



Caxtonian

A Newsletter of The Caxton Club of Chicago

Volume IV, No. 6

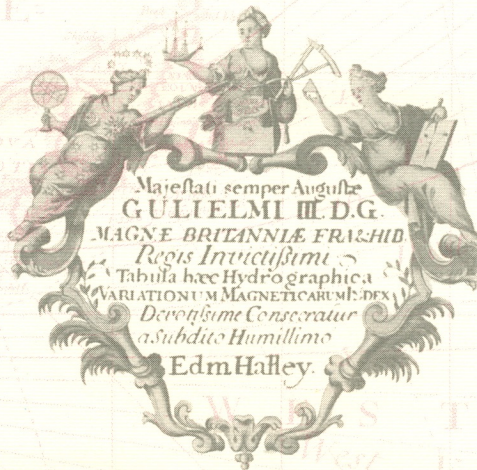
June 1996

Edmond Halley Left Legacies in Astronomy and Cartography

Editor's note: The following texts were composed for the Rand McNally & Company's 1985 Holiday greeting card. The texts and the Halley map are used with special permission of Rand McNally. The original of the Halley map illustrated on this page -- "a very rare document" -- is in the William Andrews Clark Memorial Library at the University of California at Los Angeles.

A key element in the development of the Age of Enlightenment was the "scientific revolution." The new science replaced the world of medieval dogma and provided methods for novel solutions to mankind's eternal problems. While the beginnings of modern science are associated with the works of Francis Bacon and Rene Descartes, the crowning achievement was the appearance of Isaac Newton's *Principia [Mathematica]* in 1687. Playing a principal role in this new science along with Newton was Edmond Halley. In fact but for Halley, Newton's greatest work, the *Principia*, might not have been produced. Halley's suggestions originated the undertaking and, although he was not a man of wealth, he paid all expenses, corrected the proofs, and put aside his own work in order to guide this important book through the press.

Halley is remembered in our time, and particularly this year [1985], for the discoveries he made regarding the famous comet which carries his name. Among his many contributions to science, Halley's most celebrated work was his treatise on the astronomy of comets, presented to the Royal Society in 1705. While compiling with "immense labour" the orbits of 24 comets, he determined that those of 1531, 1607, and 1682 were really reappearances of a single body. He then predicted it would



The cartouche above is "symbolic of Halley's classical and scientific interests. At the left the goddess Urania, Muse of Astronomy, wears a gown decorated with stars, the sun, and the moon; she has a halo of stars, and in her hands are an armillary sphere and a telescope. She shares the composition with two other allegorical figures: one representing Navigation holds a ship's model and octant, and a mariner's compass; the other symbolizing Geometry holds a pyramid, dividers, and a work book."

reappear in 1758, and on Christmas Day of that year Halley's Comet was indeed seen, thereby establishing the foundation of the astronomy of comets. Since then Halley's Comet has reliably appeared in 1834, and again in 1910. The world is looking forward to its return into view early in 1986.

In 1698, King William III gave Halley command of the small armed ship *Paramore*, with orders (composed by Halley himself) to study the variation of the compass and to make what geographical discoveries he could. Halley explored the Atlantic from shore to shore, returning to England two years later. Early in 1701, the map [a portion of which is background for this text] ... was published. Halley was able to project on it, by ingenious use of curved lines, the informa-

tion about compass variation gathered during the long journey. The track of the *Paramore* ... is shown by a dashed line, extending from his North Atlantic crossing at 50° north to reach as far as 52° south amid a field of threatening icebergs.

Halley's map, his report to the Royal Society, and his writings in its *Philosophical Transactions* were of major importance for the light they shed on the earth's magnetic field. His map employed a technical innovation which would have a far-reaching effect on modern cartography.

Superimposed on Mercator's longitudinal and latitudinal grid, complete with a compass rose and rhumb lines, is a system of "isolines" showing the difference between the true north and the magnetic north.

Halley's was the first printed map to use this system to depict variation. Isogonic lines have since been developed to convey a wide range of specialized, thematic information on maps — including barometric pressure, temperatures, and elevation — by connecting locations which have identical conditions...

Edmond Halley's map of the Atlantic Ocean is one of the hitherto uncelebrated monuments in the history of cartography. It is a "thematic" map, incorporating a dramatic scientific breakthrough in the physical sciences with a relatively accurate chart of the coastlines.

Kenneth Nebenzahl

Caxtonian

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Musings...

Loren Eiseley wrote to me on July 2, 1971, saying, "I was deeply touched by your gracious letter...and want you to know how much I appreciate your thoughtfulness in writing to me as you did. Your letter brightened my whole day and I am grateful indeed that there are readers such as you who take the time to let an author know that his work has pleased them."

I had written to Eiseley on June 22, telling him that *The Invisible Pyramid*, which I had just read, was a venerable work, important for both its wisdom and its vision of human destiny. I still believe that to be true, and Eiseley stands, in my opinion, as an American original.

The Invisible Pyramid begins with a poignant remembrance by Eiseley of his being "held up in [his] father's arms under the cottonwoods of a cold and leafless spring to see the hurtling emissary of the void" — the passing of Halley's Comet in 1910. "If you live to be an old man," his father whispered in the child's ear, "you will see it again. It will come back in 75 years....Remember, all you have to do is to be careful and wait. You will be 78 or 79 years old. I think you will live to see it — for me."

I was saddened in 1977, when I read that Loren Eiseley had died, less than a decade short of fulfilling his pledge, "Yes, Papa," whispered to his father in 1910. I determined to fulfill it for him, if it was at all possible — a sort of private commitment to a kindred spirit.

And so in the summer of 1986, when my wife Norma and I were vacationing on Jekyll Island, GA, we set the alarm an hour ahead of the announced time that Halley's Comet was to appear in the southwestern sky off the coast of Georgia — in a very tiny window of space, the newspapers warned — and at 2 a.m. we stood on the dark, windswept beach. The ocean gently rolled below the sandy knoll on which we stood; tall sea grass brushed against our legs as we waited, holding hands and staring into the night sky in the direction we judged to be where the comet would pass.

As our eyes became accustomed to the dark, we saw clearly the magnificence of the starry, starry sky. We could see the Milky Way, and we found constellations with which we were familiar. As the announced time approached, we focused intently upon the window, not certain exactly what to expect nor precisely where to expect it. We waited: in silence except for a gentle breeze and the soft wash of the Atlantic.

Suddenly — in the twinkling of the eye — we saw it. "There it is!" Norma whispered in awe as she squeezed my hand. And it was gone. If we'd blinked, we'd have missed the passing of Halley's Comet. But we didn't blink, and in the moment of the hand-squeeze we saw for ourselves — and for Loren Eiseley — the cosmic phenomenon as it runs its course, in Eiseley's words, "glittering through millions of miles" of darkness.

Emerson once wrote: "When we are aroused to a life in ourselves, [the] traditional splendors of letters grow very pale and cold." The greatest role of people of the book, it seems to me, is to live always *beyond* the printed page — to seek commitments, small and large, through our readings that carry us to essences demanding our own personal accountings, for another generation, and to fulfill them with constancy and grace.

Robert Cotner
Editor

William Caxton Culminated Work as Printer with *Canterbury Tales*

Part Three of a Three-Part Series

After having taught William Caxton to print in Cologne, Johann Veldener possibly helped Caxton to set up his own press in Bruges — in the commercial scriptorium of the prominent scribe Colard Mansion, who soon learned to print himself and continued the press after Caxton went to England. On the other hand, Caxton may have met Wynkyn de Worde at work on Veldener's press and brought him back to Bruges to set up his own press and to operate it.

In keeping with this conjecture are the facts not only that de Worde took over Caxton's press when he died but also that in 1495, about four years after Caxton's death, de Worde printed the first edition in English of the same *De Proprietatibus Rerum* on which Caxton had learned to print, and that he included as part of an epilogue the lines:

*And also of your charity call to remembrance
The soul of William Caxton first printer of this book
In Latin tongue at Cologne himself to advance
That every well disposed man may thereon look*

While it would have been natural through the years for Caxton to tell de Worde this story, the latter's surname "de Worde" indicates his origin in Wurth in the Lowlands, which had no press at the time, so that his own learning to print in nearby Cologne would have been quite natural.

Substantial merchant that he was in Bruges and possibly also in Westminster, where he rented a shop in addition to the house where he printed, Caxton would have needed someone to supervise each of the two presses he owned in turn. It seems likely therefore that de Worde was with him from start to finish. What is certain about Veldener is that, after teaching Caxton to print, he designed and supplied Caxton's first type on the model of a Burgundian scribal hand — very likely with help

from Colard Mansion. He also supplied Caxton's more successful second type, and he both supplied and himself used and sold to others Caxton's widely used third type, which Caxton himself began to use only after he started printing in England.

After he learned to print in Cologne, in 1475 Caxton had the Duchess of Burgundy, the former Margaret of York, as the patron of his first two books, his translation from the French of *Recuyell of the Histories of Troy*, which he dedicated to her, and *Game of Chess*, which was dedicated to her brother, the Duke of Clarence. Because of its length and great size, the *Recuyell* may well have exceeded expected costs. This expense added to the even higher cost of setting up his new press facilities show how important to Caxton early patronage by the Duchess was to him. In addition, the dedication to her would do much to overcome the prejudice of the wealthy and powerful against buying mechanically produced books.

Because, as the poets never tired of reporting, patrons were fickle and patronage highly unreliable, Caxton, in both Bruges and England published works in the vernacular — at the lower end of the book trade: he aimed at the increasing numbers of the middle class, newly able to buy printed books in large numbers as they never could manuscript books.

In 1476 Caxton moved back to England and set up his print shop in a house called the "Red Pale," in Almonry of Westminster Abbey. His leaving the press in Bruges after only a year and a half and opening another in England after 30 years' residence in Burgundy need occasion no surprise: his continuing to print in English some of the same works Colard Mansion was printing in French back in Bruges indicates a continued contact between

them and suggests that Caxton retained a financial interest in the press in Bruges. And even stronger motive was the prospect that in England, he would have a virtual monopoly on the printing of books in English even though French and Latin books were being imported. Caxton's extensive contacts with merchants and nobles, including some of the highest, which he had built up through 30 years of trade between England and the Lowlands, would have been useful in his printing trade.

In spite of these initial advantages in England, Caxton did not take unnecessary chances upon moving there. Most of the list of his first publications at Westminster shows his care in printing books of likely wide appeal. A special case of patronage was Caxton's first printing at Westminster of an indulgence commissioned by John Sant, Abbot of Abington Monastery.

During his first year in England, Caxton did print a few shorter works in Latin and a translation of Cato of 34 leaves. However, most of the books and all of the long ones were in English and were generally chosen for their widespread appeal: John Lydgate's *Churl and Bird*, his *Horse, Sheep and Goose*, and his *Temple of Glass*; a translation of the *History of Jason*, *Dicts [Sayings] of the Philosophers*, *Moral Proverbs*, and Chaucer's *Parliament of Fowls*.

But before Caxton printed most of these, and concurrently with some of the very earliest short one — between May 24 and December 13, 1476, two years earlier than previously believed — Caxton printed the most popular book in English at the time, *The Canterbury Tales*. He could not have chosen a work of wider appeal to an English audience or a work better calculated to overcome the prejudice of the wealthy against buying a printed book.

Roy Vance Ramsey
Ohio University

A Review

Chalmers Speaks on Book Binding at D'Arcy Gallery

On February 28, Caxtonian John Chalmers, Curator of Special Collections, Chicago Public Library, lectured on "Early Book Bindings in the Collections of Loyola University Chicago," at the Martin D'Arcy Gallery in the Elizabeth M. Cudahy Library of Loyola University.

More than 35 persons attended the session, sponsored by the university libraries and the university archives. This was part of an ongoing program in

his own special insights into their creations and histories. Of special interest to both Chalmers and those attending was a binding executed by Thomas Sedgley, Chalmers having published "Thomas Sedgley, Oxford Binder" in *The Book Collector* (Autumn 1977).

Using 28 works of Renaissance book art owned by the library and archives and selected with the help of assistant director of the library Rita McCarthy, Chalmers, to the great pleasure of the audience, breathed, as it were, life into the volumes as he lectured.

During the week following his presentation a number of people came to the archives to examine more leisurely the priceless books discussed in the lecture. Caxtonians desiring a complete

list of the books used by Chalmers may request one by phoning the university archives at 312/508-2661.

Michael Grace, SJ
Archivist
Loyola University



which hourly lectures on Wednesday afternoons are presented during the school year for students, staff, and faculty.

Using the resources of the library and archives, Chalmers shared with the audience the details of the bindings and

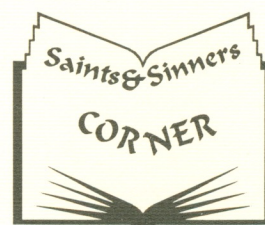
Club is Subject of Thesis at Columbia College

Ericka M. Kallies, a graphic arts major at Columbia College Chicago, recently submitted a thesis entitled "The Caxton Club 1895-1995" for a course on the history of communication design. In her 12-page thesis, she summarized the history of the club, described our publications, and ended with a brief description of the centennial history.

In appreciation of her forwarding a copy of the thesis for our archives, she received a complimentary "Proof Copy" of the centennial history.

Caxtonians who have not yet purchased the club history can do so at a discounted price of \$60 by contacting Dan Crawford or any of the officers of the club.

Frank Piehl



Caxtonian and Councillor Robert Williams is preparing a *Caxtonian* article on Caxton members' book plates. Any member who wishes to have his/her bookplate included in the article is requested to send immediately a bookplate with any editorial comments to the Editor for inclusion.

"The Castillo, Chichen Itza," by early Caxtonian Ralph Seymour Fletcher is featured at the Newberry Library's current exhibit, "Mexico Ilustrado." The Fletcher work is also a part of the announcement for the exhibit and will be in the exhibit catalogue, and will be for sale at the Newberry bookstore. This exhibit will conclude July 17.

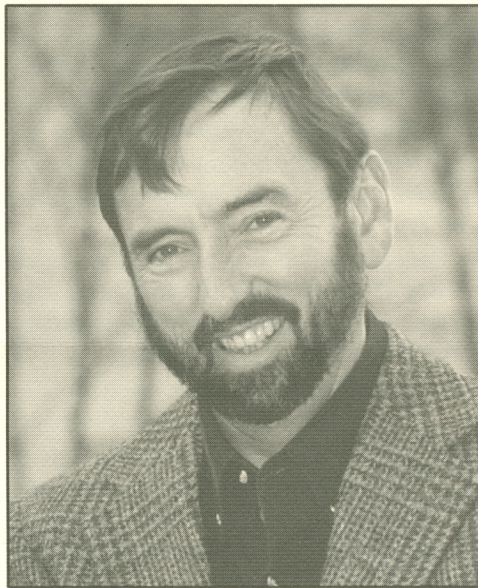
The *Caxtonian* editor requests that members consider submitting for possible publication in future issues a one- or two-paragraph statement responding to the question, Why are you a member of The Caxton Club?

The *Tablet* (November 18) reports that the *Index Librorum Prohibitorium*, which has been used by the Roman Catholic Church since 1571, is now no longer in force except "by librarians of the more conservative Catholic institutions as a guide in their selection of purchases." The article also cites Non-Resident Caxtonian Redmond Burke, who wrote *What Is the Index?* in 1952, an analysis in 50-year blocks of condemnations through the final issue of the *Index* in 1949.

A recent news account reports that a handwritten manuscript of Erich Maria Remarque's 1928 anti-war novel about World War I, *All Quiet On the Western Front*, sold at Sotheby's in London for \$425,800.

UIC Professor Sloan to Speak on Jerzy Kosinski at June Dinner Meeting

At the Caxton dinner meeting June 19, Caxtonians and guests will have the opportunity to hear about one of this century's most disturbing and elusive writers, Jerzy Kosinski, from his first serious biographer, Chicago writer and teacher, James Park Sloan. Sloan's book, *Jerzy Kosinski, A Biography*, has just been published to rave reviews. The *New York Times*' Christopher Lehmann-Haupt called it "fascinating;" the *San Francisco Chronicle* thought it "fluidly written;" *The Nation* found it "indefatigably researched;" and the *Washington Post*'s Jonathan Yardley praised the author for weighing the evidence his research produced with "judiciousness and sympathy."



UIC Professor and author James Park Sloan

Painted Bird, considered by some the fictional masterpiece of the Holocaust; *Steps*; and *Being There*, which attracted a huge audience in part because of an excellent movie version for which Kosinski wrote the screenplay. He attained great fame, winning a National Book Award for *Steps*, serving two terms as president of PEN, teaching at such august institutions as Yale and Princeton, being a presenter at the Academy Awards, playing a role in the movie *Reds*, and appearing on most of the country's major TV talk shows.

In 1982 New York's *Village Voice* raised the question of Kosinski's authorial dependence on editors and writers, suggesting that his literary career, and even the personal history he had led the public to believe through his works and statements were extensively falsified. This exposure of the house of cards he had constructed became his second "crisis of his life" (the first obviously being the childhood trauma of World War II). Sloan's revelations about the nature of Kosinski's early life in Poland (as a child, he was never separated from his parents — as *The Painted Bird* suggests — but hid with his family in a remote village that protected them) are particularly fascinating. Sloan tells the story of his investigative trips to Poland in an absorbing article published in *The New Yorker* in 1994, and will share some of this in his Caxton talk.

Sloan is an accomplished writer in his own right. His book *The Case History of Comrade V* was nominated for a National Book Award, and his short stories and essays have appeared in the *Chicago Tribune Sunday Magazine*. An accomplished and entertaining speaker, James Park Sloan talking about his new book on Jerzy Kosinski will be an event Caxtonians will not want to miss.

A Publishing Chronology of Loren Eiseley, Anthropologist, Scholar, Essayist, Poet

The Immense Journey, 1957
Darwin's Century, 1958
The Firmament of Time, 1960
Francis Bacon and the Modern Dilemma,
 1962 (Revised and enlarged under the title:
The Man Who Saw Through Time, 1973)
The Mind as Nature, 1962
Man, Time, and Prophecy, 1966
The Brown Wasps, 1969
The Unexpected Universe, 1969
The Invisible Pyramid, 1970
The Night Country, 1971
Notes of an Alchemist, 1972
The Innocent Assassins, 1973
All the Strange Hours, 1975
Another Kind of Autumn, 1977
The Star Thrower, 1978
*Darwin and the Mysterious Mr. X:
 New Light on the Evolutionists*, 1979
All the Night Wings, 1980

Terry Tanner

When Sloan — a professor and chair of the creative writing program at the University of Illinois at Chicago — was in graduate school at Harvard, he reviewed Kosinski's novel *Being There*, which prompted a thank-you phone call from the author himself. As Sloan tells it, "Later, I learned he called everybody up!" A 20-year friendship ensued, and, after Kosinski's suicide in 1991, his wife Kiki approved Sloan as her husband's biographer.

The reputation of Kosinski rests, for the most part, on three novels: *The*

"[Jerzy] Kosinski's was an exemplary 20th-century life -- a life entwined with both Hitler's and Stalin's; with the great totalitarianism and American materialism; with sexuality unbounded and violence unrestrained; with instant celebrity and the life of the very rich; with extraordinary falseness and extraordinary authority. He was, if nothing else, a literary creator who probed the rules and the boundaries of literary creation, whose first and greatest creation was himself."

from *Jerzy Kosinski, A Biography*
 by James Park Sloan

Susan F. Rossen

Book Marks

Luncheon Programs

All luncheon 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.

June 14

Caxtonian and historian Peder Dahlberg will discuss his recent work, "Women Soldiers in the Civil War." More than 400 women served in the Civil War; this program will explore who they were and why they fought.

Note: There will be no luncheon meetings in July and August. We'll see you in September.

*Ed Quattrocchi
Leonard Freedman*

Final Herskovits Exhibit Set at Northwestern

The final exhibit in the series of the Melville J. Herskovits centennial exhibitions is now on display in the new book alcove at the Northwestern University Library. It will conclude June 30.

The exhibit features field notes and diaries of students working in Herskovits' direction in various African and Caribbean locations, as well as correspondence from the field. A selection of miscellaneous documents from the Herskovits papers is also on display.

For information, phone Caxtonian David Easterbrook, Curator of the Melville J. Herskovits Library of African Studies, at 847/491-7684.

A Reader Lauds Caxtonian Special Issue on Frost

My brother Jack sent me your "Musings..." on Robert Frost [March]. I just wanted to tell you how much I enjoyed reading it. The paragraph about Kennedy gave me — and still gives me — goosebumps.

Dick Bales

Important Note: Members planning to attend luncheons must make advance reservations by phoning either the Caxton number, 312/255-3710, or Mr. Quattrocchi at 708/475-4653. Luncheon for members and guests, \$20.



The Caxton Club
60 West Walton Street
Chicago, IL 60610

Dinner Programs

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

June 19

James Park Sloan, professor of English, University of Illinois at Chicago, will talk on his latest book, a biography of Jerzy Kosinski. The talk, "The Writing of a Biography," will include biography, methodology, and contextual issues.

Note: There will be no dinner meeting in July. We'll see you in August.

Karen Skubish

Advance reservations, which are absolutely necessary, may be made by phoning the Caxton office at 312/255-3710. Any special meal requirements (such as vegetarian) need to be made in advance. Members and guests, \$35.

The First National Bank of Chicago's parking garage, 40 S. 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

