

## Caxton exhibition focuses on the 'Fine-Press Movement' in Chicago

Kim Coventry  
Chair, Exhibitions Committee



**RALPH FLETCHER SEYMOUR, PUBLISHER**  
ALDERBRINK PRESS

1897-1963

1905-39

Thomas J. Joyce

Ralph Fletcher Seymour became a true Chicagoan almost the moment he crossed the Illinois state line from his Indiana home in 1894. A printer for most of his ninety-five years, Seymour obtained his first job in Chicago because of his fine penmanship, hand-lettering L. Frank Baum's pre-*Oz* *Father Goose: His Book* (1899, no. 1). Ever after, Seymour's book designs retained a calligraphic quality. Like many others at this time, he was an enthusiast of the Arts and Crafts movement, particularly as exemplified by Englishman William Morris and his Kelmscott Press. Morris's influence is unmistakable in many early books by Seymour, who established a press in 1897 in the Fine Arts Building, on Chicago's Michigan Avenue. His first book, an edition of John Keats's *Ode to Melancholy* (1897), is both calligraphic and Morrisian. Seymour paid homage to the great designer by employing a new typeface called Alderbrink, an adaptation of Kelmscott Golden type, for the first time in an edition of 215 copies of *Art of the People* (1902, no. 2). From 1905 on, he used the imprint Alderbrink Press for the most elegant of his books.

Like most Arts and Crafts printers, Seymour was torn between art for art's sake and making a living, between producing his own choice of works under his own imprint and fulfilling commissions such as that for Baum. His efforts for the Caxton Club encapsulate his predicament, for he was not paid, but was able to design books for the sheer pleasure of it. For the club, he designed and printed two books, James Westfall Thompson's *Frankfort Book Fair* (1911) and Milo M. Quiafe's *Development of Chicago 1674-1914* (1916, no. 3).

Seymour developed into a specialist typophile and paid designer of small, elite editions for writers and/or their patrons. He designed three variants of architect Frank Lloyd Wright's *Japanese Print* (1912) and produced the two-volume memoirs and reminiscences of Chicago hardware merchant and philanthropist John V. Farwell (1928, no. 5). He published a number of books on nature and landscape design (see nos. 6 and 7). In an entirely different mode, Seymour produced a text on economics by poet Ezra Pound, *Patria Mia* (1950); it appeared nearly four decades after Seymour took on the project, because he had mislaid the manuscript in his office.

Although these works vary greatly in appearance, they are all modernist in that they emphasize type as a fundamental design element. Over time Seymour moved away from the decorative quality of his early Morrisian efforts in favor of a style whose carefully set, beautifully colored, and finely spaced type evoked, in his mind, the character of the midwestern prairie. Some books include calligraphic titles or title pages; others integrate line drawings into the head and tailpieces of the text; a few have plates. But all of Seymour's books of this later period rely on handsome, unpretentious type for their basic dress. It was this clear sense of modernist typography that made Seymour the first choice of Chicago's elite for private-press work for over seven decades.

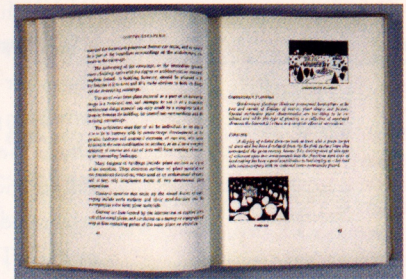


Ralph Fletcher Seymour, c. 1912. Photo courtesy Juliet Teipel.

1. L. Frank Baum  
*Father Goose: His Book*, 1899  
Illustrations by W.W. Denslow  
Hand-lettering by Ralph Fletcher Seymour  
Chicago: George M. Hill Company  
9-1/4 x 11-1/4 in.  
Collection of Charles Deering McCormick Library of Special Collections, Northwestern University Library, Evanston  
Illustrated
2. William Morris  
*The Art of the People, An Address Delivered before the Birmingham Society of Arts, February 19th, 1879, 1902*  
Chicago: Ralph Fletcher Seymour, Publisher  
215 copies  
9-7/8 x 6-3/4 in.  
Collection of Charles Deering McCormick Library of Special Collections, Northwestern University Library, Evanston
3. Milo M. Quiafe  
*The Development of Chicago 1674-1914*, 1916  
Chicago: Ralph Fletcher Seymour, Alderbrink Press, for The Caxton Club of Chicago  
1/3 copies on Imperial Japanese vellum  
10-5/8 x 7-3/4 in.  
Collection of Frank J. Piehl, Naperville  
Illustrated
4. Francesa Falk Miller  
*Pink Lightning*, 1926  
Chicago: Ralph Fletcher Seymour  
8-3/4 x 6-3/8 in.  
Collection of Charles L. Miner, Chicago  
Illustrated



5. Abby Farwell Ferry  
*Reminiscences of John V. Farwell by His Elder Daughter*, 1928  
9 x 6-1/4 in.  
Collection of Charles L. Miner, Chicago
6. Jens Jensen  
*Siftings*, 1939  
Chicago: Ralph Fletcher Seymour, Alderbrink Press  
9-1/2 x 6-3/8 in.  
Collection of John C. Blew, Chicago
7. Ralph Root  
*Centroscaping*, 1941  
Chicago: Ralph Fletcher Seymour  
1,000 copies  
10-1/4 x 7-3/4 in.  
Collection of Lake Forest College  
Illustrated
8. Ralph Fletcher Seymour  
*Some Went This Way*, 1945  
9 x 5-7/8 in.  
Two copies  
Collection of Susan M. Levy, Chicago  
Collection of Adrian Z. Alexander, Chicago
9. Ralph Fletcher Seymour  
*A Fins Wine Ship*  
Etching on paper  
12-1/8 x 10 in. (sheet size)  
Collection of Adrian Z. Alexander, Chicago



14

15

On January 15, 2003, the Caxton Club-organized exhibition, *Inland Printers: The Fine-Press Movement in Chicago 1920-45*, will open in the galleries of Columbia College Chicago Center for the Book & Paper Arts. The show, which includes more than 80 books and book-related materials, features Chicago's preeminent local, private presses of the period.

A full-color, 45-page catalogue with more than 40 illustrations has been published in conjunction with the exhibition and will be

distributed to those attending the opening event. The catalogue features the writing of 12 Caxtonians, including an introductory essay written by Paul F. Gehl.

The Caxton Club meeting in January is scheduled for the exhibition's opening on January 15, 2003, which will take place at the Center for Book & Paper Arts (1104 South Wabash, 2<sup>nd</sup> floor). The evening will commence with a complementary wine reception and an exhibition viewing in the gallery, followed by a catered

dinner and a lecture titled "Inland Printers: Big Shoulders for Small Presses," by Paul F. Gehl, custodian of the John M. Wing Foundation, the Newberry Library. In addition, Caxtonian William Drendel, director of the center, has planned a special surprise.

The 45-page color exhibition catalogue will be available and the authors will be present for a signing. The reception and exhibition viewing will begin at 5 p.m., followed by the dinner and



# Musings...

## CAXTONIAN

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Histories of nations are written by poets. The *Iliad* and the *Odyssey* are monumental records of the personal investitures in the historical enterprises of the Greeks of 1200 B.C. King David's musing in the Psalms are the human dimensions of personal faith and conflict in the face of national turmoil and rapid world-change. The writings of William Shakespeare, Johann Wolfgang von Goethe, and Alighieri Dante tell more of their times than the written histories of their ages.

In America, if you would know about the Transcendental years, read Henry Thoreau, Ralph Emerson, and Emily Dickenson; about the 20s, read Edwin Arlington Robinson and Vachel Lindsay; about the 30s read Edna St. Vincent Millay; about the 40s and 50s, read Robert Frost, T.S. Eliot, and Amy Lowell. If you would know of the Harlem Renaissance, read Jean Toomer, Zora Neal Hurson, and Langston Hughes. If you would understand the beginnings of American technology, read Walt Whitman.

While we often praise scientists and technologists above our literary artists, two events of recent weeks have been genuinely encouraging for poets and poetry. One is the gift of in excess of \$100 million by Ruth Lilly of Indianapolis to *Poetry*, Chicago's own celebrated literary journal, begun by Harriet Monroe in 1912. The *New York Times* called the gift "astounding." Poet Laureate Billy Collins said it "was a real mind-blower!" And *Poetry* editor Joe Parisi, upon recovery, observed "it was by far the largest single donation ever made to an institution devoted to poetry."

It is doubtful that this gift will make the poetry submitted to the magazine any better than that submitted in the past. But the security of this important institution, often called the "poor little match girl" of the arts, will be made permanent, *in perpetuity*, and the poetic dimension of American history much more secure, year after year, because of the generous gift. We therefore rejoice in this largess to that which we esteem so highly.

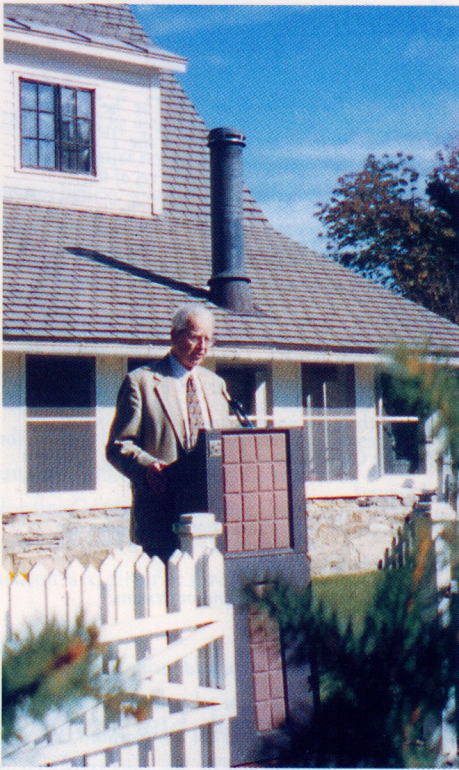
The second event was the opening of the Robert Frost Stone House Museum, Shaftsbury, VT, on September 29, 2002. Though little noted in the national press, the acquisition by the Friends of Robert Frost of the stone house is an important

testimony to the importance of poetry in American life. It was in the stone house where the Frost family lived between 1920 and 1929.

When the Frosts acquired the property, Frost wrote, "I mean to plant a new Garden of Eden with a thousand apple trees of some unforbidden variety." While he lived here, he was at the height of his career and received his first Pulitzer Prize, for *New Hampshire*. This volume included Frost's lyric masterpiece, "Stopping by Woods on a Snowy Evening." He wrote this poem one hot June morning in "pretty much in one stroke." He had stayed up all night working on the title poem for *New Hampshire* and had not realized it was morning. He went outside for a breath of fresh air, and an entirely new poem came to him; he went to the dining room table and wrote it down. The dining room of the Stone House Museum is devoted to "Stopping by Woods on a Snowy Evening."

Through his remarkable genius, Frost composed over the years a microcosm of American history from the pristine hills of New England. His poetry, memorable to so many, is the record of America's emergence from its rural ambiance to that of world leader. The stone house is, *in perpetuity*, a memorial to Frost's remarkable poetry and the American history so subtly and gracefully composed in its stanzas.

Robert Cotner  
Editor



Caxtonian Peter Stanlis delivers remarks at the Stone House Dedication. Stanlis' photo collection of Robert Frost is a part of the permanent holdings of the museum. Photo by Robert Cotner.



Robert Frost Stone House Museum. Photo courtesy of Friends of Robert Frost.



Carole Thompson, president of Friends of Robert Frost and the major force in creation of the museum, speaks to the 150 guests attending the dedication. Photo by Robert Cotner.

~~The steaming leaves think it gives~~  
 To <sup>the</sup> ~~the~~ <sup>none</sup> ~~the~~ <sup>must</sup> ~~the~~  
 The ~~house~~ ~~begins~~ ~~to~~ ~~think~~ ~~it~~ ~~gives~~  
 To ~~the~~ ~~stop~~ ~~with~~ ~~it~~ ~~a~~ ~~farm~~ ~~house~~ ~~near~~  
 Between <sup>the</sup> ~~a~~ ~~wood~~ ~~and~~ ~~a~~ ~~spring~~ ~~lake~~  
 The darkest evening of the year

She <sup>her</sup> ~~gives~~ ~~harrows~~ ~~tells~~ ~~a~~ ~~shake~~  
 To ask if there is some mistake  
 The only other sounds <sup>the</sup> ~~is~~ ~~the~~ ~~snip~~  
 Of easy wind and ~~fat~~ <sup>downy</sup> ~~flakes~~.

The woods are lovely dark and deep  
 But I have promises to keep  
~~That~~ ~~hid~~ ~~in~~ ~~me~~ ~~And~~ ~~thus~~ ~~my~~ ~~miles~~  
 And miles to go before I sleep  
 And miles to go before I sleep

The original handwritten version of "Stopping by Woods...", in Special Collections, Jones Library, Amherst College. "Stopping by Woods on a Snowy Evening," from The Poetry of Robert Frost, edited by Edward Connery Lathem. Copyright 1923, 1969 by Henry Holt and Company. Copyright 1951 by Robert Frost. Reprinted by arrangement with the Estate of Robert Frost.

## Gao Xingjian's analysis of literature and his contributions

Parts II, III and IV of IV

Junie L. Simson  
Contributing Editor  
International Scene

### Part II

On December 10, 2000, Gao Xingjian (Gow-Jayjun) received the Nobel Prize in Literature. When receiving the award, he then delivered an address in which he discussed literature, writing, and his style of communication. At that ceremony, Göran Malmquist presented Gao Xingjian to the King of Sweden and commented on the work of Gao. During the March, 2002, interview, which I had with Göran Malmquist, I had the opportunity of comparing the Malmquist and Gao speeches and seeking a synthesis between their positions.

Gao began his address by acknowledging a writer as an ordinary person who is perhaps more sensitive than the rest of us. He emphasized that literature must be the voice of the individual and not the collective force of an institution or a group.

An example to Gao of collective interference with literature and its creators occurred in China during the Cultural Revolution. He witnessed the revolutionary passing of "death sentences" on literature and various writers. Gao listed several former laureates, including Thomas Mann and Alexander Solzhenitsyn, who, like himself, had the options of fleeing or remaining silent. Their literature transcended ideology, national boundaries, and addressed "the dilemmas of human existence."

Gao stated that he began to write *Soul Mountain* to dispel his own inner loneliness — that "talking to oneself" is the point from which all literature starts. Language in literature, although secondary to the author's internal quest, is, according to Gao, the "crystallization of human civilization." He described the author's aesthetic judgments as having "universally recognized standards." This interviewer suggested to Göran Malmquist that that reference to "standards" perhaps could be expanded from "recognized universal standards"

in form to universal standards in values. That attempted leap of logic was quickly answered by Göran Malmquist: "It's hard to believe that there could be any 'recognized universal standards.'" Malmquist continued: "In one section of *Soul Mountain*, there is a discussion with an imaginary literary critic. The critic says, 'this is not a novel you are writing. It doesn't look like a novel at all.'"

Malmquist, in having Gao place substance over form or standards, states that, to him, "Telling the truth is the most important thing. You must be true. You must not write anything but the truth." One could argue that Gao disagrees with Malmquist when Gao states: "...whether or not the writer confronts truth is not just an issue of creative methodology. It is closely linked to his attitude toward writing...For the writer, truth in literature approximates ethics; it is the ultimate ethics of literature."

Gao emphasized in his address the importance of transmitting emotions to the reader. He stated that a poetic feeling does not merely result from communicating the experience of feelings, such as sorrow and beauty. Gao concluded that an aesthetic based on emotion does not become outdated no matter what are the changes in marketplace literature or marketplace art.

Gao further reported that all societies must be able to accommodate non-utilitarian literature. This literature may be created without a quest for compensation. It is a tragedy not to accommodate that literary product. The innovative structural aspect of Gao's writing is the fixing of speaker-pronouns as the base for communicating perceptions and the launching of narrative patterns. Gao stated: "I use pronouns instead of the usual characters and also use the pronouns 'I,' 'you,' and 'he' to tell about or focus on the protagonist. The portrayal of the one character by using different pronouns creates a sense of distance." He also used that device in his plays to provide actors with broader psychological spaces.

Göran Malmquist expanded on these thoughts in his interview:

JLS: What is the multi-person narrative of Gao?

GM: In his short stories and dramas, he insists on multi-personalities. The actors present themselves in different degrees. I believe it is called "encrendo." The

actor may refer to himself as "I." The "he" has to detach himself from the closeness of the "I" and refer to himself as "you." At the third level of the "encrendo," one refers to yourself as "he" or "she." JLS: In your presentation of Gao, you spoke of "the new ground in structure" and "the psychological foundation." Is this different than a linear story?

GM: Oh yes, yes, yes. You have an integration of the straight narrative. What you have is much more complex than the normal linear Chinese novel.

JLS: Are Chinese novels today employing Western techniques?

GM: Since the mid-1980s, novels of China use Western techniques.

JLS: Does that include "time inversions?"

GM: Yes.

JLS: You described Gao as addressing the "existential dilemma," which is the solitude of the individual.

GM: That is important. That is important. Every human being has a need to be alone and to be independent. To be yourself.

JLS: Yourself?

GM: To be responsible only to yourself. That is the very great need for any human being. At the same time, there is a longing for being comforted. There is a longing for a keen, intensive friendship. There is a longing for love. There is a longing for that which the "other" can give to you — that which you cannot provide for yourself. The "other" can provide it for you, love, friendship, comfort. There is the firm knowledge of this reliance on the "other." This reliance on friendship or love encroaches upon your freedom.

JLS: Freedom.

GM: Yes, freedom. Craving for freedom, craving for loneliness. I think every human being is connected to this great dilemma.

JLS: The "other" can be friends who impact us with love. Could it also be the family, the church, the government?

GM: Yes, yes, yes.

JLS: Those could be a source of comfort, but they can also be...

GM: A threat.

JLS: Wasn't that what Nietzsche was suggesting in Thus Spoke Zarathustra?

GM: Yes

JLS: Would Gao be familiar with Nietzsche?

GM: *Oh yes, he would be.*

Malmquist repeatedly emphasized that he did not believe that the Swedish Academy any longer felt constraint when selecting a Nobel Laureate in Literature by the precise language of Alfred Nobel's will. That included the Alfred Nobel will provision that the chosen author must contribute in an "idealistic direction"

Malmquist has declared that Gao is an individual who writes for himself and lives for himself. Unlike such Nobel Laureates as Nordine Gordimer, Gunther Grass or Kenzaburo Gao does not appear to see that his mission is to direct or save society.

### Part III

## Critiquing and defending the Nobel prize in literature

The most common critique of the Nobel Prize in Literature is the often-heard refrain that it is "political." To investigate that charge generally, and particularity as it applies to Gao Xingjian, I have had the benefit of three interviews. The first, as reported, was with Kjell Espmark in 2001. The next was the March 2002 interview with Malmquist, reported above.

Lastly, I had the opportunity to speak to the voice of a contemporary mainland Chinese scholar, Liu Haiping. Professor Liu is Dean of the School of Foreign Studies at Nanjing University. He is Chairman of the Department of English with a concentration in American Literature and Modern Western Theater. Like so many Chinese scholars, he survived the Chinese Cultural Revolution, which engulfed his country. In 1968, like other scholars, he was sent to a pig farm to perform governmental service. He emerged from that degradation to a course of academic study, which sent him to Harvard and ultimately, in 2002, to both Grinnell College and Nanjing University. From those collective interviews, there evolved a sensitivity to the "Nobel process" and an awareness of Gao Xingjian.

Who was the Nobel Laureate Gao Xingjian, so suddenly recognized as a major contributor in the world of literature? He was born in 1940 in Taizhou, Jiagxi Province, China. He initially studied art, sketching, and painting, at Nanjing 10<sup>th</sup> Secondary School. He wished to continue his art studies but was diverted by his family into the study of French at the Beijing Institute of Foreign Language, from which he graduated in 1962.

In 1981, he published *First Essay on Techniques of the Modern Novel*. In 1982, his play, *Alarm Signal*, was performed and described as the start of experimental theater in China. His roots in the theater were deep. His mother was an actress and interested in literature.

His plays were performed at the People's Arts Theater in Peking. They continued to be performed there until 1983, when his publishing and performing were prohibited in China. In 1987, he traveled from China to France. He has continued to live in Paris to this date. In 1998, he was granted French citizenship.

After the publishing and translating of his novel, *Soul Mountain*, he was awarded the Nobel Prize in Literature. It would seem interesting to learn the world's and China's reaction to the selection of Gao Xingjian. Gäoran Malmquist, in his interview, was asked to describe the reaction of China for naming Gao as China's first Nobel Laureate in Literature. The response of Gäoran Malmquist: GM: *The response of the China Writer's Union was that they had 200 writers better than Gao. Our response was "Give us your list. Give us your list."* JLS: *Were there any governmental reactions?* GM: *The head of Chinese government was traveling in Tibet when the award was announced. A Chinese journalist asked the leader about his reaction to the naming of Gao for the award. His response was, "I understand he is a Frenchman who writes in Chinese. Chinese is a very good language for literature. In the future, I anticipate a Chinese writer may get the prize." [The Chinese Foreign Ministry was less tactful, when they tersely described the award to Gao as "political."]*

The mainland Chinese had hoped that the award would have been given to Ba Jin. He was

the former president of the Writer's Union. Gäoran Malmquist stated that, according to Chinese rules and attitudes, the award should have gone to that 91-year-old writer, who had contributed so much to Chinese literature. Ba's body of work had commenced in the 1930's. He wrote and published a trilogy. It involved family history and life in Southwestern China. Those novels were individually called *Family*, *Spring*, and *Autumn*.

During the spring of 2002 interview of Liu Haiping in Grinnell, IA, an effort was made to learn the academic response of mainland China to the Gao selection by the Swedish Academy for the year 2000 award. Although Gao was relatively unknown in the west, Professor Liu was familiar with Gao's writing and had, prior to 2002, taught Gao's play, *Bus Stop*, in his courses at Nanjing University.

Professor Liu is a sincere and scholarly academic. It is with reflection and restraint that he described Gao as a "controversial dissident and a student of French literature." Professor Liu's sincerity seemed genuine when he described Gao as being "good but not great." Professor Liu's objectivity was to some extent compromised when he stated that, although 18 months had passed since Gao received the award, Professor Liu admitted that he still had not read *Soul Mountain*.

Professor Liu perhaps expressed and revealed his true feeling, and that of his government, when he stated in his interview, "We all know that Gao was a friend of the Swedish Academy and Gäoran Malmquist." That casual comment reveals much of world attitude involving the Nobel Prize in Literature, where there involves a titanic clash between reality and inductive perception. ❖

See NOBEL PART IV, page 10



THE LESSON

# Exhibition

Continued from page 1

lecture. The exhibition will continue through March 21, 2003. The cost for the event is \$45 and includes the wine reception, dinner, and a copy of the catalogue. For information, telephone: 312/255-3710 or e-mail: caxtonclub@newberry.org to make a reservation.

Published below is a preview of the exhibition, a condensed version of Paul Gehl's introductory essay, and several sample pages from the catalogue are included in this issue of the *Caxtonian*.

## INTRODUCTION

Paul F. Gehl

This exhibition provides a glimpse of Chicago in the 1920s and 1930s through the products of its small and fine presses. These rarities, collector's

items now just as they were when produced, portray a different "City of Big Shoulders" than the one we are used to seeing. The Chicago presented here aspired to be a printing capital, but it could not claim this distinction on the basis of its huge commercial printing sector alone; it had to participate in the international fine-press movement.

During this period, Chicago was home to the largest printing plants and longest print-runs in the nation. Tens of thousands of men and women worked in printing houses, binderies, engraving and typesetting shops, ad agencies, design studios, and paper warehouses. Magazines, directories, maps, railroad tickets and schedules, advertising mailers, encyclopedias, and literary reprints poured from throbbing rotary presses just south of the Loop along Printing House Row and, farther afield, from gargantuan plants constructed by

Cuneo Press, W. H. Hall, and R.R. Donnelley & Sons Company.

The Chicago fine-press movement we celebrate here was, unlike the commercial printing industry, a tiny and fragmented enterprise: soft-spoken, deliberately non-competitive, downright leisurely. The "scene," such as it was, comprised a few dozen individuals, almost all gainfully employed elsewhere in the printing and graphic-arts trades and laboring on their fine-press projects as a secondary profession or hobby. Only a few provided their proprietors with a real living wage. These marginal operations nevertheless reflected the anti-establishment tenor of Chicago literary culture.

In the 1930s, most Chicago private-press people embraced modernism, in typography as well as in literature. Unlike fine-press printers



**HOLIDAY PRESS**  
Kim Coventry

1926-49

When it was founded, Holiday Press was described as a "press within a press." Indeed, R.R. Donnelley & Sons Company, where the press was organized and where all its members worked, was one of the largest commercial printers in the United States, producing catalogues, books, telephone directories, and magazines that could be found in nearly all American households.

The first meeting of the eight original members of Holiday Press took place on December 4, 1926. At the gathering, they typeset and printed a lavish prospectus announcing their intentions (no. 36). "Working cooperatively, the members of this group propose to issue, in limited editions, pamphlets, broadsides, and books of aesthetic, literary and bibliographical interest," they wrote.

Among the founding members were several of the most notable figures in the history of Chicago book arts. They included William A. Kittredge, whom R.R. Donnelley had hired in 1922 to introduce graphic design to the broad range of services the company offered; Alfred DeSauty, an Englishman employed in 1923 to run the newly established hand-bookbinding department; N. Burton Barr, a compositor; James Bohaty, Sr., a pressman; Reuben A. Schick, a technician; and Albert H. Schlag, a typographer. By 1938 membership had grown to thirty and boasted brothers Elliott and Gaylord Donnelley; Harry J. Owens, head of advertising; and Harold W. Tribolet, who became the head of Donnelley's bookbinding department after DeSauty returned to England in 1935.

Perhaps one of the reasons that Holiday Press published only five titles in its twenty-two-year history is that it was a "busman's-holiday" venture; the company made its presses and materials available to the press on Saturday afternoons, holidays, and evenings. "Holiday Press is a side-entrance through which we take the old bus from time to time on a grand and glorious run that is not on anyone's schedule," states an announcement in the company's employee magazine. The announcement, signed by Kittredge, continues, "A private press is a press conducted on a limited scale in which considerations of taste, quality and style outweigh all other considerations. Very often such enterprises have been started by talented individuals with an amateur's as well as professional interest in printing."

In their typefaces, paper, and bindings, the books of Holiday Press reflect Donnelley's aesthetic in this period. The materials are not unlike those used in many limited-edition books that the company printed between 1920 and 1940. The book-manufacturing quality is higher than that of many other small presses of the period, which did not have the resources of R.R. Donnelley behind them. We do not know how and why each title was selected, but all are, in some way, based on previously published material. Three are related to Chicago themes or topics. After the death in 1945 of Kittredge, the press' driving force, the group produced only one more title, *The Scandalous Adventures of Reynard the Fox* (1949; no. 42).

36. Prospectus for *A New Private Press in Chicago*, 1926  
Chicago: Holiday Press  
69/96 copies  
15-1/2 x 10-1/4 in. (closed)  
Collection of R.R. Donnelley & Sons Company, Chicago

37. *The Goswiji ADV (The Advertising Conference)*, 1927  
Illustrated by Ervinn Metz  
80/175 copies  
6 x 5-9/16 in.  
Collection of Kim Coventry, Chicago  
Collection of R.R. Donnelley & Sons Company, Chicago  
Illustrated

38. Broadside announcing publication of *A Lincoln and Whitman Miscellany*, 1938  
11 x 8-1/4 in.  
Collection of R.R. Donnelley & Sons Company, Chicago

39. Carl Sandburg  
*A Lincoln and Whitman Miscellany*, 1938  
250 copies  
10 x 6-9/16 in.  
Collection of R.R. Donnelley & Sons Company, Chicago

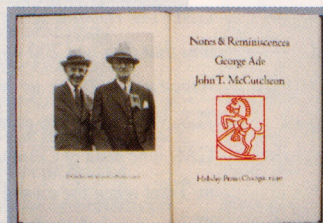
40. George Ade and John T. McCutcheon  
*Notes & Reminiscences*, 1940  
275 copies  
8-3/8 x 6-3/16 in.  
Collection of Charles L. Miner, Chicago  
Illustrated

41. *Voyages to Vinland: The First American Saga*, 1941  
Translated and annotated by Einar Haugen  
Illustrated by Frederick T. Chapman  
350 copies  
11-3/8 x 8-3/8 in.  
Collection of Kim Coventry, Chicago  
Illustrated

42. Harry J. Owens  
*The Scandalous Adventures of Reynard the Fox*, 1949  
Illustrated by Keith Ward  
375 copies  
8-3/4 x 6-1/8 in.  
Collection of Kim Coventry, Chicago



41.



Caxtonians Oliver Barrett (left) and William A. Kittredge at an afternoon book christening at the home of writer George Ade, 1940. Photo courtesy of R.R. Donnelley & Sons Company, Chicago.

40.



37.



# POCAHONTAS PRESS

Arthur H. Miller

1937-50

Pocahontas Press was the vehicle of a gifted classic book designer, Suzette Morton, born in 1911 into a prestigious Chicago family. Married three times, Morton was also known as Suzette Hamill, Zurcher, and lastly Davidson. Morton returned to Chicago after attending Vassar College; she studied privately with the venerable Chicago printer Ralph Fletcher Seymour (see pp. 14-15), and with George Domke at the School of the Art Institute of Chicago. She launched her own press in 1937, naming it after the American Indian heroine apparently because her family traced its ancestry in part back to her.

Five of the six items included here demonstrate Morton's allegiance to the aesthetics of William Morris and to Arts and Crafts tenets. Four are small in format, with distinctive bindings, simple designs, and jewel-like illustrations by Morton and others. For *Suite Chinese* (1937, no. 67), Morton created illustrations that deftly capture, with a few strokes, the essence of an Asian approach to drawing. Her 1940 edition of a Mark Twain story, *Jim Smiley & His Jumping Frog* (no. 68), with an appreciation by Franklin J. Meine, a specialist in American humor, reflects Americans' post-Depression and pre-World War II interest in the roots of national character. Also dating from this era are two collections of poetry by Hugh Western, the *nom de plume* of the distinguished book collector and arts patron Alfred E. Hamill, which consider the strengths of Asian and Russian character (see no. 69), Morton's in-laws, the Hamills commissioned three of the six books representing the press here. For illustrators Morton drew upon resources of the Hamills' social circle, including Russian immigrant painter Nicolas Remisoff (see no. 69), and Chicago Tribune cartoonist and author John T. McCutcheon (see no. 68).

Morton's delightful little book *Mexican Bouquet* (1946; no. 70) reflects her interest in South and Central American cultures. She explored this interest again in *Indians of Peru* (1950; no. 71), which exhibits a more modern approach to book design. Unlike her previous volumes, this was machine-printed, to a high standard, by R.R. Donnelley's Lakeside Press and distributed in the trade by Pantheon Press, New York. Morton's hand-printed and -colored books span a period of about a decade, ending apparently with the December 1947 *Psalms of Captivity*. From the 1950s on, Morton was actively engaged in design work for two institutions to which she was deeply committed: the Art Institute and the Morton Arboretum. She designed books for the museum into the early 1960s, most notably the first volume of *The Clarence Buckingham Collection of Japanese Prints: The Primitives*, catalogued by Helen C. Gunsalus and issued in a run of five hundred copies. By 1965 she was focused on the Morton Arboretum, founded by her grandfather, Joy Morton. She established a periodical for the institution, the *Morton Arboretum Quarterly*; the first issue, appearing in the spring of 1965, reflects the designer's characteristic, classic restraint.

Prior to her retirement to Santa Barbara, California, in the late 1970s, Morton donated many items to the Arboretum, the Newberry Library, and Lake Forest College. She is remembered as a notable patron of the arts and as a pioneer woman in the fields of fine-printing and book design.



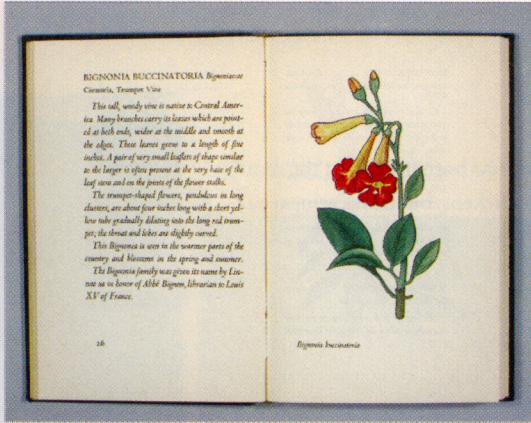
Suzette Morton (Hamill, Zurcher, Davidson), 1930. Photo courtesy of Morton Arboretum.

67. Hugh Western (pseud. Alfred E. Hamill) *Suite Chinese*, 1937  
Designed by Suzette Hamill  
Printed by George Domke  
Chicago: Pocahontas Press  
5 x 4-5/8 in.  
Collection of Lake Forest College Library  
Illustrated

68. Mark Twain  
*Jim Smiley & His Jumping Frog*, 1940  
With an appreciation by Franklin J. Meine  
Designed by Suzette Hamill  
Illustrated by John T. McCutcheon  
Printed by George Domke  
5-5/16 x 4-1/4 in.  
Collection of Lake Forest College Library  
Collection of Susan M. Levy Chicago

69. Hugh Western (pseud. Alfred E. Hamill) *The Last Doveson*, 1941  
Designed by Suzette Hamill  
Decorations by Nicolas Remisoff  
Printed at the Monastery Hill Press, Chicago  
About 200 copies  
6-3/4 x 8 in.  
Collection of Lake Forest College Library  
Collection of Arthur H. Miller, Lake Forest  
Illustrated

70. Clarice Hamill  
*Mexican Bouquet*, 1946  
Designed by Suzette Hamill  
Hand-colored illustrations by Clarice Hamill  
Printed by George Domke  
205 copies  
7-5/16 x 4-7/8 in.  
Two copies  
Collection of Lake Forest College Library  
Collection of R.R. Donnelley & Sons Company (leather bound)  
Illustrated



71. Luis E. Valcarlos  
*Indians of Peru*, 1950  
Photographs by Pierre Verger  
Printed by Lakeside Press, Chicago  
Chicago: Pocahontas Press for Pantheon Books, New York  
9 x 8 in.  
Collection of Lake Forest College Library



in other American cities, they did not specialize in classics or major American literary works; instead, they favored new poetry and prose. Some saw modernism as one among many design options for serving up a message; but for others modernity was the message. This last group of Chicagoans gave a warm welcome to those exiles who arrived in the city in large numbers in the mid-to-late 1930s and who founded the New Bauhaus here. The welcome they received from Chicago's native modernists opened the next chapter in Chicago design history. ❖



CHOIR BOYS

## BLACK CAT PRESS NORMANDIE HOUSE THE NORMAN PRESS AT THE SIGN OF THE GARGOYLE

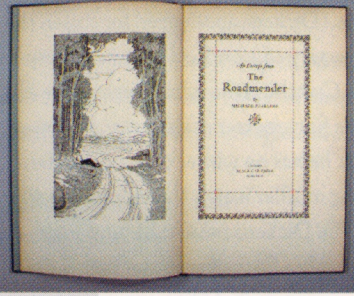
John P. Chalmers

1932-84  
1937-44  
1938-74  
1943-56

From an early age, Norman William Forgive was involved with printing; he made a life-long career designing, composing, printing and publishing hundreds of titles over a sixty-year period. Today his oeuvre is recognized as an outstanding example of fine-press printing in the Midwest. In an unpublished memoir, "Suddenly I Remember," Forgive provided a few details of his early career as a printer born in Chicago in 1904. He was introduced as a child to printing on a hand-press in his uncle's basement. Forgive's first job (at age fifteen) was producing thousands of envelopes for Western Electric on an 8 x 12 Chandler & Price. Inspired by the offer of a so-called "promotion" to an identical job he joined the Navy he landed in the print shop on the new super-dreadnought U.S.S. Maryland, where he developed composing skills. After his service, he took a job in Milwaukee with the Schwabe Printing Company and then was employed by H.C. Miller Company, Loose Leaf Stationers. Here in his first supervisory position, he attracted attention for developing a method for perfect registration in printing on ruled forms. Sometime before 1930, Forgive returned to Chicago to work at the Evening News and then at Book Press (later R.S. Printing Company). He began as a compositor but quickly rose to assistant foreman, then foreman and finally superintendent. Among his fellow compositors, pressmen, and clients were many who would figure in the retrospectives of his fine-press publications of the 1930s. One evening, Lou Rema, of Ludlow Topograph Company took him home and showed him some fine printing. Forgive left fed up with ideas for collecting and also for printing. Soon after he announced over Sunday morning coffee that he wanted to print a book and by the end of the conversation, had chosen his imprint's name. Why he selected Black Cat remains unknown, but he had his logo down on paper. Forgive took a day job with a printing company and began printing at night on his employer's equipment. Following the advice and direction of Rema and others at Ludlow, including two of its leading figures, Douglas C. McMurtre (whom he later called "the guiding light of my book-making career") and Robert H. Middleton, *Christmas Recipes for Mother Forgive* (1932) was the first of many ephemeral pieces upon which Forgive cut his typographical teeth. His first substantive project was the result of ten months of labor: An excerpt from the *Roadmender* (1933; no. 60) set the standard for Black Cat Press and some two hundred items that he subsequently produced there. While Forgive used his imprint largely for producing ephemera, he also became involved in publishing. He inaugurated the *Urbanian Series*, comprising texts by under-recognized writers for the most part they remain unknown, except on Black Cat pages.



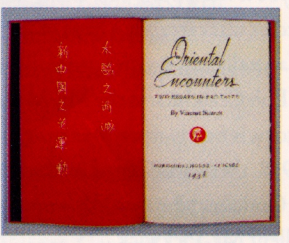
60. Michael Farlow  
*An Excerpt from The Roadmender*, 1933  
Frontispiece illustration by Olga Tzeng  
Chicago: Black Cat Press  
60 (107 copies)  
14 1/2 x 8 1/4 in.  
Collection of Charles Dearing  
McCormick Library of Special Collections, Northwestern University Library, Evanston  
Illustrated



61. Christmas Day/Taken from the *Slate*. Book by Washington Irving  
Chicago: Black Cat Press  
8-1/2 x 4-1/2 in.  
Collection of David C. Meyer, Champaign  
Illustrated

62. Dale Nohls  
*A Philosophy of Letters*, 1938  
Chicago: Black Cat Press  
11 (250 copies)  
10-3/4 x 8 in.  
Illustrations by Melissa Nohls  
McCormick Library of Special Collections, Northwestern University Library, Evanston  
Illustrated

63. August Derleth  
*Any Day Now*, 1939  
Illustrations by Melissa Nohls  
Chicago: Normandie House  
7 x 6 in.  
Collection of Charles Dearing  
McCormick Library of Special Collections, Northwestern University Library, Evanston  
Illustrated



# In the matter of Robert Cratchit, Esq.

Dan Crawford

Bob Cratchit was born in 1843 in the mind of Charles Dickens, but it was reincarnation, really. His previous life was in Camden Town, where a young Charles Dickens watched his father deal with a world that was cruel to men who had no sense of money. The observations produced the Bob Cratchit of *A Christmas Carol*, that good-natured unambitious clerk, who, like his master, has decided that the world is a hard place. Scrooge deals with this by piling up a protective wall of cash, but Bob tries to cope through faith, family, and good humor. For this reason, many critics consider him the archetypal wimp.

This judgment is not only harsh, but irrelevant. Bob is inextricable from the story. We must have him in those fingerless gloves, failing to warm his hands at the candle. We need to hear him plead for the whole day off. And he must, he simply must gallop along the street with Tim on his shoulder. He is our barometer, by whom we measure the emotional atmosphere of Scrooge's Christmas.

When it came to movies, producers found Dickens had left them plenty of room. Scrooge and the ghosts are described in detail, but hardly anyone else. (Dickens apologized for this in the 25<sup>th</sup> Anniversary edition; he'd been in a hurry.) Of Robert Cratchit, who doesn't even have a name in the first quarter of the story, we know only a) that he has no winter coat, b) that he wears a long muffler instead, and c) he is not a larger person. Dickens twice calls him "little Bob": obviously a fitting parent to Tiny Tim. (Maybe it was a pun, "bob" being monetary slang. Cratchit was certainly a man of "little bob".)

Naturally, the movies generally give us tall, thin Bob Cratchits: in the Mr. Magoo version, Cratchit is nearly three times as tall as Scrooge. In 1938, there was Gene Lockhart, a jolly, roly-poly Cratchit, who would have made an excellent Mr. Pickwick.

Dickens also neglected to mention Cratchit's age, beyond giving him two teenaged children,



From the 1935 motion picture version with Donald Calthorp as Cratchit.



From the 1938 motion picture version with Gene Lockhart as Cratchit.

one with a job, the other about to start work. In his own performances, Dickens made him an older man, already missing a few front teeth, so that he whistled when he spoke. Some early movie Cratchits followed this line, especially with 1935's Donald Calthorp, but as time went by, Cratchit and his family were younger and younger, turning Bob from a middle-aged man in a dead-end job to a clerk who, with a few more years of Scrooge on his resume, might have prospects left.

The Cratchit home underwent just the opposite transformation: the 1935 version is cozy, if shabby, while MGM in 1938 gave Gene Lockhart a middle class American homestead complete with good china on the dining room wall. As time passed, the houses grew smaller, darker, colder: you can almost see the Cratchits' breath as they talk indoors, and at least one Bob Cratchit still has to wear his fingerless gloves to carve the turkey. (An exception is the 1997 animated version, with Michael York as Cratchit to Tim Curry's Scrooge; the Cratchit kitchen here is huge and airy. Of course, they have to stage a major musical number there.)

Cratchit's character was also adapted over the years, in an attempt to make audiences sympathize with a character described by his detractors as cowardly and inept. (The reasoning goes that the 1843 job market was a good one, and Cratchit could easily have gotten a better job if he'd had any real aptitude for the work.) Audiences of the 30s, who understood a man who'd do anything to keep a job, weren't so hard to convince, but by 1951, even the charity solicitors in Scrooge's office seem impatient at Mervyn Jones holding his fingers toward the candle.

So from the 70s on, there are attempts to give Bob more backbone, or at least to make excuses for him. Several, like David Warner in the face of George C. Scott's Scrooge, seethe with barely repressed resentment. Others try to speak up more thoroughly for Scrooge during



the Christmas toast, when Mrs. Cratchit objects to his calling the old skinflint “the founder of the feast.” In the original, Cratchit merely pleads the season — it is a time of good will to all — but in amplifying this, movie Cratchits go on to claim that Scrooge is good inside, or that business makes a man hard. This, the writers think, at least shows he understands the situation, even if it doesn’t quiet the critics, who say he’s not only browbeaten at work but henpecked at home. (You can’t change the scene, though: Mrs. Cratchit is one of the very few roles for women in the story. Mrs. Cratchit’s name, by the way, is Emily. Unless it’s Mary. Or possibly Bridget. Dickens didn’t say, so the movies are free to choose.)

Sometimes, of course, the scriptwriter agrees with the critics, and makes Bob as spineless as possible. The champion here is probably the Bob Cratchit of “The Stingiest Man in Town” (Dennis Day), who is so cowed by Walter Matthau’s Scrooge that at the end, he actually tries to talk the boss out of giving him a raise.

Bungler or glowing example, witness to Scrooge’s redemption or a dangerous piece of sentimental nonsense (one critic accused Scrooge of undermining the capitalist system by giving a raise to an undeserving clerk simply because the man needed money), Cratchit is one of the little people. Never a mover and shaker, he’s a man who has to live with the results after the moving and shaking is done. No one would call him captain of his fate; he’s clinging to the gunwales, trying to ride out the storm. Maybe that’s what people dislike: fictional characters aren’t supposed to remind us of ourselves that way.

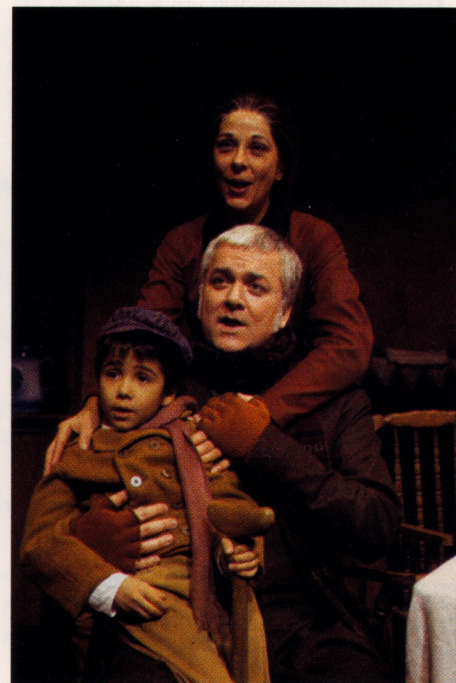
Still, Bob Cratchit, whoever plays him and however he is portrayed, is a part of the season. And I say God bless him, every one. ❖



From the 1951 motion picture version with Mervyn Johns as Cratchit.



Scrooge turns his back on Bob Cratchit and Tiny Tim in the 1971 Oscar-winning video version.



From the 2002 version of *A Christmas Carol*, staged by the Goodman Theatre, Chicago, with John Lister as Cratchit, Allen Alvarado as Tiny Tim, and Lisa Dodson as Mrs. Cratchit. Photo by Liz Lauren, courtesy of the Goodman Theatre.

*Editor’s note:* Among Dan Crawford’s numerous unpublished books is a study of film versions of *A Christmas Carol*. It keeps him off the streets.

#### Notable screen Cratchits

(with their Scrooges)

- 1935 - Donald Calthorp, Sir Seymour Hicks
- 1938 - Gene Lockhart, Reginald Owen
- 1951 - Mervyn Johns, Alastair Sim
- 1962 - Jack Cassidy (voice), Jim Backus (Mr. Magoo)
- 1970 - David Collings, Albert Finney
- 1971 - Melvyn Hayes, Alastair Sim
- 1983 - Mickey Mouse, Scrooge McDuck
- 1984 - David Warner, George C. Scott
- 1992 - Kermit the Frog, Michael Caine
- 1999 - Richard E. Grant, Patrick Stewart

## Part IV

*The status of Chinese literature today*

Secrecy exists when addressing the thinking and direction of the Swedish Academy when it is seeking and selecting a Nobel Laureate in Literature. Although reluctant to speak of future candidates, Gäoran Malmquist was not reluctant to discuss, in general, Chinese literature.

JLS: *Would it be correct to say that there exist three types of Chinese literature. One would be called the literature of the mainland; the second, you would call the literature of the expatriate; and the third, the literature of Taiwan. Is that fair or not?*

GM: *I prefer to talk about literature written in Chinese — literature written in the Chinese language. There was a time when mainland literature was quite distinct from Taiwanese literature. They had been impacted by the same political revolution in 1919. In 1916-18, the world had seen a literary revolution. Throughout the world, it impacted the short story, the novel and poetry. After 1949, there was but one type of writing in China. But then there came the Cultural Revolution and control on the mainland until the 1970s. China had survived political and cultural killing.*

JLS: *Was it the writing style of Joyce that began to impact Chinese literature?*

GM: *I believe the arrival of the theater of the absurd had great influence on Chinese literature. It impacted Taiwan long before it reached the mainland. You wouldn't believe it, but the ideas of Freud did not reach the mainland until the late 1970s.*

From that background, who emerged as significant contributors to Chinese literature? Professor Liu Haiping, in his interview, was helpful in identifying authors on or out of the mainland who are recognized as major Chinese literary contributors. Li Rui was described as a first class mainland writer of short stories. A Chinese author who has earned international recognition is Mo Yan. His western literary influence evolved from the writing of the Nobel Laureate, Gabriel Garcia Marquez, and his *One Hundred Years of Solitude*. Late in the 1980s, his second book, *Red Sorghum*, obtained for him an international reputation when it was made into a movie.

An interesting woman writer, Wang Angi, was also singled out by Professor Liu Haiping. She is a representative Chinese writer who had her training disrupted by the Cultural Revolution. In 1971, at the age of 17, she had been exiled from Shanghai to northern Anhui. After the Cultural Revolution, she returned to Shanghai and, by the age of 26, she had become a member of the Chinese Association of Writers. After studying at the University of Iowa, International Writing Program in 1983, her writing moved from socialist realism toward psychological exploration. An example of that was her "Love Trilogy" which explore female sexuality and the institution of marriage.

Gäoran Malmquist, in addition to having translated Gao Xingjian, has carefully followed Li Rui and Bei Dao. Professor Malmquist, like Professor Liu, was laudatory of the writing of Li Rui and has described as superb his style, his prose, and his use of language.

Those who love books, their message, their form, and the beauty of both often reflect on art and its creation. John Dewey, in his book, *What is Art*, described art as an experience. One is led to ponder for whom is it an experience? Is it for the author, the designer, the reader, the observer?

Can art be created by anyone, or does art's excellence flow only from the gifted, those with genius, or those with a special talent? Professor Liu Haiping of Nanjing University opined, in the meeting this writer had with him, that you could not, in any literature, learn to be a great writer without first possessing a special gift. He confirmed that anyone could improve his craft; but that a ceiling existed for those without a special gift or genius.

The most interesting dialogue I have ever had with a special person who possessed extraordinary sensitivity was contained in my chat with Gäoran Malmquist in March of 2002.

JLS: *In your presentation of Gao Xingjian at his Nobel Award Ceremony, you did not go into the aesthetic aspect of writing. Are you negative as to special creativity?*

GM: *No, no, no. On the contrary, I have very strong views on that. I believe there are even very, very strong aesthetic moments and very deep aesthetic enjoyment in research. When you solve a problem in research, it may be a problem that may seem very dull for others. But for the researcher, it can be a paradigm. It could be a problem of structure in Chinese syntax. Suddenly, you see all the pieces fall together in beautiful and symmetric ways. It's strange, all phonological systems are symmetric.*

*There is a symmetrical beauty, and that, to me is the beauty of that symmetry. It gives me the same high feeling of "aesthetic enjoyment" as if I heard the most magnificent piece of music or saw a most beautiful object. I think truth is beauty. I believe what is true is beautiful.*

JLS: *Is there a link between genius and sensitivity?*

GM: *It is also rather scary.*

JLS: *Can you teach it?*

GM: *You can't teach it. It is also quite scary.*

JLS: *What is there to be afraid of?*

GM: *The feeling is very intense. "Aesthetic" enjoyment is too weak a description. This intensity, I call a "high."*

JLS: *Are you talking about an emotional high?*

GM: *You see, it is accompanied by something I can only describe as a "death wish." You come to a point where you experience something so strongly that you know there is nothing to beat it. Nothing to beat it. It is kind of a combination. That combination is scary because it comes very close to death. You come very close to death.*

JLS: *That's interesting.*

GM: *You know, sometimes, when I see or when I read and I'm really very passionate to it, I have this very strange urge to blind myself. You see, to thrust the pen into your eyes.*

JLS: *Is it your perception of truth and perfection?*

GM: *That is it. There can be no more.*

JLS: *Have you ever heard anyone else articulate that feeling?*

GM: *No. But I did mention it to a colleague of mine in the Academy. I thought it was something that most people felt. He said "no." He said he never heard that. He thought it was very strange that I had this thought.*

One is compelled to inquire if a less sensitive scholar could have discovered Gao Xingjian.

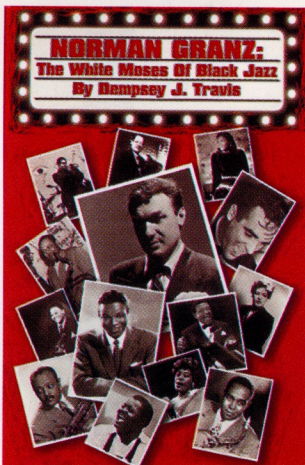
The procedure outlined in this article might well be described as the "Making of a Nobel Laureate." The prize was the result of the extraordinary dream of Alfred Nobel. The recipient of the prize in 2000 was the extraordinary literary figure, Gao Xingjian. The events in China, which created the environment and impacted Gao's writing, were historically extraordinary. The scholarship and sensitivity of Gäoran Malmquist, which led to Gao's discovery, also appears to have been extraordinary. It seems obvious that Alfred Nobel would have been most proud of the process and its results. ❖

A Review

**Caxtonian Dempsey Travis publishes book on jazz**

Robert Cotner

Caxtonian Dempsey Travis has written and published *Norman Granz: The White Moses of Black Jazz*. An intimate book about the great jazz musicians of America, most of whom Travis counted as personal friends, *Norman Granz* tells the story of one man's important influence in music and entertainment. Working against such national organizations as the Federal Bureau of Investigation, Granz forged a camaraderie with musicians and an equality in race that would be fulfilled beyond his own lifetime — but that would be fulfilled.



Set in the context of the jazz culture of America, the book looks closely and personally at such important figures as Ella Fitzgerald, Nat "King" Cole, "Dizzy" Gillespie, Charlie Parker, Gene Krupa, Lionel Hampton, and others. Its grace of story and its intimacy of portrait are the most remarkable attributes of the book — along with its splendid collection of visual images, which are well-chosen and well-placed.

This is Travis' 18<sup>th</sup> book — and he did not begin writing until he was 60 years young. He is currently on the book-signing tour, appearing weekly in various locations throughout Chicago. ❖

## Meeting the challenge

To realize the The Caxton Club's \$15,000 matching challenge now underway to support the Catalog for the upcoming exhibit, a new scholarship program for students in the Book Arts, and greater outreach efforts, 50 percent of all Club members must participate in the current drive. Contributions may be in cash or in books

valued at \$50 or more for the Holiday Revels 2002 auction.

"We are still short of our goal," Gene Hotchkiss reported at the November meeting. "Time is running out," he noted, "for there is a December 31 deadline for meeting the challenge." Cash gifts or books should be sent to the Caxton offices at the Newberry Library. ❖

A Special Invitation to  
All Caxton Club Members and Friends

January 15, 2003

Gala Private Reception of the  
Caxton Club-Organized Exhibition

### Inland Printers: The Fine-Press Movement in Chicago, 1920-1945

*The Caxton Club dinner meeting will be on the road for the opening of the exhibition at Columbia College Chicago Center for Book & Paper Arts (1104 South Wabash)*

*The evening will begin with a complementary wine reception and exhibition viewing in the gallery followed by a catered dinner and a lecture titled*

### **Inland Printers: Big Shoulders for Small Presses**

by

Paul F. Gehl

Custodian of the John M. Wing Foundation  
The Newberry Library

\*\*\*\*\*

*In addition, Caxtonian William Drendel, director of the center, has planned a special surprise.*

*The 45-page color exhibition catalogue will be available; the authors will be present for a signing.*

*Reception and Viewing at 5 p.m.  
Dinner and Lecture Begin at 6 p.m.*

*The cost for the event is \$45 and includes the wine reception, dinner, and a copy of the catalogue.*

*Parking is available one-half block south of the center.*

# Bookmarks...

## Luncheon Program

December 13, 2002

John K. Notz, Jr.

"Books Collected on the Way to Learning of the Formative Years of Marion Mahony Griffin, Architect (1871-1961)"

Caxtonian John Notz will describe the early years of Marion Griffin (1871-1895 — her "Formative Years"). Mrs. Griffin was born Marion Mahony; during the first months of her life, her family was forced by the Great Chicago Fire to migrate to Hubbard Woods, where she lived until 1882. Her family, because of a household fire, moved into Chicago's Near West Side, where her mother joined her father in becoming a high school principal in Chicago's then exemplary public school system.

The second woman to graduate from MIT, she became the first registered woman architect in the United States. She began her practice in Chicago, working with Dwight Perkins, who was her first cousin. She then joined Frank Lloyd Wright and worked with him from 1895 until 1907 — the longest term of service of any who worked with Wright. She then went into partnership with Walter Burley Griffin, and the two of these Chicago architects won the contract of the Australian government to design the Australian capital city. In 1912, they moved their practice to Australia.

Having been told by an architectural historian of Mrs. Griffin's unrecognized interment in Chicago's Graceland Cemetery, John was able to correct that omission. This led to an invitation for John to talk of Mrs. Griffin to the Walter Burley Griffin Society in Australia, at the outdoor theater in "Castlecrag," the suburb of Sydney, Australia, designed by the Griffins and their home of some 15 years.

John will "show and tell" from his collection of the Prairie School books and materials and from related ephemera, sharing, as well, what he learned of Mrs. Griffin's "Formative Years" from the autobiographical portions of Mrs. Griffin's epic unpublished typescript titled "The Magic of America."

This is a rare opportunity to hear one of Chicago's important architectural collectors and scholars talk on a subject important to the city's history but seldom discussed. Join your friends and colleagues in this final luncheon of 2002.

Edward Quattrocchi & Leonard Freedman  
Co-Chairs

**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, from 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, 56<sup>th</sup> floor of BankOne, BankOne Plaza, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm. Dinner meetings begin with spirits at 5pm, dinner at 6pm, lecture at 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

December 18, 2002

"The Caxton Club Holiday Revels 2002 - New and Old Traditions"

Poems: Robert Cotner, Auction: William Drendel

Our Holiday Revels this year will once again mix new and old traditions, including extending the reception to 6:30 p.m. to allow people time to mingle, look at items in the silent auction, which will be displayed in the same area as last year, and enjoy Steven Hartman's harp music.

Following dinner and a last chance to make silent auction bids, Caxtonian editor Robert Cotner will present "Thrice-Given Gifts." This brief presentation will feature the recitations of six poems, which Bob recited when he was Centennial President of the club. Bob explains: "The poems were first given to us by the poets; I gave them in recitation to fellow Caxtonians during our wonderful Centennial; I give them as gifts to my Caxton friends again for this year's Revels — thus 'thrice-given.'" The poems will include verses by Gerard Manley Hopkins; Geoffrey Chaucer; Alfred Lord Tennyson, and — Bob says, of course — Robert Frost.

And then, a live auction will be conducted by our own Caxtonian colleague and experienced auctioneer, William Drendel. Items in the auction will come from the collections of Caxtonians and other donors, and, as always, there will be treasures to keep or to give during the holidays. Join us for this always fun, savory, and rewarding experience.

Join us at the Mid-Day Club on the 56th floor of BankOne, at Madison & Clark in Chicago. Call: 312 255 3710 or e-mail: caxtonclub@newberry.org, for lunch and dinner reservations. No-shows may be charged if not cancelled. Discount parking with a Mid-Day stamped ticket, evenings at Standard Self-Park, 172 West Madison. Reminder you need a photo ID to enter the bank.

Peggy Sullivan  
Vice President and Program Chair