

# CAXTONIAN

JOURNAL OF THE CAXTON CLUB OF CHICAGO

VOLUME VIII. NO 3

MARCH 2000

## Robinson Jeffers — *Rugged Hewn at Continent's End*

Robert Cotner

Robinson Jeffers (1887-1962) is a direct descendent of Walt Whitman (1819-1892) in American letters. But his poetry, though similar in many ways to Whitman's, was an expression of a much darker side of the American mind.

Like Whitman, Jeffers presented an imposing physical presence. In 1965, anthropologist Loren Eiseley recalled first meeting Jeffers 36 years earlier at a photo session with Edward Weston. He remembered the "haunting presence of [Jeffers'] features, lined and immobile as a Greek mask." Eiseley added, "...I have never again encountered a man, who, in one brief meeting, left me with so strong an impression that I had been speaking with someone out of time, an oracle who would presently withdraw among the nearby stones and pinewood."

Both Jeffers and Whitman were coastal beings, soul-nurtured by the wash of tides and the eternal spirit of the ocean. Whitman grew up on Long Island, and his greatest poetry moves with the ebb and flow of the Atlantic. Jeffers, born in Pittsburgh, came to the Big Sur region of California in 1914, where he found a personal identity in the rugged, barren, and forlorn elements of the Pacific coast. These he claimed as his own, and he was associated with them for the remainder of his life. Eiseley wrote of this relationship: "The sea-beaten coast, the fierce freedom of its hunting hawks, possessed and spoke through him. It was one of the most uncanny and complete relationships between a man and his natural background that I know in literature. It tells us something of the power of the western landscape here at the world's end where the last of the American dream turned inward upon itself."

Here is the great difference between Whitman and Jeffers: Whitman wrote of an

outward-turned, Jeffers of an inward-turned, people. Whitman knew he wrote at the *beginning* of a democratic experiment that would, he believed, blossom in magnificence for America and her people. Jeffers knew he wrote at the *ebbing* of this democratic experiment, an opportunity gone sour in a world continually at war and in a nation lost in competing ideologies, institutional conflicts, and a spiritual malaise that

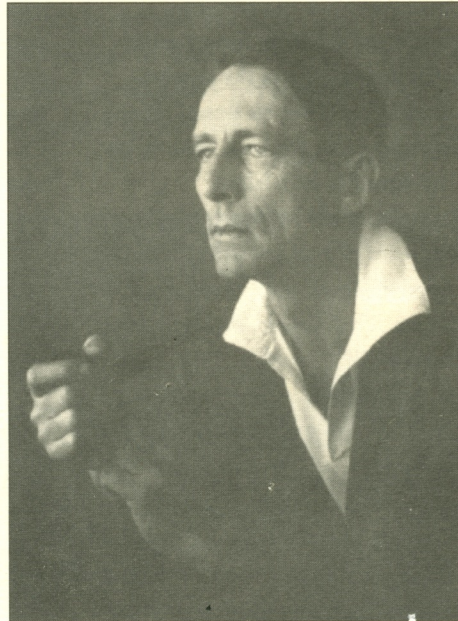


Photo by Edward Weston, 1929, used through the courtesy of the Tor House Foundation.

he saw as profane, destructive, and incestuous. The two poets produced two great and vitally important bodies of work in their lifetimes, each reflecting precisely the intellectual aura of his times.

Few poets have come to poetry better prepared than John Robinson Jeffers. Born the son of a Presbyterian minister and seminary professor, young Robin was sent to Germany and then Switzerland to study before he was a teenager. Biographer James Karman reported

that, by the time he was 12 years old, Jeffers was fluent in English, German, and French, and he read with ease both Latin and Greek. It is not surprising, then, that biblical and classical themes provide the bases for and substance of much of Jeffers' poetry. Reading "Tamar," "The Roan Stallion," "Give Your Heart to the Hawk," "The Loving Shepherdess," and other of his longer poems, one is reminded of both Hebrew and Greek epics.

Karman reported that, in 1924, Jeffers privately printed with a New York publisher 450 copies of *Tamar and Other Poems*. These had been shipped to Jeffers' home in Carmel, where they were stored in his attic. At about this time the Book Club of California, in assembling a collection of work by California poets, learned of Jeffers and invited him to contribute. Impressed with his work, the editors made one of his poems the title poem of *Continent's End: An Anthology of Contemporary California Poets* (1925).

In this magnificent poem, Jeffers, like Whitman, saw the ocean as "mother": "You were much younger when we crawled out of the womb and lay in the sun's eye on the tideline." While "The tides are in our veins," he wrote, "we still mirror the stars," "but there is in me/Older and harder than life and more impartial, the eye that watched before there was an ocean." He concluded, "Mother, though my song's measure is like your surf-beat's ancient rhythm I never learned it from you./ Before there was any water there were tides of fire, both our tones flow from the older fountain." This bold, universal, and everlasting quality is the hallmark of Jeffers' poetry.

Between 1925 and 1932, Jeffers achieved national acclaim as a poet. *Time* ran his photograph on the cover of the April 4, 1932 issue, and his poetry was reviewed with great enthusiasm in national publications. From the



# Musings...

## CAXTONIAN

The Caxton Club

Founded 1895

C. Frederick Kittle, *President*  
Kenneth H. Paterson, *Vice-President*  
Susan R. Hanes, *Secretary*  
Christopher D. Oakes, *Treasurer*  
Frank J. Piehl, *Historian*  
Bro. Michael Grace, *SJ, Archivist*  
Karin A. Skubish, *Past President*

### Council

Class of 2000

Kim Coventry  
Edward C. Hirschland  
Robert W. Karrow  
John S. Railing  
Peggy Sullivan

Class of 2001

Leonard Freedman  
J. Ingrid Lesley  
Lynn Martin  
Barbara Lazarus Metz  
James S. Tomes

Class of 2002

Rex D. Conklin  
Shawn Donnelley  
Evelyn Lampe  
Steven J. Masello  
Morrell M. Shoemaker

Dan Crawford, *Secretary-Bookkeeper*  
Paul Baker, *Webmaster*  
<http://www.caxtonclub.org>

### Friday Luncheon Programs

Edward Quattrrocchi, *Chair*  
Leonard Freedman, *Co-Chair*

### Caxtonian Staff

Robert Cotner, *Founder/Editor*  
Michael Braver, *Associate Editor*  
Jon A. Cotner, *Copy Editor*

The Caxtonian is published monthly by The Caxton Club. The Caxton Club office is located in The Newberry Library:

The Caxton Club  
60 W. Walton St  
Chicago, IL 60610  
ph 312 255 3710

Permission to reprint material from the Caxtonian is not necessary if copy of reprint is mailed to The Caxton Club office and the Caxtonian is given credit.

The Caxtonian is printed by River Street Press, Fine Printers, Aurora, IL

Robinson Jeffers built Hawk Tower as he created his poetry: heavy granite blocks, hand-hewn by the poet at the shore's edge were hauled from the shoreline and put in place by block and tackle, stone-by-stone-by-stone — to last several lifetimes. As I walked through the four-story tower on a private tour in 1998, I sensed *something* of a profound spiritual nature about the place, which seemed to emanate from the very stones themselves.

Perhaps this sense came from the rolling and churning of the world's greatest ocean along the stark coastline to the west, which I could see as I stood atop the tower. Perhaps it was the courtyard of Tor House I observed below, which had been cultivated with great love into a wildflower garden of beauty by Una. The courtyard now holds the ashes of Robin, Una, and their infant daughter, a quiet resting place beside the sea Robin memorialized in poetry as stark as the rugged fjords, which interrupt the shoreline from Carmel south to Big Sur. Or perhaps it was the architectural features built into this tower by Robin, when he single-handedly fashioned it for Una, who, in his mythical eye, he envisioned to be a falcon.

Hawk Tower is the symbol of the Jeffers' commitment to the point of land known as Carmel Point, a rugged outcropping of rock, swept constantly by ocean winds. They bought this land, two miles south of the village of Carmel, in 1919, and they named it after the rocky promontories, or "tors," along the coast of Dartmoor, England. Robin hired a stone mason, and together they built the house, patterned by Una from a Tudor barn they had seen in England. Robin, serving as apprentice in the task of building their home, learned well the craft, which he then refined by building a low wall to form the courtyard, and a stone garage, before beginning on Hawk Tower in 1920, which took him five years to complete.

This grand labor of love contains some remarkable features in an architecturally significant edifice. The second floor is Una's private room, mahogany-paneled and furnished appropriately as a music room-study. It has, as well, an oriel window and an extraordinarily narrow secret staircase leading downward from behind a mahogany panel. A covered turret on the third-floor is paved with marble, and you can view the Pacific through a porthole from

Napoleon's ship on which he escaped from Elba. The fourth floor is an open turret from which you can see in all directions unimpeded.

Built into the masonry of the tower and the courtyard are hundreds of special mementos, which the Jeffers collected in their world travels or were given by friends. There is, for example, white lava from Mt. Vesuvius in Italy, a ceramic fragment from the Temple of Heaven in Beijing, tiles from the San Antonio mission, a tile from the Babylonian Temple of Erich, a carved stone head of a dancing girl from Angkor temple in Cambodia, and many more from exotic places near and far.

In the building of Hawk Tower, Robin experienced a dramatic renaissance as poet and person. Working with the granite, which had been washed by the Pacific since the beginning of time, brought Robin to a new awareness of the beauty of the natural world and revealed a knowledge of ancient truths never before understood. Perhaps it was a residual, numinous quality within these stones that gave voice to one of our most important mid-20<sup>th</sup> Century poets, which I sensed as I walked the stone stairs and viewed the world as he and Una had done from this remarkable tower.

His hand-hewed lines from "Rock and Hawk" came to mind as I stood on the tower that summer day:

*"bright power, dark peace;  
Fierce consciousness joined with final  
Disinterestedness;*

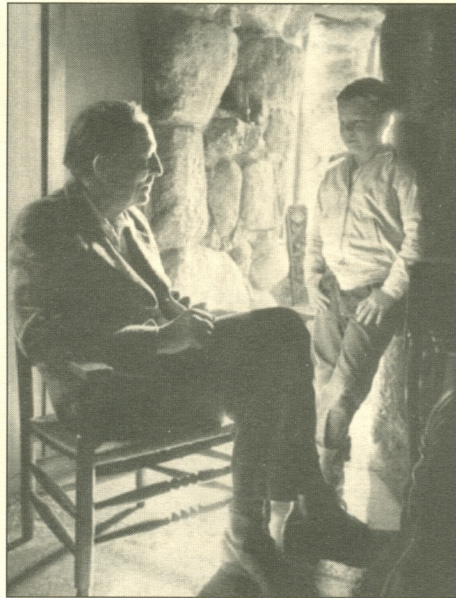
*Life with calm death; the falcon's  
Realist eyes and act  
Married to the massive*

*Mysticism of stone,  
Which failure cannot cast down  
Nor success make proud."*

Robert Cotner, Editor

"I believe that the universe is one being, all its parts are different expressions of the same energy, and they are all in communication with each other, influencing each other, therefore parts of one organic whole. (This is physics, I believe, as well as religion.) The parts change and pass, or die, people and races and rocks and stars; none of them seems to me important in itself, but only the whole. This whole is in all its parts so beautiful, and is felt by me to be so intensely in earnest, that I am compelled to love it, and to think of it as divine."

From a letter by Robinson Jeffers  
to Sister Mary James Power



(Photo from Life Magazine, 1962)

" - I see the sun set and rise,  
And the beautiful desert sand  
And the stars at night,  
The incredible magnificence of things.  
I the last living man  
That sees the real earth and skies,  
Actual life and real death.  
The others are all prophets and believers  
Delirious with fevers of faith."

From "Thebaid"

"Here were the stones, the ocean, the cypresses,  
And the pallid region in the stone-rough dome of  
fog where the moon  
Falls on the west. Here is reality."

From "Summer Holidays"



(Photo courtesy of Tor House Foundation)



"I wish you could be at Tor House today.... An hour ago I went outside on some small errand and have stood with beating heart leaning against the wall, looking, looking - the colors my dear and the fragrance and the susurrus of the grass - the wild oat grass that covers the moor, the still little heads sway in the wind with that little whisper!"

Una Jeffers from letters to friends



(Photo by Robert Center)

(Photo courtesy of Tor House Foundation)

"If you should look for this place after a handful of lifetimes...  
Look for foundations of sea-worn granite, my hands had the art  
To make stone love stone, you will find some remnant."

From "Tor House"

# Newberry Cartographic Collections Span Human History

Part II of II

Robert W. Karrow, Jr.

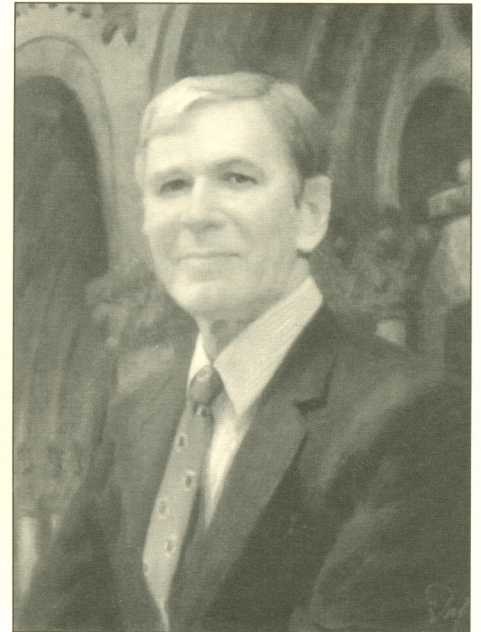
The year 1962 brought to the Newberry Library a new librarian, Lawrence W. Towner (1921-1992), who introduced a period of vigorous collecting, which affected most quarters of the library and had a far-reaching impact on cartography. These developments were encouraged and aided by two trustees, who had important collections of maps: Everett D. Graff (1885-1964) and Hermon Dunlap Smith (1900-1983), and by Caxtonian Kenneth Nebenzahl, who opened his antiquarian book shop in Chicago in 1957. As a bookman, Nebenzahl's specialty was Americana, but he soon developed into America's pre-eminent dealer in antiquarian maps.

The first large acquisition of the Towner years was the Graff bequest in 1964. Known as one of the finest collections of western Americana, Graff includes some 800 maps, many in rare books. Frank Deering's collection of early Americana (acquired in 1966) included a fine copy of Des Barres' *Atlantic Neptune*, the first in a series of important atlases from the Revolutionary War period to be added. It has since been joined by Jeffreys' *American Atlas* (1768), Faden's *North American Atlas* (editions of 1776, 1777, and 1778), and 29 of Faden's Revolutionary War battle plans.

In 1967 the Library acquired the collection of Franco Novacco, which includes 15 manuscript maps and atlases, among them a portolan atlas by Francesco Ghislolfo (ca.1580) and a map of the South Pacific by Queiros dated 1598. But the great strength of the Novacco collection is its Italian printed maps, and its acquisition at once made the Newberry one of the three or four outstanding collections of 16<sup>th</sup> Century Italian cartography in the world. Many maps in the collection are known in only a few copies, and not a few are thought to be unique. Among the more unusual items in the Novacco collection may be mentioned the Dürer/Stabius world map of 1515 in its 1781 edition, Gastaldi's world map of 1546, Ritter's world map on a gnomonic projection (1610), Vopel's 12-sheet map of

Europe (1597), Veneziano's 1532 map of Austria, the first separate printed map of Italy (by Gourmont, 1548), 47 rare maps and views of Rome (1540-1620), Gastaldi's wall map of Africa (1564), views of various events in the Turkish wars, and the large city views of Venice (1500) and Rome (1593) by Barbari and Tempesta, respectively.

The map collection of Baron Johan Gabriel Sack had been in the Sack family home at Bergshammar, Sweden, until a few years before it was acquired by the Newberry in 1968. It could serve as a remarkable case study of "taste and technique" in 18<sup>th</sup> Century map collecting. Sack (1697-1751) gathered some 1,300 printed maps of Western Europe, most of them published in the period 1690-1750, had many of them splendidly colored, and bound some in massive calf-covered volumes. The collection is strong in national and regional maps by Covens and Mortier, Schenk and Valck, Sanson, Wit, Visscher, Homann, and Jaillot, to name those most frequently represented.

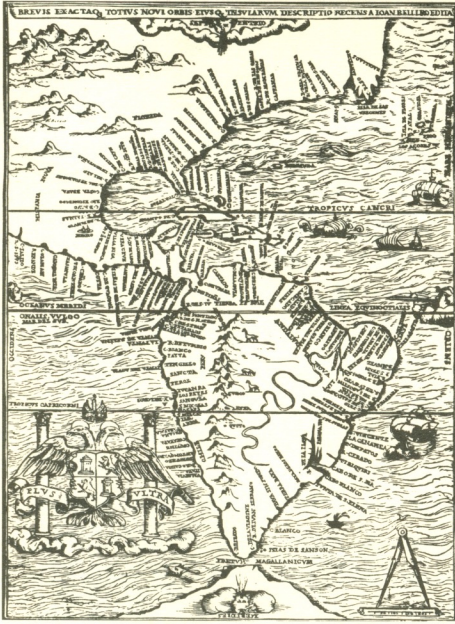


Oil portrait of Lawrence W. Towner by James Ingwersen, which hangs in Fellows Hall, Newberry Library, through whose courtesy it is used.

Hermon Dunlap Smith's bequest provided the library with his large and important collection of maps, atlases, and middle western travel narratives, and his 1972 endowment formed the library's Smith Center for the History of Cartography, which provides



Leo Belgicus (the Low Countries in the shape of a lion) by C. J. Visscher, 1620. (From the Novacco Collection, the Newberry Library, through whose courtesy it is used.)



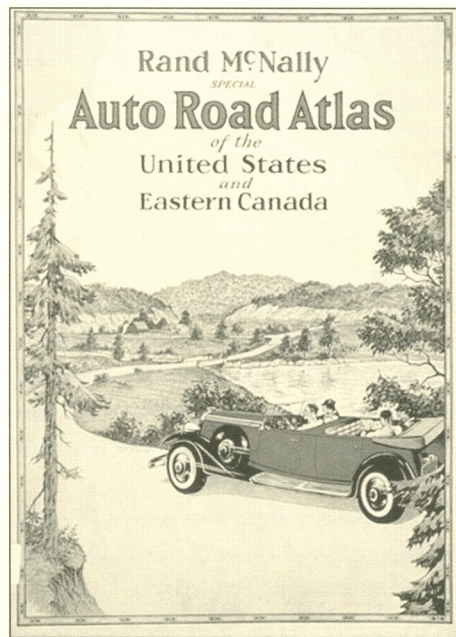
South America by Jean Bellere, from Lopez de Gomara's *Historia general de las Indias*, 1554 (From the Novacco Collection, The Newberry Library, through whose courtesy it is used.)

opportunities for research and education, publication, and outreach. The Smith Center publishes the newsletter *Mapline* and offers short-term fellowships.

Several smaller groups of maps acquired in the Towner era (which ended with his retirement in 1985) enriched the collections in various ways. The Visscher collection consists of 128 engraved maps and plans by C. J. Visscher (1587-1652). Twenty-four of these are plans of battles and sieges depicting events in the war between Spain and Holland (1621-47), and many of them are in the form of broadside "newsmaps," with letterpress text in the margins describing the action. The Low Countries are also the focus of a four-volume "Polder Atlas" comprising 151 maps by R. and J. Ottens, Pieter Schenck, Nicolaes Visscher, and others. A number of the maps in these volumes are multi-sheet maps intended to be mounted on walls and are splendidly illuminated.

The Newberry's strong holdings in European military history were augmented by a collection of 189 military maps (including 124 manuscripts) of the wars of the Polish succession (1733-38),

the Austrian succession (1740-48), the Seven Years' War (1756-63) and the Napoleonic Wars (1795-1814), as well as by Kausler's massive *Atlas of Military History* (published 1831-37). Wright Howes' gift of 144 19<sup>th</sup> Century folding travelers' maps significantly strengthened the library's holdings of these influential and attractive items.



Vintage Rand McNally Road Atlas, from the Rand McNally Collection of the Newberry Library, through whose courtesy it is used.

Under the leadership of the current President and Librarian, Charles Cullen, the Newberry has continued to make maps, atlases, and the literature of the history of cartography a major area for collecting and research. The library relies heavily on the generosity of donors to fill gaps in its collections, but special funds recently established by Arthur Holzheimer and Andrew McNally III have made possible a more regular program of cartographic acquisition. From current publishing output, the library purchases historical maps and atlases (i.e. modern works illustrating historical

events or periods), facsimile maps and atlases, medium-scale topographic maps, and monographs and journals in the history of cartography.

During the decade just past, the Newberry acquired scores of valuable antiquarian maps and atlases through gift and purchase, and two major archival collections. The corporate archival collections of Rand McNally and Company (acquired in 1989) and the General Drafting Company (acquired in 1999) added some 90,000 maps and 1,500 atlases, all produced after 1876, to the Newberry. The Rand McNally collection provides a superb resource for the study of the premier American map publisher, as well as a unique repository of 20<sup>th</sup> Century maps and atlases. As one of the three major producers of road maps in the United States (the others being General Drafting Company and H. M. Gousha), the Rand McNally gift gave the Newberry a uniquely rich collection of these materials. With the Langenscheidt Map Company's gift of the archives of the General Drafting Company, the library's holdings in this fascinating and influential cartographic genre can be said to be unrivaled.

From medieval portolan charts to the latest product from Rand McNally (and rich samplings of almost everything in between) the Newberry Library map collection has few peers. All Newberry collections are available to the public without charge. The reading rooms are open from 10am-6pm Tuesday through Thursday and from 9am-5pm Friday and Saturday. Questions about the map collections may be directed to Map Section, the Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380 or, by email to [reference@newberry.org](mailto:reference@newberry.org). ❖

*Editor's note: The author is Curator of Maps at the Newberry Library, a Caxton Club member, and a Councillor. This is a revision of an article first published in The Map Collector, 32 (September 1985).*

## Jeffers

Continued from page 1

beginning, his poetry had an awesome quality about it that derived from a philosophic irony. The sonnet, "To His Father," expressed the basis of much of Jeffers' irony. The poem begins, "Christ was your lord and captain all your life..." The sestet of the sonnet begins, "I Father having followed other guides and oftener to my hurt no leader at all..."

In his remarkable, often anthologized, poem, "Shine, Perishing Republic," he began, "While this America settles in the mould of its vulgarity, heavily thickening to empire..." and he concluded, "There is a trap that catches noblest spirits, that caught — they say — God when he walked on earth." Philosophic irony untempered along the way with a gentle humor may become both oppressive and even self-destructive.

In "Give Your Heart to the Hawk," Jeffers masterfully fused biblical images and themes into the California coastal setting and turned the story of Cain and Abel on its head. A long dramatic verse — a tragical epic form that he used consistently and well — begins with Fayne Fraser gathering apples in an orchard, when her husband's brother appears and slips a small snake up the leg of her blue-jeans. She "screamed and writhed," and causing the snake to fall, and then throws a "Soft-rotten, brown" apple at him and misses. Their playful



Photo by Edward Weston of Robinson Jeffers at the lower entrance to Hawk Tower, 1929. Used through the courtesy of Tor House Foundation.

relationship culminates in a tryst as a group of friends go for an outing along the coast, and her husband Lance finds them and murders his younger brother. She protects Lance by claiming that the brother had fallen on the rocky hillside and struck his head. She smears blood from the brother's wound on a rock to protect her husband.

The husband, driven mad by guilt, becomes dysfunctional, and Fayne convinces him that they must leave the family farm, "...full of memories/And very fit for old men." In her argument she expresses the view that seems to be integral to Jeffers' own philosophic irony. In beautiful language and metaphor, reminiscent of the biblical book of Job, she comes to the crux of the matter in Jeffers' thinking: "...all the coast mountain; and the water-face of the earth, from here to Australia, on which thousand-mile storms/Are only like skimming swallows; and the earth, the great meteor-ball of live stone, flying/Through storms of sunlight as if forever, and the sun that rushes away we don't know where, and all/The fire-maned stars like stallions in a black pasture, each one with his stud of plunging/Planets for mares that he sprays with power; and the universe after universe beyond them, all shining, all alive:/Do you think all that needs us? Or any evil we have done/Makes any difference? We are a part

of it,/And good is better than evil, but I say it is like a prayer/That if you killed him, the world is all shining. It does not matter/If you killed him; the world's out of our power, the goodness and splendor/Are things we cannot pervert, although we are parts of them/And love them well."

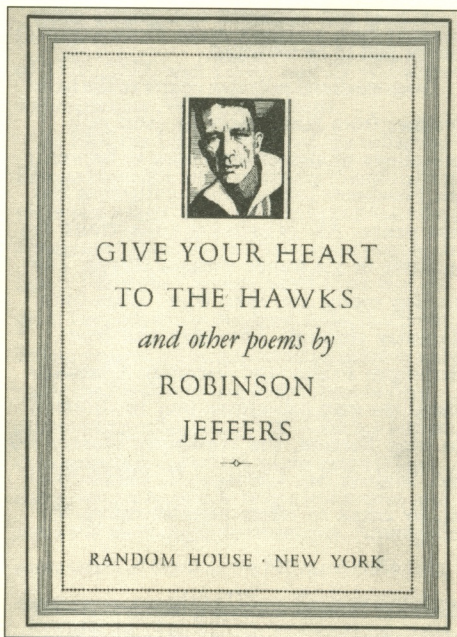
They set off on horseback to go south through the rugged coastal mountains, Fayne pregnant and Lance pursued by the demons of guilt, which his Bible-quoting father had been instrumental in establishing in his son. They never make it to their destination. Lance leaps to his death from a cliff, and Fayne walks down the precarious mountain path to cover his body with smooth stones "against the vultures and salty gulls." The poem, published as the title poem of a 1933 collection, captures the power and the tragedy of the human circumstance in an age between world wars and reflects thoughts from a trip he and his wife Una had made to the British Isles. In this poem, as in most of Jeffers' poems, humankind's greatest hope lies in strong, resilient women, who people his poetry and carry on the responsibilities when men are incapacitated or destroyed.

Taken as a whole, Jeffers' poetry is one of the most remarkable expressions of human futility framed in magnificence of language ever created. If one would know America, he will study diligently the works of Walt Whitman and Robinson Jeffers.

There is another important similarity between these two great American poets. Whitman expressed it well in an 1888 essay, "A Backward Glance O'er Travel'd Roads": "I bid for neither soft eulogies, big money returns, nor the approbation of existing schools and conventions."

Here are two giants of literature writing from genius over their lifetimes, with full honesty and courage, recording in remarkable language precisely what they knew to be the truth of the human circumstance. A nation can ask no more from its artists. ❖

*Robinson Jeffers.*



Dust jacket of Give Your Heart to the Hawks and Other Poems (1933), from the collection of Robert Cotner.

## Chronology of Books

By Robinson Jeffers  
(1887-1962)

- Flagons and Apples*, Grafton, 1912.  
*Californians*, Macmillan, 1916.  
*Tamar and Other Poems*, Peter G. Boyle, 1924.  
*Roan Stallion, Tamar and Other Poems*, Boni & Liveright, 1925.  
*The Women at Point Sur*, Liveright, 1927.  
*Cawdor and Other Poems*, Liveright, 1928.  
*Dear Judas and Other Poems*, Liveright, 1929.  
*Descent to the Dead*, Random House, 1931.  
*Thurso's Landing and Other Poems*, Liveright, 1932.  
*Give Your Heart to the Hawks and Other Poems*, Random House, 1933.  
*Solstice and Other Poems*, Random House, 1935.  
*Such Counsels You Gave to Me and Other Poems*, Random House, 1937.  
*The Selected Poetry of Robinson Jeffers*, Random House, 1938.  
*Be Angry with the Sun and Other Poems*, Random House, 1941.  
*Medea, Freely Adapted from the Medea of Euripides*, Random House, 1946.  
*The Double Axe and Other Poems*, Random House, 1948.  
*Hungerfield and Other Poems*, Random House, 1954.  
*The Beginning and the End and Other Poems*, Random House, 1963.  
*Robinson Jeffers: Selected Poems 1917-1922*, ed. William Everson, Vintage Books, 1974.  
*The Alpine Christ and Other Poems*, ed. William Everson, Cayucos Books, 1974.  
*Brides of the South Wind: Poems 1917-1922*, ed. William Everson, Cayucos Books, 1974.  
*Rock and Hawk: A Selection of Shorter Poems by Robinson Jeffers*, ed. Robert Haas, Random House, 1987.  
*The Collected Poems of Robinson Jeffers*, 4 vols, ed. Tim Hunt, Stanford University Press, 1988

## Caxtonian Reminds Us of Whitman's Legacy

The letter below from Caxtonian Edward Colker of Mount Kisco, NY, arrived in the editor's mail a few weeks ago, and with it came a marvelous, hand-printed edition of an essay by Walt Whitman, which first appeared in *November Boughs* (1888). Colker marked the 100<sup>th</sup> anniversary of the Whitman publication by reissuing, through the courtesy of the Historical Society of Pennsylvania, in a splendid format of his design and illustrated by him, of "A Backward Glance O'er Travel'd Roads." ❖

ED COLKER



Haybarn Editions

512 Millwood Road  
Mount Kisco, NY 10549

Press Mailings:  
PO Box 248  
Millwood, NY 10546

T 914.666.6760  
F 914.666.5247

Robert Colker  
Editor, the Caxtonian

17.I.00

Dear Robert Colker,

I derive much pleasure from the *Caxtonian* and from your "Musings." Sharing your admiration for Walt Whitman, I offer you a small token of appreciation: an excerpt from the essay written at age 70 with an unpublished note/facsimile as frontispiece, in one of my limited editions.

Alas, I don't get back to Chicago often enough to attend club meetings but did meet Paul Giel and Bill Dunkel at my election in July. I recall Bob Muelster, Jim Wells and so many friends in the 1970's...

Keep up the splendid work, and accept my best wishes for health and continued creativity in 2000!

Sincerely,  
EAC

The portion of an autograph manuscript by Walt Whitman, written on the back of a paid furniture bill from J.B. Van Stiver, Philadelphia, comes from the Historical Society of Pennsylvania and is part of Edward Colker's 1988 Haybarn Press edition of Whitman's "A Backward Glance O'er Travel'd Roads." (Used with Mr. Colker's permission.)

I want my poems to be the poems of joy. I want them to be the poems of the man on earth who has not only a certain amount of love, but who has as much as I have, & who loves I think it may be just as much south as north - just as much along the Pacific as Atlantic - just as much in the mountains as in the plains, in the woods as in the city.

# Bookmarks...

## Dinner Program

March 15, 2000

Barbara Ballinger

*Collecting Book One: The Poems of Gerard Manley Hopkins*

*"The world is charged with the grandeur of God.  
It will flame out, like shining from shook foil;  
It gathers to a greatness, like the ooze of oil  
Crushed."*

Gerard Manley Hopkins.  
"God's Grandeur" (1877)

Barbara Ballinger, Caxtonian and former head librarian of the Oak Park (IL) Public Library, will describe her collection — and the acquisition of that collection — of the poetry of Gerard Manley Hopkins (1844-1889). Barbara first encountered the poetry of Hopkins in a Victorian literature course at the University of Kansas, and she was totally captivated by this gentle priest, whose poetry was an extension of his private devotional life. Only a few of Hopkins poems were published during his lifetime, and it wasn't until the 1918 edition of his poetry that the world came to know of the great and talented poet, whose poetry had a deep and strong influence on 20<sup>th</sup> Century poetry.

After graduation from the University of Kansas, Barbara took her graduate degree from the University of Illinois. She is currently the chair of the Archives & Collections Committee of the Ernest Hemingway Foundation of Oak Park. She was the coordinator for the international literary conference in Oak Park marking the 100<sup>th</sup> anniversary of Ernest Hemingway's birth.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56<sup>th</sup> floor of BankOne, BankOne Plaza, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm. Dinner meetings begin with spirits at 5pm, dinner at 6 pm, lecture at 7pm. BankOne's parking garage, 40 S. Clark Street, offers a special parking rate after 5pm 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.

As a bonus, Barbara has asked Caxton Club past president, and current *Caxtonian* Editor, Robert Cotner, to recite one of his favorite Hopkins' poems, "The Windhover," as part of her dinner presentation.

Kenneth Houston Paterson  
Vice President and Program Chair

*Don't forget the March Luncheon*, on the 10<sup>th</sup>, which will feature George Anastaplo's presentation on "Lincoln and Civil War Songs."

*And please make a note of these upcoming Caxton Club Dinner Programs:*

**April 18<sup>th</sup>** — Professor John Sherman examines and celebrates the life and genius of Eric Gill. **Note:** The April dinner meeting will be on Tuesday, April 18<sup>th</sup>, rather than Wednesday this month.

**May 17<sup>th</sup>** — Internationally renowned photographer Art Shay will show superb images from his books and will talk about his close friendships with Nelson Algren, Simone DeBeauvoir and Jean Paul Sartre.

## Luncheon Program

April 14, 2000, Newberry Library

Jim Tomes

*A Serendipitous Journey of Family*

Jim Tomes — Caxtonian, Councilor, publisher, attorney, and amateur historian — will tell about a 41-year, on-again, off-again, serendipitous genealogical search. This search led to the discovery of not only his own ancestry, but to a large contemporary family of cousins and a collection of books written by his great-grandfather, Dr. Robert Tomes. He found, as well, a treasure trove of his great, great-grandfather's and his great-grandfather's unpublished writings, now in safekeeping at the Newberry Library.

You will journey with Jim as he reaches into the 17<sup>th</sup> Century to find his origins in England, where he found long-lost ancestors who left important transcripts of their own lives and times. You will journey with them to America and to their homes in lower Manhattan, when Greenwich Village was still a village. You will come to know the friendship Robert Tomes had with Evert Dyckinck, Herman Melville, and others at Columbia Grammar School.

And, most interesting of all, you will travel across America with great, great-grandfather Francis Tomes to the major developing urban centers of the young nation, including Chicago in 1837. And then you will meet the cousins and other family members who now live in America and England and who have found a new extended family relationship because of the extensive research into family records.

A host of people have been a part of this intellectual sojourn by Jim Tomes and his family. Some of these include the following Caxton Club members: Carolyn and Bill McKittrick, Bruce Beck, Tom Joyce, Donald Yanella, Ralph McGuinness, Scott Kellar, Julie Naggs, Paul Saenger, and Robert Karrow.

This meeting will be at the Newberry Library. **Reservations are absolutely necessary** since this will be a catered luncheon and must be ordered in advance.

Edward Quattrocchi & Leonard Freedman  
Co-Chairs