

Along Came Lund

One Magician Rescues the Library of Another

David Meyer

"Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is Six hundred threescore and six."

— *The Book of Revelation* 13:18

Aleister Crowley (1875-1947) appropriated the number "666." Reference to him as a beast was said to have originated with his unloving mother. He was, to quote the curator of an exhibition on black and white magic at The Peabody Institute Library, "a remarkable Englishman who was a poet, writer, painter, and athlete... but best known as a practitioner of devil worship and black magic. His practices were so notorious that he was commonly referred to by his contemporaries as 'The Great Beast.'"¹

Think "crow" to pronounce Crowley's name correctly, although, unlike crows, he was migratory most of his life. He hiked across China; climbed K2, the second-highest mountain in the world (although he didn't reach the summit); spent two years roaming India; had his "first mystical experience" in Stockholm; and became a Thirty-Third Degree Mason in Mexico — all by the time he was 27 years old.

He met Somerset Maugham in Paris in 1904, which led Maugham to write *The Magician*, a novel that included this passage alluding to Crowley: "There was always something mysterious about him, and he loved to wrap himself in romantic impenetrability.... A legend grew up around him, which he fostered sedulously, and it was reported that he had secret vices which could only be whispered in bated breath."

Maugham was writing fiction, but it was based on what he knew of Crowley. In an introduction to a reprint of the novel, Maugham expressed a more critical opinion of



Crowley adorned in regalia for occult pursuits, from *The Great Beast: The Life of Aleister Crowley* by John Symonds (1952).

Crowley, saying, "I took an immediate dislike to him, but he interested and amused me.... He was a fake, but not entirely a fake.... He was a liar and unbecomingly boastful, but the odd thing was that he had done some of the things he boasted of.... At the time I knew him he was dabbling in Satanism, magic and the occult."²

Crowley developed a reputation for wreaking havoc on those would-be believers in the

mystical and occult who came under his influence. All his life was complicated by associations he formed, secret organizations he joined or created, followers he corrupted and used, wives he seduced and stole.

He had been self-publishing poetry, fiction, erotica, and essays since the late 1890s. Much of this was financed by an inheritance from his parents that was estimated at 40,000 pounds, equivalent to approximately two million dollars at the time. By 1914, however, when he came to the United States, he was reported to be nearly bankrupt. He brought with him personal copies of his manuscripts and books. Titles of a few allude to their contents, such as *Alice: An Adultery* (1903) and *Jezebel and Other Tragic Poems* (1898). Other titles

suggest more obscure subjects: *Alcedema: A Place to Bury Strangers In* (1898) and *Bagh-I-Muattar: The Scented Garden of Abdullah the Satirist of Shiraz* (1910), an erotic novel noted in a Crowley bibliography as having been issued in 200 copies, "the bulk destroyed by H.M. Customs in 1924."³

This personal collection, variously described as being carried in two trunks or
See ALEISTER CROWLEY, page 2



CAXTONIAN

Caxton Club, Founded 1895

Susan R. Hanes, President
Michael Gorman, Vice-President
Jackie Vossler, Secretary
Don Chatham, Treasurer
Bruce Boyer, Immediate Past President
Council

Class of 2014
Celia Hilliard
Tom Swannstrom
John Railing
Dorothy Sinson
Catherine Uecker

Class of 2015
David Hartmann
Jeffrey Jahns
Bob Karrow
Michael Thompson
Steve Woodall

Class of 2016
Doug Fitzgerald
William Locke
Robert McCamant
Donna Tuke
Robert Wedgeworth

Appointed Officers

Dan Crawford, General Manager
Paul F. Gehl, Archivist-Historian
Hayward R. Blake, FABS Representative

Committee Chairs

Matt Doherty, Development
Kim Coventry & Susan Rossen, Publications
Michael Gorman, Exhibitions
Dan "Skip" Landt, Membership
J. William Locke & Dorothy Sinson, Friday Luncheons
Jackie Vossler, Programs
Dorothy Sinson, Audio/Visual
Martha Chiplis, Scholarship
Charles Spohrer, John M. Dunlevy, Web Site

Caxtonian

Robert McCamant, Editor
Brenda Rossini, Copy Editor
Robert Cotner, Founder
Matthew J. Doherty, Wendy Husser, Paul Ruxin Contributing Editors

©2014, Caxton Club. The Caxtonian is published monthly by the Caxton Club, whose office is in the Newberry Library.

ALEISTER CROWLEY, from page 1

cases, consisted of approximately 125 titles, many the same but in different formats. *Ahab and Other Poems*, for instance, was privately printed "from a Caxton font of antique type" at London's Chiswick Press in 1903. Crowley brought three copies with him: one (of only two copies) printed on vellum, one (of only 10 copies) printed on Japanese vellum, and one (of 150 copies) printed on handmade paper. He also had the holograph manuscript and the original typed manuscript with corrections in ink and pencil in Crowley's hand – bound in three-quarters leather over marbled boards with raised bands. In fact, most of the typeset works in Crowley's personal library were printed on vellum; these and a number of his manuscripts were luxuriously bound in full leather, some with silk endpapers, by the famous London bindery Zaehnsdorf.

His hope was to sell his so-called "rariora" to John Quinn, a New York attorney, art patron, and book collector. Quinn was known for buying manuscripts from contemporary authors whose work he admired. Quinn came to own the manuscripts and typescripts of 24 works by Joseph Conrad, James Joyce's original manuscript of *Ulysses*, and drafts of works by William Butler Yeats, William Morris, Robert Louis Stevenson, Ezra Pound, and many others.⁴ However, his purchases from Crowley were probably disappointing. When Quinn's collection was dispersed, between November 1923 and March 1924, a five-volume auction catalog was prepared offering 12,108 lots, which were sold in 33 sessions. Of the 67 lots of Crowley books and manuscripts in the sale, only 20 were likely to have been purchased directly from Crowley.⁵

Crowley remained in the United States until 1919, moving from place to place, often staying for only short periods of time to establish contacts with members of a Masonic-related organization variously known as the O.T.O. or Ordo Templi Orientis or Order of the Oriental Templars or Order of the Temple of the East. When the O.T.O. came under Aleister Crowley's leadership its stated beliefs became "Do what thou wilt shall be the whole of the Law" and "Love is the law, love under will." Free love, purported orgies, and ruined lives and livelihoods were reported in published accounts of the group's activities.

Crowley arrived in Detroit in 1918, bringing his rariora with him. While in New York he had met a prominent Detroit businessman and Mason named Albert W. Ryerson, who agreed to distribute the trade editions of Crowley's many self-published books and to publish his journal, *The Equinox*. Another reason for Crowley's coming to Detroit



Robert Lund in the 1990s. (Photo courtesy of Jerry Sharff.)

was to visit the drug manufacturer Parke-Davis and Company, which was preparing a batch of peyote extract that Crowley intended to use in O.T.O. rituals. Although accounts differ as to why Crowley stored his personal collection in a Detroit warehouse, there it remained, unclaimed, for nearly 40 years.

"Many people leave books in warehouses," Robert Lund said in 1983.

He was being interviewed by Caxtonian Martin Starr, a member of the Illinois Masonic Fraternity who was researching aspects of Crowley's life that had never been adequately explained. Lund, he learned, had purchased Crowley's personal library, and the first question asked was how and when the material was discovered.

"This would have been about 1955 or '56," Lund replied, although he was incorrect regarding the date, which is not surprising considering that he was attempting to recall an event that had occurred 25 years before.

In a letter dated January 13, 1958, Lund wrote his close friend Jay Marshall, a professional magician (and future Caxtonian): "The Crowley stuff is great."

Lund signed the letter, "Robert Lund His number 333 because he is only half as bad as The Great Beast, whose number was 666."

"If they're law books or medical books," Lund continued, "you frequently have to pay a trashman to take them away. Not only do they have no value, you

actually have to pay someone to take them....” In the process of clearing out books of this kind, workers in the Leonard Warehouse in downtown Detroit “came across some books in beautiful bindings and some manuscript material,” Lund said. “The owner of the warehouse was not about to throw this stuff away. He called in a book dealer, who offered him two hundred, two hundred fifty, some such sum.... This alarmed the owner, because he had never been offered such an amount of money for some old books. He called the curator of rare books at the Detroit Public Library.”

At this point in the interview, Lund and his wife scoured their collective memories to remember the curator’s name – Frances Brewer, it was – who told the warehouse owner she’d find out who Aleister Crowley was and call back. When she did, according to Lund, she told the warehouse owner, “The man who is an authority on magicians is a friend of mine. His name is Bob Lund. Why don’t you call him?”

Lund began his career as a newspaper reporter in Detroit and later became an auto industry columnist for Hearst Publications. He was also an amateur magician and ardent collector of magic – the performing kind – and sought everything relating to magicians’ tricks and careers. “I want it all,” he used to say, and he meant it. Over a period of 50 years, through correspondence with magicians and fellow collectors, and by purchases of posters, publicity materials, scrapbooks, periodicals, and books, Lund’s collection grew to be one of the largest ever assembled on the subject. Every letter, postcard, news clipping, photograph, and item of ephemera that reached him was kept and carefully filed. The collection became so extensive it filled Lund’s home and garage in Southfield, a suburb of Detroit.

“I don’t really have an interest in Aleister Crowley,” Lund told the warehouse owner and Martin Starr.⁶ “I have an interest in all types of superstition, hallucinations, self-deception, that sort of thing.” When the warehouse owner called, briefly described the books, and asked Lund if he’d be interested in buying them, Lund recalled telling the man, “It’s not really my line, but I know a little bit about Aleister Crowley and I’ll make you an offer for them. I made him an offer for what was a great deal of money in those days. ‘If you want to pay that sum of money, the books are yours’ [the owner said]. I had to go to the bank to borrow that money. It wasn’t a great deal of money...but it was to me at that time.”⁷

“I [made] a complete list of everything I

bought. I took a few things I wanted... I gave a few things away. I gave a little thing to Jay Marshall. I can’t even remember what it is now.”

The “little thing” was a book of poems titled *Gargoyles: Being Strangely Wrought Images of Life and Death* and published in 1906 by the Society for the Propagation of Religious Truth, the name Crowley gave his self-publishing operation. The book was printed on handmade paper in an edition of 50 numbered and signed copies. Crowley’s copy, given to Jay, was numbered “1,” signed by the author on the limitation page, and, on the front free endpaper, inscribed “Aleister Crowley his own copy.” It was bound by Zaehnsdorf in blue-dyed leather, the title boldly stamped on the spine; and on the cover is a grinning gargoyle and a skull, criss-crossed by bones, a scythe, and an arrow. The poems are powerful: the first lines of the prologue read: “My head is split. The crashing axe / of the agony of things shears through / the stupid skull: out spurt the brains.”

Twenty-seven poems of similar intensity make up the text. Yet it was the final, untitled, sex-charged poem printed in red ink on the last page that accounted for its going to Jay Marshall. Jay liked poetry of a certain kind – ribald. Crowley’s poem addressed to a maiden kneeling before him for a certain purpose was one Lund knew Jay would enjoy.

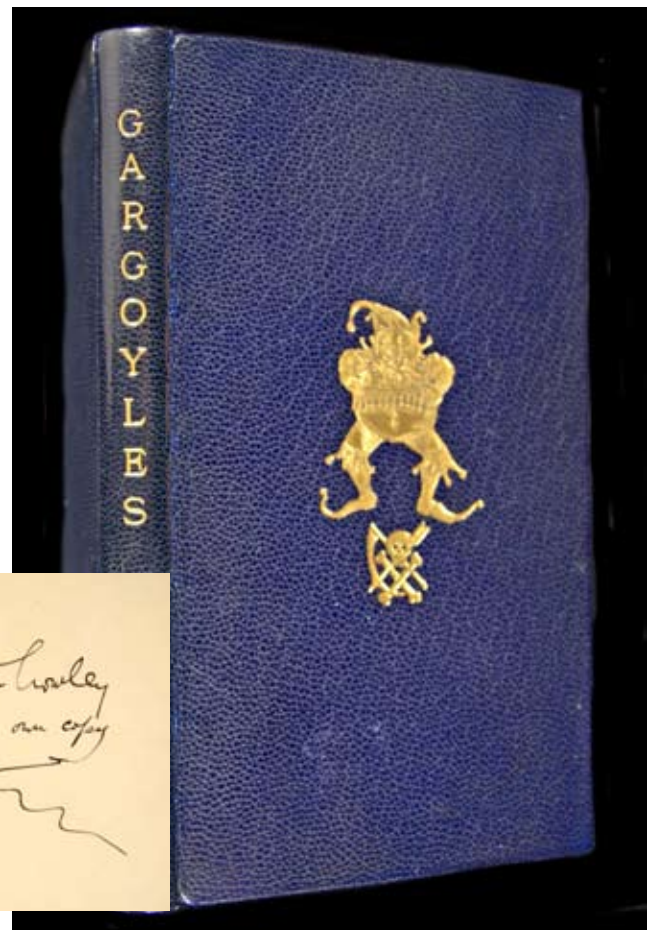
Another book was given to Lund’s friend Joseph Dun-

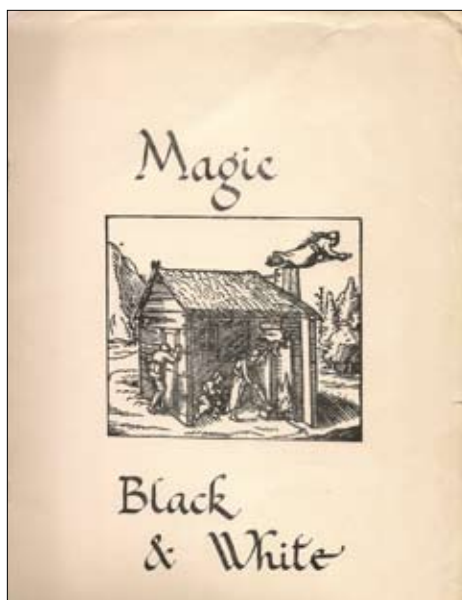
See ALEISTER CROWLEY, page 4



TOP Robert Lund and Aleister Crowley, side-by-side in William Noble’s article for the Detroit News. This, the follow-up account nine years after Noble’s first article, brought “curious phone calls” asking Lund his intentions regarding Crowley’s private library.

BOTTOM Crowley’s *Gargoyles*, a book of poetry, given as a gift to Caxtonian Jay Marshall by Robert Lund. INSET Crowley’s inscription on the front free endpaper of *Gargoyles*.





FAR LEFT: Catalog cover for the "Magic Black and White" exhibition at the Peabody Institute Library, Baltimore, in 1960.

NEAR LEFT: *The Works of Aleister Crowley* (1905-1907) in three volumes.

ALEISTER CROWLEY, from page 3

ninger, a magician and mentalist famous for his radio broadcasts in the 1920s and TV shows in the 1940s and '50s. Lund couldn't recall the title of the book.

"Sometime after I bought this collection," Lund told Martin Starr, "a friend of mine in *The Detroit News*, a man named Bill Noble, who had written a couple of pieces about my magic collection, called me up and said, 'What's new?' and I told him about finding this Crowley material."

The first of several articles by Noble appeared in the Sunday edition of *The Detroit News* on January 26, 1958. Four days later, Lund wrote Jay Marshall: "One of the believers called me at home a couple of days ago, after the Crowley piece appeared in the paper, and said I would shortly receive instructions from Crowley's 'magical son' as to how and when I would be required to ship the collection to National Headquarters, in California, under penalty of death if I disobeyed."

Lund appeared to enjoy the threat. "This letter," he wrote to Jay, "will inform my widow that you are to have my autographed copies of [several magic books] in the event of my sudden demise."

Noble's article was titled "Black Magic Once Detroit Cult: Lives Ruined Decades Ago by Sorcerer Aleister Crowley." A mixture of fact, misstatement, and speculation, it was sensational journalism at its best.⁸ Under the heading "Horns of Hair," for example, Noble described an incident of "decades ago" as reported in the Detroit newspapers at the time:

[Crowley] shaved his head, and sometimes

let two long tufts of hair grow, stiffened them with glue and shaped them like horns. He painted his face with a dye and slipped an Inverness cape about his body.

In this fantastic get-up he walked downtown and, wrapping the cape over the lower part of his face, swooped into a restaurant where he was well known.

The restaurant was filled with his acquaintances. They stared open-mouthed at the sight and never uttered a word.

"You see," remarked Crowley, "I have discovered the secret. I walked through that place and not one of my friends saw me."

"A unique thing about Crowley," said Lund, "is that he actually believed he was invisible."

The article produced such a strong reader response that Noble rewrote it nine years later, employing the same information differently worded. When the story appeared in the Sunday edition of February 5, 1967, the title read: "Psychedelic Seeds Planted in 1919?"

Talking about the 1958 articles in 1983, Lund said, "As a result... I started getting some curious phone calls from people. I got quite a few phone calls from different parts of the United States and some from outside the United States. One man in California... Karl Germer told me he was Crowley's son. I said, 'What do you mean you're his son?' He says, 'I'm his spiritual son.' I said, 'All right.'"

Karl Germer, a long-time associate of Crowley and member of the O.T.O., wrote two letters to Lund.⁹ The first explained how an acquaintance had sent him "the clipping" from *The Detroit News* and given him Lund's home address. He offered his version of how "Crowley gave to the Leonard Warehouse in

Detroit two trunks containing valuable books and manuscripts." In Germer's words, "These two trunks disappeared in a mysterious way – by 'black magic'?"

Germer stated that he had visited Detroit in 1926 but "could not get any useful information from the warehouse people." He also asked Lund for a list of the contents of the trunks, being very specific in his request.

"What I need is (a) titles, names, and the type of bindings of the printed books; (b) the same, as far as is possible for the MSS." In his second letter, he thanked Lund for allowing him to have "first choice" of the material once he received the list.

Nothing came of this promise, however, as eager inquiries poured in for two months following the appearance of Noble's article: letters from an antiquarian book dealer in London; letters from a dealer in Baltimore who had been told about the Crowley material by a friend of Lund's; brief negotiations with Samuel Weiser, the foremost dealer in occult books in the East; calls from those who had read the article or had been alerted to the discovery by the person who had first contacted Germer. One of these eager inquirers was a collector named Philip Kaplan, who lived in Long Island City, New York.

"After I acquired this material," Lund said, "a book dealer that I knew in Detroit named Charlie Boesen, a friend of mine and a very reputable and high-class book dealer, came to me, and he said:

"You want to sell that [Crowley] stuff?"

"Yeah, I'm going to sell it eventually."

"Well, I'll offer you so much for it."

"Well, I'll think about it. I'm dealing with a guy named Kaplan who wants to buy it."

Lund couldn't recall how Philip Kaplan

initially contacted him, but in 1983 he remembered that they'd had phone conversations and Kaplan was "very pleasant." Kaplan, he learned, already owned an extensive collection of Crowley material, including more than 100 photographs of Crowley's paintings and drawings.

In a written account obtained by Martin Starr, Kaplan offered his reasons for believing that Crowley should be considered an important artist and poet. He began on a personal note: "I first became acquainted with Aleister Crowley when I came across the ten volumes of [Crowley's publication] *The Equinox*... in the Cleveland Public Library. This huge work filled with mysticism, occultism, poetry and extraordinary fiction and articles on the most unusual subjects revealed an exciting new personality who was to influence my own creative expressions in the years to come." The combination of Kaplan's enthusiasm for Crowley and his prowess as a fellow collector quite likely influenced Lund's choice in selecting Kaplan as the buyer of Crowley's books and manuscripts. But it must not have been a quick decision.

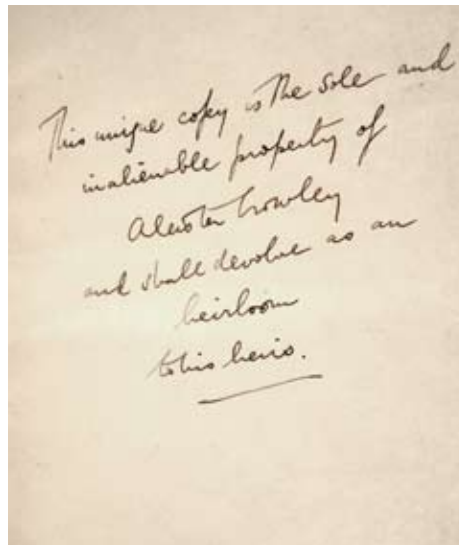
"So Charlie Boesen kept coming back to see me," Lund said. "Every so often... and every time he'd increase the price a little bit. I was not twisting his arm because I liked Charlie. I subsequently discovered that Charlie was trying to buy it for a university."

"Now you should understand [this] about me," Lund declared to Martin Starr. "I do not like institutions. I don't like any institution, including this place, which is my own institution."

He was referring to the American Museum of Magic, founded by Lund and his wife in 1976. They conceived the idea of turning his magic collection into a museum, in part to separate it from their home life. They were not successful. Once they made the decision, the project enveloped their lives.

"We created a monster," Lund said many times later. Not only did the museum attract the attention of curious visitors and amateur magicians from around the world, it also became a place where many professional magicians wished to donate their props and publicity materials for posterity. Many others sought out the museum archives for research purposes.

"When I discovered that Charlie was negotiating to buy [the Crowley material] for an institution, I sold it to Mr. Kaplan," Lund said. "I sold it... for an outrageous sum of money in those days. I sold it to him for less money than Charlie Boesen offered, because I wanted to



Crowley's inscription in *The Works of Aleister Crowley*.

keep it out of the hands of an institution."¹⁰

When Martin Starr told Lund that Philip Kaplan sold the Crowley books and manuscripts to the Harry Ransom Center at the University of Texas in Austin for \$17,000, Lund said, "You just caused a great lump in my throat. I sold it for very, very substantially less than \$17,000... I sold it for less than \$2,000."

The monetary difference was not as substantial as it seemed, considering the fact that Kaplan was selling his entire collection to the university, not just the items he obtained from Lund. More importantly, it was Lund alone who had the greater pleasure of acquiring the long-lost library of Aleister Crowley. He confirms this in a final letter on the subject to Jay Marshall:

This – the [legendary] box of old books in the attic – is, as you know, the great dream of every book collector. I never thought it would happen to me because it probably doesn't happen to one guy in five hundred. I don't expect it will ever happen again in my lifetime, but I am more fortunate than most guys because I have had the experience once.¹¹

"**M**agic Black and White" – the exhibition held at Baltimore's Peabody Institute Library in 1960 – included items loaned by Robert Lund and Philip Kaplan.¹² For the "Sorcery" section of the show, Kaplan contributed five photographs of Aleister Crowley. One of these was in his role as "Master Therion," one of Crowley's assumed spiritual titles, and another "in magical robes with uraeus serpent crown and magical paraphernalia, including the stole of revealing."

Lund loaned two books that he had not sold to Kaplan: The manuscript of Crowley's

Book of Lies (1913) and *The Works of Aleister Crowley*, a three-volume collection, each volume published individually from 1905 to 1907.¹³ The set is printed on vellum and bound in red morocco with gilt stripes running vertically over the front and back covers and spines. Raised bands on the spines set off the titles and volume numbers. On the front free endpaper of the first volume, Crowley had written, "This unique copy is the sole and inalienable property of Aleister Crowley and shall devolve as an heirloom to his heirs."

Many of the individual works reprinted in this three-volume set had been in the library Lund purchased. He may have kept this set as a remembrance of those original manuscripts and first editions he once owned. In the late 1980s, he sold the manuscript of *Book of Lies*, on my recommendation, to a rare-book dealer in California – "for upwards of money" to use one of Lund's favorite phrases. He kept *The Works of Aleister Crowley* prominently displayed in an open-front bookcase in his living room.

I had known Bob Lund since the 1960s, when I was a teenage collector of books on magic and would call him to ask for advice. Over the next 35 years, we became good friends and kept in contact by letters, phone calls, and my frequent visits to his home and museum in Marshall. Our conversations covered many topics, but if they strayed too long in any direction, Lund would say, "Let's get back to the subject of magic."

After inspecting his Crowley set in 1986, and seeing that he had tucked a card in it carrying the name and address of the California book dealer I had recommended to him, I sent him a card of my own. I requested that Bob place it next to the first card. Mine read: "David Meyer will buy this Crowley set and pay more for it than any book dealer."

Robert Lund died the night of one of my visits in October 1995. His widow incorporated the American Museum of Magic as a nonprofit institution in 1998. After Elaine's death, I received a call from the attorney handling her estate advising me – for I had forgotten – that I could purchase *The Works of Aleister Crowley*.

My wife Anita and I drove to Marshall, and on the way back, she said, "Do you realize what day this is? It's June 6, 2006."

666? Not exactly. But perhaps close enough for Karl Germer to believe the date was decreed by black magic.

§§

This article could not have been written without the

See ALEISTER CROWLEY, page 7

CAXTONIAN, JANUARY 2014

New Caxtonians

Elected February through December, 2013

Sarah Alger

Sarah Alger, a graduate of Carleton College and the Kellogg School of Management at Northwestern University is a longtime, serious book person, currently serving as Director of Annual Giving at the Newberry Library. She did earlier development work at Northwestern University. An active participant in the Newberry's intellectual life, she collects nature books, Americana, and books by and about her ancestor Horatio Alger. Nominated by Roger Baskes, seconded by Bill Locke.

Peggy Barber

When she retired as Associate Executive Director of the American Library Association, Peggy Barber's accomplishments were legendary: she was the creative mind behind the READ campaign, a national literacy push still in place thirty years later. She did landmark work creating products attendant to ALA's mission, and in launching the development program that became The Fund for American Libraries, for which she served as Executive Director. While on the Board of WBEZ, her calm professionalism smoothed the transition from being a subsidiary of the Chicago Board of Education to independent status. In her current work as a library communications consultant, she and her partner have worked with libraries in 31 states and 5 foreign countries. Nominated by Robert Wedgeworth, seconded by Wendy Posner.

Paul Durica

Paul Durica is a recent Ph.D. graduate of the University of Chicago, where he is on the faculty. He created The Pocket Guide to Hell, a series of historical tours and re-enactments focusing on "true crime, labor history, and social justice" in Chicago. He is the co-author of Chicago by Day and Night, an edited and annotated re-issue of a guide to fin-de-siecle Chicago originally published for visitors to the Columbian Exposition of 1893. He was our speaker at the dinner meeting in June 2013. Nominated by Paul Gehl, seconded by Skip Landt.

Samuel Feinstein

Samuel Feinstein has been an avid reader since childhood. During his studies of classical languages and literature at the University of Wisconsin, an accident introduced him to the joys of bookbinding, leading him to enroll

at the North Benet Street School in Boston for a two-year program in hand bookbinding. After graduating, he became a professional bookbinder in Boston, sharing studio space with the head of his department at the School. In 2013, Samuel moved to Chicago, setting up shop in his Andersonville apartment. He does fine bindings, gold finishing, luxury clamshell boxes, and new bindings in period style, also giving workshops on gold finishing and book edge gilding. Nominated by Steve Woodall, seconded by Susan Hanes.

Joan M. Friedman

Joan Friedman has had a long career in writing, teaching, and accountancy, with a primary focus on rare books and collecting. Sometimes referred to as a librarian turned accountant, she holds masters degrees in art, librarianship (rare books), and accounting, with a Ph.D. as well in the latter. She has been active in bibliographic and bibliophilic circles throughout her varied careers, which include a tenured faculty position at Illinois Wesleyan University and a curatorship at Yale University. Her collecting interests focus on nineteenth-century illustrated British books. Nominated by Michael Thompson, seconded by Alice Schreyer.

Larry Greenfield

Larry Greenfield is currently Theologian in Residence for the Community Renewal Society and Executive Minister of the American Baptist Churches of Metro Chicago, confessing as well to serving on too many boards. Colleagues from his days at the University of Chicago remember him during his graduate school years as Manager of the Swift Hall Coffee Shop and, later, as Dean of Students in the Divinity School. He subsequently became President of The Divinity School in Rochester, New York. Larry is a contributor to EthicsDaily.com and editor for The Common Good. He reads widely in religion and theology, public affairs, literature and literary criticism, and American history. Nominated by Skip Landt, seconded by Linda Naru.

Valerie A. Harris

Valerie Harris is Associate Special Collections Librarian at the University of Illinois at Chicago, where she manages the rare books collections, supervises cataloging staff, does original cataloging, and oversees storage and

preservation. She holds the rank of Assistant Professor at UIC. Her earlier positions include work at the Frank Lloyd Wright Preservation Trust in Oak Park, the Chicago History Museum, the University of Chicago. An active scholar, she has published numerous papers in the areas of librarianship and archives, and has a broad knowledge of artists, architects, and writers who have worked in Chicago. Her interests include punk rock music, 70s-80s ephemera, post-apocalyptic literature, fanzines, and published histories. Nominated by Bob Karrow, seconded by Linda Naru.

Curtis Tuckey

Curtis Tuckey, a manager of software development at Oracle, enjoys wide and eclectic collecting interests, with a strong preference for Latin American literature. He is especially fond of Jorge Luis Borges and has written a highly regarded and humorous paper about the mathematical problems presented by Borges' essay "The Total Library." Nominated by Michael Thompson, seconded by Ed Bronson and Gerald Bauman.

Thomas Yoder

Thomas Yoder was an early investor in the *Reader*, a popular Chicago newspaper, for which he subsequently became Advertising Director. Before taking that position, he had worked briefly at a newspaper in Berlin, New Hampshire, where he became acquainted with the proprietors of the Steinhour Press of Lunenburg, Vermont. Through that relationship, he developed an interest in fine printing. When that press fell upon hard times, Yoder along with Caxtonian Bob McCamant were part of an effort to restore it to fiscal health. The two also had key management roles at the *Reader*. Nominated by Bob McCamant, seconded by Jeff Jahns.

Marshall S. Yablon

Marshall S. Yablon, President of Apple Tree Publishing, has been involved in the Chicago literary world for several decades. He has provided leadership in sponsoring events featuring authors including Joyce Carol Oates, Cynthia Ozick, Edward Albee, Nora Ephron, Isaac Bashevis Singer, and Saul Bellow. His collecting interests focus on antiquarian books, specializing in 17th and 18th century English Literature. Many of these

works were previously in private collections of the late Marshall Field of Chicago and the late George Chamberlin of Phoenix. Marshall has served the community in many capacities including Chairman of the Council for Jewish Elderly, Director of the Jewish Federation of Metropolitan Chicago, President of the Heller Jewish Community Center, and member of the National Council of the Aspen Music Festival and School. Nominated by Jeffrey Jahns, seconded by John Ward.

§§

Know a prospective Caxtonian?

If you enjoy our meetings and speakers, your friends probably will too. You may invite a friend as your guest – or the Membership Committee can extend an invitation. Their only cost will be the cost of the meal. Once they have attended two meetings, they will be eligible for you to nominate them for regular membership. Questions? Email Dan “Skip” Landt, slandt@oldtownschool.org.

SAVE THE DATE: March 4, 2014

Please plan to attend the Caxton Club’s
**Fat Tuesday
Interest Group Kick-Off**
at the Union League Club

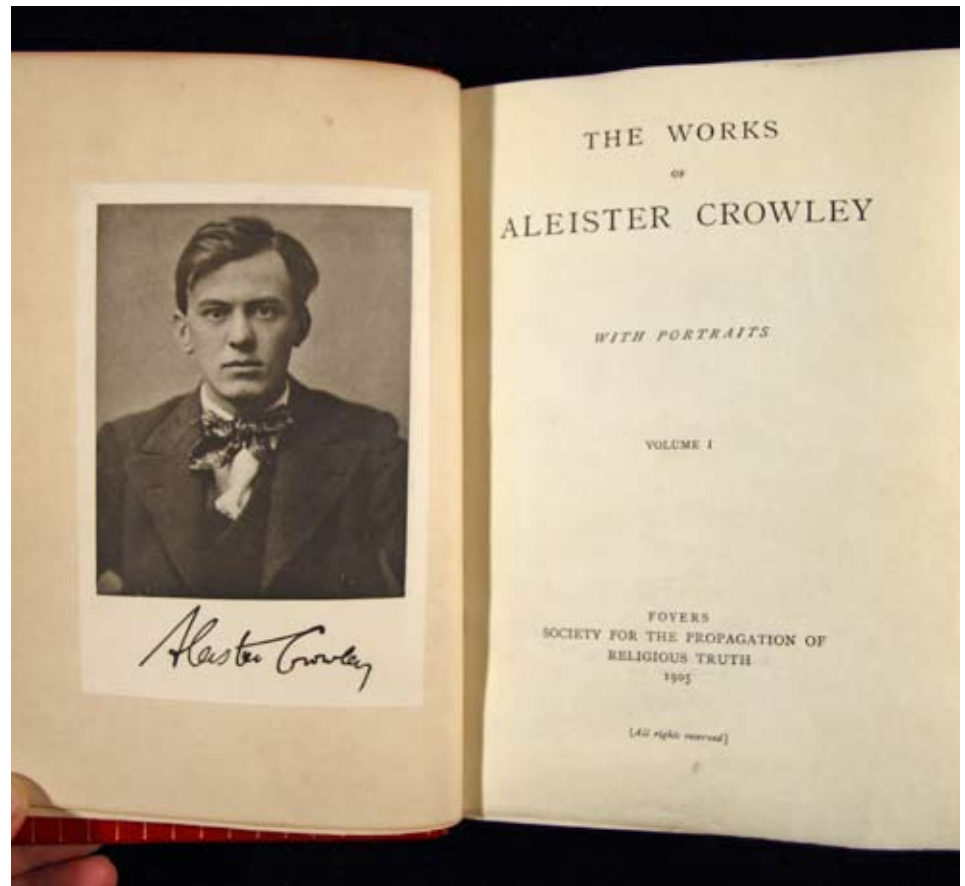
We will gather and assess the possibility of planning additional special programs in the areas of Americana, Book Arts, Literature, and the Natural and Built Worlds.

§§

SAVE THE DATE: April 25 & 26, 2014

Please plan to join us at the University of Wisconsin in Madison for the Club’s annual
**Symposium on the Book,
this year entitled ‘Bibliography,
Collections, and the
History of Science’**

It will feature tours of the artists’ books and the history of science collections at the UW-Madison libraries on Friday and an all-day symposium on Saturday.



Title page and frontispiece portrait of a young Aleister Crowley from the first volume of his collected works.

ALEISTER CROWLEY, from page 5
invaluable research provided by Dorcas Abbott and the generosity of Martin Starr in sharing his interview with Robert Lund. My grateful thanks to both. Thanks also to friends Jim Alfredson, Allen Berlinski, and Daniel Waldron for their assistance in tracking down helpful information; to John Powell for his guidance in the Newberry Library; and to the American Museum of Magic, Inc. for letters written by and to Robert Lund.

Photos of the Gargoyles and Collected Works by Catherine Gass/The Newberry.

NOTES

- ¹ Examples of Crowley’s signature – signing as “The Beast,” “666 The Beast,” and simply “666” – are reproduced in “Panic in Detroit: The Magician and the Motor City” by Richard Kaczynski, Ph.D. Royal Oak, MI: *The Blue Equinox Journal*, No. 2, Spring 2006.
- ² “A Fragment of Autobiography” by W. Somerset Maugham in *The Magician*. London: William Heinemann Ltd., 1956.
- ³ “Bibliography of the Works of Aleister Crowley,” compiled by Gerald York in *The Great Beast: The Life of Aleister Crowley* by John Symonds. New York: Roy Publishers, 1952.
- ⁴ *The Fortunes of Mitchell Kennerley, Bookman* by Matthew J. Bruccoli. New York: Harcourt Brace Jovanovich, Publishers, 1986.
- ⁵ This assumption is based on the fact that the chapbook editions were exceptionally limited (for example, “one of a few copies printed”), the printing and binding were luxuriant (two, for example, were bound in “camel’s hair wrappers”), and the manuscripts were

the author’s originals.

- ⁶ He had enough of an interest, however, to purchase several biographies, which he read “when I was trying to sell off the Crowley stuff,” he wrote to Jay Marshall on May 13, 1958.
- ⁷ In a letter to Jay Marshall dated January 20, 1958, Lund stated, “The Crowley stuff broke me for awhile.”
- ⁸ A veteran newspaper man, Lund often declared, jokingly, “If it appears in the newspaper, it has to be true.”
- ⁹ Internet articles refer to Germer as the O.H.O., or Outer Head of the Order, of the O.T.O., although one article strongly refutes this titular designation.
- ¹⁰ He had been even more emphatic about this in print 23 years before. In his column “Robert Lund Reports” in the British magic weekly *Abra*, for January 9, 1960, he wrote that “in another generation the latter day [dealers in magic books] will be reduced to selling nothing but those mimeographed sheets that pass as books among magicians because all the good stuff will be stored in institutions. Stop laughing at me, please, because this is a serious matter. You won’t believe it, of course, but I am so serious about it that I once sold some stuff to a private collector for \$750 less than the University of Indiana offered for it, simply because I did not want the material to rot away in an institution.”
- ¹¹ Letter dated April, 12, 1958.
- ¹² Black magic refers to supernatural powers for doing evil, and white magic for doing good. White magic is also associated with deceptions by sleight of hand or illusion.
- ¹³ This collection is still in print in hardcover and paperback editions.

Announcing Caxton Club Grant Recipients, 2013-14

Martha Chiplis

The Caxton Club Grant (formerly Scholarship) Committee, consisting of Alice Schreyer, Michael Thompson, Eileen Madden, Jackie Vossler, Kathryn Tutkus, and Martha Chiplis, met in October to choose 2013-14 grant recipients, who were then approved at the October Council meeting.

This year marked multiple changes from the plan at the 2002 inception of scholarships. It was the second year for applicants from the Midwest (expanded from the Chicago area), which presented the opportunity for the committee to discuss the call for entry at length and subsequently rewrite it. In addition, the deadline for applications was shifted from spring to fall.

Another change was the expansion of the marketing effort. Club member Lisa Pevtzow wrote a press release; there was a paper mailing of the call-for-entry poster; and there were targeted e-mails; all of which resulted in an increased application pool. We had the most grant recipients ever in a single year.

By the October 1 deadline, there were applicants from the University of Iowa, Columbia College Chicago, Dominican University, and Miami University, Ohio. After discussion and several rounds of voting, the committee is pleased to announce the following five recipients, listed here in alphabetical order.

"Weatherproofed: a small collection of weatherproofing techniques for handmade paper" by Heather Buechler. Letterpress artist book, handmade flax paper, 3"x 7", 2013.



Heather Buechler

Heather (last name pronounced *bee-ch-ler*) is a 2015 MFA candidate at Columbia College Chicago Center for Book & Paper Arts. As an undergraduate at The School of the Art Institute of Chicago, she studied letterpress printing and book making with Cathie Ruggie Saunders. After receiving her BFA from SAIC, she spent time in Madison, Wisconsin, where she founded the printmaking group Polka! Press.

Heather's project is an artist's book titled *Passing Through: Archiving the Rural*. She plans to research change in agriculture during the 20th century and its impact on small town America, using the material history of printed ephemera as a guide. Heather's research will be conducted at the Geneseo Historical Museum in western Illinois. The content of the book will be a combination of research, prose, and photography, and will contain reproductions of historic ephemera, swatches of agricultural related textiles, and other organic field samples. The subjects of the photographs will be found ephemera, as well as agricultural landmarks and landscapes. The book will be printed using a combination of letterpress, digital, and offset lithography, and will be hand-bound in an edition of twenty.

Anne Covell

Anne is a 2014 MFA candidate in Book Arts at the Center for the Book at the University of Iowa. She has an MA in Library and Information Science from the University of Iowa, and a Graduate Certificate in Book Studies/Book Arts & Technologies from the Center for the Book at the University of Iowa. Anne's project is titled *Borderline*. It will address the politics of international boundaries and their effects upon the natural environments they inhabit, through the creation of a limited edition artist's book and companion print series. The project will focus its attention upon the border shared between the United States and Canada, specifically the bi-national environment protected within the Waterton-Glacier International Peace Park that separates the U.S. state of Montana from the Canadian province of Alberta.

The artist's book created will utilize printed woodblocks in combination with washes of sumi ink and walnut dye. The print series will use cyanotype techniques, a historical photographic process with the added benefit of combining well with papers compatible with letterpress printing. Both the artist's book and companion print series will be letterpress printed from photopolymer plates created from hand-drawn line work.

Pamela Olson

Pamela is a 2014 MFA candidate in Book Arts at the Center for the Book at the University of Iowa. A former resident of Chicago, Pamela worked at the Newberry Library from 2001-2006 in Special Collections and Manuscripts and Archives, and



"In Small Parcels" by Heather Buechler. Pressure-print, letterpress, handmade prairie grass paper, 12"x 19" 2013.



Anne Covell,
"Mnemosyne"

"Rear Window"
by Pamela
Olson. 4.125" x
6.125"; 6 pages.
Double-sided
accordion.
Printed on
Somerset Satin.
Linocuts by
Pamela Olson.



again in 2012 as an Archives Assistant. She has a BA in Art (Cum Laude) from St. Olaf College in Minnesota, and a 2008 certificate in Book Arts and Technologies from University of Iowa. Pamela requested support for her thesis project, a letterpress printed book in an edition of 40, with the working title of *Derivations*. It will visually document several visits to the city of Prague over the last decade, exploring space as seen from the point of view of an outsider in the act of unplanned walking. The book will use photographs and ephemera, pen and ink drawings, and found words, and will be bound in a flat-back case structure.

Pamela particularly impressed the committee with her commitment to the history and craft of book production and her extremely elegant presentation.

Clare Jones

Clare is an MFA candidate in Poetry at the Iowa Writers' Workshop, and a candidate for a Graduate Certificate in Book Arts at the U. of Iowa. She holds a BA in English (Magna Cum Laude) from Carleton College. Her project is titled, *Edge*. Clare's proposal is to complete a handmade editioned book in an accordion format that "combines the word and how it is written." In her application, Clare submitted the text for the book, a poem. In her book, the text and its form and material will be interwoven, each commenting on the other. She will make the paper and execute the calligraphy for her edition over the course of six months. "I will use a different fiber blend for each page of the book, giving each page a distinct texture

that connects to the different "edges" described literally and figuratively in the poem.... This project celebrates what is handmade and what is not (and cannot be) mechanically mass-produced."

Clare's material list itself reads like a poem: "saffron for dye...recycled cotton shirts...loose gold leaf...1 tube jet-black gouache." In addition to graduate school, she is currently an editorial assistant at U. of Iowa Press, and a TA in the Creative Writing Studio Workshop at U. of Iowa.

Greta Smith

Greta is a PhD candidate in English at Miami University, Ohio. She has a Masters in English from Miami, and a BA from Denison University. Greta submitted her dissertation prospectus, *Imagining Aesop: the Medieval Fable and the History of the Book*.

She requested support to travel to the

British Library and the Newberry Library for research. She states, "My project will explore this development of narrative structure and organization, illuminating the impact fables had on the production and circulation of the book through the Middle Ages, and with the advent of print.... While other scholars have noted the widespread popularity of the fables, this project traces manuscript usage and literary influence in order to address the implications of this popularity. ...[it] seeks to examine as many fable manuscripts as possible, specifically the thirteen manuscripts residing at the British Library, and one manuscript housed at

the Newberry Library in Chicago, in order to examine the evidence (wear patterns, rubrication, illustration, binding, etc.) of how these manuscripts were used by medieval readers. It then proposes to also examine later print collections of the fables, specifically the collections by Heinrich Steinhöwel and William Caxton (housed at the Newberry Library and British Library, respectively), which both contain woodcuts."

The Grant Committee was especially pleased to receive such excellent applications this year, and along with the general membership, congratulates all of our recipients and looks forward to hearing more about their projects in the coming year.

§§

VISIT TO COLUMBIA BOOK AND PAPER, NOVEMBER 11, 2013



1 Bill Cellini explains his Soviet posters. **2** Minna Novick and Bill Locke. **3** Jessica Cochran talks about "DIY: Photographers and Books." **4** Amy Leners demonstrates papermaking with locally-grown fiber. Tom Swanstrom, Jackie Vossler, and Susan Hanes look on. **5** Amos Kennedy talks with Michael Thompson in foreground as Susan Hanes and Brad Freeman talk beyond. **6** Steve Woodall explains a book in the DIY show. **7** April Sheridan starts the studio tour, as Steve Woodall and Donna Tuke look on. Photographs by Robert McCamant.



NICHOLAS BASBANES SPEAKS NOVEMBER 20, 2013

1 Nicholas Basbanes. **2** Jackie Vossler chats with Christina Marusich and Michael Thompson. **3** Kaffie Millikin chats with John and Joan Blew. **4** Terra Huber, Sam Feinstein, and Kathryn Tutkus. **5** Basbanes speaks with Davud Spadafora and Jill Gage. **6** John Dunlevy, Tom Yoder, and Martha Chiplis. **7** Matt Doherty and Tom Joyce talk with Michael Huckman. Photographs by Susan Hanes, John Chalmers, and Robert McCamant.



Castonians Read: *The Book of Illumination*

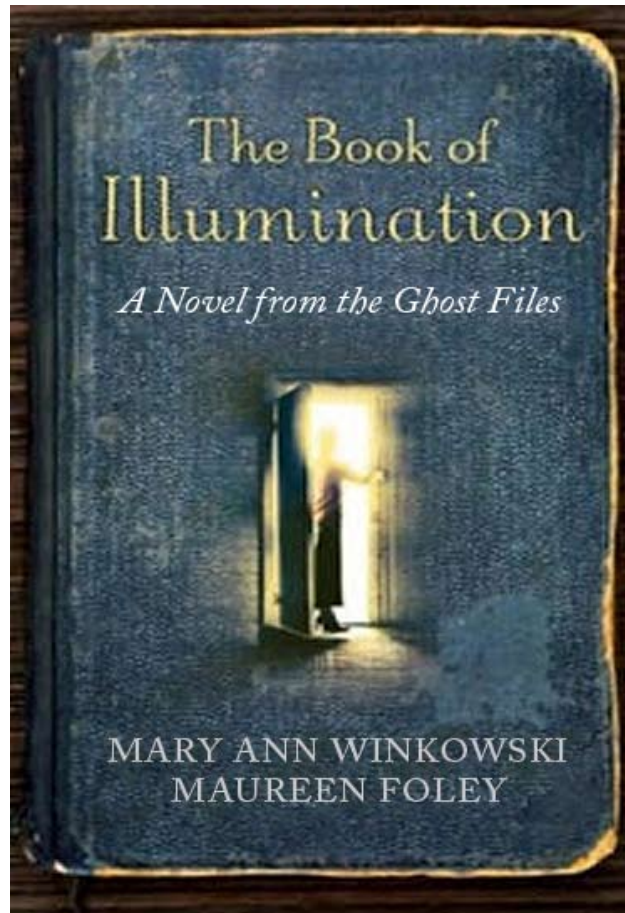
The Book of Illumination: A Novel from the Ghost Files. Mary Ann Winkowski and Maureen Foley. New York: Three Rivers Press, 2009.

Reviewed by Peggy Sullivan

The world is full of mysteries, both fictional and real, that are solved by people in unlikely or unusual occupations who somehow just have the gift of detection, but this is the first one I have encountered in which the heroine is a freelance bookbinder in Boston, but whose somewhat secret sideline is the ability to see and to speak with ghosts. That ability is important to Anza O'Malley when she is asked to help a former classmate who is responsible for a legacy of books to be given to the Boston Athenaeum, but who has disguised one that she believes is of special value: an illuminated manuscript from twelfth-century Ireland that had evidently been lost at the time of the Reformation.

Anza probably would not consider herself intrepid, but she is determined, and when she learns that there are two ghosts associated with Kildare Abbey, where the manuscript originated, who are interfering with her friend's work on the collection and, worse yet, when the manuscript itself is stolen from the Boston Athenaeum, she uses not only her knowledge of books and their history, but her communication skills with ghosts to find the manuscript and get it to the place where it really belongs.

Mary Ann Winkowski, the first author, is described as "a paranormal investigator" and "the high-profile consultant for the CBS series *The Ghost Whisperer*." Maureen Foley is "the acclaimed writer" and co-author, according to the book's blurb. Paranormal skills make it possible for Anza to put at rest the concerns of ghosts who continue to remain near the places they lived or the things or people they held dear until they can be released to go into another life. Not only does she encounter the two monks who have accompanied the manuscript on its provenance over the centuries, but she also finds the ghost of a butler in the home of the Bostonian who owned the manuscript. Mr. Grady – or his ghost – needs someone to put his mind at peace about a piece of land he and his wife owned. He is sure that the deed to the land was in one of the books in his master's collection, *The But-*



terfly's Ball. But that book is not among those that were sent to the Athenaeum, and Anza must deal with the dueling siblings, adult children of the collector of the books, to attempt to find the deed and release Grady from his ghostly existence.

Some authors use red herrings such as sports or travel, rival villains or other crimes, to distract the detective and the reader from the main line of the mystery. Winkowski and Foley are somewhat more romantic and humorous. Anza has a five-year-old son, Henry, whose father is happily married to the same wife from whom he was separated when he had an affair with Anza, and that couple now have two daughters. The fact that he is a Boston police detective turns out to be a plus in this case, and the storyline is interrupted as Henry and his class celebrate the wedding of Q and U, his creative teacher's way of convincing them that those two letters always go together. The weekend when Henry's two younger half-sisters visit him and Anza turns out to be more of an adventure than a disaster in spite of a visit from an upset skunk. Anza,

like many a single mother trying to progress in her own career, is always tired, but she still manages to keep an eye out for ghosts as well as humans who may need some help from her. She even manages to begin a promising romance with an expert in the world of books, and she is never so absorbed in what she is doing that she fails to note the pleasures of Boston – its traditions, the Athenaeum itself, its little streets, the students and young people who sometimes seem to take it over.

This book is one I somehow missed, although I try to keep an eye open for promising mysteries and for fiction and nonfiction that relate to the world of books. In a holiday letter four years ago, friends of mine included a quote from it:

Deep peace of the running waves to you.

Deep peace of the flowing air to you.

Deep peace of the smiling stars to you.

Deep peace of the quiet earth to you.

Deep peace of the watching shepherds to you.

Deep peace of the Son of Peace to you. (p. 302)

"Mmm," I thought, "that sounds Celtic. I should look it up." My friends noted the source and described the book as a mystery. Eventually, I did look it up, enjoyed it, and thought it worth sharing with others – people who know enough to appreciate the bibliothecal theme, who have the imagination to believe in ghosts, who like different kinds of mysteries, and who do not think that every book has to be a masterpiece to be enjoyable. "Mmm," again – maybe Castonians?

§§

Your editor is always looking for book reviews.

The only requirement is that the book reviewed have something to do with books.

The ideal length is 750 words.

Write bmccamant@quarterfold.com.

PLANNED CAXTON CLUB EVENTS, JANUARY-JUNE 2014

January

10	Lunch	Frank Schier	Literati who have spent time on or near the Rock River in Illinois
22	Dinner	Ahmad Sadri	<i>Shahnameh</i> – Epic of the Persian Kings <i>Please note: this is the 4th Wednesday</i>

February

14	Lunch	Tony McGuire	An engineer specializing in climate control for libraries and museums will share stories
19	Dinner	Jim Canary	Treasures of the Lilly Library Bindings <i>Please note: this will be a reverse program with dinner following the lecture</i>

March

4	Special Program	Fat Tuesday Launch of Caxton Club Special Interest Groups <i>see page 7</i>	
14	Lunch	Megan McKinney	Author of <i>The Magnificent Medills</i> . They owned and ran the <i>Chicago Tribune</i> over many years
19	Dinner	Simon Loxley	Printer's Devil: The Life and Work of Frederic Warde

April

11	Lunch	Malcolm O'Hagan	American Writers Museum
16	Dinner	Richard Wagener	Famous Wood Engraver for Fine Press Editions
25-26	Symposium	Joint BSA / Caxton Club Presentation in Madison, Wisconsin <i>see page 7</i>	

May

9	Lunch	Wendy Husser	Behind the scenes of a film she wrote and produced for the American Urological Association
21	Dinner	Paul Needham	The Gutenberg Bible that didn't come to Chicago

June

13	Lunch	Martha Chiplis	Speaking with fellow author Cathie Saunders about their book, <i>For the Love of Letterpress</i>
18	Dinner	John Neal Hoover	Topic to be announced

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: **"Mark Kozloff: Critic and Photographer"** (exhibition surveys Kozloff's ongoing engagement with words and images), Galleries 1-4, through January 5. **"Dreams and Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection"** (an assemblage of 115 works from the couple's collection), Galleries 124-127, through February 16, 2014. **"Devouring Books"** (books, prints, and drawings from Europe and America examining food culture), through January 27.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Healing Plants"** (illustrated herbals), through February 9.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Emancipation"** (rare commemorative copy of the Emancipation Proclamation signed by Abraham Lincoln), through January 5. **"Vivian Maier's Chicago"** (Maier spent her adult life as a nanny but devoted her free time and money to photography), through January.

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. **"Gettysburg Address: A Graphic Adaptation"** (illustrations that tell the story of the Civil War by Jonathan Hennessey and Aaron McConnell), through March 2.

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), through March 14.

Northwestern University Library, 1970 Campus Drive Evanston, 847-491-7658: **"Homage to**

Art Institute: Max Kozloff
FRANCESCA WOODMAN, 1980/81. COURTESY THE ARTIST
AND STEVEN KASHER GALLERY, NEW YORK.



U of Chicago: Race and Design
M. WITMARK & SONS, 1917; JOHN STEINER COLLECTION, SPECIAL
COLLECTIONS RESEARCH CTR, UNIVERSITY OF CHICAGO LIBRARY



Woodson Regional Library: Addie White
US TANK AT IRAQ NATIONAL MUSEUM; PHOTO: JOANNE FARCHAKH BAJJALY

Khidekel by Mikhail Karasik (one of 12 copies of an artist's book that attempts to interpret the architecture and drawings

of Soviet artist and architect Lazar Khidekel, 1904-1986), ongoing.
University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th

Street, Chicago, 773-702-8705: **"Race and the Design of American Life"** (exhibit traces the vexed history of racial design, from stark racist caricature to the productions of black-owned advertising firms), through January 4. **"Homer in Print: The Transmission and Reception of Homer's Works"** (traces the cultural influence of Homer through a publishing history of important Homer editions and translations), January 13 to March 15.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: **"State of Mind: New California Art Circa 1970"** (the first in-depth survey of conceptual art in California), Gray Gallery, through January 12.

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.

Send your listings to lisa.pevtzow@sbc-global.net

Caxtonians Collect: Eileen Madden

Interviewed by Robert McCamant

The Chicago area is home to something between 10 and 20 letterpress print shops, depending upon how you count. But very few of them have owners who are members of the Caxton Club. Eileen Madden is one of that select number. She is co-proprietor of the Evanston Print and Paper Shop, which does printing for clients, rents out its equipment to others, and teaches classes.

At first, I was wondering why Madden found the Club worth her time and money. But then I got to asking her about her history, and I spotted the cause: not only is she interested in printing, but she's interested in the content of books. Her undergraduate and masters' degrees were in English! Her thesis was on George Elliott! So the mix of talks we have appeals to her mix of interests.

Her shop is located on Florence Avenue, west of Ridge and a few blocks south of Dempster. It's an antique neighborhood of Evanston, reputed to be the one where the craftspeople who built lakefront Evanston made their homes. Apparently there were once butchers and bakers in the storefronts, but now they tend to be filled with artisans, craftspeople, and a smattering of offices. Upstairs from the studio was once a dance hall, according to community lore.

Madden grew up in the western suburbs of Chicago. She got her undergraduate and masters' degrees at Illinois State University. From there, she became an English teacher at Maine East High School. "We were doing important work out there," she says. "Seventy-four percent of the student body came from homes where English was not the first language. But this was the period of 'No Child Left Behind,' so we were forced to teach the kids to take tests, not to think." It led to rapid burnout. She left teaching in 2004.

After teaching, she flirted with library

school by taking online classes from the University of Wisconsin, Milwaukee. She enjoyed her archives class, but the rest didn't really excite her, and she never came to think of herself as a librarian. "I did, however, discover

sold, and Madden's share of the proceeds was burning a hole in her pocket. She was tired of driving downtown to use presses at Columbia. She happened to know where some presses were for sale, and designer Vanessa Shaf was

game to join her in the venture, so in 2007 they gave it a spin. "If you're going to start a small business, it's really smart to have a partner who can design web sites," Madden says. "In our 6-1/2 years in business, we've redesigned the web site three times. If we'd had to pay web designers, we'd be bankrupt."

She joined the Club in 2010, nominated by a couple of other member printers: Martha Chiplis and Bill Hesterberg. "I wish I could get to meetings more often," she explains. "But now that my daughter is in high school it's getting a little easier to find the time."

She has managed to start a small collection of handmade books. She brought a few into the shop from her home to show me. One was by 2004-5 Caxton scholarship recipient Mardy Sears. Its title is *On a Field Sable*, and Sears completed it as a part of the Columbia editions class taught by Shawn Sheehy. A second product of the same class was by Joseph Lappie, who now teaches printing at St. Ambrose University in Iowa. She also showed me a poetry book by

University of Iowa faculty member Sara Langworthy. Madden also likes to read and collect graphic novels, some of which verge on being "zines," the topic of last spring's Caxton-Newberry symposium. She mentions Marnie Galoway, a Chicagoan and a friend, as a favorite.

She names Chicago Printmakers Guild and Ladies of Letterpress – the former local, the latter national – as other organizations she participates in. I notice from the CPG web site that Evanston Print and Paper hosted a recent meeting in their studio.

Madden muses about the now-in-fashion styles of deeply-impressed letterpress printing. "I actually do like the impression that we do for our clients. I do understand that it does not sit well with traditional printers. I wouldn't mind if we could all just get along! I see the value in both."

§§



Photographs by Robert McCamant

that I loved the smell of the book vault at the Newberry," she confesses.

About the same time, she discovered she enjoyed bookbinding. She took classes at Columbia College Center for Book and Paper, and also worked some at Northwestern with Deborah Howe on restoration. "One major 'a-ha' moment came on a visit to Columbia. I was there for a binding event, but also happened into the letterpress print shop. It looked like something I would really enjoy."

But it was actually a property sale which precipitated the opening of Evanston Print and Paper. A family condo in Colorado was





NON PROFIT ORG
US POSTAGE
PAID
PERMIT 416
FOX VALLEY, IL

CAXTONIAN

Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

Address Correction Requested

Bookmarks...

Luncheon: Friday Jan. 10, 2014, Union League Club
Frank Schier

A River Rat Speaks: how one man's love led to the discovery of the Rock River's amazing literary heritage

Caxtonian Frank Schier, published poet and editor and publisher of the *Rock River Times* since 1992, is a certified river rat, having, on multiple occasions, traversed by canoe or car all or part of the Rock River's 350 miles (from Horicon Marsh west of Milwaukee through Wisconsin and Illinois to the Mississippi). Mentioning the 23 dams, 8 foundries, Native American effigy mounds, sculptures, statutes and 37 cities, Frank will center on the meaningful traces he found of Carl Sandburg, Robert Frost, Margaret Atwood, Hamlin Garland, Lorado Taft, Sherwood Anderson, etc.

Did Samuel Clemens ever travel up the Rock River, a tributary of his beloved Mississippi? Frank will tell of his unique relationship with his mentor, deceased Caxtonian Peter Stanlis, and the dispersal of his library. Finally, he will speak of the campaign for national recognition for the Rock River Trail: a waterway, a road and a hiking and biking trail. Brochures available.

Frank will bring along favorite books from his significant collection.

*January 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. **Please reserve by noon Wednesday for Friday lunch.** January dinner: Union League*

Beyond January...

FEBRUARY LUNCHEON

We meet at the Union League Club on Valentine's Day. Tony McGuire, an engineer specializing in climate control for libraries and museums, will share stories with us.

FEBRUARY DINNER

At the Union League Club, Wednesday, February 19, Jim Canary, head of conservation at the Lilly Library, will speak on modern bindings and the Lilly holdings. This meeting will begin with the speaker, followed by dinner.

Dinner: Wednesday, Jan. 22, 2014, Union League Club
Amed Sadri

"Shahnameh: The Epic of the Persian Kings"

In the history of literature, *Shahnameh* stands with the giants of national epic mythology such as the *Illiad* and the *Aeneid*. Written over 30 years by the 10th-century Persian poet Ferdowsi, its 60,000 heroic verses constitute the world's longest poem. Dr. Sadri's sensitive, abridged translation was published in the spring of 2013, 1003 years after the poem's completion in 1010. The Epic of the Persian Kings was created for a 21st-century audience. The translation maintains the meaning and moral of the stories while making them accessible to modern readers. Elaborate new illustrations convey scenes so vivid that you can almost hear the whistling arrows of the archers or feel the golden threads of the royal garments. NPR has described this work as "not mere fairy tales but stories of character, passion and perseverance in sumptuous color and detail." We are privileged to have Dr. Sadri with us to discuss a publishing milestone receiving international acclaim and called by CNN "an epic for the digital age." Books will be available for signing immediately following the event.

Dr. Ahmad Sadri is the Gorter Professor of Islamic World Studies at Lake Forest College.

Please note: this event is the fourth Wednesday of the month.

*Club, 65 W. Jackson Boulevard. 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. **Please reserve by noon Friday for Wednesday dinner.***

MARCH LUNCHEON

We meet at the Union League Club on March 14. Megan McKinney, author of *The Magnificent Medills*, will speak about the family. (Joseph Medill was the powerful early editor of the *Chicago Tribune*.)

MARCH DINNER

At the Union League Club, Wednesday, March 19, Simon Loxley will speak on "Printer's Devil: The Life and Work of Frederic Warde."