CAXTONIAN

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Some Metamorphoses of Don Juan

Pierre Ferrand

A sampling from the author's Don Juan collection

Caxtonians collect books. Don Juan, admittedly a mythical figure, is sometimes said to collect women; though, in a number of the many versions of his story, he merely lists them (or has them listed by his valet), after successfully seducing and then abandoning them. If he collects anything, it is a record of "conquests." This is shown most prominently by Leoporello's "catalogue" in Mozart's *Don Giovanni*.

On the other hand, there is a vast literature, eminently collectible, about Don Juan in most Western languages. There are many plays, novels, tales, and poems featuring him, and major and minor musical versions, and innumerable studies. One bibliography in English[1] has more than 3000 entries and makes no claim to be exhaustive. A *Dictionnaire de Don Juan* I own, edited by Pierre Brunel,[2] has more than 1000 pages and contains substantive articles by more than 100 contributors.

The subject is endless and continues to raise many questions about human nature and behavior, and, indeed, about the destiny of man. Thinkers like Soren Kierkegaard, Friedrich Nietzsche,[3] Ortega y Gasset,[4] and Albert Camus[5] have had much to say about the Don Juan theme. So have psychoanalysts, beginning with Sigmund Freud, Melanie Klein, and Otto Rank, noted students of the myth like Gendarme de Bevotte, Leander Petzold, Said Armesto, Gregorio Maranon, and Micheline Sauvage—not to forget George Sand and various feminists.

It might be pointed out that at its origin the myth did not focus on the womanizer at all, but on the vengeance of a statue. Its roots are literally prehistoric, the primal fear of the dead who should not be mocked or insulted. It may be amusing for some to look at the parallels of the story in many cultures. Among the more accessible are stories recorded by ancient Greek writers such as Theocritis, Plutarch, and Pausaianas, for instance, and Aristotle's suggestion, at the end of Chapter 9 of his *Poetics*, that the death of a man through the fall of the statue of a man he murdered would be an intriguing subject for a play.

Aristotle's statement was proved correct nearly 20 centuries later, during the golden age of the Spanish theater which occurred at about the same time as the age of Shakespeare in England. A playwright wished to write a variant of the story of the avenging statue, involving mockery of the dead by the murderer. He was faced with the problem of deciding what kind of person would insult the dead. Clearly, he would be a blasphemer, someone who did not respect anything. He would not honor his parents, and, indeed, would scorn most of the rules on which civilized social relations are based. The idea that he would not respect women either added sex appeal to a show, especially in counter-reformation Spain (where ladies were subjected to middle eastern conditions of confinement and control that did not always prevent them from having affairs). Don Juan, the womanizer, was thus actually something of an afterthought.

The first known publication of a play featuring the statue and Don Juan was in

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Etiquette and the Caxton Dinner

Dan Crawford

Unlike more regulated organizations—the Okefenokee Glee and Perloo Union, or the U.S. Navy—the Caxton Club does not issue a book of procedures and practices. From time to time, then, it is well to remind members that there are some tricks to a well-run dinner.

BEFORE YOU COME IN

1. RESERVE EARLY. For the January, 2005 dinner, 31 reservations had been made by the recommended cut-off time: noon the Monday before dinner. By 3 P.M. Tuesday, there were 40, and 54 by noon the day of the dinner. By the way, 66 people showed up, each expecting salad, entrée, and dessert.

2. CANCEL EARLY. If you have not cancelled by noon on Monday, and we wind up short of the number of quests we guaranteed the Mid-Day Club, you'll be getting a bill.

3. SPELL THE NAMES OF YOUR GUESTS. In theory, guards on duty at the bank building have lists of all Caxtonians and their Significant Others, so those are easy to check. But we need to provide a list of guests who are not on that list, and if you spell the names, they'll be easier to find.

4. WARN US ABOUT SPECIAL DIETS. The Mid-Day has not failed a special request yet, but there's more time to prepare if we call in for "Three vegetarian, one non-fish, one no-fat, one no-lean." If you wait to make the request until you are actually seated at the table, the Caxton Club is billed twice: once for the special meal you ate and once for the meal that was ready for you, which you did not eat.

ONCE YOU'RE THERE

5. TELL THE GUARD WHERE YOU'RE GOING. The guard on duty is not an employee of the Caxton Club nor yet of the Mid-Day Club. In fact, that guard may or may not have started work that afternoon. Officially, the existence of the Caxton Club is unknown to the guards. Your name will be under the lists for the Mid-Day Club. Insisting you're on some Caxton Club list will mean nothing unless your guard remembers being on duty the third Wednesday of last month.

6. PAY. There is a box for drinks money at the bar (next to the sign for the suggested price), and an envelope is passed around the table for dinner payments. Write your name on the outside of the envelope, and tuck your payment inside. Even people who don't pay—the speaker, guests of the Club—should write on the envelope: not only does it help us take attendance, but we'll have a great autograph collection one day. The Club takes cash or checks—no credit cards so far—even including Sacajawea dollars, $2 bills, and other U.S. anomalies you may wish to clear out of your wallet. We frown on foreign currencies short of Krugerrands.

That's about the extent of our rules, beyond those expected by modern civilization: don't throw silverware at your spouse, turn off the ringer of your cell phone during the talk (as well as that necktie that lights up and plays the Love Boat theme), and if you don't want your dessert, pass it along to some underfed employee of the Club. (I couldn't find that last one in Emily Post, but it seems like simple logic to me.)

Collectors and Their Collections
Sunday, May 22, 2-4 pm: Caryl Seidenberg, The Vixen Press
360 Ridge Avenue, Winnetka

Caryl's home is also home to her Vixen Press, and she will be showing us not only examples of her work from the past 30 years but also the machinery and techniques she has mastered in producing hand-made books of exceptional beauty. Caryl has published her own work and illustrations as well as works by Robert Pinsky, Saul Bellow, and others, using hand-set type and unusual formats. She will demonstrate her hand press and slug-casting machine and give us a hands-on view of how fine-art books are made.

Because space is limited, advance reservations are necessary, and attendance must be limited to 20. The cost is $25.00. Refreshments will be served. Please call the Club at (312) 255-3710 to reserve.

DON JUAN, *from page 1*

1630, printed in Seville, with a false printer/publisher's name and a false place of issue (Barcelona). The title is *El Burlador de Sevilla y combidado de piedra*,[6] translated as "The Trickster of Seville and the Stone Guest." The title page specifies it was "as performed by Roque de Figueroa" (a noted actor of the time, the head of a theatrical company), and describes it as a "famous play" (*comedia famosa*) written by Maestro Tirso de Molina. Spanish printers of the time called practically all plays they published "*comedias famosas*," but this one really was popular. There are records of a play with this name being performed between 1625 and 1635 by at least four different companies in Seville, Naples (then ruled by Spain), Florence, and Pisa.

Tirso de Molina

The play probably was written and performed earlier than 1625. The 1630 publication (not approved by the author), was clearly fraudulent. The text may have been sold to the printer by Roque de Figueroa. Such sales were not unusual at the time, since plays were typically the property of a specific actors' company, and available for production by any other company when published. Therefore, at the end of a run they were often disposed of to printers.

Most plays, even by well-known writers, were not published at all. Less than one third of the more than 1500 plays by Lope de Vega, and less than one fourth of the some 400 plays by Tirso de Molina are extant either in print or in manuscript. Plays were condemned in Spain and elsewhere by the more rigid churchmen, and scorned by the learned as low entertainment for the common herd. Many book collectors had no interest in acquiring and preserving them. Similarly, in Elizabethan England, the founder of the Bodleian Library specified that he did not want any calendars, chapbooks, or plays on its shelves. Still, there were people ready to buy plays written by authors they enjoyed. As a result, attributions of authorship to popular playwrights were not rare. This was one way printers advertised their wares.

In view of the rather chaotic conditions of the publication of plays during this period, revisionist scholars have had a field day questioning the traditional authorship and the very text of *El Burlador de Sevilla* and other well-known plays. I own two Spanish versions of the play published by the same editorial group, one of which accepts without question the Tirso de Molina authorship, and the other presents the text as revised by Alfredo Rodriguez Lopez-Vasquez, with a preface of more than 130 pages (longer than the play). The preface is dedicated almost solely to arguing that the author may have been one Andres de Claramonte (1580-1626), who is still largely unknown. I am not convinced by Lopez-Vasquez's arguments, which do not amount to conclusive proof, as he himself has admitted. I still prefer to accept the authorship of Tirso de Molina, a great and prolific playwright who was a monk.

But the play is the thing. Examining its text, students of the golden age of Spanish theater understand that it follows the pattern of the historical drama as developed by Lope de Vega and his admirers and disciples, which included Tirso de Molina. Its action is primarily in Naples, the sea coast of Spain, and Seville during the reign of King Alfonso XI of Castille (who died in 1350). Don Juan Tenorio, not recorded as a historic figure by medieval chroniclers or other evidence, is presented as a playboy, indeed a debauchee, who exchanges gossip about the whores of Seville's red light district with a boon companion, the Marquis de la Mota. He is the son of a "privado" or favorite of the King, and long escapes punishment for his scandalous conduct because of the standing of his family. Don Juan Tenorio proclaims that he delights to take advantage of women and "to leave them without honor." He does not hesitate to betray his friends, the Duke Ottavio, the fiancé of Duchess Isabela, and the Marquis, betrothed to Dona Ana, thinking it fun to impersonate them and sleep with their brides-to-be. It works in the case of the Duchess Isabela, but not with Dona Ana, whose father, Don Gonzalvo, confronts the intruder and is killed by him. Don Juan also seduces commoners like Tisbea, who has saved him after a shipwreck, and Arminta, just before she is to wed a fellow peasant. In both instances, he falsely promises marriage.

The victims of his many tricks eventually complain to the king, the traditional supreme judge and arbiter of his realm, but Don Juan has already been sent to hell by the statue of Don Gonzalvo whom he mockingly had invited to dinner. A traditional happy ending follows as the king helps to settle matters by approving the marriages of the Duchess with the Duke and of the Marquis with his cousin, Dona Ana. Arminta will marry her peasant bridegroom.

The play proved to be unusually effective on the stage. The constant warnings to Don Juan that it is later than he thinks and that he will eventually pay for his wicked actions and betrayals are followed by his dramatic end through the Stone Guest, a most theatrical conclusion. It is, in effect, a sermon in play form, a morality play in the spirit of the Spanish "autos sacramentales," illustrating a precept of the Catholic catechism: a sinner, to be saved, must repent before his death (which may come to him most unexpectedly). The play, and later Spanish plays using the Don Juan theme by Antonio de Zamora and Jose Zorilla y Moral, has

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therefore been traditionally performed on the second of November, the "day of the remembrance of the dead" in Spain and Latin America.

The basic plot proved to have international appeal. The ominous tread and knocking at the door of the "stone guest" and the death of the sinner sinking down to hell, variously surrounded by ghosts, demons and flames, lent itself to spectacular stage effects. The use of stage machinery was very popular around that time in Spain, in England (as evidenced by the court masques), in French court and popular entertainments, and elsewhere in Europe. On the other hand, the specific religious message of the original play was mostly ignored except in Spain.

Italy soon produced its own versions of the Don Juan story, adapting it to its stage tradition of the Commedia dell'Arte, whose companies performed them throughout Western and Central Europe for many years. Their offerings featured stock characters and improvisations using an outline scenario as a base. Pantomimes were important because the Italian companies often performed before foreign audiences and there were language problems. As a result, "pieces of business" like the catalogue of Don Juan's conquests became important stage devices. The actors also enjoyed displaying their gift of gab in improvised verbal tirades and "lazzis" (jokes, frequently scatologic or obscene). The stress was on burlesque and low entertainment. Don Juan himself often became a ridiculous figure, a bumbling and vulgar womanizer and blasphemer whose death was applauded. A similar "dumbing down" of the theme was practiced for centuries in marionette theaters throughout much of Europe which featured the popular Don Juan story.

The original Spanish Don Juan was certainly a wicked young man, but not particularly masterful, and his female victims were mostly cardboard figures with little individuality. More than a generation after his first appearance on stage, this was to change with the play written by Moliere. It premiered on February 15, 1665, in Paris. It was the first, to our knowledge, to use the name Don Juan in the title. (Like other French writers of the period, Moliere spelled it "Dom Juan.")

The play (five acts in prose) is one of Moliere's most impressive and interesting achievements. In it, he disregards the rules of the "three unities" that were considered obligatory in the French classical theater. He could do so because this was not a normal comedy, but a play designed as a spectacle like those he prepared for the amusement of King Louis XIV and his court, with a theatrical ending using stage machinery. It is similar, in a number of ways, to the offerings of the Elizabethan and Spanish stages of the first half of the 17th century. Being Moliere, however, he concentrates on an in-depth presentation of the character of Don Juan. He made of him a memorable figure, a nuanced portrait of the high-born "libertine" of his period.

His presentation of an atheist as his main character was an act of defiance, and he got away with it briefly only because he was protected by King Louis XIV, then young, engaged in adulterous love affairs, and unwilling to pay too much attention to the criticisms of the pious who, in prose and verse, demanded that Moliere be severely punished.

Moliere's Don Juan remains very much the villain of the play although he is not devoid of some of what were then considered standard aristocratic virtues. He has manners. His courage is undoubted. He is an excellent swordsman. He does not shy away from duels, and he unhesitatingly goes to the rescue of a man who is attacked by three assailants. His attitude of defiance of the powers that be and of Heaven itself must have a certain appeal for Moliere, who, we should remember, was excommunicated by the Catholic Church of his time because he was an actor.

Still, his Don Juan is not intended to be an attractive figure. He is totally self-centered. He believes that dominating others is his birthright and he enjoys manipulating people. This applies, of course, to his relations with women. He cares little for them except as "conquests" and compares himself to Alexander, ever eager to conquer new worlds. An aristocratic sneer or a cutting remark are his chief responses when his actions are challenged.

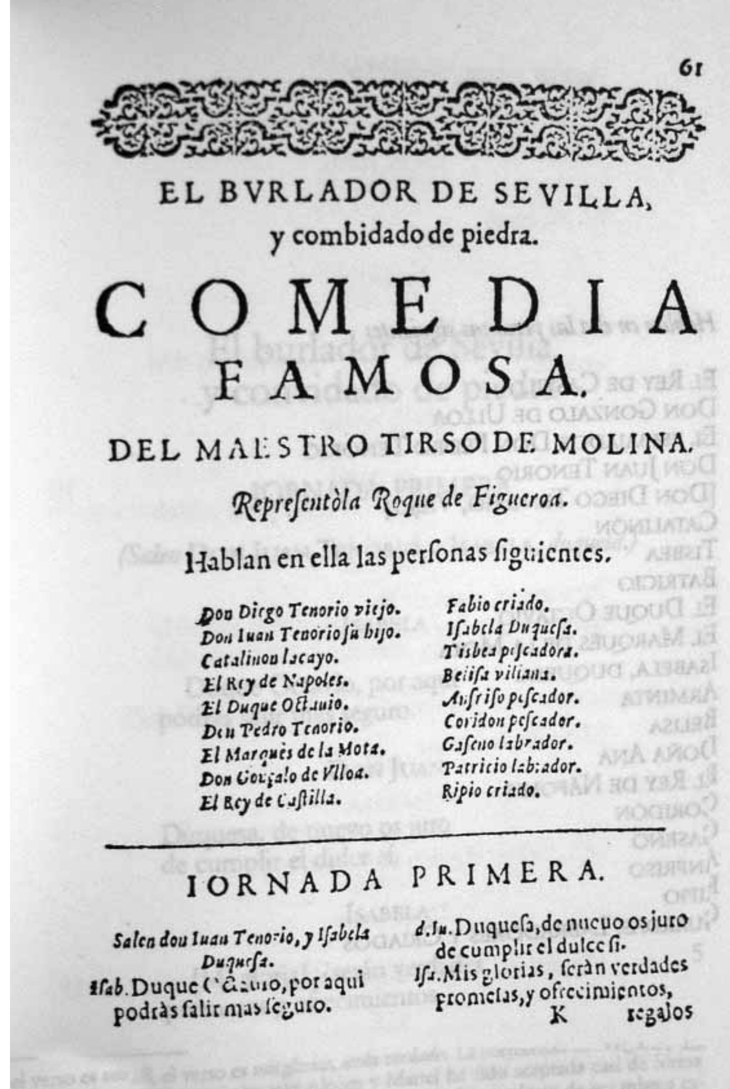
He accepts no social or moral restraints on his conduct, respects nothing and boasts of not believing in anything except that two and two are four. It amuses him to allow Sganarelle, his valet and confidant, to try to defend belief in God from time to time, especially because his arguments are literally laughable. Don Juan merely sneers at them without bothering to present any argument in return. And while he is an unbeliever, there is no indication that he is really interested in ideas.

Moliere also created the impressive figure of Elvire, the proud high-born lady Don Juan lured from a convent, married, and then abandoned. To cut her off, Don Juan says that he left her because of his concern that he was committing adultery because she had been destined to be the bride of Christ. This hypocritical and blasphemous remark, intended to cut her to the quick, announces the way he later uses the veil of devotion to get his way in the world. He tells his valet that, under the cover of hypocrisy, he can be as wicked as he chooses because he will have the support of a powerful clique of bigots.

Moliere secularized the religious myth of Don Juan much more effectively than his inconsequential predecessors of the Commedia dell'Arte and their imitators. Also, he illustrated forcefully his hatred of all forms of sham, which is one of the major characteristics of his entire work. His message in this play is that hypocrisy is worse than outright atheism. This was a direct challenge to the religious fundamentalists of his time (a number of them high-born), who prevented him from performing *Tartuffe*, his great play about religious hypocrisy, for more than five years. Indeed, his daring version of the Don Juan theme, though it had a successful initial run, was censored from the second presentation onward and had to be withdrawn after 15 performances, obviously from pressure by what was then called "*le party devot*" (the party of the devout). It was published only after Moliere's death, with several passages, considered too daring, omitted. It was not presented on stage in its original form until the mid 19th century, when the passages the censors had cut were retrieved. The

version used for more than a century and a half in performances was an uninspired adaptation by Thomas Corneille that was much more innocuous.[7]

A competing company used Moliere's withdrawal of his *Dom Juan* to stage another retelling of the myth, based partly on Moliere's play, in 1669. This version, in turn, was adapted by the English playwright Thomas Shadwell (1642-1682), under the title *The Libertine*, in 1676, the first introduction of the Don Juan theme into England. Shadwell added to his portrayal of "Don John," as he called him, an incredible amount of violence, including many murders on stage and scenes of abduction, rape, debauchery and sacrilege. Its crudeness is probably unmatched since Shakespeare's *Titus Andronicus.* In the early 18th century, the respected Italian playwright Carlo Goldoni committed a Don Juan play that was partly autobiographic but is largely forgotten.[8] Though he greatly respected Moliere, he thought that his admired model was mistaken in using the "stone guest" as a stage device. Living in a more enlightened age, his vulgar debauchee is more rationally killed by lightning.



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EL BVRLADOR DE SEVILLA, y combidado de piedra.

COMEDIA FAMOSA.

DEL MAESTRO TIRSO DE MOLINA.

Repreſentòla Roque de Figueroa.

Hablan en ella las perſonas ſiguientes.

Don Diego Tenorio viejo.	Fabio criado.
Don Iuan Tenorio ſu hijo.	Iſabela Duqueſa.
Catalinon lacayo.	Tisbea peſcadora.
El Rey de Napoles.	Belisa villana.
El Duque Octauio.	Anfriſo peſcador.
Don Pedro Tenorio.	Coridon peſcador.
El Marquès de la Mota.	Gaſeno labrador.
Don Gonçalo de Vlloa.	Patricio labrador.
El Rey de Caſtilla.	Ripio criado.

IORNADA PRIMERA.

Salen don Iuan Tenorio, y Iſabela Duqueſa.

Iſab. Duque Octauio, por aqui podràs ſalir mas ſeguro.

d.Iu. Duqueſa, de nueuo os juro de cumplir el dulce ſi.

Iſa. Mis glorias, ſeràn verdades promeſas, y ofrecimientos, regalos

Title page from the first known edition of El Burlador de Sevilla *as reprinted in Lopez-Vasquez's Editorial Catedra edition.*

Another 18th century Italian, Giacomo Casanova (1725-1798), the author of famous memoirs in French, is sometimes considered a Don Juan-like character, but this son of an actress in Goldoni's company, while very promiscuous and certainly a rogue, gambler and adventurer of low birth, does not fit the pattern of the traditional Don Juan. He was, on the whole, a kinder man than the wicked aristocrats who are the classic Don Juan figures. Unlike them, he actually liked women, and generally tried to make sure that after he moved on, they would not suffer. Repeatedly, he looks for a substitute or marries them off.

Casanova was a friend of Lorenzo da Ponte (1749-1825), Mozart's librettist. He was in Prague before and during the world premiere of Mozart's *Don Giovanni,* October 29, 1787, and is said to have contributed to the text as da Ponte was hurrying to complete the libretto for Mozart. However this may be, a version of a scene and of a sextet for the opera were found among Casanova's papers after his death.

Da Ponte was certainly familiar with Moliere's *Dom Juan*. Moliere's works were in Mozart's library. Mozart also liked Christoph Willibald Gluck's dramatic ballet, *Don Juan* (1761), whose scenario was adapted rather clumsily from Moliere's play.[9] The music by Gluck was the first great music on the Don Juan theme. It was to receive ample musical treatment: in addition to Mozart's opera, there were major pieces by Franz Liszt and Richard Strauss, and short pieces by Frederic Chopin, Gustav Mahler, and others.

While DaPonte's libretto was based, in part, on previous Italian texts, its spirit owes a great deal to the Moliere tradition. True, Don Giovanni is not an aggressive atheist, like Moliere's villain, and he never plays the hypocrite, but he is certainly "*un grand seigneur mechant homme*" (a great lord who is an evil person) as Sganarelle defines him early in Moliere's play. The libretto also gives a major role to Donna Elvira, one of Moliere's contributions to the myth. Both DaPonte and Mozart must have liked the comments of Don Juan's father in Moliere's text, telling his son that high birth is meaningless without personal merit and virtue. This fits in with a feeling that all men are created equal, implicit in *Don Giovanni* and also in *Le Nozze di Figaro* which had been first performed one year earlier. While this did not amount to a revolutionary attitude, it meant that Mozart and DaPonte did not accept without question the superiority of the aristocracy.

Curiously enough, after the French Revolution, Don Juan was considered by many an idealist yearning for the infinite and a promethean figure. A harbinger of this was a short tale of some ten pages published in 1812 by the German writer and professional musician E.T.A. Hoffmann. Entitled *Don Juan,* it starts with an account of a performance of the opera and continues with an interpretation of it in a fictional framework. Don Juan is presented as a man of admirable gifts who, while undoubtedly a sinner, was an idealist. His fickleness was propelled by his ardent pursuit of ideal love. Donna Anna, he says, could have been his salvation, but because, in his despair, he had chosen to be on the side of Satan, this became impossible, and he was doomed.

This very subjective reinterpretation of the myth was very influential during the

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romantic period in Germany, France, and elsewhere. It was one of the reasons why for many years the last scene of *Don Giovanni,* in which his victims rejoice at his death, was rarely performed. It seemed inappropriate if Don Juan was considered to be admirable.

Lord Byron's brilliant but unfinished poem, *Don Juan,* written 1819-1824, which breaks off early in its 17th Canto after some 250 pages of verse, also helped to rehabilitate the hero to the romantics. It does not matter that his protagonist has little in common with the traditional Don Juan except his Spanish birth and his promiscuity. Byron's Don Juan is a world traveler of the late 18th century, starting as an innocent abroad, and developing into a courageous and resourceful young man who is indifferent to conventional morality and sometimes challenging it. He is certainly no villain, not even to women. He rarely if ever initiates his love affairs and their end is normally because of circumstances beyond his control. He does not need salvation or search for it. His many travels and adventures are the pretext for biting satire and comments on the society of Byron's time. While the use of the name of Don Juan is provocative advertising for his mock epic rather than a contribution to the myth, the very existence of the poem by the internationally admired British author helped to make Don Juan figures more acceptable to other writers.

Romantics (including Heinrich Heine), were also impressed by the similarities between the legends of Faust and of Don Juan, two figures traditionally sent to hell as sinners. Faust was rehabilitated by Goethe at the end of his *Faust II*, in which "the eternal feminine" saves him. Don Juan was not far behind, though the German playwright Johannn Dietrich Grabbe, in his romp through the two legends, *Don Juan und Faust,* (1828) still damns both of them. While they are rivals and no saints by any means, they are supermen of sorts, both described as yearning for the infinite in their different ways. They are considered admirable because of this and because they boldly defy all social restraints and God himself even as they are being dragged down to hell together.

On the other hand, the short one-acter, *The Stone Guest* (1830), by Alexander Pushkin (1799-1837), the great Russian poet, is more romantic in the traditional sense.[10] While his Don Juan has a record of wickedness and immorality, his last love affair is with Donna Anna, who turns out to be the widow of his victim, the Stone Guest. When Don Juan dies in accordance with tradition through the hand of the statue, his last words are: "I am dying. This is the end. Oh, Donna Anna!" This expression of love and the poetic atmosphere of the playlet can perhaps be regarded as a form of redemption.

Don Juan's prospects of salvation received a big boost through Prosper Merimee's remarkable novelette, *Les Ames du Purgatoire* (The Souls of Purgatory, 1834). Merimee (1803-1870), who wrote the story on which the opera *Carmen* is based, was a brilliant spinner of tales and a genius at mystification. He had seen the tombstone of Don Miguel de Manara in Seville, Don Juan's city, bearing the inscription, "Here lies the worst man who ever lived. Pray for him!" This inscription was ordered by Don Miguel (1627-1679), who was boasting, no doubt, though he presumably had committed some youthful indiscretions. None of them was serious enough to attract the attention of the authorities. It is certain that he grew very pious and charitable in his later years, and Pope John Paul II has designated him as "venerable" in view of "the heroic quality of his virtues."

Merimee decided to change his name to "Don Juan de Marana" and to attribute to him sins similar to those of the legendary Don Juan. Inspired by some Spanish religious paintings, he described his hero's conversion as a result of a vision of his own funeral and of purgatory for which there is no evidence in the records about Don Miguel. On the other hand, Merimee's account of his saintly life has some basis in fact though he got many of the details wrong. Still, his hero obviously deserved salvation and appeared to be historical. Though Merimee mentions casually that Don Juan de Marana was not the Don Juan of legend, many readers have been confused (as he intended) and have assumed he was at the origin of the myth. This is of course impossible, since *El Burlador de Sevilla* was in print when Don Miguel was three years old.

A number of plays, novels, and tales, chiefly in French and Spanish, about "Don Juan de Marana" or "Manara" tell the legendary story, but present Don Juan as no longer an unmitigated villain but as a hero who eventually finds redemption. Alexandre Dumas Pere (1802-1870) staged, in 1836, a seven-hour, five-act "mystery" he called by the name of Don Juan de Marana and subtitled "The Fall of an Angel." This is something of a farrago using the legends of both Don Juans but is still mildly entertaining. It influenced the 1844 play, *Don Juan Tenorio,* by Jose Zorilla y Moral (1817-1893), which remains immensely popular in Spanish-speaking countries. Zorilla boasted that his play in seven acts and two parts was written in twenty days, and this is indeed how it reads. It has limited literary value but is, admittedly, a good show. In it, Don Juan, a serial murderer and seducer, finds salvation through the "eternal feminine," the only woman he ever fell in love with. A long poem by his contemporary, Jose de Espronceda (1808-1842), *El Estudiante de Salamanca,* (1841) features "a second Don Juan Tenorio" and is a variation of the myth with much greater poetic value.

A posthumous work by a Hungarian-born romantic poet, Nikolaus Lenau (1802-1850), might have been, if completed and polished, a challenging "deconstruction" of the Don Juan myth. It was planned as a "dramatic poem" of which 16 episodes are extant. The first scenes show Don Juan as a champion of natural instincts, opposed to the constraints of society and religion. It is as a missionary of this creed, in opposition to Christian asceticism, that he introduces a bevy of women into a convent. They promptly succeed in getting the monks to break their vows of celibacy. The convent is burned down by its abbot in a towering fit of rage. This is an unintended consequence as far as Don Juan is concerned.

In the last episode, he gives away his huge fortune to the women he has seduced and to the children he fathered. Confronted by

the son of the Commodore he killed and who wants vengeance, he demonstrates his utter superiority in swordplay and then allows himself to be stabbed to death, saying that life bores him.

More romantic (and more effective as poetry) are Charles Baudelaire's 20 verses on Don Juan, crossing the river to Hell on Charon's boat and, leaning on his rapier, scorning to notice his victims. The poem, *Don Juan aux Enfers,* was inspired by paintings of Eugene Delacroix.

The century and a half since this poem was written has seen many Don Juan poems, novels, and plays, including one by the important Belgian playwright Michel de Ghelderode (1898-1962), almost totally unknown in the U.S., whose *Don Juan,* a "farcical drama," as he called it, dates from 1926. *El Hermano Juan* (Brother Juan, 1934), a play by Miguel de Unamuno (1864-1936), is in a different mode, and Unamuno also left us a number of thoughtful comments on the theme during his long and productive life. One may also mention the brothers Manuel and Antonio Machado (1874-1947 and 1875-1939 respectively); co-authors of an interesting play, *Juan de Manara* (1927). There are sections dealing with Don Juan in the novel *Tierra Nostra* (1975), by the famous Mexican novelist Carlos Fuentes, born in 1928.

I will only allude to George Bernard Shaw's *Don Juan in Hell,* a long scene or philosophical dialogue, part of his *Man and Superman* (1903), but which has often been performed separately since 1907. Don Juan is portrayed as a revolutionary and superman thinking of mankind's future, which is most remote from the concerns of the hero of Tirso, Moliere or Mozart. While partly a parody of the myth, it seems to me to reflect romantic idealism, though the term sounds incongruous when applied to the cynical G.B.S. We should not forget that Shaw was a great admirer of Richard Wagner, certainly a late and decadent romantic.

Three modern deconstructions of the myth of Don Juan are plays. One of them is Edmond Rostand's posthumous two-act play, *La Derniere Nuit de Don Juan,* in which the protagonist is systematically stripped of his dignity and is condemned, in the end, to become a puppet in a marionette theater. I have not reread this play since 1940 partly because the Nazis in Paris confiscated my edition of Rostand's works, but I believe it might be worth reviving.

The remarkable Swiss playwright Max Frisch (1911-1991), published in 1953 a five-act play he wrote during a stay in New York, *Don Juan oder die Liebe fuer Geometrie* (Don Juan or the Love for Geometry). This is a clever parody, presenting Don Juan as essentially an intellectual forced by circumstances to assume a donjuanesque role without ever having evil intentions. His ambition is to spend a life in abstract mathematical research, and he does not wish to commit himself to marriage. Finally, pressed by creditors and enemies he has made, he stages his own (fictional) death in the style of Tirso de Molina's play so he can live in peace and do his research. It turns out that he has to take refuge in the castle of a wealthy duchess, a widow, who forces him into a life of domesticity that will prevent him from pursuing his learned studies, especially after she becomes pregnant.

Henry de Montherlant (1895-1972), one of the best French 20th century novelists and playwrights, wrote a play first performed in 1958 as *Don Juan.* Its hero is 66 years old and still is lurking in dark corners of Seville hoping for one-night stands with young girls for which he is ready to pay. He is not an evil person, and can be very kind, but is clearly obsessed, and unconsciously hopes to die. As a matter of fact, Montherlant's final title for this play was *La Mort qui fait le Trottoir* (Death as a Streetwalker). It is a grim farce, as Montherlant has himself described it, and can be considered an appropriate finale to the myth of Don Juan.

Since the start of the 20th Century, there has been a flood of studies of our hero. *La Legenda de Don Juan,* originally published in 1908, is, in part, a typical Spanish polemic in a patriotic vein, written to refute Farinelli, an Italian scholar who claimed that the roots of the Don Juan myth are to be found in Italy. (Especially after the Spanish-American War, a severe blow to national pride, Don Juan became of special importance to many Spanish scholars and other intellectuals as the second Spanish literary creation—after Don Quixote and Sancho Panza—of truly interntional renown). The book remains useful because it reproduces and discusses many of the oral and other traditions with themes related to the stone guest. A modern and less nationalistically biased account is in Leon Petzold's *Der Steinerne Gast*, Helsinki, 1968, dealing with this aspect of the Don Juan story.

Psychoanalytic studies of Don Juan are predictably abundant and are said to have started with the 1895 manuscript reference by Sigmund Freud to Don Juan as a "collector." The first full-length studies, however, were by Otto Rank, including *Die Don Juan Gestalt*, 1924. A convenient introduction to this literature is the essay, "*Don Juan et la Psychoanalyse*," in the *Dictionnaire Don Juan*, *pp. 759-66,* and the bibliography listed at the end of it. A brief summary of some of the more valid psychoanalytic conclusions about most of the 17th century Don Juans, at any rate, is on p. 70 of Jean Bellemin-Noel's *Psychoanalysis et Litterature,* Paris, 1978. It states that the type combines strictly psychologic elements (narcissism, moral degradation of the object, homosexual tendencies), and social characteristics. The latter include factors reflecting historical situations (feudal aristocracy), and ideology (blaspheming atheism).

The pioneering study by Gendarme de Bevotte, *La Legende de Don Juan*, 1906, discusses chiefly 17th century literary sources and incarnations and can be read in the better research libraries and acquired in a Slatkine (Geneva) reprint published 1993. Don Armando C. Isasi Angulo, in *Don Juan: Evolucion dramqtica del mito*,[11] usefully reprints five notable Spanish plays featuring Don Juan; those of Tirso, Zamora, Zorrilla, Unamuno, and Madriaga. It has an interesting preface: Gregorio Maranon's insightful but controversial psychobiography of Don Juan, which dates from the 1920s. It is also reprinted in the "Colleccion Austral, Espasa Calpe S.A." and has had a significant influence on many modern recreations of the

See ***DON JUAN****, page 8*

DON JUAN, *from page 7*

myth, in Spain, in France and elsewhere. Soren Kierkegaard's very idiosyncratic version of the myth is in his *Enten Eller,* (Either/Or), 1843, especially the part known as "The Diary of a Seducer."

NOTES

[1] Armand E. Singer, *The Don Juan Theme*. 2nd ed. West Virginia U. Press, 1992.

[2] Paris, Editions Laffont, 1999.

[3] Friedrich Nietzsche, in his *Morgenroete* ("Dawn" 1882, Bk iv, #327), draws a parallel between Don Juan's "hunger" for women and the infinite hunger for knowledge and understanding under the heading, "a fable."

[4] The Spanish philosopher and essayist Ortega y Gasset wrote several articles in 1921 in which he called for a Spanish renewal and revival of the Don Juan myth as a patriotic duty. He did not think much of the Zorilla version of the mid-19th century, which continues to be popular. The noted writer Azorin heeded Ortega y Gasset's call in a beautifully crafted series of sketches, called *Don Juan*, in 1922. His was indeed a Don Juan of the early 20th century, living in a small Spanish town, and who has become a thoroughly good person, indeed, a kind of saint in the style of Saint Francis after his conversion following a severe illness. This is in no way the impenitent character of the 17th century legend, nor indeed of Mozart's Don Giovanni. The small book (also re-edited in "Colleccion Austral") is attractive. A number of other fine Spanish writers have since written their own versions of Don Juan, including Unamuno, the Machado Brothers, and Perez de Ayala—all reprinted in Colleccion Austral.

[5] The comments by Albert Camus are chiefly in his *Mythe de Sisyphe* and in his *Carnets* (notebooks) that illustrate the fact that he was interested in the theme for most of his life.

[6] The three versions of *El Burlador* I own are those edited by Joaquin Casalduero (1987) and by Lopez-Vasquez (1989), both published by Editorial Catedra, and the text in the second volume of *La Obras de Tirso de Molina* published by the contentious Blanca de los Rios (3rd edition, 1960). That edition also contains a text of *Tan Largo me lo Fiais*, falsely attributed to Pedro Calderon de la Barca, which is held by Lopez-Vasquez and others to be the first version of *El Burlador*. Some consider it a later imitation. I concur with the view of various scholars that the unauthorized and unacknowledged text of *El Burlador* we have is inferior to Tirso de Molina's best work in terms of style, overall literary quality, and psychologic insight. Indeed, a number of critics have considered it a canvas rather than the final text of a play. This does not mean that Tirso could not have written it, but lends some plausibility to the theory that it was a draft, perhaps revised by one or more shrewd theatrical entrepreneurs who knew what the public wanted.

The first known publication of *El Burlador* (in 1630) was in a miscellaneous collection of plays purportedly by Lope de Vega and other hands with a false imprint of Barcelona and a false printer's name, as noted in the text. This may be the reason why early Italian imitators of the play attributed its authorship to Lope.

The translation of the untranslatable label, "El Burlador" as "trickster" is an approximation of its meaning in the play. "Burla" also means "joke," especially a practical joke, which I like to define as neither practical nor a joke. Other attempted English translations of the title I have seen refer to Don Juan as "The Playboy of Seville," "The Beguiler," or "The Joker."

[7] Another puzzle is the title of Moliere's play, *Dom Juan ou le Festin de Pierre*. Moliere, of course, did not publish the play himself. But "Dom Juan," which sounds Portuguese rather than Spanish, was the standard name of the type in 17th century France, and "Dom" has been linked to the medieval abbreviation of the Latin honorific, "dominus." Just as standard was "le Festin de Pierre," (literally, " The Feast of Stone"), which makes no sense at all in French, but was adopted by all the versions of the story published in France during the century. It seems to be a clumsy transliteration of the original Spanish title but immediately identified the subject of the play to the public.

I own three French editions of Moliere's play, as well as the English text of the play as I saw it performed in London last fall. My own favorite edition of the play is that of Maurice Mounier in the Editions Pocket (1992). It contains much additional material related to the French versions of the legend.

[8] I am aware of an English version of the Goldoni play, but I have relied for my comments on it on the relevant essay in the *Dictionnaire Don Juan* (pp.443-7). Goldoni's own accounts of the autobiographical elements of the play are in his prefaces to his collected plays, republished separately as *Memorie Italiane* by Ed. Mondatori, which I own, and also in Goldoni's memoirs in French which I read many years ago.

[9] Re: Gluck and Mozart, I have relied chiefly on my copies of Alfred Einstein's monographs on these composers. A convenient version of the libretto of *Don Giovanni* (and related material) is in the Dover Opera and Libretto Series. DaPonte's entertaining but not necessarily truthful account of how he wrote the text (and simultaneously two other librettos for other composers), is in his *Memoirs*.

[10] Andrew MacAndrew, *19th Century Russian Drama*. NY, Bantam, 1983.

[11] Barcelona, 1972.

Virtue and Vandalism: The Ethics of Breaking Books
A Symposium sponsored by the Caxton Club at the Newberry Library
May 20, 2005, 1 pm to 4 pm; reception following

On May 20, in conjunction with the leaf book exhibition at the Newberry, the club will sponsor a symposium on the ethics and the economics of making leaf books. Four speakers will represent unique viewpoints on this controversial subject. The event is open to the public, free, and no reservations are needed.

The first speaker will be Sarah Harding, an Associate Professor of Law at the Chicago-Kent College of Law and Co-Director of the Institute for Law and the Humanities. She will address the broader legal and ethical context in which cultural property is protected worldwide and will explain how concern for this protection has recently evolved into a serious movement within the international legal community.

Paul Gehl, Custodian of the John M. Wing Foundation on the History of Printing at the Newberry Library, and a member of our Club, will speak about the preservation of cultural property, including printed books, from the perspective of a curator at an independent research institution.

Max Yela, Special Collection Librarian at the University of Wisconsin/Milwaukee, will address the same issue, but from the perspective of using leaf books and individual leaves for pedagogical purposes at a teaching institution.

Finally, John Windle, an antiquarian bookseller from San Francisco, will address the economics of leaf books: who buys them (that group would include many of our own members), what they're worth, and how they're marketed. John not only sells leaf books but was actually responsible for the production of one involving the Kelmscott *Chaucer*.

The Plantin-Moretus Museum of Antwerp

A suggested side-trip for your next visit to Paris or Amsterdam

Robert McCamant

Why should a Caxtonian be interested in the Plantin-Moretus Museum of Antwerp, Belgium? Let me count the ways.

1 It is arguably the most interesting museum of printing history in the world. The only other museum that would give it a run for its money (in my experience, at least) is the Gutenberg museum of Mainz, Germany. But Antwerp has what are thought to be the two oldest printing presses in the world, the most beautiful type punches ever created, a sizeable library of incunabula, and unlike Mainz, which is housed in a purpose-built museum building, Antwerp has a city block of interconnected buildings that were used continuously as a printing and publishing house from 1576 to 1876. (It wasn't quite 300 years: it opened on June 24, and shut down on April 20.)

Scholars often name Robert Granjon as the designer of the most beautiful Roman alphabet. His punches are on display in Antwerp, even though he worked in Paris.

2 If you are interested in incunabula, manuscripts, maps, or the history of book illustration and binding, their incomparable collections can be investigated online at http://lib.ua.ac.be/WWWOPAC/wwwopac.html. You can query the librarian in advance for permission to view items that interest you and see them when you arrive.

Christophe and his descendants gathered prime examples of bookmaking to serve as models, solve problems in editing books they were publishing, and simply because they were great collectors. They gathered 638 manuscripts (dating from the 9th to 17th century), 154 incunabula, and a total of 25,000 volumes dating from before 1800.

Plantin himself was a printer of maps (although the center for map-making moved shortly after his time to Amsterdam, about a hundred miles north). The first atlas, by Abraham Ortelius, was published in Antwerp in 1570. It continued to be published under Ortelius's imprint, but by 1579 it was being printed on Plantin's presses. The museum's map holdings also include the first pocket atlas, an early Mercator map of Flanders, and his magnum opus, *Atlas sive cosmographicae meditations de fabrica mundi*. There is also a fascinating bird's-eye view of the city of Antwerp from 1565, and the first modern marine atlas, Waghenaer's *Spieghel der Zevaerdt*.

Not only does the museum library have thousands of illustrated books, but the museum is a unique place to study the

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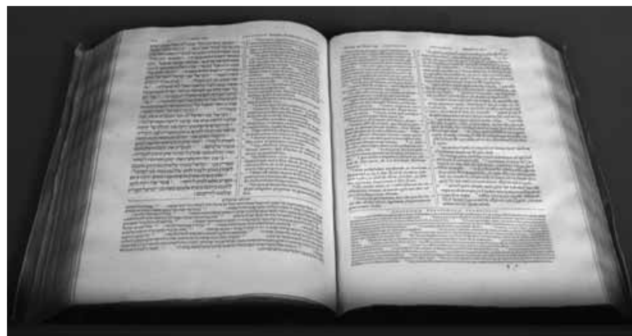
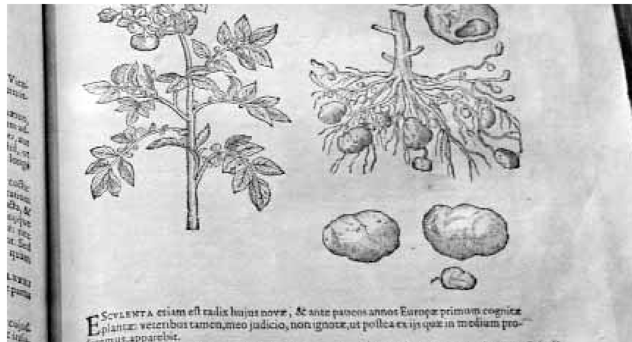
Visitors are not allowed to take books off the shelf in the Great Library, but you can request they be brought for examination.

MUSEUM, *from page 9*

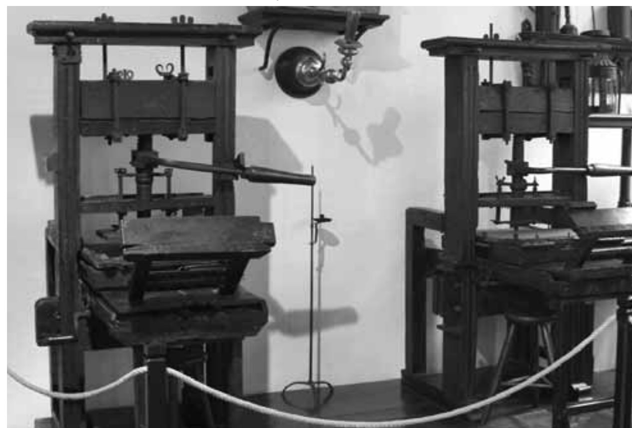
Germania inferior, sive XVII provinciarum geographicae genralis ut et particulares tabulae, *Amsterdam, hicolaes Visscher, 1684.*



The polyglot Bible took from 1568 to 1573 to complete.



The first scientific description of the potato appeared in a Jan Moretus publication of 1601.



These two presses are thought to be the world's oldest.

process of printing them, because it has almost 15,000 woodblocks, nearly 3,000 copperplates, and 791 sketches for engravings. A particularly interesting display, out for everyone to see, includes Peter Paul Rubens' sketch (he was another Antwerp man, a contemporary of Plantin's, and his home and studio is another Antwerp attraction) for the title page of an edition of Justus Lipsius, alongside the copper engraving and printed page.

The library's collection of bindings was enhanced in 1953 by the donation of Max Horn's collection of rare and beautiful books from the 16th through 18th centuries.

3 It is a very pretty, very interesting *place*. While you are studying something esoteric, your travel companion can explore how one of the richest families in Belgium lived its life, because the museum also includes their home.

4 If you are interested in religious history, the story of the Frenchman Christophe Plantin and how he used the investment of the Calvinist *Huys der Liefde* (a secret society of intellectuals and merchants) to found a publishing house has many a remarkable turn. He solidified his position by printing the largest polyglot Bible of the 16th Century, getting His Most Catholic Majesty Philip II to pay for it and supply a Spanish theologian and scholar to supervise it. In 1569, Plantin printed the *Librorum prohibitorum index*, the list of banned books that hung in every bookseller's shop, and which, ironically, includes some of Plantin's own publications. The only known copy of this remarkable document hangs in the restored "bookshop" of the museum.

5 If historic type interests you, you probably already know the Plantin-Moretus. Oak Knoll and the British Library have recently published a 352-page book called *Early Type Specimens in The Plantin-Moretus Museum*. Christophe Plantin and his successors travelled Europe searching for type. They acquired the punches of both Claude Garamond and Robert Granjon, two early French masters of the Roman letterform. Altogether, the collection includes nearly 4,500 punches and 16,000 matrices. Types for foreign languages—and music—are well represented, starting with the types required for the polyglot Bible: Latin, Greek, Hebrew, Syriac, and Aramaic.

The modern typeface we know as Plantin is a homage to the family, created by the Monotype company for the press of F. H. Pierpont. Pierpont visited the museum, collected specimens (mostly of Granjon's work) and provided them to Monotype.

6 If you are a historian who believes that the only way to develop a reliable picture of times before is to have a complete archive of an enterprise, the Plantin-Moretus is a dream come true. The museum has 158 running meters of business archives, 90% of the books printed by the firm, and countless artifacts of daily life and work.

The name Moretus is joined with Plantin's because Christophe had no surviving sons. But his daughter married Jan Moretus, who was the firm's capable manager even while Plantin was alive. Thereafter, due to his testamentary provisions, the company was handed down not to the eldest, but to the most competent member of the next generation. Eventually the family went the way of rich families everywhere, losing interest in the business and living off investments, but the 300-year run was extraordinary.

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Photographs by the author, who has excerpted liberally from text of a guidebook (written by Francine de Nave) provided at the museum.

Caxtonians Collect: Jim Hagy

Sixth in a series of interviews with memebers.

Interviewed by Paul Ruxin

Jim Hagy has been a member of The Caxton Club since 1998; he is a partner in, and head of the real estate practice at, the law firm of Jones Day. Caxton, we all know, is a magical place of necessity, having no physical locus of its own, and so it is fitting that the club has at least four members whose collections focus on magic and conjuring. Jay Marshall, David Meyer and Rex Conklin are three. Jim Hagy is the fourth and most recent. His library contains about 4,000 books, pamphlets, posters and ephemera, with emphasis on late nineteenth and early twentieth century material, especially "Books of Amusement," and holds about 700 single trick books.

Caxtonian: What are "Books of Amusement"?

Hagy: Books that included conjurer's tricks, among other topics…, but either described scientific principles that actually could be duplicated or had very terse descriptions of tricks and theories that couldn't really be duplicated based on the information given. They were really instructional books, but when you got to the conjuring part they were not very practical, deliberately, either because the authors weren't familiar enough with the subject matter or because they really didn't intend to give away the effect of the performance.

Caxtonian: And what are single trick books, like the ones pictured here?

Hagy: Magic tricks presented to the public as booklets promoting products, mostly published prior to 1920. They were produced by manufacturers of everything from food products to corsets and were handed out or offered as a premium in the promotion of non-magic products.

Caxtonian: You are also a performing magician, aren't you?

Hagy: I disappear a lot.

Caxtonian: Do you collect apparatus too, and use it in your performances?

Hagy: My performances are not technology driven. Now when I do perform I am more focused on entertainment than I am on those mechanical parts.

Caxtonian: In addition to collecting and performing, you have written about magic too. Tell us about your writing.

Hagy: I've written three books. *Early English Conjuring Collectors* was one, *The One Young* another, as well as occasional articles. I've also started on a series of books that are really bibliographies of magic for the public, a small slice focusing on the trick books. My first book focused on two early collectors, Henry Evanion and James Savern. In fact, I got a call out of the blue a little while ago from some organizations focused on magic, called the "Magic Circle;" they are collaborating with the British Museum celebrating their 100th anniversary and the British Library conjuring collections, and they've asked me to speak there this summer about Henry Evanion, much of whose collection they now have.

Caxtonian: When did you start collecting?

Hagy: Recognizing it's probably a disease, I collected without knowing it almost from the outset. I got a magic set under the Christmas tree at eight. At age eleven, for reasons I can't explain, I started to put out a monthly periodical for magicians that people were kind enough to subscribe to, so eventually, by the time I was fifteen, I had a couple thousand subscribers on four continents who were taking this monthly journal. In 1970 there was the first organized collectors' meeting; interestingly, it was in Chicago. At fifteen then I was the youngest guy.

Caxtonian: Is your wife Sage supportive of your collecting efforts?

Hagy: Yes, she's been great. We've certainly met more than our share of magic collectors at every position on the spectrum. I can think of half a dozen magic collectors I have known over the years whose spouses have hated magic, magic collecting. Sage actually has an interest herself in early images or publications aimed at women magicians. It was very uncommon that young girls or women have an interest in magic. Of course there's a fair amount of pre-nineteenth century material dealing with witchcraft and women.

Caxtonian: Where do you find items?

Hagy: E-Bay is great, Swann Galleries has an annual auction of magic material. But because I have this penchant for finding odd things, I also go to out of the way bookstores and antique fairs and spend the day hunting around randomly.

Caxtonian: Any final thoughts?

Hagy: Part of the interest, for me, in collecting early pamphlets of conjuring tricks aimed at the public is that the cover art often depicts performing magicians in ways that the public audience might see in their imaginations, rather than as magicians were in real life performances. I think this implies the importance of the audience's imagination in what it sees, and what it recalls, when visiting a magic performance. It may also explain, in part, why learning the secrets can be so disappointing—better not to know!

Bookmarks...

Luncheon Program
May 13, 2005
John Chalmers
"The Confederate Book of Common Prayer and the Union Blockade"

The Confederate States of America, established in 1861 during wartime, had many urgent book-related needs. Episcopalian parishioners in Atlanta, in Charleston, in Richmond were faced with prayer books that had multiple references to the United States of America, including specific prayers for the United States Navy. Finally published in London in late 1863, the complete *Confederate Book of Common Prayer* underwent outstandingly hazardous journeys aboard blockade runners, also carrying gunpowder and cannons. John Chalmers, Director of Research and Archives at the Chicago Community Trust and Caxton Club Membership Chair, will tell us of the sea adventures and survival of the Confederate Book of Prayers aboard the most famous blockade runner of them all: the CSS Robert E Lee. Don't miss this one!

Symposium
Friday, May 20, 2005, 1 pm
"Virtue and Vandalism: The Ethics of Breaking Books"

see page 8 for details

Collectors and Their Collections
Sunday, May 22, 2005, 2-4 pm
Caryl Seidenberg: The Vixen Press

see page 2 for details

Dinner Program
May 18, 2005
Peter Koch
"The Future of the Hand-Printed Book"

Peter Koch has been a seaman, a lumber mill laborer, and bookstore clerk, but that was all prelude to an extraordinary career in fine book publishing. His first press was in Montana, but by 1978 he had moved to the Bay Area, where he apprenticed himself to Adrian Wilson. Since then, he has combined commissioned printing for clients like the Stanford University Library and the Book Club of California with production of his own books. Since 1991 he has taught the history of printing at the Bancroft Library of the University of California at Berkeley.

He was interested in the presentation of Greek texts as long ago as 1986, but recently completed a Greek project which has won him worldwide acclaim. *The Fragments of Parmenides* is a bilingual edition of the writer's texts prepared with translations by Robert Bringhurst, the Canadian poet. For the book he commissioned Parmenides, a hand-cut Greek typeface drawn by Christopher Stinehour and cut by Dan Carr. It also includes wood engravings by Richard Wagener. Although it is long since sold out, we hope that he will bring one along for our perusal.

Since the Parmenides project, Koch has been reflecting on the role of fine printing as we move into the 21st Century. A sampling of his thoughts: "So much depends upon the text.... A book to me is a container and a reading machine designed for the transmission of meaning.... Simply reprinting a chestnut in an expensive edition with name-brand reproductions does not constitute fine printing." For the conclusions to his thoughts, you will have to join us on May 18.

Beyond May...

JUNE LUNCHEON:
Friday, June 10, Malcolm Hast will talk about developing an online version of one of the treasures of Renaissance bookmaking, Vesalius' *On the Fabric of the Human Body*. For a preview, visit http://vesalius.northwestern.edu

JUNE DINNER:
Wednesday, June 15, David Schoonover of the University of Iowa Library will talk about the Szathmary Collection of Culinary Arts, assembled by late Caxtonian Chef Louis Szathmary, and now housed at Iowa.

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.

For reservations call 312-255-3710 or email 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.