CAXTONIAN

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Bookwomen building Chicago: the Fanny Butcher story

Part II of IV

Adele Hast

Women Building Chicago 1790-1990: A Biographical Dictionary, a new book from Indiana University Press, contains biographies of 423 women in the history of Chicago. The women, involved in a variety of professions and activities, came from the numerous ethnicities, races, and religions that characterized Chicago's population, both native-born and immigrant, in the 19th and 20th Centuries. They pursued their professions when women were encountering prejudice and discrimination because of their gender. It is important to remember that women did not get the vote nationally until 1920, when the 19th Amendment was passed. An Illinois law in 1891 allowed women to vote on local and state school candidates, but women could not sit on juries in Illinois until 1939!

Women in science and medicine met great opposition from men in those fields in getting an education and then a job in the respective professions. Many of the women were involved with books in different ways: as novelists and poets, as librarians, journalists, publishers, literary critics, historians, and as writers in their own professions, such as scientists who wrote for general readers. Some of them, for example novelist Edna Ferber and playwright Lorraine Hansberry, are famous. Most of the bookwomen, however, are not well known despite their contributions to Chicago's development. They found less prejudice than their scientist sisters because writing and librarianship were considered acceptable activities for women. Yet even among bookwomen, some met bias because they were women. We'll tell the stories of a few of these overlooked women and of the role they played in Chicago history.

First, though, let me tell you a bit about the history of the book itself. As book lovers, we often find the process of putting a book together as interesting as the final contents. Why was the book written? It was done to correct the historical record. In books on Chicago history, men were well represented, but few women were included. The idea of doing such a book arose at the Chicago Area Women's History Conference, a non-profit organization started about 30 years ago to provide a place to discuss women's history. The conference sponsored the book and holds the copyright. Funding for the project to develop and produce this biographical volume came from grants from the National Endowment for the Humanities, which saw such a reference book as a valuable tool in the field of American history, especially in studies of immigration, urban development, and industrialization. The Spencer Foundation and the Chicago Foundation for Women also gave some financial support. The work on the book was done at the University of Illinois at Chicago, where a new research program, the Center for Research on Women and Gender, became the third sponsor.

Photograph of Fanny Butcher, from the Fanny Butcher Collection in the Newberry Library, through whose courtesy it is used.

How was a woman chosen to be in the book? First, she had to do something important in Chicago or leave a record of her life that told something about the history of Chicago. Second, she had to have died by December 31, 1990. In this way, we had each person's complete life story.

My co-editor and I, with six associate editors, chose the women to be in the book and worked with 350 writers. The process of selecting the subjects for the book took several years. At the outset, we looked through biographical dictionaries written in the 19th and 20th Centuries to find the names of Chicago women. For example, I went through the thousands of names in *Who Was Who in America*, found the women's names, and read the entries to see who were Chicagoans; the search yielded only 75 names!

An important source to us was a reference book by Andrea Hinding, *Women's History*

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CAXTONIAN

The Caxton Club, Founded 1895

The *Caxtonian* is published monthly by The Caxton Club whose office is in The Newberry Library.

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Musings...

I was saddened to read of the death of Léopold Sédar Senghor, described in the *New York Times* as a "poet, professor, philosopher, and statesman." He was the first president of Senegal when it declared its independence from France in 1960. French President Jacques Chirac commented upon his passing: "Poetry has lost one of its masters, Senegal a statesman, Africa a visionary, and France a friend."

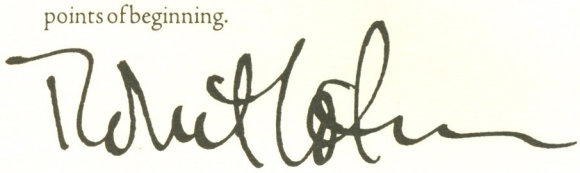
As part of my personal preparation for living in West Africa in 1971, I immersed myself in the writings of Senghor and developed a sense of appreciation for the man and his contribution to literature and a life of the mind. I found that his poetry was as true to West Africa as anything I had read or have read since. His love of the land and her people was genuine, deep, and spiritual in a remarkable way.

One of his essays, which I particularly liked, was called "The African Apprehension of Reality" (1962). It is an important essay, it seems to me, in understanding both African and African American cultures. In this essay, he makes important distinctions between European and African cultures. Senghor said that the European, when he faces an object, "distinguishes the object from himself. He keeps it at a distance. He freezes it out of time, and, in a way, out of space. He fixes, he kills it." The African, on the other hand, "does not begin by distinguishing himself from the object....He does not keep it at a distance. He does not analyze it...He does not fix or kill it. He turns it over and over in his supple hands,..." The European intellect is *objective*; the African intellect is *subjective*.

I came to understand these differences, living and working in African societies. I personally became an "object," which dark-skinned friends "encircled" and then took into their lives as if I were a part of some greater universe, to be accepted, understood, and cherished. In 1987, as a senior executive with the Chicago Urban League, I assumed direction of a staff of 12, all but one of whom were African American. In my first staff meeting, we sat around a table in my office, and the staff totally and unconditionally accepted me as integral to their lives and their mission in the organization. It was a remarkable and highly satisfying experience. I was struck by the fact that, if any one of my new Black colleagues were to be in my position in the university from which I had just come — an African American surrounded by a predominately Caucasian staff — that person would have to *prove* himself before being accepted. I was experiencing what Senghor knew to be the reality of African culture. In other settings of authentic African or African American gatherings, I have found the same welcoming and enveloping camaraderie. Some of my most pleasant social experiences have been in such settings. This new reality was, perhaps, my greatest discovery as a Fulbright Lecturer in West Africa.

In the 1980s I discovered the research and writings of anthropologist Edward T. Hall, who did some of his finest work at Northwestern University, between 1967 and 1977. Hall gives scholarly credence to Senghor's work two decades earlier. In *Beyond Culture*, Hall designates African (as well as Native American, Japanese, and many Third-World) cultures as "High Context" cultures and European (including American) cultures as "Low Context" cultures. High Context cultures "feature preprogrammed information that is in the receiver and in the setting, with only minimal information in the transmitted message." In Low Context cultures, on the other hand, "Most of the information must be in the transmitted message in order to make up for what is missing in the context (both internal and external)."

We live, these days, in what I call a *both-and* world, a time when even contradictory messages may — nay, *must* — be understood and fully accepted without self-destruction or social upheaval. In this period of extraordinary social stress on nearly every continent, it is time, it seems to me, for some serious understanding and wholehearted acceptance of the validity of others' perceptions of reality. Senghor and Hall may be good points of beginning.



Robert Cotner
Editor

Senghor's West Africa in words and photos

A chronology of Books by Léopold Senghor

1906-2001

Poetry

Chants d'Ombre, 1945.
Hosties Noires, 1948.
Chants pour Naëtt, 1950.
Chants d'Ombre — Hosties Noires, 1956.
Ethiopiques, 1956.
Nocturnes, 1961.

Prose

Nation et Voie Africaine du Socialisme, 1961.
African Socialism, 1959.
Congrès Constitutif du P.F.A. — Rapport sur la doctrine et le Programme du Party, 1959.
Liberté I: Négritude et Humanisme, 1964.

Anthology

Anthologie de la Nouvelle Poésie Nègre et Malgache de Langue Française, 1948.

In Collaboration

(With El Kolti, Pierre Do Dinh, and Rakota Ratsimamanga) *Les Plus Beaux Ecrits de l'Union Française et du Maghreb*, 1947.
(With Abdoulaye Sadji) *La Belle Histoire de Leuk-le-Lièvre*, 1953.

Four books by Edward T. Hall

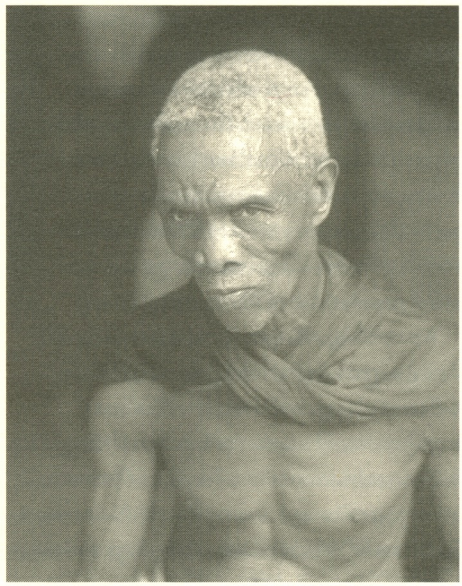
The four books listed below contain an elaboration of Edward T. Hall's important study of the imperatives that make cultures what they are.

The Hidden Dimension, 1966.
The Silent Language, 1973.
Beyond Culture, 1977.
The Dance of Life, 1983.

Young Liberian woman - Monrovia

I have been with you to that corn village and as far as the gates of night,
And I was speechless before the golden enigma of your smile.

From Senghor's "I Have Been with You"



"Alabama," agéd Liberian - Bomi Hills

my blackness is not stone, its deafness thrown against the clamor of day.
my blackness is not a drop of dead water on the world's dead eye.

From Senghor's "Notebook of a Journey to One's Country of Birth"

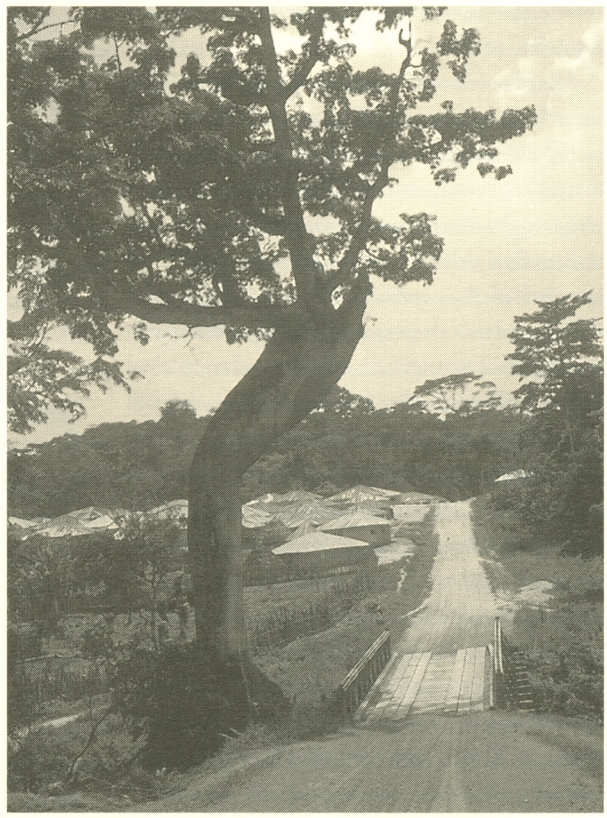
A huge village of huts made of mud and branches, a village crucified on two pestilential ditches.
Hatred and hunger ferment together there in the torpor of a deadly summer....

The wind is a guitar in the trees and the barbed wire is more melodious than harpstrings
The rooves bend down to listen, stars smile with their sleepless eyes;...

The air grows gentle in the village of mud and branches
And the earth grows human as the sentries, the roads beckon them to freedom.

From Senghor's "Camp 1940"

All photographs from "A Liberian Gallery" (1971-72) by and from the collection of Robert Cotner



Upcountry Liberian village

Bookwomen

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Sources: A Guide to Archives and Manuscript Collections in the United States, published in 1979. This book told us where manuscripts were — many at Chicago repositories — that had information we needed. Because many of the women in the book had not been written about before, we had to use manuscript materials to piece together their stories. Often the manuscripts were in collections of organizations or of other persons, not of the woman herself.

Assembling a biography was sometimes like doing a jigsaw puzzle; the pieces came from different places, and we had to fit them together. For example, the Library of Congress had recently received a collection of letters and other papers by and about Hannah Solomon, a leader at the World's Columbian Exposition held in Chicago in 1893 and founder of the National Council of Jewish Women. These papers were donated by her granddaughter in West Virginia. They included letters that showed the relationship of Solomon and Sadie American, who is also in the book, and depicted the struggle over who was the true founder of the National Council. We were able to use these papers in our research soon after they were opened to public use.

After the editorial board determined a partial list of biographees, we then used a different technique to select the remaining names. Each of us specialized in specific fields: scientists, physicians, writers, lawyers, women religious leaders. Every editor took the names we had already found in a specialty, did research in the field, found more names, and then presented to the board her recommendations for inclusion in the book. The rest of us asked questions, made comments, and sometimes didn't accept a recommendation. We had to agree by consensus, so you can imagine those many meeting of eight active editors in a long, narrow room — we didn't yet have an office — debating and deciding. At the same time that we were selecting the names, we had to find writers to do the entries. Ultimately, we worked with about 350 writers spread as far afield as England and Australia. The project, with all of its steps of selecting, researching, writing, and editing, took 11 years!

"Hugh Walpole liked it, Fanny Butcher liked it, Wm. Rose Benét liked it, and Mrs. Roosevelt liked it, but it isn't very good."

Drawing by Helen E. Hokinson;
Copr. © 1940, 1968
The New Yorker Magazine, Inc.

Cartoon from The New Yorker *(1940), published on the dusk jacket of Fanny Butcher's* Many Lives – One Love *(1972), from the collection of Robert Cotner.*

One woman on whom we all agreed to include was literary critic and editor Fanny Butcher (1888-1987), in whose bookstore Margery Hamill and Frances Barker had worked. She too has a tie to the Caxton Club, because Caxtonian Celia Hilliard wrote the entry on Butcher.

From childhood, Butcher was driven by an overwhelming love of books. When she attended the University of Chicago, where she received an A.B. degree in 1910, she had a job reading aloud to a blind woman, Mrs. French, who wanted to hear Butcher read on serious subjects like history and philosophy, which she did not consider mediocre. Butcher recalled that Mrs. French, more than anyone, fostered her love of books.

It took Butcher several years of writing to work her way to the book page. She wrote feature articles for two briefly existing magazines, *Morrison's Weekly* and *Chicago*. She convinced Floyd Dell of the *Chicago Evening Post* to publish a few of her book reviews in the literary supplement. These included a novel by Willa Cather, who would later become a close confidante. Through the Dell contacts, she began to meet some of Chicago's outstanding young writers.

When Butcher became a member of the Illinois Woman's Press Association, Mary O'Donnell, women's editor at the *Chicago Tribune*, asked her to write a column, "How to Earn Money at Home." Butcher happily took the job and began to work full-time at the newspaper in 1913. She eventually wrote for almost every department at the paper. She wrote in the areas generally assigned to women reporters — society, fashion, beauty, and etiquette, and also covered politics, Morals Court (which became Women's Court), and several murder trials. She accepted most assignments, but what she really desired was to write about books.

The head literary critic of the *Tribune's* Saturday book page was Elia Peattie (also in the book), who was followed by Burton Roscoe. Around 1915, Fanny Butcher suggested to the Sunday editor, Mary King, that the paper run a tabloid book review on Sunday. Unlike the highbrow Saturday coverage, the Sunday review would focus on lively discussions of writers and the publishing world, with some bestseller reviews. Butcher offered to write the section in her free time and King agreed. Butcher thus set up a base from which to analyze modern literature and become known to its prominent authors. She developed a large readership. In 1922, when Burton Roscoe was fired, Butcher became the Saturday literary critic — the job she had dreamt of having. She would remain at the *Tribune* for the rest of her career, spending almost 50 years there.

She knew major literary figures in Chicago and elsewhere. Edna Ferber called their friendship "a continuous live river." Sinclair Lewis, with whom she had her most important literary tie, called her "little sister" and had a long and close correspondence with her.

Butcher's reviews were intelligent, well written, and influential as well. She was an Oprah of her day regarding books. One of her colleagues at the public library reported, "When Fanny Butcher recommends a book, we get many inquiries for it from shop girls." She was a favorite of the *Tribune's* publisher, Colonel Robert R. McCormick, and he featured her in

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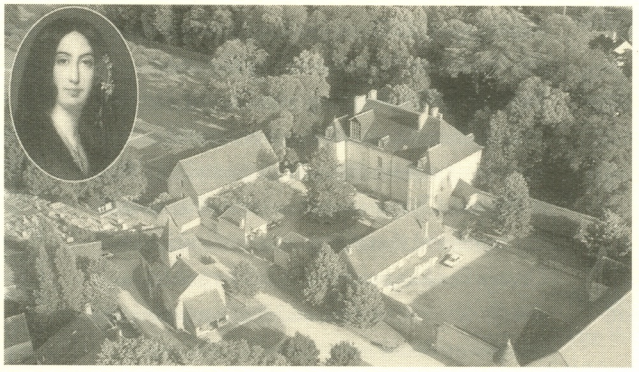
The Good Lady Of Nohant

Pierre Ferrand



The family estate, Nohant, with an inset of George Sand. From the collection of Pierre Ferrand.

Though she was no longer there, except in spirit (she died in 1876), I visited George Sand at Nohant last September with my wife, Binnie. This was more by accident than on purpose. We were driving eastward across central France to get to Taize, the ecumenical center not far from Lyons where Binnie wanted to spend a few days. On the way, we landed in La Chatre, a small town in the province of Berry. I noticed signs indicating the little town had a "Musee George Sand."

We found it in a tower, which had served as a prison. I was non-plussed to find that the ground floor was dedicated to an exhibit of many caged birds, though the second floor did contain a well-presented selection of George Sand books and manuscripts as well as iconographic materials illustrating her life and career. George Sand mentioned many times that she loved birds, but she preferred them free.

La Chatre is less than three miles from Nohan, the estate she inherited from her grandmother, one of whose ancestors had been a King of Poland and who was thus related to all the royal houses of Europe, including the French Bourbons. On the other hand, Aurora Dupin, Baronne Dudevant, who adopted the pen name of *George Sand*, took pride in the fact that her mother was of most humble birth. She also disliked La Chatre because she had been the victim of its narrow-minded small-town gossip since her youth.

Since Nohant had been the focal point of George Sand's life and indeed of many of her writings, I had always wanted to see it. However, since it is literally "in the middle of nowhere," in the center of France, I did not expect that my wish would ever be fulfilled. The fact that I happened to be in the neighborhood proved to be the opportunity of a lifetime to visit the estate and the big, unpretentious but tastefully furnished house surrounded by greenery and equipped with all mid-19th Century modern conveniences, including an elaborate kitchen with gleaming copper pots and pans. Though an idealist, she was also practical, compassionate, and balanced. Because of her care for the poor and sick among her neighbors, she was known in her lifetime as "la bonne dame de Nohant ("the good lady of Nohant").

We saw her tiny office and the desk on which she wrote day after day, year after year, chiefly through the night. We noted her children's rooms and the huge dining room table, around which her friends had held forth. They included many of the greatest writers and artists of her time: Balzac, Flaubert, Tourgenev, and Delacroix , for instance. They came to visit her and often stayed for weeks, though in the mid-19th Century Nohant was at some three-days' journey from Paris. Many other contemporaries had a tremendous admiration for her, including Elisabeth Barrett Browning, George Eliot, Dostoevski, and Henry James. Walt Whitman adopted a number of her ideas and ideals.

In her Nohant home, there was the piano, which had been used by her frequent visitors Liszt and Chopin. Though no musician herself, she had excellent taste and considerable knowledge of music and other arts. There was a well-appointed stage inside the house where some of the greatest actors and singers of her time performed for her guests. One of her passions she shared with her son Maurice was an elaborate puppet theatre, which was also set up in her home. Indeed, much of George Sand is still present in Nohant: the lover of nature, the hostess, the practical homemaker, the diligent writer who wrote more than 60 novels, a number of shorter tales, many plays and essays, the woman of taste who greatly appreciated music and other arts, and the devoted mother and grandmother.

Her French prose is almost always a delight, and, her word paintings of landscapes are among the most appealing in world literature. Her works display her considerable intelligence and psychological acuteness, and cover a broad range. *Indiana* and *Valentine*, her first two novels, (both of 1832), portray the experience of women in a society in which they have few rights. She became famous (and was much reviled) for insisting upon equal rights in her marital and love relationships, and she generally succeeded in securing them in the end in a very male chauvinistic society. Still, it took her a number of years to disentangle herself from her own loveless marriage and get back control of Nohant.

For most of her life, she yearned for true love, both physical and spiritual, with a man who would be a genuine companion and an equal partner, but failed to meet with her ideal despite her notorious succession of love affairs. She found her lovers (generally a few years younger than she was), to be inadequate if measured by her standards, though they were generally gifted people, or even people of genius, like the poet and playwright Alfred de Musset or Frederick Chopin. After a relatively brief time of infatuation, she came to pity them, and looked at them compassionately as sick children. She was very maternal and nursed them devotedly through illnesses, for she had a strong urge to be helpful and kind. She generally took the initiative in breaking with them (which shocked contemporaries as assuming a male prerogative).

Another early prose work, *Lelia* (1833), is a romantic oratorio of despair and depression, a brilliant compendium of many romantic attitudes. Her longest and in some ways most impressive novel, *Consuelo*, with its sequel, The *Countess of Rudolstadt* (1842-43) has been

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described as an apprenticeship novel, which is the closest in French to Goethe's *Wilhelm Meister*, though "initiation novel" would perhaps be more accurate. It is a wide-ranging historical saga, covering the musical world of 18th Century Venice, a Bohemia still recovering from the memories of the Hussite wars, the Vienna of Maria Theresa, the Prussia of Frederick the Great, and the mysteries of the Masonic and Illuminati secret societies.

She had a wide range of interests and was open to new ideas, but she was no one's blind disciple and kept her critical sense. She also scorned the worship of "great men," though she sincerely admired artistic and human achievements. In *Consuelo* and other novels, she proclaimed her social ideals of liberty, equality and fraternity, and her opposition to violence and oppression from whatever source. Her works of fiction circulated in a number of countries controlled by oppressive regimes, which did not allow treatises or pamphlets promoting such sentiments. They proved to be, for most of the century, trumpet calls for individual rights and the cause of the people everywhere.

She wrote some remarkable accounts of the early industrial revolution, though her most widely read works are four novels located in the rural neighborhood of Nohant, *La Mare au Diable*, 1846 (*The Haunted Pool*), *La Petite Fadette*, 1849, *Francois le Champi*, 1850 (*Francois the Waif*), and *Les Maitres Sonneurs*, 1853 (*The Bagpipers*), which are among her masterpieces, particularly the last-named story, which echoes, in part, her nine-year relationship with Chopin, though this relationship is reflected more directly in *Lucrezia Floriani* (1847). She similarly used the experience of her famous affair with Musset. in *Elle et Lui* (1859), though she knew the difference between any fiction and reality, something which quite a few of her many biographers do not seem to grasp. She always insisted that fiction is "a form of lying," and does not and indeed cannot present the whole truth and nothing but the truth.

Sand is at her most appealing in the stories of her childhood and youth in her 1,500- page autobiography. Also remarkable is her collection of semi-autobiographical essays, the *Lettres d'un Voyageur*, 1837, and parts of her account of the *Un Hiver a Majorque*, 1842 (*Winter in Majorca*), which she spent with Chopin and her two children. Again, she by no means tells everything in these texts. As an example, in *Winter in Majorca*, Chopin (never mentioned by name), has merely the shadowy presence of a sick man. George Sand, in her writings for the public, is usually discreet, modest, and does not put on airs. She also mentions many times that she was writing "to earn a living," and, indeed, most of her books were published first as newspaper or magazine serials, like many of the works of Balzac and Dickens.

There is more about her private life and affairs in the 25 large volumes of her extant correspondence, edited 1964-1992 by Georges Lubin. Her letters, most of them interesting and many of them beautifully written, do not require us to change the essential picture of a woman of extraordinary gifts, industry, and good sense, who also had a sense of fun. Being human, she made mistakes, and did not always live up to her ideals. However, she tried hard, and her reputation, for many years, as a domineering, cross-dressing, cigar-smoking nymphomaniac and man-eater who incessantly scribbled commonplace effusions, is an absurd caricature. She was, on the contrary, well-meaning, rather quiet, unassuming, without pretence, and a good listener. While spontaneous, she was also disciplined and well organized. Fortunately, in the past half century, numerous students in France and elsewhere have come to a better appreciation of George Sand as a great writer and a fine human being who was also a complex and fascinating person.

Bibliographical note: Since the publication of Andre Maurois's biography of George Sand 50 years ago, in 1952 (in both French and English), there has been a new appreciation of her as a writer and a woman, and a large number of studies and other biographies in a number of languages. In English, one of the most substantial (though still overly negative, to my mind) is by Curtis Cate (1975). I would single out as more sensitive and balanced the biographies of Frances Winwar, Joseph Barry, and Belinda Jack. There are others.

George Sand's abundant work is admittedly uneven, but even the lesser products of her pen can prove intriguing because she was both intelligent and interesting herself and because she frequently dealt with issues which still remain significant. Most of the titles mentioned above (the dates given are those of publications in book form), continue to be in print both in French and in English. Many more are available in editions by specialist presses or in second-hand bookstores both in France and in the U.S.

However, only substantial libraries, like the Newberry, have comprehensive editions of her collected works in French (109 volumes, not re-edited since the 19th Century), or the recent monumental edition of her correspondence mentioned above. (There are several English translations of partial editions of her correspondence, including at least two of the remarkable exchange of letters between her and a very different writer, who admired her greatly, Gustave Flaubert.) Her autobiographical works have been published in a two-volume definitive edition by Georges Lubin (Editions de la Pleiade), with substantial portions of them also available in English.

The dates mentioned above for Sand's writings are those of the first publication in book form. A number of her novels have been republished since the 1950s in French scholarly editions by Classiques Garnier and in popular editions, and, indeed, about half a dozen of them have never been out of print. Other titles have been republished by small publishers and feminist presses. Many of her novels have been available in English, including some, for many years, in standard popular editions (The World's Classics, Everyman's, etc.)

The local Academy Chicago Publishers lists nine Sand titles, including *Indiana*, *Valentine*, *Lucrezia Floriani*, *The Bagpipers*, and a re-edition of the translation of *Winter in Majorca* by the brilliant (but very opinionated) writer Robert Graves. Indeed, some have joked that this respectable publishing house was "built on Sand." The books can be ordered through their website. ❖

Bookwomen

Continued from page 4

advertisements. Merchants credited increased book sales to her lively reviews. Carl Sandburg named her "Miss Chicago, Lady Midwest."

In 1942, *Tribune* management decided to replace the Saturday page, which had become the Wednesday page, with a separate Sunday book section, an idea that Butcher had been promoting for many years. In a major setback in her career, she was passed over for the editorship, which went to a reporter from the travel section. Worse, she was assigned to write a column on society. She was 57 years old, and a new group of managers was making decisions. The book trade had become more commercial, and the main requirement for the new editor was the ability to sell advertising. In addition, she was not appointed because she was a woman. In announcing the change *Tribune* bosses asked publishers, "What would you think of a man?"

Nevertheless, she remained at the newspaper and kept her presence on the book pages, writing leading reviews. She wrote a weekly column, "The Literary Spotlight" — remembrances and book news that drew on her literary friendships. She also wrote the society column for 15 years under the ironic name, "Thalia," the Greek muse of comedy and merry poetry.

With the years, Fanny Butcher acquired a reputation as the dean of Chicago's literary critics. In 1953 she was the first woman to be honored by the Friends of the Chicago Public Library, and she was president of the group for ten years. In 1981, at the age of 93, she was inducted into the Chicago Press Club's Hall of Fame.

Fanny Butcher achieved her ambition to live in the world of books. She was able to understand an author's intention and convey it briefly to an audience she understood. She was trusted by two generations of writers here and overseas, who corresponded with her over a period of 75 years. (She lived to 99 years of age.) These letters are in the Newberry Library and are a rich source on the literary and cultural world in 20th Century Chicago.

The women we have been looking at — Butcher, Barker, and Hamill — were 20th Century professionals. What did the book world offer women in the previous generation, those born during or shortly after the Civil War, whose careers began in the 19th Century? We'll examine the lives of several women in the next issue, who followed different paths in their contributions to literary and cultural life. Two of them came to the United States as immigrants and fashioned distinguished careers in journalism and literature. ❖

To be continued.

'...and the moon under her feet'

Laurel M. Church

She puts her feet to the moon,
not an everyday thing, enough,
though to cause fiery comment —
in all its arrogance.

She is all grace on a Monday,
by Friday, she's back to her
old tricks resting her feet there
where the eye of the hare

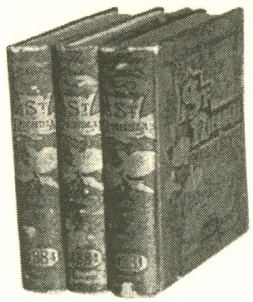
cries bleak tears on a monthly
basis, but we are ahead of our
story here: she wants to be
a figure of dignity

but her natural rowdiness
takes over or how could
she survive — have survived
with so many scoundrels

circling around her — sheltering
her child all the while crossing
deserts and mountains,
and what have you; a climber

with her feet firmly planted
on the moon — maybe not so firm —
just a touch to set it into motion,
wobbling at first, then for certain.

Saints & Sinners Corner



Caxtonian Jay Marshall, Dean of American Magicians, will be roasted on June 10, 2002, at the White Eagle Banquet Hall, 6839 N. Milwaukee Ave., Niles, IL. Tickets are $50 before May 10; $60 before June 10; $75 at door. For information telephone Chuck Gruberman, 708/798-2111. All proceeds will go to the Salvation Army because that's where Jay buys his clothes!

Y'all come!

Caxtonian Dan Crawford is presently putting together a guide to Caxton Club members, past and present: not a full biographical dictionary, but a list that would include a two- to five-line summary about each member. He would also welcome information about former members, things along the lines of "You know, she was on the Governor's Advisory Council on Libraries;" or "He had the biggest collection of Rowlandson prints in North America," or other little factoids that might be missed in printed reference sources. Send information to the Caxton office at the Newberry Library (only NICE things will make it into the Directory, but members should feel free to pass along gossip and diatribes. They'll make the archives much more exciting).

Non-Resident Caxtonian Bob Kantor, Bellevue, WA, reports that the Manuscript Society will meet May 21-27, 2002, in Dublin, Ireland. For information, members may contact Edward C. Oetting, 1960 E. Fairmont, Tempe, AZ 85282-2844.

CNN reported on March 3, 2002, that a 15th Century book, the *Nuremburg Chronicle*, was found in a farmhouse in Maine. This is one of 1,200 editions extant. The report listed the price at between $60,000 and $125,000.

Non-Resident Caxtonian Lloyd S. Springer, a member since 1957 and a collector of American and British detective fiction, died in Springfield, IL in March 2002. The club extends to the family our deepest sympathy.

Bookmarks...

Luncheon Program
May 10, 2002
Suzanne Pruchnicki
"Satire, Fantasy and Enchantments: 200 years of English Illustrated Books"

Caxtonian readers will remember articles by Non-Resident Caxtonian Suzanne Pruchnicki. She has written about book illustrators (12/94) miniature press books (8/96), N.C. Wyeth (1/98), and often on her favorite, the Brontes.

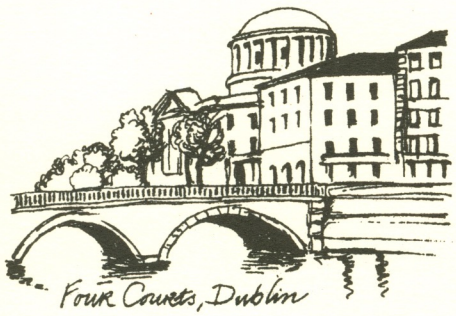
Caxton Club members and their friends will have the rare opportunity to hear Suzanne in person at the final Caxton luncheon before summer break. She will present an illustrated lecture on "Satire, Fantasy, and Enchantments: 200 Years of English Illustrated Books." An illustrator herself of her own enchanted miniature books, which she and husband Paul produce at Bronte Press in Bourbonnais, Suzanne is one of the most gifted communicators on this important and interesting topic.

She will share with us details from her current work, a miniature book to be called, *The Sun King Visits Chantilly: Being an account of King Louis XIV's visit to the Grand Conte on April 23. 1671.* This book, which features 11 of Suzanne's own drawn and tinted illustrations, will be under three-inches tall. It is based on a famous letter of Madame de Sevigne (the great letter writer), to her daughter, Francoise. The letter is one of her most famous missives.

We don't see Suzanne and Paul often — they are "snowbirds," who fly South each winter, and their own busy schedules and the long distance of their home from Chicago prevent their regular attendance. But here is our chance to meet Suzanne and to hear her in person talk about one of the great loves of her life.

Join us!

Edward Quattrocchi & Leonard Freedman
Co-Chairs



CAXTON ON PRINTING

Illustration by Suzanne Pruchnicki

Parking Note: 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.

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.*

Dinner Program
May 15, 2002
Michael Zinman
"A view of the world from an Obsessive Bibliophile"

A view of the world from an Obsessive Biliophile is what Michael Zinman will offer at the Caxton Club dinner meeting Wdnesday, May 15. Zinman is the engaging subject of a *New Yorker* profile, "The Book Eater, Michael Zinman, Obsessive Bibliophile, and the Critcal-mass Theory of Collecting," which appeared in the February 5, 2001 issue. It's a great introduction to the "sixty-three-year-old polymath who has acquired an international reputation for his prolific and idiosyncratic habits as a book collector..."

He's a collector who enjoys the hunt and the acquistion more that the keeping. When a move from the New York suburbs to Manhattan required him to downsize his massive collection, he sold it for five millon dollars to the Library Company of Philadelphia, making it second only to the American Antiquarian Society of Worcester (featured in our April 2002 program) as a repository of early American Prints.

Join us for what should prove to be an enlightening and entertaining view of our mass obsession.

Peggy Sullivan

Council Notes from Jim Tomes

The Council meeting of April 17 was devoted mainly to discussion of the year-end 2002 fund-raising program. It was agreed that the program should extend our public charitable outreach, such as scholarships, and also attempt to increase significantly the percentage of Caxton Club members who contribute, currently at only 15% for cash contributions.

One new resident member and one reinstated member were elected to membership. The Wing book and the 2003 Exhibition program are on schedule, and FABS, while sold out, appears able to accommodate additional reservations.