

Remembering France's 'immortal' Victor Hugo

Part I of II

Pierre Ferrand

I have been in the "Maison Victor Hugo," the museum in Paris, a number of times. It is located on a corner of the magnificent Place des Vosges, perhaps the most beautiful plaza in Paris. I did see it again in 2002, since in February of last year, Victor Hugo was 200 years old. This should not faze him or us, for, warts and all, he is immortal.

The special 2002 exhibit in his former residence on the Place des Vosges did not feature the many books he wrote, but a number of his haunting and visionary drawings and watercolors (he made about 3,500 of them). They were appropriately shown together with contemporary "modern" artists, for they were truly in advance of their time. Hugo's graphic work is not as familiar as much of his multitudinous literary production, but some of it is greatly admired by connoisseurs today. He was truly a man of many gifts.

During my lifetime, I have visited several other Victor Hugo museums, notably Hauteville House, his residence in the Channel Island of Guernsey during most of two decades of exile from France. He had rebuilt it in accordance with his own designs, making with his own hands some of its elaborate furniture and remarkable decorations. On the top floor is his "Lookout," his office surrounded by glass windows with an ocean view. It was there that he wrote on three separate desks, always standing upright,



Photographic portrait of Victor Hugo (1862) by Edmond Bacot, in *Maison de Victor Hugo*, Paris. From the collection of Pierre Ferrand.

some of his most impressive poetry and prose. In the garden below, there is the "Tree of the United States of Europe" he planted in 1870.

Victor Hugo was very much a part of my childhood memories in the France of the 1930s. Like everybody else in France, I learned a number of his poems by heart in school. Unlike some of my schoolmates, I did not mind it, for his verbal gifts are incomparable in French, and a

sheer joy to those who love the language.

I also was fascinated by several of his half a score novels, particularly accessible to me as a boy because they do not attempt to please finicky esthetes and are not in-depth psychological studies. At one level, they can be read as epics in prose for popular consumption, with a dramatic and indeed melodramatic sweep and verbal gusto. Many of his characters may strike unsympathetic readers as cartoon-like, but they are memorable, and what remains is a vision of goodness ultimately prevailing over evil, a faith worth keeping.

Victor Hugo's first outstanding success as a novelist, *Notre-Dame de Paris* (known in Anglo-Saxon countries as *The Hunchback of Notre-Dame*), was published in 1831. Poorly characterized by its English title, it is an incomparable evocation of the Middle Ages far more striking than the medieval novels of Walter Scott and his many

imitators. The book, which became one of my favorites, inspired me, a teenager in Paris, to make innumerable pilgrimages to this grandest of medieval cathedrals.

Ninety-Three, Hugo's last major work in prose (1874), is a visionary account of the first French Revolution, far more impressive to me



Musings...

CAXTONIAN

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The Caxtonian is published monthly by The Caxton Club whose office is in The Newberry Library. Permission to reprint material from the Caxtonian is not necessary if copy of reprint is mailed to The Caxton Club office and the Caxtonian is given credit. Printing: River Street Press, Aurora, IL

On June 26, 1973, I bought the only book I have ever purchased because of its title. On that day, I was in the bookstore of the Museum of National History, on the Mall in Washington, DC, and I came across the title *The Autobiography of an Idea*, by Louis Sullivan, and I bought it for \$2.94. The reason I know these specific facts of purchase is that, as I often do, I had put the sales slip in the book to use as a bookmark. I came across it recently, when I reread this remarkable and vitally important book.

The book is really a dual autobiography — of the man Louis Sullivan (1856-1924), one of the creative geniuses of American architecture, and of the idea with which he is most often associated, “Form follows Function.” We meet Louis at the age of five, “nested with his grandparents on a miniature farm of 24-acres, a mile or so removed from the center of gravity and activity which was called Main Street” of South Reading, MA. It is an appropriate beginning of the story because it was here, under the kindness and love of grandparents and in the natural setting of the wilderness, that both the boy and the idea find first life.

The boy comes one day to the Grandfather, who is an amateur astronomer, and asks about sunrises. The boy has seen the sun set but has never seen it rise. “But Grandfather, is the sunrise as beautiful as the sunset?” the boy asks. “Far more so, my child; it is of an epic grandeur; sunset is lyric, it is an elegy.” In his grandparents’ love and wisdom, Louis is born. In the solitude of field and forest and among workmen of all sorts, he discovers the seed of thought that would germinate into the grandeur of modern architecture.

Back in Boston with his parents, Louis, aged 12, while strolling along Commonwealth Avenue, passes a dignified man in fine clothes and a top hat. Always a friend of workmen, the boy approaches a man working on a large building and asks who the dignified man is. The workman replies, “Why, he’s the archeetec of this building.” Not knowing what an archeetec is, the boy asks if he’s the owner of the building. “Naw; he’s the man what drew the plans for this building,” the workman answers. The boy learns that every building requires drawn plans before construction, and he ponders: “How could a man make so beautiful a building out of his head? What a great man he must be; what a wonderful man. Then and there Louis made up his mind to become an architect and make beautiful buildings ‘out of his head.’”

At the age of 14, his Grandfather takes Louis for a summer in the Berkshires to visit Louis’ aunt. Here he meets Minnie, an 18-year-old woman, who is studying French with his aunt. She is, Louis recalls, the “only truly human he had ever known; and her kindness in adopting him, and making him her own, not for a day, but all the glad summer long, made him feel as though his life, before her floating into it, had been but a blank.”

Grandfather takes Louis home by way of the Hudson River, around Long Island, and up the coast to Boston — a sort of “grand tour” for the young man, whose ideas, his Grandfather confesses, have “astounded and frightened me, coming from you.” Louis returns to Boston, where he enters English (rather than Latin) High School. Here he meets the educator of his life, one Moses Woolson, “whose appearance and make-up suggested, in a measure, a farmer of the hardy, spare, weather-beaten, penurious, successful type — apparently a man of forty or under.” The year with Woolson fixes six disciplines in his life, which nurtured him until his death: *Silence, Strict Attention, Alertness, Observation, Reflection, and Discrimination*. Of Woolson, Louis wrote, “There may have been teachers and teachers, but for Louis Sullivan there was and could be only one.”

Woolson’s six disciplines carried Louis through his year at MIT, where he found architecture too academic. They then carried him to and through, with honors, Ecole des Beaux Arts in Paris, which he considered the “fountainhead of theory.” And they carried him through his remarkable professional life as Chicago’s most creative thinker in the building arts. In this city, which he called the “Garden City,” he refined in practice his idea, “namely that *form follows function*, which would mean, in practice, that architecture might again become a living art....”

The summation of this autobiography is not simply a man and his buildings but an Idea: “When the golden hour tolled, all mists departed, and there shown forth as in a vision, the reality of MAN, as Free Spirit, as Creator, as Container of illimitable powers, for the joy and the peace of mankind.”

What a remarkable, serendipitous discovery I made three decades ago — *The Autobiography of an Idea!* What a splendid gift to Chicago!

Robert Cotner
Editor

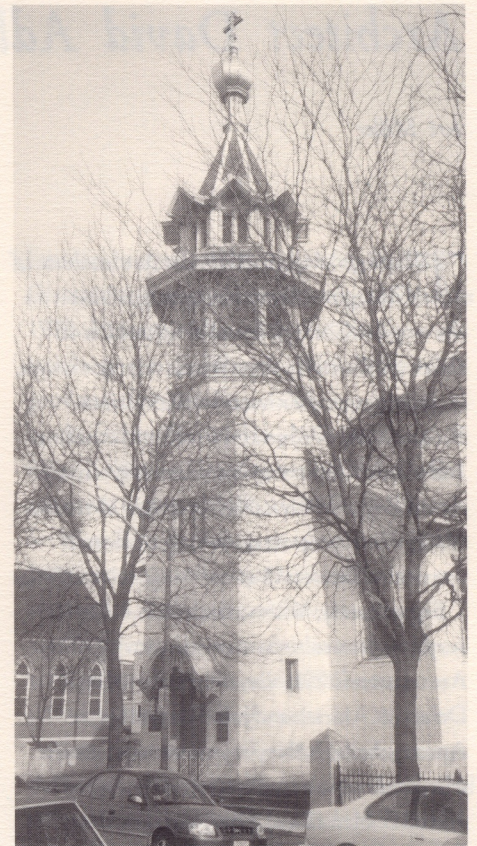
Louis Sullivan — making architecture a 'living art'



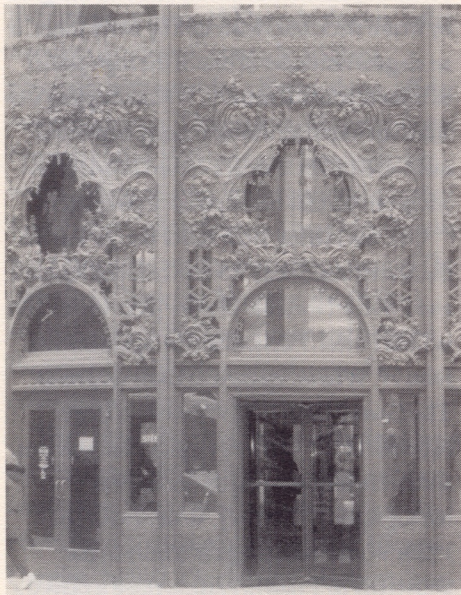
Of kindness and Democracy

The implications of the Democratic Idea branch into endless ramification of science, of art, of all industrial and social activities of human well-being, through which shall flow the wholesome sap of its urge of self-preservation through beneficence, drawn up from roots running ever deeper and spreading ever finer within the rich soil of human kindness and intelligence. For kindness is the sanest of powers, and by its fruits shall Democracy be known. It is of the antitheses that Feudalism has prepared the way for kindness. Kindness, seemingly so weak, is in fact the name of a great adventure which mankind thus far has lacked the courage, the intelligence, the grit to undertake. Its manly, its heroic aspect has been unknown, by reasons of inverted notions of reality. The form of myopia is of the feudal view.

From Louis Sullivan, *The Autobiography of an Idea*, New York: Dover Publications, 1956, p. 280.



Holy Trinity Russian Greek Orthodox Church, 1121 N. Leavitt St., Chicago, designed by Sullivan in 1901.



The entrance of Carson Pirie Scott & Co., State and Madison Sts., Chicago, designed by Sullivan, 1899, reveals better than any other of Sullivan's buildings his love of nature and its beauty.



"The culmination of Louis' masonry 'period,'" the Auditorium Building (1887), Congress St. and Michigan Ave., "with its immense mass of ten stories, its tower, weighing thirty million pounds, equivalent to twenty stories — a tower of solid masonry carried on a 'floating' foundation; a great raft 67 by 100 feet." (*Autobiography*, pp. 303, 309)

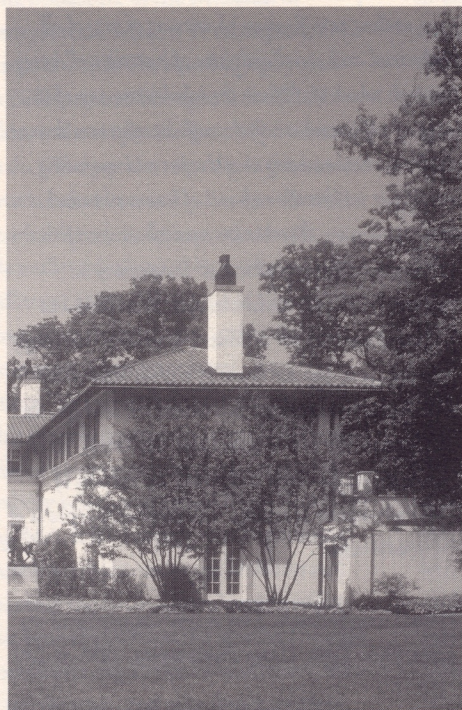
Architect David Adler: books and book collectors

Art Miller

Through May 18, 2003, the Art Institute of Chicago will be showing an exhibition on the work of Chicago-based architect David Adler (1882-1949). In addition to major essays, including two by national-level historians Richard Guy Wilson and Pauline Metcalf, on Adler's architecture and interiors respectively, the catalogue of the exhibit includes 18 studies of individual projects, including a few with interesting Caxton Club and book-related links.

Significantly, Wilson finds that Adler surpasses, to use his own word, contemporary American traditionalist architects such as Delano & Aldrich and John Russell Pope. Among the 18 Adler projects on view, clients who were notable book collectors included Alfred E. Hamill and Jane Warner (Mrs. Edison) Dick. The Richard Bentleys, clients for an Adler house, were scions of old Chicago families and inherited material from notable Caxtonian collections — those of John H. Wrenn and Frederic Norcross, Phoebe Bentley's grandfather and father. Charles B. Pike, one Adler client profiled, led the early 1930s campaign to relocate the Chicago Historical Society in Lincoln Park; Adler later designed a memorial room there in his honor. Pike's Adler-designed house later was home to Suzette Morton (Hamill, Zurcher) Davidson, proprietor of the Pocahontas Press and patron of the Sterling Morton Library at the Morton Arboretum.

Most notable among these Adler clients, from a Caxton perspective, was Alfred E. Hamill, club president from 1920 to 1922, in the period when Adler was designing for him the well-known library wing on his Lake Forest estate residence. Hamill also served on the Caxton Council from 1919 to 1937. As a poet, writing under the pseudonym of Hugh Western, Adler also wrote many good poems, often based on his collecting interests — among them, Italy and the Renaissance, Byzantine and



An exterior view of Alfred Hamill's Centaurs Italian-villa, showing the 1922 library wing, designed by Adler as an addition to the house, which designed before 1912 by Hamill's cousin, Henry Dangler. Image by Hedrich Blessing and used through the courtesy of the Art Institute of Chicago.

Russian culture, and great literature. His 10,000-volume collection and his classic library by Adler were the subject of a 1941 profile for *The Dolphin* by Paul Standard, and The Caxton Club visited Hamill's library, an excursion on October 18, 1947.

The Adler rectangular library steps down from the level of the main floor and the terrace nearby and was lined with bookcases, in the 18th Century English manner, with repeated rounded arches above doors, windows, bookcases, and the cozy fireplace, with a Greek inscription by Jim Hayes. Busts in round niches at the end continued the rhythm on a smaller scale. In the late 1920s, a stack room was added for the growing book collection northwest of the library. Also in that period, Adler built a tower study and book room nearby on his estate, known as Centaurs. Much

of Hamill's book collection, after his passing in 1953, went into institutional collections — at the Art Institute, where he and Adler both were heavily committed, and to the Newberry and Lake Forest College libraries.

Another Adler client, a book collector and book arts patron, was Jane Warner Dick. She amassed a library of works of Katherine Mansfield, now in the Newberry collections, and also had printed by Philip Reed's October House in 1952 her memoir of the presidential campaign that year, *Whistle-Stopping With Adlai*. The Dicks' 1932 Greek Revival style house, based on early American models, included a cozy living room with a carved wood mantle and, along its west-facing outer wall, between windows, book shelves. The top shelves were spaced with gothic arches, late-Georgian embellishments, which contributed some verticality to the relatively low room. Jane Dick had an active career as a political volunteer, and her handsome memoir, designed by Bruce Beck and illustrated by Betty Jones, is an elegant reminder of one of the high points of Illinois political history. *Whistle-Stopping with Adlai* has found its way into many important institutional libraries as a record of one of the last great railroad-based political campaigns.

One fascinating 1928 Adler design was for the Dutch and South African colonial Richard and Phoebe Norcross Bentley place on the lake in Lake Forest. Phoebe Bentley's grandfather, John H. Wrenn, was one of the founders of The Caxton Club in 1895 and an eminent collector of 19th Century English first editions, assisted in his gathering by the English bibliographer, Thomas J. Wise. In the late 1920s Wrenn sold his great library to the University of Texas in Austin; there it played a role, through the correspondence between Wrenn and Wise, in proving that the Englishman, Wise, was the greatest of all literary forgers, creating many new "first



The east or lakeside view of Richard Bentley's home, designed by Adler in 1928. The lower-level windows employ a style derived from Dorothea Fairbridge's 1922 book on South African architecture. The shutters reflect a pattern found in Francis Yerby's 1924 book on Dutch domestic architecture. Both books were known to be in Adler's own library. Image by Art Miller.

editions" in the course of locating many legitimate ones, as well.

Mrs. Bentley's father, too, was a Caxtonian: Frederic Norcross, a member of the Council from 1917 to 1923. The Bentleys expanded their property in the 1930s under former Adler associate Ambrose Cramer, Jr. adding a playroom with space for a library above, off the master bedroom. This presumably was to house Norcross (died 1938) and also Bentley family books. Many of these books later came to the Lake Forest College library, where Mrs. Bentley was a long-time trustee, including a copy of *The Oxford and Cambridge Magazine*, the 1850s student work of William Morris and Edward Burne-Jones, and also a signed copy of a collection of Dante Rosetti's poetry.

The Charles B. Pikes' Italian villa dates from the first phase of Adler's independent architectural career, when he was in partnership with Hamill's cousin and original architect, Henry Dangler. Indeed, Dangler died of tuberculosis early in 1917, while the work on the estate was concluding. Though Pike himself was not a notable collector, through his crucial service to the Chicago Historical Society, as described by late Caxtonian Paul Angle in his centennial

history of the Society in 1956, he played a major role in ensuring the future viability of one of the area's major research library collections. After Pike's death, Adler designed a memorial exhibit hall in Pike's memory, one of his few non-residential commissions. Later the Pikes' Lake Forest villa was the home of Caxton fellow traveller in the era before women members, the late Suzette Morton (Hamill, Zurcher) Davidson. Morton was the proprietor of the Pocahontas Press and an active book designer in the 1950s and 1960s, when she lived in the Pike villa. Much of her book design energy went into projects for the Art Institute, and it was that institution's curator James Speyer, who undertook for Morton a sensitive interior-only renovation of the public rooms, in the spirit of Mies van der Rohe. Morton's Pocahontas Press is one of the private presses included in the current Caxton exhibition at Columbia College. The club made another excursion to visit Morton's institutional project, the Sterling Morton Library at the Morton Arboretum, in April of 1967.

Of course, Adler himself was a significant book collector, as were many traditionalist architects of his day. Adler's own library is

listed in the now much sought-after Richard Pratt monograph on the architect, published in 1970. As many of the exhibition catalogue articles on specific houses explain, Adler made good use of his architectural library, mining books for motifs found in places like the Hamill, Pike and Bentley estates. If Adler did not settle on any specific model for his library for Hamill, he drew in general on the English 18th Century great house tradition for his inspiration. Perhaps no architect in America used his library so creatively, variously, and accurately to fabricate new, 20th Century suburban estates of distinction.

Many Caxtonians will visit this interesting Adler show, which establishes one other area of art in which Chicago has been a leader. So it may make the trip more enjoyable and relevant still to keep in mind the Caxton Club, book arts, and collecting aspects of some of these notable architectural productions and the people who conceived and lived in them.

David Adler: The Elements of Style, edited by Martha Thorne, with essays by Richard Guy Wilson, Pauline Metcalf, and Ghenete Zelleke and Foreword by Robert A. M. Stern; new color photography by Bob Harr, Hedrich Blessing. New Haven: Yale University Press, in association with the Art Institute, 2002. 224 pp.

The exhibition runs from December 7, 2002 to May 18, 2003. ❖

Editor's note: The Real Estate section of the Chicago Tribune (January 12, 2003) carried the headline, "Adler-designed Lake Forest mansion listed for record \$26M." The lakefront home on 6.4 acres was designed and built in 1931 for Mrs. Kersey Coates Reed, the daughter of Marshall Field & Co. President John G. Shedd. It is one of the homes featured in the retrospective exhibition at the Art Institute. Mrs. Reed was a major donor, in memory of her husband, to the 1931 Lake Forest Library, created when Alfred Hamill was president of the local library board.

than Dickens' *Tale of the Two Cities*. The magnificent saga of the pursuit of Jean Valjean by Inspector Javert over many hundreds of pages, *Les Miserables*, (1862) is, in the end, a grand hymn to the triumph of goodness over blind "justice," and remains inspiring. Victor Hugo also wrote an early anti-slavery novel, *Bug Jargal* (1820), about a slave revolt in Santo Domingo, and several impressive stories attacking the death penalty, one of his life-long preoccupations.

Late in the 1930s, my father published in Paris a radio play, written by one of his friends, *The Voice of Victor Hugo*, compiled from the French poet's eloquent statements. This introduced me to the principled champion of peace, freedom, and democracy, who remained in exile for nearly two decades in protest against the seizure of dictatorial power by Napoleon III. Hugo had tried to organize resistance against it by fighters on the Paris barricades on December 2, 1851, risking his own life until the troops crushed all opposition. He then escaped from France.

While Napoleon III was no Hitler, his military coup was not bloodless and was followed by deportations and the exile of opponents. Victor Hugo's powerful indictments of the French ruler and his supporters sounded very timely as applied to the Nazis, and many of his own ideals still appeal to me after all these years.

Victor Hugo was also the object of an early bibliophilic disappointment of mine. Though I spent a lot of time looking through the book stalls of the "bouquinistes" on the quais along the Seine, it was my older brother and not I who found there a thumbnail copy of Hugo's violent 1852 pamphlet, *Napoleon le Petit*, against the ruler of France. It was a two-by-one inch edition in very fine print of this most subversive text, designed to be smuggled into France from Belgium. He had bought it for a couple of dollars, and I have been informed that it would be worth several thousands of dollars today. It was a most exciting discovery, and I had pangs of jealousy, though my brother,

The poetry of Victor Hugo

A brief passage from one of Victor Hugo's finest idylls and a brief critique of two recent (and highly praised) translations of this text illustrate the difficulties of translating Hugo into English. The following are the concluding lines in French of "Boaz Asleep," an exquisite and tender idyll based on the Biblical story, which ends with a truly memorable image:

Et Ruth se demandait...

*Quel Dieu, quel moissonneur de l'eternel ete
Avait en s'en allant negligemment jete
Cette faucille d'or dans le champ des etoiles!*

This is translated in the recently published *Victor Hugo: Selected Poems*, by E.H. & A. Blackmore, (University of Chicago Press), as:

Ruth...wondered

*...What stray god, as he cropped
The timeless summer, had so idly dropped
That golden sickle in the starry field.*

This uneven, indeed banal, even ugly version of a lovely image, which Hugo carried off with sovereign ease, is typical of English translations of this poem. I am aghast at the use of "cropped" for the sake of a forced rhyme with "dropped," which is the wrong word anyway. I also dislike the commonplace "starry field." Nevertheless, the translators were given the 2001 National Translators' Award.

Brooks Haxton, in the recent Penguin Edition of Hugo's *Selected Poems* does not do much better:

while Ruth wondered...

what god

*of the eternal summer, passing dropped
his golden scythe there in that field of
stars.*

I do not know whether my version, while more faithful, will be thought better, but here it is:

And Ruth wondered...

*What god, what reaper of the eternal summer,
Had, as he left, carelessly thrown
This golden sickle into the field of stars.*

The French lines by Victor Hugo are justly admired by the French as a superb poetic image, and they often come to my mind when I see the "sickle" of the moon at night.

nice as usual, allowed me to read it. (Like my own library, it was lost to the Gestapo, which took over our apartment after the Germans entered Paris in 1940.)

Over the six or more decades that followed, I have read a lot of Victor Hugo, and a lot about him. He had human faults and has irritated some by what they felt was an inflated ego. However, much of his self-conceit was justified. He is one of the world's literary titans. His faith in man and the ultimate triumph of human decency was not based on any bland denial of the existence of evil, pain, or suffering, with which he had much personal experience. It was in defiance of it.

Though he conquered his place as the leader of the romantic movement in France and managed to earn a great deal of money from his many books, his life was one of many personal tragedies. His parents exploded in mutual hostility shortly after his birth. On the very day he finally married his childhood sweetheart, despite parental objections, his talented elder brother became irremediably insane. About a decade later, his wife, whom he greatly loved, the mother of his five children, became the mistress of one of his best friends. His favorite daughter drowned with her husband shortly after her own marriage; another daughter became insane, and he survived his sons.

He did insist in his "literary testament" that his heirs should publish everything he wrote, including his drafts and notes, and his entire correspondence. He was quite right. More than most writers, he should be considered as a whole, and in the context of what he experienced. His greatness is reflected in the way he met the major challenges of his life, and is primarily expressed in his magnificent poetry and some of his novels. ❖

To be continued

PF

The year 2002 begins with a rush and ends with a bang (nary a whimper was heard)

Jim Tomes
Caxton President

Our first major event of the year 2002 was hosting the FABS meetings in June, created and run so well by Hayward Blake. The keepsake Caxton/FABS publication, written by Wendy Husser, designed by Matt Doherty, and produced by Bob McCamant's Sherwin Beach Press team, won the prestigious Chicago Book Clinic Award. In July our Publications Committee, chaired by Susan Rossen, published *The Chicago Diaries of John M. Wing, 1865-1866*, edited by Caxtonian Robert Williams, with the foreword by Paul Gehl.

Bob Cotner has continued his remarkable nine-year stint publishing the award-winning *Caxtonian*, which Dan Crawford has indexed to-date. The index and more information about the club has been published on our improved website, managed expertly by Wendy Husser. Peggy Sullivan, our Vice President and Program Chair, and Ed Quattrocchi and Leonard Freedman, Co-chairs of the Luncheon Program Committee, have presented notable programs. Junie Sinson, Chair of our Nobel Laureate Committee, has organized an enthusiastic and active group pursuing the goal of nominating a Nobel Laureate in Literature candidate. Many other Council members and volunteers do the necessary and continuing work of the club.

As we hoped, the year 2002 did end with a flourish at our December 18 Holiday Revels. The book auction was a success, thanks to Susan Levy, Dan Crawford, Bill Drendel, Bob Brooks, and others, and the development effort, led by Gene Hotchkiss, was also very successful.

In fact, Caxtonians' contributions for 2002 exceeded our total \$30,000 goal by a few thousand dollars, so we met the matching conditions of our generous leadership grantors. As important, we also received contributions from over 60% of the club's members, significantly better than our 50% goal. We can,

of course, still do better, but we have come a long way from 25% to 60% in one year! Thanks again to Gene for conceiving and leading the 2002 development program.

The successful development effort meant we could well afford the scholarships awarded to two graduate students at the Columbia College Center for Book and Papers Arts, and the exceptional Inland Printers exhibit that has now opened at Columbia College. The scholarship winners, Jill Summers and Emily Reiser, both MFA interdisciplinary book and paper majors at the Center, were chosen from an excellent field of nine applicants. Jill and Emily were awarded their scholarships at the Revels meeting and will be joining us at all future dinner meetings. Please introduce yourselves and welcome them to Caxton Club events.

The great "Inland Printers" exhibit that opened on January 15 will continue at the Center for Book and Paper Arts at 1104 S. Wabash St. until February 21. It will also have an extended run at the Chicago Public Library from March until June. The opening was very well attended by over 125 people, probably a record attendance for a Caxton Club event. Many thanks and much credit are due to Kim Coventry, Chair of our Exhibitions Committee, who organized the exhibit and produced the work-of-art catalog, with substantial help from Lynn Martin, Bill Drendel, Matt Doherty, Susan Rossen, Paul Gehl, and each of the authors of the individual essays.

Paul Gehl's talk at the end of the evening was most informative and delightful. Peggy Sullivan's masterful organizational and presentation skills made the evening move smoothly from the exhibit space, through an excellent dinner, and ending with Paul's talk. Thanks to all Caxtonians for making 2002 an exciting and successful year. ❖

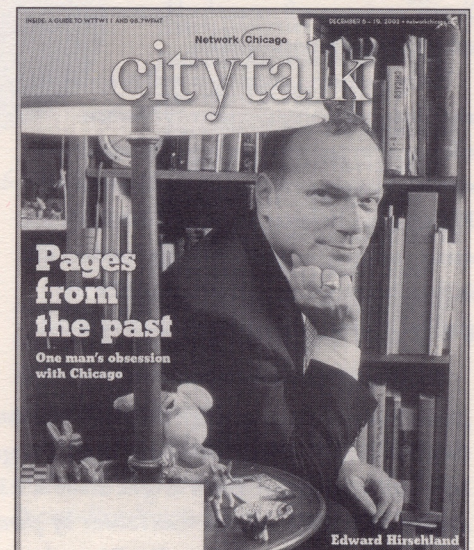
Saints & Sinners Corner



Caxtonian Ed Quattrocchi will offer a seminar at the Newberry Library beginning February 20 for ten weeks on Thursdays from 5:45-7:45 p.m. Discussions will focus on three Renaissance classics: Machiavelli's *The Prince*, Castiglione's *The Courtier*, and More's *Utopia*.

Written between 1510 and 1530, these works represent three different currents of thought about governance at the height of the Renaissance. Marking a transition between the Medieval and modern attitudes about the state and its rulers, the works have had a profound influence on the subsequent theory and practice of government. All three were not only popular and influential immediately upon publication, but continue to be published in all modern languages and to influence modern political thinkers. For information regarding this course and registration, telephone 312/255-3700.

Caxtonian Edward Hirshland and his collection of maps, books, and memorabilia of Chicago were featured in a beautifully illustrated article by Miles Harvey in *City Talk* (December 6, 2002). Ed, former Council member and active club member has what may be the largest and finest collection devoted to Chicago's rich and colorful past.



Bookmarks...

Luncheon Program

February 14, 2003

Bernard F. Reilly, Jr., President, Center for Research Libraries

"Curators and Brokers: The Stewardship of Scholarly Resources Today"

The work of developing and preserving collections of cultural heritage materials, such as manuscripts, books, newspapers, and journals, has remained basically unchanged for centuries. In the late 18th Century, for instance, the Keeper of Her Majesty's Cabinet of Drawings performed essentially the same functions of gathering, inventorying, displaying, and safekeeping antiquities as their counterpart at the Newberry Library in the late 20th Century. Two events occurring near the last century's end, however, seem to be radically transforming the nature of librarianship and curatorship. The advent of the World Wide Web and the triumph of free-market economics have introduced new possibilities for managing cultural materials. They also pose new challenges and new threats to the survival of materials for scholarly research.

Bernard Reilly will reflect on these changes, based on his career in research libraries, and will present his observations on what this new "post-Soviet" environment means for libraries and other knowledge organizations.

Reilly has been a curator, as well as a museum and library administrator since 1974 when, educated but penniless, he began his career as a rare book cataloger at the Library Company of Philadelphia. Between 1977 and 1996 Reilly was curator of historical prints and then head curator in the Library of Congress Prints and Photographs Division. During these years he worked

with various LC offices to develop books and online "digital collections" on American photography, graphic art, political history, and architecture. In 1997, he became Director of Research and Access at the Chicago Historical Society, where he developed the Society's digital collections program and licensing operations. Since September 2001, Reilly has been president of the Center for Research Libraries, a consortium of North American universities and research libraries devoted to developing and preserving collections of primary source materials for advanced research and teaching in the humanities, sciences, and social sciences.

This luncheon program will be a fine opportunity for book lovers to hear important developments in the book world. Join your book colleagues at the February luncheon — and ask your favorite Valentine to join you!

Edward Quattrocchi & Leonard Freedman
Co-Chairs



Dinner Program

February 10, 2003

Erin McKean, Editor, *Verbatim*

"Collecting Words: Weird and Wonderful"

Collecting Words: Weird and Wonderful is the title of Erin McKean's presentation, and it is something she does as a practicing lexicographer. She is, in fact, a U.S. editor for the *Oxford English Dictionary*. Most recently, she has written and published *Weird and Wonderful Words* (2002). When Erin was profiled recently in the *Chicago Tribune*, the interviewer was charmed by her personality and wit, as well as her wide-ranging interest in and knowledge of the world of words.

In *Verbatim*, a periodical which she edits, she provides challenging word puzzles, as well as articles on what is happening in the world of words. Erin will touch on all of these activities and interests in her talk, and will also sign copies of *Weird and Wonderful Words*. Copies will be available for purchase, thanks to Brent Books and Cards.

This may be a good evening to bring younger guests and prospective members — and maybe your favorite Valentine again — since Erin is probably one of our youngest speakers ever.

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.

Remember you will need a photo ID to enter the bank building.

Peggy Sullivan
Vice President and
Program Chair

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.