



Caxtonian

A Newsletter of The Caxton Club of Chicago

Volume III, No. 8

August 1995

Caxtonian Participates in St. Louis Commemoration of Eugene Field

The Eugene Field Museum and Toy House in St. Louis, just two blocks south of Busch Stadium, has a fascinating history.

The 27-foot wide, three-story row house was constructed in 1845 as one of 12 known as Walsh's Row. In 1850 Roswell Martin Field leased the house. A prominent lawyer, in 1854 he represented Dred Scott before the Federal Circuit Court of Missouri in the celebrated slavery case. Two sons, Eugene and Roswell Martin II, were born in the house. When their mother died in 1857, the father sent his young sons to live with relatives in the East and eventually moved from the house in 1864.

In 1902 the house was dedicated to the memory of Eugene Field. He had achieved fame as a journalist in Chicago, where he wrote a daily column entitled "Sharps and Flats" for the morning edition of the *Daily News* until his death in 1895. He had become endeared to children throughout the country for his poetry and is still remembered as the "Children's Poet." Mark Twain officiated at the placing of an historical marker on the building.

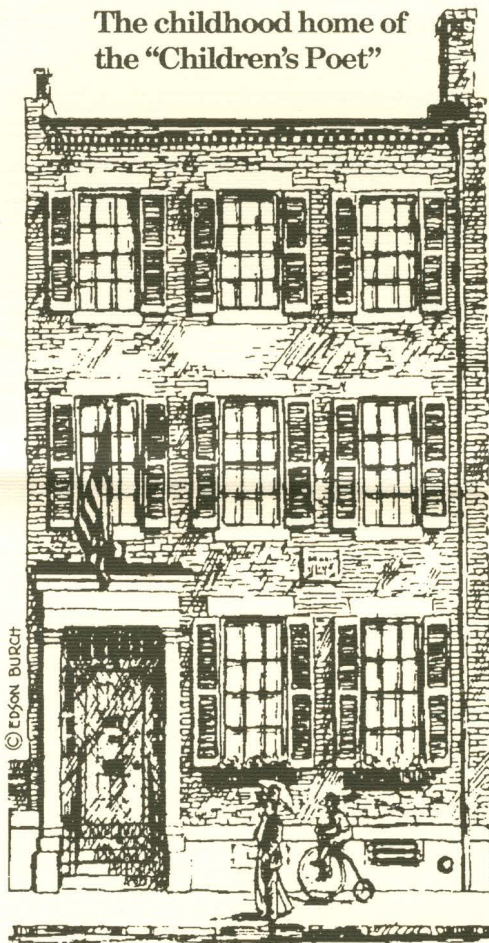
When plans were announced in 1925 to raze Walsh's Row to make way for the construction of a warehouse, local residents banded together to preserve the building in which Field had been born. The Eugene Field House was opened as a museum in 1936 and has remained in continuous operation ever since. It contains many relics of Field's family: furniture, photographs, oil portraits, toys, books, manuscripts, and other personal effects. The museum is maintained by a vigorous and dedicated group of volunteers, the

Eugene Field House Foundation.

The year 1995 marks not only the 100th anniversary of The Caxton Club, but also the 100th anniversary of the death of Eugene Field, on November 4, 1895, as well as the 150th anniversary of the construction of the Field house in St.

Eugene Field House & Toy Museum

The childhood home of
the "Children's Poet"



An historic treasure in downtown St. Louis

Louis. The Field Foundation is commemorating these events in several ways.

On June 8, Caxton Club Historian Frank Piehl exhibited his extensive collection of Eugene Fieldiana and gave two presentations of "Eugene Field - Bard, Bibliophile, and Bonvivant" at the Field home. The Field Foundation will also conduct a 150th anniversary celebration on September 8, including a dinner featuring one of Mrs. Field's favorite recipes.

Of special interest to collectors, The Field Foundation also will issue a previously unpublished Field manuscript, *The Coquettish Doll*, as a 32-page book. The original manuscript was donated to the Foundation by the great-grandson of a St. Louis bibliophile, William K. Bixby, in whose collection it originally resided. The book is being designed and printed by Kay Michael Kramer, a trustee of the Field Foundation, at his private press, the Printery, in Kirkwood, MO. Anyone interested in more details can write to the museum at 634 S. Broadway, St. Louis, MO 63102, or phone Piehl at 708/357-0844.

Caxtonians planning to visit St. Louis are urged to take time out to visit the Eugene Field House and Toy Museum. They will be richly rewarded by such a visit, which will be personally conducted by Frances Walrond, the museum's knowledgeable and charming director.

Frank J. Piehl

Caxtonian

The Caxton Club
Founded 1895



President - Thomas J. Joyce
Vice-President - Karen A. Skubish
Secretary - Glen N. Wiche
Treasurer - Bruce W. Hubbard
Historian - Frank J. Piehl
Archivist - Brother Michael Grace, S J
Past President - Robert Cotner

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Kathleen Lamb
Frank J. Piehl

Class of '97

Brother Michael Grace, S J
John K. Notz, Jr.
Edward Quattrocchi
Florence Shay
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Class of '98

David L. Easterbrook
Susan M. Levy
Jane M. Rosenthal
Susan F. Rossen
Willard E. White

First Fridays Program

Chair - Edward Quattrocchi
Co-Chair - Leonard Freedman

Secy - Bookkeeper - Dan Crawford



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Musings...

To my mind, a certain wonder surrounds the past two years in The Caxton Club. It is not mine alone but envelopes all who have seriously involved themselves in the club's centennial activities.

Wonder always quite naturally emanates from surprise, and I know many were pleasantly surprised by the way our mutual devotion to this bookish organization has brought forth such efficacious and widely-enjoyed programs, exhibits, and publications during our centennial year.

Weren't we all surprised, as well, by the fact that people so busy and of such diverse interests, personalities, and professions actually came together to make the centennial the unified and significant event it has been in Chicago and beyond?

Many also were surprised by our own leadership. The Council, even during the busy days of our centennial, rewrote the entire Constitution and By-Laws, drafted and approved "Duty Sheets" for all officers, and refined the general operations of the club.

All have been surprised by the *Caxtonian* in a most essential way. At the first meeting in which I mentioned plans for a newsletter, someone asked, "What will it be like?" And at a dinner meeting after the first *Caxtonian* was printed, another asked, "Now that you've done one good one, can you produce more?"

In his wonderful little book, *On Knowing*, Jerome Bruner wrote, "An act that produces *effective surprise* — this I shall take as the hallmark of a creative enterprise." He defined surprise as that which "strikes one with wonder and astonishment." I suggest that the centennial of The Caxton Club was indeed the very sort of creative enterprise Bruner had in mind.

My term as president has been a time of sharing, in public gatherings and through the *Caxtonian*, experiences from my associations in literature. We have been surprised, I believe, by the power of the written word and the implicit humanism of the literary enterprise to forge a bond among people of diversity. I have never known a community of peers more in tune with the spirit of humanism I hold dear. My wife Norma, who always frames things succinctly, said: "You finally found people who appreciate [she may have said 'put up with'] your esoteria."

The Caxton Club is one of the few remaining strongholds of humanism. It is important because, as we begin our second century as a cultural institution, our sense of where we've been yet vividly illumines where we're going. Such a vision is both rare and vital, it seems to me. It has been my pleasure as president these past two years to hone more acutely this Caxton awareness.

As I write this final "Musings" as president, I confess a touch of sadness in that fact. A feeling of gratitude, however, overwhelms any sadness that might linger — gratitude to the membership and to the Council, which made possible my time in this role, as well as to those who have responded to my leadership so generously. It has been one of the truly genuine and beautiful surprises of my life to be so honored. I thank all for the sense of wonder I personally know, which has come through the opportunity of serving as your president these two years.

Robert Cotner
President

Fall Friday Luncheons Will Explore Computer Use for Humanities

For the first three Friday luncheons of the 1995/96 year, Caxtonians will explore the riches hidden in the Special Collections of the Newberry Library and the wondrous tools available to dig them out.

On September 8, Paul F. Gehl, Curator of Special Collections at the Newberry, will talk on "What Computers Can Tell Us about the Renaissance Book Trade." He will give an overview of the trade from 1450 to 1650, the period coterminous with the life and works of William Caxton. Gehl will explain his research, which "translates" the surviving account books of a Florentine bookseller from 1589 to 1608 into a data base. This data base enables scholars to track the booksellers' customers and their preferences, his stock and its evolution, and his use of credit sales to improve his cash flow. Gehl promises to be "user-friendly" in his presentation and will spice his talk with anecdotes.

On October 13, Mark Olson, Director of ARTFL Project at the University of Chicago, will introduce Caxtonians to the incredible amount of data about humanities texts increasingly available on computers. ARTFL is a cooperative project established in 1981 by the Centre National de la Recherche Scientifique and the University of Chicago. It evolved from a 1957 decision of the French Government to initiate the creation of a new dictionary of the French language. In order to provide access to a large body of word samples, it was decided to transcribe an extensive selection of French texts for use with a computer.

Twenty years later a corpus totaling some 150 million words had been created, representing a broad range of written French from novels and poetry to biology and mathematics stretching from the 17th to the 20th centuries. It soon became apparent that this corpus of French texts was an important

resource not only for lexicographers, but also for many other types of humanists, bibliophiles and social scientists engaged in French studies. The result of this realization was American and French Research on the Treasury of the French Language (ARTFL). The primary objective of the ARTFL Project over the last eight years has been to restructure this database in such a way as to make it accessible to the research community.

One of the additions to the database is the collection of incunables and early editions of Dante's works from the Newberry and Notre Dame University collections that were on exhibit at the Newberry Library last year. Olson will explain the work of the project and demonstrate how anyone connected with a personal computer can access a word, a page, or a whole text from the Newberry-Notre Dame Dante collection, as well as from the vast reservoir of materials in the ARTFL data base.

On November 10, at a luncheon meeting scheduled at the Newberry Library, Ed Quattrocchi will share his own use of Newberry resources that derived from preparation for his Newberry Lyceum, "The Concept of the Prince in Renaissance Art and Literature." One of the central works in this program is the ensemble of sculptures by Michelangelo in the Medici chapel in Florence. Two of the statues in the ensemble, that of Lorenzo and Giuliano de' Medici, are unquestionably the most impressive pieces of art depicting the ideal prince of the Renaissance.

These sculptures were commissioned by Pope Leo X, one of the three sons of Lorenzo de' Medici. One of Leo's brothers, Giuliano, is the subject of one of the sculptures in the chapel. Giuliano is depicted in the pose of the ideal active prince. The other sculpture is Lorenzo, the nephew of Pope Leo and Giuliano.

He is depicted in the pose of the contemplative prince. Most art historians agree that Michelangelo's inspiration for the design of the chapel is an expression of his Neoplatonism, derived in large part from his reading of Dante's *Commedia* and particularly from his reading of Cristoforo Landino's commentary on Dante's text.

Landino was a member of the Florentine Academy, a group of scholars, philosophers, and poets who met regularly at the several villas of Lorenzo the Magnificent, to discuss literature, philosophy and art. It is probably among these humanists, particularly Cristoforo Landino, that the young sculpture imbibed his Neoplatonism. Myth has it that Michelangelo knew Dante's works almost by heart, and the edition of the works he read was almost certainly one with Landino's Platonic commentary affixed, perhaps the copy in the Newberry Library!

Quattrocchi will, as well, discuss Giuliano De' Medici as a subject of great art. In addition to Michelangelo's sculpture in the chapel, it is to him that Machiavelli first dedicated *The Prince*; he is one of the main characters in Castiglione's *The Courtier*, the most famous Renaissance work of manners, morals and philosophy; and his portrait was painted by Raphael.

All these, as well as other hidden jewels in the Newberry Library will be featured. In addition, Paul Gehl will give guests a guided exhibit of several Renaissance books in the Newberry Special Collections. This is a series of programs that Caxtonians will not want to miss.

Ed Quattrocchi

Editor's note: Reservation information for these programs is detailed in "Book Marks" (back page), in this issue of the Caxtonian.

Caxton Membership Continues to Grow: Record Number Join Club

We welcome the following new members to ranks of membership in The Caxton Club:

Susan Allen

Nominated by Beverly Lynch
Seconded by Gretchen Lagana

Jack Bales

Nominated by Robert Cotner
Seconded by Tom Joyce

Barbara Ballinger

Nominated by Karen Skubish
Seconded by Tom Joyce

John Blew

Nominated by Tom Joyce
Seconded by Glen Wiche

William Brace

Nominated by Michael Koenig
Seconded by Ely Liebow

Josephine Bray

Nominated by Charles Shields
Seconded by Robert Cotner

Robert S. Brooks

Nominated by Joe Girardi
Seconded by Karen Skubish

Peder Dahlberg

Nominated by Glen Wiche
Seconded by William Mulliken

Shannon Doherty

Nominated by Bruce Beck
Seconded by R. Russell Maylone

Shawn Donnelley

Nominated by Susan Levy
Seconded by Thomas Donnelley

Ann Dumler

Nominated by Joe Girardi
Seconded by Florence Shay

Fred Foy

Nominated by Jeanne Goessling
Seconded by Mary Beth Beal

Constance Goddard

Nominated by Tom Drewes
Seconded by Tom O'Gorman

Constance Gordon

Nominated by John Chalmers
Seconded by Charles Miner

Susan Hanes

Nominated by Michael Koenig
Seconded by Michael Godow

Wilbert Hasbrouck

Nominated by Barbara Ballinger
Seconded by Michael Godow

John Lamb

Nominated by Charles Shields
Seconded by James Marshall

J. Ingrid Lesley

Nominated by John Chalmers
Seconded by Leonard Freedman

Nina Machi

Nominated by Gerald Fitzgerald
Seconded by David E. Connor

Lynn Martin

Nominated by Kim Coventry
Seconded by Susan Rossen

Ralph McGuinness

Nominated by Tom Joyce
Seconded by Karen Skubish

James Miller

Nominated by Ned Rosenheim
Seconded by Gwin Kolb

Kim Molinari

Nominated by Paul Gehl
Seconded by Paul Saenger

Patricia O'Hara

Nominated by Jay Marshall
Seconded by Tom Joyce

Carolyn Quattrocchi

Nominated by Gwin Kolb
Seconded by Ed Quattrocchi

Henry Robertz

Nominated by John Notz
Seconded by Hayward Blake

Michael Ross

Nominated by Michael Terry
Seconded by Karen Skubish

Theresa Ross-Jones

Nominated by Michael Koenig
Seconded by Michael Godow

Michael Seefeldt

Nominated by Rupert Wenzel
Seconded by Barbara Ballinger

Al Shapiro

Nominated by Florence Shay
Seconded by Barry Scott

Perry Sullivan

Nominated by J. Ingrid Lesley
Seconded by Charles Miner

James Tomes

Nominated by Bill McKittrick
Seconded by Tom Joyce

Donald Yanella

Nominated by Harrison Hayford
Seconded by Karen Skubish

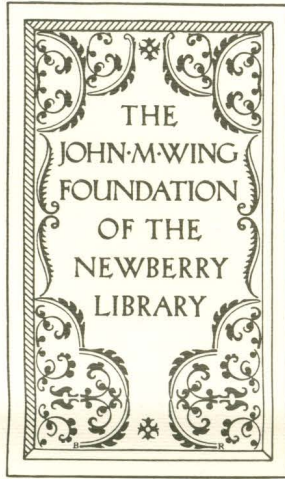
Phillip York

Nominated by Anthony Batko
Seconded by Dan Hayman

Anthony C. Yu

Nominated by Gwin Kolb
Seconded by James E. Miller

Oi; ch' a scoltate in rime sparfe il suono
 Di quei seppiri, ond'io nudrina il core
 In sul mo primo giovenile errore,
 Quand'era in parte altr'huom da quel, ch' i sono;
 Del uario stile, in ch'io piango ex'ragiono
 Fra le uane speranze e'l uan dolore;
 Oue sia, chi per prona intenda amore,
 Spero trouar pietà, non che perdono.
 Ma ben ueggi' hor, si come al popol tutto
 Fauo' a fini gran tempo: onde souente
 Di me medesimo meo mi uevegno:



Bookplate designed by Bruce Rogers (1928)

Chicago Library Features Exhibit on Jacob Lawrence

The Chicago Public Library's Harold Washington Library Center opens "Jacob Lawrence: Thirty Years of Prints (1963-1993)," July 29, in the Main Exhibit Hall, Lower Level. Organized in cooperation with the Bellevue Art Museum and the Francine Seders Gallery, Ltd., the exhibit will run through September 23. The library also will show eight screenings of four documentaries — a Chicago premiere— on Jacob Lawrence. All screenings are in the Video Theatre, Lower Level.

"Jacob Lawrence: American Artist,"
Aug. 12, 2 p.m., Aug 15, 12:15 p.m.,
Aug. 21, 5:30 p.m., Aug. 22, 12:15 p.m.,
Aug 26, 2 p.m., and Aug. 28, 5:30 p.m.

"Jacob Lawrence: Glory of Expression,"
Aug. 12, 2 p.m., and Aug. 26, 2 p.m.

"Facing History: The Black Image of American Art," Aug. 12, 2 p.m., Aug. 15, 12:15 p.m., and Aug. 26, 2 p.m.

"Two Centuries of Black American Arts," Aug. 12, 2 p.m., Aug. 21, 5:30 p.m., Aug. 26, 2 p.m., and Aug 28, 5:30 p.m.

For additional information, call Caxtonian J. Ingrid Lesley, Chief of the Special Collections and Preservation Division, 312/747-4740.

Proposal to Donate Caxton Archives Studied

Caxtonians are the present custodians of a book club with a 100-year story that is growing daily. The story was put in book form, which is the club's literary record, by Historian Frank J. Piehl. How did he do the monumental task of research for the award-winning history, *The Caxton Club, 1895-1995: A Century of the Book in Chicago*? He used the extant files kept in the basement vault of the Newberry Library — the Caxton archives.

As devotees of the book, Caxtonians know that club records should not be in anyone's basement — even the Newberry's! To remedy the situation, Caxton President Robert Cotner called a meeting on May 16 to discuss the possible disposition of the Caxton archives. Members of the Archives Committee attending the meeting, besides Cotner, were Karen Skubish, Gretchen Laguna, Frank Piehl, Tom Joyce, Paul Gehl, and Michael Grace, SJ.

As the Newberry Library, through its President Charles Cullen, has expressed interest in receiving Caxton records, the committee discussed the invitation. The Caxton records would, as proposed, be moved from the basement and, most likely, placed in the Wing Collection of

the Newberry. The committee was pleased with this proposed placement because it would keep the Caxton collection with those of other literary organizations, would provide easier access for research for members and others, and would make the Caxton materials available through on-line technology across the country.

The proposal to transfer the Caxton archives to the Newberry was discussed at the June Council meeting. It will be further discussed at the August meeting. The Archives Committee would, in the event of transfer, provide a donation statement of the records. It has been suggested that an annual, modest financial contribution be made by the club to the Newberry for supplies to assist in processing the collection. This is not an uncommon procedure these days.

As a part of the Newberry Library's holdings, the Caxton Club archives becomes more accessible for all, more secure, and better preserved. Any Caxtonian who wishes to address this matter may do so by contacting the Archivist prior to August 15.

Michael Grace, SJ
Archivist

Northwestern University Exhibit Tells the Caxton Story

An exhibit of special interest to Caxton Club members will be opening at Northwestern University Library in August. The show, "The Caxton Club, 1895-1995: Celebrating a Century of the Book in Chicago," is an exhibition of bindings by Chicago Hand Bookbinders of the Frank J. Piehl Caxton centennial history.

The exhibit will run through August 31, during regular library hours. It will be shown again at the Ryerson-Burnham Library of the Art Institute of Chicago from September 11 through October 30. Caxtonians will want to see these beautiful and innovative bindings.

Barbara Lazarus Metz

Book Marks

Luncheon Programs

All meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of the First National Bank of Chicago, Madison & Clark, Chicago. Luncheon and discussion, 12:30 p.m.

September 8.

Caxtonian Paul J. Gehl, Curator of Special Collections at the Newberry Library, will talk on "What Computers Can Tell us about the Renaissance Book Trade."

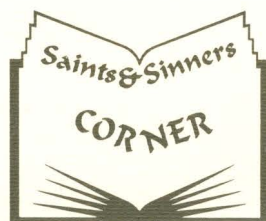
October 13.

Mark Olson, Director of the ARTFL Project, University of Chicago, will speak on "The Computer in Research of Humanities Texts."

November 10.

Ed Quattrocchi will conclude a three-part presentation on the use of the computer in the study of the humanities. He will focus on great works of art as they relate to Renaissance literature.

Ed Quattrocchi
Leonard Freedman



Caxtonian Jay Marshall, himself a professional magician, is cited (p. 103) in a feature story on "David Copperfield - The Grand Illusionist's Remarkable Magic Collection" in *Architectural Digest*, March 1994, p. 98-109. Marshall sold his personal poster collection to Copperfield.

Caxtonian Louis "Chef Louie" Szathmary II is seeking copies of Caxton Club menus and other food-oriented printed materials from the club. If you have any, please call him at 312/472-7770.

A new newsletter, *Counter*, was introduced by the University of Iowa Center for the Book in the fall, 1994. Center director Kim Merker says the newsletter is aimed at "people whose interests lie either in the history of the book, in the arts and technologies of the book, or in both areas." Information regarding this publication should be directed to the center, 102 English Philosophy Bldg., Iowa City, IA 52242-1942.

Dinner Programs

All meetings, unless otherwise noted are held in the Mid-Day Club, 56th Floor of the First National Bank, Madison and Clark streets, Chicago. Spirits, 5 p.m., dinner, 6 p.m., lecture, 7 p.m.

August 16.

Nick Karanovich, noted Mark Twain collector from Ft. Wayne, IN, will speak on "Adventures of a Collector in Pursuit of Sam Clemens."

September 20.

Joseph J. D'Ambrosio, noted artist in the book art field, will speak on "Radical Explorations in the Book Arts." A printer, binder, artist, and writer, D'Ambrosio is formerly from Chicago and now lives in Phoenix, AZ.

Tom Joyce

Advance reservations, which are absolutely necessary, may be made by calling the Caxton office, 312/255-3710. Any special meal requirements (such as vegetarian) need to be made in advance. Members, \$25, and guests, \$30.

The First National Bank of Chicago's parking garage, 40 South Clark Street, offers a special parking rate after 5 p.m. to guests of the Mid-Day Club. When you leave, please tell the parking attendant you were at the Mid-Day Club and your parking fee will be \$5.25



The Caxton Club
60 West Walton Street
Chicago, IL 60610