



Caxtonian

Journal of The Caxton Club of Chicago

Volume VII, No. 11

November 1999

Caxton Club to Open Exhibition ...

'Chicago Under Wraps: Dust Jackets from 1920 to 1950'

The Caxton Club will open its first exhibition since the 1995 club centennial. The exhibition, entitled "Chicago Under Wraps: Dust Jackets from 1920 to 1950," will run from November 29, 1999, through January 10, 2000, in the Ryerson and Burnham Libraries of the Art Institute of Chicago.

Organized by the Exhibitions Committee of The Caxton Club, it will feature over 60 scarce book jackets. The dust jackets, all printed between 1920 and 1950, are historically significant. Some depict scenes of Chicago; some were designed by Chicago-based graphic artists; and some were published by Chicago firms. They reveal trends in book design and illustrate a rich period of publishing in the Midwest's leading metropolis.

"The book jacket's rise to prominence during the 1920s was part of a general expansion of the publishing business in North America," writes Victor Margolin, professor of art history at the University of Illinois at Chicago, who is the author of the accompanying exhibition catalog.

"Following World War II," Margolin continues, "publishers sought more aggressive ways to place their books in the hands of a growing reading public. Along with the development of book clubs in the early 1920s, increased sales of movie rights in the early 1930s, and new distribution outlets, such as department stores, the book jacket became a valuable form of publicity, with emphasis not only on the front cover but on the back, which could be employed for promotional blurbs by prominent figures or announcements of other titles by the same publisher."

Among the jackets on display are Ben Hecht's memoir *1001 Afternoons in Chicago* (1923),

Richard Wright's *Native Son* (1940), Harry Stephen Keeler's *The Fourth King* (1930), Frank Lloyd Wright's *An Autobiography* (1932), and Margaret Anderson's *My Thirty Years' War* (1930). The exhibit is divided into eight categories including "Know Your Chicago," "Life in the City," "Crime Capital of the World," "Native Narrators," and "Who-dunits?"

The design of the jacket is a crucial element of any hardcover book for both commercial and artistic reasons. The design must attract the attention of the potential buyer, as with other consumer goods like soap and cereal. But equally important, a successful design should suggest the book's content. Once in the reader's possession, dust jackets are often discarded, making those that survive in good condition highly coveted collector's items.

The Caxton Club, from whose members most of the books in the exhibition were

borrowed, held its first exhibition at the Art Institute in 1895. A color illustrated catalog, designed by Caxtonian Lynn Martin, will be available.

The exhibit will be open Tuesdays from 10:30 a.m. to 7:45 p.m.; Wednesdays to Fridays from 10:30 a.m. to 4:30 p.m.; and Saturdays from 10:00 a.m. to 4:45 p.m. It will be closed on Sundays. The recommended donation for admission to the museum is \$8 for adults and \$5 for seniors and students. There is no extra fee for the exhibition. Tuesdays are free to all.

A special viewing of the exhibition for Caxton Club members and their guests will take place from 3-4:30 p.m., December 15, as a part of the club's Holiday Revels. The speaker at this year's event will be Victor Margolin, the author of the exhibition catalog.

(For a related story, see Page Four)



Lynn Martin's design for the cover of the exhibition catalog.

Caxtonian

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Founded 1895



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Musings...

In 1965, I was low-man on the English faculty totem pole at Ball State University — a situation that carried certain benefits: when Kentucky author Jesse Stuart visited the campus for a lecture in April of that year, I was called upon to pick him up at the local airport.

A friendship was forged between us that day, which lasted until Stuart's death in 1984. We corresponded regularly, we talked by phone occasionally, and we shared a certain commonality in the way we looked at life. I made a photograph of him upon his arrival on campus in 1965 that he said was "the best ever made of me."

The high point of our relationship occurred in 1971. I was on my way to the University of Liberia as Fulbright Lecturer, where I was to teach courses in American and world literature and in advanced writing. Another part of my assignment was to work with Liberian writers, encouraging, directing where possible, and establishing prospective publication links. I could think of no one better than Jesse Stuart to give counsel in this matter. He had been a cultural emissary for the U.S. Government, and had taught in Egypt and in Africa. So I called him to see if we could spend some time together before we departed.

"Come on down to Greenup," he said. "We'll have a whole day to talk — and be sure to bring the Mrs. with you. Naomi and I would be happy to have you." So on June 17, we drove to Eastern Kentucky, spent the night in a neighboring motel, and arrived at W-Hollow around 9 a.m. the next morning. Although we hadn't seen each other since our first meeting in 1965, it was like old-home week. He introduced us to his lovely wife Naomi and gave us a tour of their home, the center portion of which was an original log cabin that had been added on to and covered with siding. He took us to a building that once served as a chicken coop. He had put in a floor and adapted it as a study. He showed us stationery boxes on shelves and said, "This is my 'bank vault.' These manuscripts will help keep Naomi when I'm gone."

Then we went to the living room where I had the pleasure of interviewing him on his own writing, on literature in general, and on my forthcoming assignment in West Africa. The equality that grounded our friendship was our mutual love of books, of teaching, and of the sort of civilization that we each, in his own way, had discovered through our passing from early poverty to the graciousness we shared now in family, friends, and learning.

We broke for lunch, and Naomi drove the four of us to a nearby restaurant, where we enjoyed a delightful luncheon. I made a photograph of the two of them as we departed the restaurant, which he liked very much. Back at W-Hollow, we continued our talk, focusing on his writing in particular. He was frustrated, for he could no longer get his stories published in the main-line magazines. *The Saturday Evening Post* was gone, and neither *Esquire* nor the *Atlantic* now accepted his material as they had in the past.

We did not know then that America was on the front edge of a cultural wave, which I call the "Age of *Infantilism*" — to use a word with which Tom Wolfe once described Disco culture. *Infantilism* as a broader cultural pattern has impacted negatively every aspect of American life, from politics to education and from the arts to religion. It took its toll, as well, on some of our finest writers, including Stuart.

But Jesse Stuart remains one of the stellar performers on the American literary scene. He gave us in his writings, with humor, sensitivity, and grace, a true picture of the people he knew intimately and loved deeply. He once wrote that there was something "we must never forget": "There was a day and time when education was considered a priceless gift." Knowing Jesse and his writings over the years has been integral to my own education, and I consider his friendship a priceless gift.

Robert Cotner
Editor

W-Hollow, a Literary Landscape of Human Concern and Values

Selected Chronology of Jesse Stuart Books

1906-1984

- Harvest of Youth*, poetry, 1930.
- Man With a Bull-Tongue Plow*, poetry, 1934.
- Head o' W-Hollow*, short stories, 1936.
- Beyond Dark Hills*, autobiography, 1938.
- Trees of Heaven*, novel, 1940.
- Men of the Mountains*, short stories, 1941.
- Taps for Private Tussy*, novel, 1943.
- Foretaste of Glory*, novel, 1946.
- Tales from Plum Grove Hills*, short stories, 1946.
- The Thread That Runs So True*, autobiography, 1949.
- Hie to the Hunters*, novel, 1950.
- Clearing in the Sky*, short stories, 1950.
- Kentucky Is My Land*, poetry, 1952.
- The Beatinest Boy*, juvenile book, 1953.
- A Penny's Worth of Character*, children's book, 1954.
- The Year of My Rebirth*, autobiography, 1954.



W-Hollow, the Stuart home near Greenup, KY. All photos by Robert Cotner.

Hold April

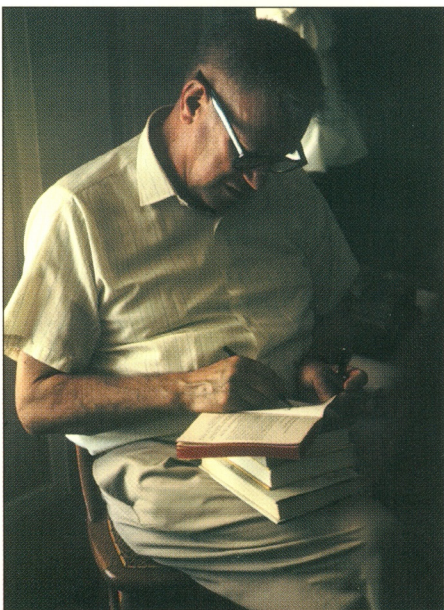
By Jesse Stuart

*Hold on to April; never let her pass!
 Another year before she comes again
 To bring us wind as clean as polished glass
 And apple blossoms in soft, silver rain.
 Hold April when there's music in the air,
 When life is resurrected like a dream,
 When wild birds sing up flights of windy stair
 And bees love alder blossoms by the stream.
 Hold April's face close to yours and look afar,
 Hold April in your arms in dear romance;
 While holding her back to the sun and star
 And with her in her faerie dreamland dance.
 Do not let April go but hold her tight,
 Month of eternal beauty and delight.*

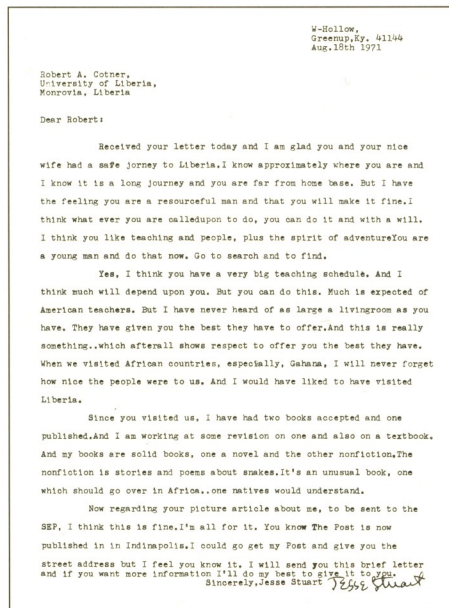
- God's Oddling*, biography, 1960.
- Hold April*, poetry, 1962.
- Outlooks Through Literature* (co-editor), textbook, 1964.
- Daughter of the Legend*, novel, 1965.
- My Land Has a Voice*, short stories, 1966.
- Come Gentle Spring*, short stories, 1969.
- To Teach, To Love*, essays, 1970.
- Come to My Tomorrowland*, children's book, 1971.
- The Land Beyond the River*, novel, 1973.
- Dandelion on the Acropolis: A Journal of Greece*, 1978.

- The Kingdom Within: A Spiritual Autobiography*, 1979.
- If I Were Seventeen Again and Other Essays*, 1980.
- Land of the Honey-Colored Wind*, school text, 1981.
- Best Loved Short Stories of Jesse Stuart*, 1982.

Selected from Jerry A. Herndon and George Brosi, Jesse Stuart: The Man & His Books, Ashland, KY: The Jesse Stuart Foundation, 1988.

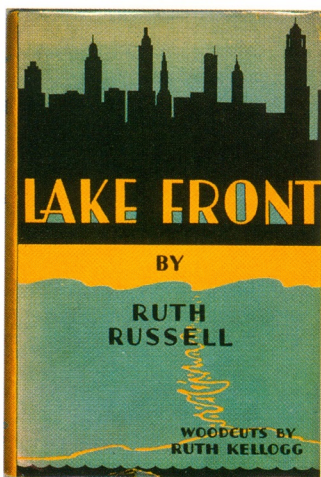


Jesse Stuart signing books at W-Hollow home.

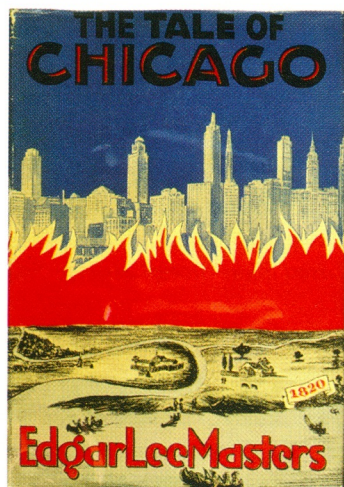


Jesse and Naomi Stuart, June 18, 1971.

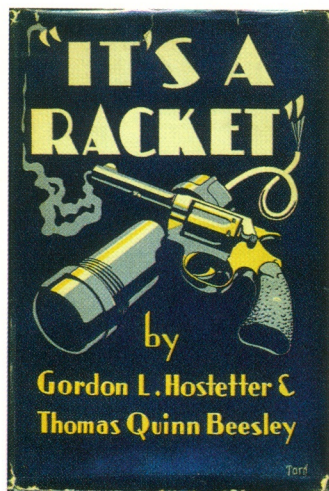
A Preview of the Caxton Dust Jacket Exhibition at the Art Institute



Ruth Russell. Illustrated by Ruth Kellogg. Lake Front. Chicago: Thomas S. Rockwell Co., 1931. From the collection of Susan F. Rossen.



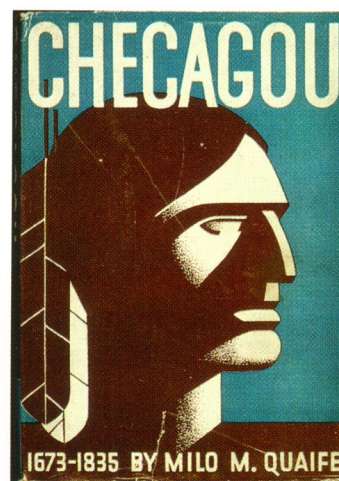
Edgar Lee Masters. The Tale of Chicago. New York: G.P. Putnam's Sons, 1928. From the collection of Edward C. Hirschland.



Gordon L. Hostetter and Thomas Quinn Beesley. It's a Racket. Chicago: Les Quinn Books, 1929. From the collection of Craig V. Showalter.

In the period on which Chicago Under Wraps: Dust Jackets from 1920 to 1950 focuses, few designers or illustrators were acknowledged for their book jackets. Initially, most worked anonymously, but gradually some began appending their initials or even their names to their designs. These artists tended to freelance, often working for more than one publisher at a time. While their skills included illustration, hand-lettering, and design, their jackets did not always achieve overall visual harmony. This was due to the different uses that publishers wished to make of jackets. For example, a firm such as Alfred Knopf, which led the book industry in design standards from the 1920s on, produced beautiful jackets that were considered extensions of the books they encased. Many of these were the work of W. A. Dwiggins, who, wherever possible, tried to coordinate the look of the cover with that of the book's interior. However, this was not a typical practice. Most firms viewed the jacket primarily as a mini-billboard to cover with attention-grabbing images and promotional text. They frequently obliged an artist to include on a jacket testimonials, a summary of the book, or information about the author. This made it difficult to create a pristine design, although some managed to do so when not encumbered with too much copy.

Victor Margolin
Professor of Art History
University of Illinois-Chicago
From the exhibition catalog



Milo M. Quaife. Checagou: From Wagwam to Modern City 1673-1835. Chicago: University of Chicago Press, 1933. From the collection of Susan M. Levy.



Harry Stephen Keller. Jacket illustrated by Dorothy Owen. The Fourth King. New York and Chicago: A.L. Burt Co., 1930. From the collection of Celia Hilliard.



Harold F. Gosnell. The Rise of Negro Politics in Chicago. Chicago: University of Chicago Press., 1935. From the collection of John C. Blew.

A Tribute to Jesse Stuart, American Chronicler of Eastern Appalachia

By Robert Cotner

Editor's note: The following essay was written at the time of Jesse Stuart's death and published as "Tribute to a writer," in The Chattanooga Times, February 27, 1984, p. A8.

It was a pleasant, sunny day in 1971. Jesse Stuart and I stood on the front porch of his home at W-Hollow Farm, near Greenup, in Eastern Kentucky. The rolling green valleys and treed hills lay before us, and I was reminded of one of Stuart's sonnets — one of the 700 sonnets he published in 1934, in *Man with the Bull-Tongue Plow*.

I mentioned the poem to him, and he read it aloud as we stood looking across the land, described splendidly in one line of the poem: "*The land was left a scroll for winds to read.*" He handed the book back to me and looked across the gently rolling horizon. After a few minutes he spoke: "Oh, this is nice, nice. See, I grew up here. I was born only a mile from here on the hilltop. And I've lived in this valley all my life. And I go out and stay maybe in a foreign country a year. I was in the Army, and I went to college and the university, but I always come back here as home. This is home, and I wrote the book you're holding in your hand right here. I wrote that book here."

Jesse Stuart, whose own father could not write his name, dared to live a dual citizenship in America, proudly accepting his Appalachian heritage — mountains and valleys and primitive ways — and humbly pursuing a life of the mind through education, travel, a literary life, and involvement on the international scene as a goodwill ambassador. But he never pulled up his roots from this green valley, from these mountain folk, from this simple culture.

His father once told him, "There's no surer way on earth to make a living' than between the handles of a plow. But I want you to learn to read, write, and cipher some, more than anything else in the world." Though his father could neither read nor write, Stuart says, "my father was really my first teacher." He tells of that marvelous relationship with his father-mentor and other subsequent teachers in the



Portrait of Jesse Stuart, taken April 1965, in Muncie, IN, by and from the collection of Robert Cotner.

book *To Teach, To Love*, a book that ought to be required reading for every teacher in the country.

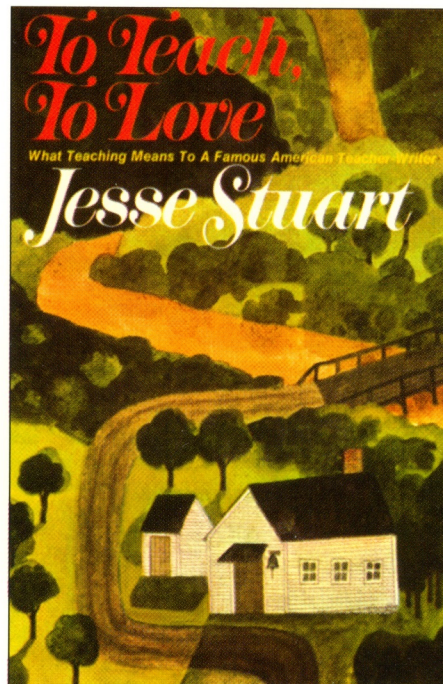
He says in the preface something we need to be reminded of these days as parents and teachers: "This much I know: Love, a spirit of adventure and excitement, a sense of mission has to get back into the classroom. Without it

our schools — and our country — will die." As a pioneer teacher in the mountains of Greenup County, he learned that loving students required a firm, even tough, side at times. With appropriate mixtures of firmness and gentleness, he discovered that both love of learning and respect for the teacher could be achieved. He later wrote about his early experiences in the classroom in the masterpiece autobiography, *The Thread That Runs So True*, which he dedicated to the teachers of America.

"No one," he wrote in that book, "can ever tell me that education, rightly directed without propaganda, cannot change the individual, community, county, state, and the world for the better. It can." Stuart found he could not make a sufficient living as a teacher — an unfortunate, persistent malady in American education — and he went on to other pursuits. He farmed, he lectured, and he wrote books — more than 60, and over 30 are still in print — "but my heart was always in the schoolroom."

A scholar once wrote about Stuart and his life: The world doesn't quite know what to do with Jesse Stuart, but he stands among us like a great Niagara in abundance, variety, and scope. That is apt, for though he fits no category, his genius was pervasive in so many directions. In 1971 Stuart told me, "My idea was to write of my country, my area, which is Appalachia, so my readers over America will know my region and her people through my books, short stories, poems, and articles." He knew something basic in the simple culture and beliefs of "his" people was important to the strength of the nation.

Before shaking hands to leave on that summer day, he said, "I would like to see us come back to something good and valuable on this earth." If and when we do that as a nation, it will happen in great measure through our teachers. Jesse Stuart's legacy will provide a guiding light. He wrote correctly when he said, "Good teaching is forever and the teacher is immortal." Jesse Stuart is a living example of that truth.



The dust jacket of To Teach, To Love (1970).

*A Letter from Evanston ...***A Link with Caxton on a Tour of the Chicago Mercantile Exchange**

As you know, I do not usually write to you about individual presentations given at The Caxton Club meetings. But the two speakers that inaugurated our Friday and Wednesday programs for the new year deserve special mention.

On Friday, September 10, Gwin Kolb recounted his experience teaching American Literature at Peking University in China in his usual self-deprecating, witty style. The 20 or more Caxtonians in attendance were quite surprised to hear that some works of literature that have grown out of favor in the U.S. are extremely popular in China. Gwin had a particularly positive experience in teaching two books that many of us have regarded with slight attention, *Uncle Tom's Cabin* and *Gone With the Wind*.

After reading in recent months the news of our strained relationship with China, especially since the bombing of their embassy in Belgrade, it was especially gratifying to hear how Gwin served as a goodwill ambassador to the Chinese. This Friday meeting was significant also as a milestone in the history of the Caxton luncheon meetings, for it was 10 years ago, at the December meeting in 1989, that Gwin Kolb made the club's first luncheon presentation.

The following Wednesday, September 15, David Vaisey, Bodley's Librarian Emeritus treated us to an informative, stimulating, and witty presentation. The impressive history and magnificent holdings in the Bodleian came to life by his selection of slides and his interesting and witty vignette about each one. He especially displayed his talents as a *raconteur* with a story about how the Bodleian repurchased the copy of Shakespeare's *First Folio* that it had sold some 100 years previously on the mistaken assumption that the later *Third Folio* was a more important scholarly edition of Shakespeare's works.

His selection of some of the incomparable items in the library typified the wide array of books that recount the history of England dating to the Middle Ages. To compare, for example, the beautiful and



Engraved portrait of William Caxton, from Harper's New Monthly Magazine, vol. 11, 1855, p. 472. Used through the courtesy of the Newberry Library.

graceful calligraphy of Queen Elizabeth as a young woman, with her later crimped and perfunctory handwriting as a harried head of state is to make Shakespeare's England a bit more real in my imagination. Carolyn's favorite slide, however, was the page he showed of the first known copy of the rule of St. Benedict. That touched Carolyn's sentimental heart, for Benedict is the name of our grandson, and she considers him a saint.

The wealth of knowledge and experience David Vaisey shared with the Caxtonians whetted my appetite to hear more of his anecdotes and his experiences at the Bodleian Library. This opportunity came after his presentation, when Jane Rosenthal asked me if I would show her and David around the Chicago Mercantile Exchange on the following day. We made arrangements to meet at 12:30 p.m., a half hour before the closing of the cattle market. My son Michael and I escorted them on a tour of the floor of the Exchange. Michael gave them his practiced testimony to the virtues of free markets for free men, and I chimed in with anecdotes gleaned from over 20 years of trading and watching traders come up and go down. We give similar tours on irregular occasions for visiting friends and friends of

friends, and it is always surprising to me what a spectacle they invariably find the action on the floor of the Exchange to be.

After the market closed, I took them to the Pegasus Restaurant in Greek town for lunch and for more delightful conversation. It was surprising how readily we revealed our collecting eccentricities to one another. For example, I have become addicted to buying books at the eBay auction on the Internet. Last week, for example, I bid on about 15 books and was the successful high bidder on about 11 of them, for a total cost of \$209.

David seemed to be quite interested in my story — or perhaps he was simply being polite. In reflecting on the luncheon afterwards, I had a few misgivings, having taken so much time talking about my piddling purchases on the Internet while neglecting to probe him for more stories from the Bodleian. But he seemed to be more interested in talking about less august matters of mutual interest. I was bemused to learn that although he has led the Bodleian Library into cyberspace, he has not been afflicted with the computer virus himself. He admits to checking his email about twice a week, whereas I check mine at least twice a day. And I suspect his in-box has several times the quantity as mine.

But his personal collecting interests were almost as preposterous as mine. As Emeritus Librarian at the Bodleian, he teaches two courses in the curriculum at Oxford: one in the history of the "diary;" and the other on "collecting." He is also working on a book on the history of shopping, not commerce, or finance, but on *shopping* — for things like cheap books, string, nails, and other such trivial items in small villages dating back to the 18th Century England. But his tracing the purchase and sale of such trivial objects leads to a larger objective of recreating the living patterns and values of generations of the English citizenry.

David's interest in the commodity market and in the history of shopping at first

Calendar of Events



✓Devoted Obsessions: The Life Work of Dard Hunter,"

through November 28, at the Burnham Ryerson Library, Art Institute of Chicago. For information, phone 312/443-3600.

✓Chicago Under Wraps: Dust Jackets from 1920 through 1950,"

The Caxton Club exhibition, November 29, 1999 through January 10, 2000. (See Pages One and Four for details.)

✓Signs of Judaism in Portugal,"

Through January 8, 2000, at the Newberry Library. For information, phone 312/255-3700.

✓Ureka: The Archimedes Palimpsest,"

November 3, 1999 through January 3, 2000, Field Museum of Natural History. An exhibition of the only copy of this manuscript on Archimedes' methods of mechanical theorems that was made into a Christian prayer book. It was recently purchased by a collector for \$2 million and in the care of the Walters Art Gallery in Baltimore. A rare opportunity to see this manuscript in Chicago. For information, phone 312/922-9410.

✓Inside Story: Considering Beginnings,"

November 19 through December 17, Columbia College, Chicago Center for Book & Paper Art, 1104 S. Wabash St., Chicago. For information, phone 312/344-6630.

✓Friends of Dard Hunter will hold its conference in Chicago, November 4-6. For information on these two events, phone Center for the Book & Paper Arts, 312/344-6630.

Compiled by Barbara Lazarus Metz

Editors's Note: Any book-related event relevant to Chicago area book lovers may be listed in "The Calendar of Events." Please send prospective listings to Barbara Lazarus Metz by phone at 312/431-8612, mail at 1420 W. Irving Park Rd., Chicago, IL 60613, or e-mail at blazarumetz@nwu.edu.

Caxtonians Give Generously For November Dinner Auction

The following books have been donated by members of The Caxton Club for auctioning at the Dinner meeting, November 17 (see page eight for details).

Frank J. Piehl - *Phoenixiana*, Caxton Club, 1897.

_____ - *Wau-Bun*, 1856.

David Redden - *The Frank T. Siebert library*, 1999.

Ed Quattrocchi - *Across the River and Into the Trees*, 1950.

Evelyn Lampe - *The Morris Book Shop*, Chicago, 1912.

Toni Harkness - *Steamboating on the Upper Mississippi*, 1968.

Suzanne Pruchnicki - *Illustrating Handmade Books*, 1981.

Ed Colker - *Catalogue of an Exhibition Illustrative of a Centenary of Artistic Lithography*, Grolier Club, 1896.

Robert Coale - *Conversation Pieces* (Sacherveral Sitwell), 1936.

David Meyer - *The Private Press*, 1971.

Morrell Shoemaker - *Chapters from Illinois History*, 1901.

Dan Crawford - His own complete books (three vols.), 1989-1998.

Robert Cotner - Leather-bound Charles Dickens' *Extra Christmas Numbers of "Household Words" and "All the Year Round," 1850-1867.*

_____ - Two books by the Kroch family: *Bookstores Can Be Saved*, 1952, and *So Red the Nose*, 1935.

Jim Wells - *The Blessed Damozel* (with letter of presentation from Fred Goudy), 1903.

Susan Levy - *Divine Days* (Leon Forrest), 1992.

Gene Hotchkiss - "Visitor's Guide to the Centennial Exhibition and Philadelphia," 1876.

_____ - *Elbert Hubbard's Scrapbook*, 1923 and *A Message to Garcia*, 1917.

_____ - *The Broken Hyacinth, or, Ellen and Sophia*, 1828.

_____ - *The Hungry Steam Shovel and Other Stories*, 1935.

James R. Donnelley - *A Toute Epreuve* (Paul Eluard/Joan Miro), 1984.

Alice Schreye and Anthony Batko - Poster by Austin Cooper: "Booklover's Britain," ca. 1935.

_____ - Three posters, American Library Association, World War I.

Letter

(Continued from Page Six)

surprised me, but after reflecting on the lineage of The Caxton Club and of book collectors and book sellers, I gleaned a serendipitous connection. It occurred to me that the namesake of our revered organization was a commodity trader. Before setting up his printing shop in London, William Caxton was a successful trader in the wool market in Bruges, at the time an important seaport on the coast of Flanders.

Anyway, it was a surprisingly off-beat and enjoyable luncheon. The other item on his agenda was a trip to South Bend on the following Saturday for the Notre Dame-Michigan State football game. He was going there at the invitation of a Notre Dame faculty member, who, as a Rhodes scholar, had been his roommate at Oxford while they were students.

The Caxton Club is indeed fortunate to attract outside speakers like David Vaisey and to have member-speakers like Gwin Kolb. They offer palliative succor to those of us afflicted with advanced stages of bibliomania. Fred Kittle, Ken Paterson, Jane Rosenthal, and Gwin Kolb deserve our appreciation for anticipating The Caxton Club's entry into the 3rd Millennium with two stellar performances.

Edward Quattrocchi

Leonard Freedman - *A True Picture of Emigration* (Lakeside), 1936.

_____ - *Ford's History of Illinois* (Lakeside), 1945-46.

Gwin Kolb - *One Writer's Beginnings*, 1983 (Signed by Eudora Welty).

Peter J. Stanlis - *Leaves of Grass*, 1936.

Colleen Dionne - *Burnham's Plan of Chicago*, 1970.

David Bryant - *Caxton's 1476 Indulgence*, 1995.

Susan Hanes - *At the Hemingways*, 1962 (signed by Marceline Hemingway Sandford).

Tom Joyce - *The Last Bookman*, 1968.

Other books and collectibles are welcomed prior to the silent auction on November 17. Turn them in to Dan Crawford at the Newberry Library. Advanced bids also may be submitted to Dan Crawford. Please plan to attend and bid for the welfare of our cherished Caxton Club.

Book Marks

Luncheon Programs

Your Special Luncheon Invitation. . .

Date: December 17, 1999 (This is the *third* Friday)

Place: Mid-Day Club

Speaker: Our Two Magicians

They don't sing, these two talented men, but they do a magic show about as well as it can be done. Jay Marshall and John Railing, whom we had the pleasure of seeing at the past two Holiday Revels, will present a Caxton Holiday luncheon that will amaze you.

Caxtonian Jay Marshall began life as Bay Stater. But he began his career as a stand-up comedian as well as a magician, working the New York nightclub circuit. A good friend of *New York Daily News* columnist Ed Sullivan, Jay became the most frequent visitor on the *Ed Sullivan Show* in the 1950s. He came to Chicago in 1955, where his new wife Frances, a magician herself and author of books on magic for children, had a magic shop. (The decision had to be made whether to move Frances' shop to New York or Jay's suitcase to Chicago — the suitcase won, and we've been the better for it!)

Caxtonian John Railing began life as a Cincinnati lawyer (that's something like a Philadelphia lawyer without the eastern accent). In Chicago he performed in the Pump Room Restaurant of the Ambassador East. He was, as well, a trader at the Chicago Board of Options Exchange for six years.

Our own two magicians will entertain us at the Holiday Luncheon program, and you won't want to miss it!



Don't forget the November luncheon, on the 12th, which will feature Jaye Niefeld, who will give a talk on his collection and collecting.

*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 \$8. 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: November 17, 1999

Place: Mid-Day Club

Speaker: Leslie Hindman

As a book collector, Caxtonian Leslie Hindman collects Edna St. Vincent Millay. But she is best known in Chicago as an authority on art, antiques, and auctions. And as a business woman she built Leslie Hindman Auctioneers, beginning in 1982, into the largest auction house in the Midwest. In 1997, LHA was acquired by Sotheby's.

Currently the CEO of a new internet business, Hindman brings to that business an international reputation for quality and personal service. Known for her bold moves and distinctive style, she is active as the host of two nationally-broadcast television programs, *At the Auction* and *The Appraisal Fair*, which air over Home and Garden Television. *At the Auction* is one of the most popular HGTV programs, currently airing in 60 million homes in more than 80 television markets around the U.S., including New York, Los Angeles, and Chicago.

In addition, she is currently in negotiations for a syndicated newspaper column on antiques and collectibles, and she is writing a book on auctions and the art and antiques market. The book will be published by Clarkson Potter in the fall, 2000.

She is a member of the Committee of 200, the Young Presidents Organizations, and the Economic Club of Chicago — as well as The Caxton Club. Her presentation to the club will be a survey course in the identification and selling of rare books. She will share her experience gleaned from years of pioneering in the exploration of America's growing preoccupation with antiques and collectibles.

In conjunction with Hindman's presentation, the club will auction a collection of donated books with revenues going to the Second Century Fund. (See Page Seven for a listing of some of the books and collectibles that will be available for purchase.) This is an event unlike any previously offered at a Caxton dinner meeting.

*Kenneth H. Paterson
Vice President and
Program Chair*