chess pieces has been installed in the south end display cabinets. This magnificent set was gifted to the Libraries by the late Alfred C. Warrington IV and his wife, Judy A. Warrington. The Warringtons purchased it, together with a large inlaid wooden chessboard, from the estate auction of Mrs. Helen L. Kellogg, daughter of the breakfast cereal magnate. The chess set comprises sixteen German noblemen and women elaborately sculpted in fine silver and the opposing sixteen figures in vermeil; the humans have ivory faces, and each piece has a base surrounded by semi-precious stones. The pieces are stamped with the hallmark of a (maybe Jewish?) London silversmith: Israel Freeman & Son Ltd. Thus, through just one chess set, we can find echoes of German, American, British, and possibly Jewish cultural history. 🇺🇸



Fig 6.: Rebecca Jefferson, Curator of the Judaica Library, 2024.

We hope that visitors will come and see this new chess set and continue to marvel at our entire collection. And perhaps, during our open reading day on Fridays, they may even stop to play a game of chess on the Judaica Suite's own bespoke chess tables.



Fig 7. and 8.: Chess set gifted to the Libraries by Alfred and Judy Warrington.



“The Little Leopard that Became a Big Leopard”

DANIEL A. REBOUSSIN, PH.D. / AFRICAN STUDIES COLLECTIONS CURATOR
SPECIAL & AREA STUDIES COLLECTIONS DEPT.

WILLIAM C. (HANK) YOUNG, MSLS / PRINCIPAL CATALOGER
RESOURCE DESCRIPTION SERVICES

Academic libraries often collect new books in electronic formats, from print sellers who include complete catalog records, or include publishing details that are easily and efficiently recorded by catalogers. Global databases of library catalogs like *WorldCat* are freely available, making even unusual books easy to find. But when a modest booklet found its way to Principal Cataloger William (Hank) Young’s desk in the summer of 2023, he found few clues to describe it. A small, stapled, same-cover pamphlet with the title in an unknown language and a short, simply illustrated text was all that Hank had to go by. While *Google Translate* suggested it was written in Swedish, he quickly ruled that out since it was part of Donald Abraham’s African history book collection. Most of the Abraham books are from former Portuguese colonies in Africa: mainly Angola and Mozambique, with some titles from Cape Verde, Guinea-Bissau, the islands of São Tomé and Príncipe, and Equatorial Guinea. Without an author, publisher, or place of publication given, Hank contacted African Studies Collections Curator Daniel Reboussin to identify the language, so that he could describe it for the catalog and allow anyone to find it.

Dan consulted Haven Hawley, then Chair of the Libraries’ Special & Area Studies Collections Department, and a national expert in printing history. With her guidance and a recommended reference source,¹ he examined the text and illustrations with a magnifying loupe, allowing him to identify the characteristic “blobs” that form letters during mimeograph reproduction.

¹ Batterham, Ian. 2008. *Office Copying Revolution: History, Identification and Preservation: A Manual for Conservators, Archivists, Librarians and Forensic Document Examiners*. Canberra: National Archives of Australia.

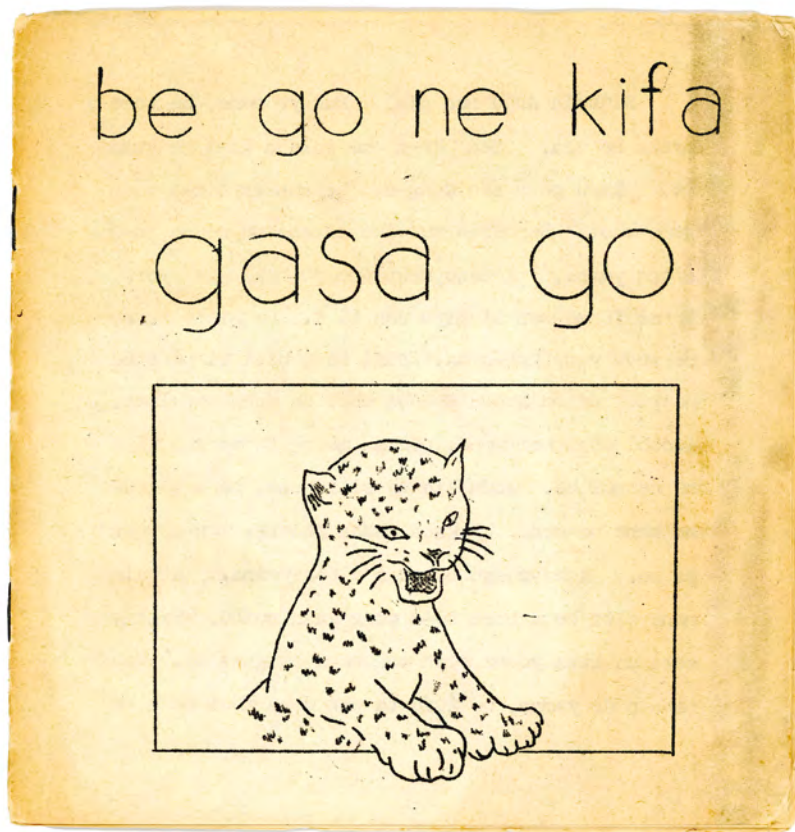


Fig. 1: *Little Leopard* Front Cover - an old book showing text in Gbaya and a simplistic drawing of a juvenile leopard.

The loupe also revealed how illustrations of the leopards' spots were created by repeated, stenciled patterns. The evidence of these printing processes and tools offered important clues that the booklet was produced during the mid-twentieth century, most likely before the mid-1950s.

The booklet's provenance along with the images of hunters and leopards signaled that it was created in Africa, but thousands of languages are spoken on the world's most linguistically diverse continent.² We needed an expert to identify the language, but even UF's African Languages specialists were stumped. Dan transcribed the title and a paragraph of the booklet's text before sharing our query with colleagues on an international distribution list for African Studies librarians, requesting help with this mystery from any African language experts.

Our efforts reached several linguists affiliated with elite institutions and the publishers of *Ethnologue: Languages of the World*,³ among others. Our email provoked interesting discussions and analyses from linguists at Stanford, Columbia, Yale, Harvard, Cambridge, and SIL International for two weeks before we picked up on a few comments mentioning Cameroon in West Africa. Dan wrote


2 Berghoff, Robyn and Emanuel Bylund. 2023. "Africa's linguistic diversity goes largely unnoticed in research on multilingualism." *The Conversation*. Available online: <https://theconversation.com/africas-linguistic-diversity-goes-largely-unnoticed-in-research-on-multilingualism-208204>.

3 Eberhard, David M., Gary F. Simons, and Charles D. Fennig (eds.). 2024. *Ethnologue: Languages of the World*. Twenty-seventh edition. Dallas, Texas: SIL International. Online version: <http://www.ethnologue.com>.

to his colleague Andrew Noss, MDP Program Coordinator at UF's Grinter Hall, who he knew had lived there with his family. Andy's response came back quickly, in a message with, "this looks like Gbaya from Cameroon (and the) Central African Republic (CAR)." He said that his father, Dr. Philip A. Noss could confirm this, which in fact he did that day: "The text is good Gbaya but written early before missionaries were attuned to a couple of important features of language or didn't yet have the orthographic tools that have become available to us." After our messages were transmitted across the hemisphere, with experts contributing good insights and analyses, we were finally in touch with a professional linguist who had written a dissertation on the specific language we needed to identify. And he lives in Gainesville, though he happened to be travelling during the previous few weeks!

Phil translated the title for us as *The Little Leopard that Became a Big Leopard* and, based on his knowledge of missionary work at Sudan Mission in Meiganga, Cameroon, he confirmed that the pamphlet was likely written in the 1940s by linguists there. At Meiganga and in nearby CAR, Phil knew that Canadian linguist

Madel Nostbakken served as Book Editor with overall responsibility for Gbaya language work until her retirement in 1975. She may be the author, but we do not know that for certain.

The pamphlet (rendered as *bé gɔ, ne kifa gásá gɔ*, in modern Gbaya orthography and the main title) is now cataloged for Rare Books, along with about twenty more books donated by Phil Noss. Hank next had to learn to use OCLC's translation tables, which allow non-Roman characters to be searchable in OCLC and in library discovery systems. Once the vernacular characters were added to the record, he uploaded it to the OCLC database. He also added to the catalog record that the *Little Leopard...* includes elements of traditional storytelling in the form of a Christian parable and that it was distributed as part of the mission's language translation and literacy program. As a result of uncovering this 80-year-old mystery of a modest but precocious pamphlet, the Smathers Libraries may now own one of the largest collections of Gbaya teaching resources documented in *WorldCat*. But the *Little Leopard* will always be our favorite title in this collection! 

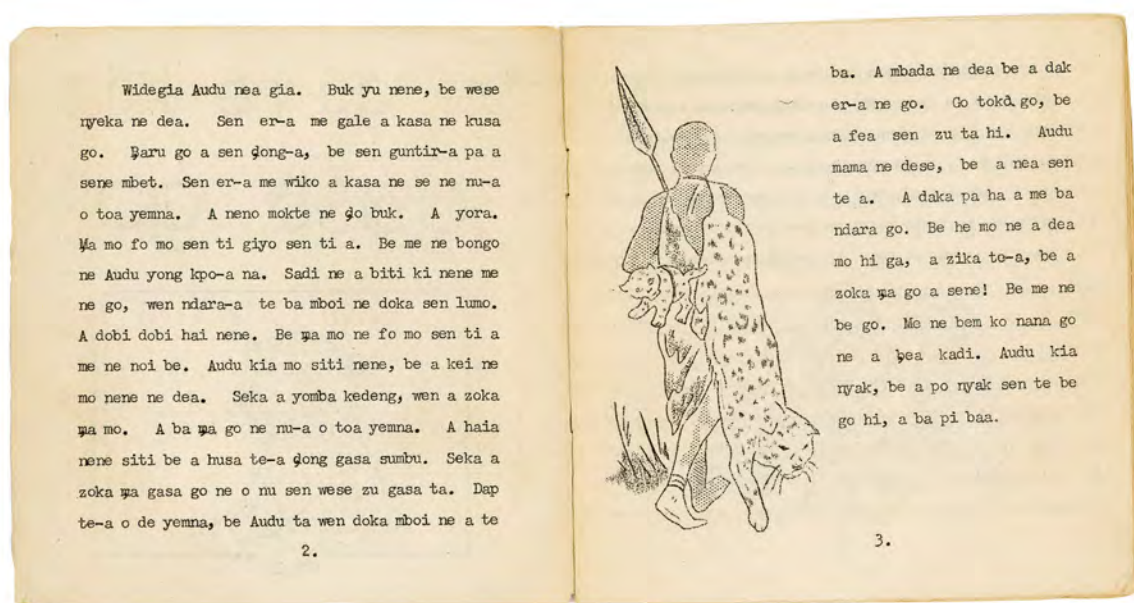


Fig. 2: *Little Leopard* - Open book with text in the language, Gbaya, and an illustration of a spear-holder draped in a leopard-pattern garment.

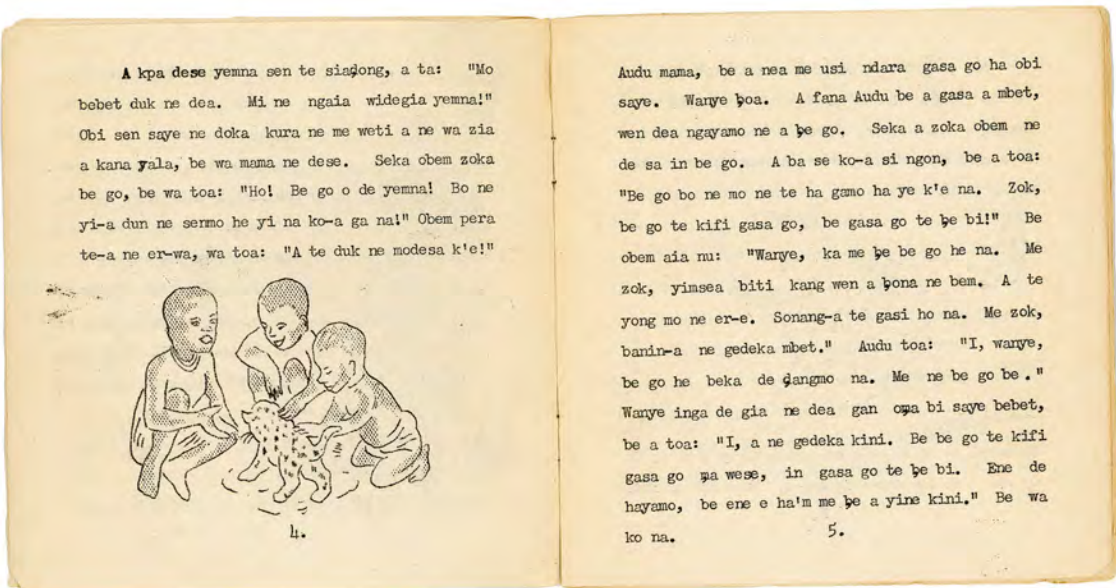


Fig. 3: *Little Leopard* - Open book with text in the language, Gbaya, and an illustration of three children with a small leopard.

"As a result of uncovering this 80-year-old mystery of a modest but precocious pamphlet, the Smathers Libraries may now own one of the largest collections of Gbaya teaching resources documented in *WorldCat*."

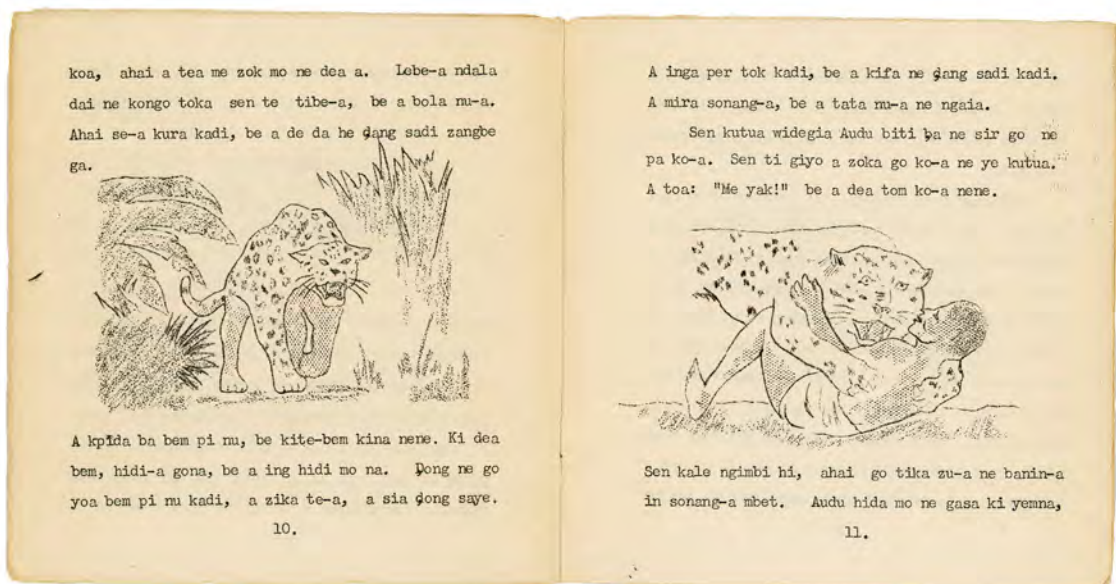


Fig. 4: *Little Leopard* - Two pages from an illustrated book featuring text and drawings of a leopard and a person.

UNVEILING CARIBBEAN VOICES: DIGITIZATION OF NEWSPAPERS FROM UF & UPR COLLECTIONS

MELISSA JEROME / LACC DIGITAL INITIATIVES LIBRARIAN

APRIL HINES / JOURNALISM AND MASS COMMUNICATIONS LIBRARIAN

HÉLÈNE HUET / EUROPEAN STUDIES LIBRARIAN

ABOUT THE PROJECT / PROJECT BEGINNINGS

In 2018, the University of Florida (UF) George A. Smathers Libraries was awarded a Council on Library and Information Resources (CLIR) Hidden Collections grant of \$434,124 for the project *Film on a Boat*. A collaborative effort between UF and the University of Puerto Rico-Rio Piedras (UPR-RP), the goal of *Film on a Boat* was to digitize and provide access to hundreds of thousands of pages of Caribbean newspapers and other serials. By leveraging unique holdings from both institutions, the completed project contributes to a more comprehensive understanding of Caribbean history, migration patterns, social movements, and cultural dynamics as well as addresses the underrepresentation of the Lesser Antilles in scholarly discourse. Focused on newspapers from various Caribbean nations, the project aims to engage scholars, educators, organizations, and the public by fostering a more inclusive narrative of Caribbean social history and facilitating innovative digital scholarship.

What makes *Film on a Boat* so special is that it extends and builds upon the 1950's *Librarian on a Boat* initiative. During that time, several librarians from UF traveled by boat and plane around the Caribbean to acquire cultural and historical materials, especially newspapers, which were preserved on microfilm ("Librarians Make Trip to the Caribbean", *The Florida Alligator*, July 13, 1956 pg5). This initiative was funded by a grant from the Rockefeller Foundation and aligned with the mission of the Farmington Plan, a cooperative acquisitions program for foreign materials organized by region and subject. In 1951, the Farmington Plan designated UF as the depository library for the Caribbean area. The new *Film on a Boat* project therefore continues this legacy, ensuring the preservation and accessibility of Caribbean historical materials for future generations. ("Digital Library of the Caribbean", *SOURCE Magazine Vol 5. No.1, 2023, pg4-5*).

Fig. 1: CLIR Boxes

All microfilm for the project was packaged into 34 boxes weighing approximately 350lbs in total.



Fig. 2: Microfilm Boxes

Individual boxes of microfilm for a few of the selected Puerto Rican titles.

Fig. 3: Reel of the *Trinidad Royal Gazette* unspooled microfilm reel for the *Trinidad Royal Gazette*, 1875 July-Dec.

The microfilm was created as part of the *Librarian on a Boat* project, using copies of the paper from the West Indian Collection of the Trinidad Public Library.



ACCOMPLISHMENTS

The project involved digitizing newspapers that were previously only available on microfilm, which significantly limited access to these valuable materials. The project team was able to digitize over 800,000 pages of historical newspapers from 1,082 reels of microfilm [Figs. 1-3].

The selected newspapers represent Caribbean nations including Puerto Rico, Bahamas, Barbados, Dominica, Guyana, Haiti, St. Lucia, and Trinidad and Tobago, with content published in multiple languages (English, Spanish, and French). Although most of the content digitized was published between the 1890s and 1920s, there were titles digitized that date back to 1784 (*Bahama Gazette*) and some as late as 1985 (*Puerto Rico Ilustrado*). The amount of content digitized per title varied. We were able to digitize long runs of several titles, such as *Trinidad Royal Gazette* (1862-1924) and *Puerto Rico Ilustrado* (1911-1985) [Fig. 4, 5].

More than 120 titles were digitized, including some publications that are unique to the UF and UPR-RP libraries, such as *San Fernando Gazette* (Trinidad), *Berbice Gazette* (Guyana), *La Abeja* (Puerto Rico), and *Diario del Oeste* (Puerto Rico). This significant effort has vastly improved accessibility, allowing researchers, historians, and the public to easily explore and utilize these resources. By leveraging modern technology and methodologies, the *Film on a Boat* project supports academic and cultural research, emphasizing the importance of preserving regional history.



Fig. 4: *Trinidad Royal Gazette* Masthead and emblem, January 9, 1889, pg. 1. <https://dloc.com/AA00098178/00003/images/0>.

ACCESS AND VALUE

The project's scope extended beyond merely digitizing selected newspaper titles—it also involved a thorough review and enhancement of catalog and metadata records to improve discoverability. To ensure broad access, all digitized content was uploaded to the Digital Library of the Caribbean (dLOC) and is now freely available through the Caribbean Newspapers collection. The Caribbean Newspaper collection provides access to over 2 million newspaper pages and has been viewed over 2.9 million times since launching in 2004.

The content includes a diverse range of news, encompassing political developments, cultural events, social issues, and everyday life in the Caribbean. This is particularly significant as the online availability of historical newspapers for most of this region is limited. For researchers, enhanced accessibility and discoverability means a wealth of primary sources for studying Caribbean history, politics, and culture. These newspapers also hold personal stories and accounts that are vital



Fig. 5: *Puerto Rico Ilustrado* - "La Fiesta de la Bandera Puertorriqueña" story and accompanying image of Puerto Ricans raising the nation's flag celebrating the July 25, 1952 ratification by the U.S. Congress granting Puerto Rico commonwealth status and the establishment of their own government, August 2, 1952 pg. 25 <https://dloc.com/AA00098206/01723/images/24>.


for family history research, allowing individuals to trace their heritage and have a better grasp of their ancestors' lives. In recent months, UF librarians have helped people find personal information such as obituaries for relatives and land acquisition records, as well as information for historical events such as the 1917 Jones-Shafroth Act that granted Puerto Ricans US citizenship [Fig. 6], all using newspaper titles that are part of the Film on a Boat project. The preservation of these documents ensures that the rich, multifaceted history of the Caribbean is not lost to time but remains accessible to future generations, fostering a deeper understanding and appreciation of the region's past. 



Fig. 6: *El Tiempo* front page (San Juan, Puerto Rico), March 3, 1917, reports on Puerto Ricans being granted U.S. citizenship. <https://dloc.com/AA0009697/01839/images/0>.

UNDERGRADUATE LIBRARY ADVISORS PROGRAM 2023-2024

JASMINE SIMMONS / STUDENT SUCCESS LIBRARIAN



Fig. 1: Annika explaining some of the Libraries materials at one of the three Fall Fest 2023 table stops.



Fig. 2: Rebekkah at Fall Fest 2023 Event.

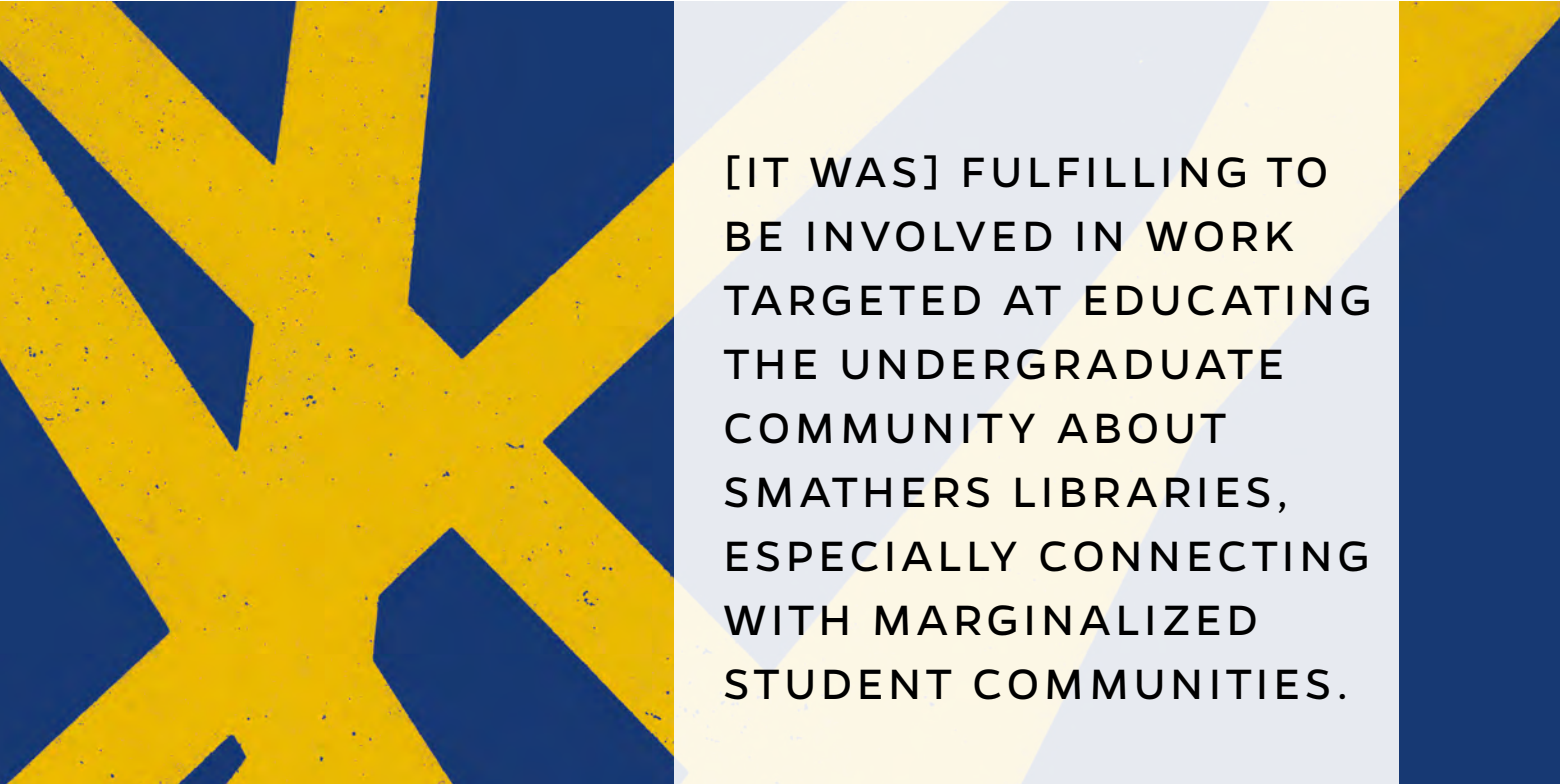
Throughout the 2023–2024 academic year, the Undergraduate Library Advisors (ULAs)—Sophia Medina, Annika Cruz, Braulio Quintana, and Rebekkah Hudson—led by coordinators Jasmine Simmons and Patricia Takacs embarked on a journey aimed at boosting student engagement with the George A. Smathers Libraries. The ULA peer mentor program, which initially began in summer 2021, was designed to increase undergraduate student engagement with Smathers Libraries by training a cohort of student leaders to represent, promote, and teach library services to their peers. The ULAs completed rigorous training sessions focused on becoming familiar with library resources and services and information literacy, met with library associates in various departments, and visited all the branch locations.

One particularly significant event that the ULA cohort attended well into their roles was the Student Success Strategic Planning Retreat, which happened in October 2023. There, the ULAs engaged in meaningful conversations with library associates from different branches and shared their perspectives on what student success means to them as well as how they perceive the libraries supporting student learning and achievement. The ULAs shared outreach ideas and suggestions to help better communicate with students on campus and offered insightful feedback, which helped to shape a comprehensive outreach and communication plan for the Smathers Libraries Student Success Program.

With their newfound knowledge of the libraries and enthusiasm, the ULAs jumped right into campus-wide outreach efforts. Notable among these efforts was their participation in events like the Transfer Preview Involvement Fair, Fall Fest, and First Gen Day. The ULAs worked together to curate titles in the Smathers Libraries collection for a digital first-generation reading list. They designed promotional flyers for library-wide tabling opportunities and campus events and actively engaged with their peers while sharing information about the myriad services offered by the libraries. They were instrumental in assisting with these tabling efforts and successfully placed the Smathers Libraries in spaces we hadn't traditionally been in before. For instance, they managed a pop-up table for an event hosted by the UF student organization National Society of Black Physicists, co-sponsored by Marston Science Library, to showcase literature that was either written by or featured the lived experiences of black and African Americans in STEM, as well as hosted a Smathers Libraries table at SwampCon and Gatorwell's Stress Less event in early spring of 2024.



Fig. 3: Sophia at First Gen Day 2023 gesturing toward the handout about Marston and explaining that it is one of six Libraries on campus.



[IT WAS] FULFILLING TO BE INVOLVED IN WORK TARGETED AT EDUCATING THE UNDERGRADUATE COMMUNITY ABOUT SMATHERS LIBRARIES, ESPECIALLY CONNECTING WITH MARGINALIZED STUDENT COMMUNITIES.

Throughout the year, the ULAs engaged in 10 tabling opportunities where they had face-to-face encounters with over 1,600 of their peers from various student populations to promote Smathers Libraries. Moreover, they assisted with the content creation for social media; most notable is their three-part street-style interview videos that gained over 25,000 views (and counting) and 900 likes between UFLIB Instagram and Twitter, created as a fun engagement strategy to help increase awareness of the Libraries. ULAs also designed informative resource flyers and much more as they explored innovative outreach and marketing strategies to use to connect their peers to the libraries.

Individually, the ULAs took on projects that had a lasting impression on the institution. Annika Cruz's endeavor to incorporate student publications into the Libraries'


digital collection demonstrates her commitment to advocating for the preservation and presentation of student work. Meanwhile, Sophia Medina created the George A. Smathers Reading Room at SwampCon, which gave students a unique opportunity to explore the library's sci-fi collection in a dynamic setting. Reflecting on their experiences, the ULAs acknowledged a strong sense of achievement and personal growth. Braulio Quintana, for example, mentioned how fulfilling it was to be involved in work targeted at educating the undergraduate community about Smathers Libraries, especially connecting with marginalized student communities. Overall, the ULAs' work provides evidence of student leadership in academic libraries and the vital role that they can play in influencing how libraries support the academic success and well-being of the student population. 

Fig.4: 2023-2024 ULA - left to right - Patricia Takacs (advisor) Sophia Medina (ULA), Braulio Quintana (ULA), Jasmine Simmons (Student Success Librarian and Lead Advisor), Rebekkah Hudson (ULA), and Annika Cruz (ULA).



IF YOU WOULD LIKE TO SHARE ANY PROJECT IDEAS, SUGGESTIONS, OR RESOURCES THAT YOU BELIEVE COULD CONTRIBUTE TO THE ULA PROGRAM, OR IF YOU SIMPLY HAVE QUESTIONS ABOUT IT, PLEASE CONTACT JASMINE AT JSIMMONS3@UFL.EDU.

ZORA NEALE HURSTON **in** St. Augustine

A Collaboration Between Libraries, Museums, & Theatre



SPECIAL AND AREA STUDIES COLLECTIONS

LAURA MARION / GOVERNORS HOUSE LIBRARY COLLECTIONS COORDINATOR

FLORENCE TURCOTTE / LITERARY COLLECTIONS ARCHIVIST

CASEY WOOSTER / GOVERNORS HOUSE LIBRARY COLLECTIONS ASSISTANT

Fig 1.: Above - Portrait of Zora Neale Hurston taken in 1938 by Carl Van Vechton. Credit: Zora Neale Hurston Papers, Manuscripts Collections, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida. Source: <https://ufdc.ufl.edu/uf00076710/00001>.

Celebrated Black writer, anthropologist, and folklorist Zora Neale Hurston is best known for her work associated with the Harlem Renaissance period. Her most famous novel, *Their Eyes Were Watching God*, was published in 1937.

Many people don't realize that Hurston visited St. Augustine, Florida several times over the course of her life, most memorably in 1927 and 1942. The city provided Hurston a wedding venue, a research setting, and "a quiet place to sit down and write." St. Augustine also served as the dramatic setting for her 1926 play, *Color Struck*, which was published in *Fire!* Magazine in 1927 and helped launch Hurston's career.

Color Struck

A Play in Four Scenes

Time: Twenty years ago and present. Place: A Southern City.

PERSONS

JOHN	- - - - -	A light brown-skinned man
EMMALINE	- - - - -	A black woman
WESLEY	- - - - -	A boy who plays an accordion
EMMALINE'S DAUGHTER	- - - - -	A very white girl
EFFIE	- - - - -	A mulatto girl
A RAILWAY CONDUCTOR	- - - - -	A DOCTOR

Several who play mouth organs, guitars, banjos. Dancers, passengers, etc.

SETTING.—Early night. The inside of a "Jim Crow" railway coach. The car is parallel to the footlights. The seats on the down stage side of the coach are omitted. There are the luggage racks above the seats. The windows are all open. They are exits in each end of the car—right and left.

ACTION.—Before the curtain goes up there is the sound of a locomotive whistle and a stopping engine, loud laughter, many people speaking at once, good-natured shrieks, strumming of stringed instruments, etc. The ascending curtain discovers a happy lot of Negroes boarding the train dressed in the gaudy, twaddly best of 1900. They are mostly in couples—each couple bearing a covered-over market basket which the men hastily deposit in the racks as they scramble for seats. There is a little friendly pushing and shoving. One pair just miss a seat three times, much to the enjoyment of the crowd. Many "plug" silk hats are in evidence, also sun-flowers in button holes. The women are showily dressed in the manner of the time, and quite conscious of their finery. A few seats remain unoccupied.

Enter Effie (left) above, with a basket. ONE OF THE MEN (standing, lifting his "plug" in a grand manner). Howdy do, Miss Effie, you'se lookin' jes lak a rose.

(Effie blushes and is confused. She looks up and down for a seat.) Fack is, if you wuzn't walkin' long, ah'd think you wuz a rose—(he looks timidly behind her and the others laugh). Looka here, where's Sam at?

EFFIE (tossing her head haughtily). I don't know an' I don't keer.

THE MAN (visibly relieved). Then lemme scorch you to a seat. (He takes her basket and leads her to a seat center of the car, puts the basket in the rack and seats himself beside her with his hat at a rakish angle.)

MAN (sliding his own along the back of the seat). Howdy do, Miss Effie, you'se lookin' jes lak a rose.

look at Ada when Ah got a chance tuh be wid you? Ah always wuz sweet on you, but you let ole Mullet-head Sam cut me out.

ANOTHER MAN (with head out of the window). Just look at de darkies coming! (With head inside coach.) Hey, Dinky! Heah come Ada wid a great big basket.

(Dinky jumps up from beside Effie and rushes to exit right. In a moment they re-enter and take a seat near entrance. Everyone in coach laughs. Dinky's girl turns and calls back to Effie.)

GIRL. Where's Sam, Effie?

EFFIE. Lawd knows, Ada.

GIRL. Lawd a mussy! Who you gointer walk de cake wid?

EFFIE. Nobody. Ah reckon. John and Emma gointer wed it up.



Fig 2.: Above - 'Color Struck: A Play in Four Scenes' by Zora Neale Hurston was originally published in Fire!! in November 1926. Credit: Wallace Thurman Collection, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. Source: https://collections.library.yale.edu/catalog/15947166?child_oid=15947302.

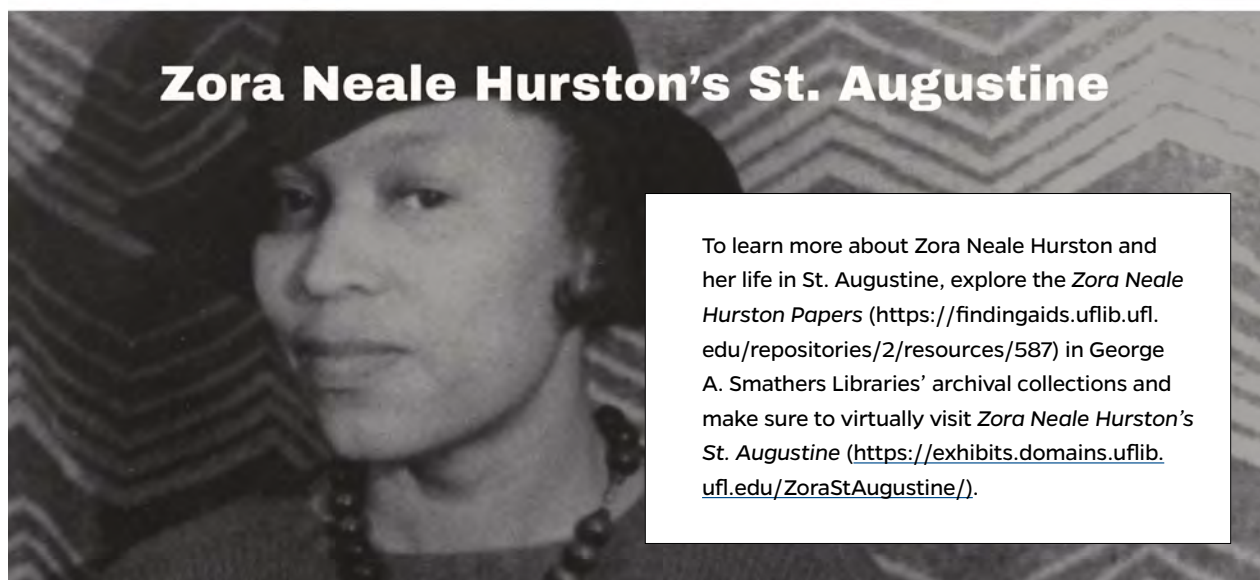
Fig 3.: Right - Drawing of Zora Neale Hurston with signature found in Dust Tracks on a Road: An Autobiography. 1942. J.B. Lippincott. P.K. Yonge Library of Florida History, Special & Area Studies Collections, George A. Smathers Libraries.

Color Struck opens on a segregated railway car in 1900, with members of the Black community from Jacksonville, Florida heading to St. Augustine to participate in a cakewalk competition.

The cakewalk was a dance contest with a cake awarded as the prize, originally held at gatherings on Black slave plantations before and after emancipation in the South. The contest depicted in Color Struck provided a natural connection to Hurston's own experience in the Ancient City since it takes place in St. Augustine.

Exploring and celebrating this important but previously unheralded time of Hurston's life was the goal of a team of historians, cultural heritage professionals, and artists as they came together under the umbrella of George A. Smathers Libraries.

Collaborative efforts to highlight Hurston's time in St. Augustine first took shape in 2021, as staff members at Governor's House Library, an affiliated branch of George A. Smathers Libraries, and Lincolnville Museum and



Zora Neale Hurston's St. Augustine

To learn more about Zora Neale Hurston and her life in St. Augustine, explore the *Zora Neale Hurston Papers* (<https://findingaids.uflib.ufl.edu/repositories/2/resources/587>) in George A. Smathers Libraries' archival collections and make sure to virtually visit *Zora Neale Hurston's St. Augustine* (<https://exhibits.domains.uflib.ufl.edu/ZoraStAugustine/>).

Fig 4.: Zora Neale Hurston's St. Augustine digital exhibit is available through George A. Smathers Libraries.



Cultural Center worked together with twelve other cultural institutions in St. Augustine to form Resilience: Black Heritage in St. Augustine. This project allowed cultural heritage professionals from across the community to work together to highlight the history

and contributions of Black St. Augustinians throughout the city's 450+ year history. As the staff at Governor's House Library developed its contributions to the project, highlighting the work of Zora Neale Hurston seemed to be a natural fit. Initially, we contacted local St. Augustine historians David Nolan and Darien Andreu, who have engaged in decades of research on Hurston's life and connections to Northeast Florida. We also invited Florence M. Turcotte, Literary Manuscripts Archivist, to provide her expertise as the curator of the Zora Neale Hurston papers at the University of Florida. Together, we brainstormed projects that would engage the public in Hurston's time in St. Augustine and bring this underrepresented history to life.

Through much discussion, the group initially decided to create a digital exhibit that Governor's House Library staff would curate and

host. As the exhibit progressed, the group wondered if there were other ways to present this story to the public in-person, and discovered that to our knowledge, Hurston's play *Color Struck* had never been staged and performed in the state of Florida, despite being Hurston's home for most of her life.

A smaller collaboration turned into a larger initiative with partners throughout the local community, which became known as The Zora Project. In addition to the initial collaborators, we engaged the expertise of St. Augustine playwright and director Deborah Dickey to produce the Florida premiere of *Color Struck* and partnered with Lincolntonville Museum and Cultural Center to host the production and rehearsals. Lincolntonville Museum is located in the historically Black neighborhood of Lincolntonville in St. Augustine, and its building originally served as Excelsior High School, the first public Black high school in St. Johns County. Dickey worked with choreographer Antonio Scott, Fine Arts Program Specialist for the St. Johns County School District, to portray the play's cakewalk scene. Funding for the production was generously provided through the sponsorship of George A. Smathers Libraries and the Marjorie Kinnan Rawlings Society.

The limited run of *Color Struck* was performed to sold-out audiences from April 28-30, 2023 at Lincolnville Museum. Of the production, Dickey stated, “This production of *Color Struck* was a true collaboration bringing together the community of St. Augustine... what better way to honor Zora Neale Hurston than to present her work in Lincolnville, literally blocks away from where she had resided in St. Augustine.” Following the final performance, a talkback with cast and Zora Project members gave the audience a chance to learn more about Hurston and discuss the cultural and historical context of the play.

Following the production, the digital exhibit *Zora Neale Hurston’s St. Augustine* premiered online thanks to the Exhibitions Program at George A. Smathers Libraries. Curated by Governor’s House Library’s Collections Assistant Casey Wooster, the exhibit explores the impact of the Ancient City on the life, correspondence, and work of Hurston. To build on the existing research of Andreu, Nolan, and Turcotte, Wooster sifted through archives and collections from George A. Smathers Libraries and institutions across the country for mentions of Hurston’s time in St. Augustine. The resulting exhibit maps Hurston’s connections to landmarks past and present as well as continued connections after her final departure in 1942.


The success of this collaboration is a testament to the power of partnerships that bridge institutional silos and community boundaries. Historian David Nolan spoke to the importance of collaborations such as this, saying, “for almost half a century I have been trying to get Hurston’s connection to St. Augustine to be widely known and acknowledged. I am so grateful to the Smathers Libraries for making possible the premiere production of *Color Struck* and for producing the accessible web version of the famous author’s connections to the Ancient City!” 



Fig 5.: Above: Promotional graphic for the 2023 production of *Color Struck* at Lincolnville Museum and Cultural Center. Credit: Lincolnville Museum and Cultural Center.



Fig 6.: Cast photograph from the 2023 production of *Color Struck* at Lincolnville Museum and Cultural Center. Credit: Glo MacDonald.

SADUCISMUS TRIUMPHATUS OF JOSEPH GLANVILL:

Can a book be deceiving about its true nature?

MARTHA KAPELEWSKI / SPECIAL AND AREA STUDIES COLLECTIONS BILINGUAL PROCESSING ARCHIVIST



Saducismus Triumphatus :
OR,
Full and Plain EVIDENCE
Concerning
WITCHES
AND
APPARITIONS.
*Widgick's Paragon for Book given her by
Cecill's Court the norm*
In TWO PARTS.
The First treating of their
POSSIBILITY,
The Second of their Real
EXISTENCE.

By *Joseph Glanvil* late Chaplain in Ordinary to
his Majesty, and Fellow of the Royal Society.

With a Letter of Dr. **HENRY MORE**
on the same Subject.

And an Authentick, but wonderful story of certain *Swedish*
Witches; done into English by *Anth. Horneck*
Preacher at the *Savoy*.

LONDON: Printed for *J. Collins* at his Shop under the Temple-
Church, and *S. Lownds* at his Shop by the *Savoy-gate*, 1681.

Fig 1.: The frontispiece and title page of the *Saducismus Triumphatus*. The illustrations are examples of evidence for witchcraft discussed in the book. *Saducismus Triumphatus*...1681. Courtesy of the Harold and Mary Jean Hanson Rare Book Collection, Special and Area Studies Collections, George A. Smathers Libraries. <https://guides.uflib.ufl.edu/rare-book-collection>.

"What intrigued me the most was the claim to prove the real existence of witches."

One of my greatest joys as an archivist is to receive an extraordinary object to process and describe or to find something equally extraordinary when opening a box of an unknown collection. Our shelves may look oppressive, filled with hundreds of numbered boxes, dull and grey, but I think of our collections as an ocean full of deep-sea creatures waiting to be discovered.

On October 31, 2023, the Smathers Libraries' program "Magic at the Libraries" displayed a book with fascinating and intriguing illustrations on its frontispiece, and an equally intriguing title: *Saducismus Triumphatus: Or, Full and Plain Evidence Concerning Witches and Apparitions. In Two Parts. The First Treating of Their Possibility. The Second of Their Real Existence*, by Joseph Glanvill (1636-1680). When I read the title, I hesitated before picking it up. What intrigued me the most was the claim to prove the real existence of witches. This language reminded me of René Descartes's *Meditations on First Philosophy*.

When I began to read Glanvill's book, I was astounded by what I was seeing. The language and style were so similar to Descartes's *Meditations*. Glanvill seemed to use the *Meditations* and Cartesian language as a template—words like essence, attribute, corporeal, substances, divisibility, mental substance, material substance, extension. Like Descartes, who developed his method of doubt to find indubitable truths upon which he would build his new philosophical system, Glanvill used a skeptical argument to prove the existence of witches. My first reaction was a sense of puzzlement that made me wonder if the intention was to mock Descartes. I wanted to understand why a book dedicated to proving the existence of witches was using the language of philosophy—language that Descartes fashioned to establish his new mechanistic philosophy. In answering this question, I discovered interesting facts about the *Saducismus Triumphatus*, and now I understand that the book is not solely a book on witchcraft and superstition; it is much more.

In 1641, **René Descartes (1596-1650)** published his *Meditations on First Philosophy*, in which are demonstrated the existence of God and the immortality of the soul. One of the key metaphysical claims in the *Meditations* is Descartes's claim of the real distinction between mind and body, stated in the title of the *Sixth*

Meditation: The existence of material things, and the real distinction between mind and body (Cottingham, 1990). To establish the real distinction between mind and body, Descartes re-defined Aristotelian and Scholastic philosophical terms such as substance, modes, attributes, and essence, and used his method of skeptical doubt to find certainty, or knowledge. It is a method of exaggerated doubt that leads to discovering truths. Ontologically, Descartes believed that there is one (infinite) substance, God, and two kinds of created (finite) substances: mental and material. The essential property of mental substance is thought, the essential property of material substance is extension, and because of their essences, there is a real distinction between them. The belief in mental and material substances is known as Cartesian Dualism.

Descartes used his method of doubt to show how skepticism is wrong and how certainty, or knowledge, can be achieved about certain principles. If you doubt something, you will give reasons for being uncertain about it; but that you doubt something does not mean you prove it false, or believe that it is true, you just doubt that it is certain. The goal of Descartes's method of doubt is to find something indubitable, something that provides certainty. In the *Meditations*, Descartes concludes that he can be certain that God exists, that he is a thinking thing whose



Fig 2.: The frontispiece and title page of Renati Descartes *Opera Philosophica*...1692. Courtesy of the Harold and Mary Jean Hanson Rare Book Collection, Special and Area Studies Collections, George A. Smathers Libraries. <https://guides.uflib.ufl.edu/rare-book-collection>.

essence is thought, that the essence of material substance is extension, and that there is a real distinction between mind and body. Because he is certain of these things, he has knowledge of and about them, and thus skepticism about these things is wrong. The goal of the *Meditations*, which he stated in the dedicatory letter to the Sorbonne, is to prove the existence of God, the immortality of the soul, and the real distinction between mind and body. **Both Descartes and Glanvill were trying to prove certain truths, both using skeptical arguments for this purpose.**

Joseph Glanvill, (1636-1680) was a fellow of the Royal Society. The *Saducismus Triumphatus* was not the original title of the book. The book was first published by Glanvill in 1666 and was titled *A Philosophical Endeavour towards the Defence of the Being of Witches and Apparitions*. In 1681, Henry More, friend and colleague of Glanvill, published the book posthumously after Glanvill's death under the new title *Saducismus Triumphatus*. When Glanvill published the book, he was well known as an author of intellectual,

scientific, and serious writings, and the book was seen by some as an “anomaly” (Prior, 1932).

More and Glanvill had been Cartesians early in their career, eventually becoming disenchanted with Cartesian philosophy in general. As I researched the philosophical background behind the book, I began to comprehend that the book is Glanvill's attempt to reconcile his philosophical beliefs with his religious beliefs—that he was, as R. H. Popkin writes, “a defender of both philosophy and religion” (Popkin, 1954). Glanvill and More viewed Descartes's mechanistic philosophy as a world without spirits, leading to atheism, and Hobbes's materialism as full-blown atheism, while other aspects of their philosophy were unintelligible. Douglas Jesseph writes that “Descartes took the soul's power over the body as an unproblematic feature of daily experience that needed no complex explanation. Glanvill, however, was happy to draw skeptical conclusions from Cartesian premises, even if Descartes would not have granted the inference” (Jesseph, 2005). Jesseph helped me to understand the “anomaly” of the *Saducismus Triumphatus*: the “mystery is solved by understanding Glanvill's witchcraft

writings as part of a broader program to combat atheism and evince the reality of a world of spirits” (Jesseph, 2005). Glanvill’s real goal, according to Jesseph, “is to make a case against the extreme Hobbesian version of materialism as well as Cartesian natural philosophy. [...] Glanvill saw evidence of witchcraft as refuting Cartesian mechanism, even if Descartes himself would not have seen such evidence as relevant to the case” (Jesseph, 2005).

The *Saducismus Triumphatus* is a fascinating book. It is a book that was used in the Salem Witch trials (Drake, 1970), which in my opinion, Glanvill would have disliked given that he was against “abusing the name of religion by justifying superstition” (Popkin, 1954). To my surprise, I learned that the book is much more than a book about witches,

superstition, evil, ghosts, or spirits. It is a book that, besides describing and reporting upon witches and supernatural phenomena, also has a serious underlying philosophical agenda. I now see the *Saducismus Triumphatus* as much more than a treatise arguing for the possibility and existence of witches. A cursory look at the book would not have done it justice. But even if I did not know anything about philosophy and Descartes’s *Meditations*, I still would have been fascinated by the *Saducismus Triumphatus* as a rare book with an intriguing subject matter.

I discovered that a hitherto unknown book had many secrets within its pages. And there are so many more discoveries yet to be made! 📖

Fig 3-5.: Below - Magic of the Libraries 2023: Smathers Library saw around 250 students!



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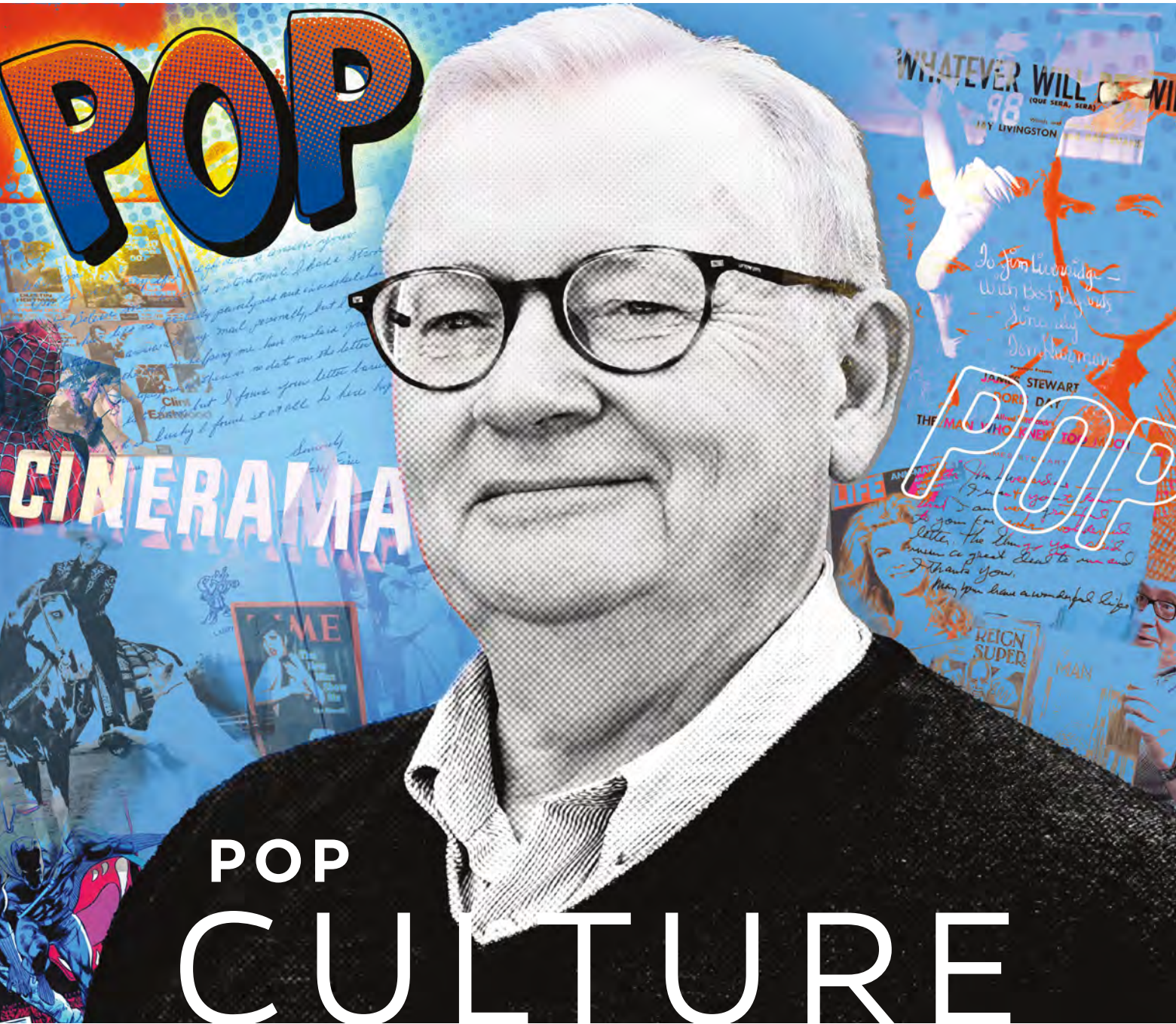
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THE KING OF



JIM LIVERSIDGE POPPED INTO THE SMATHERS LIBRARIES TO RECOUNT HIS 30-YEAR CAREER AT THE UNIVERSITY OF FLORIDA.

ALEX AVELINO / DIRECTOR OF COMMUNICATIONS

As career origin stories often go, it began with a classroom assignment.

In the third grade, a young Jim Liversidge was instructed to create a scrapbook of a momentous event. In 1963, the obvious choice of topic was thrust upon the eight-year-old, the Kennedy assassination. Liversidge created his first scrapbook and a spark of creativity ignited. He found joy in collecting and organizing current event ephemera and created dozens of scrapbooks over the next 10 years. Many of these scrapbooks are a part of the Jim Liversidge Pop Culture Collection, one of the Special & Area Studies Collections (SASC), in the Smathers Libraries. A pop culture collection collects the day-to-day current events of a demographic and generally consists of music, television, politics, movies, and performing arts materials.

Liversidge surrounded himself with pop culture from an early age. He emphatically wrote letters to movie stars for their autographs and bopped to cassette tapes. He longed for Christmas holidays when his family in Boston would travel to the Cinerama and enjoy movies like “How the West Was Won,” “It’s A Mad, Mad, Mad, Mad World,” and “The Battle of the Bulge.” A graduate of Emerson College in Boston, with a degree in mass communications and journalism, he spent five years in radio and television before taking a night gig at the Geisel Library at Saint Anselm College in New Hampshire. He learned he enjoyed the atmosphere, and though he never became a librarian, “the collegiality, the friendliness, and the helpfulness from these people” in libraries was the right fit for him and so commenced his library legacy.

Liversidge’s start in Smathers began in various departments, in 1993, before moving into the position of collection supervisor in 1996 in SASC. He noticed boxes of neglected performing arts materials and began organizing, a skill he honed during his early scrapbooking years. Eventually offered the curator position of that collection, Jim asked John Ingram, former Senior Associate Dean of the Libraries, if he’d be interested in accepting his personal pop culture memorabilia collection, which is more than 100 boxes of political, current events, and performing arts material.



Fig 2.: Above - St. Francis School (Lawrence, Massachusetts), 3rd grade, 1963. (photo credit Jim Liversidge)



Fig 3.: Left - WDER Radio (New Hampshire), 1984. (photo credit Jim Liversidge)

LIVERSIDGE & WOODLAND

JIM LIVERSIDGE
The off-the-wall voice of Southern New Hampshire is now Program Director and morning man of WDER. He'll bring you lively chatter week-day mornings along with News Director Al Camponelli from 7 to 11 - ALL ON 1320!

WOODY WOODLAND
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The Telegraph Video Showcase, Friday, July 6, 1984

Fig 4.: Above - WDER Radio newspaper promotion (New Hampshire), 1984. (photo credit Jim Liversidge)



Fig 5 and 6.: Liversidge shows off one of his pop culture scrapbooks and displays a signed Bob Hope autograph.

Fig 7.: Class presentation (Judaica Suite), 2018. (photo credit Jim Liversidge).

As we strolled the stacks during his homecoming interview, Jim delightfully noticed some boxes were missing from the shelves and temporarily moved to the Grand Reading Room for use in research. “This is great,” he said. “This is what you want.” Knowing researchers, students, and the curious are utilizing his materials is a source of pride, especially considering the early struggles to make the collection happen.

Pop culture was not always collected at academic institutions and when Jim began his career at UF and offered up his trove, there was some resistance to creating this collection. Institutions like the Library of Congress and other systems established this (now) popular collecting area. **Jim began its foundation in Smathers Libraries, which houses the Belknap Performing Arts Collection, the Suzy Covey Comic Book Collection, and the Jim Liversidge Collection.** [S](#)

popular.uflib.ufl.edu/collections

<https://news.ufl.edu/2022/07/popular-culture-collections>



Fig 8.: Vintage political pins.



Fig 9.: Liversidge in the Special Area and Studies Collection stacks.



Fig 10.: Top - Liversidge office space in Smathers Library. Photo: UF Preserving Pop Culture Video.

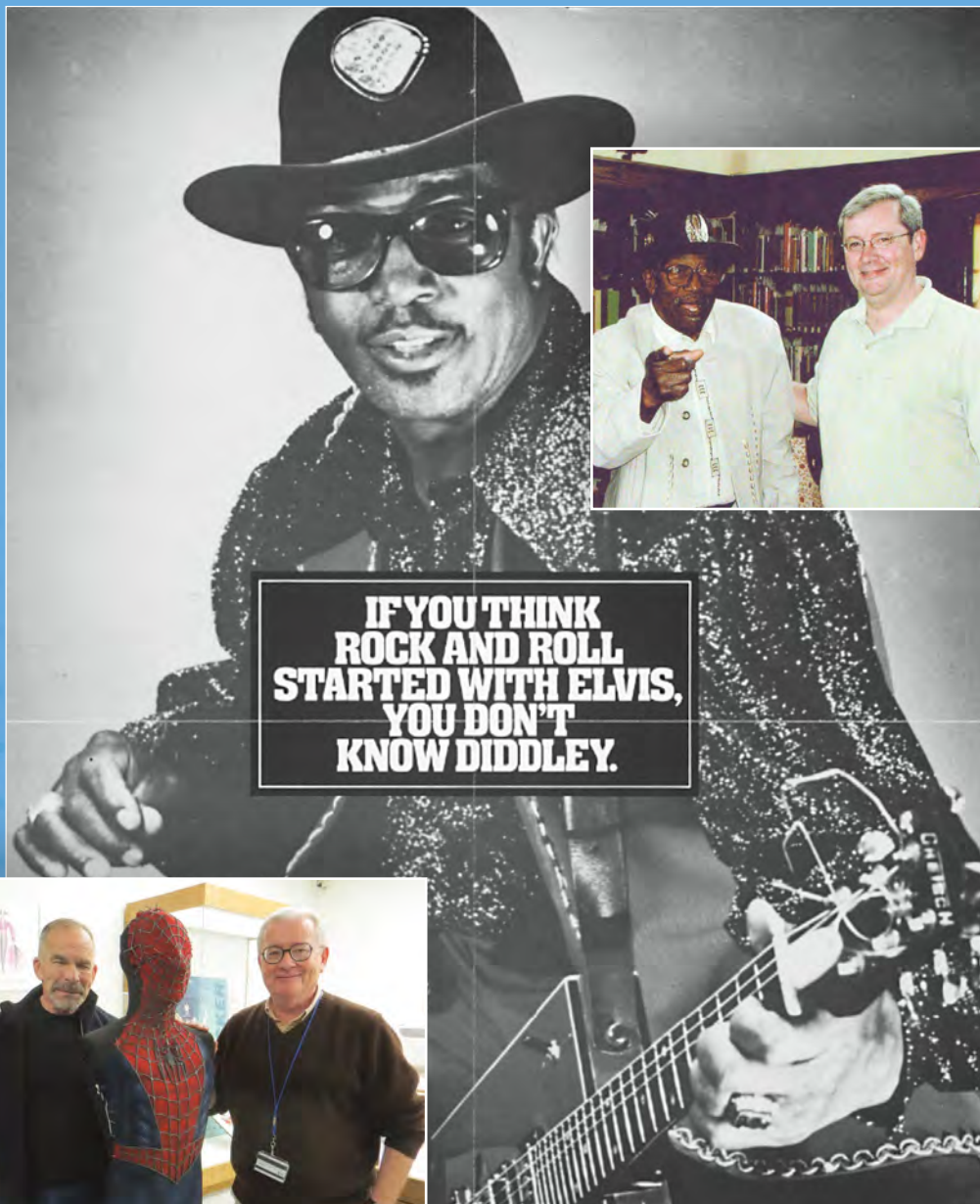
Fig 11.: Above -Mister Rogers autographed headshot to Jim in the Jim Liversidge Collection.

Fig 12.: Right - Bo Diddley: An American Original Exhibit and Collection, Poster, 2019. <https://ufdc.ufl.edu/aa00065501/00001>.

Fig 13.: Right - Bo Diddley visits the Libraries with Liversidge, 2003. <https://journals.flvc.org/source/article/view/116812/114977>.

Fig 14.: Right - John David Ridge: A Life in Costume Exhibit, 2020, John and Jim with the Spider-Man trilogy costume design. [https://exhibits.uflib.uflib.edu/JohnDavidRidge](https://exhibits.uflib.ufl.edu/JohnDavidRidge).

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