

The Barretts of Abbotsford Road

...and Nuremberg

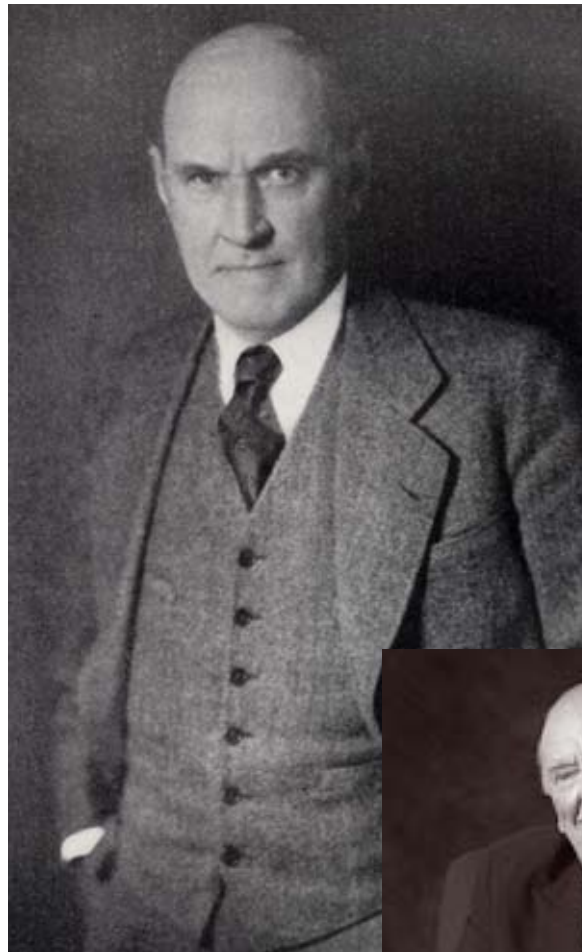
Philip Liebson

Oliver Rogers Barrett (1873-1950) and his son Roger Watson Barrett (1915-2010) had many things in common aside from their last name. Both were avid Caxtonians and served as presidents of the Club. Both were outstanding trial lawyers. Both were avid collectors. Both achieved singular distinction – the father as arguably the widest collector of Lincolniana and the son as a major contributor to the Nuremberg prosecution of Nazi war criminals. Both were closely associated with noted persons – Oliver with Carl Sandburg and Roger with Supreme Court Justice Robert Jackson. Benjamin B. Thomas, who had published a book about Lincoln biographers over 84 years, wrote “The [Oliver] Barrett collection is so full and basic that a pretty good life of Lincoln could be written from it alone, whereas no present-day life could be written without it.”¹

Oliver joined Caxton in 1921, was a council member from 1931 until 1948, and president in 1945. He invited members to his home on Abbotsford Road in Kenilworth to view his book and manuscript collection several times.² It was commented that “in introducing speakers during his presidency...he always found a relevant quote which fitted the occasion perfectly and always spoke it with feeling and grace.”³

Roger became a Caxtonian in 1941 and appeared on its rolls until his death, making him the longest standing member at almost 70 years.⁴ He was president in 1962 and a council member for six years. At a Friday luncheon in 1991, he discussed both his and his father’s collection of Lincoln memorabilia.⁵

But it is their experiences outside the confines of Caxtonia that will be the focus of this discussion. Their lives were fascinating in the intricacy of their interests and unusual even among our members.



ABOVE: Oliver Barrett. AT RIGHT: Roger Barrett.

It is worth noting that Oliver’s father, George Johnson Barrett, was born in 1818 and Roger, his grandson, lived to 2010, so the three generations encompassed nearly 200 years. Oliver was the 13th child of George, a circuit-riding Methodist preacher. The father had come to Illinois in 1837. (He happened to meet Lincoln when Lincoln was on his way to a duel in Alton, in response to a challenge.) George was 55 when Oliver was born and died four years later. After his death, Oliver’s mother, Ellen Watson Barrett, took him to Pittsfield, Illinois.⁶

Beyond George’s meeting with Lincoln,

there were several events in his early life that influenced Oliver’s passion for Lincoln and the Civil War. When he was in school one day, he was “punished” by having to sit next to the only black girl in class. Oliver slipped out of class, ran home, and told his mother, who informed him about slavery and Lincoln’s role in ending it. Months later, she took Oliver to Springfield where he saw what had been Lincoln’s home before his presidency as well as his tomb. The home’s custodian gave him several souvenirs.⁷

There was also a treasure trove in his childhood attic, including a hoop skirt, land grants bearing the signatures of U.S. presidents, and bullet and candle molds. His father also stored thousands of canceled postage stamps in a trunk

from the days of his involvement with the Freedmen’s Aid Society after the Civil War.⁸

These were the stimuli for Oliver’s quest for collectables. He was assiduous, but the stamps didn’t particularly interest him; he was able to get good prices for

some of them. He began a search for Lincoln collectables, plus letters as well as newspapers and handbills from the Civil War era. He purchased a small printing press, developed form letters and circulars, and sent them to prominent persons for their autographs and any old letters they could provide. The circulars said “Wanted, Letters of Famous Men” and were sent to county newspapers. His interest was wide: autographs, handbills, and tokens, especially concerning Lincoln. He was not subtle. This was a start of his collection, later

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CAXTONIAN

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Dear Caxtonians,

As I prepare to join the ranks of Caxton Club presidents, I am following a tradition of writing to welcome you as we begin a new season (the 118th) and to share my hopes and thoughts about the coming year.

I would like to thank outgoing president Bruce Boyer, who has led the Caxton Club for the past two years with wisdom and wit. Under his leadership, we have found an auspicious home at the Union League Club, held a provocative symposium with the Newberry Library on "zines" and other aspects of alternative publishing, and welcomed a stream of professionals in the bibliographic arts and beyond as speakers at our luncheon and dinner meetings.

As lovers of the book, the book arts, and studies related to the book, our members share a unique bond. My goal as your president is to strengthen that bond. Looking to build upon our mutual interests, I have determined three areas on which to concentrate.

First, I would like to increase each member's sense of belonging by offering a welcoming atmosphere at our meetings and ensuring that our newer members are quickly assimilated. We are working to develop small groups where members with similar collecting interests have the opportunity to meet and share ideas in a more casual setting. As another means for members to get to know each other, plans are being made to schedule visits to local libraries and institutions, taking advantage of Chicago's vast bibliographic tradition. It is my hope that by gathering in more intimate groups with other members who share similar interests, we will get to better know, enjoy, and learn from each other.

Second, I seek to broaden our membership base. I encourage you to bring friends and associates who have bibliographic interests to a luncheon or dinner meeting, so that they can join in the conversation and learn about the Club. To our non-resident members, I invite you to plan to attend Caxton meetings when you come to Chicago. As an adjunct to a diverse program calendar that is being developed by the Program Committee, I would like to try alternative meeting structures, such as placing the program first, so as

to give members with scheduling issues the opportunity to attend an evening event. I am delighted that we are developing a relationship with the Union League Club, whose members are invited to attend Caxton meetings that they may read about in the ULC newsletter.

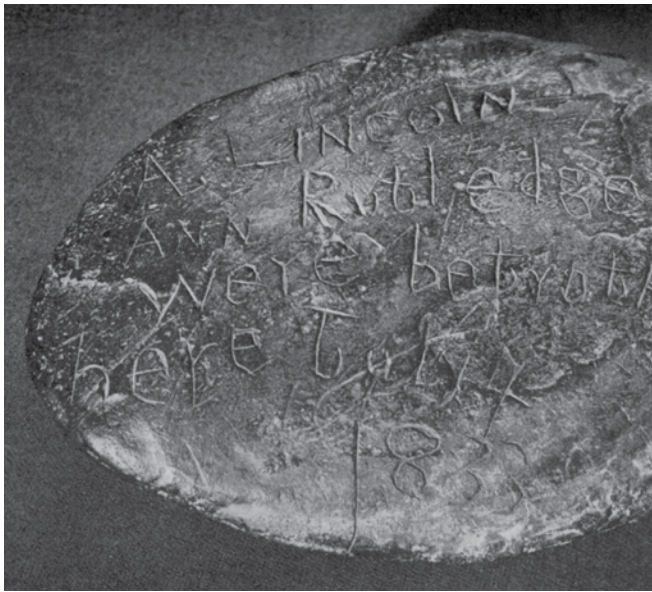
Third, I look forward to developing our relationships with other bibliographic organizations. Of course, our ongoing association with the Newberry Library, including symposia, programs, and shared events, has enriched both organizations over the years. Our recent field trip to the Lilly Library at the Indiana University was a resounding success and left the dozen Caxtonians who attended eager for more such excursions. Plans are underway for further collaborative events in Chicago and the Midwest in the coming year.



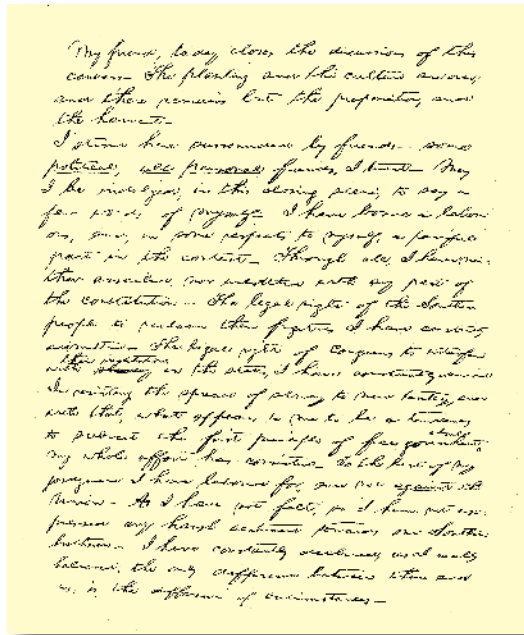
Photograph by Robert McCamant

This is an exciting time for the Caxton Club and for all of us who share the love of books. I look forward to joining with you for a year of stimulating programs and enlightening visits in the warmth of Caxton fellowship.

Sincerely,
Susan Hanes



Among the many Lincoln objects collected by Oliver: ABOVE, a stone memorializing his betrothal to Ann Rutledge (with whom he had a relationship, but never married), and RIGHT, his final speech in Springfield in his own hand.



manuscript though he was skeptical of its validity. He knew Blake had used an ink susceptible to a chemical eradicator. Oliver had some of the eradicator and tried to test it, but the bottle spilled and much of the manuscript was destroyed. It was therefore certainly genuine!¹⁵

Oliver was later to write a short book, published in 1924, *Lincoln's Last Speech in Springfield in the Campaign of 1858*. This contained Lincoln's speech in longhand and

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used extensively by Lincoln scholars, especially Carl Sandburg, who became a close friend and law client.⁹

At 14, he composed a poem requesting attention and verses from an unnamed poet:

A youth am I of 14 years
 Suppressing all my doubts and fears
 I take my pen in hand
 To write this note as best I can
 Please, to return the enclosed with some verses
 signed
 If not too much this ask may be
 Please send when convenient to me,
 Thanking you for so kindly reading this
 And hoping nothing is amiss
 I now will close and finish this in prose.
 Very truly yours Ollie Barrett¹⁰

Oliver went to the University of Michigan and studied law, graduating in 1896. His early law career was briefly interrupted by the Spanish-American War, for which he enlisted in the Fifth Illinois Volunteers. Until 1905, he practiced law in Peoria and also trained dogs. The latter foreshadows activities he shared with Sandburg years later.¹¹

In 1905 he moved to Chicago, partly because he needed a larger income for his Lincoln acquisitions. He became an appellate and trial lawyer and among his clients were the Insull companies. He served as a senior partner with Cook, Sullivan & Ricks. Years later, when Roger was growing up, Oliver would take him to state court and Roger would watch his father argue a case. He recalls

"...being shocked by the way my father acted in court because it wasn't the way the books say you should try cases, and it wasn't his style. At home he was more intellectual...humorous, friendly and warm. In court he had a low-key, folksy approach, and although it sounded corny to me, the jury believed him, and he won."¹²

With his wife Pauline, whom he married in 1911, he settled eventually on Abbottsford Road. Early on in his marriage, for some reason he was reticent about Pauline seeing the armloads of books or manuscripts he was collecting. He would first leave them outside the basement window until nighttime, after which he would bring them up to his study as if they came from the collections stored in their basement.¹³ According to one source, there was a "seeming carelessness" in the fragile material that Oliver handled in his collection. Apparently, a wall safe in his office was "piled up with books and papers, all in the worst possible order. However, he could dive in and find the book or manuscript without tearing any of the other manuscripts."¹⁴

Oliver became known for his diverse collections, Lincoln among them, and also Dickens memorabilia. He frequently received purportedly genuine manuscripts and other items of collectable interest. However, he was meticulous in separating the genuine from the fake. Once, a high school student brought him a manuscript of a poem by William Blake. He was familiar with Blake's manuscripts, having purchased several. He bought the

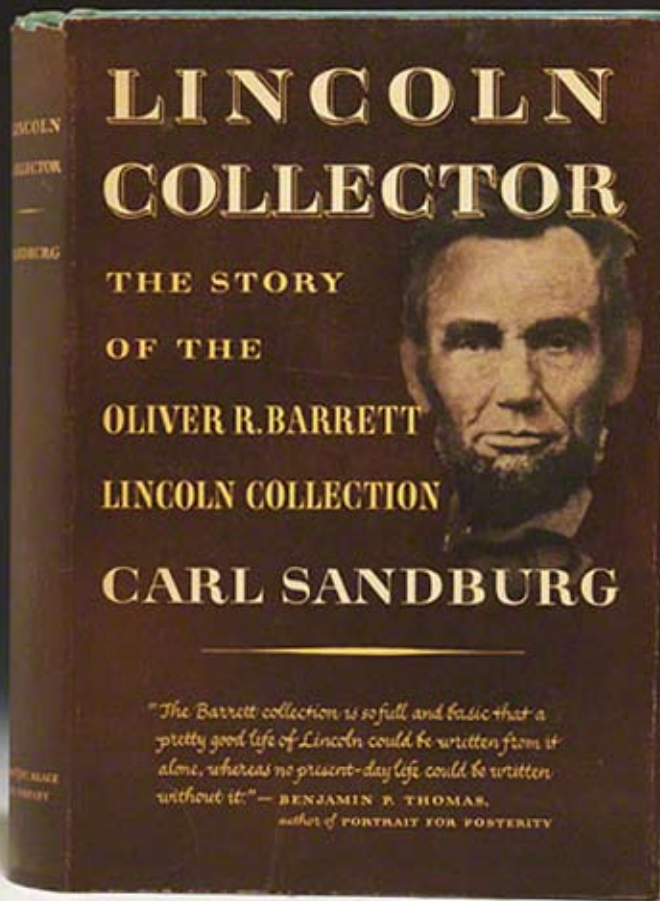
Oliver's introduction "...of deeper interest is the recognition that this long forgotten speech marks a turning point in Lincoln's career...the last echo of Lincoln the politician is lost in the resonance of the clearer note of Lincoln the statesman."¹⁶

By 1929 his reputation for Lincolniana had reached Lincoln Memorial University in Tennessee; that year it gave him an honorary Doctor of Laws.

Oliver first met Sandburg in 1924. In 1949, after a long and close collaboration, Sandburg published a book about Oliver called *The Lincoln Collector*, in which he said of the collection: "[It] represents toil, pursuit, and sagacity of more than half a century – you tell what is in it, if you can, and there is no need to say more."¹⁷ Sandburg had actually sent this comment to Oliver in 1945, preceded by the remark that "There was an artist who was asked why he didn't draw a pelican. 'Why should I? There it is as God made it – the pelican. Go look at it! What more is there to say?'"¹⁸

Their collaboration, based largely upon Oliver's collection, was instrumental in Sandburg's six volumes on Lincoln, *The Prairie Years* (1926) and *The War Years* (1939), for which Sandburg wrote, in an inscribed dedication, "To the attorney-at-law, collector of documents and source items in history, seeker of basic human lore, Oliver R. Barrett." He similarly wrote in longhand a dedication to Oliver when *A Lincoln and Whitman Miscellany* was published in 1938.¹⁹

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First edition of Sandburg's book about Oliver and his Lincoln collecting.

THE BARRETT'S, from page 3

The Barrett-Sandburg Papers are collected at the Newberry Library; below we draw upon the colloquy over the years, first from Barrett, then from Sandburg. They demonstrate their close relationship, as well as the respect, humor, and attention to detail of each man.

In 1949, almost at the end of his life, Oliver wrote to Sandburg "I remember well the first day that you came to see me about looking at the Lincoln items and told me of the work you were doing for the prairie years. I felt rather uncertain then because I had always wanted to save my collection in order to have it used by one who seemed to write understandingly and sympathetically about Lincoln.... Now I come to see so much confidence in your work."²⁰

In 1927, Oliver commented "That was a fine piece of work on the Lincoln letter.... It is a hefty volume and will be successfully used to hold the front door open in Summertime and the new 'air' might be provided for those who are not quite satisfied with the air already in the area." He also chided Sandburg on his bal-lading that the work on Lincoln "justified your trip to New York, even though you may have

spent some time in dallying with your song book."²¹

Early the following year, Oliver apparently got Sandburg to speak at a local women's group. "Don't fail to remember the 24th. I am afraid that you will have to endure the young ladies in costumes of Lincoln's times...the costumes similar to those worn by Mrs. Lincoln. I would have stopped it but the ladies showed so deep an interest that I didn't have the heart to interfere."²² Oliver's trial experience was a source of interesting anecdotes about the Civil War era. In 1931, he sent this message to Sandburg: "During the course of a trial we heard a couple of Lincoln stories. Sojourner Truth, the African-American abolitionist and women's rights activist, called upon Lincoln to sell her photograph. According to Lincoln, she provided a photograph. He thanked her and she suggested she would like to have his photograph as well. Lincoln told her he had none. She indicated that his photograph was on the back of a ten dollar bill – and she received the photograph on the bill."²³

Many of Oliver's communications were of a technical nature and reflected his knowledge of the details involving persons, events and

social aspects of the period, in order to verify or correct some of Sandburg's research. To choose a typical example, in one letter he wrote: "According to my recollection, Doctor Barton disbelieved the tradition that Ann Rutledge and Lincoln sang the hymn 'Legacy' together from the old songbook *The Missouri Harmony* and the Doctor stated that he had a copy of the last edition of that song book dated 1827 and that tune did not appear in that book, but it did appear after the death of Ann Rutledge."²⁴

Attention to fine historical analysis and logic is seen in the following two communications to Sandburg regarding his drafts: "The statement of Reverend J. Edward Muir in the third and fourth paragraph is in conflict with the state-



ment on page 11 of Chapter 2 where it is said 'Betsy and Thomas Sparrow who were known in the settlement as Mrs. Lincoln's father and mother, were stricken in the half faced camp etc.' The latter statement seems in accordance with the facts and of course if the residents of Indiana thought that Mrs. Sparrow was Lincoln's mother, there would be no reason for them to discuss her 'obscure origin';²⁵ and "The private schools of the period which you speak of were housed in substantial frame and brick buildings and not in log cabins and the teachers were capable, intelligent and thorough... The business men in Springfield in the decade referred to usually wore broadcloth in the winter [and] wore beaver 'Plug' hat[s], and the white linen suits in summer. The women in the latter [eighteen-]fifties wore the extra-large hoop skirts."²⁶

Oliver waxed philosophical about analyzing handwriting and about the reward of the collector: "In spite of the apparent similarity of handwriting of different individuals, or variations in handwriting of the same individual at different periods of his life, one may observe, even in everyday familiar correspondence endless variations or oddities in the manner of expression or in some new twist in the curves or angles of the letters that go to make up the words which convey the thoughts of the writer... When one, who hopes to escape the rub of traffic's toll, leaves the broad highway of labor's gain to roam at will in some by-path of coactive interest, he may come to know that the reward of the collector is not alone in what he may find but in the joy of the hope that

leads him on."²⁷

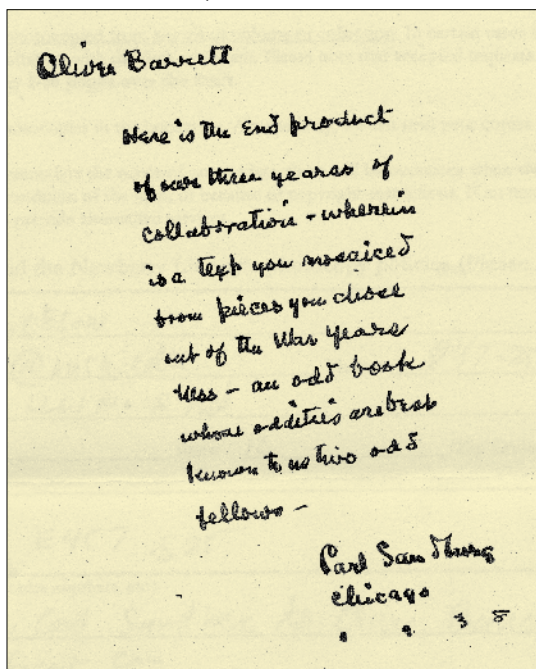
Oliver could be critical of the characterizations, perspective and actions in Sandburg's short stories as in the story "Fiery Trial" during World War II. "There is nothing to indicate that he has gone through a fiery trial. In comparison with the butchers, bakers and the warwork [sic] makers, who have lost an only son or all their sons, his career seems rather plush bottomed.... The difficulty in the story seems to be that you had in mind and created a character who had had the characteristics... of a newspaper man and called him a Judge."²⁸

Sandburg, in turn, had many pithy remarks in his communications with Oliver.

He frequently inquired after his family and asked after Roger. Occasionally he was prone to acerbity concerning his outlook and experiences. For example, in 1929, early in their correspondence, Sandburg, commenting about someone who may have been included in one of his manuscripts, noted that "What William Allen White of Emporia [Kansas] says of the woman chiefly involved and her reputation for sobriety and chastity while a resident of Emporia is something else again and I aint going to put it on paper."²⁹

Oliver may have questioned him about the possibility of class conflicts in *The People Yes*. Sandburg responded "...this piece [has] no intention of class hatred or violence." He

Sandburg's inscription in a copy of A Lincoln and Whitman Miscellany sent to Oliver.



Oliver Barrett

Here is the end product
of some three years of
collaboration - wherein
is a text you selected
from pieces you chose
out of the War Years
Wes - an odd book
whose addit'ns are best
known to us two odd
fellows -

Carl Sandburg
Chicago

1 2 3 5



Sandburg, LEFT, with Oliver in Oliver's back yard on Abbottsford Road.

included very lengthy comments about greed, politics and the state of the world and in conclusion, noting the length of the letter, remarked "As the girl said to the bashful feller who said little and stayed late, 'I hope I'm not keeping you up.'"³⁰

Sandburg and Oliver took many trips together, but once, when Sandburg was away in Mexico, he wrote "The only time on the trip that I have been very sorry for your sake that you weren't along was to-day over the line from El Paso in Old Mexico...the Monterey [sic] beer would reconcile any man to nameless griefs and lead him to a belief in immortality and universal salvation."³¹ This when prohibition was still the law of the land in the U.S.A.

Sandburg would invite him frequently to his home in Elmhurst, and in the early 30s another guest was often Judge Henry Horner, before he became Governor of Illinois. Oliver was a close friend of Horner, who was also a Lincoln collector. When Horner was Judge of the Cook County Probate Court, Oliver and Horner would evaluate catalogues together, and spent some time appraising the William E. Barton collection for the Lincoln library of the University of Chicago.³² One characteristic invitation by Sandburg in 1932, just before Horner was elected Governor: "If you and Judge Horner...can make the run out here any day next week, there are swimming suits for you, a new shanty with cots...and a big hardwood Liars' Log where you are invited to tell tall tales."³³

Throughout their correspondence was the respect that Sandburg held for Oliver, despite occasional differences in perspective. In 1938, Sandburg commented that "Your letters are more sage and luminous lately than

at any time since I have known you. Our divergences of view and opinion and conviction on the American scene of the last few years have been a help to me in reading...the scene of Lincoln's closing months."³⁴

Always mindful of Barrett family events, Sandburg sent a salutation when Roger was married in 1940: "Please tell Roger and his bride that I have them in mind on their Big Day, that I shall have many thoughts of them, and that on my return

in July I hope to do for them the script of 'Father and Son,' as a special scroll and remembrance."³⁵ Sandburg also composed poems for Roger, his wife Neil, and the three children when each was born. His one criticism of Roger was that "He saw me with people all the time, and in social activities, and told me what my life lacked was solitude."³⁶

Carl Sandburg would meet Oliver in his law office in the Loop and walk the 20 miles to the Barrett home in Kenilworth. Conversely, Sandburg might sleep over and they would get up early before dawn and walk to the Loop. On the way, Oliver would temporarily pick up a stray dog, perhaps as a reminder of his dog training days early in his career in Peoria, and treat it to a meal while he was having breakfast.³⁷

Roger recalled that, at their home in Kenilworth, "[Sandburg] and my father would sit for hours drinking whiskey and talking about Lincoln." At other times, Oliver would drive Sandburg to Chicago for one of his appearances and would stay to listen to him sing and play early American ballads and recite poetry.³⁸

Oliver held many offices in addition to his law practice and many positions relevant to his collection interests. He was President of the Board of Trustees of the Illinois State Historical Society (1938-1945), and was a member of the Grolier Club, Bibliophile Society of Boston, and Society of Midland Authors.³⁹ While a trustee of the Illinois Historical Society, he met frequently with other trustees in Springfield and Chicago, and occasionally at his home, to discuss the prices of offered items.⁴⁰ Oliver had a strong role in finding and obtaining an autographed copy of Edward Everett's long address at Gettysburg just before Lincoln's address (and Everett had congratulated Lincoln on his succinctness). Considerable money had to be raised for

See *THE BARRETTs*, page 6

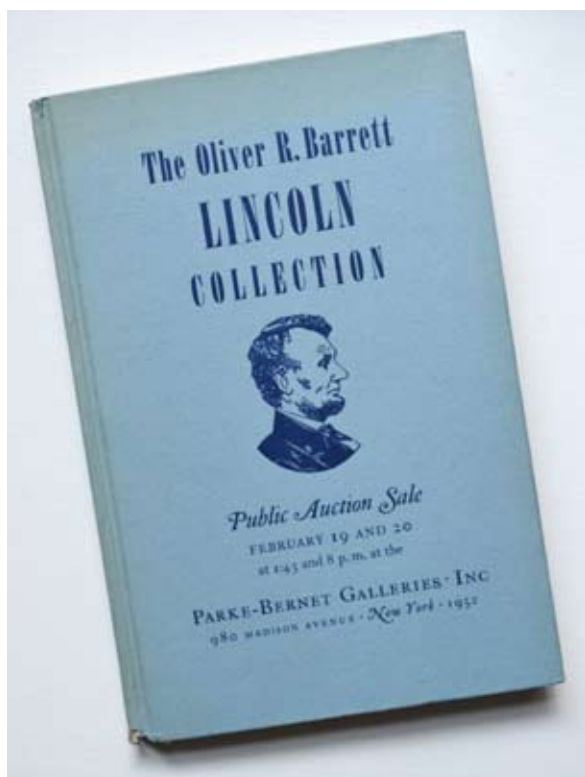
this acquisition through schools and private donors.⁴¹

Oliver was an avid fisherman, gardener, and bird watcher. In his back yard in Kenilworth, Oliver had a tree house designed by an artist, with a special trapdoor and a wooden Indian which “summered” by the trees and “wintered” in storage. The specially designed tree platform was a scene for many of Roger’s birthday parties.⁴² Oliver was a tennis player when young and a golfer after age 50. One of his interesting traits was great rapidity in reading. According to a colleague from the Illinois Historical Society, he once read a two-volume history of British civilization overnight. Because a blizzard in Chicago made it virtually impossible to get home, Oliver checked into the Union League Club, wandered into the library after dinner, and started reading. Early the next morning, the cleaning lady found him reading the last of the two volumes.⁴³

In 1948, Oliver suffered a cerebral hemorrhage, but he kept on. His last communication with Carl Sandburg, in January 1950, was a letter indicating a special-events broadcast that the U.S. State Department was conducting with him on the extent and importance of his collection. He died on March 5, 1950.⁴⁴

Carl Sandburg wrote a final tribute to Oliver, which reads in part:

Catalog publicizing the sale of the Barrett collection.



Oliver with granddaughter Victoria.

“...As a philosopher and man of faith he was ready for his departure.... He had austerity and humility, and in the realm he has entered it might not be fantastic to envision him saying, ‘Here, oh Lord, is the manuscript of my life – do with it what you will.’”⁴⁵

His ashes rest on a hill in Springfield, near Lincoln’s tomb.

It would be impossible, of course, to list all the items in Oliver’s collection, but there are highlights. In 1952, a large part of the collection was auctioned off at the Parke-Bernet gallery in New York.⁴⁶ Of particular note was a stone engraved with Lincoln’s betrothal to Ann Rutledge (July 4, 1837),⁴⁷ and Lincoln’s personal letters, including a letter to Joshua Speed, a junior partner at the general store where Lincoln purchased bedclothes and mattresses when he was 28. At the time, his correspondence with Speed concerned his anguish, self-questioning, fears, and hopes.⁴⁸ There was also a bronze cast of Lincoln’s hands and a live mask of his face taken in 1860.⁴⁹ Other items offered for sale included information of a slave sale in Massachusetts in 1667, slave deeds, a collection of American newspapers from 1829 to 1850, a love letter of Jefferson Davis, and the Lincoln bible record.

Fortunately, many of the items in the collection auctioned off were acquired by the Illinois State Historical Society. Of the pieces acquired by the Illinois Historical

Society, outstanding items included the letters Lincoln wrote to Joshua Speed from 1837 to 1841, after Speed moved to Louisville; a letter to his wife, Mary Todd Lincoln, in 1848 when he was a congressman, and her reply – the only known letter from Mary to him; Civil War letters, including one to Horace Greeley in 1864 about a possible peace mission with the South; and one to General Grant several

days before Appomattox congratulating him on his success.^{50, 51}

The Lincoln collection assembled by Oliver was valued at \$400,000 in 1950 U.S. dollars. It included the spun gold watch which appeared in an 1864 Brady portrait of Lincoln, and the earliest known Lincoln autograph on the arithmetic notebook he used in boyhood.⁵²

Oliver also had a valuable collection of original manuscripts of poems, songs, and other writings that he had given to Roger much earlier, in 1930. These included the original of “Home Sweet Home” and “Auld Lang Syne.”⁵³

Roger Barrett, Oliver’s son, was born during Woodrow Wilson’s first term and lived until Barack Obama’s first term in office. He was also a Lincoln collector. He received many items from his father and added to them occasionally. But his special reputation was that of an assistant prosecutor during the Nuremberg trials after World War II. Carl Sandburg also established a close friendship with Roger, sending him poems for critique. On occasion he would suggest that Roger keep some of Sandburg’s drafts. In one note to Oliver, in 1946, Sandburg advised Oliver to “...keep grips, bags and contents left you in Dec. 1945, look them over and separate what you wish to keep. Turn the rest over to Roger, not to be given to any other person or persons.”⁵⁴

Roger grew up in the Barrett home on Abbottsford and attended New Trier High School. While a senior, Roger made his first appearance on the collecting stage when he suggested a possible solution to a mystery concerning the disappearance of a man, and a murder trial, both in 1846. Lincoln in fact had written his only newspaper story at the

courtesy Victoria Barrett Bell



Roger as a child.

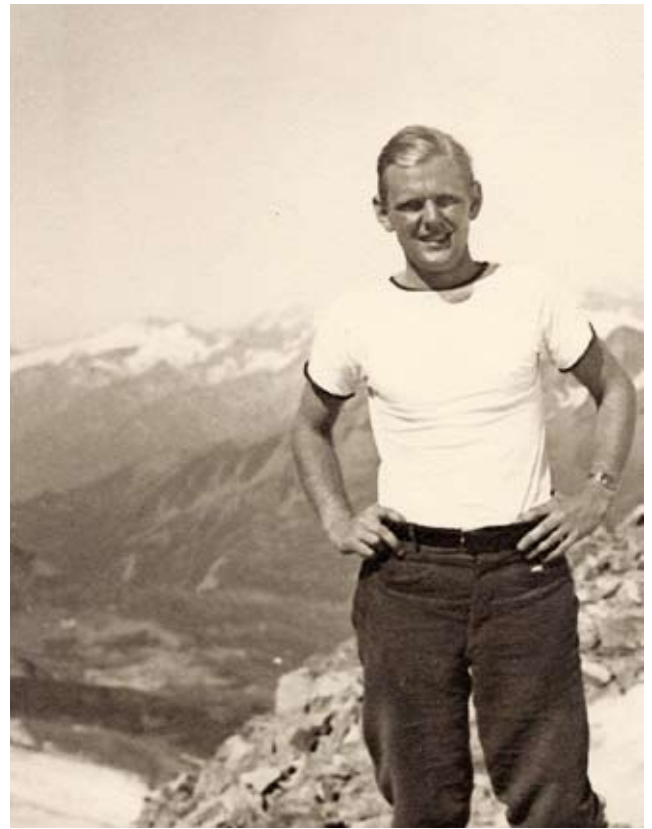
time, narrating the murder mystery when he was defense attorney at a trial of three brothers in Springfield, who allegedly murdered a man who had disappeared several years before. Lincoln described the sensational scene when the man appeared in the courtroom,⁵⁵ and the narrative was published in the Quincy, Illinois *Whig* on April 15, 1846. Roger obtained a copy and wrote a monograph, privately printed, entitled "A Strange affair of Abraham Lincoln," that was distributed to lawyers and Lincoln collectors of his father's acquaintance throughout the country. In the monograph, Barrett suggested that a cataleptic fit was responsible for the disappearance of Archibald Fisher at Springfield during the Spring of 1841. The three defendants were last seen with him and were under suspicion for murdering him. The story was picked up and widely distributed by United Press. This was in early 1933. Roger was 17.

As a result, letters were sent to Roger from collectors commending and encouraging him. For example, from Springfield: "I hope that the interest which the pamphlet evinces in the Lincoln tradition will continue because I believe you will find it a great source of pleasure to you in the future years."⁵⁶ Another collector, from Lexington, Kentucky wrote "I appreciate very deeply the inscribed copy of your Lincoln monograph.... I congratulate you on a very thorough piece of research work.... You have the distinction of being the youngest contributor to the Lincoln bibliography."⁵⁷ Other letters to Roger were sent from Brooklyn, Detroit, and Florence, Alabama. One correspondent tried to be helpful with advice: "Your father has no doubt advised you on the public institutes that one gives such letters to. But in case you have overlooked it, may I remind you that the British Museum, London W.C. England is very careful with such works."⁵⁸ This distribution must cer-

tainly have been assisted by his father's efforts, but does indicate Roger's direction in initiating a collection of his own. Roger had performed his *own* analysis.

Roger went to Princeton and got his law degree at Northwestern. He started practicing law in Chicago, but during the Second World War joined the Army in 1943 and was invited to attend the Judge Advocate's Officer candidate school.⁵⁹ At the end of the war, in the spring of 1945, an effort was made, primarily by the U.S. and Britain, to obtain evidence against and to try top Nazis as war criminals – the USSR wanted to shoot all those involved without trial and initially the British preferred military courts martial.⁶⁰ Eventually, it was agreed to hold an American-style trial so that the defendants would be accorded their rights; the object was to make the process convincing and prevent future disputes. It so happened that a law-school classmate of Roger's, a former assistant to Supreme Court Justice Robert H. Jackson, subsequently named U.S. chief prosecutor at the trials, recommended Roger to assist him. So he came to London to work with Jackson. Roger reflected on this experience that "almost everyone was a big shot and I was afraid that I would never get into the courtroom to see the trial."⁶¹ However, aside from his courtroom training, Roger had a good knowledge of German, allowing him to evaluate documents and interview persons. He initially worked with British intelligence to ascertain relevant materials on Nazi war crimes. These included documents and photographs of atrocities such as shrunk heads and lampshades made of human skin.⁶²

Roger assisted Jackson in preparing documents for his opening statement at trial. He became a central collector and keeper of the prosecution's documentary evidence. He helped classify and authenticate 100,000 documents and whittled them down to the 3000 used as evidence. Roger found that "[t]he Germans kept documents of everything. One of the most dramatic documents I saw were the 'Death Books.' Records of every person's name, how they died, when they died, in alphabetical order by hour. During one hour



Roger in the Alps as a young man.

the 'A's would start dying of 'heart failure'. They would all be dying at two-minute intervals, with the same cause of death listed. Then the next hour, further down the alphabet, people would start dying of something else... [the] record was saved, even though it was a phony document."⁶³

Among others, Roger interviewed Hermann Goering, for a time the number two Nazi and head of the Luftwaffe, among his other titles. He impressed him as "a great storyteller, a man of great personal charm, and, of course completely amoral." Goering never contested a document. Roger characterized him as "the typical Nazi – completely dedicated, completely proud of what he did.... He blamed most of the world's evils on the Jews."⁶⁴ At the bottom of one document, Goering had written to someone "after you have read this, be sure to destroy it because the Jew Roosevelt will try me as a war criminal."

Once, Goering said to him in effect "Captain, you are not doing this right. If we'd won... you'd be in a prisoner's uniform... standing at attention... and there'd be two SS officers behind you. They'd be sticking bayonets in your butt and you'd be answering 'Yes, Herr Goering,' and 'No, Herr Goering,' and that's the way you should be running this."⁶⁵ Goering himself was dressed in a powder

See *THE BARRETTs*, page 8



This retouched photo from the Nuremberg trial shows Roger seated in the lower left with his hand on a stack of papers. Jackson is standing to the right.

THE BARRETTS, from page 7

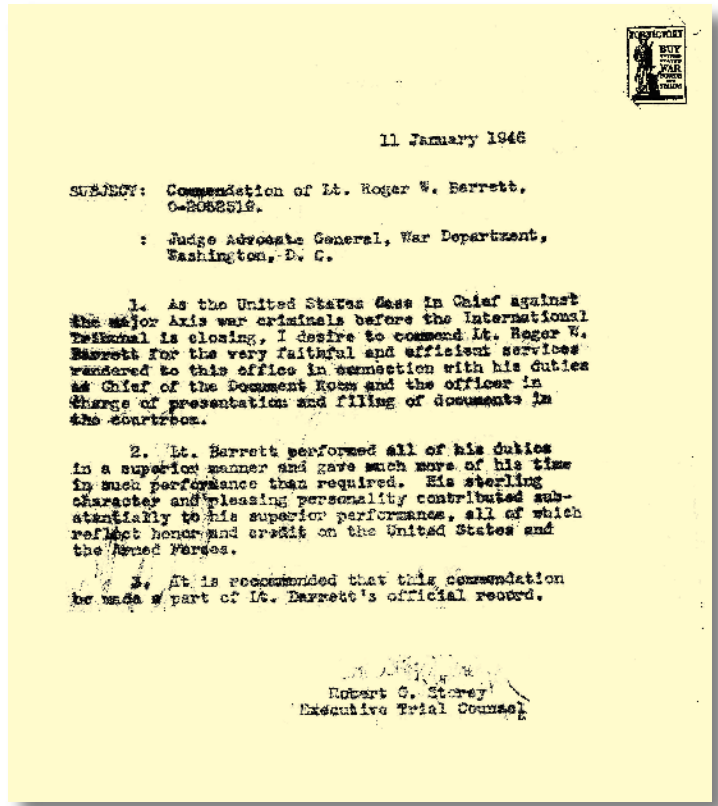
grey uniform with holes where his numerous medals had been, his face sagging but proud. Goering eventually cheated the hangman by poisoning himself.

Roger was front and center at the trials held at Nuremberg, his courtroom seat close to that of Jackson, and he passed binders across to Jackson when needed. At the conclusion of the Nuremberg trials, he co-authored, with William Jackson, also an aide at the tribunal, the official 80 volumes of evidence, thus preserving the record for global dissemination.⁶⁶

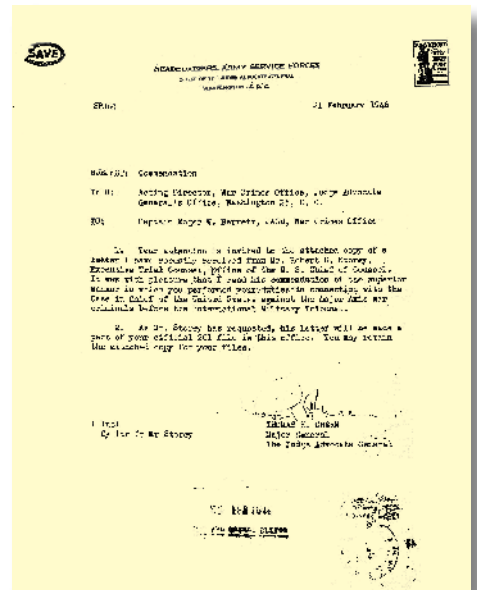
Roger's daughter, Victoria, recalled that he described "being taken to the countryside near the extermination chambers and the people there saying they didn't know what was going on, though you could smell it, and dad assuring people in the US that didn't believe it, that yes, it really had happened."⁶⁷

While Roger was still at Nuremberg, Sandburg used Roger's bed when visiting Oliver, and wrote to tell him how it felt to sleep in his bed.⁶⁸

From Nuremberg, Roger returned to Chicago, and for most of his law career was a partner with the firm of Mayer Brown & Platt, settling in Winnetka with his family. Lee Abrams, one of his law partners, describes him as very effective in the courtroom, involved in large corporate cases, such as Ford Motor and Inland Steel, some of which were antitrust cases. "He had a particular style in the courtroom; he was absolutely comfortable. Watch-



Transmittal (RIGHT) and commendation letter at the conclusion of Roger's service at Nuremberg.



ing him in a courtroom was like watching a fish swim." A tall, lean man with a ready grin and sharp blue eyes, he conveyed an impression of studiousness and deliberation.⁶⁹

His daughter, Victoria, comments that "he didn't always get the 'right' side, but usually there were many culprits, not just the one he was representing." Some cases were not to his liking such as one about sick cows and another about pollution in Lake Michigan, both of which he found distasteful.⁷⁰

Roger had some criticisms of other trial lawyers, however. "They do share some common shortcomings – not knowing when to quit, overly concerned about his image with the judge." Most difficult to learn is sensitivity to the flow of the case. "If the testimony is not going well...you can start a dialogue with the judge very much the way you see managers of baseball teams come out and fight with the umpire."⁷¹

Early in Roger's career, however, he needed some assistance from his father. Roger was representing the driver of an automobile that hit the side of a streetcar. Oliver, stopping by the courtroom to see how the trial was going, advised Roger to object to a statement at one point when the opposing attorney was speak-

ing. Roger was not sure why he needed to object, but Oliver stood up and objected "on behalf of Mr. Barrett." The judge, who knew Oliver well, allowed the objection and sustained it.⁷²

One case involved a suit by a local disc jockey nicknamed "Daddy-O" who was suing several book companies for unlawful use of what he considered an exclusive trade name – although it was a common expression at the time. Roger defended the book companies. The opposing lawyer called several witness to demonstrate that some nicknames were closely attached to certain persons. One of



Roger with wife Neil.

the persons the plaintiff's attorney called was Chicago sportscaster Jack Brickhouse. The plaintiff's lawyer had indicated, for example, that whenever "Duke" was mentioned it was exclusively attached to Edward Kennedy "Duke" Ellington. This was Roger's opportunity to demolish the concept of nickname exclusivity. Roger questioned Brickhouse about the association of "Duke," and Brickhouse immediately attached it to Edwin Donald "Duke" Snider, an outstanding Brooklyn Dodger centerfielder who had just hit several home runs in the World Series. The jury laughed and Roger went on to win the case.⁷³

Victoria indicates that the children never saw Roger at trial, but had the impression that he enjoyed the challenge.

Besides his law practice and the Caxton Club, both Roger and his wife, Neil, were interested in modern art. They raised funds for the Museum of Contemporary Art, which they supported from its founding in 1967 in an old storefront bakery space. As a donor, Roger helped fund the current building. Neil was a founding member and President of the Women's Board. Roger was a member and Chair of the Board of Trustees, Senior Vice President, and Chair of the Development Committee.⁷⁴

Leon Golub, whose work was

prominently shown at the museum, was a friend of the family. The Barretts had a large collection of contemporary works including those of Edith Altman, Michiko Itatani, Cliff Westermann, and an early Rauschenberg that was later sold. His wife, Neil, was a good painter in her own right and an influence on Roger in his art collections.⁷⁵

As to his collections, Victoria recalled that – aside from Lincoln and the Civil War – he had very elegant editions from the Caxton Club, a number of first editions of Sandburg's books, and a hand-colored edition of Colum-

A YouTube video allows you to listen to Roger discussing Justice Robert H. Jackson and the Nuremberg trial. See it at <https://www.youtube.com/watch?v=UBjvhtnwH10>



bus's encounters with the Indians, "with the Indians looking like Roman figures." Other non-Lincoln collections included a Gutenberg Bible, two books of hours (ca. 1400) made for the Dauphin of France, an extensive collection of medieval books on parchment and vellum, and editions of fairy tales from the Old French. In all, Roger's was an extensive book collection.⁷⁶

Moby Dick was one of his favorite books. He had a three-volume set which he gave to Victoria to read after they had gone to see the movie with Gregory Peck as Captain Ahab. Roger also gave Victoria a book by Lewis Mumford evaluating Melville's feeling about the whale, indicating a scientific approach to whale behavior. She commented that "Dad pointed out that both Ahab and Lincoln had been [the same

age] when they died, so Ahab didn't just look Lincolnesque." Other influential books he gave his children included "*The Day Lincoln was Shot*" and T.S. Eliot's poetry in books and records. Once, he gave Victoria "*The ABC of Relativity*" and "*The Universe of Dr. Einstein*," encouraging her in science as well as art. Roger had met Einstein, whom he liked, while he was at Princeton, and told Victoria stories about Einstein's absentmindedness.⁷⁷ In 1967, Roger provided some of his collection for an exhibition of eighteenth century documents. Some of these included autographed letters by Jonathan Swift, Carolus Linnaeus, Oliver Goldsmith, Rousseau, Hogarth, and Robespierre and manuscripts by Alexander Pope, Robert Burns and Voltaire.⁷⁸

Both Barretts, Oliver and Roger, were great fans of music, both classical and jazz. Roger was an inveterate golfer, frequently playing at the Winnetka Indian Hill golf course, even in winter. In his later years, he would spend time in Palm Desert, California. He lived to 94, dying of pneumonia in January 2010.

The Barretts, father and son, had exemplary, fruitful, and eventful lives, and contributed in many ways to the benefit and influence of mankind. They were ideal Caxtonians.

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The author wishes to thank See *THE BARRETTS*, page 10

the following persons who assisted in or contributed comments or materials to this essay: The Newberry Library staff, including Paul F. Gehl, JoEllen Dickie, and Lisa Schoblasky; Caxtonians J. William Locke, John Notz, and Adrian Alexander; Museum of Contemporary Art Librarian Mary Richardson; Lee Abrams of Mayer Brown; John Q. Barrett (no relation) of St. John's University, Long Island; and last, but certainly not least, Victoria Barrett Bell and Holly Barrett, Roger's daughters, who brought life to a portrait.

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Have you changed your name, address, cell phone, land phone, or mind recently? If so, please email wendychusser@gmail.com so that updates can be made to website directory. – SOON!

Caxtonians Visit the Lilly Library

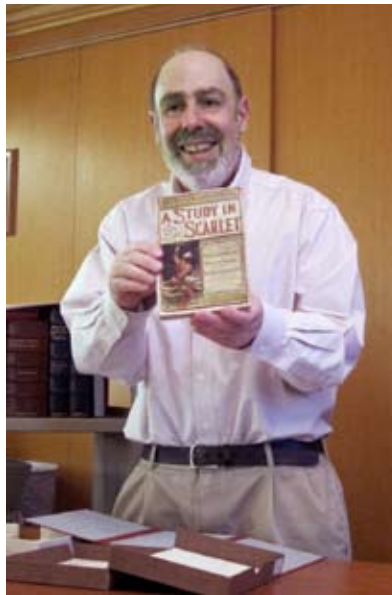
Notes and photographs
by Susan Hanes from the
Caxton trip on July 19

James Canary discusses a wood engraving in
Eric Gill's *Four Gospels*.



Breon Mitchell pages through an exclusive
artist book by Timothy Ely.

Director Joel Silver exhibits an early edition
of Arthur Conan Doyle's *Study in Scarlet*.



The original manuscript of
J.M. Barrie's *Peter Pan*.



A happy
band of book-
lovers pause
after dinner
at Finch's
Brasserie.

At 1:40, we joined Caxton coordinator Jackie Vossler and fellow Caxtonians down from Chicago for this field trip to the Lilly. Joel Silver greeted us and gave us an overview of the library, describing its founding in 1960 with the collection of Josiah K. Lilly, Jr., owner of Lilly Pharmaceuticals in Indianapolis. Joel described the library's vast range of significant collections, including English and American history and literature, Latin Americana, medicine and science, food and drink, children's literature, fine printing and binding, popular music, medieval and Renaissance manuscripts, and early printing. He beamed as he showed us such treasures as Thomas Jefferson's copy of the legislation of the first Congress, presented to him by George Washington; J. M. Barrie's manuscript of *Peter Pan*; the first printing of Poe's *Tamerlane*, and the miniature volume of *Goody Two-Shoes*. After a break, we were conducted through the current exhibition, "The Grolier 100." Copies of these books

were originally gathered for an exhibition at the Grolier Club in New York in 1903. It ranges from a 1478 edition of Chaucer to John Greenleaf Whittier's *Snow-Bound*, published in 1866. The Lilly owns all but one of the books on the list (Malory's *Morte d'Arthur*). Eventually we split up into two groups. Our group enjoyed a presentation by Breon Mitchell, past Director of the Lilly, who shared unique artist books by Timothy Ely and others, and James Canary, Head of Conservation, who displayed beautiful examples of fine contemporary bindings. We switched places with the other group and followed Erika Dowell as she led us through the stacks and workrooms and explained how the staff manages the vast collections in the 50-year-old-building with its significant space and design constraints. Then to the Hilton Garden Hotel and subsequently Finch's Brasserie for a festive dinner with our group and six members of the Lilly staff.

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Short. Vast. Tippy.

Three Self-published Books on Singular Subjects

David Meyer

I've always been intrigued by oddball books. (But let's not consider what that suggests about me.) Strange, peculiar, unique, unusual . . . the list of appropriate adjectives goes on without actually defining such books.

Three in my library fit into this unwieldy category in their own special ways. Their similarities are easy enough to determine: they were all self-published in the 20th century by individuals who felt a need to share a subject so important to them that they took on the projects, from start to finish, on their own and with their own money. It was unlikely that their books shared shelf space in any shop that included new books in its inventory, but that probably didn't matter to them. Often the last thought of inspired author-publishers is how to get their books into the hands of those who will read them. It's enough to believe that the world is waiting.

The Experiences of a "Little" Man by Daniel Y. McMullen was published by the author in 1900 from his home at "303 La Salle Avenue" in Chicago.¹

Mr. McMullen was four feet eight inches tall – or "short" or "little" or "sawed-off" as he was variously referred to by those he described as being six feet or taller. His account about the challenges of being physically diminutive and how he was treated because of this is covered in 60 brief chapters, most only a page or two in length. Here is the gist of two:

"I was sixteen years old but weighed only fifty-six pounds, and looked to be about eight."

"I am never selected as a pall-bearer...."

When he was over twenty years old and attending a church picnic he was refused a request for a cup of tea or coffee. "Little boys should not drink tea," he was told by the lady in charge of refreshments, "so I was given a glass of cold water."

In another chapter he wrote:

Sometimes it pays to be small, not only in indirect benefit but occasionally in direct saving. One day I walked into a steamboat office and asked for a ticket to a city nearly four hundred miles away...I was presented with a half-fare ticket....

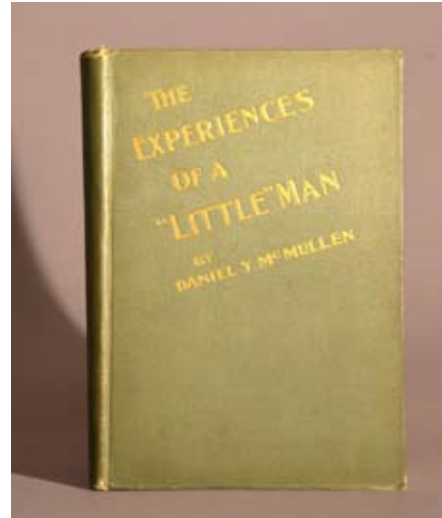
The theme of McMullen's book is spelled

out clearly in the very first paragraph where he recalls an encounter with an attendant in a "Turkish bath-room" as he received a massage.

"Wal, now, you see, Boss," the attendant said, "we has all kinds heah – fat ones, lean ones, crooked one, tall ones, short ones, and most o' dem got something matter wit' em. We sees jest what dey is like when we gets em in heah....Mighty few what ain't got crooked backs, or short legs, or wrong some place! Hain't nuffin matter of you, Boss, only just small, that's all."

This affirmative last line also appears in italics on the title page.

Twenty-one photographs and drawings of the author appear alongside the text to help depict McMullen's experiences. The printer then dug around his bin of loose engravings and inserted whatever he found into the many pages that carried more white space than text. This resulted in numerous odd pairings. In the chapter titled "'Little' Man Becomes a Banker," for example, a drawing of eight cherubic babies (sans wings and attire) romp among what might be taken for reeds. Other "cuts" are used



The Experiences of a Little Man.

with similar illogic.² Mr. McMullen's chapter on bicycling includes a stylized cut of a couple passionately kissing. The chapter titled "'Little Sawed-off' Chap, Like Dan" uses another image of a baby, this one standing in a bucket. The book was "engraved and printed by Wells and Rogers," a prominent firm located in The Ludington Building on South Wabash in

the Printer's Row section of the city.

An advertisement, printed in red and appearing between the half-title and title page, is an appeal by Mr. McMullen to his reader: "If you know a person who is carrying a physical burden... *out-of-the-ordinary*, and is grieving over it, please hand [him] this book or give him my address."

Special terms were offered for those "who may care to act as agents" or organizations willing to buy multiple copies. Single copies could be purchased directly from the author for \$1.00, postpaid.

Evergreen Park resident James Thomas Magnan, variously an advertising and promotion consultant, industrial designer, author of motivational books, and ad manager for a novelty company, had an idea. A very *big* idea, in the largest sense of the word. One might even call it (and he probably did) "a vast vision." Years of war and worldwide upheaval had recently ended, and the Atomic Age, with all its uncertainty and foreboding, had begun. Magnan looked up, saw a better place, and wrote:

Had some existing state, in particular a high ranking world power, laid claim to celestial space . . . consternation would now rule the peoples of all nations. A reason for instant war perpetually would remain in one nation's hands to discolor and debase the others with fear, jealousy and abject subservience. Kind destiny allowed this coup d'etat to fall to mild hands . . .

He was referring to his own, of course. "At the stroke of midnight," on December 20, 1948, he formed a new sovereign power and nation legally known as the Nation of Celestial Space which immediately seized all space

in the sky as its complete possession and domain. On the following day copies of Celestia's charter were sent to the Honorable Secretaries of State of the seventy-four principal nations of the world.

The result? They were universally ignored.

Magnan, who called himself "First Representative [F.R.]" and "Acting Secretary of State," pressed on.

"Further publication of the act of seizure was given to all states, entities, and individuals who might be interested," Magnan reported. But when he presented the charter to the Recorder of Deeds and Titles of Cook County, Illinois, he found that the recorder wasn't interested. He petitioned the State's Attorney to render a legal opinion of the recording of the document, resulting in "a two thousand word opinion commanding the Cook County Recorder to put the charter of Celestia into the record."

The charter (designed by Caxtonian Robert Hunter Middleton), with the County Recorder's stamp impressed in one corner, was reproduced in *Report to the Universe. The First Seven Years. A White Paper* issued by the "State Department, Celestia, U.S.A." Its "Capitol Building" was located in Magnan's ranch-style house in Evergreen Park...probably in the basement.

The 24-page factual/farcial document, issued in 1956, recounts many of the rebuffs Magnan received as well as his elaborations on the Celestia concept. These include "The Seal of Celestia" (a hand pointing upward) and the "Space symbol" (a somewhat crooked tic-tac-toe grid). A two-page, detailed illustration of a "Space House Boat" included all the necessary navigational and communication equipment *plus* a "celestial lounge," "stewardettes' dorm," a "souvenir dump," and other imagined amenities.

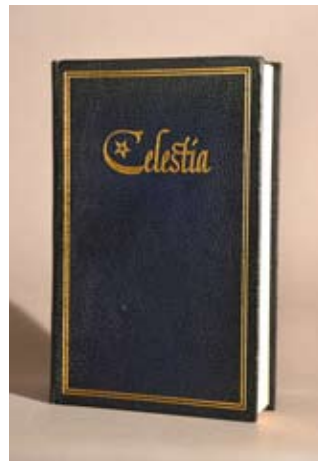
Everything might be taken semi-seriously until seeing the face-forward portrait of Mr. Mangan, his hair plastered back like a rocketman's helmet and his eyes encircled by the goggle-like frames of his "infinity space eye glasses." Projecting upward from the middle of the frames is a large inverted "V" - the meaning of which is never explained. The glasses give away the ruse; this *has* to be a joke.

And a long-winded joke, for in December 1958, ten years after he "launched" Celestia,



Celestia. ABOVE: The text was hand-lettered before being reproduced by offset press.

RIGHT: no expense was spared on the cover, either.



Magnan issued *State of the Sky: Second Report to the Universe [of the] Nation of Celestial Space*. The 30-page narrative summarizes Magnan's activities and his attempts to intrude into the affairs of governments and organizations in the name of Celestia. For example:

January 13, 1958, the President of the United States, the Honorable Dwight D. Eisenhower, was formally informed that he had no right to discuss the future uses of space with Russia or with any other country except the Nation of Celestial Space which owns all space.

January 31, 1958, the Washington School, Route #3, De Smet, South Dakota, was granted the first license to operate a rural school in outer space. Comment by the six pupils and their teacher, Mrs. Julia Larson, in their application for license: We are as serious as any scientist could be.

February 11, 1958, protest was made to the FCC regarding the use of space in paid television.

The two reports were bound together in blue-dyed calf. "Celestia" was stamped in gold within ruled borders on the cover. With marbled endpapers, attractive type designs and layout, and printed on different colored

papers for each report, this publication was obviously intended to resemble a historic document, one of those typically signed by leaders of nations. Yet despite being leather-bound on the outside and containing lofty language on the inside, Celestia nevertheless remained a joke.

You can't judge a book by its cover; but if you happened upon an elegantly bound volume with the outline of a wine glass stamped on the front and back, you'd have a pretty good idea what the book was about.

Ebrietatis Encomium: or, the Praise of Drunkenness, with its fine binding and its text printed on Tuscany handmade paper, gives a distinctly refined impression of a subject devoted to a dissolute condition. The treatise was first published in London in 1723. A facsimile edition (the one with the "wine glass binding") was issued in 1910. The reason given by its editor, who was also likely to have been the publisher, was this:

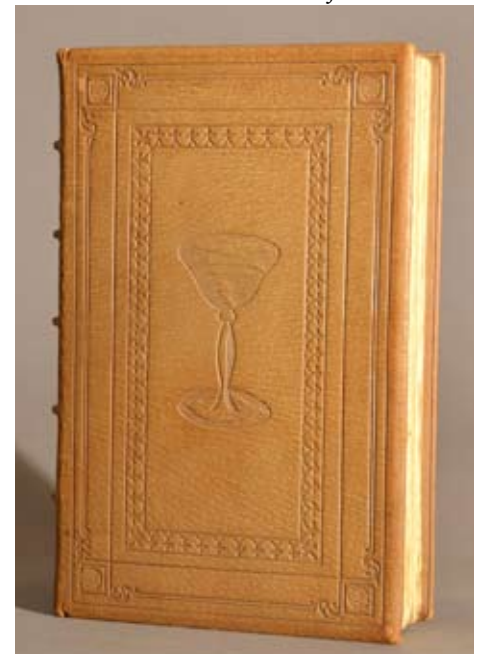
The reprint of a most rare and curious panegyric by some unknown Oxford or Cambridge four-bottle don owes its appearance to the desire of a booklover to double his joy by sharing a treasure with others of like mind.

The book's subtitle offers the best summary of its myriad contents:

... wherein is authentically, and most evidently proved, the necessity of frequently getting drunk; and that the practice of getting drunk is most antient [sic], primitive and catholic. Confirmed by example of Heathens,

See *SHORT, VAST, TIPSY*, page 14

Ebrietatis Encomium: or, the Praise of Drunkenness



Book and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

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

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "Play, Pretend, and Dream: Caldecott Medal and Honor Books, 2010-2013" (16 Caldecott Medal and Honor award winners from the last four years), Picture Book Gallery, Ryan Education Center, through December 1. "Fashion Plates: 19th-Century Fashion Illustrations" (19th century illustrations shed light on the history of women's dress), Ryerson and Burnham libraries, through September 9.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "The Feminine Perspective: Women Artists and Illustrators," through November 10.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: "Vivian Maier's Chicago" (Maier spent her adult life as a nanny but devoted her free time and money to photography), through January 2014.

Columbia College Center for Book and Paper Arts, 1104 S. Wabash Ave., Chicago, 312-269-6630: "DIY (Visits Chicago): Photographers and Books" (juried exhibit exploring print-on-demand photo books), September 18 to December 7. "Form and Expression: The Written Word" (a selection of books, works on paper, and collaborations by American calligrapher Thomas Ingmire), September 18 to December 7.

DuSable Museum of African American History, 740 East 56th Place, Chicago, 773-947-0600: "Red, White, Blue & Black: A



Newberry Library: Daily Life in the Civil War North
FREDERIC EDWIN CHURCH, OUR BANNER IN THE SKY, 1861. TERRA FOUNDATION FOR AMERICAN ART, DANIEL J. TERRA COLLECTION, 1992.27

History of Blacks in the Armed Services" (featuring more than 100 artifacts, objects, images and documents from the Revolutionary War through the Vietnam War), continuing.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "Official and Unofficial: Photographs from the World's Columbian Exposition and Century of Progress" (photographs depicting corporate visions for the fairs and visitors' individual experiences), through March 2, 2014.

Museum of Contemporary Art, 220 E. Chicago Avenue, Chicago, 312-280-2660: "Modern Cartoonist: The Art of Daniel Clowes" (works by acclaimed comic book artist and graphic novelist), through October 13.

The Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Home Front: Daily Life in the Civil War North" (major exhibition of more than 100 items that focuses on the enormous, and costly, effect the war had on civilians), September 27 to March 14, 2014

Oriental Institute, 1155 East 58th Street, Chicago, 773-702-9514: "Our Work: Modern Jobs -

Ancient Origins" (photographic portraits which explore how cultural achievements of the ancient Middle East have contributed to modern life), through February 23.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: "Souvenirs! Get Your Souvenirs! Chicago Mementos and Memories" (historical Chicago-related books, postcards, objects, souvenirs, and prints, including from the two Chicago world's fairs), through October 5.

Woodson Regional Library, 9525 S. Halsted Street, Chicago, 312-747-6900: "Faith in the Struggle: Rev. Addie L. Wyatt's Fight for Labor, Civil Rights and Women's Rights" (exhibit tracing life of the late Rev. Wyatt, co-pastor of Chicago's Vernon Park Church of God and one of the leading human rights activists in 20th century America), through March 15, 2014.

Send your listings to lisa.pevtzow@sbcglobal.net

SHORT, VAST, TIPSYPY, from page 13

Turks, Infidels, Primitive Christians, Saints, Popes, Bishops, Doctors, Philosophers, Poets, Free Masons, and other Men of Learning in all Ages.

It's all there: an amalgamation of historic facts, quotes, and anecdotes in English, Latin, Italian, and French -which, if delved into for too long, can lead to a headache.

Two hundred and four copies of the goat-skin bound "wine glass" edition were printed

by the Torch Press in Cedar Rapids, Iowa. The edition proved so successful that the book went back to press for another 500 copies. These were bound in plain cloth covers. In the last several years new editions have been issued, most available in "print on demand" formats, which can be typographically tipsy: sentences unfinished, margins awry, an overall fuddled appearance.

No matter what edition one chooses, a bottle of wine or two adds to the reading pleasure. §§

NOTES

1 La Salle Avenue? I thought I detected Mr. McMullen's first typographical error, and it was on the title page. But I was mistaken and have since learned that Chicago has a La Salle Avenue, Boulevard, Court, Drive, and Road, in addition to the Street so familiar to us.

2 Cuts: "A good, old-fashioned, omnibus word meaning an illustration printed with text, whether from wood or metal, and whether cut or engraved" according to John Carter in *ABC for Book Collectors*.

Caxtonians Collect: Lynn Martin Windsor

Interviewed by Robert McCamant

Lynn Martin Windsor says that her life was defined by the Institute of Design. But she actually attended three schools: she started at the University of Chicago, in the waning days of Robert Maynard Hutchins' influence, when the Great Books were still ascendant. "It was a wonderful education in thinking," she says. "But there was very little of the 'collegiate' experience. I felt I was missing something, so I switched to the University of Colorado, a 'collegiate' experience if there ever was one."

Among other things, at Colorado she signed up to take Art 101. On the first day, the teacher explained that each student had to acquire a copy of *Vision in Motion*, Laszlo Moholy-Nagy's seminal book on education, based on his "new Bauhaus" school, the Institute of Design. "I found it exciting--both the text and the format. The page layouts were like nothing I'd ever seen before."

Though Moholy-Nagy had died, his disciples were back in Chicago. If she returned to Chicago, she could study from the masters themselves! So she returned to the U of C, but also applied to the Institute of Design, and ended up at both. But it was the latter that defined much of the remainder of her life. She took the Bauhaus-based foundation course, with all its workshops. Her field was graphic design, but that wasn't the point. It was the photography, the architecture, everything going on around her. The faculty. And the other students? They were planning to change the world.

Mind you, this was the early-to-mid-1950s. The Institute of Design had not yet been swallowed up by the Illinois Institute of Technology, and it was still located in the building on Dearborn that now houses the nightclub Excalibur.

Suzette Morton [then] Zurcher – artistic gadfly and proprietor of the Pocahontas Press – had also gone to ID. She was serving as a design consultant to the Art Institute and wanted a young ID person to be her assistant. Lynn got the job. "It lasted for two years. Mrs. Zurcher designed the major projects, the big-show catalogues, and I designed the

rest, announcements, posters, minor-show catalogues. She left those jobs, from the beginning to the end production, completely in my hands. I owe her a great debt for that trust; it created a crash-course in real world design."

She met the man who was to be her first husband, Ray Martin, at the Institute of Design. (As a matter of fact, her second husband, David Windsor, a photographer,



attended it, too, but they never met while students.)

Ray got a Fulbright to work on printmaking at Atelier 17 and the Art Institute job dissolved, so they headed off for a year in Paris. "We found a cheap place to live in a village just outside Paris, but we were at times part of a revolution," she says. "As the Algerian war heated up there were plastique explosions in Paris and sometimes Special Forces road-blocks at night when driving out of town."

But the experience was mainly very posi-

tive. "Everybody had the same idea. Use your Fulbright year to see as much of Europe as you could. We went to Italy, Spain, and many places in France."

But when it was over and they returned to Chicago, no job magically appeared for Lynn. Instead she was offered free-lance design work. That worked out remarkably well, and for almost fifty years she was an independent graphic designer. Her clients were mostly not-for-profit institutions. Sometimes she would be hired by a development consultant, and sometimes by the client directly. She mentions working for the University of Chicago, the Botanic Garden, Lincoln Park Zoo, the Art Institute, and the Newberry.

In fact, it was a contact at the Art Institute, Susan Rossen, who, along with Kim Coventry, first brought her to visit the Caxton Club. "Sometimes I don't feel as if I ought to be a member since I don't collect books," Lynn says. "But I really enjoy the people, and the speakers, so I don't worry about it." Actually, she has been a repeat member of the Council and has helped to originate and produce the Caxton/Newberry symposia.

Recently, she has been involved in a (non-Caxton) big project related to the Institute of Design. She's been active on a committee which has organized an exhibit of work by faculty and students in the years up to its being swallowed by the Illinois Institute of Technology. "Researching the people and their lifework has been very interesting. I knew about the famous, their geodesic domes, Olympics signage, Dove soap bars, Katsura Palace photographs, and so on, but I also learned what had shaped the lives of the not-so-famous."

The exhibit is being held at the Ukrainian Institute of Modern Art through September 29. There are several of her designs in the show, and photographs by her late second husband, David Windsor. "After he died, I opened boxes of his early photographs which had been sealed for fifty years. The contents were remarkable; so a well-known art gallery is now handling that work. I'm very happy about that."

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Bookmarks...

Luncheon: Friday Sept. 13, 2013, Union League Club
Valerie Hotchkiss
Pirates, Pixels and Picture Books: New Discoveries, New
Projects and New Acquisitions at the Rare Book and
Manuscript Library @ Urbana-Champaign

Valerie Hotchkiss, the Andrew S.G. Turyn Endowed Professor and Director will update us on activities in the Rare Book and Manuscript Library at Urbana-Champaign. She brings news of the acquisition of the 13-millionth volume, the *Ise Monogatari* of 1608 (the first illustrated Japanese printed book). She will also tell us about **biblioTech**, a new center within the rare book library that brings new technologies to special collections and has several digital humanities and biblioforensic projects underway. Last but not least, she will talk about her recent work on a fascinating Renaissance manuscript at Urbana by English seaman, statesman, barrister, author, and **pirate**, Henry Mainwaring (1587-1653), with important connections to Shakespeare.

September luncheon: Union League Club, 65 W. Jackson Boulevard.
Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$30.
September dinner: Union League Club, 65 W. Jackson Boulevard.

Beyond September...

OCTOBER LUNCHEON

On October 11, 2013, Chris Stacey, Professor of History at DePaul University, will speak about his recent research involving Chicago: the effect of the rise of railroads, the Chicago Board of Trade, and commodities trading on English and American writers.

OCTOBER DINNER

We will meet at the Union League Club on October 16. Shawn Keener, a PhD candidate at the University of Chicago, will speak on "Five Centuries of Music and Stage Discoveries from the Howard Mayer Brown Libretto Collection."

Dinner: Wednesday, Sept. 18, 2013, Union League Club
Stephen Clarke
Horace Walpole's Strawberry Hill Press

Stephen Clarke is a London lawyer and independent scholar, and a Fellow of the Society of Antiquaries. He has written extensively on Samuel Johnson, William Beckford and Horace Walpole. He lives near London. He has recently written *The Strawberry Hill Press and Its Printing House*. Strawberry Hill Press, founded in 1757, is the most celebrated of the early English private presses, unique for the importance of the books, pamphlets, and ephemera it produced. From the groundbreaking poetry of Gray's *Odes* to founding works of art history, from antiquarian research to exercises in social gallantry, the Press is unmatched in the combination of its range and its longevity. His book relates the productions of the Press to the contemporary fashion for extra-illustration and discusses the artists who provided those illustrations, and also the role of Thomas Kirgate, Walpole's long-serving printer, in distributing Strawberry Hill material to collectors.

Timing: spirits at 5:00, dinner at 6:00, program at 7:30. Dinner is \$48, drinks are \$5 to \$9. For reservations call 312-255-3710 or email caxtonclub@newberry.org; **reservations are needed by noon Friday for the Wednesday dinner.**

NOVEMBER LUNCHEON

On November 8, 2013, Dr. J. Kevin Graffagnino, Director of the Rare Book and Manuscript Library at the University of Michigan, will give an illustrated presentation on "Murder Most Foul: Homicide in Early America." He will also report briefly on the relocation of the contents of Clements to make way for a \$16.8 million renovation.

NOVEMBER DINNER

We will meet at the Union League Club on November 20. The famous book-topic author Nicholas Basbanes will be our speaker. His subject will be "Cultural History of Paper and Paper Making."