

## *Robert Frost and the University of Michigan*

Kathryn L. Beam

Robert Frost's interesting and long-standing association with the University of Michigan began in 1921, when he was invited to become the first recipient of the newly-established Fellowship in Creative Arts. Privately funded through the generosity of Chase S. Osborn, former governor of Michigan, Frost's position primarily included teaching and public readings, promising, of course, ample time for writing. The experiment of fostering the arts by providing an artist-in-residence proved to be quite successful, and Frost was invited to return for the following year. This second year did not have the impact of the first, largely because Frost had speaking engagements requiring his absence from campus, and then, when in Ann Arbor, he suffered from frequent illnesses.

Nevertheless, these two years established Frost's ties with the university, and several lasting friendships developed. The university, under the guidance of President Marion L. Burton, actively attempted to bring Frost to the campus on a permanent appointment. This finally materialized for the academic year of 1925/26, during which Frost taught a seminar for one semester working with a small group of selected students. He was generously given much free time, but was also expected to make himself readily accessible to students and to be active in cultural affairs on campus.

This plan for a lifetime commitment to Michigan faltered. An out-of-state autumn lecture tour led to another bout of sickness, while his children were also sick back East. He missed New England and his family, and, by the end of the year, he knew he would not be back



*Photo of Robert Frost beside his Pontiac St. house in Ann Arbor, rented by Frost for the academic year, 1925-26. This house, called the "Ann Arbor House," is now a part of the permanent exhibition at Greenfield Village, Dearborn, MI. (Photo by Jean Paul Slusser, from the Robert Frost Collection, University of Michigan Special Collections Library, through whose courtesy it is used.)*

to Michigan as a member of the faculty. Through-out the coming years, however, he gave scattered short courses and readings and made many appearances, culminating in a special convocation in April of 1962 and his receiving an honorary degree in June of that year.

Robert Frost's ultimate impact at Michigan was, therefore, not what had been hoped, although his long associations prompted the creation and acquisition of good archival collections. The first of these is a collection dating from 1915 to 1962, assembled by the Special Collections Library from various sources and consisting primarily of correspondence of

Robert and his wife Elinor with Ann Arbor friends, manuscripts of poems, photographs, and publications by and about Frost. The correspondents include especially English professor Morris Tilley and his wife, and Mary Elizabeth Cooley, one of Frost's favorite students. Also included are musical settings for 20 Frost poems by composer Carl E. Gehring and an oil portrait of Frost painted from life in 1923 by Leon A. Makielski.

The second collection is the Robert Frost Family Collection, 1923-1988, given to the Special Collections Library in 1997 by Frost's great-grandson, Robert Lee Frost II. This collection, measuring about one and one-half linear feet, contains material passed down to the great-grandson from his parents, Phyllis (Gordon) and William Prescott Frost and to them from his grandparents, Lillian (LaBatt) and Carol Frost. The value of the collection centers on an excellent series of letters written by Robert

Frost to his son Carol, his daughter-in-law Lillian, and his grandson William Prescott. The letters to Carol cover the years 1931 through 1938 and are full of family and farm news and arrangements for visits, particularly during the period when Carol and his family were living in California. There are also a few letters of encouragement regarding the samples of writings that Carol had apparently sent to his father. The greatest numbers of letters are those written by Frost to Lillian, beginning shortly after Carol's suicide in 1940. They offer his bereaved





# Musings...

## CAXTONIAN

### The Caxton Club

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The Caxton Club  
60 W Walton St, Chicago, IL 60610  
ph 312 255 3710  
[www.caxtonclub.org](http://www.caxtonclub.org)

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A small gathering of Robert Frost's family and friends meet every September to remember the poet and his poetry. It's an informal group, with no chosen leader although leadership emerges in a quite remarkable way during the time together. The quiet ones who brought the group together in the first place will bring the group together next year.

On September 23-24, 2000, the group gathered for the sixth time — this year at the Special Collections Library of the University of Michigan in Ann Arbor. In 1999, it was held at Bread Loaf Center in New Hampshire; in 2001, it will be held at the University of New Hampshire. Caxtonian Peter Stanlis, who initially suggested such a gathering, launched this year's colloquium with a background discussion on Frost's stay at the University of Michigan in 1921-22 and 1922-23, when Frost had appointments as Fellow in Creative Arts.

Peter selected two Frost poems, "Acquainted with the Night" and "Spring Pools," written while Frost lived in Ann Arbor, for opening discussion. Peter asked me to read the first poem to the group of 30 scholars and friends before discussion began. In his background comments following my reading, Peter observed that Frost told him the "One luminary clock against the sky" was, in fact, the clock in the tower of the Washtenaw County Court House in Ann Arbor.

But during the next 60 minutes, the conversation soared far beyond the Victorian clock tower. The poem, most clearly, some thought, reflects Frost's affinity with Dante. A terza-rima sonnet, it mirrors a Dante meditation in its circularity of structure and its dark tones and images. There is a foreboding sense of solitude — in Hell or in prison — in the Frost poem. "I have" is repeated seven times, a repetitive pattern extremely rare in Frost. Some felt the "I" is a masquerade — it is Frost defying the Romantic tendency of his Emersonian heritage.

The meeting of the "watchman on his beat" suggests self-isolation — "unwilling to explain." Some felt this circumstance in the poem insinuates the poet's own disaffection with society. "An interrupted cry" that "Came over houses from another street" hints at the speaker's extreme alienation, for it was "not to call me back or say good-by." But others sensed the poem echoes an Old Testament image, from Isaiah 53:3: "He is despised and rejected of men; a man of sorrows,

and acquainted with grief." Frost's "I" becomes something of the Biblical "I," it was observed.

A few saw in the poem Gothic elements, in which the dignity of the sublime, as in *Years*, emerges in an elegant rhetorical pattern that leaves the speaker at the end of the poem precisely where he was at the beginning. Some were reminded of Shakespeare's Hamlet and others of Eliot's *Prufrock*. I suggested that the Frost sonnet has kinship with "The Windhover" — a sonnet of Gerard Manly Hopkins — in its meditative character and its extraordinary metaphoric extension.

Before it was all over, Peter reminded us that the line, "Proclaimed the time was neither wrong nor right" (which, as you must gather by now, could be said of our views of Frost's poetry) may have come from Frost's Irish friend and fellow-poet, George Russell ("A.E."), who was fond of saying, "The times are not right." The poem is, Peter concluded — and few would disagree with him — one of Frost's "dark poems," like "Design," "Once by the Pacific," "The Hill Wife," and "An Old Man's Winter Night."

In this fashion, the life and writing of the American poet, who, it seems to me, best represents the 20<sup>th</sup> Century, is celebrated among family and friends, on a given weekend each September, somewhere in America.

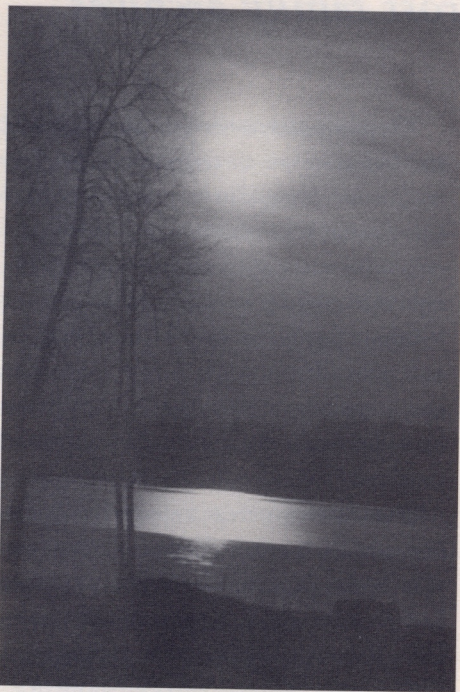
Frost would, I believe, were he not gone, smile, nod his approval, and say in his husky voice, "It's very nice to be so remembered by family and friends!"

Robert Cotner  
Editor



## Frost

Continued from page 1



"And further still at an unearthly height./One luminary clock against the sky"

(Photo by and from the collection of Robert Cotner.)

### Acquainted with the Night

Robert Frost

I have been one acquainted with the night.  
I have walked out in rain – and back in rain.  
I have outwalked the furthest city light.

I have looked down the saddest city lane.  
I have passed the watchman on his beat  
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet  
When far away an interrupted cry  
Came over houses from another street,

But not to call me back or say good-by;  
And further still at an unearthly height,  
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.  
I have been one acquainted with the night.

To Robert Lee Frost 2d  
from his great  
grandfather  
125th Street Frost St

daughter-in-law sympathy, encouragement, and financial assistance. Later letters, written during the mid-1940s, offer advice on the development and education of William Prescott. Other correspondents include family members Harold Cone and Marjorie Frost, scholar Edward Lathem, Frost's secretary Kathleen Morrison, television producer Norman Lear, and author Sandra Katz.

Another important part in this collection is the photograph series, which consists of over 100 images of various members of the Frost family, beginning with Robert and Elinor and continuing on into the present generation with photographs of Robert Frost II and his sisters. The photos offer a candid glimpse into several generations of Frosts as well as a number of posed studio portraits. These two series, along with an interesting collection of chapbooks, Christmas cards, clippings, commemorative material, original artwork, and inscribed books, create an archive having great potential for Frost research. Although the letters appear to have been consulted by previous Frost biographers, their depths, it seems, may not have been fully plumbed.

The most recent addition to Frost material held by the Special Collections Library contains the collection developed by Kathleen Morrison, her husband Theodore, and their daughter Anne. Kathleen was Robert Frost's secretary and manager for 25 years, from 1938, after the death of Elinor, until his own death in 1963. She was a major beneficiary of his will, and the collection, therefore, at one time contained most of Frost's manuscripts and unpublished works. These were largely sold or given away before Kathleen died. What was left, however, is nevertheless very interesting and should fill gaps in the biographical record. Included are a few manuscripts, some with corrections or notations by Frost or Morrison; Kathleen's notations concerning certain poems written in the margins of published copies; documents and correspondence relating to Kathleen's handling of Frost's affairs during his later years and in the years following his death; photographs and slides; as well as an assortment of Frost family Christmas cards, and announcements and

brochures for poetry readings and commemorative events.

These three collections are augmented by smaller, secondary collections, among them the papers of Dorothy L. Tyler and Mary E. Cooley, two of the three students at Michigan whom Frost identified as his "three graces." Both of these collections contain reminiscences, letters, and other materials about Frost. ❖

*Editor's note:* At the editor's invitation, Kathryn L. Beam, the Curator, Humanities Collections, Special Collections Library, University of Michigan, wrote this illuminating article on the university's Frost holdings. She was, as well, the gracious hostess for the Robert Frost colloquium at the university, September 1999.

### Reminiscence of Frost at Michigan

Peter Stanlis

Robert Frost particularly valued the many good friends that he made at the University of Michigan, among administrators, faculty, and students. When I went to Ann Arbor in the fall of 1944, I discovered that, even after 20 years, Frost was still regarded with affection and awe by many people who remembered him.

When I brought "greetings" from Frost to Professor Clarence DeWitt Thorpe, he leaped out of his chair with enthusiasm. Mary Cooley was particularly warm in her responses about Frost. She was one of the three original students whom Frost called the "three graces," the other two being Dorothy Tyler and Sue Bonner. I met Dorothy years later in Detroit, and she interviewed me about Frost's visit at the University of Detroit in November 1962, to receive his last honorary degree. (See *Caxtonian*, March 1996, p.6, for an account of Frost's visit to Detroit in 1962) Her report is in *Frost Centennial Essays* (Vol. III, pp. 7-69).

Frost spoke to me about Lawrence Conrad, his student at Ann Arbor. Eleven of Frost's

See MICHIGAN, page 4



# As told to a child – A remembrance from the Frost family archives

Lesley Lee Francis

What drew me initially to the Frost biography was the uncollected ballad “La Noche Triste,” inspired by Prescott and the retreat of Cortes from Tenochtitlan. I was by then immersed in my doctoral studies in Romance Languages and was intrigued by my grandfather’s fascination with Indian civilization in the pre-colonial times. Where my approach was scholarly, his was haphazard, drawn from knowledge that stuck like burrs in the field; in sharp contrast to my linear studies in biography, the poems blurred the lines between history and legend to serve the poet’s purpose of meaning and metaphor.

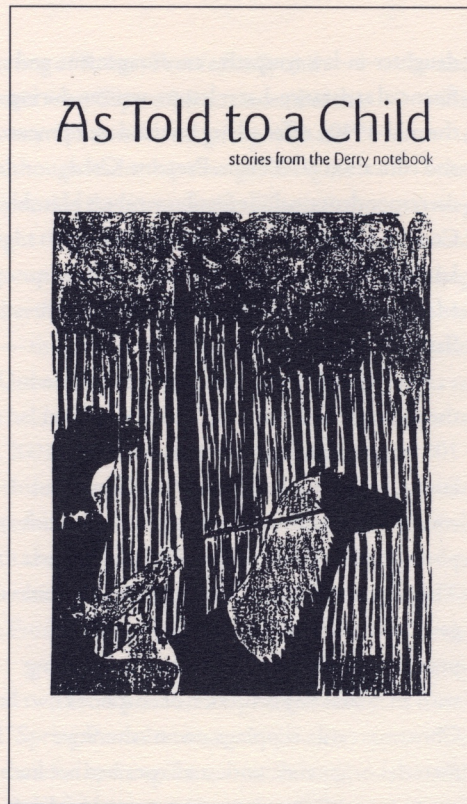
I soon found myself drawn to the dynamics of the Frost family during the years prior to public recognition in America — that is, prior to 1915 and the return of the Frost family from England. In my biographical study, *The Frost Family’s Adventure in Poetry: Sheer Morning Gladness at the Brim*, I explore these interactions exhaustively through personal correspondence, journals, and other primary source materials. Of special interest was the at-home education of the children and the shared family experience. Only recently, the Cyder Press at the Cheltenham &

## Michigan

Continued from page 3

letters to Conrad are in *Letters, Manuscripts, and Inscribed Books* by Robert Frost, published by David H. Lowenberg through the Grolier Club (1999). Among Frost’s friends on the Michigan faculty were Morris Tilley, Roy Cowden, Louis Bredvold, and Jean Paul Slusser. When Bredvold visited me at Bread Loaf in 1961, I took him to see Frost in his cabin, and they had a wonderful time reviewing Frost’s years at Michigan. Dean Joseph Burley, with whom Frost stayed on his many visits to Ann Arbor, was also very close to Frost.

When Frost was at the University of Detroit in 1962, Dean Burley’s daughter Ann came to see him. When I told Frost who she was, he threw his arms around her, and they had a very emotional reunion. It was a scene I shall never forget. ❖



Cover of *As Told to a Child: stories from the Derry notebook*, a collection of 18 stories for his children, written by Robert Frost in the years 1906-07. Published by the Cyder Press (1999) in an edition limited to 500 copies, it contains an introduction by Lesley Lee Francis.

Gloucester College of Higher Education, honoring the trans-Atlantic ties from those pre-World War I years, published a fine-art quality volume of the little stories RF wrote for and about his own children, entitled *As Told to a Child: stories from the Derry notebooks*.

One of the shared poems from the Derry period is “The Last Word of a Bluebird: As Told to a Child.” When first read to me as a child, and I heard the lines “I just came to tell you/To tell Lesley (will you?)”, I thought it had been written for me. Only later I learned that my grandfather wrote it for my mother Lesley, his eldest daughter, when she was a child. Composed in rhymed couplets and originally titled “The Message the Crow Gave me for Lesley one Morning Lately when I went to the Well,” the poem sets the tone for the little stories.

The poems and stories were part of my grandfather’s as-yet-unrecognized creative imagination. It would be his young audience, at school and at home, that helped shape RF’s early verse: on the one hand, his teaching experience at Pinkerton Academy in Derry Village and at the Plymouth Normal School, and on the other, interaction with his family, now grown to six (Robert, his wife Elinor, his daughters Lesley, Irma and Marjorie, and son Carol).

Life and poetry were so intimately related at home, in fact, that only Elinor was fully aware of her husband’s personal ambition. My mother Lesley would recall, in the introduction to her Derry journals (published as *New Hampshire’s Child*), that her father, “after exposing me to a variety of narrative and lyric poems (some of which I quickly learned by heart) and after getting me to write brief critical essays, never so much as hinted that he was frequently writing poems of his own, at the table in the kitchen of our farmhouse, long after we children had gone to bed.”

Living on the Derry farm, the children were exposed from a young age to their parents’ “education by poetry.” They learned that the natural thing is always the adequate symbol, that the reality around them and the “imagination thing” are inseparable. In my mother’s notebooks, we can trace her father’s hand in developing the skills of his children as writers. She told me that her journals were the result of her father’s way of teaching writing — by writing — and that learning to write, from his viewpoint, was learning to have ideas. Each entry should have a title and some sort of plot, or at least a shape. Indeed, they were called stories: “The hunting story,” “The cow story,” or “Meeting a Fairy — A Story.” Through their journal entries, RF expected the children to convey the excitement of discovery on the farm: the fun and laughter, the startling and sometimes scary event, and the overcoming of fear. While the scary moments stuck in their minds, other emotions, of joy and wonder, anger and love, strike an equally genuine note. The natural speech of children at play gives the little stories an immediacy and charm: the



children “spanking” the cow that escaped or chasing a bull or one of the horses; “playing school” with mama in the front parlor, then marching out into the kitchen to show papa what they had learned; watching a deer or a crow at the window; a row between the children; Papa’s April fool’s joke; collecting nuts or quartz stones. To these are added the literary allusions and attempts at dramatic dialogue.

For the children, the love of drawing and painting competed with the writing. In her journal, my mother explains: “i do not like to rit a story when I go outdoors because I want to pant [paint] and I sho mama and papa them after I pant them”; “but just then papa called me to rite my story.” While RF taught the writing, Elinor taught the organized subjects: reading, arithmetic, and spelling, to which she added her special love of drawing and painting.

The family walks included Elinor, whose protective, more gentle voice is heard as it welcomes word of the children’s adventures at end of day. Often joining her father on longer walks, my mother was not only learning from her natural surroundings but, equally important,

absorbing her father’s peculiar receptiveness to those surroundings: crossing a pasture with groves of pine, maple, or chestnut trees; swinging birches; sitting on stone walls; chatting for hours with friends in town; imagining goblins or fairies in the neighbor’s woods; or following Papa’s lead in dealing with her fears — of the cold nights, the dark cellar, sudden movements of animals in the woods, the sound of gunfire, or too much snow, too fast, from a snowstorm coming on.

All part of what RF referred to as “a life that goes rather poetically.” He emphasized the need of “reading for pleasure” in a family “where the word improvement is never heard.” It is preferable, he said, “not to have children remember you as having taught them anything in particular. May they remember you as an old friend. That is what it is to have been right with them in their good moments.” He and Elinor saw to it that the children were exposed through their readings, writings, and direct observations to the clarifying concepts of justice, fidelity, love, and courage, not as lessons imposed by their parents, but as discovery, as experience, as an organic part of the adventure of living.

At the time of their precipitate departure for England in late summer of 1912 — the matter settled by the toss of a coin — Lesley had turned 13, Carol, 10, Irma, 9, and Marjorie, 7. Settled in Beaconsfield, and later in Dymock/Ryton, the children’s “education by poetry” continued with several composition notebooks and production of *The Bouquet*, an in-house magazine to which the four Frost children and chosen friends (and several parents) contributed. The accomplishments of the children in England were a natural sequel to the journals Lesley kept on the Derry farm from the age of five. The trusting childlike view of life and freshness of response, the suspension of disbelief and inebriation that reduced the distance between reader, the writer, and the real world in the journals are carried on in the children’s projects while in England.

The Frost children’s crowning achievement was *The Bouquet*. As the mastermind and “managing editor,” Lesley typed and assembled the stories, poems, essays and illustrations by the

invited contributors. The single copy was to be issued monthly for circulation among the “subscribing” families. Now and then, a poem by Robert Frost or Edward Thomas was included in *The Bouquet*: “Pea-sticks” and “Locked Out” by the former, “The Combe” and “Nettles” by his new friend and nascent poet. The ongoing and almost constant exposure to each other’s ideas, opinions, and artistic tastes, while contributing to the magazine’s appeal, provides greater understanding of RF’s poetic output during this critical period. Six issues of *The Bouquet* survive and reside in the University of Virginia Library. As the editor, Lesley came to her task with a literary yardstick. Typing phonetically by the age of four, she would later transcribe, on the Blickensderfer brought from America, the manuscripts for her father’s first two volumes, *A Boy’s Will* and *North of Boston*.

The body of compositions and artwork produced by the Frost children gives full rein to the “imagination thing” combined with a heightened power of direct observation. Not surprisingly, the “education by poetry” provided by their father — as father, teacher, and poet — is reflected in the children’s journals and little magazine. As in the Derry notebooks, and in his own stories for his children, my grandfather’s creative genius was constantly enriched by his sharing of experience. While the often harsh and straightened circumstances in those early years prior to public recognition neither should nor could be replicated, the creative sharing of experience transcends material deprivation and is what we can hope to pass on to our children and grandchildren. ❖

*Editor’s note:* Lesley Lee Francis, the granddaughter of Robert Frost, spoke at the Caxton dinner meeting, March 20, 1996. At the editor’s invitation, she kindly provided for the Caxtonian this essay, which is drawn in part from her “Introduction” to *As Told to a Child: Stories from the Derry notebooks* (Cyder Press, 2000) and her biographical study *The Frost Family’s Adventure in Poetry: Sheer Morning Gladness at the Brim* (University of Missouri Press, 1994). She is one of the organizers of the annual Frost colloquium (see “Musings,” p. 2) and she often brings her own children, RF’s great-grandchildren, to the event.

## Robert Frost



### Education by Poetry

Lectures and Seminars  
by Lesley Lee Francis

Cover of a lecture brochure of Lesley Lee Francis.



# 'Goodnight, sweet friends'

**Gwendolyn Brooks**  
1917-2000

## Poet and Caxtonian

The world has lost a friend. And that's too bad, for the world has far too few friends, as Gwendolyn Brooks has been throughout her life.

She was a friend of the less fortunate and wrote of them in her poetry and stories.

She was a friend of the disenfranchised and spoke eloquently on their behalf at every opportunity.

She was a friend of children and spent much of her time until very recently talking with, teaching, and inspiring them to think, to write, and to live well.

Gwendolyn Brooks was a friend of Caxtonians and cherished her Honorary Membership in our society.

She read faithfully every issue of the *Caxtonian* when it arrived at her home. An inveterate letter writer, she corresponded, with all who wrote to her, in an open, bold, and free-flowing handwriting: Hi! she would begin her letters.

She would write, as she created her poetry, guided by a minute memory of an event, an incident, or an experience from the association, and she would close with a friendly flourish of kindness and humor - and sign boldly, Gwen.

Gwendolyn Brooks was a part of the fabric of the Chicago Renaissance moving with, as she used to say, inevitability among us these days. Because she was such a good friend, faithful teacher, and true poet, she will continue to be a part of the Renaissance.

But we shall miss her sweet presence in our midst.

Robert Cotner

**Ralph J. Carreño**  
1928-2000

## Architectural Critic & Historian

Ralph Carreño was a Renaissance man. A retired executive, he pioneered overseas sales of American consumer goods on five continents. But his most passionate interests were books, especially books about Italian Renaissance architecture.

He lectured and wrote on a wide range of topics and at the time of his death was working on a book on Georgian architecture.

A member of the Mencken Society, Classical America, and the Society of Architectural Historians, he also played the violin and was an aficionado of classical music.

He was like a comet that entered The Caxton Club orbit in 1995 and exited about four years later. But in that short span of time he made his presence known. He and his wife, Susan, were regular attendees at Caxton Club meetings. Ralph took upon himself the task of videotaping the Friday luncheon presentations for The Caxton Club archives.

His knowledge of Italian architecture was most gracefully displayed in his presentation to the Caxton Club Friday luncheon meeting about the architectural genius of Michelangelo in his design of the Medici Chapel in Florence. Another presentation on Mencken and the American Language revealed another one of his eclectic interests.

Even though his origins were Spanish, and his allegiance to America, he had that special quality that the Italians call *sprezzatura*, defined in English as nonchalance in performing excellent feats without seeming effort, an art that conceals art. We thank him and Susan for their brief but brilliant presence in our orbit.

Edward Quattrocchi



Gwendolyn Brooks (Photo by Eric Werner)

## From "Gwendolyn Brooks"

### Anthony Walton

Poverty, pain, shame, one and a half million dreams deemed fit for the most internal of exiles. That four-year-old wandering the wind tunnels of Robert Taylor, of Cabrini Green, wind chill of an as yet unplumbed degree - a young boy she did have to know to love.

(From *The New Yorker*, December 18, 2000, p. 48.)



Susan and Ralph Carreño

Ralph had a truly wonderful time every time we attended a Caxton function. It was almost enough reason to prevent us from moving back East. - I thought I might have to visit him in Chicago!

Although the past 15 months were challenging, his spirit and enthusiasm for reading and collecting books never wavered. The many letters he received from Caxtonians helped him more than I can put into words. Please convey my thanks to all the Caxtonians who helped us through this difficult time.

Susan Young de Carreño



# If you weren't there, you missed it

Dan Crawford

There was this long room with tables running along all available wall space, and on these tables were lovely books. Inside the circle of tables stood a number of Caxton Club members shaking their heads and muttering either "These books are way too expensive" or "That book is way too cheap." In the end, the crowd assembled at the 2000 version of the Caxton Club auction spent some \$4100.

One of the people present, trained as a librarian, has a feel for mindless statistics — which follow. (No bidders' names or actual winning bid amounts will be mentioned, for the sake of preserving assorted marriages or other important relationships.)

Number of auction catalogs sent via e-mail: 130

Attendance at dinner: 69, including speaker Susan Hanes

Number of items in the sale: 119 (in 68 lots)

Number of donors: 40

Number of items sold: 110

Number of bidders: 43

Number of buyers: 33

Number of people who donated AND bought: 13

Number of items donated by the most generous donor: 23

Number of lots bought by the most successful bidder: 5

Number of lots left over from the 1999 auction: 5

Number of 1999 leftovers, which sold in 2000: 5

Oldest item in the sale: manuscript of a hearing at a Court Baron in 1653, donated by Tom Joyce

Newest item in the sale: *The Type Louse*, hot off the presses from Miscellaneous Graphics, donated by Muriel Underwood

Heaviest item in the sale: *Catalogue of the Printed Books in the Library of the University of Edinburgh, 1918-23*, 3 vols., donated by John Chalmers

Largest item in the sale: Bound volume of *The Graphic*, Nov., 1876 to June, 1877, donated by Roger S. Baskes

Number of miniature books in the sale: 4

Number of items in the sale written, printed, designed, produced, and/or published by Caxtonians past or present: 50

Number of items in the sale published BY the Caxton Club: 23

Number of items in the sale written or edited by Milo Quaife: 7

Number of autographed items in the sale: 21

Best bargain in the sale: an autographed copy of *27 Chicago Designers*, which three of the designers present at the sale promptly autographed

Number of books bid on by the busiest bidder: 8 (he wound up winning only two of those)

Lot with the most bids: a tie between *The Queen's Gift Book* and *Princess Mary's Gift Book*,

donated by C. Frederick Kittle, and the April, 2000 issue of *Parenthesis* magazine, donated by James R.E. Donnelly, with 7 bids each

Best Title in the Sale: *Born in a Beer Garden*, 1930 (signed in 1934 by Christopher Morley and Ben Abramson, among others), donated by Evelyn J. Lampe

Oddest excuse for not raising another member's bid, and I quote, "It'll fit on her bedside table better than it will on mine."

Chances The Caxton Club will try this again in 2001: pretty decent

People who should have been at the auction but skipped it for some reason: And where were YOU? ❖



A  
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The illustration is an interpretation of the mystic SATOR formula, an early Christian palindrome (Pompeii about 79 A.D.), a magical square of letters combined with a magic square of numbers (65) attributed to Mars. Interpretation: The Savior (SALVATOR) holds (TENET) the working (OPERA) of the spheres (ROTAS). Arranged in cruciform, the letters give the opening words of the Lord's Prayer in Latin (A - PATERNOSTER - O, vertical and horizontal). The terminal A's and O's stand for the Greek letters Alpha and Omega, the beginning and end.

The above illustration and text are the substance of the Seasons Greetings of Hermann Zapf to his friends of The Caxton Club, "With all good wishes for 2001." "The Fine Art of Letters - The Work of Hermann Zapf," is currently on exhibit at the Grolier Club, 47 E. 60th St., New York. The exhibition will run through February 6.



# Bookmarks...

## Dinner Program

January 17, 2001

Franz Schulze, Rosemary Cowler, and Arthur Miller

*Thirty Miles North – the 143 year history of a school*

Franz Schulze, Rosemary Cowler, and Arthur Miller will describe the awesome task of writing the history of Lake Forest College, entitled *30 Miles North: A History of Lake Forest College, Its Town, and Its City of Chicago*.

Five years in the making, this 240-page history tells the story of this aspiring institution, which after an aborted beginning at the time of the Civil War and re-establishment a decade later, Lake Forest College incubated in the 1880s and 1890s a university-scaled rival to Northwestern and the University of Chicago. By the end of the turn of the century, it had recreated itself as a highly regarded liberal arts college.

During the course of the research for this book, many new facts (including ties with Caxtonians Edward Graff, Alfred Hamill, James Getz, and others) were brought to light. Authors Schulze, Cowler, and Miller will discuss their experiences in taking on the task of writing the first published history of Lake Forest College.

*Thirty Miles North* examines the rich social, political, and intellectual development of Lake Forest College from the time of its founding in 1855 to the present.

Illustrated with more than 290 color illustrations, many published for the first time,

the book includes maps, portraits, memorabilia, cartoons and photographs. Highlights include caricatures of early 20<sup>th</sup> Century faculty by political cartoonists John T. McCutcheon of the *Chicago Tribune* and Herbert Block ("Herblock"), the latter a 1931 graduate of the school. Also included is a photograph of future tough-guy Richard Widmark (class of 1936) on stage in a foppish 18<sup>th</sup> Century lace collar and cuffs. Several photographs capture the 1950s-era college days, when future *Grease* film producer Allan Carr (class of 1958) was on campus.

Franz Schulze is the Betty Jane Schultz Hollender professor of Art Emeritus at Lake Forest College. He is the author of biographies of Ludwig Mies van der Rohe and Philip Johnson. Rosemary Cowler is the Hotchkiss Presidential Professor of English Emerita and Director of the Graduate Program in Liberal Studies at Lake Forest College. Arthur H. Miller is a Caxtonian and the College Archivist and Librarian for Special Collections at Lake Forest College.

Jim Tomes  
Vice President and Program Chair

## Luncheon Program

January 12, 2001

Steven J. Masello

*The success and trials of an eccentric caricaturist*

Caxtonian and Council member, Steven Masello, will present an illustrated lecture on the most famous of the celebrated *Vanity Fair* caricaturists, Carlo Pellegrini, a.k.a. "Ape." Pellegrini was a popular and colorful Neapolitan eccentric. The Prince of Wales, among others, greatly enjoyed his genius and his company. Pellegrini portrayed many notables, including Disraeli, members of the royal Family and Oscar Wilde, whose portrait done for *Vanity Fair* in 1844, hangs in the National Portrait Gallery.

The focus of Masello's talk will be on Pellegrini's caricature of Arthur Orton (1834 - 1898). A pretender of prodigious girth and audacity, Orton, the son of a Wapping butcher, claimed to be Sir Roger Charles Doughty Tichborne (Last Christmas, Masello came to be the owner of an original, signed print of Orton/Tichborne - hence his particular interest.) The Tichborne trials presented one of the most celebrated and hotly debated legal battles of Victorian England. Please join us for this fascinating look into art and artifice.

Edward Quattrocchi & Leonard Freedman  
Co-Chairs

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 6pm, 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 \$10. 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, \$40.