

Neo-Platonic Revelations at the Newberry Library

Connecting the dots from Dante through Michelangelo to Castiglione and Machiavelli

Ed Quattrocchi

Most Caxtonians are aware of the vast holdings in the Newberry Library, but its Special Collections department is not as frequently used by Caxtonians as it deserves to be. The third annual Caxton Club/Newberry Library Symposium, "Rare Books and the Common Good," on April 12 (see page 12 for details), serves as a reminder that Chicagoans interested in rare books and book collecting have a surfeit of treasures in Special Collections. In previous *Caxtonian* articles¹ I have written about seminal books of the 16th century, viz. Pietro Bembo's *Gli Asolani*, Thomas More's *Utopia*, and Erasmus' *In Praise of Folly*. In this article I comment on a crown jewel, and two related gems in Special Collections. The most precious as an example of Renaissance art and publishing is the Florentine edition of Dante's *Commedia*, published by Nicolo Tedescho in Florence in August, 1481.

In addition, I will discuss the *Commedia's* connection with Michelangelo's funerary sculptures in the Medici Chapel in Florence; Machiavelli's *The Prince*; and Castiglione's *The Courtier*. These books and sculpture are related either directly or indirectly to the 1481 edition of the *Commedia*; Special Collections also holds the 1528 edition of *The Courtier* and the 1531 edition of *The Prince*.

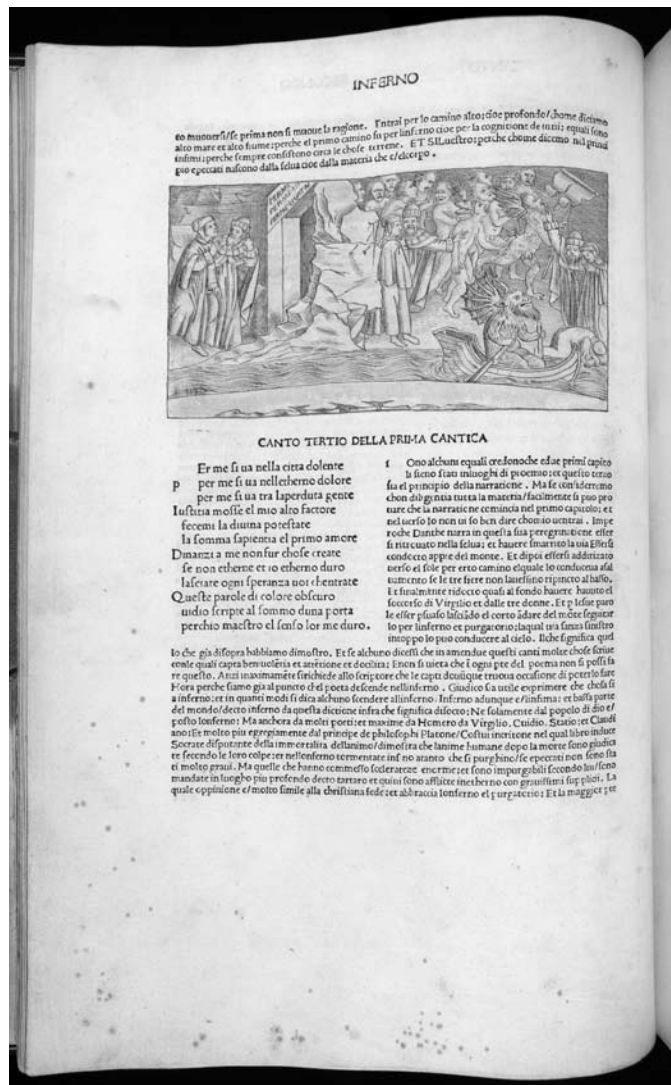
The first Florentine edition of the *Commedia* is significant

for several reasons. Notably it is the most monumentally illustrated book of the 15th century. Before 1500 most printed books were Bibles and devotional religious works, or reprints of classical or medieval literature. In Italy, Dante's *Commedia* was the most frequently printed masterpiece. Even before the invention of printing Dante's work had become a classic; manuscript

copies of the text were widely read by the time printing came to Italy, about twenty years after Gutenberg invented the printing press. Johann Neumeister published the first edition of the *Commedia* at Foligno in Italy in 1472 (also in Special Collections), and within three years two other editions appeared in Naples and Milan. Other editions of Dante's masterpiece followed. The

Florentine edition was conceived as a polemical work directed toward other Italian centers that had produced editions of the poem, especially those of Venice (1477) and Milan (1478). This book represented the Florentine attempt to reclaim the great poet who, since the 14th century, had become a classic throughout Italy. Christoforo Landino, pre-eminent humanist scholar and, for 27 years professor of rhetoric and poetry at the Florentine Studio, explicated Dante's poem, line by line, printed in the margin of the text; it was about five times the length of the poem itself. Shortly after its publication, Landino presented a richly-bound copy of the edition to the "Illustrious Lords of the Signoria" of Florence in one of the major audience chambers of their Palazzo.

Dante's text without a commentary was rare in the latter quarter of the fifteenth century. At least 10 of the 12 editions of Dante's classic printed between 1481 and 1500 had Landino's commentary affixed to the text. Ironically, however, the edition has textual inaccuracies. It has been surmised that Landino was reading and commenting on



One of the 19 prints after Botticelli designs in the 1481 *Commedia*.

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CAXTONIAN

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a text different from the one printed. Disfigured by omissions and errors, Dante's 14th-century language is further distorted by a patina of Latinate orthography and 15th-century Florentine idioms. Landino's version of Dante's text, however, was dominant until 1502 when Aldus Manutius published his great edition. Like Neumeister, Aldus included no commentary in his edition. Aldus' editor, the Venetian Pietro Bembo, adopted a philological approach and undertook the process of restoring Dante's text to its original 14th-century linguistic character. The Aldine press edition of the *Commedia*, with the superior editing of Pietro Bembo, set the standard for future generations, but editions of Landino's text continued to be popular; five editions were reprinted in Venice between 1507 and 1536. In fact, Landino's commentary endured for more than a century after its first printing.

This edition gained fame, not only because of Landino's commentary and Lorenzo's patronage, but also because of its illustrations by Sandro Botticelli, one of the great artists of the 15th century and a favorite of Cosimo and Lorenzo de'



Medici. One of his most famous works, *The Birth of Venus*, painted for Cosimo de' Medici, probably hung in the villa of Lorenzo de' Medici when Michelangelo was learning his art and craft there. The painting is currently in the Uffizi Gallery in Florence.

Also housed in the Uffizi Gallery are Botticelli's *The Primavera*, dated 1482 and *The Adoration of the Magi*, dating from 1475 or 1476. Described by Vasari as "the finest of all that are now extant for its life and vigor," it is in homage to the Medici family and particularly to Lorenzo the Magnificent.

Shortly after finishing these masterpieces, Bot-

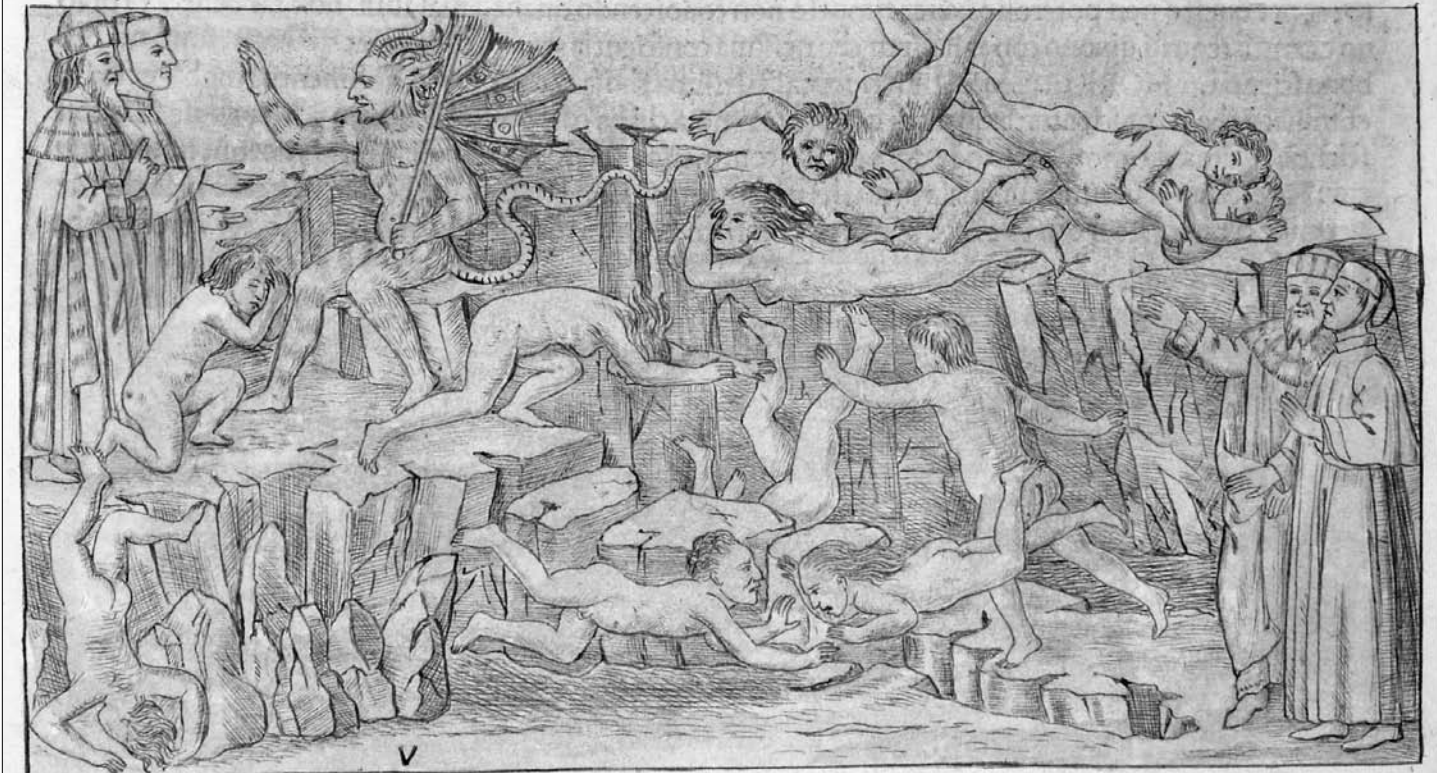
ticelli worked on the illustrations for Dante's monumental poem. Originally, he planned to provide headpiece illustrations for each of the 100 cantos in the *Commedia*. The designs were to be executed as etchings by Baccio Baldini, a Florentine goldsmith, but the plan was not completed; Baldini finished engraving only 19 prints after Botticelli's designs. Of the projected 100 color drawings, all but eight have survived. Botticelli created this series of drawings between 1480 and 1495, not soon enough for all to be included in the 1481 edition. Soon after their creation, the parchment sheets disappeared. Seven of the sheets entered the Vatican Library in the 17th century, while the Kupferstichkabinett museum in Berlin acquired the majority. After the reunification of East and West Germany the drawings were united. The Royal Academy of Arts in London mounted an exhibition of them in 1997. By luck, my wife, Carolyn, and I were vacationing in London at the time and had the opportunity to view them. As a guide to the exhibition, the Royal Academy published a catalog with all Botticelli's illustrations including the 19 in the 1481 edition. Botticelli's pictorial narrative

closely follows Dante's text, but the 19 drawings in the Newberry's Florentine copy depict only the journey through the first half of the *Inferno*. The remainder of Botticelli's drawings can also be viewed in a facsimile edition in the Newberry Library. I have relied on the Royal Academy catalog in my description of Botticelli's visual narrative.

The overall scheme of the etchings relates to the structure of the underworld described by Dante.



Botticelli's Birth of Venus (upper left) and Adoration of the Magi.



Detail of a Botticelli illustration from page dv of the *Commedia*.

Enlivened by figures and activity at all levels, Botticelli's images recapitulate, in simplified form, the various stages of Dante's epic. The figures of the poets function as guides along the narrative's meandering path down to the bottom of the pit. The souls of the guilty are depicted atoning for their sins according to the "eye-for-an-eye" principle of justice, the severity of their punishment increasing from circle to circle in proportion to the gravity of their crimes. Botticelli invests each section of Hell with complex meaning and its own identity. His circular style of narrative simultaneously incorporates notions of time and space, and rhythmic and figurative diversity. He creates autonomous visual episodes that reflect precisely the epic's spatial order, and its enormous emotional variety. Botticelli also illustrates its moral and allegorical implications.

One of the allegorical implications is the moral that "time is life." In Dante's pilgrimage through the three regions of the after-life with Virgil and Beatrice as his guides, he is made aware of the time throughout the journey. It takes him seven days to travel from earth to the pit of Hell, back up to earth, and then up the mountain of Purgatory, and, finally, to witness the Beatific

Vision in Paradise. The first canto opens at dawn on Good Friday, April 8, in the year 1300. Dante, the wayfarer, fell asleep the night before in a dark forest. As he awakens he meets the Roman poet Virgil, whom Beatrice, Dante's deceased beloved, sent from heaven to be his guide. In the course of the journey the pilgrims meet hundreds of characters. They begin their descent into the depths of the Inferno on Good Friday at dusk and emerge on Easter Sunday morning. But in Dante's fictional construction, this is no ordinary Easter; the astronomical convergence of the sun in the equinox with the full moon on Holy Thursday is Dante's poetic fiction. No weekend in the year 1300 meets all these conditions (it was a Medieval belief that God created the world in the spring of the year). The pilgrim then rises swiftly through the nine spheres of Paradise and returns to earth on Thursday evening, approximately one week after he fell asleep in the woods. Thus the seven-day journey has symbolic meaning. Medieval Christians believed that the number six represented mankind as created on the sixth day of creation and is a step below God, represented by seven.

Dante, the pilgrim (as differentiated from Dante, the poet), seems to be oblivious

to the passage of time, whereas his guide, Virgil, is acutely aware of time throughout the journey. But Dante, the wayfarer, radically changes his attitude as he grows in his understanding of how time is related to his life and salvation. The attitudes of the other immortal souls in the poem reflect their place in the afterlife. Time is a mode of punishment in Hell, a source of hope in Purgatory, and a condition of exultation in Paradise. In Hell the air is timeless, the punishment eternal. The damned suffer the pain of being constantly reminded of their sinful pasts. Most of them have the special ability to see time future, but they have no concept of time present. When reunited with their bodies on Judgment Day, they will be deprived of knowledge of time future, existing in unimaginable suffering for eternity. Like Hell, Paradise is a timeless place, but the saved souls exist in eternal bliss. They have memory of time past, but apparently not of past sins. Unlike Hell and Paradise, Purgatory is a transient way station that will cease to exist when the temporal world ends. On Judgment Day, the purged souls will be reunited with their bodies and enter Paradise. Souls in Purgatory must serve their allotted time of suf-

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fering, but, unlike the damned souls below, they have hope of relief.

Dante, the poet, ingeniously melds the time markers on the journey into the whole structure of the poem. For example, just as each of the three canticles closes with an allusion to the stars, all three open with an allusion to the sun. The journey through each level of the spiritual afterlife begins at a different time of day. Virgil and Dante begin their descent into Hell at dusk; they arrive at the foot of the Mountain of Purgatory at dawn; Dante enters Paradise at noon. After entering Hell Gate, the sun does not appear as a guide to telling time in the *Inferno*. But throughout the remainder of the journey, the sun, as a symbol of God, serves as the pilgrims' beacon and clock. In the *Purgatorio*, more than in the other two canticles, the poet is most exact about noting the time. The pilgrims' climb up the Mount of Purgatory takes three and a half days: from Easter Sunday morning until Wednesday noon.

Whereas time references recur throughout the first two canticles, they are infrequent in the *Paradiso*, mainly because Heaven is a timeless place. Dante and Beatrice ascend from a lower sphere to higher ones in a seemingly instantaneous fashion, and the redeemed souls neither long for future bliss nor regret past sins. But even though time does not pass in heaven, it is passing on earth during Dante's sojourn. Ever since Dante's poem became probably the most discussed piece of literature in Europe, scholars have debated the significance of the time markers in the poem. There is no general agreement about how long Dante spent in hell and the time passed in the entire journey. It seems most poetically satisfying to believe that the pilgrim's ascent into Paradise begins at noon, because Dante believed that to be the noblest hour of the day. And it seems equally satisfying to believe that the journey terminates on Thursday night because it is in keeping with Dante's numerical symbolism to terminate the journey approximately one week after it started.

Throughout the journey, Virgil not only keeps track of the time of night or day, but also teaches Dante, the pilgrim, the moral to be learned from keeping track of time. In the *Purgatorio*, he summarizes one of the most important lessons he has been teach-

ing Dante throughout the journey. He says: "The more one learns, the more one comes to hate the waste of time."

This leads us to Michelangelo. The lesson is one that Michelangelo had come to feel keenly as evidenced in his sonnets. When Michelangelo came to the end of his long life of 89 years, he was carving two unfinished marble versions of the Pietà. In one of his ironically poignant sonnets he laments that as he struggled to complete his last Pietà, his time will run out:

Ah me, ah me, how I have been betrayed
by these fleeting days of mine and by the mirror,
which tells the truth to all who gaze in it!
This happens to those who leave too much to
the end –
as I have done, until my time has fled –
and find themselves, like me, grown old in a day.
Too late now to repent or to prepare,
too late for counsel, with my death so near.
My own worst enemy, I spill my soul in tears
and sighs – in vain,
for there's no greater evil than lost time.

This is a lesson that Beatrice tries to teach Dante as he comes near the end of his ascent up the mountain of Purgatory. She berates Dante for having wasted time in his past life. The theme of time comes to a climax as they reach the river Lethe. By immersion in the river, Dante forgets all his past sins and, in effect, obliterates sinful time. Beatrice urges Dante to make haste as she explains, "Life is merely a race to death."

While Botticelli and Landino were collaborating on the production of the 1481 edition with the patronage of Lorenzo de' Medici, the younger Michelangelo was presumably an awed spectator. He lived with Lorenzo and his family for several years, dining at the family table and attending meetings of the Neo-Platonic Academy. Although I am not aware of evidence that Michelangelo had anything to do with the production or publication of the 1481 edition, it seems more than likely that he read and was influenced by it. One of his early biographers, Ascanio Condivi, said that Michelangelo knew the *Commedia* by heart. Dante's poem and Landino's commentary on it are prime influences on several of his works, particularly his funerary sculptures for the Medici Chapel in Florence. More scholarly commentary has been written on this ensemble than on any of his other works. These sculptures

reveal the influence of Michelangelo's Neo-Platonism, which he undoubtedly imbibed from Landino and Dante.

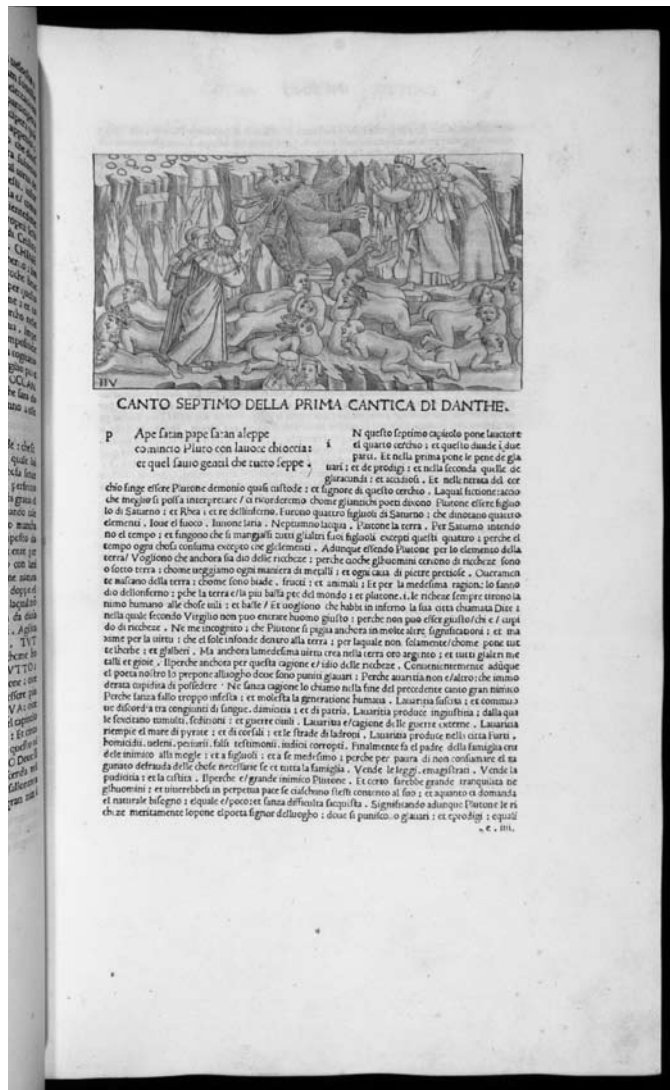
The elders of the Medici family built this newer chapel where two of the latter-day Medici are interred. Michelangelo designed the entire chapel focusing on the two tombs, which are almost identical. Seated in the central niche above the respective sarcophagi are two graceful and elegant figures. One is an oversized statue of Lorenzo de' Medici, sitting in the attitude of a contemplative prince. This Lorenzo is not Lorenzo the Magnificent, but his grandson Lorenzo, who lived from 1492 to 1519. On the other side of the chapel is a statue of Giuliano de' Medici, the uncle of the young Lorenzo, and one of the three sons of Lorenzo the Magnificent. Giuliano is posed in the attitude of the active prince. Giuliano's brother, Piero, the oldest son of Lorenzo the Magnificent, who lived from 1471 to 1503, is the father of the young Lorenzo. The third son of Lorenzo was Giovanni de' Medici, who lived from 1475 to 1521, and became Pope Leo X. Vasari identifies these Medici family members in Botticelli's "Adoration of the Magi" as depicting the three wise men.

Michelangelo imagined them not as dead men, or even Christian, but alive and clad in antique armor. Below them, strange sarcophagi with curved lids defined by volutes support pairs of figures, male and female. Under the statue of Giuliano, the active prince, are the carved figures of "Night and Day." Under the statue of Lorenzo, the contemplative prince, are the figures of "Dawn and Dusk." These unusual tombs with their figures may be explained by a later "quotation" from Michelangelo. In the later 1540s his friend Donato Giannotti (1492-1573) wrote a curious dialogue in which Michelangelo is the chief speaker. The subject is "How many days Dante spent in Hell." Giannotti makes Michelangelo quote Dante on the subject of time in the *Convivio*, printed in Florence in 1490, nine years after the Florentine edition of the *Commedia*. Toward the end of the *Convivio* Dante describes life as being an arc that rises and then falls and has four segments, the four ages of man, the four seasons, the four times of day, representing the same figures on the Medici tombs.

Some writers criticized Michelangelo's work because the sculptures were not realistic portraits, and that the two mediocre

members of the Medici family did not deserve such honor. Michelangelo (presumably) replied, "No one will know how they looked in a thousand years." But this criticism of Michelangelo's unrealistic portrayal betrays a lack of understanding of the Renaissance concept of imitation as derived from Plato and explicated by Landino in his commentary on the *Commedia*. Far from denigrating them, their idealization gave them a greatness, a proportion, a decorum that would bring them more praise.

Actually, Michelangelo leads us to Castiglione, and through him, to Machiavelli, because in their own time Giuliano and Lorenzo were not mediocre. Giuliano is one of the major characters in Baldassare Castiglione's *Courtier*, which is a prose imitation of the ideal Renaissance Prince. It was published the year before Castiglione's death in 1528 in Venice by the Aldine press run by Andrea d'Asolo, father-in-law of Aldus Manutius. It became an immediate best seller; 108 editions were published between 1528 and 1616 and it was translated into Spanish, German, French, and English. In this delightful handbook of Renaissance morals, manners, and philosophy, Castiglione records the discussions carried on at the court of Urbino in the year 1505. Two of the main participants in these discussions are Giuliano de' Medici and Pietro Bembo. Giuliano, commended for his liberality and courtesy, is the most charming of all the courtiers. He is especially dominant in the third book in which he describes the ideal court lady and generally defends the rights and talents of women as equal to men. Pietro Bembo, another winsome character, explains and extols the theory of Platonic love, a theory that informs much of Michelangelo's work. Dante also influenced Bembo's ideal concept of Platonic love because he edited Aldus Manutius' most renowned edition of the *Commedia*, published in Venice in 1503. Bembo's editing of Dante's text superseded Landino's translation in the 1481 edition, but the Aldine edition did nothing to eclipse the splendor of Botticelli's illustrations, nor did it seriously mitigate the



Another Botticelli image from Dante's *Commedia*.

influence of Landino's interpretation of Dante's poem.

Castiglione started writing the *Courtier* shortly after 1505, the time of the setting of the dialogue in Urbino, more than twenty years before its publication in 1528 in Florence, the year after Machiavelli's death. (The Newberry Library has a copy of this first edition.) In contrast to *The Courtier's* long gestation period, Machiavelli wrote his *Prince* in less than a year from July, 1513 to early 1514, but it was not published until 1532 in Florence by Antonio d'Asola, five years after Machiavelli's death in 1527. While these two Italian prose writers were working on their radically different versions of the prince, Michelangelo was working on his sculptures in the Medici Chapel in Florence. The sculptures were part of the design of the whole chapel, which dragged on for most of the 1520s with continual interruptions from the political turmoil in

Italy, especially Florence, at the time. Michelangelo abandoned the project when he finally had to leave Florence in 1535. When these three Italians were working on their masterpieces, across the English channel Thomas More was working on his conception of the best state of a Commonwealth in his *Utopia*, published in Louvain, Belgium in 1516. The Newberry Library also has a copy of this first edition.

Machiavelli's conception of the kind of prince who could unify Italy's fractious city-states completely rejects the political theories that had prevailed up to that time. As a learned Florentine, Machiavelli was thoroughly familiar with Dante's *Commedia*, but he scorns the Platonic ideal of a renaissance prince, an ideal republic or utopia in the mode of Plato, Castiglione, More, or Michelangelo as outmoded relics of a time that never existed. He states his intention quite explicitly in Chapter 15:

It being my intention to write a thing which shall be useful to him who apprehends it, it appears to me more appropriate

to follow up the real truth of the matter than the imagination of it; for many have pictured republics and principalities which in fact have never been known or seen, because how one lives is so far distant from how one ought to live, that he who neglects what is done for what ought to be done, sooner effects his ruin than his preservation; for a man who wishes to act entirely up to his professions of virtue soon meets with what destroys him among so much that is evil.

Given their radically different conceptions of what a prince should be, it is ironic that Machiavelli would dedicate his *Prince* to the two Medici princes idealized by Michelangelo in his funerary sculptures. Machiavelli hoped that Lorenzo would be the hardheaded prince who could unify Italy. This sounds ridiculous in retrospect, but with a Medici on the papal throne, and

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two young Medici generals ruling in central Italy, all Florence hoped to end foreign domination on the peninsula, and many looked forward to a new unity under the Florentine aegis. This is the atmosphere in which Machiavelli wrote *The Prince* in 1513 and dedicated his book to Giuliano. After Giuliano's premature death, Machiavelli rededicated *The Prince* to Giuliano's

nephew, Lorenzo, the last male heir of the great Cosimo de' Medici as the savior to unite Italy. But it was all in vain. Unfortunately, neither Giuliano nor Lorenzo could match the greatness of their fathers, grandfathers, and great-grandfather. Neither came close to being the ideal princes depicted by Michelangelo, nor did they have the capacity to unite Italy as Machiavelli had hoped. In fact, both were great disappointments. And it is a further irony that Michelangelo seems to have had their ideal roles reversed. Giuliano was closer to being a contemplative prince than Lorenzo, and vice versa. Giuliano was a charming courtier, as portrayed by Castiglione, but a failure as a soldier, and Lorenzo had the ambition to be an active soldier, but failed pathetically. Apparently he died insane, probably of syphilis, the antithesis of a contemplative prince.

Despite their human frailties and their unfulfilled destinies, Michelangelo carved them as manifestations of what a Renaissance prince ought to be. The two Capitani sculptures in the Medici Chapel are contrasted types. Giuliano is represented in fanciful skin-tight antique armor with a general's baton, holding coins in his left hand, perhaps referring to the liberality Castiglione praised. His head is erect, looking sharply to his left on a long neck. Lorenzo, his opposite, seems sunk in thought, his left elbow on a moneybox carved with a grotesque head. The pose is



Giuliano (left) and Lorenzo as depicted by Michelangelo in the Medici chapel.

lax and idiosyncratic, the left foot partially supporting the right, the right hand held palm outward, the left holding a pouch as it supports the head. These poses and ornamental props have beguiled art critics since Michelangelo carved them.

Castiglione's *Courtier*, Machiavelli's *Prince*, More's *Utopia*, and Michelangelo's funerary sculptures in the Medici Chapel were all completed within a fifteen year period. The three Italian works are connected with various members of the Medici family. Taken together, they epitomize the dichotomy between the ideal and the real Renaissance prince, and, by analogy, demarcate the old ideals of the high Renaissance from the harsh realpolitik of the modern world. Michelangelo's iconic representation of the ideal active and contemplative Renaissance princes reflects a commonly held philosophical belief in the Medieval and Renaissance period. This belief is articulated in Landino's explication of Dante's *Commedia*. According to the doctrine of the Florentine Academy, as formulated by Landino, the "vita activa" as well as the "vita contemplativa" are the two roads to God, although active righteousness is only the prerequisite of contemplative illumination.

The figures of Dawn, Day, Evening, and Night are primarily intended to designate the destructive power of time. This is evidenced by Michelangelo's own words. He writes "Day and Night speak; and they say: with our fast course we have led to death the Duke Giuliano." The meaning of sym-

bolism of the entire ensemble in the Chapel has evoked the commentary of innumerable scholars in the past 500 years, far too voluminous for me to try to even summarize in a paper of this length, but I conclude with my affirmation that the 1481 Florentine edition of the

Commedia is surely a seminal book in the development of modern Europe and a rare jewel in Special Collections at the Newberry Library. Commissioned by Lorenzo de' Medici, the original print run of the 1481 edition may have been as large as 1200 copies. Some copies of the editions have no illustrations. Only the very rare copies, like the Newberry Library copy, and the copy sold in recent years at auction by Caxtonian Abel Berland, have illustrations for all of the first nineteen cantos. Only about twenty of the 125 extant copies contain the full complement of 19 engravings. It is difficult to ascertain a likely sale price for a copy of one of these today, but a Sotheby Auction Catalog of December, 1994 listed an offering price of \$250,000-\$400,000. Paul Gehl, the curator of Special Collections at the Newberry, informed me that the library acquired its copy for \$213.33 in 1890. I hope that some of the participants in the Symposium on the Book on April 12 will avail themselves of the opportunity to view this magnificent specimen of early printing and Renaissance art.

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Photographs of Dante's Commedia © 2008, the Newberry Library. Photos of *The Birth of Venus* and *The Adoration of the Magi* from the Uffizi Gallery, Florence, by way of www.sbac.edu/. Michelangelo sculpture photos from www.scultura-italiana.com.

¹ Quattrocchi's observations on More and Erasmus appeared in the December, 2006 *Caxtonian*; on Bembo in October, 2005.

Ray Epstein: Engineer, Traveller, and Caxtonian

Tom Joyce

Ray Epstein ('63) died at 89 years young. He was a quiet, intense man who joined the Chicago architectural engineering firm, A. Epstein and Sons, begun by his father in 1921, following Ray's graduation in Urbana in 1939. Ray served as the firm's Chairman from 1958 to 1983, overseeing its growth far beyond Illinois, especially in Europe and Israel. Today it has offices in New York, Los Angeles, Warsaw, Bucharest, and Beijing.

Since his retirement, Ray devoted much of his attention locally to the Jewish Federation of Metropolitan Chicago, the Council of Jewish Federations; nationally on the American Israel Public Affairs Committee; and internationally he was a close friend to Teddy Kollek, the Mayor of Jerusalem. Ray was a son of Chicago and a citizen of the world (see his website for food and travel advice: www.rayepstein.com).

A man of business, Ray was no less a family man. His wife, Betty, was his favorite traveling companion. He co-authored *Fundrum My Conundrum: A Book of Riddles* [1994] with his daughter and grandchildren. (Get it before the price increases. A copy signed by Ray is currently offered at \$166.00!)

Ray was a Caxton Club member since 1963, half his life. He began collecting books when, as a youth, he was enamored of ERB's Tarzan series. Science fiction and fantasy, including Arkham House, and Isaac Asimov continued to be a passion. He formed a friendship with Nelson Bond, a Virginia rare book dealer and sci-fi author in his own right. Ray's tastes became more Europeanized after his post-graduation tour to Paris. (While dining at a cafe, a mutual friend introduced Ray to Pablo Picasso, who had just arrived. The entire conversation consisted of Picasso saying, "Enchanté." To which Ray replied, "Enchanté." Ray, who had \$500 in his wallet, regretted that he had not followed Picasso to his studio and spent it all with him).

As an adult, Ray's bibliomania expanded in a pursuit of the books detailed by Cyril Connolly as *The Modern Movement: 100 Key Books From England, France and*



America 1880-1950. And he supported the local book trade. Ray was a client at J&S Graphics when I worked there, but our paths never crossed until years later. Larry Kunetka kept him "close to his vest." He also bought from Van Allen Bradley. Ray also kept a small mountain of bookdealers' catalogues, with his notations for quick reference.

Ray Epstein defied A. S. W. Rosenbach's dictum that collectors should never part with their books during their lifetimes, because it shortens their lifespans. The Epstein Collection was sold by the Swann Auction Galleries in 1991 as Swann's 50th Anniversary Auction. It brought well over a million dollars – when a million was still enough money to buy you several decent homes. The Hemingways sold with the Joyces, Prousts, Milnes and Tarzans. After-



wards, in that 'dark age' before the programs were videotaped, Ray gave a Wednesday night program of reflections on the sale of his books. He observed that Hemingway's first edition of *The Sun Also Rises*, with the typo, "is a five hundred dollar book." The Epstein copy, in the handsome Cleon designed dust jacket, sold for sixteen thousand. Ray remarked, "That means some damn fool paid \$15,500 for the dust jacket!" Ray Epstein – he was no damn fool.

Another Epstein Recollection...

Ray Epstein hired me in the middle 1950's, when I was not too long out of school, to start an interior design department at their firm, A. Epstein & Sons. It was a wonderful opportunity for me and the department prospered and stayed long after I left a few years later to have my first child. Ray asked me to stay, that is, to come back after 6 months. He said you can hire someone to take care of the baby. I couldn't see doing that as I was very young and had no role models. For many years I remembered that conversation and how his thinking was so far ahead of the times. The concept of Women's Lib was not even on the horizon yet. I kept in touch with some people from there over the years, but I never knew Ray belonged to the Caxton club until after I became a member in 1992. It was a nice way to come across him again over our love of books. — **Barbara Metz**

CAXTONIAN FOOTNOTES

Wynken de Worde

Ellen Gates Starr, master bookbinder and co-founder of Hull House, was the subject explored by Diane Dillon for the March, 2008 Friday Luncheon. In those pre-liberation days, Miss Starr could have only visited The Caxton Club as a guest. I wonder if she ever did.

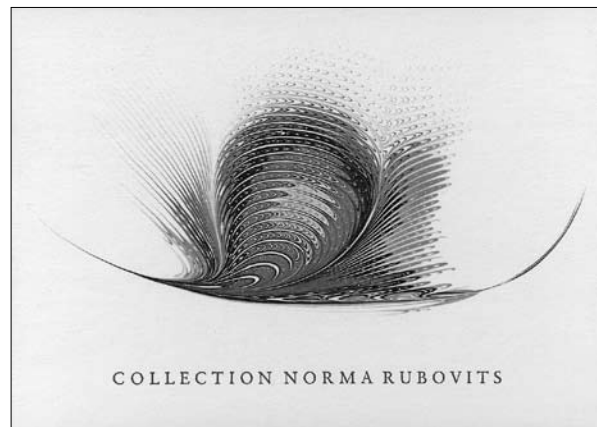
Somewhere near Miss Starr's workbench must have been the 6 by 5 Pilot printing press which was donated to Hull House in 1902 by **Everett Lee Millard** (1901). Millard headed the rare book department – the Saints & Sinners Corner – at the State Street headquarters of McClurg's Bookstore, founded by **Gen. A. C. McClurg** (1895). That Pilot Press helped to inspire Millard in his adventure as a private printer, operating as the Elm Press in Highland Park. Expert Will Ransom, in his *Private Presses and Their Books*, related that "The Elm Press took its name from the founder's initials, and was most appropriately installed in a house built of elm logs and surrounded by the same trees."

Ransom wrote that Millard printed two books and "a few pamphlets" before he gave away the press. The catalog of the 1973 exhibit, "The Private Press in the Midwest," marking the visit of The Caxton Club to Northern Illinois University, written by **Terence Tanner** ('95), repeated that assertion. A copy of that second book, Abraham Cowley's *Essays*, 1902, was on display. **Charles Miner** ('87) has a copy of Ransom's entry no. 1, *Certain Poems* by George Wither, 1901.

Wither's book was illustrated by Day McBirney. Young Mr. McBirney lived on fashionable Prairie Avenue. An extensive search identifies him to have illustrated only one other book. **Ann Weller** ('07) and her UIC crew recently obtained it. The book is Andrew Lang's *Notes And Names In Books*, 1900. *Notes And Names* had an edition of 100 copies on ordinary paper, was imprinted at Chicago, but bears no publisher or printer. However, the copy now at UIC fits the format of a 6 by 5 press, it was found in log cabin in Highland Park, and has art nouveau decorations by

the man who illustrated Ransom entry no. 1. Ergo, Andrew Lang's book preceded Wither's book. Although not marked as an Elm Press book, it surely is an E.L.M. press book, much as Gutenberg did not produce his Bible *ex nihilo*, from nothing. We know he printed some small things as practice before tackling the 42-line Bible; now we know Millard practiced on a book before he was willing to put his nameplate on it.

But did it end for Millard after three books and some pamphlets? It seems not. Around 1938 Millard co-authored a book with the former editor of *The New York Times*. It is *The Mask of Fame: the heritage of historical life masks made by John Browere, 1825 to 1833*. The Library of Congress ascribes that book to The Elm Press and assigns it to Highland Park, Illinois, circa 1938. Because Millard had moved to Pasadena, California years earlier, the place is unlikely. The Mask book is only 29 pages,



The bookplate of Norma Rubovits. The image is a colorful marbling exercise.

so it is small enough that Millard might have tried to print it, but where and on what?

Notes And Names In Books, surprisingly, was printed with five copies on vellum. Printing confidently on vellum was a task for the likes of T. J. Cobden-Sanderson, of The Doves Press (and the master binder who taught Ellen Gates Starr the arts), not some amateur with a tiny press and an inkpot. **Leslie Hindman's** ('84) gallery sold one of the ten only copies printed on vellum of Shakespeare's *The Rape of Lucrece*, at her February book sale for \$3600.

Books on vellum, not in vellum, are quite

a specialty. There are several books which catalogue them, such as those in the British Library, or in the French Royal collections. The history and bibliography of The Caxton Club by **Frank Piehl** ('85) details our publications, some of the earliest of which had three special copies printed on vellum.

Notes and Names in Books could be the name of the next Caxton exhibition. Perhaps another could be mounted on books printed on vellum.

Our recent publication on leaf books was not printed on vellum, but it is has become a *vade mecum* for leaf book aficionados. One of the books it describes was Eberhard Koenig's *The 1462 Fust & Schoeffer Bible*. Both books sport contributions by the erudite Christopher de Hamel. Koenig's book was not in my memory bank. Each of its 166 copies bears a leaf from the 1462 Bible. The book bears the probably unique joint imprint of Akron and Evanston, by Bruce Ferrini and Hamill & Barker. Terry Tanner clearly had moved a long way along and up the ladder from Midwest private presses to incunabular Biblical leaf books, after he became the principal at Hamill & Barker.

But it was the Bruce Ferrini piece that especially caught my eye this time. I had a slight acquaintance with Bruce years ago when he was dealing in illuminated manuscripts from the unlikely city of Akron, Ohio. Now he has vanished! I was not aware of it, but the what and why is told, in part, in a book I recently finished, Herbert

Krosney's *The Lost Gospel: The Quest for the Gospel of Judas Iscariot*.

That sounds like a new Dan Brown religious thriller, but it is, in fact, an account of how a single copy of a manuscript of the "Gospel of Judas Iscariot" was found in the Egyptian desert more than thirty years ago. Krosney relates an amazing account of the mistakes, pitfalls, and near-destruction of this unique manuscript through the decades until it reached a place of safety and conservation, after which it could be examined, studied and translated, shedding a bright new light down a tunnel nearly two millenia long. And before it was rescued

for certain, it passed through the hands of Bruce Ferrini, who did it more harm than good. The history of this Gospel manuscript parallels that of the Archimedes Codex which was the subject of the January, 2008 meeting.

I would like to know more about Ferrini's situation. I would like to know more about ancient texts like these, and the Dead Sea Scrolls, and the Nag Hammadi Gnostic documents, which have appeared before us after 2000 years.

Kathryn Tutkus ('04) designed a winning book for the Chicago Public Library, Special Collections and Preserva-

tion Division. The piece, entitled *One Book, Many Interpretations*, won in the Daniel J. Leab American Book Prices Current Exhibition Awards, sponsored by the Association of College and Research Libraries (ACRL) Rare Books & Manuscripts Section (RBMS).

"This little catalog – little by design, but well packed – is the outcome of what one might think to be as 'general collections' a project as a public library could undertake: to encourage, by way of the reading of the same book by many people, a 'culture of reading,'" said Richard Noble, chair of the award committee. "It was an inspired idea to take the One Book, One Chicago

reading program and extend it to the creation of a small but rich collection of forty-seven interpretive fine bindings (and one bonus binding by the exhibit curator).

"The book is decidedly designed. Even the cover design, with the die-cut circle giving us the One Book program device before letters adds to the fun. We are particularly happy to make this award to a public library building on the culture of reading to advance the culture of the book."

Send bookplates to Wynken de Word, c/o The Caxtonian, 60 W. Walton St., Chicago, IL 60610. You can also send comments or images to wynkendeworde@comcast.net.

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Club Notes

Membership Report, January and February 2008

I am pleased to report the election to membership of the following individuals:

Dr. Marvin Bolt is Director of the Webster Institute for the History of Astronomy of the Adler Planetarium and Astronomy Museum. A preeminent expert on telescopes, he has written the Adler's forthcoming book on optical instruments and was featured last year in the *Chicago Tribune* for his discovery of a 17th-century telescope in a storeroom in Germany. One of his special interests is the Herschel family of 18th- and 19th-century astronomers; their contributions include the discovery of several comets and the planet Uranus. Dr. Bolt is a member of the editorial team of the *Biographical Encyclopedia of Astronomers*. He is a visiting scholar at Notre Dame where he earned his Ph.D. Nominated by Ed Hirschland, seconded by Brad Jonas.

William Bricen Miller publishes the *Washington International Business Report* and is a consultant on global strategic planning. His past activities have included founding *Racing Sailing Magazine*, and co-founding *Golf Digest*. He is a respected authority on water conservation and policy and led the U.S. delegation at the 1977 United Nations Conference on Water. His collecting interests include sailing and general literature. Nominated by Pat Barnes, seconded by Tom Joyce.

Don Santoski, a founding partner, Beldon Partners, LLC, is a spirited collector of in many areas, including scientific

instruments; books on science, exploration, horology, economics, politics and lexicography; terrestrial maps and atlases published before 1900; and watches and clocks. He is a trustee of the Adler Planetarium; his 1960s East German globe of the moon, based on data from the 1959 Soviet moon probe Luna 3, is one of two items in the current "Mapping the Universe" exhibit that are not part of the Adler's collection. Nominated by Ed Hirschland, seconded by Brad Jonas.

Elizabeth Lenaghan is a Ph.D. student in Media, Technology, and Society at Northwestern University. She holds an M.A. from Columbia University in New York, and studied at the Sorbonne for her junior year at Tufts. Her research interest is the perceived threat that technology poses for publishers, booksellers, and collectors; her thesis topic is "Virtual Accumulation: Digital Intervention in the Print World of the Book Collector." She learned about the Caxton Club through Tom Joyce, and has attended meetings as a guest of Charles Miner. While she does not claim to have a extensive collection, her interests are British children's books (especially 1950-70), Victorian literature, and contemporary first editions. Nominated by Charles Miner, seconded by Tom Joyce.

Bob Michaelson is Head Librarian of the Seeley G. Mudd Library for Science and Engineering at Northwestern University. His interest in the history of science and technology, particularly of 19th century chemistry and physics, goes back to his student days. One of his recent projects was an exhibit at the Northwestern University Library on Jane Marcet and Michael Faraday, chiefly using books and other

materials from his personal collection. His other major collecting interest is the history of Chicago, particularly from the Fire through the Progressive Era. Nominated by Skip Landt, seconded by Russell Maylone.

Erik Ramberg is a scientist in the Center for Particle Astrophysics at Fermi-Lab in Batavia, Illinois, and a major figure in their ILC (International Linear Collider) Detector Research and Development program. (The detector is referred to as the centerpiece of the ILC project, which is described as exploring the most compelling questions about the universe.) Ramberg also serves in the FermiLab Internship Program for undergraduate physics majors. He is an avid collector of books on the history of science, physics in particular. He is also keenly interested in Mark Twain, having been born in Twain's home town of Hannibal, Missouri. He reports his pool playing to be "wicked." Nominated by Truman Metzler, seconded by Barbara Palmer.

Catherine Thompson, Director of the Lake Bluff Library, grew up in a book-rich environment; her grandmother, Charlotte Kuh, wrote the Happy Hour series of children's books, popular in the 1920's and '30s, and her parents collected first editions. As for reading, "no one...was ever reading just one book; we each had a stack." She was a Board member of the Massachusetts Center for the Book and an organizer of the first Martha's Vineyard Book Festival. Her interests include papermaking and printing, along with a booklover's broad collecting tastes. Nominated by Florence Shay, seconded by Truman Metzler.

Dan "Skip" Landt, Membership Chair,
skiplandt@sbcglobal.net, 773-604-4115.

Book and manuscript-related exhibitions: a selective list

Compiled by Bernice E. Gallagher

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

“Artist/Author, Painter/Poet: Illustrated Books of Poetry” (illustrated poetry books that demonstrate the relationship between poet and artist, including images by Ernst Ludwig Kirchner, Joan Miró and Man Ray) in the Ryerson and Burnham Libraries of the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 312-443-3666 (closes 15 April 2008).

“Spotlight on Northwestern Theatre: Highlights from University Archives” (includes stage manager prompt books, notebooks, season brochures and scores, highlighting the history of Northwestern University theatre productions from 1930 to 2008) in the Main Exhibit Space at the Northwestern University Library, 1970 Campus Drive, Evanston 847-491-7658 (closes 24 April 2008).

“Newberry Recent Acquisitions” (featuring some of the outstanding items acquired by the Library in recent years, together with an explanation as to how they were acquired) in the Herman Dunlap Smith Gallery at the Newberry Library, 60 West Walton Street, Chicago 312-255-3700 (closes 3 May 2008).

“The Language of Flowers” (charming examples of illustrated books displaying the Victorian fascination with floral symbolism and the language of flowers) in the Lenhardt Library at the Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (closes 18 May 2008).

“Ed Ruscha and Photography” (on loan from the Whitney Museum of American Art, an exhibit of Ruscha’s signature photographic books as well as approximately 115 original photographic prints, many of which have never before been seen or published) at the Art Institute of Chicago, 111 South Michi-



Artist/Author, Painter/Poet at the Art Institute
PARLER SEUL: POÈME, by TRISTAN TZARA. ILLUSTRATIONS BY JOAN MIRÓ.

gan Avenue, Chicago 312-443-3600 (closes 1 June 2008).
“Improvisations: Picture Books by Chris Raschka” (picture-book art that highlights American musicians, poets and storytellers, including early dummy books showing the development of images prior to their final form) in Galleries 15 and 16 at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 312-443-3600 (closes 8 June 2008).

“Images of Jewish Prayer, Politics, and Everyday Life from the Branka and Harry Sondheim Jewish Heritage Collection” (includes books, prints and works of art that focus on visual representations of Jewish life and customs, including works by artists Alphonse Lévy, Moritz Oppenheim and Arthur Szyk) in the Main Gallery at the Special Collections Research Center, Joseph Regenstein Library, University of Chicago, 1100 East 57th Street, Chicago 773-702-8705 (closes 6 July 2008).

“The Fanciful and Fascinating Insect World” (includes artwork and rare books from the Morton Arboretum’s library and illustrates how insects have fueled the human imagination) in the Sterling Morton Library at the Morton Arboretum, 4100 Illinois Route 53, Lisle 630-719-2430 (closes 25 August 2008).

“Fun for All! Chicago’s Amusement Parks” (draws on materials from the Library’s collections and explores the development of the amusement park in Chicago, from the late 19th century to the present) in the Special Collections Exhibit Hall, 9th Floor, Harold Washington Library Center at the Chicago Public Library, 400 South State Street, Chicago 312-747-4300 (closes 14 September 2008).

“The Irene Balzekas Memorial Map Collection” (antiquarian and modern maps of Lithuania and its eastern European neighbors, as well as maps which document the multifaceted Lithuanian immigration experience throughout much of the 20th century) at the Balzekas Museum of Lithuanian Culture, 6500 South Pulaski Road, Chicago 773-582-6500 (a permanent exhibit).

Bernice Gallagher will be happy to receive your listings at either 847-234-5255 or gallagher@lakeforest.edu.

CHARLES HANSEN, from page 11

attended the University of Kansas as an undergraduate, and Boston College Law School. Law school was followed by eight happy years with law firms in Chicago and New York City. Then he moved back to Chicago, deciding that in-house law was more to his taste. (He worked at Baxter Labs before Carson Pirie Scott.) “I suppose

I’ve been typecast as a retail lawyer lately, but I think of myself as a business generalist. That’s one nice thing about working for Sears: it’s such a complicated business that there’s always something new.”

He is looking forward to being able to attend Club meetings; his last one was 10 years ago, in 1998 when he and Margaret moved to Birmingham – a special meeting at the then-new Donnelley headquarters on Wacker. He admits that the transpor-

tation triangle of Lake Forest, Hoffman Estates, and downtown may make it difficult. “I have every intention of coming at least every other month,” he says. “The topic isn’t really very important, although I can remember some wonderful speakers. What makes meetings so much fun is the people around you. They always have something interesting to say – even Margaret likes to come along sometimes.”

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Caxtonians Collect: Charles Hansen

Fortieth in a series of interviews with members

Interviewed by Robert McCamant

Correct me if I'm wrong, but Charles Hansen could be the only Caxtonian who ever rode round trip between Birmingham (AL) and San Francisco (CA) on a motorcycle. Not as a twenty-year-old, either: he did it just last year, with a friend, all 5600 miles. "I will never forget it. Parts of the trip were really beautiful," he recalls. "West of Albuquerque, we stayed off expressways and on two-lane roads. I remember one spot on the Nevada/California border where we had mountains in the distance, miles of desert in the foreground...everything but dried bones in the sun!"

Cutting back on his motorcycle riding is one of the things Hansen regrets about moving back to the Chicago area from Birmingham. "The people are wonderful. Birmingham is a beautiful part of the country. There you could bike all year long – there's rarely ice on the road. Here, it's a different story. But the trade-offs are worth it. We have family here (a daughter, son-in-law, and two grandchildren in Wilmette). Also, Chicago is a true sports town – I'm a White Sox fan. And the book life is *much* better."

Hansen joined the Club in 1993, nominated by Roger Vree and seconded by Eden Martin. At the time, he was in-house counsel for Carson Pirie Scott. That firm was taken over by Saks Incorporated, and they moved him to its offices in Birmingham. In 2007, with all their children grown, Hansen and his wife, Margaret (Mimi to her grandchildren), decided he should look for something more challenging. He ended up at Sears in Hoffman Estates. He's been working there since January, living in Schaumburg while they looked for a home here. They found one in Lake Forest, which they expect to occupy in May. "Margaret is especially looking forward to being close to her grandchildren," he explained.

It was his wife that got Hansen started in collecting. "I've always been a reader," he explained. "But on my 33rd birthday, my wife bought me a first edition of Faulkner's 1948 *Intruder in the Dust*. I still remember the day. I've been a collector ever since."

Faulkner was the first of many modern



authors he ended up collecting. "I have about all the Faulkner I'm likely to be able to afford. My most prized item is an American first of *Light in August* (1932)... or maybe the English first of *Soldier's Pay* (1926), Faulkner's first book. I love that one for the line 'This Is Not A War Book' on the dust jacket. The English wanted nothing to do with armed conflict following WWI. The publisher must have decided that the book wouldn't sell unless it was clear this wasn't a 'war' book. But I don't think I am going to be able to afford any earlier Faulkner American firsts. The days of being able to lurk in used book stores and discover an unnoticed Faulkner are long gone."

So he has moved on to other authors. "I enjoy many authors. I buy firsts of what I have enjoyed reading. I have almost all of Edmund Wilson's books, most in both American and English firsts. Ford Maddox Ford is another favorite, but a first of his best book, *The Good Soldier*, is now out of

my price range. I used to like John Galsworthy, but for some reason his books don't seem to hold my attention lately. I have all of Peter Taylor's books in firsts. Most Joyce Cary firsts. And I have all the English and American firsts of Anthony Powell (of the *Dance to the Music of Time* series) except A

Question of Upbringing. I confess I am obsessed with *Dance to the Music of Time*. I have read it at least four times and listened to it on tape in my car four times."

Hansen almost always buys and reads a reading copy, typically hardcover, before he starts looking for a first edition. He *never* reads his first editions. "For one thing, many of them are on awful, acidic paper," he explains, "especially the wartime English ones. You have the feeling they will shatter if you so much as open them."

He admits to buying 4-6 books every month. "They accumulate. I'm

constantly reading, but I'm never sure what sort of book will interest me next, so I'm happy to have a choice." That has produced some problems with sheer volume of books. "Actually, we took the number of books into account in picking our new house in Lake Forest. I think we'll be set there, for a few years at least."

He misses the old ways of shopping for books. "I used to get *AB Bookman's Weekly*. It would come on Thursday, and Thursday night I'd destroy my vision poring over the small print, looking for bargains. And then stores are so much better than the internet. When you use the internet you find exactly what you are looking for, sometimes instantly. But you don't have a chance to see what is sitting on the shelf next to the item you *think* you're looking for."

Hansen and his wife grew up in south-suburbs – both are graduates of Homewood-Flossmoor High School. He

See CHARLES HANSEN, page 10

CAXTONIAN, MARCH 2008

photograph by Robert McCamant

Bookmarks...

Luncheon Program

Friday April 11, 2008, Women's Athletic Club

Valerie Hotchkiss

"Caxton's Club: Early English Printers and Printing"
plus an update on the mold crisis in the collections at UIUC

Caxtonian Valerie Hotchkiss, Head of the Rare Book and Manuscript Library at the University of Illinois (Urbana-Champaign), returns to our podium to deliver an illustrated talk about an upcoming exhibition on early English printers and printing, scheduled to be on display at the Grolier Club in May. Her presentation will cover such topics as the earliest English printers (Caxton's Club, as it were), the tortured journey of our language toward standard spelling, the danger of having one's nose slit for offending English censors, the place of translation in early English printing and the chaotic and free-wheeling movement of plays from the stage to the page. (Note: Shakespeare never saw any of his plays to press).

With Tyvek overalls and respirator at her side, Valerie will then update us on the mold infestation in the world-renowned, billion dollar rare book collection at UIUC.

A talk not to be missed.

The April luncheon and dinner meetings will take place at the Women's Athletic Club, 626 N. Michigan Avenue. (Enter on Ontario; go to the 4th floor for the luncheon, to the 7th floor for the dinner.) Luncheon buffet opens at 11:30; program 12:30-1:30. Luncheon is \$27. Dinner timing: spirits at 5 pm, dinner at 6 pm, program at 7:30 pm. Price for dinner is \$53. For reservations

Beyond April...

MAY LUNCHEON

May 9, at the Women's Athletic Club, Caxtonian Jack Weiner will tell about a bookplate he noticed in the Newberry's copy of Cervantes' Don Quixote and how this led him down a fascinating research path about the life and activities of billionaire Cuban bibliophile Oscar Benjamin Cintas.

MAY DINNER

Our May dinner will be held May 21 at Petterino's restaurant. Heidi Ardizzone, of Notre Dame, will talk about her biography of J. P. Morgan's librarian, Belle Greene, who simultaneously pushed the boundaries of womanhood and race. Copies will be available.

Dinner Program

Wednesday, April 16, 2008, Women's Athletic Club

Charles R. Middleton

"Key Books that Changed the Nature of Writing History"

Historians love to study all manner of things, perhaps primary among them the development of their own craft. Arguably the first historian was Homer whose various oral histories can be seen to have established the foundation of the discipline itself. The study of how history as a craft evolved, or historiography, focuses on the importance of the book as the central artifact of historical enquiry and thought, or as one professor noted in evaluating a file for a tenure candidate, "all these articles are nice, but a book is the real stuff of history writing." This presentation will look at some of the key historical writing since Homer – specifically: Thucydides, *History of the Peloponnesian War*; Jacob Burckhardt, *The Civilization of the Renaissance in Italy*; and Francis Parkman, *Montcalm and Wolfe* – with an eye on how each historian in turn shaped by broadening our understanding of the discipline itself.

call 312-255-3710 or email caxtonclub@newberry.org; **reservations are needed by noon Wednesday for the Friday Luncheon, and by noon Monday for the Wednesday dinner.** See www.caxtonclub.org for parking and transit information.

JUNE LUNCHEON

On June 13th Hayward Blake, Honorary Caxtonian and Past President, will be interviewed by Past President Junie Sinson. Topics will include Hayward's early life, his participation in the Normandy Invasion and his career as a graphic designer.

JUNE DINNER

On June 18th, our final meeting of the season will take place at the Fortnightly Club. Nonresident Caxtonian Michele Cloonan (of Simmons College, Boston) will explore Alice Millard: Chicagoan, socialite, and bookseller.

Limited seats remain for the Symposium on Saturday, April 12...

Rare Books and the Common Good: American Perspectives

This year's Caxton Club / Newberry Library Symposium on the Book will take as its theme the future of the rare book. Dan Meyer of the University of Chicago will start the morning with an account of Chicago collecting history. He will be followed by Edward Tenner (Princeton) on the state of rare book research, and Francis

Wahlgren (Christie's) on the state of the book auction market today. Alice Schreyer will lead an afternoon panel of librarians from across the country in responding to the morning talks, and will invite your participation. If you have not already registered, leave a message on the Club answering machine at 312-255-3710, saying that you are a Club member and would like to attend.