

CAXTONIAN



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Botanical treasures in Glencoe: The Library of the Chicago Botanic Garden

Edward J. Valauskas

Editor's note: We welcome this article by Mr. Valauskas, who is the Manager, Library and Plant Information Office, Chicago Botanic Garden, and who will be the featured speaker at the Caxton dinner meeting, June 14.

The Library of the Massachusetts Horticultural Society was one of the finest botanical and horticultural libraries in the world, rivaling collections at both the Royal Horticultural Society and on the continent. In 1873, William Robinson (1838-1935) a leading British landscaper described the collection in this way: "We know of no equally extensive library in the possession of any English horticultural society." At the collection's apex, it included more than 30,000 volumes, ranging from incunabula to contemporary treatises and popular works, and more than 12,000 volumes of serials. Its rapid growth was largely due to the dedication of the Society's members in the 19th Century, who acquired books, thanks to a number of funds, endowments, and the efforts of a strong Committee on the Library.

In 2002, the Library of the Chicago Botanic Garden acquired a significant portion of the collection of the Massachusetts Horticultural Society: 2,219 volumes of monographs and another 2,500 periodical titles. Altogether, these books equaled over 50,000 pounds of important works in botany, horticulture, agriculture, and landscape architecture. A number of books in the collection are unique, while many are held by only a handful of libraries. All of the books and journals describe a fascinating relationship between men and women and the plant kingdom, a relationship that began to be documented in print over 500 years ago and continues to this day.

The earliest botanists of record were interested not only in understanding their local flora, but also in comparing it to plants from



From Antonio Targioni-Tozzetti, d.1856. Raccolta di fiori frutti ed agrumi più ricercati per l'adornamento dei giardini disegnati al naturale da vari artisti. Firenze : presso Giuseppe Molini, 1825. From the collection of the Chicago Botanic Garden, through whose courtesy it is used.

other places around the world. Botanists were not simply plant describers, but plant explorers. Theophrastus (d. 287 BCE), the father of botany, in his *De historia plantarum*, described plants not only from Greece but from throughout the Mediterranean region. He asked colleagues to bring back plants on their trips, so he could ultimately attempt the first classification of the floral kingdom. Theophrastus' description of plants and his style in expanding his knowledge about plants — by invoking a social network of colleagues to collect plants for him — became a model for Medieval and

Renaissance botanists centuries later. It is not surprising that among the earliest books published in the 15th Century we find several editions of Theophrastus, including the 1883 *editio princeps*, published by Bartolomeo Confalonieri in Treviso.

Early Renaissance botanical collectors and physicians were often affiliated with universities in Europe. They understood the educational and medical value of their growing collections of plants. Ulissi Aldrovandi (1522-1607) convinced the government of Bologna to support a garden at the University, which in turn became one model for medical or pharmacy gardens at other univer-

sities throughout Europe. Increasingly, some of the most important physicians on the continent — such as Rembert Dodoens (1517-1585), physician to Maximilian II and Rudolf II in Vienna and England's William Turner (d. 1568) — were also the leading botanists of the day. Dodoens was the first to describe tobacco and wrote one of the earliest treatises on garden flowers. Turner, in spite of his on and off relations with the British court, described



Musings...

CAXTONIAN

The Caxton Club, Founded 1895

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I first saw a picture of the Old Man of the Mountain in 1952, when I was studying American literature under one of the great high school English teachers, Royal W. Tritch. Mr. Tritch, who was also the principal of Kendallville (IN) High School, inspired me to make the study of American literature the cornerstone of my own intellectual life — as it has been now for more than 50 years.

But back to the Old Man of the Mountain: Mr. Tritch had visited the New Hampshire shrine, which was older than time itself, and he illustrated our study of Nathaniel Hawthorne's "The Great Stone Face" with photographs he had taken. In 1962, I took my own family to see the Old Man of the Mountain and made photographs to use when I taught Hawthorne's story.

"The Great Stone Face" is one of the defining stories of an American genre, rich in gentleness, insight, irony, and American lore. Hawthorne wrote it sometime after 1840, along with several other White Mountain tales, following a tour of the region in 1832. It was first published in 1850 in *The National Era* and then in 1851 in his third and final collection of stories, *The Snow Image, and Other Twice Told Tales*.

Hawthorne's description of the face is elegant: "The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance." The story is based on a legend, which, before it was told by the Indians, who worshipped the face, was told by the murmuring brooks of the mountain.

The legend was repeated to Ernest, the central character in Hawthorne's story, by his mother, who lived in the valley under the gaze of the face. The legend was a prophecy that some day a person with the face of the Old Man of the Mountain would appear among them and be recognized for his kindness and magnanimity by all of the people. Ernest spent his life in the valley waiting, watching for the mountain image to be fulfilled in a living person.

The first to appear is Mr. Gathergold, an aged Midas, long known in the region and greatly respected because he had such success in becoming wealthy. The people cheered Gathergold and proclaimed him to be the fulfillment. But Ernest, who had studied the stone visage more closely than most, recognized that the face of Gathergold did not come close to that of the mountain image.

Years later, it was announced that Old Blood and Thunder, an heroic military man with a face resembling the Great Stone Face, was to come to the valley. A great festival was planned in his honor, and all of the people shouted when he arrived, proclaiming the warrior to be the fulfillment of the face. But Ernest sighed, "This is not the man of prophecy."

Many years passed when it was announced that Old Stony Phiz, a lawyer renowned for his speech-making, who had even been proposed as President, would be coming through the valley, and the people knew Old Stony Phiz would be the image of the face. A great cavalcade of congressmen, militia officers, and local celebrities announced the arrival of the great lawyer, and the people were certain Old Stony Phiz was indeed the Old Man of the Mountain. But Ernest confessed to his neighbors, "No! I see little likeness."

Ernest, now grown old, still anticipated with his neighbors that they might be fortunate enough to see and celebrate the coming of the living image of the mountain face. With the coming of age came wisdom to Ernest — such that college professors and men from the cities came to the valley to meet him and to discover in him "a tranquil and familiar majesty, as if he had been talking with the angels as his daily friends."

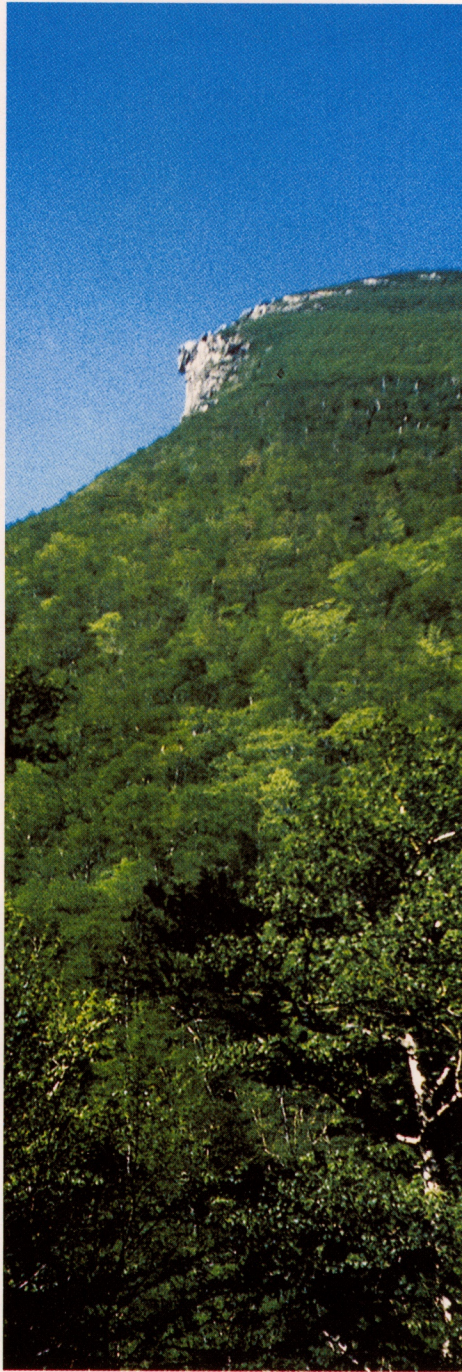
It came to pass that in the quiet years of Ernest's maturity a poet came to the valley to talk with Ernest, "a prophet and a sage as that mild, sweet, thoughtful countenance, with the glory of white hair diffused about it." As the poet and Ernest talked in the shadow of the mountain face, the poet proclaimed, "Behold! Behold! Ernest is himself the likeness of the Great Stone Face!" And surely it was true: the people realized the prophecy was fulfilled in one of their own. But Ernest took the poet's arm, walking homeward, "still hoping that some wiser and better man than himself would by and by appear, bearing a resemblance to the Great Stone Face."

During the night on May 3, 2003, the rocks forming the Old Man of the Mountain tumbled into the valley, and the Great Stone Face is no more. The people of New Hampshire grieve for its destruction, for it was the great landmark of their state. I am saddened by its passing, for it was to those who love American literature a vital landmark of our intellectual heritage.

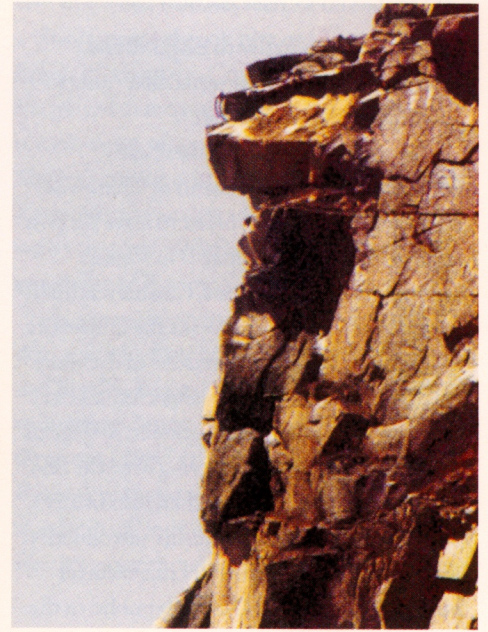
Robert Cotner
Editor



The Old Man of the Mountain before May 3, 2003. AP photo by Jim Cole from Chicago Tribune, May 4, 2003, Section 1, p. 20.



The Old Man of the Mountain in 1962. Photo by and from the collection of Robert Cotner.



The Old Man of the Mountain after May 3, 2003. AP photo by Jim Cole from Chicago Tribune, May 4, 2003, Section 1, p. 20.

Chronology of books by Nathaniel Hawthorne

1804-1864

- Fanshaw*, 1828 (anonymously published).
- Twice Told Tales*, 1837, 1842.
- Grandfather's Chair*, 1841 (children's book).
- Famous Old People*, 1841 (children's book).
- Liberty Tree*, 1841 (children's book).
- Biographical Stories for Children*, 1842.
- Mosses from an Old Manse*, 1846.
- The Scarlet Letter*, 1850.
- The Snow Image and Other Twice Told Tales*, 1851.
- The House of Seven Gables*, 1851.
- The Blithedale Romance*, 1852.
- A Wonder Book*, 1852 (children's book).
- Tanglewood Tales*, 1853 (children's book).
- The Marble Faun*, 1860.
- Our Old Home*, 1863.



"The Toil of the Day is Over," illustration by Anna Whelan Betts, for "The Great Stone Face," The Writings of Nathaniel Hawthorne in 30 volumes (1900), vol. III, p. 34.

Garden

Continued from page 1

some 200 species native to England and produced a herbal in the vernacular (only to have it published in Cologne).

The most significant of these early botanists was Carolus Clusius or Charles de l'Ecluse (1526-1609). Forced to leave his post as gardener for Maximillian II in Vienna because of religious reasons, Clusius was hired to organize a *hortus botanicus* at the University of Leiden. A former ambassador to the court in Constantinople gave Clusius a number of tulip bulbs as a going-away present, so Clusius earned the distinction of having been the first to bring the tulip to the Netherlands in 1593. Within three decades of Clusius' introduction of the tulip, the popularity of this colorful plant raged across the Dutch Republic, in the first of many of floral manias.

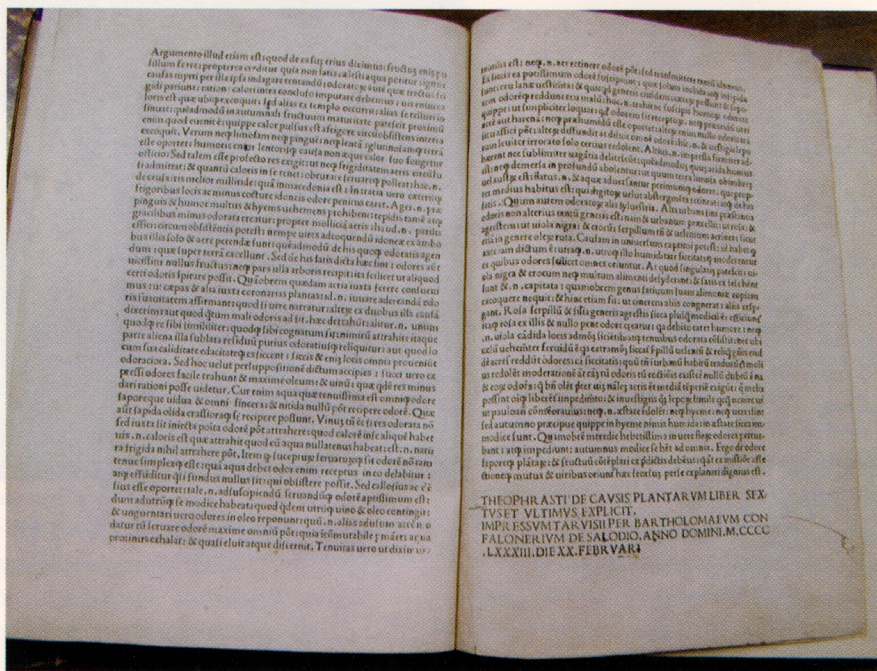
Plant collectors, working with other like-minded individuals, saw the value in organization and in political clout, in order to gain valuable attention and space in the growing explorations around the world, but especially to the New World. By the middle of the 17th Century, it is no surprise that scientists of all persuasions joined forces in formal organizations like the Royal Society in London (which started in 1662) and the Academie Royale des Sciences (1666). Gardens increasingly were scientific and less pharmaceutical, such as the Jardin du Roi in Paris, attempting to make sense out of the growing collections of plants acquired around the world. In addition, with the growth and profitability of sugar, tobacco, and other new crops, governments were beginning to understand that botany could improve economies in startling ways. Gardens and experimenters in those gardens were needed to find new ways to exploit green discoveries. Hence it is not surprising that governments and scientific organizations teamed up to help plant collectors make sense out of the apparent richness of the plant kingdom outside of Europe.

Into this apparent disorganized state, Carl von Linne or Linneaus (1707-1778) provided a solution, a comprehensive classification scheme

See GARDEN page 5



From William Turner, d. 1568. The first and seconde partes of the herbal of William Turner, doctor in phisick. Collen [Cologne, Germany]: Arnold Birckman, 1568. From the collection of the Chicago Botanic Garden, through whose courtesy it is used.



From Theophrastus (d. 287 BCE). *Historia plantarum* [et] *De causis plantarum*. Trevisio (Tarvisii) [Italy]: Bartholomaeus Confalonierius, 20 February 1483. From the collection of the Chicago Botanic Garden, through whose courtesy it is used.

for plants and animals. His early work, such as *Flora Laponica* (Amsterdam, 1737) and *Hortus Cliffortianus* (Amsterdam, 1738), certainly gave the world and the scientific community a sense of what would later appear in *Species Plantarum* (Stockholm, 1753). Linneaus' efforts in the Netherlands earned him the admiration of many, including the caretaker of the hortus botanicus at the University in Leiden, Herman Boerhaave (1668-1738). Boerhaave, also professor of botany, chemistry, and medicine at the University, tried to convince Linneaus to stay in Leiden and take over the University's garden. But Linneaus was homesick for Sweden and headed northward to complete his revolutionary ordering of life.

Armed with the binomial nomenclature of the Linnaean system, plant collectors and botanists tackled the floral world globally with enthusiasm and passion. For example, in the United States Constantin Rafinesque (1783-1840) described some 2,700 different plants, animals, and fossils in his lifetime. Others, such as Hipolito Ruiz (1754-1816), began to systematically understand the floras of South America, opened in the 18th and 19th Centuries for scientific exploration.

All of these efforts at better understanding the plant kingdom over five centuries are best understood in the literature of botany and horticulture. With the addition of a significant collection from the Massachusetts Horticultural Society, the Library at the Chicago Botanic Garden can provide considerable insight into scholarship both in Europe and elsewhere around the world. A small portion of this collection will be described on June 14 when The Caxton Club meets at the Chicago Botanic Garden. I look forward to sharing some of the books and journals from this important collection with club members and friends at that time. ❖

'Shakespeare at the Cineplex:' A Review

Samuel Crowl, *Shakespeare at the Cineplex*, Ohio University Press, Athens, OH, 2003. 254 pages. \$34.95.

Ed Quattrocchi

The April issue of the *Caxtonian* featured several articles about the multifaceted and enduring appeal of William Shakespeare. It coincided with the publication of Samuel Crowl's *Shakespeare at the Cineplex*, a comprehensive and lively review of the revival of Shakespeare film genre in the last decade of the 20th Century.

Some may remember Professor Crowl's informative and entertaining Caxton Club dinner presentation on the history of Shakespeare on film in May 1999. His new book is a sequel to his *Shakespeare Observed* (1992), a review of Anglo-American films from Roman Polanski's *Macbeth* (1971) to Kenneth Branagh's *Henry V* (1991).

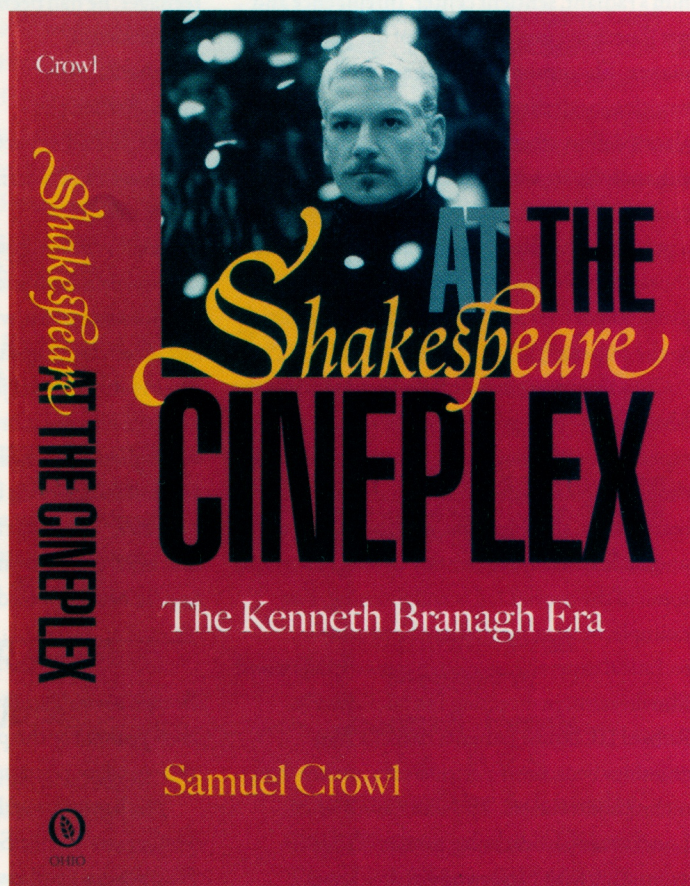
The sequel is the distillation of Crowl's research and viewing of Shakespeare theatrical performances and movies for the past 40 years. As an old friend and former colleague, I have learned from and marveled at his complete immersion in the Shakespeare canon as a scholar as well as his enthusiasm for the plays in performance. He has shared this enthusiasm with several generations of students at Ohio University, not only in the classroom, but also on numerous theater trips to London and Stratford.

Although my bias may cause fellow Caxtonians to take my critical opinion with a grain of salt, I recommend the book without qualifica-

tion to anyone who has seen, or intends to see, a Shakespeare play on film or a spin-off. In the first of 14 chapters, Crowl gives an overview of the period that consists of the most concentrated release of sound films based on Shakespeare's works in the century. In the next 13 chapters he analyses 15 Shakespeare movies with the gusto of Harold Bloom and the filmic sensibility of Pauline Kael.

He has mostly praise for the remarkable directors who have broken new ground in melding Shakespeare's text with Hollywood's techniques. Among the several talented directors, Crowl's admiration for Kenneth Branagh as the pacesetter is unstinting. He says that Branagh found in Hollywood movies a film language that allowed Shakespeare films to

See REVIEW, page 6



Dust jacket of new Samuel Crowl book on Shakespeare. From the collection of Ed Quattrocchi.

break free from the elite art-house audience to find a broader public, especially among the young. "Each of his films appropriates an established Hollywood genre: the war film for *Henry V*; screwball comedy for *Much Ado About Nothing*; the intelligent epic for *Hamlet*; and the American movie musical for *Love's Labour's Lost*."

Crowl's admiration for Branagh results, no doubt in part, from his personal contact and interviews with Branagh over the years he traveled to London. Nevertheless, Crowl gives convincing arguments for his exuberant praise. Here, for example, is his description of Branagh's direction of *Much Ado About Nothing*: "Branagh can infuse his film with so much ripe romantic energy without destroying the more subtle and unconventional elements in Shakespeare's tale because of Thompson's remarkable performance as Beatrice. She is the film's radiant, sentient center. Intelligence and wit illuminate every moment of her performance. Thompson's Beatrice can register emotion, underline irony, change mood, raise alarm, deflect attention, suppress sorrow, and enhance wit by a mere tilt of her head, the cocking of an eyebrow, the flick of an eyelid, or a pursing of her lips. She can also capture just the right inflection for Shakespeare's muscular prose and deliver it in a rhythm properly suited to the camera."

Crowl's endorsement of the renaissance of the Shakespeare film genre may strike many readers, especially academic purists, as too exuberant. Although he goes further than I would in his positive reaction to the films he explicates, he is not unqualified in his judgments. His insight into why some of the movies fail is enlightening. For example, he admires Richard Loncraine's technical expertise, as a journeyman Hollywood film director, in directing Ian McKellan in *Richard III*, but he laments that the film stumbles because of a critical idea, rather than technical execution. The film falters when Loncraine's parodic imagination, his head swimming with Hollywood genres like the gangster film, meets McKellan's script. With *Richard III* conceived as a fascist member of

Northwestern University Press publishes Nobel Laureate

Junie L. Sinson

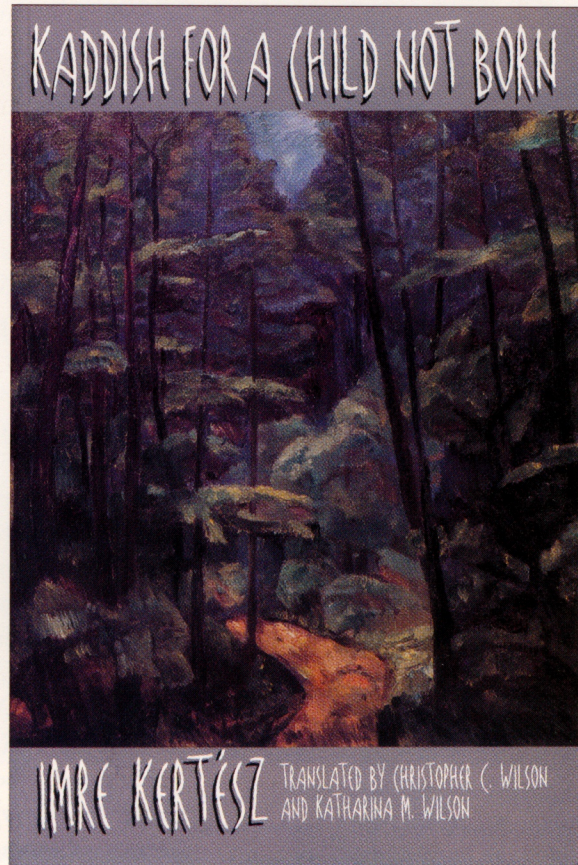
When it was announced in the fall of 2002 that that year's Nobel Prize in Literature would be presented to Imre Kertesz, several responses occurred throughout the English speaking world. The first response was, "Who is he?" The next response was, typically, "Is he any good?" The final query was, "Where can I find something he has written?"

The answer to the first question was that Imre Kertesz was a 73-year-old Hungarian writer. As a teenager, he had been imprisoned in Auschwitz. As a journalist and playwright, he had impacted Germany and Eastern Europe with his powerful reporting on his imprisonment and its related dynamics.

The value of his writing could be assessed if one located and studied his novels which included *Fateless* and *Kaddish for a Child Not Born*. It did not take long for interested scholars to learn that throughout the English speaking world, no English translations of his writings were available. Who was his publisher? How large had been the printing? And how in the world had he been selected for publication?

Britain's royal family in the 1930s, the two ideas, each potent for the play on its own terms, fail to cohere when piled on top of one another.

The book is worth the price of admission to a performance at the Shakespeare Theater on Navy Pier, where, by the way, you can purchase a copy of *Shakespeare at the Cineplex* at the Samuel Crowl Book Stall in the theater. ❖



Northwestern University Press edition of *Kaddish for a Child Not Born* (1999). From the collection of Junie Sinson.

The publisher of his works, in English, was the Northwestern University Press. His body of work had seen only two books published in English: *Fateless*, in 1992, and *Kaddish for a Child Not Born*, in 1997. Each book had an initial printing of 2000 copies. *Fateless* had a second printing by Northwestern Press, of 3,500 volumes, prior to the announcement of the Nobel Prize to Imre Kertesz.

A publishing coup by a small Chicago area press had to be a source of pride for all Chicagoland book lovers. The Press had been founded in 1893 and started with the publication of legal periodicals and books which addressed legal scholarship. In the mid-1950s, its menu was expanded to include such areas as philosophy, literary criticism, and eventually, Eastern European literature. It was out of the latter area of

concentration that Imre Kertesz's association with Northwestern University Press began. The Acting Director of the Press is Donna Shear. It was during her "watch" that the Nobel Prize was awarded to Kertesz. During her leadership, since 2000, the publishing output of the Press had doubled. When contacted and congratulated for the Press' contribution to the 2002 Nobel Prize in Literature, she quickly redirected the primary credit to Jonathan Brandt, the current Director of the Yale University Press.

Jonathan Brandt arrived at the Northwestern University Press in 1982 and was instrumental in the development of a journal named *Formations*. The scholarship and major interest of Jonathan Brandt involved European authors. A special journal issue was created by him which concentrated on Hungarian authors.

Brandt's energies placed him in contact with Ivan Sanders, an individual recognized as a premier Hungarian-English translator. When asked to recommend significant Hungarian writers, Sanders quickly suggested Kertesz to Brandt. Sanders regarded Kertesz highly and confirmed that he believed *Fateless* to be a major literary contribution. Initial contact was made by Brandt and the Press with Kertesz in 1990. By 1991, a contractual relationship had evolved uniting the Northwestern University Press and the future Nobel Laureate, Imre Kertesz.

The Northwestern University Press translations of *Fateless* and *Kaddish For a Child Not Born* were by Christopher Wilson and Katharina Wilson. It is reported that both the author and Ivan Sanders are not totally satisfied with the Wilson translations. It is Sanders' belief that the Hungarian text possessed a subtle irony that does not fully come through in the current Wilson English translation. Sanders has expressed a desire to do a future translation of *Fateless*. A possible new translation and a new edition is currently under the control of the Northwestern University Press.

As of this date, no large publisher or other economic force has come to the Northwestern University Press and sought either a purchase of the publishing rights or a collaboration with Northwestern on a licensing basis. Northwestern has expressed

an interest in such a collaboration.

The Northwestern University Press responded to worldwide demand in the English speaking world by printing a second 25,000 volume edition of *Fateless* and a 15,000 volume second edition of *Kaddish*.

Various English speaking scholars expressed curiosity as to which texts had been read by the Swedish Academy when studying the body of work produced by Kertesz. Apparently, Kertesz had been extensively published in both Swedish and German. It would appear obvious that the Swedish texts would have been the likely choice for study by the Academy.

The German translations were described by Sanders as excellent. The Germans recognize Kertesz as a modern master. He is certainly not the first author to address Germany and its role in the holocaust. Although the German Nobel Laureate, Gunter Grass, wrote of the period, the consensus is that *Fateless* struck a deeper chord with the Germans.

Hungarian scholars offer that Kertesz is not the only bright literary light emerging from Hungary. The Hungarian writer, Adam Bodor, and his *Euphrates at Babylon* is represented as a significant Kafkaesque contribution. Two younger Hungarian writers, George Konrad and Peter Nadash, are also recognized as "special."

The intentions of the Northwestern University Press involving Imre Kertesz, his existing work, and other significant Eastern European authors, has perhaps not been fully charted.

The past success of Imre Kertesz, and the publishing contributions of Jonathan Brandt, Ivan Sanders, Donna Shear, and the Northwestern University Press suggest that there exist broad shoulders upon which to place praise. The lovers of books, in this area of the country, are compelled to offer both appreciation and thanks to those contributors. ❖

Annual Printers Row Book Fair set for June

One of the most successful book fairs in America, Printers Row Book Fair, is scheduled for Chicago, June 7 and 8, 10 a.m. until 6 p.m. Some of the finest book people in the country will be with us on those days, and it is a fine time to stroll South Dearborn Street and visit with dealers, fellow collectors, and friends. ❖

New Caxton officers elected unanimously

At the Annual meeting of The Caxton Club, May 21, 2003, the slate of officers for 2003-2004 was unanimously elected by the membership.

Michael Thompson, a member since 2001 and a collector of exploration, mountaineering, and early printing, was elected the president of the club. Peggy Sullivan, Vice President and Program Chair in the current term, declined to be president for the coming year. The club extends to Peggy its thanks for a job well done as VP and Program Chair these past two years.

Robert McCamant, a member of the Council, a Contributing Editor to the *Caxtonian*, and collector of typography and private press, was elected Vice President and Program Chair. Susan Hanes-Leonard was reelected as secretary, as was Dan Crawford as treasurer.

The Council Class of 2006 is Kathryn DeGraff, Adele Hast, George E. Leonard III, Junie L. Sinson, and Robert Williams. Caryl Seidenberg was elected to the Class of 2004, and Susen Keig was elected to the Class of 2005.

All terms begin with the new Caxton year, September 2003. A hearty thanks to Jim Tomes and others who served the club so well these past two years. ❖

Tercentenary noted

Caxtonian Glen N. Wiche reminds us that the year 2003 marks the Tercentenary of Samuel Pepys.

To the immortal
Memory of
Samuel Pepys
M.A.. P.R.S
Secretary of the Admiralty
And Author of the "Diary"
Born 23 February, 1632-3
Died 26 May, 1703

Bookmarks...

Dinner Program

The June luncheon and dinner meeting will be combined in a field trip to the Chicago Botanic Garden on Saturday, June 14, 2003.

Luncheon Program

Ed Valauskas

"The Botanical Treasure in Glencoe: The Library in the Chicago Botanic Garden"

Caxton Club members and their friends will be privileged to have an exclusive visit to the June Price Reedy Library at the Chicago Botanic Garden in Glencoe, IL. This program will be the sole Caxton Club program for this month, combining both the luncheon and dinner programs.

The *Chicago Tribune* reported last fall on the bonanza purchase from the Massachusetts Horticultural Society that catapulted the Library of the Chicago Botanic Garden into the country's top rank of horticultural collections. Beautiful illustrations, antique bindings, significant scientific reports are featured in the works of celebrated printers and scholars.

Ed Valauskas, librarian at the Botanic Garden, will greet us with his account of this major acquisition, "The Botanical Treasure in Glencoe: The Library in the Chicago Botanic Garden." There will be time to visit the library and to walk through the Garden, which is accessible and has signage from I-94, with exits to Lake Cook Road to the east of the expressway.

A bus will also be available from the Walton Street entrance of the Newberry

Library. Here's the day's schedule: Saturday, June 14:

- 9:30 a.m. - Bus departs Newberry Library;
- 10:30 a.m. - Greetings from the Botanic Garden's Director of Education and a lecture by Ed Valauskas in the Linnaeus Room of the Education Center;
- 12:00 noon - Half the group will tour the library with Ed Valauskas while the other half browses the Garden, the gift shop, the rest rooms, etc.;
- 12:30 p.m. - The groups will exchange activities;
- 1:00 p.m. - Catered buffet lunch in the Linnaeus Room;
- 2:30 p.m. - Bus departs for return to the Newberry Library

There is no admission or parking charge at the Botanic Garden for people who identify themselves as coming for the Caxton Club event. There will be directional signs from the Botanic Garden entrance and the parking lot.

All walking is at ground level. We are keeping this price the same as the monthly luncheons: \$25 per person. The round-trip bus fare is \$20 per person, payable at the luncheon. Space is limited, so members and guests are urged to make reservations by Thursday, June 5, by telephoning 312/255-3710.

This field trip will be a rare opportunity to see one of the premiere new collections in Chicago's book world. It will, as well, be a fine opportunity to get to know fellow Caxtonians and other book colleagues in a way not possible at luncheon or dinner meetings. Join other book-lovers in this final meeting of the 2002-2003 Caxton year.

Please telephone Peggy Sullivan at 773/549-5361 or respond by email at pslibcon@alumni.uchicago.edu if you have questions or comments.

Peggy Sullivan
Ed Quattrocchi



Truman Metzel

*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.