

CAXTONIAN

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The cycle of books: A never-ending exploration

Nicholas A. Basbanes

The idea that a finished book might be regarded by its author as a work-in-progress may sound paradoxical, but that is precisely the way I feel about *A Gentle Madness* and *Patience & Fortitude*, the first two installments in what I hope will be a trilogy on the fascinating concept of book people, book places, and book culture. Most professional authors will tell you that once a manuscript goes through the publishing process and becomes a completed work, they are done with it, and the reasoning is sound, especially if a living is to be made, and if new projects are to be undertaken and seen through the press.

While I subscribe in principle to that view, especially as it relates to the writing of fiction and poetry (one of the worst decisions William Wordsworth ever made, critics agree, was to rework many of the exuberant poems of his youth in the twilight of his life for "posterity"), the nature of my work is such that a lot of the people I write about are alive and well and still fulfilling their bibliophilic destinies. It is true that a good number of my subjects — the collectors Robert Hoe III (1839-1909), J. Pierpont Morgan (1837-1913), and Henry Huntington (1850-1927), the booksellers Dr. A. H. W. Rosenbach (1876-1952) and Jake Zeitlin (1902-1987), and the librarians Wilberforce Eames (1855-1937) and Belle da Costa Greene (1883-1950), for instance — were long since deceased and their legacies

Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Title page of Abel Berland's First Folio (1623) by William Shakespeare, which recently broke the record for 17th-Century books, bringing at Christie's of New York auction, October 8, 2001, \$6.2 million. Image from Christie's catalogue of the Berland collection. Used with permission.

pretty much secure when I began my explorations among the gently mad in the mid-1980s.

But one of the departures I have pursued in my inquiries is to consider the contributions and experiences of figures from the here and now, and since a central subtext of my writing is the cycle of books and book people, I feel it my responsibility to keep tabs on "breaking developments," as it were, and to report on them from time to time to my readers.

The publication in 1999 of the first paperback edition of *A Gentle Madness: Bibliophiles,*

Bibliomanes, and the Eternal Passion for Books provides a telling case in point. By then four years had elapsed since release of the hardcover, and a number of pertinent "transitions" had taken place, three of them in 1996 alone, each one, in its own way, reaffirming the various dynamics of passage I had taken such pains to illumine by the examples of their predecessors. There was no way I would have considered rewriting elements of the book itself, of course, and I said as much at the outset, noting that my "original narrative structure" from the hardcover would remain intact, and that "people who were alive in 1995 remain alive in this new edition." But I did write a preface detailing the dispositions of the three libraries all the same, and the ways each one reflected the wishes of the respective collectors.

See BASBANES, page 8

This issue of the Caxtonian marks the 100th issue of the monthly journal of The Caxton Club. To commemorate this milestone, we offer a 16-page, full-color edition, which has been underwritten through a grant from the Helen M. Harrison Foundation and a gift from Caxtonian Morrell M. Shoemaker, Jr. We are grateful for the generosity of those who made this special issue possible.

The Editor



Musings...

CAXTONIAN

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The entrance to the Newberry Library, one of the most remarkable libraries of its kind in America, is a splendid visual metaphor for the function of the book in human life.

It appears as a richly sculpted Romanesque entrance to a tunnel, through which one is invited to proceed deeply into an unknown and unfamiliar region. Libraries are like that, if we let them be. They are entrees to the most profound deepening known to humankind. Properly used, good libraries permit us to explore vast depths of intellectual and spiritual domains never envisioned outside of their walls or unavailable in any other social enterprise — including the electronic. Great libraries do on a large scale what great books do on a smaller scale.

Of the one hundred or so books that I have read in the past year, one stands out as supremely representative of that toward which I'm driving. That book is *The God Particle* (1994), by Nobel Laureate (in Physics), Leon Lederman. Here is a book that, without sacrificing the richness, texture, and depth of the domain, offers the non-professional physicist opportunity to experience the pleasures of the search for the invisible particle — the God particle.

Lederman, director of Fermi National Accelerator Laboratory in Batavia, IL, from 1979 until 1989, now lives in Chicago's Hyde Park neighborhood, teaches at Illinois Institute of Technology, and fulfills his passion to empower young scholars through experiences in science by working in public schools when and wherever possible. Much of his Nobel grant has been committed to the enrichment of young minds in scientific enterprises, from the Illinois Mathematics and Science Academy, of which he is considered the founder, to the public schools of Chicago, where he spends considerable time and resources working with children.

In reading *The God Particle*, I am first struck by the perspicacious mind of Lederman. With uncommon wit and unexpected grace, he takes what may be one of the most complex intellectual domains known and brings enjoyment, if not complete understanding, in the study of electrons, protons, muons, hadrons, and their relationships in the sub-atomic realm.

He takes us on an historical tour, from 5th Century B.C. Greece to tomorrow's scientific news. We listen in on Lederman's delightful, imaginary conversation with Democritus, when the two meet in the second-floor control room of Fermilab late one night — Lederman clad in his pajamas. Democritus informs Lederman (and us) of his early theory of the "a-tom" and what it meant to the Classical world. Lederman then tells him (and us) what he and his

colleagues have done with the concept of the atom in the particle world of modern physics.

We meet all of the personages of Western science and learn that the movement has been from the macro- to the microcosm — from the cosmos to the quark. The brilliance of Lederman's history is that it is so superbly understandable, so thoroughly readable. Galileo, Newton, Kepler, Faraday, and the whole host of scientists who forged through their labors the world as we know it today were his friends, whom Lederman knew with such intimacy that he could even joke with them across the centuries — and give us delight in the wryness of his mind.

The intimacy increases as Lederman moves into the 1950s, when he became a significant participant in the development of modern physics, winning the Nobel Prize in 1988. What strikes me — beyond his marvelous understanding of sub-atomic physics — is the depth of his perceptions and his human understanding. A few sentences from his description of Fermilab as a working laboratory will illustrate what I mean: "Buried 30 feet beneath the prairie and describing a circle four miles around lies a stainless steel tube just a few inches in diameter....Through this ring, protons race at near-light-speed velocities to their annihilation in head-to-head confrontations with their brethren antiprotons. These collisions momentarily generate temperatures of about 10,000 trillion degrees above absolute zero, vastly higher than those found at the core of the sun or in the furious explosions of a supernova. Scientists here are time travelers more legitimate than those you'll find in science fiction movies. The last time such temperatures were 'natural' was a tiny fraction of a second after the Big Bang, the birth of the universe."

The journey to today has been from the outer to the inner, from the surface of things to depths beyond which our most sophisticated optical devices can peer. A grand new kind of *faith* is necessary and a new kind of cooperative endeavor is required — call it *love*, if you choose. Through Lederman's vision, we may indeed have at our very doorstep the fusion of three mortal enemies: science, art, and religion. There is *hope* in this possibility, but its fulfillment will require a vital *intelligence* among all our people. This is the challenge of America at the beginning of the 21st Century: all who would understand us must know the depth of our daring, the profundity of our pursuits, the exhilaration of our expectations.



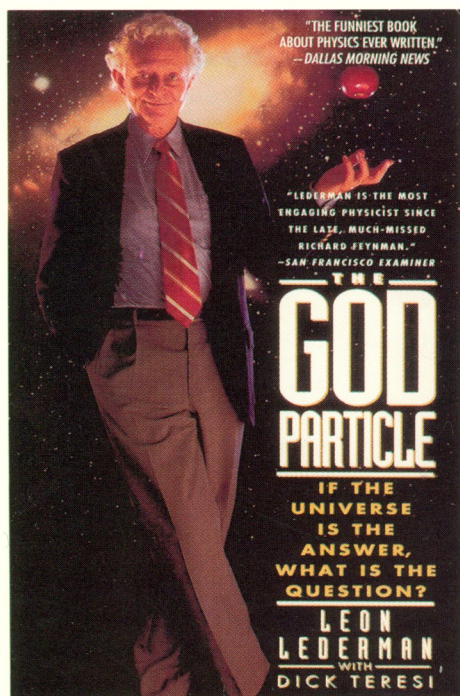
Robert Cotner
Editor

Fermilab — prairie cathedral, America's Stonehenge

Fermi National Accelerator Laboratory — known as “Fermilab” — located 40 miles west of Chicago in Batavia, IL, is the world’s largest superconducting accelerator and stands at the forefront of research in particle physics. The images on this page provide a glimpse of this magnificent “machine,” which, since its opening in 1974, has explored the sub-atomic world, linking the ideas of 5th Century Greek philosopher Democritus with the most intimate knowledge of the universe in today’s scientific arena. All photos of Fermilab were provided through the courtesy of Fermilab’s Visual Media Services. RC



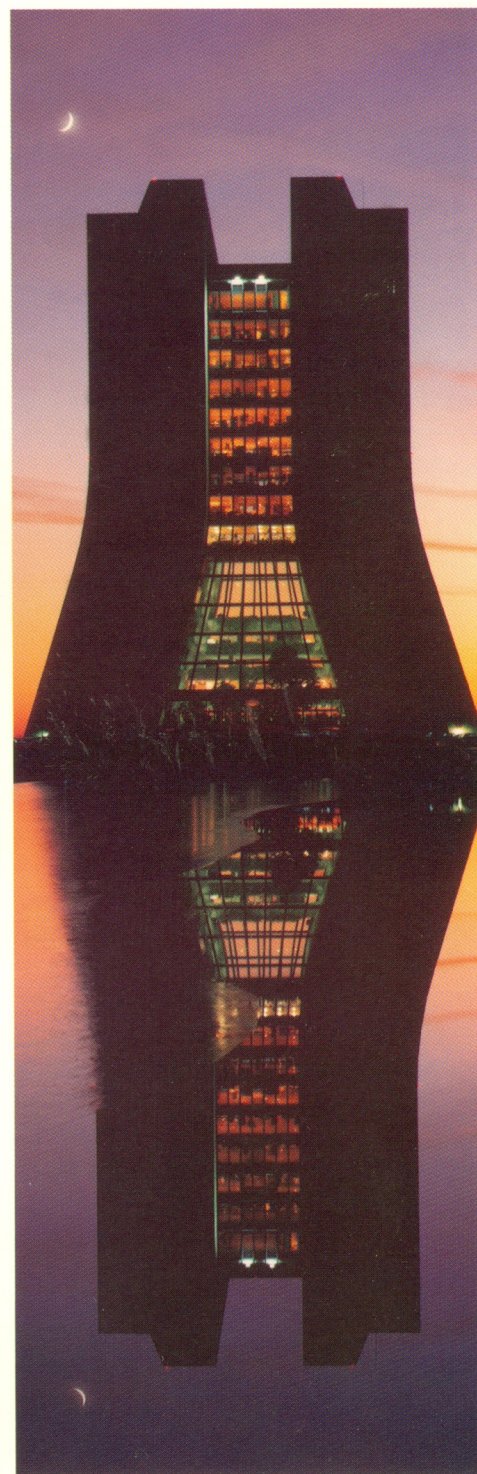
Aerial view of Fermilab, home of the world’s highest energy superconducting accelerator, the Tevatron. The Main Injector and the Tevatron rings dominate the landscape on the 6,800-acre site in Batavia, IL. Wilson Hall is visible on the far left. (Image 00-912)



Cover of Leon Lederman’s *The God Particle* (1994).



Engineers work on the Main Ring accelerator. This is an interior view of the Tevatron accelerator, which is made up of 1,000 superconducting magnets. (Image 95-341)



Wilson Hall at dusk. This 16-story building houses the administrative and scientific centers of Fermilab. Inspired by a cathedral in Beauvais, France, it “sweeps upward from the flat, flat land, somewhat like a Dürer drawing of hands in prayer” — as described by Leon Lederman. Completed in 1974, this building was conceived by founding Fermilab Director Robert Wilson. (Image 89-1308)

When the Bauhaus met the Shakers

Susan Jackson Keig

"What thou seest write it in a book...."
Revelation, 1—11

Were it not for the large number of ledgers, books, documents, journals, letters, diaries, hymnals, and covenants written by the Shakers, from the time of their arrival in America, August 6, 1774, and continuing still—often in precise and elegant penmanship—their beliefs and lifestyle would not be so clearly known and studied world-wide today.

The Biblical passage cited above is found inscribed on the flyleaves of manuscripts in the largest collection of Shaker at the Western Reserve Historical Society in Cleveland. It was begun in 1911 as many of the Shaker communities were dying out, and is comprised of over 12,000 items. Another important collection is owned by The Filson Club in Louisville, KY.

By coincidence, in the 1960s, Ray Pearson at the Institute of Design in Chicago—known in Europe as the Bauhaus—and I both became interested in collecting Shaker, especially photographs. (My college mentor had been Bauhaus-educated, and later I had attended and taught at ID also.) We found a parallel in the functional design of the Shakers and the mantra "form follows function" of this German school of design formed over 80 years ago—the Bauhaus.

Ray wanted to show his students in Basic Workshop courses actual Shaker pieces in addition to photographs, while I was concerned with the need to collect and preserve an important visual part of uniquely-American heritage. Photographs have always been critical to me as a graphic designer, and the fact that the Shakers espoused photography as a way of explaining their beliefs and attitudes made the collecting another form of communication between the past and present.



Pictured on Shaker calendar for 2002: sketch of Shaker Brother Micajah Burnett, (1791-1879), architect, engineer, surveyor and mathematician at Shaker Village of Pleasant Hill, KY, by a contemporary, the naturalist Constantine Rafinesque, professor at Transylvania University, through whose courtesy it is used.

Ray and I received cooperation from the few existing communities and at unrestored sites. Ray went down to South Union Village in Kentucky near the Tennessee border and assisted in the yearly festival, "Shakertown Revisited." Although the Shakers had left South Union in 1922, still buildings and artifacts remained at this major Shaker site that Ray researched and photographed. By having his own darkroom he was able to print his pictures—and then record them meticulously in notebooks. We met often to exchange prints and compare notes.

Ray went East and, together with Julia Neal, South Union historian/author, and the Hancock Village at Pittsfield, MA, collaborated on the first comprehensive collection of historic photographs of Shakers and their villages: *The Shaker Image*, published in 1974. Ray's archive

included tintypes, daguerrotypes, snapshots, studio portraits, and stereopticon views.

Meanwhile, at the Shaker Village of Pleasant Hill in Kentucky, about 18 miles from my home near Lexington, restoration had been underway, begun in 1961 by a non-profit educational corporation formed locally by concerned citizens.

During the early years when these two Kentucky sites were seeking funds for restoration I sensed that having visual images such as photographs would be helpful in picturing the villages to the public.

So I engaged a Winnetka photographer, James L. Ballard—he was at a publishing firm where my husband worked and I was at a design firm—also on the North Shore. Jim went with me at various seasons to record with his Hasselblad the terrain, existing structures and the interiors at these Shaker locations. This formed the beginning of a collection of both

contemporary and historical photographs—mainly of Pleasant Hill and South Union—that I wanted to share and, as a designer, also utilize in various ways for the benefit of the two sites.

James L. Cogar, the first curator at Colonial Williamsburg had returned to Kentucky to become president of Shakertown at Pleasant Hill, Kentucky, Inc., and to undertake the restoration. With his encouragement, and of James C. Thomas, then curator, I designed and produced, in 1970, the now widely-seen calendar, presently in the 32nd edition for 2002. With a design recalling Shaker arch motif, it pictures historic and contemporary photographs of the Believers, their architecture and lifestyle at this particular village. Most of the photographs are from my collection now num-

bering more than 3,000 items—majority are of Pleasant Hill.

A year later, September 1971, in an exhibition titled “The Shakers—a Lifestyle by Design” at the Ryder Gallery in Chicago, I hung photographs of Pleasant Hill on sconces from Shaker pegboards, made in the village for this show. Ray Pearson loaned Shaker chairs, stoves, and cabinets to simulate a Shaker interior, in this first-ever viewing of such rare pieces as inspirational drawings from his collection.

The success of this exhibition led to special showings of the photographs—at both Pleasant Hill and South Union—along with the sconces, as both villages had still-existing pegboards.

Following the Chicago exhibit came a number of articles in newspapers and magazines: *The New York Times*, *Chicago Tribune*, *Chicago Sun-Times*, *Louisville Courier-Journal*, *Interiors*, *Design & Environment*, and 12 pages in *Communication Arts* on my Shaker collection, and other design work. Plus speaking engagements at Yale University, and Virginia Commonwealth University where photographs were shown along with tapes of Shaker spirituals.

Of all the experiments in communal living in

the settling of America—and there were over 100 such groups—the Shakers with their singular way of life were the most successful, productive and longest-lived. For those who belong to this religious sect one of the major tenets of Shaker belief is that its members live, literally in heaven on earth. This means creating a world that is orderly, clean, and free of distraction. Every building they erect, every object they make—down to its shape, color and function—is designed to be heavenly. As the Trappist monk and scholar Thomas Merton said, “The peculiar grace of a Shaker chair is due to the fact that it was built by someone capable of believing that an angel might come down and sit on it.” In Shaker villages, perhaps more than in other places, God was in the details, and the details had to be perfect. (Merton was a member of the Abbey of Gethsemani in Kentucky, and knew Pleasant Hill.)

Reference to the Shakers’ sense of design continues today. You find the words “Shaker-inspired” applied to innovative products such as in the American Standard ad in *House & Garden*, October, 2001, that introduces their new Enfield line with the heading “Inspired by Shaker design. Not necessarily the lifestyle.” (Enfield is the name of Shaker villages in both New Hampshire and Connecticut.)

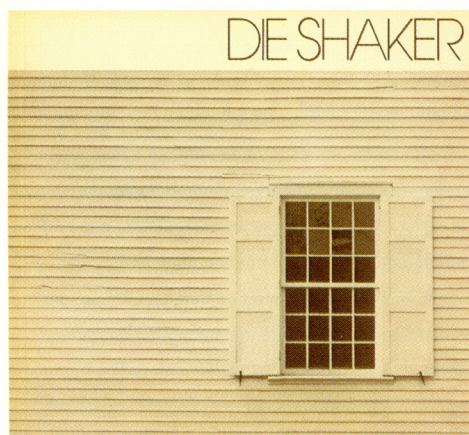
Of the once 19 major Shaker Societies and 10 short-lived societies, only one at Sabbathday Lake, ME, founded in 1794, is still active—but with only six members. (150 years ago the Believers numbered 6,000 in all the villages.) Still adhering to the tenets of the order—celibacy, pacifism, confession of sins, equality of sexes and races, communal sharing of goods, and separation from the world (of greed, lust, and competition), they survive and reach out—allowing a British documentary to be made titled “I Don’t Want to be Remembered as a Chair,” and also a compact disk “Simple Spirits” with the Boston Camerata on the rich legacy of Shaker chants and spirituals.



Poster for the J.B. Speed Art Museum exhibit, Louisville, KY, in 1976, depicts meeting room, Centre Family House, Shaker Village of Pleasant Hill, KY. Designed by and in collection of Susan Jackson Keig. Photograph by James L. Ballard.

In the 70s I had the opportunity to work as a designer with Dr. Thomas D. Clark, author, eminent historian, and professor at the University of Kentucky who first inspired my interest in history. First, on his book *Pleasant Hill in the Civil War*, and later on *Pleasant Hill and Its Shakers*. Projects with the Chairman of the Board, Earl D. Wallace, followed in quick succession, such as a report on archaeological investigations of 1975-78, titled *The Shaker Mills on Shawnee Run*. The work was funded by a grant from the Lilly Endowment, Inc. as Eli Lilly had become interested in the restoration of Pleasant Hill and had visited the site.

Heather Bone, curator of the American Museum in Britain, Claverton Manor, Bath, England made a trip to Pleasant Hill to ask for assistance in completing the Shaker room in the museum. I furnished a special photograph to fill an entire wall, of the spiral stairway in the Trustees’ Office, designed by the young and



Meeting House, built 1820, Shaker Village of Pleasant Hill, KY, pictured on book accompanying exhibit “Die Shaker,” at Die Neue Sammlung, Munich, Germany, 1974. Photograph by James L. Ballard, collection of Susan Jackson Keig.

See SHAKERS, page 9

Communing with Lamartine — French Romantic who speaks for today

Pierre Ferrand

During my trip to France last summer, I spent six days in Macon, north of Lyons. This little town is close to the ruins of Cluny, which was the medieval headquarters of the book-loving Benedictines and the grandest of medieval abbeys. Similarly close are prehistoric sites of our more illiterate forebears of 200 to 500 centuries ago.

My wife, Binnie, wanted to commune with the ecumenical religious community of Taize, also nearby, and spent several days with them; I intended to commune instead with Macon's most famous native son, Alphonse de Lamartine (1790-1869).

The aristocratic Lamartine is known in France as the earliest of its four great romantic poets, who also include Victor Hugo, Alfred de Vigny, and Alfred de Musset. As a young man, he had a number of love affairs he described with a notorious lack of realism and some disregard for facts in several prose romances, particularly *Graziella* and *Raphael*, both first published 1849 and still in print. He was also an officer of the royal guards, a minor French diplomat in Italy, a traveler to the Middle East, who wrote a *Voyage To The Orient*, (1835), and a writer on politics, history and literature, who was considered an eloquent orator. I had just reread his complete poems, as published in the 2,000-page Pleiade edition, and I was interested in learning more about his political career.

I had never read his *History of the Girondists*, (1847), a runaway international best-seller, which retold, in his fashion, the fate of the (relatively) moderate Republican party during the first French Revolution, and which, according to some historians, sparked the Revolution of 1848, of which Lamartine was briefly the foreign minister and de facto head. This book seems not to have been reprinted in the past 100 years. I was interested in getting hold of it.



Alphonse de Lamartine

I asked about locating the book at the Tourist Office, in the town's major bookstores, and then in the Lamartine Museum, which is on the second floor of a particularly handsome early 18th Century mansion. None of these had heard of the book.

The town has a Quai Lamartine, a Place Lamartine, a Rue Lamartine, a Lamartine Monument, and numerous businesses named after Lamartine. I was warned against Restaurant Lamartine. At the Lamartine Museum exhibit, quite good iconographically, though it did not display the *History of the Girondists*, I was told by its amiable guardian that it was one of the least visited sites of the town (I was its only visitor that day). He was kind enough to make a phone call for me to the municipal library and found out that all their books and papers on Lamartine had been loaned out to nearby Bourg-en-Bresse, famous for its superlative chickens, since the Macon library was being remodeled.

The only resource for locating the book in Macon, I was told by all my informants, was the

rare book store on the Plaza of the St. Pierre Cathedral. I hurried down to that sole center of bibliophilic culture in town, and I found that its very competent owner did have several book shelves crammed with volumes by and about Lamartine, and an excellent selection of hard-to-find books dealing with aspects of French literature and culture. He also had issued a bibliography of another native son of Macon, Henry Guillaumin, an outstanding (though opinionated) scholar who had edited various Lamartine texts and published numerous essays about him as well as iconoclastic studies about many other figures, from Jesus to Joan of Arc, Jean-Jacques Rousseau, Alfred de Vigny, Victor Hugo, Alfred Dreyfus, and Emile Zola, often infuriating, but mostly well worth reading.

He indeed had two different copies of the *History of the Girondists*, one in eight handsome volumes, and another one in two outsize in-quartos he was prepared to sell to me for the equivalent of about \$60 — since they were not in mint condition. The price was indeed reasonable, though I generally do not pay that much for a single book, but the idea of lugging these heavy volumes home to the U.S. scared me. I since found that, as I suspected, the Newberry Library has an early edition of the book, together with other volumes of related interest, and that it also can be obtained through the Internet.

Lamartine is still worth studying. He is uneven as a poet, but his slim collection of verse, the *Meditations Poetiques* of 1820, was the first volume of significant romantic poetry in French and includes some of its gems. His *Harmonies Poetiques et Religieuses* (1830), are mostly cosmic hymns of praise of almost unrelenting pantheistic religiosity and innumerable exclamation points, but some of them are of great beauty. He also wrote some memorable verses expressing his doubts about organized

religion. His poem about the death of his young daughter Julia remains moving. His novel in verse, *Jocelyn* (1836), is not without interest. His 12,000-verse epic, *La Chute d'un Ange* (*An Angel's Fall*, 1838), contains a remarkable vision of an evil prehistoric tyranny whose fiendish horrors have few parallels in literature. The two short prose romances mentioned earlier — like most of his love poetry, express an ethereal and idealistic conception of love, but are rather charming.

His political poetry includes some notable pieces I already admired as a child in France, including a response to an aggressively chauvinistic German song of the early 1840s, which claimed the Rhine (which is partly French and also Dutch and Swiss) for Germany alone. He called it "The Marseillaise of Peace." He wrote that it is the act of barbarians to use rivers and nationalism to divide people. Heaven has no frontiers.

Like many other great 19th Century Frenchmen, he was a cosmopolitan, and a pacifist, whose ideas prefigure the European Union, still in the process of formation today. He also eloquently spoke against slavery and the death penalty and wrote a play about Toussaint L'Ouverture, the black Haitian hero. He believed in social justice and in non-violent means to attain it. He had, in a number of ways, a clear vision of a desirable future, and was therefore considered to be an impractical idealist by many. He was simply in advance of his time, and in part, of our time too.

Bibliographical Note: As is frequently the case for French writers, the most convenient (though not cheapest) edition of Lamartine's poetry in French is that of the *Editions de la Pleiade*. It does not include Lamartine's own comments on many of his poems, which are frequently inaccurate on points of fact, but does reproduce his verse plays, including



Title page of Lamartine's *Oeuvres* (1848), from the Newberry Library, through whose courtesy it is used.

Toussaint L'Ouverture, the only one ever performed (in 1850), and which has been republished in English.

The bibliography of Lamartine's prose, which is not totally negligible, is complex. Particularly during the last 20 years of his life, Lamartine was in financial difficulties and worked "like a galley slave" in his efforts to pay down his debts. He wrote a considerable volume of autobiographical pieces as well as many historical works, including memoirs of his political career and the history of the 1848 revolution, several biographies and much literary criticism, and tried to sell several editions of his many-volumed "complete works." Except for his poems and some of his autobiographical romances, little of this abundant production has been republished since his death. The same applies to his political essays, speeches and his *Histoire des Girondins* written earlier, though sections of his *Voyage en Orient* and a few of his speeches have been occasionally republished. His most famous address is a courageous

speech made when confronting a hostile mob, in 1848, "Against the Red Flag" (and in favor of the Tricolor). A critical anthology of some of his prose is long overdue, to my mind.

There is an excellent (though incomplete) iconography of Lamartine, edited and prefaced by Henry Guillaumin, (*Lamartine: Documents Iconographiques*, Geneve, Pierre Cailler, 1958). I acquired it, part of a "special edition" of 120 copies, from M. Norbert Darreau, the proprietor of the Macon bookstore mentioned above. ♦

Some lines from Lamartine:

And so, however driven towards new shores,
Drifting irretrievably into everlasting night,
Can we never drop anchor for a single day
On the shores of eternity?

+ + +

God is but a word dreamt up to explain the world.

+ + +

The ideal is but the truth glimpsed from afar.

+ + +

Limited in his powers, infinite in his wishes,
Man is a fallen god who remembers heaven.

+ + +

Shame on him who will sing while Rome is burning,
While the flaming river of fire rush on
From the temples and the places up to the Pantheon
(For he must have Nero's own soul, lyre and eye)!
Shame on him who can sing when every woman
Fears for the life of her sons

When every citizen wonders whether the flames
Will devour his own home!

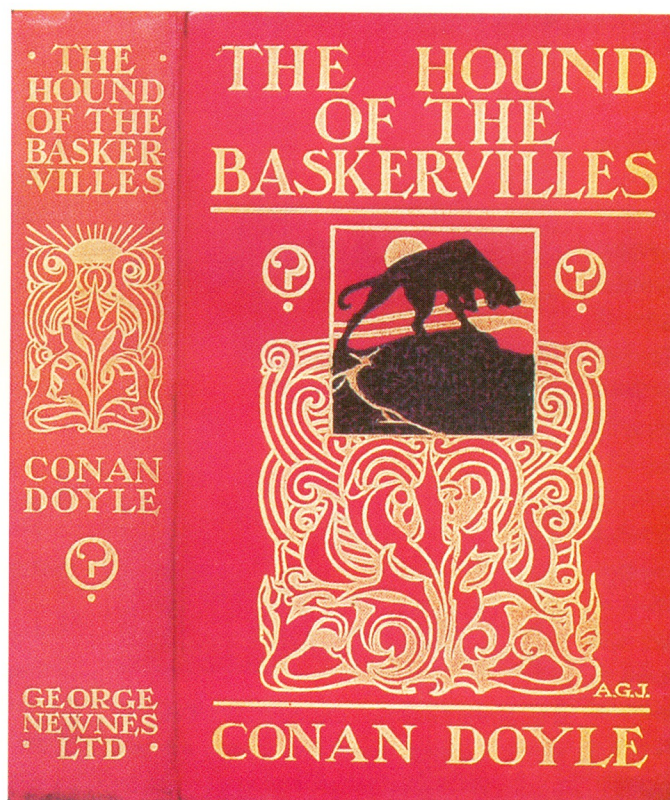
It is time to fight with the weapons which remain,
It is time to climb up to the bloodied podium
And to defend at least with one's voice and presence
Rome, the gods, and liberty!

Author's note: I remember being thrilled by these verses in the 1930s, when my father was in the forefront of the fight against Nazism in Germany.

To summarize briefly: the core holdings of the incomparable collection of 20th-Century first editions gathered by the New Yorker Carter Burden (1941-1996) went to the Pierpont Morgan Library, with some items returning to the marketplace; with careful preparations having been made well in advance of his passing, the vast culinary archive of Chicago restaurateur and philanthropist Louis I. Szathmary II (1919-1996) had already been installed in a number of institutions; and the great library of medicine and science assembled by the San Francisco psychoanalyst Dr. Haskell F. Norman (1915-1996) was sold at auction to nourish the next generation of collectors, the \$18.6 million realized setting records in a number of areas.

The salient lesson to be learned — and it was the same lesson appreciated in the examples of three French collectors from the 19th Century profiled in the opening pages of *Gentle Madness* — was that “each contributed in different but equally essential ways to the cycle of books among collectors, libraries, and dealers,” and that regardless of the destinations that had been chosen for the books, “steps were taken to ensure proper passage.”

With those subsequent developments firmly placed “on the record,” I wonder now how, and in what context, I should account for the en bloc purchase of the Sanford and Helen Berger William Morris Collection by the Huntington Library in San Marino, CA, early in 2000, and the combination sale-gift of the massive Michael Zinman Collection of Early American Imprints to the Library Company of Philadelphia later that year, each a transaction that made the two institutions, in one fell swoop, major repositories in these respective fields. Perhaps it is this kind of detail that argues for the creation of a gentlemadness.com web site, who knows, but it certainly is a possibility I will bear in mind, because I always am being asked for status



Cloth cover of the first issue in book form of Arthur Conan Doyle's *The Hound of the Baskerville* (1902). The story was first serialized in a magazine in 1901. From the collection of C. Frederick Kittle, through whose courtesy it is used.

reports about “my” collectors from AGM, and this could be the way to do it.

In the meantime, I have *Patience & Fortitude: A Roving Chronicle of Book People, Book Places, and Book Culture* to keep tabs on, and my hands are full there as well, as recent events have demonstrated quite tellingly. No sooner had the bound galleys come back from my publisher in May than I learned that one of the greatest collectors I had ever met — Abel Berland of Glencoe, IL and one of the guiding spirits of The Caxton Club — had consigned his fabulous library of Western history and literature to Christie's for a fall sale, the same week in October, in fact, that my new book was scheduled for publication by HarperCollins. I was able to get some details of Abel's decision into the finished book, but the sale results themselves — and, as members of this organiza-

tion know quite well, they included a number of records for printed books, most notably the \$6.2 million paid for Abel's exquisite copy of the *First Folio* of Shakespeare (1623), the most ever spent at auction for a 17th-Century book — will have to wait for inclusion in a future edition of P&F.

That Abel's books would one day be sold at auction came as no surprise to me, I might add, and I indicated as much in my book, noting his conviction that he owed the next generation of collectors an opportunity to enjoy the company of the treasures he had described to me as his “dearest friends.” Indeed, to emphasize the point, he had quoted words from my own book, the comment of Robert Hoe that if “the great collections of the past had not been sold, where would I have found my books?”

So that critical element of the equation was being satisfied in this instance. And when I visited Chicago late in October, I discovered yet again just how timeless the cycle is when I was introduced to the remarkable collection of “Doyleana” — books, manuscripts, letters, paintings, journals pertaining to the life and career of Arthur Conan Doyle and his family — gathered by Dr. C. Frederick Kittle and his wife Ann and earmarked for deposit to the Newberry Library, where it will become, in an instant, a research collection of the first importance. The words of Henry Huntington seemed appropriate in both cases. “Men may come and men may go,” the California magnate had once said, “but books go on forever.” Or, as the Romans would have it, *littera scripta manet* — the written word endures. ♦

Shakers

Continued from page 5

talented Shaker, Micajah Burnett. A visit to the museum followed in 1974.

England had been the place of origin of this dissident Protestant sect—first called “Shaking Quakers,” then Shakers, due to a vigorous form of dancing when they gathered to worship. Because of persecution, eight followers, led by an inspired Mother Ann Lee, embarked for America in 1774. Here the sect was known as the United Society of Believers in Christ’s Second Appearing, with communities from Maine to Florida, and as far west as Indiana.

In 1972, the museum in Munich, Germany, Die Neue Sammlung contacted me to be a part of a team on a major Shaker exhibition with architect/designer Karl Mang of Vienna, president of the Austrian Institute of Design. His earlier work, “The Hidden Sense—Functional Design in the 19th Century” was on the subject of the Shakers and Thonet bent wood furniture. (At the World Exposition in Philadelphia

Shaker design was universally admired and appealed to a wide audience. (This was evident in other exhibits held in Japan.)

In 1973, *The Simple Spirit*, a pictorial study of the Shaker Community at Pleasant Hill, by James C. Thomas—then curator, now president—and Samuel W. Thomas, historian, was produced by the Pleasant Hill Press. It provided a much-needed comprehensive account of the site, now a National Historic Landmark. The book was accompanied by a first-ever map of the village’s land use, location of Shaker Landing on the nearby Kentucky River, and placement of some 260 original structures in this relatively self-sufficient community.

The heightened awareness of Shaker at this time encouraged me to seek grants from the National Endowment for the Arts and the Kentucky Arts Commission, for a major exhibition at the J.B. Speed Art Museum in Louisville, KY. With additional funding from two gener-

and Pleasant Hill, Ky.” Music was provided by recording of Shaker spirituals. The show not only had photographs, historic and contemporary, of both South Union and Pleasant Hill, but was accompanied by pieces of furniture from both sites, which added immensely to the show’s interest as Kentucky Shaker furniture had not been exhibited before and differed from Eastern Shaker in certain unique ways, as use of native woods such as cherry and walnut.

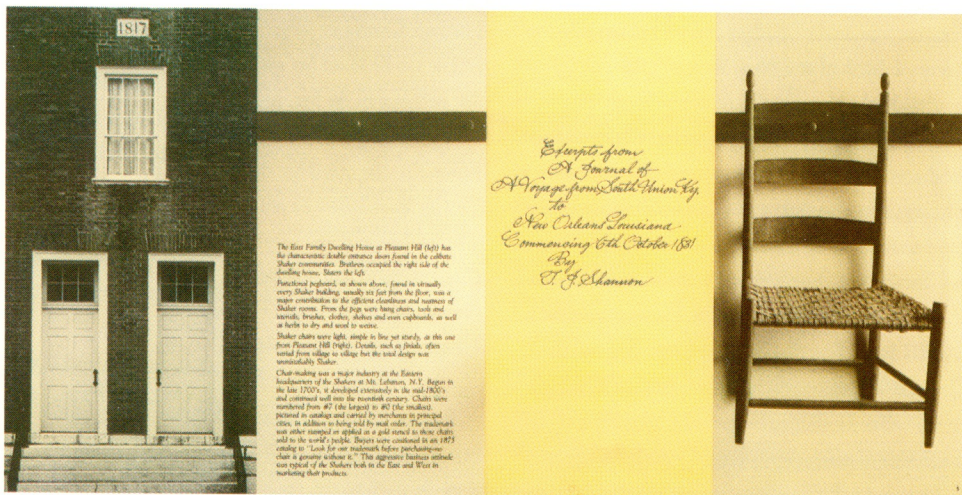
At the request of the American Institute of Graphic Arts I hung a selection of photographs from this exhibit in their New York gallery, also in 1976.

The success of the show at the Speed Museum led to a request for a state-wide traveling unit in Kentucky, designed to be easily assembled and dismantled. The Guild of Shaker Crafts of Spring Lake, MI worked with me to fabricate this exhibit that traveled the state for three years under the auspices of the Kentucky Arts Commission.

Ken Burns, filmmaker, had become interested in the Shakers at this time and one of his very first films was on this subject—followed by other films on historic themes that have become his special interest. He wrote this about the book *The Gift of Pleasant Hill* by the distinguished landscape photographer, James Archambeault: “...a reminder of the authentic spirit of the Shakers and their important message to live simply, to care for others, to put your absolute best into everything you do...” Dr. Thomas D. Clark wrote the introduction for this 1991 book of striking color photographs, which I also designed.

One of the more recent interpretative projects at Pleasant Hill is the exhibit in the restored 1866 Timber Frame Stable at Shaker Landing on the Kentucky River. Using historic photographs from my collection to tell the story of trade and business acumen of the Shakers on this important waterway, I designed the panels to blend in with the ambience of the structure, an experience in itself.

All this gives meaning to collecting—ways in which a collection can be used and shared with others—as seen through a designer’s eyes. ❖



Trade With the World's People: A Shaker Album, booklet and packet written and designed by Susan Jackson Keig, on the Shaker Villages of South Union and Pleasant Hill, KY. Sponsored by the Beckett Paper Company for the Bicentennial, 1976, and selected for inclusion by the Library of Congress. Calligraphy by John Weber, photographs by James L. Ballard.

in 1876, the Shakers saw the Thonet bent wood process—shortly after the bent wood rocking chair appeared.)

This 1974 German exhibition, titled “Die Shaker,” was accompanied by a book *Die Shaker* in German, French and English. The exhibit traveled to major museums throughout Europe and to Romania, then behind the Iron Curtain.

ous patrons, Spanjer Bros. of Chicago and the Beckett Paper Company of Hamilton, OH, a Bicentennial project was conceived for 1976.

One of Ray Pearson’s students at the Institute of Design, Bill Hafeman, made a film “The Shakers: An American Experiment,” which was shown at the opening of this exhibition, titled: “Two Shaker Villages: South Union

Keith Preston — Chicago professor, poet, and newspaperman

Kim Coventry

I first purchased one of Keith Preston's five books of verse in 1998, while looking for the better-known satirical works of Dorothy Parker and Christopher Morley. The bookseller directed me to *Splinters*, a book of poems published by Preston in 1921. Upon opening it and reading "Gods and Machines," I discovered that Preston was not only witty and ironic, he was a native of Chicago:

*I looked at the gas tank, so paunchy and squat --
Ah, has he a poem inside him or not?
I looked and I looked at this comical card
And wondered what copy he held for a bard.*

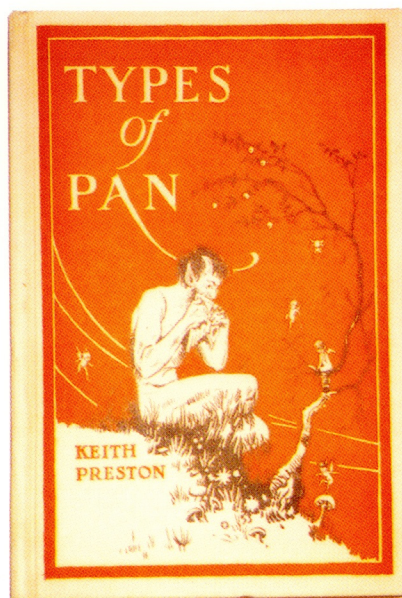
*I sniffed at the rich odoriferous air.
I groped for the poem I scented was there;
I sighed for our Sandburg to show me the key,
When, whew! The afflatus descended on me.
Prosaic? Carl? Yon tank, set so firm on the ground?
Or earthy and I O ye rabble myopic,
The heart This Titan, full belled and round?
We see, of this hulk, how it throbs philanthropic.*

*Though blatant his look, what a beautiful soul!
How free with the gains that he squeezes from coal.
How lavish of sweetness and light from his gains,
Still serving the people with might and with mains.*

*Ah yes, he illumines some millions of heaters,
While brass buttoned thousands are reading his
meter;*

*So generous he, with his brightness sidereal,
For me and for Carl he makes bully materials.
For Carl and myself, if you know what I mean,
Can vision that god where you see the machine.
But in justice to Carl I would have you divine
His gods are not nearly so gaseous as mine.*

This, I thought, was Preston commenting on the wealth of John D. Rockefeller, and I was immediately curious about the author. In this article, I will share some of the poems and what



From the collection of Kim Coventry

I've been able to uncover about the short life of the long-forgotten Keith Preston.

When he died in 1927 at the age of 42, Preston was described by Harry Hansen, literary editor of the *New York World*, as "probably the most brilliant of the long succession of witty columnists that Chicago has produced in the last thirty years....He was a scholar turned newspaper man, and his excessive good nature made his shafts easy to take." Born in Chicago on September 29, 1884, to William D. and Jessie Roberts Preston, Keith graduated in 1901 from South Division High School in Chicago. He entered the University of Chicago on October 1, 1901, and graduated with a PhD (bachelor of philosophy) in March 1905.

That month, he was admitted to the university's graduate school. In 1907, he began to teach at Indiana University in Bloomington, where he earned a Master's degree. He taught at Indiana University and Princeton until in 1913, when he became an instructor in Latin in the College of Liberal Arts at Northwestern University. During this time, Preston continued his studies at the University of Chicago, taking the full complement of courses in Latin, Greek, and history. In August 1914, he completed his

final exam for Latin and Greek and was awarded a PhD in Classics and graduated magna cum laude. The title of his dissertation was "Studies in the Diction of the Sermo Amatorius in Roman Comedy." In 1915, Preston married Etta Shield of Westfield, NJ, whom he met at the University of Chicago. At the time of his death, the Prestons lived at 729 Emerson Street in Evanston, Illinois.

In reading his poetry, it is clear that the classics became a rich source of material to which he repeatedly returned for inspiration, as is evident in the poem "The Classics in a Nutshell," which was published in his book *Splinters* in 1921:

*Aeneas, with his little boy,
Slid down the fire escape from Troy.
He took the household bric-a-brac
He took his father pick-a-back.
His wife Creusa he forgot
(Although he loved her quite a lot).
She perished in the fire, poor dame!
He often thought of his old flame.
From Troy he sailed the raging tide, O!
To Carthage where he fell for Dido;
The left her cold and went to hell
Came through and married very well.
No one had ever thought him bad. --
He was so sweet to his old dad.*

Before leaving academe, Preston had a short but promising career; in 1915 he was promoted from instructor to assistant professor of Latin at Northwestern; in 1919 he was promoted to associate professor. But in 1923 he left the classroom for journalism — to become a columnist for the *Chicago Daily News*. This change could not have come as a surprise to those who knew him, as he had been published under the well-guarded pseudonym "Pan," in "A Line O' Type or Two," a popular column in the *Chicago Tribune*. The column was located at the center of the editorial page and edited by the

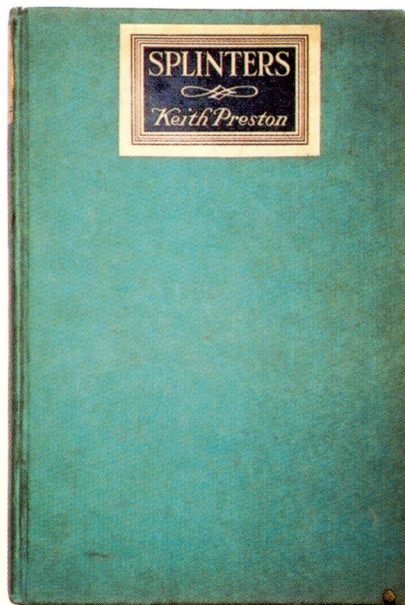
intellectually powerful Bert Leston Taylor until his death in 1921, followed by Richard Henry Little. During his short career at the *Daily News*, Preston wrote a daily column called "Hit or Miss" and a Wednesday column called "The Periscope." He also was the editor (starting in 1926) of the paper's Wednesday book page. In a four-line poem, he says what he feels about Sinclair Lewis' recent book, *Elmer Gantry*:

*A red-headed woodpecker tries to tackle
The tin roof of the tabernacle,
The din is great but the damage small;
That's "Red" Lewis, after all.*

Christopher Morley, writing for the *Saturday Review of Literature*, remembered Preston's debut as a newspaperman. "It was an excellent day for literary journalism when he gave up a Latin professorship at Northwestern University to become a columnist, and soothsayer....He entered with charming grace into the apostolic succession of witty versifiers whose stanzas have scoured that city not less keenly than her winds from off the lake." Preston was, perhaps, at his best when writing about books and literature and of the poets, authors, and headlines of both the past and present as in "The Poetry of Publishing (After Herrick)," published in 1921:

*A sweet disorder in the press
Kindles in books a wantonness:
A jacket in some gaudy tone;
A binding rather loosely sewn;
A blurb or two that here and there
Bedeck the crimson stomacher;
An arch abandon boldly telling
In grammar, punctuation, spelling,
Do more bewitch me than when art
Is too precise in every part.*

Or in this poem entitled "The Casualty List," also published in 1921:



From the collection of Kim Coventry

*Burns, R., loose, showing signs of wear;
Kreymborg, Alfred, unopened, rare;
Pope, Alexander, broken backed;
Morley, Christopher, gilt, joints cracked;
Wordsworth, William, in boards, needs tacking;
Swinburne, Algernon, flyleaf lacking;
Whitman, Walt, loose, and leather rotted;
Dell, Floyd, mottled calf, somewhat spotted;
Coverley, Roger de, cover strained;
Tennyson, banged a bit, mended with glue;
Lowell, Amy, uncut, as new.*

Upon his death, Harriet Monroe, editor of *Poetry* magazine, wrote, "I think of Keith Preston first as a splendid man and as a loyal friend. After that one may think of him as one of the best column conductors and wittiest humorous poets in the country." In 1925, Preston had remarked on the fate of Monroe's own genre of work in this four-line quip entitled "The Liberators":

*Among our literary scenes,
Saddest this sight to me,
The graves of the little magazines
That died to make verse free.*

Preston died on July 7, 1927, and is buried at Graceland Cemetery in a large family plot that includes his uncle, Elbridge G. Keith (1840–1905), who was president of the Chicago Title and Trust Company and a resident of Prairie Avenue. Keith Preston published four titles in his lifetime, and one was published posthumously by his wife. He was a member of the Cliff Dwellers, the Society of Midland Authors, and Kappa Sigma fraternity.

To read Preston's prose and poetry today, is to look back on the rich Chicago literary and political scene of the 1920s through the words of someone at its heart, who, with a rare sense of humor and sharp wit captured the essence of the events of a bountiful decade. ❖

A Chronology of books By Keith Preston 1894–1927

Types of Pan, Boston and New York: Houghton Mifflin Company, 1919.

Splinters, New York: George H. Durand Company, 1921.

Column Poets, edited with and introduction by Keith Preston, Chicago: Pascal Covici, 1924. Poems compiled from those published in Preston's newspaper columns, including four by Vincent Starrett writing under the pseudonym "Vinpenny."

The Top O' the Column, Chicago: Pascal Covici, 1925.

Pot Shots from Pegasus, introduction by Christopher Morley, New York: Friede Covici, 1929. Poems selected by Preston's widow, Etta Shield Preston, and published after her husband's death.

It's a mystery...

Michael Braver
Associate Editor

Beginning in September 1993 with Volume I, No. 1, and continuing with this month's 16-page, color issue of the *Caxtonian* — our 100th — it is a mystery how this little journal of The Caxton Club about all things relating to the book comes into being each month. While the *Caxtonian* has grown from a four-page newsletter to an eight-page journal over the years, the process of creating it has not much changed. It still germinates from a few scribbles on a piece of paper (laughingly referred to as our rough layout), some wonderfully written articles, some very special illustrations and photos, then taking on a life of its own — and this is the mystery — it somehow comes together each month to inform, to educate and, on occasion, to amuse.

We have enjoyed in articles during the years the insights and remembrances of the late Caxtonian Elmer Gertz; the European intellect of Pierre Ferrand; the whimsy of Dan Crawford, and the scholarly writings of Ed Quattrocchi. We have shared the great collections of Abel Berland and Fred Kittle, as well as glimpses into the art of collecting by Tom Joyce. We have visited Cuba through the words and photos of Kenneth Paterson. Frank Piehl has shared his encyclopedic knowledge of The Caxton Club through his articulate retelling of our history. Gwendolyn Brooks, our departed Life Member, shared her view of the future on our pages, and actor John Astin wrote of his love of the metaphysical side of Edgar Allen Poe. Photographer Art Shay allowed us to print a very special and personal collection of photographs of his dear friend, Nelson Algren. Numerous privately held and rarely seen illustrations have made their way into the pages of the *Caxtonian*.

Thank you to Hayward Blake and Bruce Beck for their assistance with the evolving design of the *Caxtonian*, and to everyone who has

Caxtonian

A Newsletter of The Caxton Club of Chicago
Volume I, No. 1 September 1993

Two Caxtonians Join Ranks of Honorary Members

From 1895 to 1993, 30 members have been elected to Honorary status in The Caxton Club. This year at our May meeting, two very deserving members, Abel Berland and Bruce Beck, were elected unanimously to join the ranks of Honorary members like John T. McCann and King Adolph of Sweden.

Abel has been a Caxtonian for 36 years and has proven to be a pillar of strength and dedication to the club and its objectives. Moreover, he is a real friend to all who share his love of books. He is an amateur collector of Early English Literature, Incunabula, poetry and its illustrations. Moreover, he is a real friend to all who share his love of books. He is an amateur collector of Early English Literature, Incunabula, poetry and its illustrations. Moreover, he is a real friend to all who share his love of books.

Late Summer Meeting Launches New Year and Conference of Humanists

In a rare, late summer meeting, August 13, 1993, 40 Caxtonians and guests gathered to hear Michael Winslow, Associate Professor of English, University of Texas, Austin, discuss the relationship between C. Walter Ransom, considered by most as the greatest collector of American literature of the century, and Joseph Hatch, editor of the bibliography of American Literature.

Giving private correspondence in the archives of RAL and other documents, Dr. Winslow traced the growing relationship through the 1920s and concluding in a clear personal friendship, which, he observed, lies at the heart of the best of book collecting.

Dr. Winslow was one of six humanists in Chicago for a Saturday conference at The Newberry Library to lay ground work for the film, *Print and Paper*, to be produced by McGraw Hill & Video, Inc., in cooperation with The Caxton Club. The visiting scholars were invited by a grant from the Illinois Humanities Council and selected by David McGraw and Laurie Kennard, producers of the film.

Caxtonian Alice Schreyer, University of Chicago, and Paul Galt, The Newberry Library, served as moderators for the day-long discussion. According to McGraw, the conference was a "splendid success," and gave the staff of direction needed.

Plenary lecture at the conference (left) was David McGraw, University of Virginia, John Galt, National Center for the Book, Chicago, University of Chicago, and Caxtonian Alice Schreyer, University of Chicago, and Paul Galt, The Newberry Library, served as moderators for the day-long discussion. According to McGraw, the conference was a "splendid success," and gave the staff of direction needed.

Caxtonian

A Newsletter of The Caxton Club of Chicago
Volume IV, No. 5 May 1996

A Passion for Books Created the Abel Berland Library

Amelia is a first edition. The 1468 De Oratore is one of two copies in the United States, the other being in the Morgan Library. The third is the 1483 *De Inventione*. There are, as well, the *Norwiche* Chronicle of 1493 containing 1,850 woodcuts, *Hyperboreus* (Pictorial of the World).

"I have held your Caxton I I say," I told Berland a new point in our conversation. He obliged and pulled from the shelf his *Caxton* or *Print and Paper*. This book, printed by William Caxton on the Westminster press, March 28, 1475, is one of 11 known to have been printed in Caxton's lifetime. To hold in your hands a book printed by Caxton is a remarkable way, to touch the hand of the person who created it.

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Remembrance

For those who can't get to the work, but in the person of Abel Berland, told many of the treasures of history, and shared with one of the country's great bibliophiles and collectors.

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Volume I, No. 1 featured two of our more important members, Abel Berland and Bruce Beck, who had been selected as Honorary Caxtonians.

Abel Berland's magnificent collection of English literature was featured in May 1996.

Caxtonian

A Newsletter of The Caxton Club of Chicago
Volume III, No. 1 January 1995

Aesthetics of the Book Link Caxtonians Over the Years

Neil Harris, distinguished Professor of History at the University of Chicago, will deliver the keynote address for the Caxton Club at The Caxton Club, January 28, 1995, at The Newberry Library. He will speak on "High Culture and High Ambition: Chicago of the 1890s," a poem portrait of Chicago and Chicagoans that featured many long-lived cultural institutions of Chicago, including The Caxton Club.

Prof. Harris authored a book about this all-American of the 19th century, *NY, Boston*. As a result of that work, he has studied Chicago, the all-American city. His essay on the history of the Chicago Public Library system, published in *Chicago Magazine*, shaped public opinion to underwrite a new building for the central library — the Harold Washington Public Library — instead of a rehabilitated downtown department store.

A nationally recognized scholar and speaker, Prof. Harris brings a special, personal perspective on learning, culture, and Chicago traditions wherever he speaks. Caxtonians will not want to miss the meeting, which marks the 100th anniversary of this distinguished organization.

The Centennial Gala will be preceded by the opening of the exhibit, "Personal Treasures - Favorite Books from the Collections of Current Caxton Club Members," in the Harmon Dunlap Smith Gallery of the Newberry at 5:30 p.m. Dinner is scheduled in the new hall of the Newberry at 6:45 p.m., and Prof. Harris will speak at 8 p.m.

Historian Neil Harris To Address Club Gala

NOTE: Caxtonians and guests are requested to pay in advance for dinner seating such as to facilitate the large numbers expected at this event.

Caxtonian

A Newsletter of The Caxton Club of Chicago
Volume V, No. 3 March 1997

Dr. Kittle and Dr. Doyle — Kinsmen Through Medicine and Belle Letters

There is a kinship between Caxtonian Fred Kittle and English literature scholar Dr. Arthur Conan Doyle, that transcends the small relationship of collector and the one collected. It is a tale to tell few know Dr. Doyle as Dr. Kittle does. Both were trained as physicians, both cultivated broad interests from their earliest years, and both surrounded themselves with the legends of literary and artistic accomplishment.

Kittle's Doyle collection began in the mid-1950s, when he acquired the original manuscript of Doyle's *The Hound of the Baskervilles*, a 19-page, hand-written medical lecture that Doyle gave on October 3, 1910, at St. Mary's Hospital Medical School, London.

Kittle himself is currently working on his own manuscript of a book that will delineate all of the particulars about the scholar in his career as a reporter of Doyle's own hand-written text. The study will be published by the Arthur Conan Doyle Society this spring.

Between the acquisition of his first manuscript and his most recent, Kittle has become, while assembling what is recognized as one of the world's finest Doyle collections, a *l'ecole* of the Caxtonian's Doyle, a scholar in his own right on the life, times, and work of the world's greatest detective writer and his family.

There's More to Doyle Than Holmes

By C. Frederick Kittle, M.D.

Speculations come easily in describing Sherlock Holmes, the remarkable detective who entered this world in 1887 (if study in Scotland). It is understandably the best-known literary character and the greatest fiction of mystery ever created. His popularity is progressive and continues to grow as indicated by the variously named Baker Street Literary Society devoted on him and by his increasing number, 414 organizations worldwide in some count of which 321 are in the United States.

However, I confess that although attracted to and charmed by Sherlock Holmes, I gradually began to wonder about the man known so loved and loved so much. I began to wonder about the character of Sherlock Holmes and those 60 pages of the *Doyle* collection.

Arthur Conan Doyle finally Arthur Ignatius Conan Doyle on his last day in London, May 7, 1930, in a small flat in Edinburgh. Although his memory was Irish and his birthplace Scottish, he lived the majority of his life in England and, with his manner and Victorian English gentleman. During his adult life he was described as being and friendly over his last full, about 225 pages, and ending every vitality.

The Centennial issue of the *Caxtonian* (January 1995) was our first four-color issue

C. Frederick Kittle's incomparable Doyle family collection was featured in March 1997.

The surrounding illustrations mark some of the milestones on the road to this 100th issue of the *Caxtonian*. ♦

The late Elmer Gertz wrote frequent, always-popular articles, such as the one on Harry Truman, which appeared in November 1997.

Actor John Astin, in Chicago to present on stage his one-man Edgar Allan Poe performance, became of a friend of Caxtonians and wrote for (as he did in May 1998) and spoke to the club.

One of our most beautiful issues appeared in May 1999, when Dan Crawford favored us with a story and illustration on "Floriography."

Photographer Art Shay shared some of his remarkable photographs and his own remembrances of Chicago writer Nelson Algren in May 2000.

Caryl Seidenberg and the Vixen Press

Bob McCamant
Contributing Editor

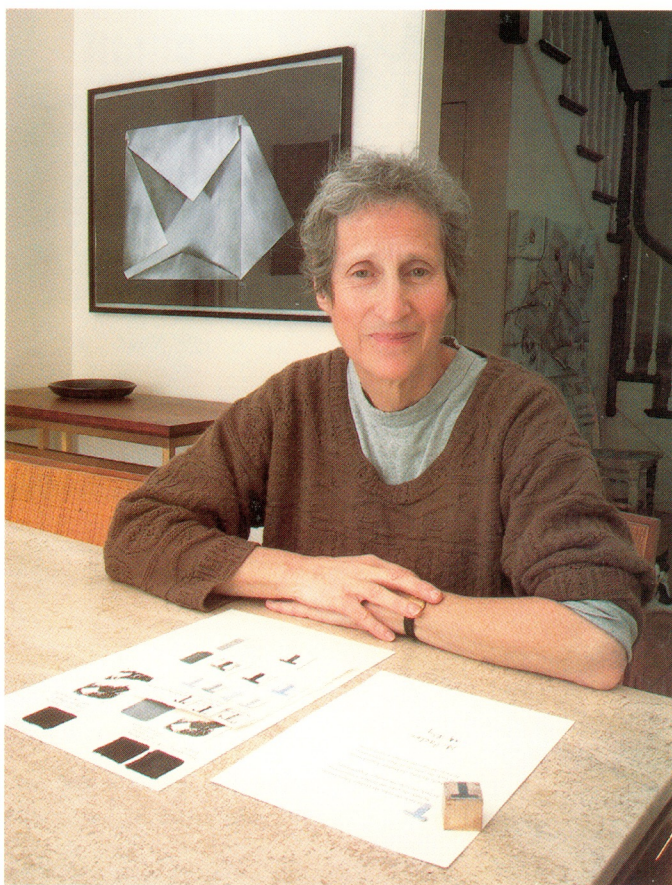
Caxtonian Caryl Seidenberg says she always wanted to print. These days, all she has to do is go to the basement of her Winnetka home, turn on the lights, and she can print to her heart's content. When I visited her recently, I was amazed at how a few steps put us into a different world.

One room contains files of completed work and lots of space to spread out projects. The largest room has a Vandercook proof press, an etching press, a Ludlow typesetting setup (a gift from Caxtonian Bruce Beck), and all the other tools a printer requires. And a small darkroom contains equipment for making photopolymer plates.

Seidenberg came at being a publisher through art. "I don't know if it was cause or effect, but my parents always gave me art supplies as gifts when I was a child," she explains. In college, she combined a French major with a 3-dimensional art minor. Even then she was thinking about the combination of text and image. "I thought it would be wonderful if I could break the bounds of the academic book and make it a richer experience."

Then in 1973, she happened into the STA Type Workshop. Caxtonian Muriel Underwood and others took her under their collective wing and taught her how to set type and print it, which allowed her to add a verbal dimension to the images she had previously been creating with etchings, lithographs, and other art processes. Like most beginning printers, her early work was mostly ephemeral broadsides and pamphlets. But then the personal loss experienced by a dear friend inspired her to try something more ambitious.

The result was *Katherine, Gentle Voiced*. It was the setting of her own poem — addressed to the Dylan Thomas scholar Katherine Loesch — hand-set and accompanied by etchings and wrapped in marbled paper. It is stunningly beautiful, and it caught the eye of Caxtonian



Caryl Seidenberg displays the wood engraving she cut for use as the drop cap at the start of her forthcoming *Shirt*. Behind her is a relief print, one of the many forms her art has taken in recent years.

Jim Wells, who purchased a copy for the Wing Collection at the Newberry Library. (Many are the private presses that have struggled for decades before making it into that collection.)

Next came two books of poetry by Martha Friedberg. Seidenberg had known her for years, playing tennis with her on the courts at the University of Chicago. Friedberg had been working on poems for some time, but had not published any since her college days. She wanted her poetry books to be affordable by anybody, so she came up with grants, which allowed Seidenberg to sell paperback copies for \$10. *Finally* (1981) and *The Water Poem* (1985) sold out promptly.

For the next ten years or so, Seidenberg devoted herself to painting and occasional one-copy artist books. But by the late 1990s, she was

ready for more poetry. She chanced to hear that Robert Pinsky was to be poet-in-residence at Northwestern University, and she wrote him a letter offering to print a work suitable for limited-edition publication. Then, at a reading, she summoned her courage and asked him if he had read her letter. Yes, he had.

He even had it with him in his briefcase. The result was the collaboration *The Rhyme of Reb Nachman*, published in 1998. That, in turn, led to their new project, *Shirt*, due sometime early next year. It's Pinsky's rumination on the human cost of the shirt,

including the Triangle Shirtwaist Factory fire, which led to the founding of the ILGWU. Seidenberg had almost decided on the illustrations for the book prior to September 11, but is in the process of rethinking them in light of recent events.

Pinsky is an ideal collaborator, according to Seidenberg. "He's always available, always interested, concerned. And I feel as if he's a kindred spirit." That is what every publisher looks for, since it can lead to the elusive goal: a book that is more than the sum of its parts, where text and illustration and form enhance each other. ❖

Books we finished III — Books at auction during Holiday Revels

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Surrey: Pvt. Pub., 1960. Ltd. To 300 copies.
Donated by Evelyn J. Lampe.

Books Beautifully Made

- Ade, George, Mrs. Peckham's *Carouse*,
Nappanee, IN: Press of the Indiana Kid,
1961. 1 of 250 copies; illustrated by John De
Pol. Donated by Charles Miner.
- Biblia Sacra*, Paterson, NJ: Pageant Press, 1961.
1 of 1000 copies; the first facsimile of the
Gutenberg Bible produced in the United
States. Donated by Tom Drewes.
- The Book of Kells*, New York: Knopf, 1974. 126
color plates. Donated by Jim Tomes.
- One lot of books designed by Hayward Blake:
The Idea of Ideas, Schaumburg: Motorola, 199
Uncompromising Integrity, Schaumburg:
Motorola, 1998
- Celebrating Friendship*, Chicago: Little Brothers,
2000
- 20 Years of the Frederic W. Goudy Award*,
Rochester: Press of the Good Mountain,
1988. Donated by Hayward Blake.
- Koch, Karl Peter, *A Folio Of Cultural, Scientific,
Commercial Industrial Symbols* Np: Bielefeld
Studios, 1949. Copy #211; case worn and
stained, plates fine; copy of award from the
STA laid inside. Donated by Morrell M.
Shoemaker.
- McCormick, Harriet Hammond, *Landscape
Art: Past And Present*. NY: Scribner's, 1923.
1 of 1200 copies of a talk written in 1899

for the Friday Club of Chicago; profusely
illustrated; slipcase. Donated by Morrell M.
Shoemaker.

Merimee, Prosper, *Carmen*, Paris: Porson,
1946. Slipcased, illustrated by Antoni
Clave; also included in the slipcase is a
portfolio of the lithographs executed for the
text. Donated by Robert McCamant.

Caxtoniana

- Allen, Charles Dexter, Typed letter, signed,
On Caxton Club Stationery, Hartford,
Conn., Feb. 11, 1901. Letter from an
important early member of The Caxton
Club discussing a magazine he published for
a short time, and mentioning information
about his second book. (Allen is most
famous for his first book, a classic work on
bookplates).
- The Decollation Of John Baptist*, Chicago: The
Caxton Club, 1979, #97 of 225 copies
printed at the Turtle Press and signed by
Bruce Beck, Russell Maylone, R. Hunter
Middleton. Donated by Br. Michael Grace
- Head, Franklin, *Shakespeare's Insomnia, and the
Causes Thereof*, Chicago: The Caxton Club,
1926. 1 of 275 copies, Club Publication #;
slipcase. Donated by Toni Harkness.
- Kageyama, Yasuhiko, *Reflections On Caxton's
Recuyell of yhe Historyes of Troye*, Tokyo:
Privately Published, 2001. An exhaustive
study embracing the typography, language,
and other factors in Caxton's book; included
in this copy a signed presentation slip from
the author. Donated by the author.
- Map From "The Hunting Of The Snark."* Chicago:
The Caxton Club, 1975. Donated by Dan
Crawford

Needham, Paul, *The Printer and the Pardone*,
Washington, DC: Library of Congress,
1986. An unrecorded indulgence printed by
William Caxton, with facsimiles. Donated
by C. Frederick Kittle.

Wells, Amos R., *The Caxton Club*, New York:
Thomas Y. Crowell, 1902. Children's novel.
Donated by Dan Crawford.

Chicago

Hilliard, Celia, *The Woman's Athletic Club
Of Chicago*, Chicago: Women's Athletic

Club, 1990. 1 of 1500 copies. Designed by
Kim Coventry.

Literature

- Eco, Umberto, *Eugenio Carmi: Una Pittura du
Paesaggio?* Milan: Giampaolo, 1973.
Donated by Susan J. Keig.
- Frost, Robert, 3 books and 2 limited edition
Christmas cards:
Walsh, John E., *Into My Own: The
English Years Of Robert Frost*, New York:
Grove Press, 1988.
- Homage to Robert Frost*: Joseph Brodsky,
Seamus Heaney, Derek Walcott,
New York: Farrar Straus and Giroux,
1996.
- Newdick's Season of Frost*, ed. William
Sutton, Albany: SUNY, 1976.
- Frost, Robert, "The Wood-Pile," New
York: Spiral Press, 1961 (woodcuts by
Thomas Nason)
- Frost, Robert, "Accidentally on Purpose,"
New York: Spiral Press, 1960
Donated by Robert Cotner
- Hemingway, Ernest, *Across the River and into
The Trees*, New York: Scribners, 1950. A
first edition in dj. Donated by Leonard
Freedman. [Not to be confused with "Over
the River and Through the Woods."]]
- Orwell, George, *Animal Farm*, New York:
Harcourt Brace, 1946. A first edion in dj.
Donated by Ed and Carolyn Quattrocchi.
- Lot of two Ernie Pyle items:
Ernie Pyle in England, New York:
McBride., 7th ptg in dj.
Miller-Lee, G., *The Story of Ernie Pyle*, New
York: Viking. 2nd ptg. in dj. Donated by
Jim Tomes
- Trollope, Anthony, *Marion Fay*, London:
Chapman & Hall, 1882. 3 vols., A first
edition. Donated by C. Frederick Kittle.

Miscellaneous

Crawford, Dan, collection of items by this
author, including his first book, *Starname's for
Baby*, his three novels, *The Sure Death of a
Mouse*, *Rouse a Sleeping Cat*, and *A Wild Dog
and Lone*; two miniature books, *Oh, You
Beautiful* (published by Muriel Underwood's
Miscellaneous Graphics), and *Walter's Book*;
and three magazine appearances, a holiday
story, an atmospheric fantasy, and a children's
tale. Donated by Dan Crawford

Bookmarks...

Dinner Program

December 19, 2001

Raconteur: Edward W. Rosenheim, Honorary Caxtonian

Holiday Revels & The Annual Book, Manuscript and Poster Auction

Caxtonian Ned Rosenheim, scholar, teacher, collector, and one of the club's all-time favorite speakers, will bring to the festive mood of our annual Holiday Revels his usual sprightly remarks, making the case for all our collecting desires. With words crafted and delivered for our pleasure, he will lead us to our Annual Auction — checkbooks open and pens in hand, anxious to be the next Caxtonian collector to be courted by Christie's.

We will welcome Ed Noonan to the Revels. Ed will serve as our auctioneer for the many fine items made available by the generous donations of members. You are invited to make note of many, but not all, of the items available at the auction. These are listed on page 15 of this issue. You may make your donation to any Council member or Dan Crawford until the evening of the Revels.

Let us give a warm welcome to our favorite man of the word — as friends and Caxtonians we join in festivities of the Season and the Soul.

Remember that with the new security measures in place at BankOne, reservations are

absolutely necessary. And you will need a photo ID to gain entrance to the Mid-Day Club.

Note: reservation no-shows may be charged if reservations are not cancelled.

Since parking is no longer available in the BankOne garage, you may use the valet parking service at Nick's Fish Market, Clark and Monroe, for \$10 (after 5pm). Or you may take advantage of special arrangements made with the Standard Parking self-park lot at 172 W. Madison (Madison at Wells) for Caxtonians to park for \$5.25, between 3:30 to 9:30pm. Identify yourself as a Caxtonian for the special rate at this lot.

RC

Luncheon Program

December 14, 2001

Robert Karrow

Cartographic treasures of the Newberry Library

Caxtonian Robert Karrow, the Newberry's Curator of Special Collections and Curator of Maps, will discuss the background and organization of the exhibit and lead a guided tour of the two splendid map exhibitions currently running in two galleries.

The Newberry's map exhibition is the largest-ever exhibition of old maps in the Hermon Dunlap Smith and R.R. Donnelley Galleries. Seventy-seven items have been carefully selected to demonstrate the scope of the library's collections, and include maps dating from 1425 to 1954, maps of all parts of the world, and some of the Newberry's largest and most visually impressive maps. The exhibit is also meant to stretch a bit the concept of "treasure," for it includes a few relatively common maps that the curators felt were rich historical sources.

This is a rare opportunity to see important cartographic artifacts of the Newberry Library and an even more rare opportunity to be guided through the collection by one of the nation's premier map specialists, our own Robert Karrow. Join your friends for this special Holiday treat.

Please note this catered luncheon meeting and tour will be at the Newberry Library. Reservations are absolutely necessary.

Edward Quattrocchi & Leonard Freedman
Co-Chairs

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th 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 7:30pm. *Members planning to attend luncheons or dinners must make advance reservations by phoning the Caxton number, 312 255 3710.* Luncheon for members and guests, \$25. Dinner, for members and guests, \$45.