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Babble About Babel

An Introduction to the 2007 Caxton Club/Newberry Library Symposium on the Book

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The next Caxton Club/Newberry Library Symposium on the Book, "Remodeling the Tower of Babel: The Translator's Role in a Shrinking World," will take place on March 31, 2007. In the morning session (at the Newberry Library), we will hear papers by Prof. Patricia Clare Ingham, Prof. Thomas Hahn, Dr. Göran Malmqvist, and Prof. Douglas Hofstadter. The afternoon session (at the Alliance Française de Chicago) will be a panel discussion by the morning speakers, moderated by Newberry Scholar-in-Residence Diana Robin. There will be time for questions from the audience as well. Here are some thoughts to whet your appetite for what promises to be a wonderfully stimulating day.

In the charming preface to his 1999 translation of Pushkin's verse novel, *Eugene Onegin*, Professor Douglas Hofstadter offers a slightly ironic view of his method:

> [T]he American statistician and pioneering computer scientist Warren Weaver was among the first to propose the idea of machine translation, and in a famous paper he once wrote on the topic, he declared: "When I look at an article in Russian, I say, 'This is really written in English, but it has been coded in some strange symbols. I will proceed to decode.'" This has to be one of the funniest things I've ever heard said about translation—and yet I know exactly how Weaver could feel that way. Indeed, each morning, when I plunked myself down in bed with my coffee by my side, I'd don my trusty Warren Weaver cap and duly *proceed to decode*.[1]

I say "slightly ironic" because—attuned to computer and cognitive science as he is—Hofstadter's actual approach in translating Pushkin demonstrates an extraordinary sensitivity to the *subjective* process of shifting a literary work from one language to another. While the concept of "decoding" suggests the possibility of a static one-to-one correspondence between the English and the "coded" version, Hofstadter's preface richly illustrates the many possibilities and choices he and other translators of the same work have faced in rendering the original 1830s Russian.

Athanasius Kircher, Turris Babel, *Amsterdam, 1679. This book was an attempt by the great Jesuit philosopher to reconstruct the details of the story told in Genesis of King Nimrod of Babylon's attempt to reach the heavens by building a tower. For Kircher, Nimrod's punishment—a confusion of languages among his workers—was a paradigm for the problems caused ever since by the many languages and many religions of mankind.*

Those possibilities and choices are the subject of this year's Caxton Club/Newberry Library Symposium on the book, *Remodeling the Tower of Babel: The Translator's Role in a Shrinking World*, which takes place on March 31, 2007. The symposium brings together five scholars, who will offer a variety of viewpoints on the role translation has played—and will continue to play—in shaping the way we think and act.

In theory, the need for translation must reach back nearly to the beginning of human time. After all, the Tower of Babel myth, illustrating the proliferation of languages as a barrier to communication, is millennia old. And one might argue that, for millennia, the principal job of translation had been simply decoding: making communications understandable between traders and soldiers of different nations.

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TRANSLATION, *from page 1*

But at some point a consciousness of language's power to shape the way we think, not merely to express it—language, that is, as a cause and not merely as an effect—added a new and important dimension to the translator's role. The Bible presents the most obvious example. As the text made its way from Hebrew, Greek, and Aramaic into Latin, German, and English translations, differences in vocabulary and phrasing acquired doctrinal significance. The Latin Vulgate acquired authority independent of the original texts. Even errors have acquired their own poetic resonance (think of the camel walking through the eye of a needle).

No doubt the new technology of printing accelerated translation's pace. As S.H. Steinberg has observed, the rise of printing drove language in simultaneously opposing directions:

> On the one hand, the ties which linked up the individual members of the European commonwealth of nations were strengthened. The thoughts of philosophers, the discoveries of scientists, the writings of poets, and many other products of the human mind now swiftly became common property and were soon to be the precious heritage of all nations regardless of their national and personal origin. . . .
> On the other hand, the spread of printing tended to deepen, and even created, national frontiers in the sphere of intellectual activities. For the more the circle of readers widened, the less authors and publishers could rely upon their mastering Latin, the common vehicle of communication in the Middle Ages. The public who were now given an easy access to literature wished it to be made easier still and preferred books printed in their mother tongue to those in the idiom of scholars.[2]

The new technology stimulated both the production of, and demand for, texts of all sorts, opening new markets for vernacular translations as literacy increased. At the same time, the great expeditionary voyages generated an enormous mass of new information—both scientific and popular—for which the Old World clamored in all of its languages. Professor Thomas Hahn has been studying *Of the newe landes* (ca. 1511), a translation into English, by the Antwerp printer Jan van Doesborch, of discovery accounts by Vespucci and others. It was the first book in English to mention America by name, though Doesborch's native tongue was Dutch. It appears his main motivation was satisfying the enormous commercial demand for an English-language account of what the European explorers had seen. Hahn will offer his insights linking the globalization of print culture to intensifying European interest in the Globe itself.

As the mass of printed books transitioned from Latin to vernacular texts, translations became important tools of science, politics, religion, and the arts. Nevertheless, linguistic boundaries continued to represent important political divides that translation itself could not bridge, because language is inextricably bound up with nationhood. National epics like *Eugene Onegin*, *Don Quixote*, and *The Divine Comedy*, and the works of Goethe and Shakespeare, certainly played central roles in shaping the languages and political unity of Russia, Spain, Italy, Germany, and England. But it is difficult to find examples of *translations*—with the possible exception of the King James and Martin Luther Bibles—that had a similar impact on the nation into whose language the work was translated. Why should they? Why would a novel written in Spanish about Spaniards form a linguistic or political rallying point for people in other countries?

Professor Patricia Ingham is interested in the social role translations play. In her provocative essay, "Losing French: Vernacularity, Nation, and Caxton's English Statutes,"[3] she argues that William Caxton's late-fifteenth-century business plan emphasized English translations of desirable works written in Latin and French precisely to foster a readership for English-language books. "Unlike his failing competitors who tended to specialize in Latin and French," Ingham writes, "Caxton had developed a successful business precisely through the publication and marketing of vernacular volumes to a newly literate readership."[4] Ingham emphasizes an explicit relationship between Caxton's vernacular publications and the solidification of England's political identity as an island nation separate from its former French connections:

> Caxton's publishing program emphasized an intellectual English past, maintaining cultural continuity as a linguistically English institution. Insofar as Caxton's press purveyed England's heritage through vernacular literary masters and vernacular English histories, it could facilitate the loss of England's identification with all things French, including the Crown's historic ties to French territories and relations.[5]

Caxton's dual role as translator and printer, as Ingham explains, enabled him both to capitalize on market demand (as by far the most successful British printer of his day) and to create or expand his market by "consciously cultivat[ing] a vernacular audience for his printed works and . . . manag[ing] a particular cultural and intellectual program that would appeal to such an audience."[6]

As Steinberg notes, the majority of books Caxton printed were in English (both originals and translations), an unusually high vernacular ratio for the time.[7] Caxton's effort thus succeeded on the commercial level, but, as Ingham shows, there were political ramifications too. In 1490, Henry VII directed Caxton to print the first-ever English language edition of the English statutes. Though some scholars have seen that as a Tudor innovation in using the power of the press for political ends, Professor Ingham suggests that Henry's fragile hold on the monarchy depended a great deal on the support of the vernacular readers whom Caxton's program had cultivated: "Henry's interest in vernacular print signals a need to respond to, rather than a wish to direct, the popular fashions of his day."[8]

In that sense, Ingham argues, Caxton's translations had a significance wholly apart from their quality *as* translations. For her, that lies in the quality of their English, not in their faithfulness to the originals, and it seems almost beside the point to ask if they were good.[9] Caxton certainly promoted the work of native authors who wrote in English. But they apparently could not fill the demand of a nation of readers eager to establish a distinct identity.

Today, however, reading literature in translation is sometimes seen as a necessary evil forced on us by an educational system and cultural prejudices that do not foster facility in foreign languages. Frequently we hear it said that "You can't truly appreciate author X's work until you have read it in the original language." The validity of that proposition depends, of course, on what it means to "appreciate" an author and no doubt is affected by many factors, for example: (1) your fluency in the other language; (2) the extent to which the author relies on idioms, argot, colloquialisms, slang, and cultural references that have no direct counterpart in your native tongue; and (3) the extent to which the "music" of the original (as in poetry, though often in prose as well) is important to the text's meaning and flavor.

Of the newe landes. *Antwerp, Jan van Doesborch, 1511. The first English book on America. (enlarged)*

To be sure, not everyone believes that literature can only be "understood" in its original language. In a recent essay, the Czech writer Milan Kundera (who now lives in France and writes in French) actually takes the opposite view:

> . . . Rabelais, ever undervalued by his compatriots, was never better understood than by a Russian, Bakhtin; Dostoyevsky than by a Frenchman, Gide; Ibsen than by an Irishman, Shaw; Joyce than by an Austrian, Broch. The universal importance of the generation of great North Americans—Hemingway, Faulkner, Dos Passos—was first brought to light by the French. . . . These few examples are not bizarre exceptions to the rule; no, they *are* the rule. Geographic distance sets the

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TRANSLATION, *from page 3*

> observer back from the local context and allows him to embrace *the large context of world literature*—the only approach that can bring out a novel's *aesthetic value*—that is to say, the previously unseen aspects of existence that this particular novel has managed to make clear, the novelty of form it has found. Do I mean by this that to judge a novel one can do without a knowledge of its original language? Indeed, I do mean exactly that! Gide did not know Russian, Shaw did not know Norwegian, Sartre did not read Dos Passos in the original.[10]

Here, Kundera implicitly expresses a series of thoughts shared, I suspect, by many authors: "I set out to write a novel, not a 'Czech novel.' I wrote in Czech simply because that was the language I knew.[11] My ideas are human ideas, not Czech ideas. The Czech language does not define my ideas. I want to be read by everyone, not just Czechs."

All valid and relevant points. But do they make the language the author uses truly as irrelevant as Kundera seems to believe? That problem is potentially faced each year by the Swedish Academy, which must select the winner of the Nobel Prize in Literature. Scholars all, they still cannot have the facility to read idiomatically in every one of the languages from which nominees are drawn. Take this year's laureate, Turkish novelist Orhan Pamuk. I suspect most members of the Academy do not read Turkish. In what language did they read him? Did they all read him in the same language? Is that important? What about authors whose work has not been translated? Do they have a chance at serious consideration for the Nobel Prize?

Dr. Göran Malmqvist has been a member of the Swedish Academy for more than twenty years and thus has a special perspective on the problem. I hope he will suggest answers to those questions as he discusses his own experience as a leading translator of Chinese texts. In particular, the Swedish Academy appears to feel some obligation to spread the honors around the world and not be bound by an exclusively Euro-North American view of literature. And when an author wins the Nobel, that must vastly increase the likelihood his or her works will be translated into other languages. But if great literature is being written in "obscure" languages, as we must assume it is, how does it come to the Academy's attention?

Of course, the internet and the World Wide Web have created worlds of access almost unimaginable even twenty years ago. A vast amount of information is instantly available almost anywhere. Will it all be translated, or will the world come to use the sites as they are, blurring or eliminating linguistic barriers? Will machine translation—already available through Google and other search engines—become the standard to which we all become accustomed? Will Warren Weaver's world win the Web war?

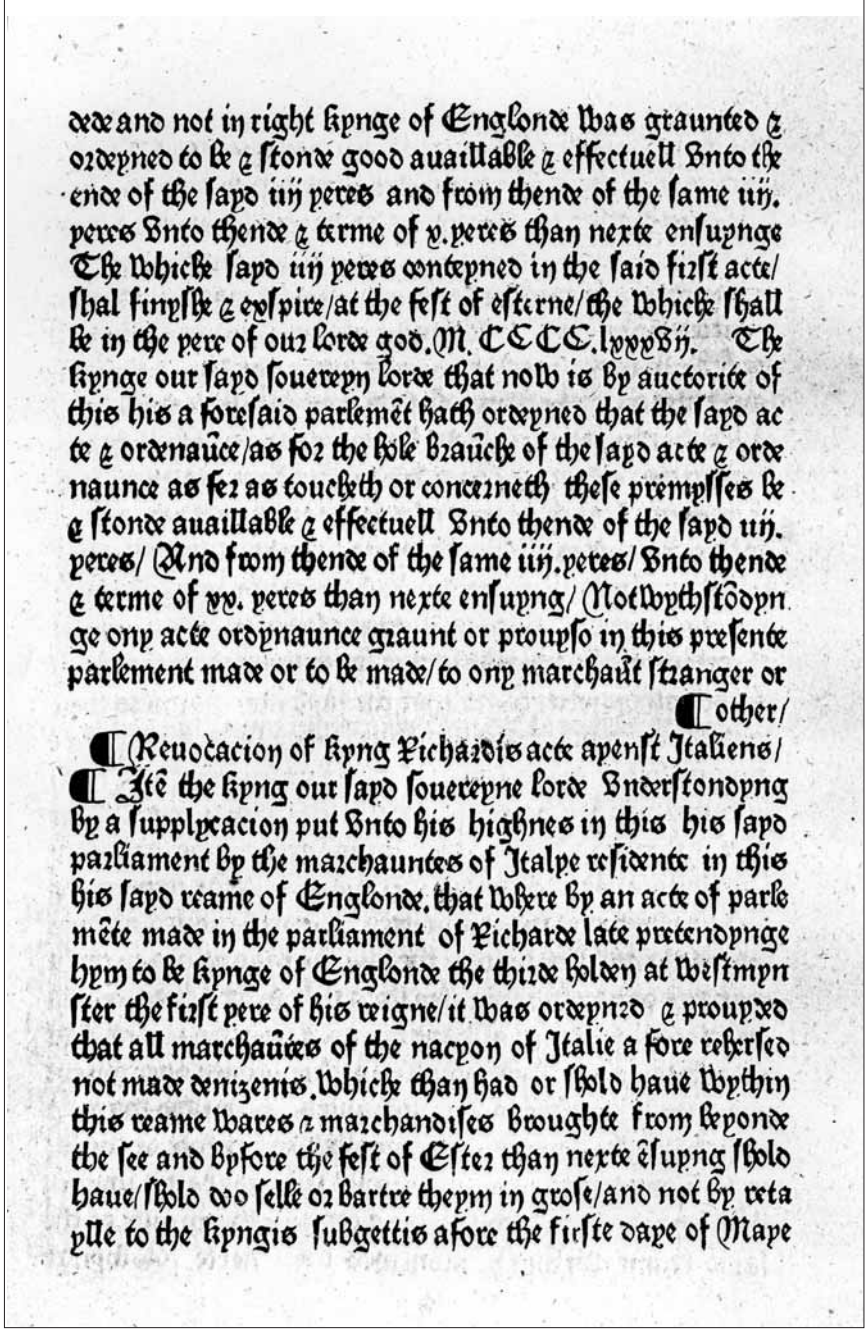
Which brings us back to Professor Hofstadter, who challenges us to think about the many choices translators must make. Though he is a scholar of computer science, among other things, he doubts the future—at least, the literary future—of machine translation, because "[c]omputers have a hard time getting the spirit of things; they prefer to know things to the letter."[12] The problem, it seems to me, is not so much that computers might be unable to distinguish idioms from literal meanings or to understand how words used in one context might differ in meaning when used in another. Indeed, advances in computer language recognition have focused on treating language as a series of contexts and not as a code in which the symbol "eau" translates uniquely and exactly into the symbol "water."[13] No, the problem is that there are so many ways of saying essentially the same thing, and the unique province of writers—at least, the good ones—is choosing just the right way.

Why, one might ask, have translators been tinkering so much with Proust all these years? The first line of Proust's great novel, as he wrote it, is: "Longtemps, je me suis couché de bonne heure." In his 1922 translation, C.K. Scott Moncrieff starts off this way: "For a long time I used to go to bed early." In 1981, Terence Kilmartin updated Moncrieff's translation, using a new French edition. But he left the first sentence alone. Kilmartin's revision was touched up in 1992 by D.J. Enright, who renders the opening as "For a long time I would go to bed early." Then in 2002, an entirely new translation, by Lydia Davis, reached the bookstores. Davis' version opens: "For a long time, I went to bed early." Subtle differences, to be sure.

Yet English is a language of almost infinite subtlety. Each version is just slightly different from the others, but are the differences important? Did Enright, and then Davis, believe Moncrieff and Kilmartin had missed something in Proust's French, or did each translator simply need to stake out different words to show the translation was new?

On the other hand, not all translators' work differs so subtly. For example, the first phrase of Kafka's *The Trial*, "Jemand mußte Josef K. verleumdet haben," is memorably rendered in the "standard" 1937 translation by Willa and Edwin Muir as "Someone must have traduced Josef K." "Traduced" is a wonderful word—and not an inaccurate translation as such. But its grand Latin pomp, which must send not a few readers to an *English* dictionary, does little to convey the immediacy of Josef's fate. (Can you imagine Orwell ending *1984* with Winston and Julia confessing to each other at their final meeting, "I traduced you"?) Recognizing the problem, later translators have tried different verbs: "Someone must have been telling lies about Josef K.,"[14] and "Someone must have slandered Josef K."[15] Yet "traduced" remains enshrined in the ear, a beautiful sound, its unfamiliar abstractness mirroring Josef's own unknown crime. Or does that make it the right word after all? When we like a word, we find ways to justify its use.[16]

Hofstadter loves experimenting with words; he loves word sounds and word games. Introducing his decision to translate *Eugene Onegin*, he says, "And now, yet another shameful admission: Until just a few years ago, I knew less about A. Pushkin than about a pushpin."[17] Is a sentence like that translatable?[18] It exists only for the sake of its sound; the literal meaning, even in English, tells us nothing. Indeed, he subtitles his masterwork on translation theory, *Le Ton beau de Marot*, "In Praise of the Music of Language," and the analogy to music suggests Hofstadter views translation in part as a form of interpretive perform-



dede and not in right kynge of Englonde was graunted & ordeyned to be & stonde good auaillable & effectuell vnto the ende of the sayd iiij yeres and from thende of the same iiij. yeres vnto thende & terme of v. yeres than nexte ensuynge The whiche sayd iiij yeres conteyned in the said first acte/ shal finysshe & expire/at the fest of esterne/the whiche shall be in the yere of our lorde god. M. CCCC. lxxxv. The kynge our sayd souereyn lorde that nowe is by auctorite of this his a foresaid parlemēt hath ordeyned that the sayd acte & ordenaūce/as for the hole brauche of the sayd acte & ordenaunce as fer as toucheth or concerneth these prempysses be & stonde auaillable & effectuell vnto thende of the sayd iiij. yeres/ And from thende of the same iiij. yeres/ vnto thende & terme of vj. yeres than nexte ensuyng/ Notwythstōdyng ony acte ordynaunce graunt or prouyso in this presente parlement made or to be made/to ony marchaūt stranger or other/

¶ Reuocacion of kyng Richardis acte apenst Italiens/

¶ Itē the kyng our sayd souereyne lorde vnderstondyng by a supplycacion put vnto his highnes in this his sayd parliament by the marchauntes of Italye residente in this his sayd reame of Englonde. that where by an acte of parlemēte made in the parliament of Richarde late pretendynge hym to be kynge of Englonde the thirde holden at Westmynster the first yere of his reigne/it was ordeyned & prouyded that all marchaūtes of the nacyon of Italie a fore rehersed not made denizenis. whiche than had or shold haue wythin this reame wares & marchandises brought from beyonde the see and byfore the fest of Ester than nexte ensuyng shold haue/shold do selle or bartre theym in grose/and not by retayle to the kyngis subgettis afore the firste daye of Maye

Statutes of Henry VII, *published at Westminster by William Caxton, 1489. This page contains the revocation of King Richard's statute.*

ance, of which there can be many valid versions. *Le Ton beau de Marot* itself is organized around 71 "translations" of a short poem by the sixteenth century French author Clement Marot, something like a set of variations on a theme, calling Bach's Goldbergs or Rachmaninov's Paganinis to mind. Some are fairly literal. Others seem wildly improvisational, having about as much connection to Marot's text as Charlie Parker's "Ornithology" has to its inspiration, "How High the Moon," by the near-forgotten Morgan Lewis.

Yet Hofstadter advocates the original author's side. In *Le Ton beau*, he says he "cringes" whenever he sees a concert poster elevating the performer's name over the composer's.[19] He harshly suggests that most literary translators do not share musical performers' thirst "to seize the limelight and to soak up every last drop of credit for the emotionality of the piece they are in essence merely resuscitating from dormancy." Rather, he says, most translators "seem to want to remain hidden behind the authors they are serving. Yes, *serving*."[20]

But here, Hofstadter lets us in on the big open secret. Though the translator's ego cowers beneath the concert pianist's, "a skilled literary translator makes a far larger number of changes, and far more significant changes, than any virtuoso performer of classical music would ever dare to make . . . ."[21] Paradoxically, then (though for him paradoxes are second nature), Hofstadter is interested in the impossibility of translation. Impossibility, that is, if the ideal type of translation is an "objective" conversion from one language to another. He recognizes that distortion-free idea transmission is unattainable. Translators "distort their input so much that they are completely unique scramblers of the message—which does not mean that their scrambling is any less interesting or less valuable than the original . . . ."[22]

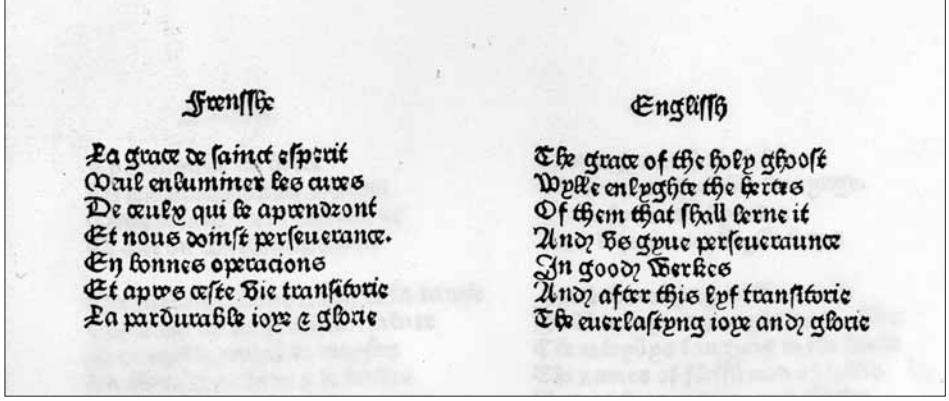
So although he recognizes the original author's supremacy, he also says what most of us know but many of us will not admit: a good translation can be good not so much because of its "accuracy," but rather because it has independent literary merit. I say that because what translators do, and what they say they do, are often sharply at odds. Hofstadter is candid enough to concede that he is a "selfish translator" who works for his own enjoyment and makes no claim to objective accuracy or transparency.[23] But consider Alexander Pope. His translation of Homer was for many years the English standard. Samuel Johnson, highly competent in Greek himself, called it "a performance which no age or nation can pretend to equal."[24] Johnson sarcastically acknowledged that Pope's translation had attracted censure from "some who wish to be numbered among the sons of learning," who claimed that Pope's translation was not "Homerical."[25] And though Johnson allowed some merit to that criticism, he came out strongly in favor of the translator's obligation to present an ancient text in a contemporary context:

> In estimating this translation consideration must be had of the nature of our language, the form of our metre, and, above all, of the change which two thousand years have made in the modes of life and the habits of thought.
>
> . . .
>
> To a thousand cavils one answer is sufficient: the purpose of a writer is to be read, and the criticism which would destroy the power of pleasing must be blown aside. Pope wrote for his own age and his own nation: he knew that it was necessary to colour the images and point the sentiments of his author; he therefore made him graceful, but lost him some of his sublimity.[26]

To Johnson, the compromise was fair, even necessary.

But Pope himself seems almost unwilling to acknowledge his compromise. In the introduction to his translation of the *Iliad*,

See ***TRANSLATION****, page 6*



Frenſſh

La grace de ſainct eſprit
Vail enluminer les aues
De ceulx qui le aprendront
Et nous doinſt perſeuerance.
En bonnes operacions
Et apres ceſte vie tranſitorie
La pardurable ioye & gloire

Engliſſh

The grace of the holy ghooſt
Wylle enlyghte the herts
Of them that ſhall lerne it
And ye gyue perſeuerance
In good werkes
And after this lyf tranſitorie
The euerlaſtyng ioye and glorie

William Caxton, Doctrine in which one everich may shortly lerne frenssh and englissh, *ca. 1480. This is the closing prayer.*

TRANSLATION, *from page 5*

Pope places himself on the side of the objectivists:

> It is a great secret in writing, to know when to be plain, and when poetical and figurative; and it is what Homer will teach us, if we will but follow modestly in his footsteps. Where his diction is bold and lofty, let us raise ours as high as we can; but where his is plain and humble, we ought not to be deterred from imitating him by the fear of incurring the censure of a mere English critic.[27]

Pope claims, in other words, that he was *following* Homer's diction, high where high, low where low, not polishing the whole thing for contemporary readers, as Johnson observed. Later on, Matthew Arnold, himself a great classical linguist, accused Pope more sharply of failing to follow his own rules:

> Pope composes with his eye on his style, into which he translates his object, whatever it is. That, therefore, which Homer conveys to us immediately, Pope conveys to us through a medium. He aims at turning Homer's sentiments pointedly and rhetorically; at investing Homer's description with ornament and dignity.[28]

Why pick on Pope? Partly to emphasize that translators often say one thing but do another. But mainly because he is, indirectly, the accused party in one of the most famous statements we have on the power of translation: Keats's "On First Looking into Chapman's Homer." Keats tells us he spent an evening reading George Chapman's 1616 translation, and it so inspired him that he spent the rest of the night feverishly writing his sonnet. Its familiar opening lines are:

> Much have I travell'd in the realms of gold,
> And many goodly states and kingdoms seen;
> Round many western islands have I been
> Which bards in fealty to Apollo hold.
> Oft of one wide expanse had I been told
> That deep-brow'd Homer ruled as his demesne;
> Yet never did I breathe its pure serene
> Till I heard Chapman speak out loud and bold:

Keats was not a Greek scholar. He already knew Homer in Pope's translation. But, as he says in the sonnet, though he had "oft . . . been told" of Homer's "wide expanse," he never truly appreciated it until he read Chapman's translation. Still, did Keats better appreciate Homer, or did he simply appreciate Chapman's style better than Pope's?

This is not the place, nor am I the person, to compare Pope's work with Chapman's. I merely note that Johnson and Keats, who each knew both versions, held opposing views of their respective merits—predictably, perhaps, given what we know of their tastes in general. In the next generation, Matthew Arnold cared for neither:

> . . . between Pope and Homer there is interposed the mist of Pope's literary artificial manner, entirely alien to the plain naturalness of Homer's manner; between Chapman and Homer there is interposed the mist of the fancifulness of the Elizabethan age, entirely alien to the plain directness of Homer's thought and feeling . . . .[29]

So the poor translator can't please everyone, in large part because expectations vary from person to person and from one generation to the next. The idea of an "objective" translation, as Hofstadter makes clear, is a myth.

But for how long will that continue to matter? What does the future hold? Here are a few thoughts for further discussion:

(1) *Will the limitations of computer translation impose limitations on our language?* In other words, will we start to write and speak in ways more suited to the ways computers "think"? The thought may seem frightening, but we know that technology influences expression, and computer translation is so cheap and fast that it may exert a gravitational pull we will find hard to resist.

(2) *Will the decline of book publishing foster a greater variety of translations, making them more akin to the variety of musical interpretations we now enjoy on records?* One reason we have so few translations of major world writers may be that publishing them is expensive. It becomes commercially hard to justify publishing a new translation when there are others already on the market. But the world of blogs and internet self-publishing provides a virtually cost-free environment for disseminating material of any sort. There is already a wealth of material on the net that likely never would have seen the light if the net did not exist. Why not a variety of new translations, each of which can be enjoyed for its own merits at little or no expense?

(3) *Will our concepts of literary history change?* A corollary to the increasing availability of low-cost translations might be that never-translated works and long-forgotten works in other languages might be resurrected in new translations. There must be many works we do not know that we would appreciate if we could only read them in translations that make sense. Some might even change our opinions of literary greatness in past times.

(4) *Will translation become increasingly difficult?* Another effect of the internet and other mass media is the rapid increase in word creation, coupled with an increasing balkanization of our own language—and, I am sure, of others. Keeping track of all that must be a translator's nightmare, especially as "high" culture increasingly borrows from "low" culture for literary effect.

(5) *Will translation become increasingly unnecessary?* On the other hand, the internet is truly *international*. Czech children who have limited access to English books have unlimited access to English-language web sites that they want to understand. Though of course web sites exist, and will continue to exist, in many languages, English—particularly American English—

seems poised to dominate communication and dictate new vocabulary. At one time, the idea that Europe would have a single currency was unimaginable. Yet the Euro exists and even thrives. Can the nationalist emotions that support linguistic jingoism resist the tide of "globalization"?

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All illustrations courtesy the Newberry Library.

NOTES

[1] Alexander Sergeevich Pushkin, *Eugene Onegin: A Novel in Verse*, A Novel Versification by Douglas Hofstadter (New York: Basic Books, 1999), p. xxxi. Caxtonians will be interested to note that Professor Hofstadter not only wrote the translation but also designed the book and produced its calligraphic chapter headings.

[2] S.H. Steinberg, *Five Hundred Years of Printing* (Harmondsworth: Penguin Books, 2nd ed. 1961), p. 117.

[3] In William Kuskin, ed., *Caxton's Trace: Studies in the History of English Printing* (Notre Dame: University of Notre Dame Press, 2006).

[4] *Ibid*., p. 289.

[5] *Ibid*.

[6] *Ibid*., p. 280.

[7] Steinberg, *op. cit*., p. 120.

[8] Ingham, *Caxton's Trace*, *op. cit*., p. 286. Alfred Pollard attributes the rise of English vernacular printing to a more pernicious source. Henry's immediate predecessor, Richard III, had permitted the free importation of foreign books. According to Pollard, that had a "disastrous" effect. It "quickened the growth of English learning," but it also "restricted the English printers to printing and reprinting a few vernacular books of some literary pretensions and an endless stream of works of popular devotion and catch-penny trifles." (Alfred W. Pollard, *An Essay on Colophons*, Chicago: The Caxton Club [1905], p. 110.) So Pollard, at least, attributes Caxton's vernacular printing program to continental dominance of the scholarly book market rather than to a patriotic interest in the native tongue.

[9] Caxton called attention to his own poor language skills. In the prologue to his first translation, *The Recuyell and Histories of Troye* (ca. 1474), he wrote of his "simpleness and unperfectness" in both English and French, noting that he had never been in France and that his native English was the "broad and rude" Kentish dialect.

[10] Milan Kundera, "Die Weltliteratur: How We Read One Another," *The New Yorker*, January 8, 2007, p. 30.

[11] As noted above, Kundera now writes in French, probably for a variety of reasons, not the least of which might be its greater accessibility to world readers. There is, of course, a short but distinguished list of authors who switched languages as adults and wrote great works in their adopted tongues, including Conrad, Nabokov, and Audubon.

[12] "Analogies and Roles in Human and Machine Thinking," in Douglas Hofstadter, *Metamagical Themas: Questing for the Essence of Mind and Pattern* (New York: Basic Books, 1985), p. 548. Hofstadter wrote that in 1981, and presumably his views of what computers can do have changed somewhat over the past 25 years. But in his more recent book, *Le Ton beau de Marot* (New York: Basic Books, 1997), he still seems dubious, offering up several examples of computer-generated translations that fail on many levels.

[13] American perfumers used to advertise a product called "toilet water"—clearly a literal translation of the French *eau de toilette*. But as the word "toilet" has come exclusively to mean—speaking euphemistically but no longer idiomatically—a water closet, the product could not be called "toilet water" today without creating embarrassment, and the name has fallen out of use.

[14] E.M. Butler's revision of the Muir translation (New York: Alfred A. Knopf, 1964).

[15] Breon Mitchell's translation (New York: Schocken Books, 1998). I have not yet seen the 1977 Douglas Scott-Chris Waller and the 2005 Richard Stokes translations.

[16] In their Latin roots, "traduce" (*trans ducere*, "lead across") and "translate" (*trans latus*, past participle of "carry across") are quite similar. Does every translation slander the original?

[17] Richard Hofstadter, *Le Ton beau de Marot* (New York: Basic Books, 1997), p. 233.

[18] Hofstadter recognizes the problem his style poses. In his *Fluid Concepts and Creatrive Analogies: Computer Models of the Fundamental Mechanisms of Thought* (New York: Basic Books, 1995), p. 5, he notes that his Pulitzer Prize-winning book, *Gödel, Escher, Bach* is "filled to the brim with wordplay" and presents a difficult challenge to translators. But he declares himself happy with the French, Spanish, and Chinese versions undertaken by his colleagues.

[19] Hofstadter, *Le Ton beau de Marot*, *op. cit*., p. 363.

[20] *Ibid*., p. 365.

[21] *Ibid*.

[22] *Ibid*., p. 388.

[23] *Ibid*., p. 366. Several years later, in the preface to his translation of *Eugene Onegin*, he partially retracted that statement, saying he believes he is generous because he desires "to share with others the thrill of being in close touch with Pushkin." *Eugene Onegin*, *op. cit*., p. xxxi.

[24] "Life of Pope," in Samuel Johnson, *The Major Works* (New York: Oxford University Press, 2000), p. 744.

[25] *Ibid*., p. 745.

[26] *Ibid*., p. 746.

[27] The above quote comes from the on-line version provided by Project Gutenberg, http://www.gutenberg.org/files/6130/6130-8.txt.

[28] Matthew Arnold, *On Translating Homer: Three Lectures Given at Oxford* (London: Longman, Green, Longman & Roberts, 1861), p. 21.

[29] *Ibid*., p. 11.

UNDERWOOD, *from page 11*

studio on Irving Park. "When I get into a group, I volunteer," she says. "Now, several times a year I do a newsletter for them. That keeps me doing things in graphic arts." As an afterthought she adds, "And then, I'm president of the local chapter."

Another pressing activity is caring for her sister. She has recently required nursing care, but Underwood frets that she's becoming cut off from the world as her hearing and eyesight fail. "I make it to visit her most every day," she says.

Underwood's miniature books

Somehow, she finds time to collect a few books. Her largest collection, and the only one she admits is really a collection, is of ABC books and ephemera. They are cram-jammed into two wide shelves in her living room, and an additional shelf in her office displays related items: ABC coffee mugs, ABC cookie molds, even ABC ice-cube trays! But there are also near-collections on the history of printing, the Civil War, and Illinois history. But, except for the ABC materials, "I don't buy books to collect, I buy them to read. Of course, I still have a few I bought intending to read that I haven't gotten around to reading."

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Every Little Bid Helps

Results of the 2006 Caxton Holiday Revels

Dan Crawford

The semi-official statistician and Book Hauler for the Caxton Club has written elsewhere about the joys of holiday confusion. Certainly a significant contributor to the season of flustered good will is the Caxton Club Auction held at the Holiday Revels. Oh, there are those who would like to switch the auction to another holiday—say, April 15th—but what's more appropriate to the season: going to the mall to engage in a wrestling match for this year's model of Tickle-Me-Elmo or ambling over to the Mid-Day Club for a cup of egg nog, a good dinner, and a wrestling match for a limited edition printing of *Tropic of Cancer*?

The level of jollity at this year's auction was well up to standard, as was the level of confusion. When the dust cleared, the following statistics were swept up:

Donors: 52

Item donated from farthest away: probably *Talking to Strangers* by Danielle S. Allen (donated by Susan M. Allen from California). The Statistician declines to measure the distances, but there were also several good books from Lee J. Harrer in Florida

Youngest donors: The 2006-07 Caxton Fellows, Jenny Kim and Mark Moroney, donated a drop-spine box to be built to the winning bidder's instructions

Newest Chicago institution represented by a donation: The Freedom Museum was represented by *Celebrating Freedom* (Produced and donated by Kim Coventry)

Items from retail institutions not dealing in books: Levenger's, a constant temptation to Caxtonians, sent a luxurious pen

People who donated things for the Enigma Box (a box of books good enough to sell but not good enough for the donor to want them on display): 2

Bidders: 55

Bidders who won something: 44

Most deedy bidder: One member bid on18 items, winning 6

Item with the most different bidders: The 1970 reprint of Daniel Burnham's *Plan of Chicago* (donated by Bill Locke) had 7 bids from 6 different bidders

Item with the most bids but only 2 bidders: Two people spent the evening trying to outbid each other for *The Brandywine Tradition* (donated by Ed Ripp and Gail Hendricks)

Person whose handwriting on the bidsheets deteriorated the most as the evening went on: Wild horses couldn't drag it out of me.

Members of the Club with four letter names ending in tz: 3

Members with names ending in tz who won something at the auction: 3

Person who won the most in silent auction: A single bidder went home with 7 items

Winner of the most items overall: one person won 6 in the silent auction, and 2 in the live auction afterward

Items in the leftover box: 8 (including a tour, a video, and several books on tape)

Number of dollars raised over all : 7,197

Tours offered: 4 (Field Museum, Pritzker Library, Newberry Library, and a cemetery of your choice)

Most bid-upon item: Publication Four of the Society of Mayflower Descendants in the State of Illinois (Donated by R.R.Donnelley & Sons) had 15 bids

Most people saying "Oh, didn't I win that?": 3 people exclaimed this about *The Christmas Squirrel and the Thanksgiving Penguin* (donated, bound, printed, illustrated, etc. by Muriel Underwood)

Item which sold for 25 times its opening bid: a 1935 catalogue of Grant Wood exhibition at the Lakeside Galleries (donated by R.R.Donnelley & Sons)

Christmas Items: *The Christmas Squirrel and the Thanksgiving Penguin*, noted above, *Sir Gawain and the Green Knight* (donated by Adrian Alexander), a *Christmas Carol* video (discussed below). and a First Day Cover of the 1980 U.S. Christmas Stamps (donated by R.R. Donnelley & Sons)

Highest price paid for an item: The Arion Press edition of Wittgenstein's *On Certainty* (donated by James R. Donnelley) sold for $1600

Potentially most valuable item at the auction: Powell's Bookstore offered a card entitling the bearer to a 20% discount on all purchase for a year (donated by Brad Jonas)

Tributes to Caxtonians: *Bruce Rogers: A Life in Letters* (donated by Robert McCamant), *FWG Tributes* (a tribute to Frederic W. Goudy, donated by William C. Hesterberg), and *The Craftsman and the Punchcutter* (R. Hunter Middleton, also donated by William C. Hesterberg)

Items written by, produced by, bound by, or otherwise the work of one or more Caxtonians: 45

Items published by Club: 5, donated by Bruce and Margaret Beck, Robert S. Brooks, and Jeanne C. Goessling

Most appealing write-up: The videocassette of Charles Dickens's *A Christmas Carol* was noted as the worst screen adaptation of that classic ever produced (donated, it says here "by an Anonymous Dickens Fan"

The "If It Looks Like a Book and Opens Like a Book Award": The Ex Libris Purse looks like a book which has been converted into a purse, but is actually a book cover with useful carrying handles (the donor, Kay Michael Kramer, can tell those interested where to get another one).

The Second Action Figure Offered at a Revels Auction was, appropriately, a sequel to last year's Book Lust action figure. This year the figure had more books (as did most of the audience, of course; donated by Ed Bronson)

Books other than English: 3, including a Chinese landscape book (donated by Wendy Husser), the *Magyar Album*, in Hungarian (donated by R.R. Donnelley & Sons), and Romain Rolland's *Jean-Christophe*, in French (donated by Ray Epstein)

Prettiest book ever: This was a matter of some debate: the Chinese landscape book mentioned above was upheld by some, while others went for the tan morocco *Johnsoniana* (donated by Bob Karrow.) The *Webster's Tenth Collegiate Dictionary* bound by the Harcourt Bindery also had numerous backers (This was donated by Samuel Ellenport)

Miniatures Offered for Sale: 6, donated by Suzanne Smith Pruchnicki, Dorothy

See ***EVERY LITTLE BID****, page 10*

Club Notes

Membership Report, December 2006 and January 2007

1. I am pleased to announce the election to membership of the following individuals. (As there was no December council meeting, these new members are listed in order of their month of nomination.)

December

Adam Muhlig has been a booklover since childhood. Since the age of twelve, he has been involved in the old and rare book business, working with books and booksellers. He has appraised books, manuscripts, and musical materials for persons such as poet William Jay Smith and musician Stevie Ray Vaughn. His collecting interests include poetry and books about books. Adam recently moved to Chicago to become the first department head for books and manuscripts for Leslie Hindman Auctioneers. Nominated by Tom Joyce, seconded by Shawn Donnelley.

Judy Mitchell is a librarian at New Trier High School, holding an MBA from DePaul and masters degrees in both educational administration, library and information science. During childhood, the adults in her life nourished her love of reading—not only by reading to her and buying her books, but first by taking her to libraries, and then allowing her to venture there on her own. When traveling she visits libraries and used bookstores as a form of recreation. She continues to treasure her favorite childhood books, made priceless by their peanut butter and cocoa stained pages. Judy learned of the Caxton Club through the 2006 Symposium. Nominated by Skip Landt, seconded by Bill Mulliken.

Margaret Oellrich, a member of Phi Beta Kappa, is a recent summa cum laude graduate of Boston College, where she won awards for academic work and social concern. She is currently both a graduate student at Dominican University and an administrator with the Chicago Public Schools. Her current work is planning and implementing programs to increase student access to post-secondary education. When she receives her graduate degree in Library Science she hopes to pursue a career in special collections. Her special interest is 19th century women's history. Ms Oellrich was nominated by Skip Landt and seconded by Bill Mulliken.

January

David Phillip Hartmann is by profession a trader at the Chicago Board of Trade. His academic background in English and political science have led him to a career of eclectic purchasing, With interests including English literature, European history, and military history (especially WWII), his favorite authors are Anthony Trollope, George Elliot, P.G. Wodehouse, and Winston S. Churchill. Nominated by Phil Leibson, seconded by James Tomes.

Donald A. Heneghan has developed a highly regarded collection of modern poetry, including one of the largest collections of Beat Generation literature. His collection of the City Lights Pocket Poet series was exhibited in 2005 at the Grolier Club in New York and subsequently at the University of Chicago Library. Heneghan has met and interviewed many of the individuals involved with the Pocket Poet series, and his collection includes many signed and association copies. Heneghan serves on the University of Chicago Library's Visiting Committee and the University of Chicago Library Society Steering Committee. Nominated by John Blew, seconded by Alice Schreyer

Clifton Meador is a Professor in the Interdisciplinary Arts Department and in the Book and Paper Center of Columbia College. He has exhibited widely and his work is held in collections all over the world, including the Museum of Modern Art, the Victoria and Albert Museum, and the Bibliotheque Nationale in Paris. He has received numerous grants and fellowships. In 1999 he served as artist-in-residence at the Glasgow School of Art, and in 2003 was a Fulbright Scholar to the Republic of Georgia—a forthcoming book will deal with his adventures and research there. He has published over 30 books. His most recent, *The Nameless Dead* (2004) is based on photographs taken in Uzbekistan is one of his travel and history inspired books, which also include *Whisky Defense* (2001) and *Memory Lapse* (1999). Nominated by Bill Drendl, seconded by Robert Williams.

Ron Offen is a poet, editor and biographer, former poetry editor of the Chicago Daily News. As editor of Free Lunch, Ron publishes the work of established and emerging poets. The archive of that journal is now at the University of Chicago library. In seconding his nomination, Alice Schreyer, notes that among the materials in that collection are copies of poetry publications with inscriptions testifying to the high regard and affection in which Offen is held by other writers. Nominated by Bill Locke, seconded by Alice Schreyer.

W. Boyd Rayward is Professor of Library and Information Science at the University of Illinois, formerly Dean of the Graduate Library School, University of Chicago and a former Caxtonian. His membership recessed when that school was closed and he returned to Australia, where he subsequently served as Provost of the University of New South Wales in Sydney. He was the club's contact with Alistair Black, who spoke at the September dinner meeting. His special interest is in library history. Welcome back! Nominated for reinstatement by Don Krummel.

2. Considering introducing a friend to the Caxton Club? The 2007 annual symposium, "Remodeling the Tower of Babel: The Translator's Role in a Shrinking World," to be held March 31st, would provide an excellent introduction to the Caxton Club. With an historical perspective reaching back to the time of Caxton, presenters from major universities in the United States and Sweden, the Symposium will be an extraordinary and intellectually stimulating program. As this is a free event, open to the public, early registration for you and your guests is strongly encouraged. If you know of someone who might be interested and provide a name and address, I will be happy to send them a note with information on the Symposium, mentioning your referral: skiplandt@sbcglobal.net.

Dan "Skip" Landt

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Book and manuscript-related exhibitions: a selective list

Compiled by John Blew

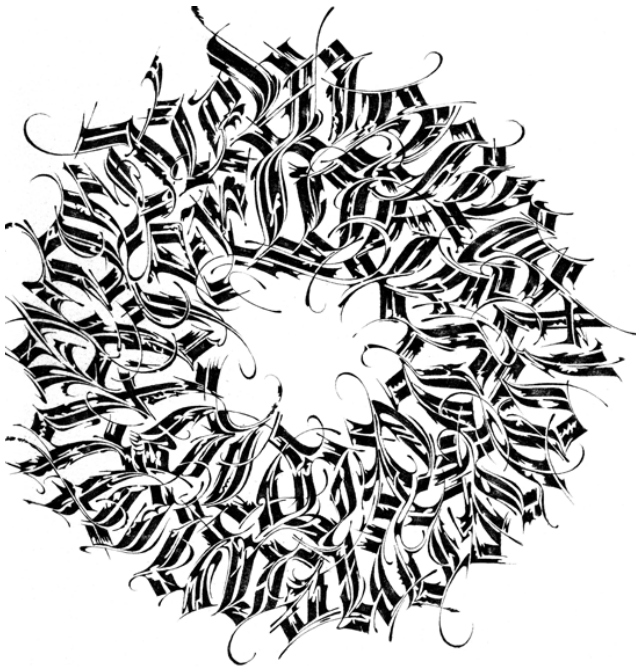
(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

"The Meaning of Dictionaries" (featuring historical dictionaries from the Research Center's holdings, as well as archival materials from the University of Chicago Press, this exhibit explores the ways English language dictionaries have defined meaning from the Enlightenment to the digital age, as well as what dictionaries mean within their cultural contexts) at the Special Collections Research Center, University of Chicago Library, 1100 E. 57th Street, Chicago 773-702-8705 (12 March 2007 to 6 July 2007)

Chicago Calligraphy Collective's 21st Annual Juried Exhibition (juried exhibit of members' work, including handmade artists' books and broadsides as well as three-dimensional works executed in various media and styles, from classical to contemporary) at the Newberry Library, 60 West Walton Street, Chicago 312-255-3700 (closes 17 March 2007)

"Imposters" (an exhibition of materials from the Adler's collections which have been determined to be forgeries) at the Adler Planetarium & Astronomy Museum, 1300 South Lake Shore Drive (the Museum Campus), Chicago 312-322-0300 (10 March 2007 to 3 June 2007)

"Flora of South America" (rare books and periodicals from the Library's collections about plant explorations in South America, to complement a concurrent exhibition of the paintings of Margaret Mee from the Royal Botanic Gardens, Kew) in the Reedy Rare Book Reading Room of the Lenhardt Library at the Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (closes 9 April 2007)



Calligraphy Collective at Newberry
"Sept. 1, 1939" by Carl Kurtz

"Black Jewel of the Midwest: Celebrating 75 years of the George Cleveland Hall Branch Library and the Vivian G. Harsh Research Collection," spotlighting their roles in the cultural flowering of the Chicago Renaissance and the Black Arts Movement (this exhibition includes books, manuscripts, photographs and artifacts, many of which have never before been exhibited, from the Harsh Collection, one of the finest institutional collections anywhere of African-American history and literature) at the Woodson Regional Library of the Chicago Public Library, 9525 South Halsted Street, Chicago 312-747-6900 (closes 31 December 2007)

"Cézanne to Picasso, Ambrose Vollard, Patron of the Avant Garde" (in addition to traditional works of art, this exhibition contains a number of *livres d'artistes* created by the artists featured in the show, including Bonnard, Degas, Denis, Dufy, Picasso and Rouault) at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 312-443-3600 (closes 12 May 2007)

"One Book, Many Interpretations" (to commemorate the five-year anniversary of *One Book, One Chicago*, an exhibition of artistic bindings done by fine binders from around the world which interpret the ten *One Book, One Chicago* selections through the art of binding) in the Special Collections Exhibit Hall, 9th Floor, Harold Washington Library Center of the Chicago Public Library, 400 South State Street, Chicago 312-747-4300 (closes 15 April 2007)

"Solon S. Beman Architecture in Illinois" (an exhibition of contemporary and archival photographs and other materials of some of the more than 1000 buildings designed by Beman, many of which including Pullman are located in northern Illinois) at the Pullman State Historic Site, Hotel Florence, 11111 S. Forrestville Avenue, Chicago 773-660-2341 (closes Spring 2007)

Members who have information about current or forthcoming exhibitions that might be of interest to Caxtonians, please call or e-mail John Blew (312-807-4317, e-mail: jblew@bellboyd.com).

EVERY LITTLE BID, *from page 8*

Sinson, Muriel Underwood, and Martha Chiplis

Heaviest item at the Auction: no one went for this prize this year, for which the book hauler is grateful; but contending for it were *The History of the Book* (donated by Steve Tomashefsky) and *The John F. Barlow Mineral Collection* (donated by Peter J. Fortsas)

Newest item: *The Christmas Squirrel* mentioned twice now is a contender, but so is *Black Point Legacy* (published the Sunday before the auction, and donated by William O. Petersen)

Sorriest item: those of you who forgot to attend.

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Caxtonians Collect: Muriel Underwood

Twenty-eighth in a series of interviews with members

Interviewed by Robert McCamant

Muriel Underwood joined the Caxton Club in 1993, nominated by Bruce Beck and seconded by Frank Williams. Joining was a logical step for a person who had spent most of her adult life on books: designing them, publicizing them, and creating many of them from scratch.

It all began when she got out of the Marines at the end of World War II. She had spent almost two years in the military, running mimeograph machines on the west coast. War over, women out.

But the GI bill applied to women, too, so Underwood enrolled herself at the School of the Art Institute of Chicago in a diploma course in commercial art. After that, there was a year or so of brief jobs at department stores and ad agencies, but one day she found herself doing temporary pasteup at Scott Foresman in the advertising art department.

Scott Foresman proved to be a compatible place. She moved from temping to being an employee, and eventually to being supervisor of the promotion art department, responsible for the preparation of sales materials, exhibit displays, and advertising. But after 13 years, a new head of promotions was appointed. He thought the art department was too big, so he broke it into two sections. And he wasn't crazy about a woman being in charge, either. So when the year-end bonus had been passed out, Underwood took her leave.

A year or so of free-lancing led to a position at Follett as a staff designer in the children's trade-book department. "It was an exciting time," Underwood observes. "Libraries around the country were buying books for the baby-boom generation, in part because the federal government was passing out funds. So everybody who was making children's books was making them as fast as they could. One year at Follett I worked on over a hundred books! Some were reprints of foreign titles with only new covers, but others were built from scratch. I particularly enjoyed it when we got to hire appropriate illustrators for the texts."

But then, on Friday the 13th of March, 1970, Underwood gave her notice at Follett. She never again worked as an employee. (Once again a new boss had been heard to mutter something about how she was paid an awful lot "for a woman.") Instead, she hung out her shingle as "Miscellaneous Graphics," the name she used for her freelance book design and production services.

The 27 years she's been a freelancer have seen her in a variety of offices and working out of her home. I'm pretty sure that I met Muriel through the Society of Typographic Arts sometime in the late 70s. I think of her as working out of an office on Wabash, but in the late 70s her office was on Madison. She sometimes had partners (for a few years she worked with Frank Williams and Durrett Wagner, calling themselves the Bookworks) and sometimes office-mates. The clients were legion…Rand McNally, AARP, Scott Foresman, the ABA, just to name a few. "I remember I even did a quarterly magazine for ten years," she says. But it must not have been a particularly interesting one, because she can't recall its name!

One memorable move took place on the day of the great flood in the Chicago Loop, April 13, 1992. Luckily, all her possessions had been removed before the flood occurred, but she found herself upstairs in her old office when the power was cut off. "I won't forget walking down 16 floors," she says.

As Underwood began to scale back her freelancing in the 90s she started work on a new career, that of publisher of miniature books. Altogether, she has finished eleven titles. She got into miniatures after doing a much larger project with the late Ralph Creasman, *Fearsome Critters, Folktales From the Forest and Desert*. That book, which the two of them mainly used as self-promotion for his illustration and her design businesses, now sells for as much as $250 on the antiquarian market. "But it was just too big a job. With a real miniature book I could produce the whole thing in a reasonable amount of time." Some have been handset letterpress, some computer-typeset but letterpress-illustrated. Several have been collaborations with the Club's own Dan Crawford. The most recent one, *The Christmas Squirrel and the Thanksgiving Penguin* debuted at the Holiday Revels in December.

As if she did not have enough to do, a few years back Underwood became active in a women's veterans group, the Women Marines Association. She learned of the group when she met a member in a bookbinding course she took at Barbara Metz's

See ***UNDERWOOD****, page 7*

Bookmarks…

Luncheon Program
March 9, 2007
George Ritzlin
"A Scoundrel I Have Known:
The Story of Map Thief E. Forbes Smiley III"

On June 8, 2005 a vigilant librarian picked up an X-Acto knife blade from the floor of Yale's Beinecke Library and set off a series of events that culminated in the arrest of a man eventually convicted of stealing 97 rare maps worth over $3 million. As proprietor (for over 30 years) of the highly respected George Ritzlin Maps and Prints in Evanston and co-founder of the Chicago Map Society, George is well qualified to speak on this subject.

Topics to be included: How did a well-known member of the inner circle of rare map dealers become a convicted felon? What about the F.B.I.'s "Treasure Hunt" to locate the stolen items? What would be the proper sentence for a man who pilfered national treasures and destroyed trust between libraries and their patrons?

Come and hear what Clive Field, Director of the British Museum, described as "one of the largest, most prolonged, premeditated, and systematic of all thefts from libraries."

Dinner Program
March 21, 2007
Leslie Hindman
"Auction: The Crossroads of Commerce and Culture"

Caxton's own Leslie Hindman, entrepreneur and connoisseur extraordinaire, will tell us about the exciting world of auctions. Have you ever wondered where the lots at an auction come from? How the estimated prices are set? What the house premium goes for? Who is bidding over the phone and why? Serious and experienced collectors often avoid auctions, fearing that the "all-in" prices are inevitably above the value; this, of course, enables them to pay even more when the successful buyer, often a dealer, offers the lot in a catalogue.

Hindman is the eponymous owner of the auction house, and a veteran of Sotheby's, shows on the Home & Garden network, radio, and the *Chicago Tribune*. She has discovered a previously unknown still life by Vincent van Gogh and sold the valuables of many famous Chicago families. She is also a an experienced and frequent speaker, and a board member of, among other cultural and civic organizations, the Chicago Public Library Foundation and the Goodman Theatre.

Beyond February…

APRIL LUNCHEON
On April 13th artist, printer, binder, and papermaker Peter Thomas (of Peter and Donna Thomas: Santa Cruz), will speak about artist books. They will bring along some of their own, examples of which are in collections and museums worldwide.

APRIL DINNER
Stuart Sherman, chairman of the English Department at Fordham University, will tell us April 18 about David Garrick, the most famous actor ever on the English stage, and how he shaped our ideas of celebrity death and deathlessness ever since.

MAY LUNCHEON
On May 11 Lesa Dowd, of the Chicago Public Library, will deliver a behind-the-scenes look at a current juried artists' books exhibition which she curated. *One Book, Many Interpretations* celebrates the 5th anniversary of Mayor Daley's *One Book, One Chicago* program.

MAY DINNER
Robert H. Jackson is a noted bibliophile and founder of FABS. He is also an author and the editor of the recently published Book Talk. On May 16 he will talk about his interest in illustrator Rockwell Kent, whom he has pursued even to Greenland.

The 2007 Caxton/Newberry Symposium on the Book…

The event will be held Saturday, March 31, at the Newberry Library in the morning and the Alliance Française in the afternoon. The topic will be "Remodeling the Tower of Babel: The Translator's Role in a Shrinking World." Speakers include Patricia Clare Ingham, of Indiana University; Thomas Hahn of the University of Rochester; Göran Malmqvist of the Swedish Academy; and Douglas Hofstadter of Indiana University. The morning will be devoted to talks by each speaker; in the afternoon, all will join in a panel discussion moderated by Diana Robin of the Newberry. *The day-long symposium is open to the general public, but seating is limited and advance registration is required. Use the form on the Club web site.*

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of Chase Tower, Madison and 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. Call Steve Masello at 847-905-2247 if you need a ride or can offer one.