

## Landmark Exhibit Nears Gala Opening

“Disbound and Dispersed: The Leaf Book Considered” Begins National Tour in April

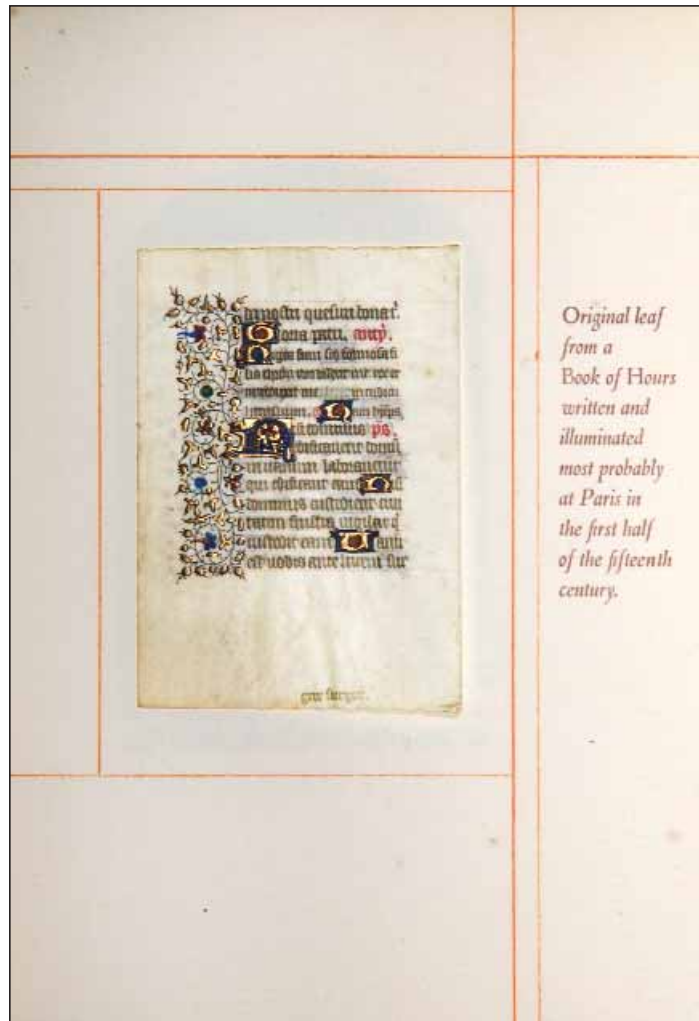
Kim Coventry

The first traveling exhibition organized by The Caxton Club opens at the Newberry Library on April 16, 2005. It includes 46 examples of an arcane but fascinating bibliographic genre—leaf books. The catalog that accompanies the exhibition features a number of essays by leading experts on the subject and a complete checklist of known leaf books. After closing in Chicago the exhibition will travel to the San Francisco Public Library (November 5–December 31, 2005), the Houghton Library, Harvard University (January 18–March 19, 2006), and the Lilly Library, Indiana University (April 3–May 26, 2006).

### BIRTH OF THE IDEA

In 2002, at several meetings about future exhibitions, the club’s Exhibitions Committee talked about looking beyond Chicago for a topic that might be of interest to a national audience. By extension, we decided that we would like, for the first time in Caxton Club history, to organize an exhibition that would travel outside Chicago.

Over a period of months we discussed the merits of several possible topics, including leaf books. At our March 2003 meeting, Michael Thompson brought a selection of leaf books from his collection to share with other committee members, among them the Caxton Club’s own leaf book, *William Caxton*, authored by Edward



Leaf from a miniature Book of Hours pasted into Herbert Clarence Schulz’s 1958 study of French illuminated manuscripts. Collection of Kay Michael Kramer.

Gordon Duff and published in 1905. We immediately realized that we could have an exhibition of leaf books ready in time to celebrate the centennial of its publication.

The dynamic of our committee is such that we hotly debated the issues surrounding book breaking. These discussions grew increasingly complex: Should we do an exhibition on such a controversial topic?

Would it be assumed that we support the practice of book breaking? Is the phenomenon of the leaf book too obscure and bibliographic? Where would the exhibition travel? In the end, we concluded that the very controversial nature of the topic made it important and worthy of examination. Furthermore, we discovered that there was very little existing literature. The Book Club of California had published a checklist of known leaf books in their *Quarterly News Letter* of 1961 and updated it there in 1976. These lists became the foundation for the work that lay ahead, the scope of which was not defined or clear at that meeting.

### THE THEMES

The next objective of the committee was to identify and secure the services of the best possible scholars to explore the topic. We turned to noted bibliophilic scholar Christopher de Hamel, Donnelley Fellow Librarian and Sanders Reader in Bibliography for 2004 at Corpus Christi College, Cambridge University, who has

written an entertaining historical overview of the publication of leaf books.<sup>1</sup>

“There are two themes in the pre-history of leaf books,” writes de Hamel in the exhibition catalog,

The first is the practice of cutting up one book so that its pieces might be used to ornament or

See *LEAF BOOKS*, page 2



# 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



LEAF BOOKS, from page 1

improve another book. The second is relic collecting. Both practices go back into the Middle Ages. There are numerous examples of fifteenth- and sixteenth-century devotional manuscripts with decoration supplied by pasting or binding in cuttings from earlier illuminated manuscripts or from early printed books with woodcuts or engravings. By the late sixteenth century, booksellers sometimes bought volumes of engravings, especially biblical scenes, and cut them up to supplement other books, mainly Bibles and prayer books, which were afterward resold as composite editions. . . . Individual or homemade leaf book compilations were popularized by the Rev. James Granger (1723–1776), who gave social respectability to the recreational practice of interleaving reference books, sometimes published for this purpose, with original examples of relevant prints, drawings, or documents. The inserted additions were often garnered from earlier archives or publications. Creators of such extra-illustrated confections would have stressed the educational value of their labors but they would undoubtedly also have gained a collector’s pleasurable satisfaction in reading about some person or event in history and then, with the facts fresh in the mind, in confronting an actual tangible contemporary record or relic of the period. That in essence is the thrill of the leaf book.

*Title page leaf of a 1522 Swedish manual of liturgical literature from Gustaf Edvard Klemming’s Sveriges älder liturgiska literature, Bibliographi af G. E. Klemming, 1879. Collection of Houghton Library of the Harvard College Library, Hammer Fund.*

## THE BOOKS

To select the books for our exhibition, we turned to Joel Silver,

Curator of Books at the Lilly Library, Indiana University, to serve as curator of the exhibition. In his catalog entries, Silver has given breadth and depth to the story of 46 specific leaf books from the Middle Ages to the modern era; from Europe, the American colonies, and Mexico to Hawaii and the Far East.

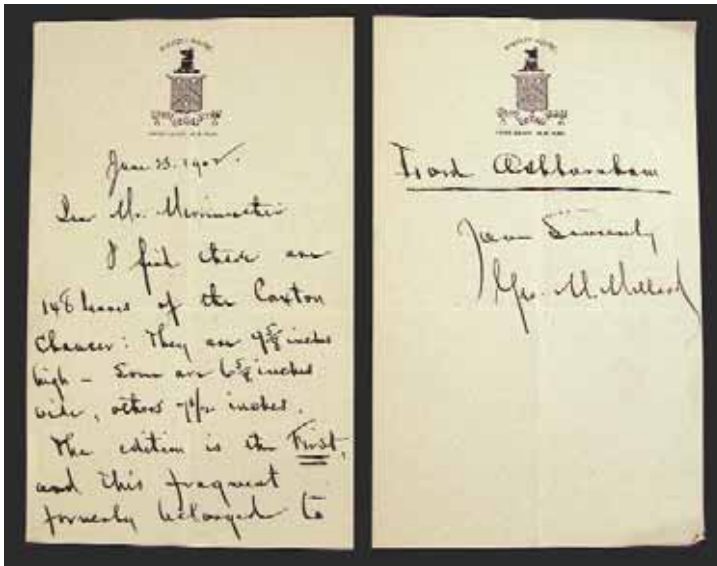
In his entries, Silver quotes many of the leaf book publishers themselves, who seem, even from the beginning, to feel compelled to address the issue of book breaking. Francis Fry, in his 1856 work on Cranmer’s Bible, wrote:

As an increasing interest has of late been taken in the versions and editions of our English Bible, I have thought this contribution to bibliography, as the result of my own investigations, may be useful to those interested in the subject, comprising a description of each of the seven editions already alluded to. . . . But it is difficult to explain accurately the differences between the editions, and I have therefore given facsimiles of certain passages, with a reference to the edition from which they are copied. . . . No description is equal to an actual leaf. I have therefore inserted a leaf of each of the Seven Editions and of the Authorized Folios which I have described. The value of these, as exemplifying the editions, will no doubt be appreciated, for many of the particulars mentioned will thus meet the eye on the original leaves.

In his leaf book on the Gutenberg Bible, A. Edward Newton observed, “The large number of Fragments and Single leaves [of the Guten-

See LEAF BOOKS, page 4

# Making the Club's 1905 Leaf Book, William Caxton



George M. Millard, a Caxton Club member and representative for book dealer and publisher A. C. McClurg, to George Merryweather, June 23, 1902, concerning the existence of 148 leaves of Caxton's printing of Chaucer's Canterbury Tales. In May 1904, almost two years later, the club paid McClurg \$900 for the leaves.

Kim Coventry

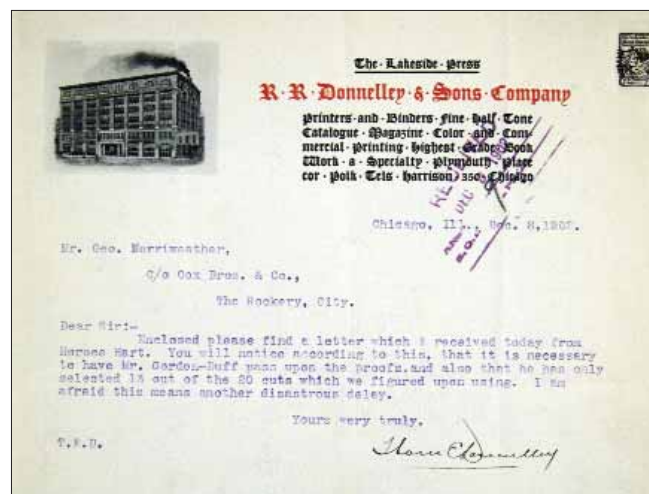
The leaf book we celebrate in "Disbound and Dispersed" and the accompanying catalog was the work of four dedicated men who worked diligently for several years. They were George Merryweather, chair of the club's Publications Committee; Thomas Elliott Donnelley, proprietor of the R.R. Donnelley & Sons Company and also a member of the committee; Horace Hart, controller of the University Press, Oxford; and E. Gordon Duff, the book's author. As their correspondence makes clear, they labored over the entire production of the book, focusing in particular on the twenty-six full-page illustrations, which presented numerous challenges for the printer.

There were delays at every step. In November 1902, Duff's mother notified the group that her son had contracted typhoid fever. Months passed while he convalesced. The project weighed heavily on everyone, especially Donnelley and Hart, whose

update him about any progress.

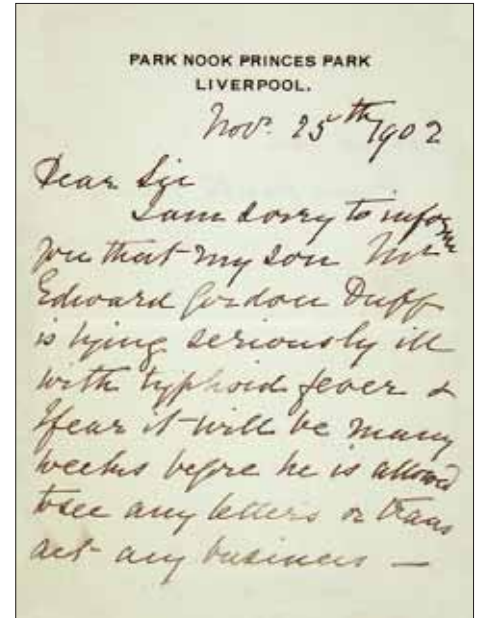
The general frustration over the delayed production of the leaf book was evident in February 1904 when, reporting to the Council on the status of the publication of Duff's leaf book on Caxton and Octave Uzanne's *French Bookbinders of the Eighteenth Century*, club president John Alden Spoor stated, "The publication committee is not, however, in any way responsible for this delay. The two works,

Thomas Elliott Donnelley to George Merryweather, December 8, 1902, describing "another disastrous delay."



letters continually lament the lack of a schedule and the inability to obtain Duff's final list of illustrations. Even after he recovered, the author spent weeks sequestered in the Bodleian Library at Oxford and did not answer his correspondence. Finally, Hart began to visit Duff at the library and question him about his work. After each meeting, it seems, Hart would return to his office and write Donnelley to

which under ordinary circumstances would have been printed and in the hands of the members long before this meeting, have been delayed by the . . . the artists and authors who dwell in the effete dispositions



Jane Duff to "Sir" [the Caxton Club] on November 25, 1902, stating that her son was ill and unable to work.

of the old world. Mr. Merryweather, the efficient chairman of the publications committee, has sent out and received a sufficient amount of correspondence to have established the independence of Panama, and as yet without complete results."

By 1906 all was forgotten, and George Merryweather said of William Caxton, "In spite of obstacles, it has steadily gone forward, and its object . . . has been adhered to, until its progress has assured its position as a landmark in the history of literature and the advancement of art in the city of Chicago."

§§

The author wishes to thank Paul Gehl and Susan Rossen for their considerable help with the leaf book articles in this issue.

LEAF BOOKS, from page 2

berg Bible] in the United States is due, at least in part, to the fact that two imperfect copies were broken up by dealers and sold so that a larger number of collectors and institutions might own at least one leaf of the Gutenberg Bible. . . . The first of these was owned by the New York dealer, Gabriel Wells. His copy contained 593 leaves and, because it lacked 48 leaves, he considered it so imperfect as to reduce considerably its sales potential. He therefore decided to divide the Bible into as many whole books as possible and to sell these, as well as the single leaves remaining to collectors and institutions. . . .”

In his 1985 leaf book focusing on the type designer Aldus Manutius, Nicholas Barker stated: “Leaf books’ are not a genre I care for as such, admitting that they have sometimes been the occasion of good and useful work. The idea of bringing together all four of the Aldine Greeks, however, has a special appeal. It cannot be done in nature, so to speak: there is no book in which all four appear together. . . .”



Leaf from the 1642 Fust & Schoeffer Bible. Collection of the Charles Deering McCormick Library of Special Collections, Northwestern University.

THE CONSEQUENCES FOR SCHOLARSHIP

To shed light on the consequences for scholarship resulting from the “cannibalizing” of old books to make “complete” volumes and the breaking up of these to create leaf books, we turned to Daniel Mosser, Professor of English at Virginia Tech, who has been working for many years

on establishing the origin of the 148 leaves of Chaucer’s *Canterbury Tales* used to make the Caxton Club’s leaf book as well as their current whereabouts.<sup>2</sup> In tracing the history of these leaves, Mosser writes: “Not one of the surviving copies of Caxton’s first edition of Chaucer’s masterpiece preserves the physical integrity of the volume as the press issued it. For a collector, however, a “perfect” copy often requires only the presence of a complete set of leaves containing text, and it does not seem to matter greatly whether all of those leaves derive from the same copy. Thus, for a collector, textual completeness might be said to have a greater value than physical integrity. A bibliographer, on the other hand, values both and, indeed, the relationship of the one to the other. . . .” Mosser’s persistent detective work has turned up the location of many of the original Ashburnham leaves.

THE LEGAL AND ETHICAL ISSUES

To examine the historical, ethical, and legal issues raised by leaf books, we turned to Caxton Club member, attorney, and leaf-book collector Michael Thomp-

# Exhibition Catalog

*Disbound and Dispersed: The Leaf Book Considered*

Christopher de Hamel, Joel Silver  
With contributions by Daniel Mosser,  
Michael Thompson, and John Chalmers

In this book, the first to examine the fascinating history of the leaf book, Christopher de Hamel provides an entertaining overview of this arcane chapter in the bibliographical history. Joel Silver focuses on 46 examples from some of the great rare-book libraries in the United States, as well as outstanding private collections. Like a detective, Daniel Mosser pieces together the story of the Caxton Club of Chicago’s 1905 leaf book, which

involved breaking up an incomplete copy of Chaucer’s *Canterbury Tales*, the first book printed in England, by William Caxton. This process raises a number of historical, ethical, and legal issues, which attorney and leaf-book collector Michael Thompson examines here.

The book concludes with a checklist of 232 leaf books, as many as are currently known to the compiler, John Chalmers, based on previous bibliographies and new research.

144 pages, 37 illustrations in color. Distributed worldwide by Oak Knoll Books. The catalogue, which is \$45.00, will be available starting April 21 through the Caxton Club. To place an order, please call 312 255 3710.

## DISBOUND AND DISPERSED: The Leaf Book Considered



THE CAXTON CLUB



*Binding of E. Gordon Duff's William Caxton, published by the Caxton Club in 1905. Collection of Michael Thompson.*

son, who compares the intellectual-property laws in the United States with those of Italy to illuminate the issues surrounding the making of leaf books. He writes: "The controversy surrounding the making of leaf books, which this book and the exhibition it accompanies seek to explore in depth, warrants careful consideration because it is part and parcel of a wider movement to preserve cultural property and to preserve the context in which cultural property is found. The incendiary nature of the issues raised by leaf books is best illustrated by the fact that their production in certain countries, such as Italy and Spain, would be punishable by criminal penalties. That is not true in the United States, however, and in my opinion it is unlikely to become so in the foreseeable future."

#### THE CHECKLIST

Our ambitions for the exhibition and catalog also included correcting and bringing up-to-date the Book Club of California's pioneering list of 117 leaf books. Librarian and Caxtonian John Chalmers offered to undertake this daunting project. Chalmers, aided in part by other bibliophilic experts, compiled a checklist of 232

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## Save the Date for the Opening

All Caxton Club members will be mailed an invitation to the opening of "Disbound and Dispersed" in the next few weeks. Meanwhile, here are the details:

Please join the Caxton Club of Chicago  
for the gala opening of the exhibition

## Disbound and Dispersed: The Leaf Book Considered

WEDNESDAY, APRIL 20, 2005

at The Newberry Library  
60 West Walton  
Chicago

5:00 PM

Cocktail Reception and Exhibition Viewing

5:30–6:15 PM

Gallery Tour  
with Exhibition Curator

Joel Silver  
Curator of Books, The Lilly Library  
Indiana University

6:30 PM

Dinner

8:00 PM

Lecture

"Single Leaves"

Christopher de Hamel  
Donnelley Fellow Librarian, Corpus Christi College  
Cambridge University

Cocktail Attire

Copies of the exhibition catalog will be available for purchase.

Cost for the evening is \$75. Please call the Caxton Club at  
312 255 3710 or e-mail [caxtonclub@newberry.org](mailto:caxtonclub@newberry.org) to make a reservation.

For this special event, we must reserve your place by Thursday, April 14.

# Book Event Calendar

Selected shows, fairs, and meetings in Chicago and around the world

## NOW THROUGH MARCH 26, 2005

Calligraphic Art and Fine Press Printing. Newberry Library, 60 W. Walton St., Chicago. Enhancing the Chicago Calligraphy Collective's nineteenth annual juried show of original artworks, "Exploration 2005," is "The Press at Colorado College: The Pressroom as Classroom," a traveling exhibit that examines the artistry, craftsmanship, and educational productivity of one of the finest presses in the country.

## NOW THROUGH JUNE 30, 2005

Chicago's Black Writers and Publishers: A 20th Century Retrospective. Exhibit at Woodson Regional Library, 9525 S. Halsted, Chicago. This multi-dimensional exhibit, drawn from the holdings of the Vivian G. Harsh Research Collection, will trace the history of Chicago's Black writers and publishers from 1900 through today. Rare photographs, posters, letters, galley proofs and first editions of some of Chicago's greatest writers will be exhibited, many of them for the first time. For more information, call 312 745 2080.

## APRIL 30, AND MAY 1, 2005

Midwest Bookhunters Spring Book Fair, Joseph J. Gentile Center, Loyola University, 6525 N. Sheridan Road, Chicago. See <http://www.midwestbookhunters.org/> for details.

## MAY 18-22, 2005

FABS Book Tour and Symposium, St. Louis. See the Fall, 2004 FABS newsletter for details.

## MAY 20, 2005

Legal and Ethical Issues of Book Breaking, Caxton panel discussion at the Newberry Library, 60 W. Walton, Chicago, 1-4 pm.

## MAY 21, 2005

"Trash or Fertilizer: The Uses (or Not) of History and Type Design." Newberry Library, 60 W. Walton, Chicago. John Downer, type designer and historian, gives the 2004 J. Ben Lieberman Memorial Lecture of the American Printing History Association. See <http://www.printinghistory.org/> for details.

## MAY 27-JUNE 5, 2005

Hay-On-Wye Festival, England. See the February *Caxtonian* for details.

## JUNE 6-12, 2005

International Antiquarian Book Fair, London. See the February *Caxtonian* for details.

## JUNE 15-18, 2005

ABC: The Artists' Books Conference. Wellesley College, Wellesley, MA. Featured speakers include Betty Bright, author of *No Longer Innocent: the Book Arts in America, 1960 to 1980* and Mark Dimunation, Chief of the Rare Book and Special Collections Division at the Library of Congress. There will be many additional speakers and panels, tours to special collections libraries at Harvard and the Boston Public, a book fair featuring artist bookmakers and private presses, and special exhibits organized for the conference. See <http://www.wellesley.edu/Library/ABC> for details.

## JULY 22-25, 2005

The Changing Book: Transitions in Design, Production, and Preservation. University of Iowa Libraries, Iowa City, IA. Speakers tentatively include Mary Lynn Ritzenthaler, John Dean, Mark Andersson, Michael Bierut, Jim Canary, Jeanne Drewes, Anna Embree, Don Etherington, Katherine Hayles, Chela Metzger, Bill Minter, Paul Parisi, Roberta Pilette, and Pam Spitzmueller. There will also be four exhibitions, a banquet, picnic, tours and a "tent show" exposition which will feature technical demonstrations, vendors, and informative poster sessions. See <http://www.lib.uiowa.edu/book2005> for details.

## OCTOBER 1-2, 2005

Oak Knoll Fest, New Castle, Delaware. See <http://www.oakknoll.com/> for details.

## NOVEMBER 5-6, 2005

Fine Press Book Fair, Oxford, England. See <http://www.pbfa.org/> for details.

## NOVEMBER 25-26, 2005

Birbeck Conference on the Book, London. See the February *Caxtonian* for details.



Detail of a leaf from the Gutenberg Bible, 1450–55. Old Testament, xxv–xxvi Numbers. Collection of the Lilly Library, Indiana University, Bloomington.

## LEAF BOOKS, from page 5

examples, adding immeasurably to the bibliographic record in this field.

## PUBLICATION OF THE CATALOG

The exhibition catalog was steered by the club's Publications Committee chair, Susan F. Rossen, assisted by committee members Jane Carpenter, Paul F. Gehl, and Robert Williams. The 144-page, hardcover book, with 37 illustrations, has been designed by Caxtonian Hayward Blake and will be printed at Stinehour Press in Lunenburg, Vermont. The volume, selling for \$45, will be available at each venue and also from the distributor Oak Knoll Books.

## NOTES

1. It is fitting that de Hamel currently holds the position of *Sandars Reader in Bibliography*, which E. Gordon Duff filled when the club commissioned him over 100 years ago to write the essay for its leaf book.
2. A ledger in the club's archives at the Newberry Library reveals a payment on May 21, 1904 to Caxtonian A. C. McClurg, a Chicago book dealer and publisher, in the amount of \$900. Next to the entry is a note confirming that this was for the Caxton leaf book. McClurg must have acquired the Caxton Club's 148 leaves from Ashburnham's estate sale on behalf of the club. It is interesting to note that, at the time, the club was paying \$150 a month for rooms in the Fine Arts Building, and \$100 a month to club member, printer, and publisher Ralph Fletcher Seymour for serving as its curator of exhibitions.

**NEW COLUMN AHEAD:** The *Caxtonian* will start a new column in April.

We want news from members about interesting books they own or would like to own, book stores worth visiting, book related anecdotes, and landmark events in their lives, not necessarily book-related but worthy of our collective celebration.

Caryl Seidenberg is to be the editor of this column. Please contact her by email at [caryl360@aol.com](mailto:caryl360@aol.com), or corner her at the next event.

# Caxtonians Collect: Robert Schenck

Fourth in a series of interviews with members

Interviewed by Paul Ruxin

Bob Schenck is a relatively new member of the Caxton Club, having joined last year at the urging of Junie Sinson, who has also recruited him to the Nobel Prize Committee. Bob is Director of the Section of Hand Surgery in the Department of Plastic Surgery at Rush Presbyterian St. Lukes. His study on Lake Shore Drive is full of hands, from the wooden model of a Belgian glove-maker to elegant and graceful representations in glass and marble. His collection—although he doesn't think of himself as a collector—is also focused on hands, books about hands, hand surgery, and anatomical and other drawings of hands. Bob is the realization of these lines from Robert Frost:

My object in living is to unite  
My avocation and my vocation  
As any two eyes make one sight.

Only where love and need are one,  
And the work is play for mortal stakes,  
Is the deed ever really done  
For Heaven and the future's sakes.

*Caxtonian:* What was the first book in your collection?

Robert Schenck: I was a student of Dr. Emanuel B. Kaplan in 1961, and I asked him for a copy of his book, *Functional and Surgical Anatomy of the Hand*, when the book was out of print and I was on my way to Ethiopia. [Ed. note: While there, Bob did the first reconstructive surgery on a patient with leprosy in Ethiopia.] He sent me a copy there. I still have the mailing label.

*Caxtonian:* What is your oldest book?

Schenck: This comparative anatomy book by Sabatini, published in 1819, but it is not particularly about the hand. While hand surgery as a specialty didn't start until after World War II, the first book about the hand is *The Hand/Its Mechanisms and Vital Endowments as Evincing Design*; I have the 1833 first edition, and give a reprint to each of my students when they finish their



time with me.

*Caxtonian:* Do you use the books in your collection?

Schenck: I don't read them word-for-word, and I wouldn't go to these books for scientific knowledge today; you go there for the love of the derivation of our specialty.

*Caxtonian:* Do you know other hand surgeons who collect these books?

Schenck: Among our 1500 hand surgeons in this country, I don't know anyone else who does; I do know one who collects stamps.

*Caxtonian:* Do you buy everything you find on the subject?

Schenck: No; new text or reference books are not what I have here; my books have historic interest or contributed to the development of hand surgery. I believe medicine builds on what has gone before. This book of Leonardo DiVinci's drawings is not an exactly anatomically correct representation of the hand, but it is a wonderful piece of work that others learned from.

*Caxtonian:* Where do you find books for your collection?

Schenck: I don't go to the markets; some

come from friends, or I find them when libraries dispose of them.

*Caxtonian:* What is the significance of these lovely cross-sections of a chambered nautilus? [Ed note: see inset, above.]

Schenck: The chambered nautilus is an example of Fibonacci's sequence—this is a sequence of numbers in which two immediately prior numbers added together equal the next. Like the chambered nautilus, the flexed hand creates an equi-angular spiral, and the ratio of the distance between the joints follows a Fibonacci sequence.

*Caxtonian:* What are you reading now?

Schenck: For Junie's committee I have read Louise Erdrich. In fact, early in my career I worked for the U.S. Public Health Service among Native Americans in Minnesota, and I found her books quite true to my experience.

*Caxtonian:* Do you ever think about doing something else?

Schenck: I am interested in art, singing and other things, but I think you can only be really good at one thing at a time, and I know I like what I am doing now.

# Bookmarks...

## Luncheon Program

March 11, 2005

Ed Quattrocchi

“Selected Seminal Books in the Development of Early Modern Europe”

At the Friday luncheon on November 8, 2002, Paul Ruxin and Bob Karrow stimulated a lively discussion of the influence of Gutenberg’s printing press on books and maps on Early Modern Europe. Ed Quattrocchi will continue that discussion by identifying early printed books in other areas of the arts and sciences. Starting with Gutenberg’s Bible in 1455 and continuing through the sixteenth century, up to Shakespeare’s First Folio of 1623, he will identify books in various fields of politics, religion, exploration, astronomy, medicine, literature and the humanities that have had a seminal influence on the spread of learning and culture in what has come to be known as the Renaissance.

A collector of Renaissance literature, and a former English professor at Ohio University, Ed Quattrocchi initiated the Caxton Club Friday luncheons in 1991 and has been cochairman ever since. He encourages all Caxtonians and guests to participate in the discussion by suggesting their own choices of books that affected who and what we are.

## Beyond March...

### APRIL LUNCHEON:

Friday, April 8, Steven Tomashefsky will talk about his collection of books about birds, and specifically about his experience at a recent Christie’s Audubon print sale.

### APRIL DINNER:

Wednesday, April 20, Christopher de Hamel will give the opening lecture for the Leaf Book exhibit at the Newberry Library on the history of the leaf book genre and its cultural significance. See page 5.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, Madison & Clark, Chicago. Luncheon: buffet opens at 11:30; program 12:30-1:30. Dinner meetings: spirits at 5 pm, dinner at 6 pm, lecture at 7:30 pm.

## Dinner Program

March 16, 2005

Eric Holzenberg

“Some Relics of Sir Thomas Phillipps at the Grolier Club”

Eric Holzenberg, Director of the Grolier Club of New York since 1997, will talk about the extensive collection of books, manuscripts, drawings and ephemera relating to Sir Thomas Phillipps which was assembled by Harrison Horblit, a Grolier Club member, and donated to the Grolier Club. Sir Thomas was an eccentric, contentious and exceedingly stingy nineteenth-century Englishman whose Middle Hill Press indulged his grandiose, but often incomplete, printing projects. Middle Hill publications concentrated on cataloging Sir Thomas’ passion for collecting books and manuscripts. His collections included county and parish registers, virulently anti-Catholic tracts, ghost stories, and tracts associated with his unsuccessful forays into local politics.

Holzenberg has a degree in history from Loyola University and in library science from the University of Chicago. He has worked in the libraries of both of those institutions as well as The Art Institute of Chicago. Eric is the author of several books, the most recent of which is *Lasting Impressions: The Grolier Club Library* and of multiple articles including “Book Collecting” in *Encyclopedia Britannica*. Since 1997 Eric has taught courses at the University of Virginia’s Rare Book School on the history of the printed book, the history of codex books, and rare book cataloging. Eric is an expert on the antiquarian book trade, book auction catalogs and book collecting. The evening promises to be both insightful and amusing.

### MAY LUNCHEON:

Friday, May 13, John Chalmers will talk about the *Confederate Book of Common Prayer* and the Union blockade.

### MAY DINNER:

Wednesday, May 18, Peter Koch talks on “The Pre-Socratic Project and Fine Printing in the 21st Century.” He will include philosophical thoughts about the meaning of fine printing.

For reservations call 312-255-3710 or email [caxtonclub@newberry.org](mailto:caxtonclub@newberry.org). Members and guests: Lunch \$25, Dinner \$45. Discount parking available for evening meetings, with a stamped ticket, at Standard Self-Park, 172 W. Madison.