



Caxtonian

Journal of The Caxton Club of Chicago

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May 1999

Floriography, Emily, and the True Meaning of the Rose

By Dan Crawford

"The last flowers of summer. Wouldn't it be poetical, and you know that is what young ladies aim to be now-a-days."
Emily Dickinson to Abiah Root, Sept. 26, 1845

Flower language took a century and a half to make its way from the harems of Turkey to the Victorian drawing room. Given another century and a half, it found itself in little gift books at Hallmark. The language a code in which sentiments are expressed by flowers instead of words moved by slow, easy stages: amusement for bored harem women, exotic souvenirs for European tourists, amusements for bored society women, a middle class entertainment, a promotional tool for florists, a romantic pastime for pre-adolescent girls, and, after about 1890, a quaint bit of nostalgia.

The heyday of *floriography*, as some adherents liked to call it, stretched from 1830 to 1860. Flower language dictionaries appeared on their own or as sections of gift annuals, generally with color plates and always with masses of poetry. The most important early American flower language dictionary, *Flora's Interpreter*, by Sarah Josepha Hale (Boston, 1832), was in fact



Hand-colored plate of a rose from Lucy Hooper's *The Lady's Book of Flowers and Poetry*, New York, 1848, in the *Newberry Library* (photo courtesy of the *Newberry Library*).

designed, in part, to promote American poetry among American readers.

Flower language books benefited from the fact that this was also the heyday of the flower-poet. These writers, many of

them women, found material for reflection in all of nature, and were able to write, in perfect sincerity, poems with titles like "To the Mouse-Eared Scorpion Grass." New England, that center of culture, produced many such poets, some of whom received respectful reviews from no less a light than Edgar Allan Poe — Frances S. Osgood, Elizabeth W. Wirt, and the undisputed star, Lydia H. Sigourney. Ridiculed by a later generation and now utterly forgotten (except by students of Osgood's affair with Poe), they were, in their time, considered poets worthy of serious study by young and old alike.

So. Flowers and poetry, New England in the early 19th Century, and an inclination from the first to aim flower language at literate young women: all this makes it impossible for young Emily Dickinson of Amherst, MA, to have escaped floriography. There must have been such dictionaries at the Mt. Holyoke Female Seminary during her year there, and she is known to have studied botany, keeping a collection of pressed plants. (Flower language was

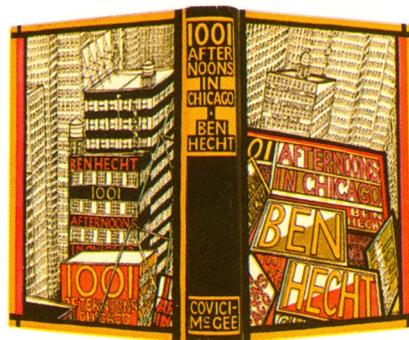
(See *FLOWERS*, Page Four)

Exhibition Committee Plans for Ryerson Library Exhibit

By Kim Coventry

As its first effort since it was formed last year, The Caxton Club Exhibitions Committee is planning an exhibition to be held at the Ryerson Library at the Art Institute of Chicago, November 29 through January 10. The subject of the exhibition will be "Dust Jackets - Chicago: 1920-1950." It will feature dust jackets designed by Chicago-based graphic designers, jackets produced by Chicago-based publishers, and jackets that depict Chicago.

The committee extends an invitation to all club members and collectors to search their own collections for dust jackets that might be used in the exhibition. If any have books with



Dust jacket for Ben Hecht's *A Thousand and One Afternoons in Chicago*, Chicago: Covici-McGee, 1922. Herman Rosse designed and illustrated this classic dust jacket. (From the collection of Charles L. Miner.)

dust jackets that fit the above criteria and wish to submit them, they are invited to call Kim Coventry, chair of the committee, at 773/871-7204. The deadline for submission is May 30.

Also planned in conjunction with the club's Publication Committee is a small publication to accompany the exhibition. Victor Margolin, associate professor of Design History, University of Illinois, Chicago, has agreed to write the publication's essay and to speak at the December 15 Holiday Revels on the history of dust jacket design.

(See *DUST JACKETS*, Page Five)

Caxtonian

The Caxton Club
Founded 1895



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Musings...

For Whom the Bell Tolls (1940) is Ernest Hemingway's finest novel. Written before he began parodying himself as he did in his later writings, it came at a propitious time, with the world poised at the edge of the most important and devastating international conflict of the century, World War II. The novel is set during the Spanish Civil War (1936-39) in the mountains near Segovia, Spain. The hero is an American, Robert Jordan, who had come to assist the cause as a dynamiter. His assignment: to blow up a strategic mountain bridge as a part of a Loyalist advance.

The story took place during a period of "not quite three days and three nights." Jordan was part of a guerilla band, one of the most remarkable gatherings of humankind in any literature. Hemingway's genius in character development, refined through the military discipline he brought to his writing, gave us dialog in this book so rich and true that the novel stands as one of the great accomplishments in world literature.

It opens as a pastoral, with the hero at rest on a bed of pine needles in the gently sloping mountains, a "stream alongside the road," a mill beside the stream, and the "falling water of the dam, white in the summer sunlight." It ends with the destruction of the magnificent mountain bridge. Hemingway does not tell us — but we need to be reminded — that bridges as cultural artifacts stood, according to art historian Kenneth Clark, as symbolic artistic and engineering achievements of the time.

Midway through the novel, Jordan cautioned himself, sounding very much like an intrusive author: "Stop making dubious literature about the Berbers and the old Iberians and admit that you have liked to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not." At the end of the novel, he lay "on the pine needle floor of the forest" mortally wounded, alone, awaiting his final deed in life: the killing of a Fascist leader who approached on horseback. His justification: "I have fought for what I believed in for a year now. If we win here we will win everywhere."

The guerilla band espoused a culture that was the apogee of the Renaissance ideal: "Man is the measure of all things." As Jordan confronted his own death, he asked himself: "Who do you suppose has it easier? Ones with religion or just taking it straight?" I have pondered in rereading the novel the purpose of Hemingway's use of the Quaker "thee," "thou," and "thy" in conversations among the guerillas. Was it intended to suggest a gentle nature in these violent people? Or did it say, mockingly, that a new band of "saviors" had come to do what organized religion had failed to do in meeting human needs?

Robert Jordan redefined the American hero in terms of modern warfare. His individuality and independence were tempered by military necessity. He was not his own person in the grand scheme of things as the Transcendentalists had imagined Americans to be. "I come only for my duty," Jordan said early in the novel. "I come under orders from those who are conducting the war." Hemingway's master stroke was to create in Jordan an Odyssean hero-type in spite of his banality of intentions and deeds.

Something of a seer in this novel, Hemingway revealed that war, of which we have had so very much in this century, injures the soul as it destroys artifacts and landscapes. It debilitates physically and morally the victor as well as the defeated. It offers a vain legacy to those who build upon the spoils achieved for destructive ends.

The title of the novel came from the lines of a sermon by John Donne (1573-1631): "No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, ...And therefore never send to know for whom the bell tolls; It tolls for *thee*." I hear the tolling of the bell. Perhaps it tolls for this waning century. Perhaps, perhaps it tolls for us.

Robert Cotner
Editor

The Dofobs – The Second Generation Book Society in Chicago

By Frank J. Piehl

Part II of II

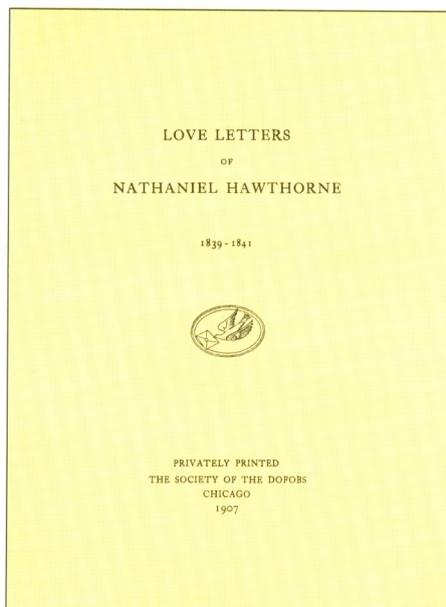
When the Dofobs faded into oblivion in 1912, they left no record of their existence other than four publications and the correspondence files of William K. Bixby, now in the archives of the Missouri Historical Society. Book lovers in Chicago and St. Louis soon forgot them. The publications of the Dofobs have become an antiquarian rarity, hard to find and commanding a significant price when found in very good or fine condition. In spite of such obscurity for more than 80 years, a second generation of Dofobs has emerged and continues to thrive in Chicago's western suburbs.

The revival began in 1976 when Caxtonian Thomas Joyce, an antiquarian book dealer then located in Geneva, and Paul Snezek of the Wheaton College Library wrote to acquaintances who shared their love of books. Their letter describes the inception of a new book club.

"For some months, several of us have been discussing our shared love of books and lamenting the absence of any kind of organized society where bibliophiles might meet together and in genial companionship engage in such sympathetic and learned conversation as nourishes the love of books. Oh, we know that there is such a group known as the Caxton Club, which meets regularly in Chicago, but there is no society we know of which is easily accessible to those of us in the western suburbs.

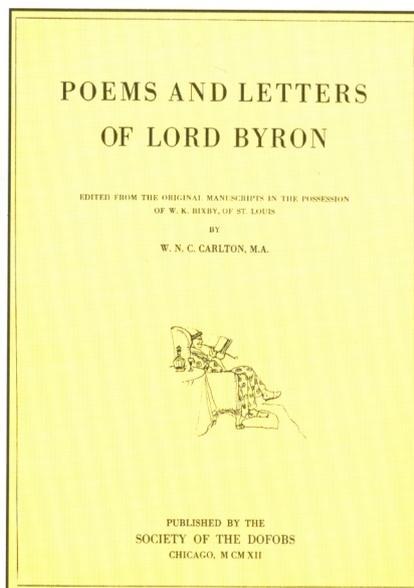
"The more we mourned this cultural deficit, the more we felt that there would be a strong undercurrent of support for such an association, and decided that it only needed a catalyst to bring this wishfulness to the surface. Accordingly, we decided to invite some kindred spirits to an evening of adventure while we try to discover if we can arouse enough interest in starting a new society of bibliophiles.

"We have arranged to schedule a conference room in the Library at Wheaton College for the evening of Tuesday, October 19th, at 7:30 p.m. This is a central location for the area and we will have the hospitality of the college for our first meeting. We hope you will come and share your ideas as we try to give some shape to this amorphous idea."



The third publication of the Dofobs (from the collection of Frank J. Piehl).

The first organizational meeting was a smashing success. A spirit of congeniality prevailed as the gathering of book lovers expounded about their particular bibliomania. Collectors, dealers, and librarians expressed enthusiasm about the benefits of such stimulating associations with other bibliophiles. After several hours of bookish camaraderie, the founders parted company and resolved to meet regularly. An early tradition of serving coffee and doughnuts was initiated at the first meeting.



The fourth (and final) publication of the Dofobs (from the collection of Frank J. Piehl).

The new society chose "The Fox and Hounds" as its name, which was intended to reflect the thrill of the search for books that every bibliophile experiences when on the hunt. Monthly meetings were held in the library at Wheaton College with speakers drawn from the membership and from their acquaintances. Tom Joyce spoke at the second meeting on "James Agee – An Appreciation, or The Life and Good Times of James Agee," and Frank Piehl spoke at the third meeting on "The Story of *Wau-Bun*." Regular monthly meetings continued with a broad spectrum of topics. Joe D'Ambrosia described his "agonies and ecstasies" as a private printer, and William Anthony and Bill Minter spoke about the conservation of books. The experiences of Charles Weber, author of *DuPage County, 1776-1976*, and Norman Rowcliffe, author of the novel *Dave's New Girl*, gave a perspective on the joy and anguish of writing and publishing a book.

As the years passed, the format of the meetings was varied to include occasional field trips and meetings at the homes of members. In October 1977 members visited the library at Northern Illinois University in De Kalb to browse in the rare book collection and to see a demonstration of the Hinman Collator. The following month Tom Dyba displayed his fastidiously-constructed scale model of "The Only Home Abraham Lincoln Ever Owned," then residing at the Illinois Benedictine College Library. He also autographed copies of the rare first edition of his pamphlet describing this national treasure. In October 1979, the club visited the home of Dennis and Lee Theriot in Wheaton to examine their definitive collection of the works of L. Frank Baum, and in October 1980 Dr. Rodney Nelson spoke at his home on "The Final Victory of Ulysses S. Grant." He also demonstrated the "home publishing" computer system, then state-of-the-art, that he was using to create and publish his privately printed book, *Beaumont - America's First Physiologist* (Geneva: Grant House Press, 1990).

In spite of such stimulating programs, the enthusiasm of the members and organizers waned as the society entered the 1980s. The conference room at Wheaton College was needed for other purposes, and meetings were

(See DOFOBS, Page Six)

Flowers

(Continued from Page One)

also considered a useful adjunct for a woman's study of plant science.)

Is there, then, any place where the poetry of Emily Dickinson meets the flower language of her day? She is quite as good as the flower poets when it comes to mentioning specific plants: some 60 different flowers, trees, and other botanical specimens appear in her work, from grass to the orchis. (In her time, the spellings *orchis* and *jessamine* were preferred where we would use *orchid* and *jasmine*. She favored the modern spelling *lilac* to *lilach*, though.) Some of her choices were made because she knew one of the cardinal rules of the writer: never say *flower* when you can say *dandelion*. Often, though, there was a reason that she specified a cardinal flower or an Indian pipe. If we find her using a flower for the same reason a floriographer would, it can be an indication that she had read her flower-language books.

Start with the rose, the flower she mentions most. Floriographers went to town with the rose. There are complete rose-language dictionaries, with meanings for every variety and color, from leaf to withered souvenir. Most of these include what we would call a default setting, something for a generic rose. This meaning was either "Love" or "Beauty." (One of the obvious difficulties of the flower code was making sure the object of your affection used the same dictionary you had.)

If Emily Dickinson used the rose to signify beauty, it isn't much of an argument for her use of flower language; that particular symbolism was in use long before there was a flower language. As a matter of fact, though, she did not use the rose that way. The closest she came was when she used the rose to indicate a sort of high point on the garden. Her favorite symbolism for a rose was as a sign of summer. Impending summer meant the roses were coming back; autumn was when the "rose is out of town."

The flower she mentioned next most often was the daisy, which she mentioned in one poem as the quintessential flower of New England. Floriographers considered the daisy a simple flower, a flower of spring and youth, and gave it the meaning "Innocence." Emily Dickinson saw some



Hand-colored plates were essential to flower-language books. This illustration is from Lucy Hooper's *The Lady's Book of Flowers and Poetry*, New York, 1848, in the Newberry Library (photo courtesy of the Newberry Library).

similarities: her daisy was a humble flower that was omnipresent in spring, appearing particularly in graveyards. Death was "when we with daisies lie," while the grave was a place "just a daisy deep," "where the daisies fit my head." The daisy is also the flower she uses most often to refer to herself.

A walk through her poetic garden reveals a similar pattern. Seeing a mushroom, floriographers thought of toadstools, and made it mean "suspicion." Dickinson saw an imp of nature, a sprite who appeared magically overnight. (In Regency England, they felt much the same way, using the mushroom to describe a member of the nouveau riche, who popped up in society suddenly, without benefit of ancestors.) Clover, a favorite with Emily Dickinson, varied in flower language depending on the color of the blossom. For her, the clover was involved with sunny summer meadows: the bee was never far away when Emily brought in a clover. (Though the fickle bee also appeared in roses and in gorse.) Floriographers made the hemlock mean "You Will Be My Death," while to Emily it was a symbol of New England winter, which may not be so very different a meaning, come to think of it.

Still, there is "Poem 675," in which the rose and rosemary both appear, and the suggestion is made that rosemary is used in place of the word "memory." Rosemary does mean "remembrance" in flower language. What most likely happened here, though, is that Dickinson went to the same source for rosemary as the floriographers did: Ophelia's flower language speech in *Hamlet*. (*Hamlet* himself turns up in "Poem 741," so we know that he, at least, was in her library.)

No matter what its significance to other readers and writers of poetry at the time, floriography played no part in the work of Emily Dickinson. No dictionary, be it ever so pretty, was needed to tell her what she thought when she looked at a cowslip. In any case, the flower code was too narrowly romantic for someone who could describe death as being called "beyond the rose" or speak of the clover as a place where butterflies die. (Though, in fact, flower language has proven too unromantic for modern florists; the folks at FTD have rewritten the tradition to eliminate sale-threatening negative meanings.) When Emily Dickinson looked at nature, code-books and botanical texts alike would merely have gotten in the way. She said as much herself: *If the foolish call them "FLOWERS" —/Need the wiser, tell/If the Savants "classify" them/It is just as well!*

Floriographic Highlights

- de la Tour, Charlotte. *Le Langage des Fleurs*. Paris, ca. 1816.
- Phillips, Henry. *Floral Emblems*. London, 1825.
- Dix, Dortha L. *The Garland of Flora*. Boston, 1829.
- Hale, Sara Josepha. *Flora's Interpreter*. Boston, 1832.
- Wirt, Elizabeth W. *Flora's Dictionary*. Baltimore, 1832.
- Osgood, Frances S. *The Poetry of Flowers and Flowers of Poetry*. New York, 1841.
- Signourney, Lydia H. *The Voice of Flowers*. Hartford, CT, 1846.
- Greenaway, Kate. *Language of Flowers*. London, 1884.
- Lange, A. *The Language of Flowers*. Chicago, 1910.

Compiled by Dan Crawford

The Lewis-Winters Chicago Connection Revisited

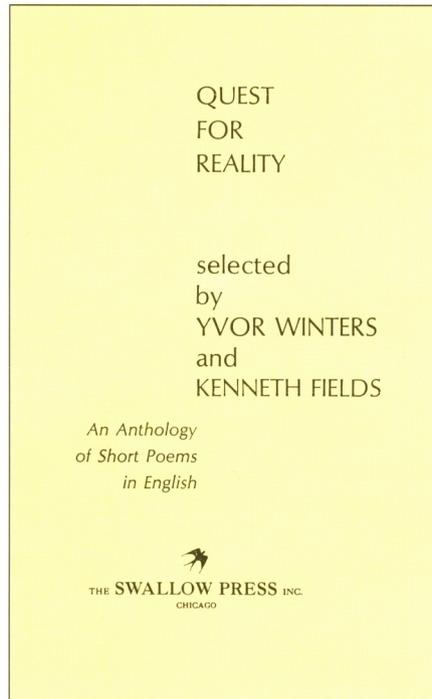
By Durrett Wagner

There's more to the Janet Lewis-Yvor Winters story (*Caxtonian*, March 1999) that should be preserved — important incidents that relate to Chicago.

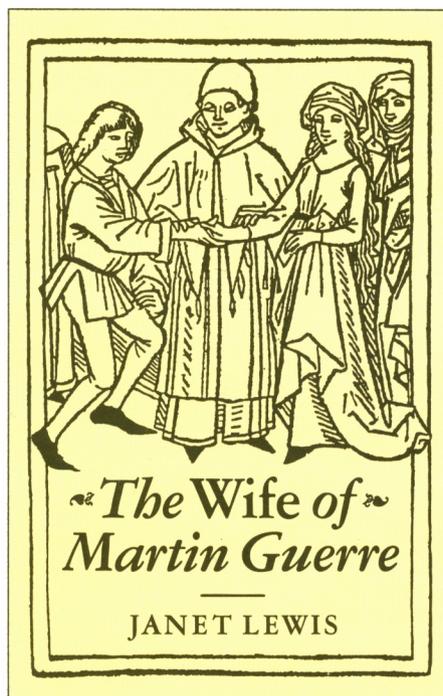
Alan Swallow, an independent, one-man Denver publisher, had been keeping in print such authors as Anais Nin, Frank Waters, Allen Tate, J.V. Cunningham, Janet Lewis, and Yvor Winters. Upon his untimely death of a heart attack in November 1967 at the age of 51, his widow put Alan's press up for sale, and Morton Weisman and I bought it. We moved the operation to Chicago. Our first book project was to complete Yvor Winters' *Forms of Discovery*. The book had been literally half-done when Alan died. It was printed in 1967 but not bound. We finished it in 1968, prior to Yvor's death, but, of course, it carried its 1967 printing date and the Alan Swallow imprint.

Our next Winters' project was also an uncompleted one that he had been working on but did not live to see published. Yvor and a student of his, Kenneth Fields, had compiled an anthology of poems that Winters considered "excellent" — to use Ed Quattrocchi's appropriate word. We published that book, *Quest for Reality*, under the Swallow Press imprint in 1969, after Yvor's death. I think it should have been listed in "Chronology of Books by Yvor Winters." And besides, naturally it contained those poets "neglected by almost everyone else," including Frederick Tuckerman. Ed's lament that "works by Tuckerman are not easy to find" is slightly eased with this book — only slightly, however, because *Quest* carries but three of Tuckerman's poems. It does include "The Cricket."

In 1970 we brought Janet Lewis' *Poems, 1924-1944* back into print. In addition, we redid the covers of Janet's novels, to improve (in our eyes) the artwork, and kept them in print, championing in whatever way possible her *The Wife of Martin Guerre*, which we too thought "one of the great novels of world literature." We were happy to see that the motion picture industry took note of the Betrande-Martin story but disappointed that Janet seemed to be lost in the shuffle.



Title page of Winters' and Fields' anthology of poetry, begun by Alan Swallow and published by Swallow Press, Chicago, in 1969. (From the collection of Durrett Wagner.)



Swallow-designed cover, by artist Lou Matis, for Janet Lewis' *The Wife of Martin Guerre* (1980). (From the collection of Robert Corner.)

In 1982, the French gave us the motion picture *The Return of Martin Guerre* (with Gerard Depardieu). Hollywood followed with *Sommersby*, an up-date set during the American Civil War (with Richard Gere).

In 1980 my partner and I sold the press to Ohio University Press, Athens, where it continues to flourish under the moniker, Swallow Press. To my knowledge, Swallow Press and Michigan State University Press are currently the only publishers of Janet Lewis' and of Yvor Winters' poetry. I still own Alan Swallow's original printing press, an old Chandler & Price. It sits unused but available to any fellow Caxtonian who might wish to move it from my garage and get it back in operation.

All of this is to say that, lo and behold, Chicago has been more involved with the American Literary Couple's publications than the March *Caxtonian* gave any clue about, and I thought it should be a part of the record.

Inscribed for Durrett Wagner

with very good wishes

Janet Lewis

Dust Jackets

(Continued from Page One)



Henry Justin Smith and Lloyd Lewis, *Chicago: The History of its Reputation*, New York: Harcourt, Brace and Co., 1929. (From the collection of Charles L. Miner.)

A special viewing for Caxton Club members is planned for December 15, from 3:30 until 4:30 p.m. — immediately preceding Holiday Revels, to be held at the Chicago Athletic Club, across Michigan Avenue from the Art Institute of Chicago.

Dofobs

(Continued from Page Three)

relegated to the homes of members and to field trips. Finding speakers became more difficult, and the frequency of meetings became irregular. In January 1981 an effort was made to revitalize the club. After serious deliberation, the members adopted a new name, "the Dofobs," usurping the name of the earlier Chicago club. Tom Joyce remained the de facto leader of the organization, and Frank Piehl assumed the role of secretary. Formal announcements were issued to revive attendance at the meetings.

Although less frequent, the meetings still had powerful biblio appeal. In April 1981 members enjoyed "An Evening with William Shakespeare" and were privileged to examine a Shakespeare First Folio from the traveling exhibit of the Folger Library at the Waubensee Community College Library in Sugar Grove. The Dofobs also visited the library at Aurora University, the Billy Graham Center on the Wheaton College Campus, the Morton Arboretum library, and the

'Consider it a gift'

Caxtonian Index Published

A year or so ago Caxton Club bookkeeper Dan Crawford said to *Caxtonian* editor Robert Cotner, "I've prepared an index for the *Caxtonians* thus far." Cotner responded, "You've *what!*" "I've prepare an index for the *Caxtonian*." "Why? That's not in your job description, is it?" Cotner teased. "Consider it a gift," Crawford replied. Dan Crawford's gift is enclosed with this issue of the *Caxtonian*. It is a 17-page index of the club's journal from September 1993 through August 1998, the first five years of publication. It contains 94,823 characters, 3,836 lines, and 15,265 words.

"It is a remarkable work by Dan Crawford," Cotner commented. "And the index itself reflects incredible investment of time, energy, and intellect of Caxton Club members over the years. We have," Cotner added, "created an ongoing dialog in this journal that is enriching and edifying."

Thanks to Dan Crawford and all who have contributed to the *Caxtonian*—and who continue to contribute month after month—for our pleasure.

Regenstein Library at the University of Chicago. In addition to programs by members, Dofobians heard Don Russell's thesis that "There's No Historical Evidence That Jesse James Ever Robbed a Bank or Held Up a Train," and Ely Liebow expounded on "Dr. Joe Bell - Model for Sherlock Holmes."

As the Dofobs moved into the 1990s, the regularity of meetings became sporadic. The number of members declined as many of the founders moved away or died. Formal speakers were often replaced by "An Evening of Show and Tell," at which the members shared their favorite recent acquisitions with other Dofobs. The organization, now revitalized by new members, meets quarterly. Of the 17 current members, 14 Dofobs are also Caxtonians: Martha Aalbue, JoAnn Baumgartner, Josephine Bray, Robert Cotner, Colleen Dione, Susan Hanes, Tom Joyce, Jean Larkin, Charles Miner, Christopher Oakes, Frank Piehl, Charles Shields, Paul Snezek, and Peter Stanlis. Guests and prospective new members are always welcome at the meetings.

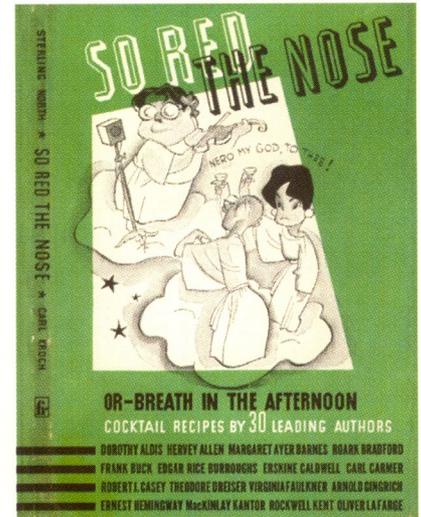
As the Dofobs approach the millennium, they share the conviction with Caxtonians that printed books always will be treasured by those who produce them, sell them, and collect them. The computer and the internet may have revolutionized the creation and acquisition of the book, but it will never replace the pleasure of curling up with a good book in a comfortable chair for an evening of rewarding reading.

International Hemingway Conference in Oak Park

In honor of Ernest Hemingway's 100th birthday, Hemingway scholars from around the world will gather in Oak Park, IL, July 18-21, to lead "The Hemingway Centennial Conference: Literary and Historical Perspectives at 100."

The conference will be hosted by the Ernest Hemingway Foundation of Oak Park. For further information, contact the foundation by phone at 708/848-0000 or by e-mail at EHFOP@theramp.net. A full schedule of Hemingway centennial activities will be featured in the June *Caxtonian*.

Carl Kroch Recalled Hemingway Fondly



July 2, 1996

Dear Bob [Cotner]:

I enjoyed your article on Ernest Hemingway [*Caxtonian*, July 1996] very much. He is also a favorite of mine although I did not like *The Old Man and the Sea*. My favorite is *For Whom the Bell Tolls*.

I am enclosing a copy of a book of which I was the co-author and which was published in 1935. The inclusion of a cocktail recipe by Ernest Hemingway makes this a first edition Hemingway item. In Philip C. Duschne's Catalogue 200 [it is] listed First Editions item #168:

168. (*Hemingway*), *So Red the Nose*, Edited by Sterling North & Carl Kroch. New York (1935), 12 mo. cloth. Contains Hemingway's recipe for a "Death in the Afternoon" and a note. (Hanneman B19), First Edition. Illustrated & \$7.50.

I am also enclosing a copy of Hemingway's reply to Sterling North's and my request for a cocktail recipe. The original of this letter is in my Limited Editions Club edition of *For Whom the Bell Tolls*, which has illustrations by Lynd Ward.

Carla A. Kroch

Carl Kroch, 60-Year Caxtonian, Dies

by Robert Cotner

Chicago's "Baron of Books" is dead. And The Caxton Club has lost its most senior member — Carl Kroch, who became a member in 1939. Few people have had the heritage in books that Mr. Kroch had. Few left the legacy in the world of books that he left.

He was the son of Adolph Kroch, who sold his own small collection of rare books and first editions to pay his steamship fare from Germany to the United States early in the century. In 1907 the elder Mr. Kroch opened a German-language bookstore in Chicago, and in 1917 he opened Kroch's Bookstore. In 1933 he bought the bankrupt Brentano's, but kept it as a separate store until 1952, when Kroch's & Brentano's was opened on Michigan Avenue.

Pioneers in the cultivation of the best writers and in bringing them into association with their readers, K&B became the "Meeting Place of Intellectual Chicago." Upon graduation from Cornell University in 1935, the younger Mr. Kroch entered business with his father and did not leave K&B until he sold his interest in the company in 1993.

Considered one of the great bookman of the country, Carl was honored by the Library of Congress and the Illinois Center for the book in 1988. Caxtonian John Y. Cole, Director of the Center for the Book of the Library of Congress, wrote in a book of tribute to Mr. Kroch, *The Bookseller's Art: Carl Kroch and Kroch's & Brentano's*: "few bookstores have been as important to the cultural life of their community as Kroch's & Brentano's of Chicago."

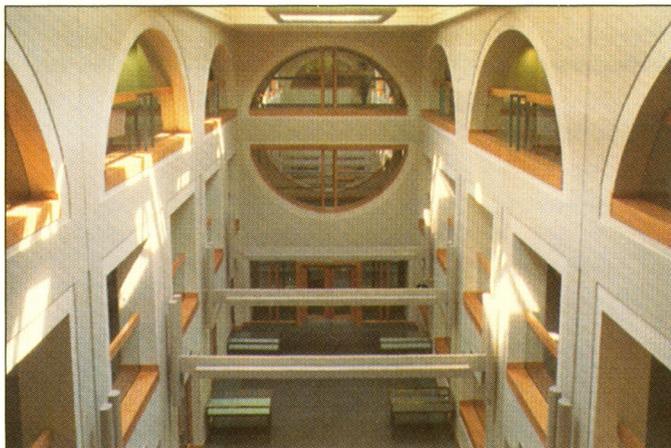
In 1995 Mr. Kroch wrote me following the publication of the Hemingway edition of the *Caxtonian* (July 1996) the letter reprinted on page six. He sent me a copy of the delightfully funny book, *So Red the Nose or — Breath in the Afternoon*, (cocktail recipes by 30 leading authors), which he and author Ster-

ling North had published in 1935.

I had first met Mr. Kroch at the Caxton Club Centennial Gala in 1993. I last spoke with him at the Caxton dinner meeting on April 15, 1998. At that time, I suggested that we should honor him during his 60th year of membership. I suggested a reception in his honor and a special issue of the *Caxtonian*. "No reception," he said. "Just a *Caxtonian* piece — I'd like that." In February I began calling his office to arrange to meet and interview him. Getting no answer, I finally wrote him a letter suggesting he call me. He never called, and on March 8, I read that he had died. This month's "Musings" is written as a tribute to him on his favorite Hemingway novel, *For Whom the Bell Tolls*.

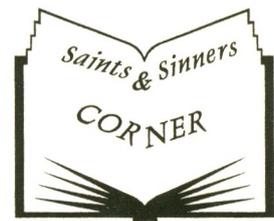
Besides his personal legacy in Chicago, he lives on at his beloved Cornell University, where the Carl A. Kroch Library, a unique architectural achievement, is one of the most distinctive buildings on the campus. A three-story, 97,000-square-foot facility, it has more than 30 miles of shelving and room for approximately 1.3 million volumes and 20,000 cubic feet of manuscript material. Built completely underground, the library is also the home of several important art collections. Mr. Kroch provided the principal gift in 1991 for the edifice bearing his name.

While we did not often see Mr. Kroch at



Interior of the Carl A. Kroch Library, Cornell University, Ithaca, NY (provided through the courtesy of Cornell University Archives).

club meetings, he was always a presence in our world of books in Chicago and a kinsman with Caxtonians in the love of books and all they represent in our civilization. We shall miss him.



The Marion E. Wade Center of Wheaton College issued volume 15 of *An Anglo-American Literary Review*. This issue marks the centenary of Owen Barfield and C.S. Lewis and is dedicated to these two distinguished authors. For information regarding this issue, phone Christopher W. Mitchell at 630/752-5908.

George R. Allen, Non-Resident Caxtonian and Dean of Philadelphia booksellers, died November 20 of cardiac arrest. For 24 years he was president of the Philobiblon Club of Philadelphia. He had been president of William H. Allen booksellers, Philadelphia, a company his father began in 1918. He was, as well, a founding member of FABS. He was 79 years old.

The University of Virginia Rare Book School for 1999 will include Caxtonian Martin Antonetti, as well as former Caxtonians Sue and Greer Allen, and Nicholas Barker, Terry Belanger, Michael Winship, and more than a score of other specialists in the book arts. For information phone 804/924-8851 or e-mail <<http://www.virginia.edu/oldbooks>>

Archives Completed

By Paul F. Gehl

Frank J. Piehl, Caxton Club Historian, has completed the organization of The Caxton Club archives. Located in the Wing Collection at the Newberry Library, the Caxton Club archives consist of 103 cubic feet in 52 boxes of fully-indexed historical materials. Piehl is pictured above in the bookstacks of the Newberry, making a final inspection of his work as volunteer club archivist. (Photo courtesy of the Newberry Library.)



Book Marks

Luncheon Programs

Your Special Luncheon Invitation. . .

Date: May 14, 1999

Place: Mid-Day Club

Speaker: Peter Stanlis

Caxtonian Peter Stanlis will talk about the intellectual legacy of American poet Robert Frost at this luncheon. Stanlis, a close friend of Frost for 23 years — from 1939 until 1963 — was both a student and a professor at the famed Bread Loaf Graduate School of English in Vermont. In those roles, he was in close contact with the poet on an almost daily basis, and he often visited with Frost in the poet's cabin on the Homer Noble Farm in Ripton, VT.

During one of his years as a student at Bread Loaf, Stanlis was provided a scholarship by Frost. "He made a major impact on the direction of my life over the years," Stanlis commented. Stanlis is the Distinguished Professor Emeritus, Rockford College and is a close friend of Frost's granddaughter, Lesley Lee Francis.

The talk will be the condensation of several chapters of Stanlis' book on Frost, which he has been working on for several years. "I will give the key chapters," he said, "on the intellectual life of Robert Frost." He will, as well, have an exhibition of many of his excellent photographs of the poet, taken in various places during their two-decade friendship.

In 1962 Stanlis was instrumental in bringing Frost to the University of Detroit, where he was a professor, for Frost's last public appearance and his last honorary degree before his death, January 27, 1963. Stanlis is one of the foremost Frost scholars of our time. He wrote a major essay, "Acceptable in Heaven's Sight — Robert Frost at Bread Loaf, 1939-1941," in *Frost: Centennial Essays III* (University of Mississippi Press, 1978, pp. 179-311).

This promises to be an opportunity to hear at first-hand of the poet who may be the best 20th Century poet of America. Join your friends for lunch — and a visit with Peter Stanlis.

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 at 5 p.m., dinner at 6 p.m., lecture at 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 \$6. 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.

Dinner Programs

Your Special Dinner Invitation. . .

Date: May 19, 1999

Place: Mid-Day Club

Speaker: Samuel R. Cowl

Did William Shakespeare display his prescience (1599) with his prophetic words, "All the world's a stage" in one of his most perfect comedies, *As You Like It*? That play was soon iterated a short time later (1612) by his contemporary, Thomas Heywood, "The world's a theatre, the earth a stage," in his poem, "Apology for Actors."

Could either have envisioned this near miraculous spread of drama by television and motion pictures? But, beginning with the first "talkie" movie 70 years ago — Mary Pickford in *The Taming of the Shrew* — even with the scriptwriter's alterations, Shakespeare and his plays have truly found that the world *is* his stage.

A remarkable devotee of Shakespeare — perhaps *zealot* is a more appropriate term — Samuel R. Cowl, Ohio University Trustee Professor of English, received his formal education at Hamilton College (A.B.) and Indiana University (Ph.D.). Joining the faculty of Ohio University in 1970, he has written prolifically — articles, chapters, books, films, and other publications. His many honors and distinctions reflect his keen interest in Shakespeare and literature in film. A frequent speaker at national and international Shakespearean events, *he* has also received over \$2.8 million in grants for his teaching activities.

His books included *Shakespeare Observed* (1992) and *The Branagh Renaissance: Imagining Shakespeare in the Age of Film* (in process). His topic at the May Caxton dinner meeting is "Shakespeare: The Book and the Movie." Join fellow Caxtonians for an entertaining talk, a pleasant dinner, and stimulating conversation.

C. Frederick Kittle
Vice President and
Program Chair

Special Notice to Members

At the April Council meeting, Nominating Committee presented the following 1999-2000 leadership slate for The Caxton Club: President - C. Frederick Kittle; Vice President - Kenneth H. Paterson; Secretary - Susan Hanes; Treasurer - Christopher Oakes; Past President - Karen Skubish. Class of 2002: Rex Conklin, Shawn Donnelley, Evelyn Lampe, Steven Masello, and Morrell Shoemaker. This slate will be voted on by the membership at the May 19 dinner meeting.