

Caxtonian

Journal of The Caxton Club of Chicago

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April 1998

Donnelley Family and Caxton Club: Five Generations of Involvement

When Richard Robert Donnelley and his son, Thomas Elliot Donnelley, were elected to membership in The Caxton Club in 1895, they began a tradition of Donnelley family membership that has been sustained over five generations. It also was the beginning of the R.R. Donnelley & Sons Company's support of the club.

From 1896 to 1903 and again in 1907, T.E. Donnelley served on the club's Council. He also served on the Publications Committee (1896-1903 and 1917-1922). During the first years of T.E.'s service, R.R. Donnelley & Sons Company designed, composed, and printed the first Caxton Club publication, *Joutel's Journal of LaSalle's Last Voyage*. The company went

on to print the next 13 Caxton titles and has printed – and in most cases designed – 36 of the club's 61 major publications to date. Among the most notable are *Phoenixiana* (1897), *Catalogue of an Exhibition of Nineteenth Century Bookbindings* (1898), *Waubun* (1901), *The French Bookbinders of the Eighteenth Century* (1904), *Of Much Love and Some Knowledge of Books* (1912), *The Trees of the Genealogia Decorum Boccaccio* (1923), *The Coverdale Psalter and the Quatocentenary of the Printed English Bible* (1935), *The Prairie Logbooks* (1943), *John McCut-*



The Gaylord Donnelley Library at R.R. Donnelley & Sons Company, site of the April dinner meeting of The Caxton Club. A portrait of founder Richard Robert Donnelley hangs above the fireplace. (Photo courtesy of Griswold, Heckel & Kelly Associates, Inc..)

eon's Book (1948), *The Crockett Almanacks: Nashville Series* (1955), and, of course, *The Caxton Club: Celebrating a Century of the Book in Chicago* (1995).

Gaylord Donnelley, T.E.'s youngest son, joined The Caxton Club in 1933, and, following his father's example, he took an active role. Gaylord served as assistant secretary (1934), secretary (1935-1937), secretary-treasurer (1938-1942), Council member (1934-1942 and 1949-1954). During his years as

secretary, the club's archives were housed at R.R. Donnelley & Sons Company's Calumet plant, and Gaylord's office was the club's administrative home. The services of the company's graphic design, advertising, and extra bindery departments, and its presses and bindery were used extensively in the service of the club, resulting in an impressive output of memorabilia such as invitations, pre-publication announcements, keepsakes, club directories, and books. R.R. Donnelley and its employees served the club in this capacity until 1960, when the club's administration and records were transferred to the Newberry Library.

Other members of the Donnelley family to join The Caxton Club subsequently include T.E.'s elder son, Elliott Donnelley, who joined in 1945; Elliott's sons Thomas E. Donnelley II, who joined in 1963, and James R. Donnelley, who joined in 1962 and served as secretary-treasurer (1967-1971) and as

a Council member (1976-78); Charles Haffner III, T.E.'s grandson, who joined in 1955 and served as secretary-treasurer (1963-1965) and Council member (1968-1971 and 1984-1986), and Shawn Donnelley, Gaylord's granddaughter, who joined in 1995.

Many R.R. Donnelley employees were intimately involved in the business of the club. For them, Caxton Club projects were a busman's holiday. William A. Kittredge, head of Donnelley's graphic design depart-

(See DONNELLEY, Page Four)



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Musings...

Explorations of the North American continent have resulted in the creation of some of our finest books. Asa Gray (1810-1888), for example, explored the flora of the continent and gave us the best early record of that exploration in his monumental *A Manual of the Botany of the Northern United States* (1848). And Henry David Thoreau (1817-1862), who "travelled a good deal in Concord," explored the soul of the nation and gave an accounting in *The Journal of Henry D. Thoreau*, in his elegant *Walden*, and in other important writings.

In a high school biology class in 1950, I was given the choice of doing either a tree survey of my neighborhood or putting together a leaf collection. I chose to do both and have considered myself an amateur botanist ever since. When I assembled my second leaf collection, in a college botany class in 1955, I worked under a gifted botanist, the late Vida Wood — so appropriately named — professor of biology at Taylor University. Miss Wood would take her classes along the country roads of Grant County, IN, or to "Botany Glen," and name in Latin the wondrous varieties of wild flowers found there. It was because of Miss Wood and her extraordinary sensitivity to and understanding of nature — and, of course, my own deep love for things natural, fostered throughout my growing-up years in the lake region of Northern Indiana — that I became a biology major in my undergraduate years.

In 1957 I enrolled in a course with Miss Wood called "Taxonomy of Vascular Plants," and I finally found *the* book for botanists of that day, one of the most important publications in American botanical history: *Gray's Manual of Botany*. This book is the direct descendant of Asa Gray's 1848 book. The original book was 710 pages in length and presented the flowering plants of the Northern U.S. as they had never before been presented, the culmination of his devoted explorations across the woodlands and prairies, the mountains and valleys, of America.

My personal copy of *Gray's Manual of Botany* is the eighth, the Centennial — and the last, I'm sorry to report — edition. It is an awesome book — 1632 pages, with more *esoteria* than in any other book I have found during my long academic career. But it remains a favorite of mine, and I continue using it in my personal botanizing.

In a graduate course in 1961, called "The Transcendentalists," I became a devotee of Thoreau. On a trip during spring break, while my wife Norma slept I read through the night the poetry of his magnificent *Walden*. For Christmas in 1963, Norma gave me the splendid, folio-sized, two-volume Dover edition (1962) of the 14 volumes of Thoreau's *Journal*. I have read these over the years in my own continuing studies of American flora. The modest herbarium I began in 1957 is still a part of my library. But in 1970, when I was assigned as photographer of an archeological dig for the Smithsonian Institution, I bought a Canon QLTL camera with a 50mm Canon macro lens, and I have used that camera and lens to record and preserve the flora in my botanical studies since.

It is ironic that Norma and I have found our "Walden," not on the shore of a remote lake in Wisconsin or Michigan, but in a condo on the North Side of Chicago — just a block from Lake Michigan. When our three grandchildren, Drake, Aspen, and Willow — as "woody" a group as you'll ever find — visit us there, we explore the flora of the lakeshore between Lawrence and Foster avenues, which we claim as "ours." Using a new plant press — which Norma gave me last spring — we're collecting leaves from all of the trees, and we're identifying, mounting, and preserving them in our own "Lakeshore Herbarium." I will, at the appropriate time, introduce the grandchildren to Messrs. Gray and Thoreau and their important records of life in America. Until then, they will come to know some of the flora of their land through the teachings of "Grandpa Bob" and on sojourns with him along Lake Michigan. I hope they too become content, as Thoreau said, to "go and come with a strange liberty in Nature, a part of herself."

Robert Cotner
Editor

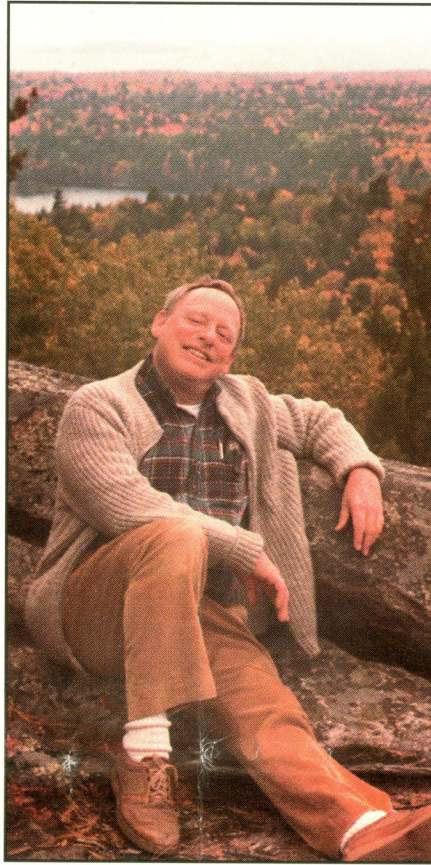
The Morton Arboretum, The Caxton Club, and Charles C. Haffner III

J Sterling Morton was one of Nebraska's great pioneers, a man who gained a reputation as a major American statesman. He led a crusade to change Nebraska from an almost treeless prairie into a lush, green state. His name is synonymous with Arbor Day, which was first observed in 1872 upon his resolution to the Nebraska State Board of Agriculture. His vision, which converted Nebraska to a state of fruit-bearing farms and shaded homes, spread throughout America. He inspired the world to plant trees.

The Nebraska pioneer's oldest son, Joy Morton, journeyed to Aurora, IL, in 1879, where he worked as a storekeeper in the Chicago, Burlington and Quincy Railway repair shop. After a few months, he moved to Chicago to join the firm of Haskins, Martin and Wheeler, agents for the Michigan Salt Association. The frugal and energetic young man soon acquired ownership of the company that became Joy Morton and Company, now known as the Morton Salt Company. The Morton Salt Girl and her umbrella are a widely recognized trademark, known throughout the world.

In 1909 Joy Morton, in his mid-50s, began searching for appropriate land upon which to build a country estate. He travelled to DuPage County in his horseless carriage and was struck by the beauty of what he saw. He purchased over 1,000 acres and had architect Jarvis Hunt build Thornhill, his beloved home away from the bustle of Chicago. As local Lisle historian Richard A. Thompson described it, "from the beginning he was enamored with the hawthorn trees stretching down the slope to Park Boulevard. A library was added at Thornhill in 1923 to house his growing collection of botanical books."

Joy Morton had inherited his father's love of trees. By 1917 he had planted thousands of trees on his estate in anticipation of founding an arboretum. In 1921 he brought Charles Sprague Sargent, director of the Arnold Arboretum near Boston, to consult in creating his own arboretum at Thornhill. His purpose was the collecting and planting of specimens of all the woody



Caxtonian Charles Haffner III seems to be on top of the world as he lounges 1000 feet above Lake Superior in the Huron Mountains in Michigan's Upper Peninsula. (From the collection of Charles Haffner.)

plants that would survive in the local climate, regardless of their habitat. O.C. Simonds & Company, landscape architects, began development of the property in 1921. During the first year, 138,000 trees and shrubs were planted. By December 1922, approximately 400 acres had been planted and were placed under the authority of a Board of Trustees. Additional acreage was signed over to the trustees in the 1930s. The Thornhill grounds were donated upon the death of Mrs. Morton in 1940, and additional property was acquired in the 1940s.

Joy Morton served as Chairman of the Board of Trustees until his death on May 9, 1934. Succeeding Chairmen of the Board of Trustees were his daughter, Jean Morton Cudahy, until 1953; Joy's son, Sterling Morton, until 1961; Sterling's daughter, Suzette Morton Davidson, until 1979; and Charles C. Haffner III, the first non-family

member, who has chaired the board to the present day. Under the outstanding leadership of these devoted public servants, the Morton Arboretum has thrived and become what is probably the world's greatest arboretum, where thousands of visitors enjoy nature's wonders every year.

Joy Morton began creating his botanical library long before he built Thornhill. As the arboretum grew, so did his library. Now housed in a 1963 building designed by Harry Weese, the library now contains over 25,000 books, periodicals, and journals. The rare book collection contains more than 4,000 volumes, some dating from the 15th Century, and over 8,500 botanical prints from the same period. Library Administrator Michael Stieber, who came to Lisle from Pittsburgh's Hunt Botanical Library in 1988, has said of the library, "Every time I try to answer some really obscure question, it flabbergasts me as to what's here....It abounds in riches for the research scholar as well as the horticulturally inquisitive reader.."

The Caxton Club has enjoyed a close association with the Morton Arboretum and its library. In October 1958, Caxtonians took a field trip to have lunch at the Spinning Wheel, to hear Mrs. Raymond Watts speak on "What So Lovely As A Tree?" and to visit the library in the arboretum. And in April 1967, Suzette Morton Davidson served lunch to Caxtonians at her home, Cricket Hill, which was followed by a program at the arboretum's library. In 1976 she was one of the first five women to be elected to membership in The Caxton Club. Caxton Club President Karen Skubish was another.

As the 75th anniversary of the Morton Arboretum approached last year, the board of directors joined hands with the Newberry Library, thanks to Charles C. Haffner III, to create an exhibition at the Newberry Library. "From Forest to Park: America's Heritage of Trees" was opened with a gala sponsored by the Council of

Donnelley

(Continued from Page One)

ment, was responsible for the design of 11 Caxton publications. Herbert P. Zimmerman, vice president of the company, joined the club in 1910 and served on the Council (1922-1937), and on the Publications Committee (1923-1925). Harry J. Owens, longtime head of RRD's advertising department, wrote the text for *Doctor Faust*, published by the club in 1953, and for more than 25 years he wrote the copy for club announcements and invitations. Harold Tribolet, head of RRD's extra bindery, designed the binding for *Doctor Faust*, served as a Council member (1960-1963), and on the Publications Committee (1953-1959). From 1953-1959 he was secretary-treasurer. Walter Howe, a book designer at RRD, designed *Iron Face* (1950) and *The Crockett Almancks* (1955), both produced and printed by RRD. Norman Cram, a typographer at RRD, served on the Council (1948-1956 and 1968-1973). He also was on the Publications Committee (1967-1971), was secretary-treasurer (1948-1952), and club president (1970-1971). Frank Hoell, of the advertising department, joined the club in 1978 and was a member of the Publications Committee in 1980s. Susan M. Levy, director of community relations, joined the club in 1992 and currently serves as a member of the Council and the Exhibitions Committee.

On April 15, 1998, James R. Donnelley and Susan Levy will host a reception for Caxton Club members and their guests in the Gaylord Donnelley Library, at the company's corporate headquarters. The reception will be followed by a dinner and program in the 19th-floor dining room (see page 8 for details). The speaker for the April dinner meeting will be Eliot H. Stanley, who will talk on the rediscovery of Rockwell Kent. An exhibition featuring R. R. Donnelley's relationship with Rockwell Kent will be on display in the library. It will include several of the Kent-illustrated books printed by RRD, most notably the 1930 Lakeside Press edition of *Moby Dick*. This book, part of RRD's Four American Books advertising campaign, was dubbed "Moby Dick in a Can" by reviewers of the day because Kent specified an aluminum

Three Views of a Fringed Gentian



Gentiana crinita

Photo of fringed gentian provided through the courtesy of the library collections, Morton Arboretum, Lisle, IL 60532.

G. crinita Froel. (Fringed Gentian.) Flowers solitary on long peduncles terminating the stem or simple branches; leaves lanceolate or ovate-lanceolate from a partly heart-shaped or rounded base; lobes of the 4-cleft calyx unequal, ovate and lanceolate, as long as the bell-shaped tube of the sky-blue corolla, the lobes of which are wedge-obovate, and strongly fringed around the summit; ovary lanceolate. — Low grounds, N. England to Michigan, rather common. Sept. — Plant 1' - 2' high; the showy corolla 2" long.

Asa Gray, *A Manual of the Botany of the Northern United States*, 1848

The gentian (*Andrewsii*), now generally in prime, loves moist, shady banks, and its transcendent blue shows best in the shade and suggests coolness; contrasts there with the fresh green; — a splendid blue, light in the shade, turning to purple with age. They are particularly abundant under the north side of the willow-row in Merrick's pasture. I count 15 in a single cluster there, and afterward 20 at Gentian Lane near Flint's Bridge, and there were other clusters below. Bluer than the bluest sky, they lurk in the moist and shady recesses of the banks.

The Journal of Henry D. Thoreau, October 1858

To the Fringed Gentian
Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night —

...

Then doth thy sweet and quiet eye
Look through its fringes to the sky,
Blue — blue — as if that sky let fall
A flower from its cerulean wall....

William Cullen Bryant, 1832

slipcase for the book. Caxtonians will, no doubt, be interested to see the original packaging for *Moby Dick*, including the Kent-designed wrapping paper and mailing label.

Located on the 8th and 9th floors of the R.R. Donnelley Building at 77 W. Wacker Dr., the library showcases materials printed in whole or in part by RRD since its founding in 1864. Of particular interest to Caxtonians are the collections of Caxton Club publications, Chicago history, pre-fire imprints, limited editions, fine bindings done by RRD's extra bindery, and all of the Lakeside Classics.

Also on view in the library is a selection of rare book leaves, including two from the 42-line Latin Bible printed by Gutenberg (1455), Chaucer's *The Canterbury Tales* (1478), John Eliot's *Indian Bible* (1663), a Ming Dynasty monetary note (1375), and a leaf from the Fust and Schoeffer 48-line Latin Bible (1492), among others.

Kim Coventry

Editor's note: Caxtonian Coventry is a consultant producing books and exhibitions for public and private concerns. She is also a member of the Council and chair of the club's Exhibition Committee

Highlights from the Gaylord Donnelley Library

- J. Adams Allen, ed., *The Chicago Medical Journal* (1868). Chicago: Church, Goodman & Donnelley.
- L. Frank Baum, *Mother Goose in Prose*. Chicago: Way and Williams, 1897.
- Kate Chopin, *The Awakening*. Chicago: Herbert S. Stone & Co., 1899.
- Naomi Donnelley, *The Lakeside Cook Book*. Chicago: R.R. Donnelley & Sons Co., 1878.
- The Hawley Collection of Violins*. Chicago: Lyon & Healy, 1904.
- Lakeside City Directory of Chicago*. Chicago: Williams, Donnelley & Co., 1878.
- Sinclair Lewis, *Main Street*. Limited Editions Club, 1937. Illustrated by Grant Wood.
- Life*, November 23, 1936. New York: Time Inc. Premier issue.
- Montgomery Ward & Company Catalog, 1900-1901.
- The Song of Demeter and her Daughter Persephone*. Chicago: Ralph Fletcher Seymour, 1902.
- Sports Illustrated*, August 16, 1954. New York: Time Inc. Premier issue.

Harlem Renaissance Enriched the Many Poetic Traditions of America

(Part III)

New York's Harlem Renaissance of the 1920s, through a host of African-American poets, gave the world a new conscience. The much-loved poets and their work became an important link in America's national literature.

Countee Cullen (1903-1946), graduate of New York University and Harvard, and one of the first great African-American poets, spoke of perceptions in his poem, "For A Lady I Know":

*She even thinks that up in heaven
Her class lies late and snores,
While poor black cherubs rise at seven
To do celestial chores.*

Cullen also wrote about color as a problem for small children. In "Incident," the poet told of an eight-year-old's visit to Baltimore. The boy tried to acknowledge a white lad, also eight, with a smile. The smiling boy was taken aback when his would-be friend poked out his tongue and called him "Nigger!" The last stanza reads:

*I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.*

Yet another, much larger, issue was God's purpose in human life. In the poem "Yet Do I Marvel," Cullen concluded with these poignant lines:

*Yet do I marvel at this curious thing:
To make a poet black, and bid him sing!*

Langston Hughes (1902-1967), the most celebrated African-American poet to come from the Harlem Renaissance, in "Merry-Go-Round," depicted a little southern boy's confusion as he tried to decide which horse to ride at a northern carnival. He asked the gate man:

*Where is the Jim Crow section
On this merry-go-round,
Mister, cause I want to ride?
Down South where I come from
White and coloured
Can't sit side by side.
Down South on the train
There's a Jim Crow car.
On the bus we're put in the back —
But there ain't no back
To a merry-go-round!
Where's the horse
For a kid that's black?*



A testimony to the importance of the Harlem Renaissance is in the current production by Chicago's Goodman Theatre of Pearl Cleage's *Blues for an Alabama Sky*, set in Harlem in 1930. A scene from the excellent production is seen above. Langston Hughes, who does not appear in the play, is a "presence" throughout it. The play runs through April 18. (Photo provided through the courtesy of the Goodman Theatre.)

Helene Johnson (1907-1995), the youngest of the Harlem poets, wrote about Harlem's people in "Sonnet to a Negro in Harlem":

*You are disdainful and magnificent —
Your perfect body and your pompous gait,
Your dark eyes solemnly with hate,
Small wonder that you are incompetent
To imitate those whom you so despise —
Your shoulders towering high above the throng,
Your head thrown back in rich, barbaric song,
Palm trees and mangoes stretched before your eyes.
Let others toil and sweat for labor's sake
And wring from grasping hands their need of gold.
Why urge ahead your supercilious feet?
Scorn will efface each footprint that you make.
I love your laughter arrogant and bold.
You are too splendid for this city street.*

In "Poem," Johnson writes about her love of black men:

*Gee, boy, I love the way you hold your head,
And the way you sing and dance,
And everything.
Say, I think you're wonderful. You're
All right with me,
You are.*

Zora Neale Hurston (1891-1960), one of the truly brilliant women of America and, with Hughes, one of America's most distinguished artists to come from the Harlem Renaissance, wrote of the drama of bold, unspoken messages that daily passed between black men and women. In "Characteristics of Negro Expression," she wrote: "Who has not observed a robust young Negro chap posing upon a street corner, possessed of nothing but his clothing, his

strength and his youth. Does he bear himself like a pauper? No, Louis XIV could be no more insolent in his assurance. His eyes say plainly "Female, halt!" his posture exults "Ah, female, I am the eternal male, the giver of life.... Salute me, I am strength!"

Hurston continues the situation, "A Negro girl strolls past the corner lounge. Her whole body panting and posing. A slight shoulder movement that calls attention to her bust, that is all of a dare. A hippy undulation below the waist that is a sheaf of promises tied with conscious power. She is acting out, 'I am a darned sweet woman and you know it.'"

Another of the noted poets and novelists of the Renaissance, Jean Toomer (1894-1967), in *Cane*, a novel written in the Blues rhythm, wrote of Avey, the girl he loved. Nothing he did changed her indifference to him. She'd clap a little louder than the others, he thought, when he made an outstanding shot in basketball. Afterwards, she'd say "Hello" in the same old way. "She never took the trouble to call me by my name." Even while dancing, "Though I held her tightly in my arms, she was way away." Sensitive readers feel his pain and confusion as they move with Toomer painstakingly through the relationship.

Sterling Brown (1901-1989), professor, editor, and poet, wrote of strong black men like John Henry and others with names like Long Gone, Slim Greer, Sporting Beasley, and Sam Smiley. He wrote of Harlem's cabarets, where "My heart cries out for Muddy Water." He also wrote of Ma Rainey: *When Ma Rainey Comes to town,
Folks from anyplace Miles around,
From Cape Girardeau,
Poplar Bluff,
Flocks to hear
Ma do her stuff;*

Georgia Douglas Johnson (1886-1966), who studied at Oberlin Conservatory, wrote of disappointed "Old Black Men":

(See *HARLEM*, Page Six)

Harlem

(Continued from Page Five)

They have seen as others saw
Their bubbles burst in air,
They learned to live it down
As though they did not care.

In "Black Woman," Johnson wrote of a black woman's reluctance to bring a child into this world:

Don't knock at my door, little child,
I cannot let you in,
You know not what a world this is
Of cruelty and sin.
Wait in the still eternity
Until I come to you,
The world is cruel, cruel, cruel, child,
I cannot let you in!

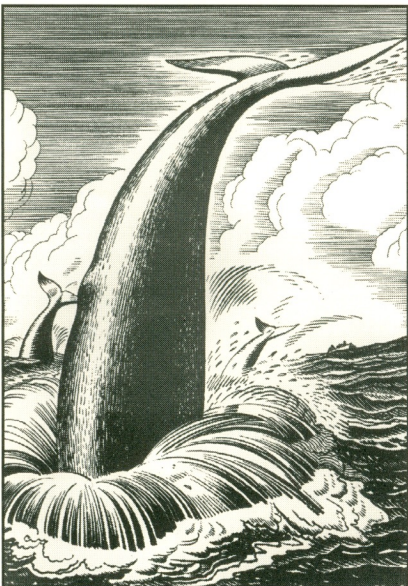
Arna Bontemps (1902-1973), poet and librarian, wrote of an elderly couple who were overwhelmed by life. Bontemps allows readers to journey with them during their last hours of life as they carry out their plan to kill themselves.

James Weldon Johnson (1871-1938), U.S. consul, Broadway lyricist, teacher, poet, and an architect of the Renaissance, created the magnificent interpretation of the Genesis story in "The Creation" and of death in "Go Down Death."

The Harlem Renaissance, one of the remarkable artistic events in American culture, left a legacy of poetry and people that enriched our national history and world cultures.

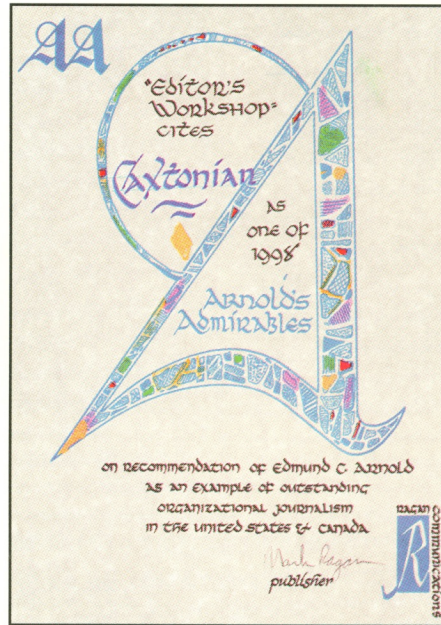
(To be Continued)

Sherman Beverly, Jr.



Rockwell Kent illustration from *Moby Dick* (1930). (Illustration provided through the courtesy of R.R. Donnelley & Sons Company.)

Caxtonian Named an 'Outstanding' Journal

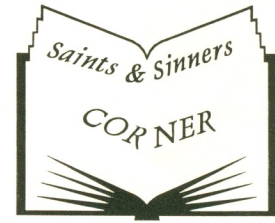


The *Caxtonian*, the monthly journal of The Caxton Club, has been named by the Editor's Workshop of Lawrence Ragan Communications, Inc. as one of the 1998 "Arnold's Admirables." In a bi-annual competition in which 100 publications were judged, the *Caxtonian* was selected as one of 10 publications, "on the recommendation of Edmund C. Arnold as an example of outstanding organizational journalism in the United States and Canada."

The *Caxtonian*, begun in September 1993, has grown from four to eight pages in the nearly five years of publication. The founder and editor, Robert Cotner, expressed pleasure with the award. "The *Caxtonian* represents well The Caxton Club," Cotner said, "and in being recognized in this manner, the club itself is honored."

More than 100 persons have contributed to the publication, which represents, in its vitality, diversity, and design, an organization committed to the printed word and the ideas through the finest writing of Western Civilization.

The August 1998 issue of the *Caxtonian* will mark the completion of five years of monthly publication, made possible by the work of Robert Cotner, Michael Braver, Associate Editor, Charles Shields, Copy Editor, and the many contributors to the publication.



The Newberry Library will host its 6th annual Weekend of Mystery, April 3-4. The program will include a Book Fair, Mystery Dinner Theater, Chicago Mystery Authors Reception, and Children's Hour. For detailed information, call Jamey Lundblad at 312/255-3553.

Marion E. Wade Center, Wheaton College announces the publication of Volume 14, *An Anglo-American Review*. This issue contains materials on Dorothy L. Sayers, Charles Williams, the Inklings, G.K. Chesterton, and others. For information and orders, contact the Marion E. Wade Center, Wheaton College, Wheaton, IL 60187-5593.

Wheaton College will host a series of C.S. Lewis-related events, including:

- * Apr. 16-18, Annual Wheaton College Theology Conference, "Returning Theology to the Masses: A Reappraisal of C.S. Lewis." (Cindy Ingram, 630/752-5197)
- * July 13-15, Pre-Conference Workshop on C.S. Lewis; limited to 50 people. (Bruce Edwards, 419/372-8543)
- * July 15-20, *C.S. Lewis: A Centenary Celebration*. Annual Mythopoeic Conference. E-mail: maudlinlynn@earthlink.net
- * Sept. 23-26, Annual Wheaton College Writing and Literature Conference, focusing on C.S. Lewis and his literary works. (Wayne Martindale, 630/752-5787)

The Lilly Library and Indiana University will offer special programs, "Collecting Mark Twain," May 10-15, and "Introduction to Rare Maps and Atlases," May 17-22. The programs, set for the Indiana University campus, Bloomington, are designed for collectors, librarians, and book/map aficionados. For details and more information, telephone Jane Clay, 812/855-6329, or E-mail her at jclay@indiana.edu.

Arboretum

(Continued from Page Three)

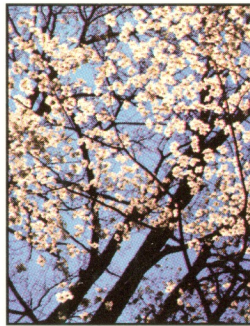
the Newberry Library Associates and the friends of the Morton Arboretum on December 9, 1997. An overflow crowd enjoyed festive caroling, a ribbon-cutting ceremony, a cocktail reception, and a viewing of an "awesome" exhibition of rare items from collections of both the Newberry and the arboretum. The exhibition was dedicated to "the memory of Suzette Morton Davidson, a friend of both institutions, and presented with the generous support of Charles C. Haffner III and Bessemer Trust Company." The catalogue issued to celebrate the exhibition will no doubt become a collector's item in future antiquarian markets.

Haffner has been a key player in this narrative. He establishes a direct link not only between the arboretum and the Newberry Library, but also between both organizations and The Caxton Club. His grandfather, Thomas E. Donnelley, was a dedicated member of The Caxton Club for 60 years and was elected to honorary membership in 1945. "Charlie" has carried on the family tradition of public service and philanthropy in the tradition of the Donnelleys.

This dedicated man has served as Chairman of the Board of Trustees of the Morton Arboretum since 1979 and as Chairman of the Board of Trustees of the Newberry Library since 1988. He is a trustee of the Art Institute of Chicago, a trustee and former chairman of the Illinois Chapter of the Nature Conservancy, and a board member of the Otho Sprague Foundation. He has served on the Mayor's Task Force on Neighborhoods, the Near South Task Force, and the Central Area Planning Committee, and sits on several corporate boards. Thanks to his recent magnanimous gift, the special collections at the Morton Arboretum Library will be housed in a state-of-the-art, 5,000-square-foot addition to the library that will increase the library's shelf space for books, prints, and manuscripts by more than 50 percent.

In November 1993 he received the Distinguished Philanthropist Award of the Chicago Chapter of the National Society of Fund Raising Executives for his "many years of generous dedication to Chicago's civic and non-profit community." On receiving the award, he said, "it seems sort of like licking the frosting off the cake to be honored for

A Visual Essay For Arbor Day (April 24, 1998)



Cornus florida

Flowering white dogwood, Lookout Mountain, TN, April 1976.



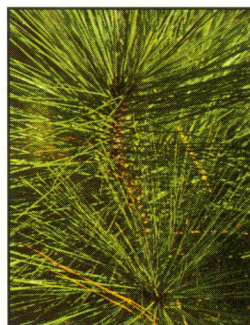
Kalmia latifolia

Mountain laurel, Sugar Loaf Mountain, MD, June 1976.



Acer rubrum

Red maple leaves, Sugar Loaf Mountain, MD, October 1975.



Pinus taeda

Pine Needles, loblolly pine, Jekyll Island, GA, August 1976.

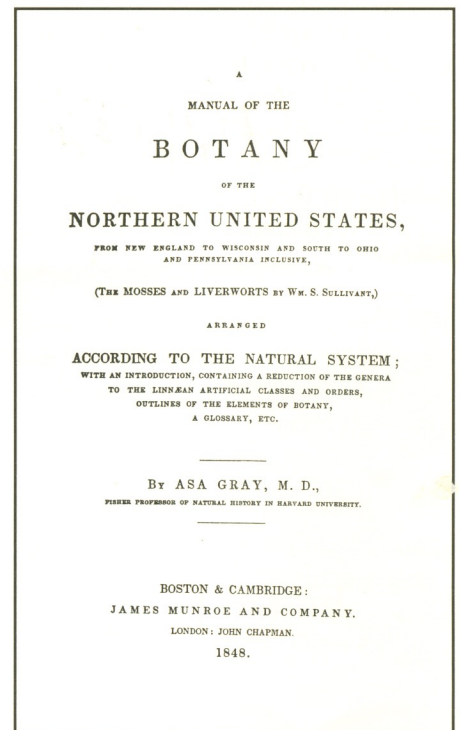
Photos by and from the collection of Robert Cotner. These are selected from "Walden: A Visual Experience," which will be presented by Cotner at the April Caxton luncheon (see page 8 for details).

Publication History of Gray's Manual of Botany

Asa Gray
1810-1888

The following identifies the author, publisher, and date of each of the eight editions of *Gray's Manual of Botany*.

- 1st, Asa Gray, James Munroe and Co., 1848
- 2nd, Asa Gray, George P. Putnam & Co., 1856
- 3rd, Asa Gray, S. C. Griggs & Co., 1862
- 4th, Asa Gray, S. C. Griggs & Co., 1863
- 5th, Asa Gray, S. C. Griggs & Co. 1867
- 6th, Sereno Watson and John Coulter, Ivison, Blakeman and Co., 1890
- 7th, Benjamin Robinson and Merritt L. Fernald, American Book Co., 1908
- 8th, Merritt L. Fernald, American Book Co., 1950



Title page of first edition of Asa Gray's *A Manual of Botany of the Northern United States* (1848). (Through the courtesy of Morton Arboretum, Lisle, IL 60532.)

doing what one ought to do and moreover for what one enjoys doing."

Charles C. Haffner III has been a member of The Caxton Club since 1955. He served as secretary-treasurer (1963-1965), and as a member of the Council (1968-1971 and 1984-1986). We congratulate him on his many years of service.

Frank J. Pichl
Caxton Historian

Book Marks

Luncheon Programs

Your Special Luncheon Invitation. . .

Date: April 24, 1998 (the 4th Friday)

Place: Mid-Day Club

Speaker: Robert Cotner

Caxtonian editor Robert Cotner will provide a rare view of the American wilderness through a multi-media program, "Walden: A Visual Experience." Accompanying a 20-minute taped reading of excerpts from Thoreau's *Walden*, by Vic Sussman of National Public Radio, 100 of Cotner's photographs of American flora, fauna, and wilderness scenes will illuminate the text of Thoreau's classic study of nature.

Sussman and Cotner, who shared a mutual passion for *Walden*, taught together at Montgomery College, Rockville, MD, for many years. In the 1970s they collaborated on this project. These slides, made in Maine, Maryland, Tennessee, Indiana, and elsewhere, capture the spirit of Thoreau and portray an America few people have seen. Sussman's reading is interspersed with sitar music, which captures well Thoreau's interest in Eastern thinking.

Besides the multi-media presentation, our peripatetic editor will read a "Musings" especially written for this occasion, he will share passages from Thoreau's *Journal*, and he will exhibit books and ephemera from what he calls his "modest collection" of the Transcendentalists.

Edward Quattrocchi
Leonard Freedman
Co-Chairs

All luncheon and dinner 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. Dinner meetings begin with spirits, 5 p.m., dinner 6 p.m., lecture, 7 p.m. 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. Members planning to attend luncheons or dinners must make advance reservations by phoning the Caxton number, 312/255-3710. Luncheon for members and guests, \$20. Dinner, for members and guests, \$35.

Internet users may visit The Caxton Club at the following address: <http://www.caxtonclub.org>

Dinner Programs

Your Special Dinner Invitation. . .

Date: April 15, 1998

Place: Gaylord Donnelley Library, 77 W. Wacker

Speaker: Eliot H. Stanley

Eliot H. Stanley will travel to Chicago from Windham, ME, to present a special program, "Rockwell Kent Reconsidered." The meeting will be in the exquisite setting of the Gaylord Donnelley Library of the headquarters of the R.R. Donnelley & Sons Company. The dinner meeting will give Caxtonians the rare opportunity to view one of the fine private libraries of Chicago — and the Midwest. Stanley is dedicating this address to his father-in-law, the late Charles Marshall Adams, who was a member of The Caxton Club.

A graduate of Harvard and George Washington University, Stanley is owner/CEO of New England Antigenics, a manufacturer of allergy pharmaceuticals. He was the founding president (1964) of the Baxter Society of Portland, ME, and a member of the Book Club of California and the Grolier Club of New York. Stanley has lectured on Rockwell Kent across the country.

James R. Donnelley and Susan Levy extend to Caxtonians a cordial invitation to join members and friends in giving a Midwestern welcome to Eliot Stanley.

Reception, 5-6 p.m., hosted by the company in the Gaylord Donnelley Library, 8th Floor.

Dinner, 6-7 p.m., at \$35, in the company dining room, 19th Floor.

Program, 7-8 p.m., in the dining room.

Caxtonian Kim Coventry has curated a special exhibition for this event on the company holdings of the work of Rockwell Kent. Copies of Stanley's Grolier Club catalog will be available to purchase.

Parking is available at Clark St. and Wacker Dr. and in various other lots in the neighborhood of the Donnelley headquarters. *Reservations are an absolute necessity for this dinner meeting.*

C. Fred Kittle
Vice President and
Program Chair