

Preserving the Evidence

A 16th-Century Book Absent Its Binding

Ronald K. Smeltzer

The recent Caxton Club / Bibliographical Society of America / Newberry Library symposium “Preserving the Evidence,” in part about the question of preservation versus restoration, provided me with a useful context when I considered a recent acquisition. During the past decades of collecting, only seldom have I purchased books not in very good or better condition. I have had a few books conservatively restored in cases where it seemed that little remained of the original state. In general, however, I have preserved books as-is if significant features of the original state exist.

The recent acquisition presented the case of a late 16th-century book without a binding. However the sewn text block appears to be in a contemporary state with a few interesting features, and I concluded that the book should be left as-is. In this note, I describe the book and explain why it remains in the as-purchased, slightly shabby state.

The book is an obscure one on a subject, early scientific instruments, of long-time interest to me: Henry de Suberville’s *L’Henry-Metre, Instrument Royal et Universal...*, Paris: Adrien Perier, 1598. On the title page appear the phrase “boutique de Plantin au Compas” and the

printer’s mark, a hand with a compass, and the motto, “Labore et Constantia,” of Christophe Plantin. Adrien Perier’s connection with the Plantin name came about when in 1596 he married Magdalena Plantin, a daughter of Christophe Plantin¹. The colophon notes

measurements. Selected from among the many woodcuts in the text, Figs. 3 and 4 show a *Henry-metre* in use. One bibliographer described Suberville’s book as “an interesting effort to perpetuate an inventor’s name by a

See *HENRY-METRE*, page 3



Fig. 1. Portrait frontispiece of Henri IV from Suberville’s *L’Henry-Metre*.

that the book was printed by Jamet Mettayer, a printer and bookseller².

The book is a modest quarto: $\tilde{a}^4 \acute{e}^2 A-2G^4 2H^2$; gathering S is misimposed. The collation is [12], 225, [19] p. Throughout the first half of the book are 72 woodcut illustrations, many full page or nearly so, showing how a *Henry-metre* is used and diagrams of the relevant geometry for calculations based upon measurements done with the device. The second half of the text is devoted mostly to specific problems, mathematical calculations, and tables of numbers. There are four engraved plates, one being a frontispiece portrait, Fig. 1, by Thomas de Leu³ of the dedicatee, King Henri IV, perhaps France’s greatest king. Another plate, Fig. 2, illustrates a *Henry-metre*, and two other plates show what seems to be accessory apparatus.

Suberville’s book is fundamentally a text on mensuration with the trigonometric device of Fig. 2. With its circular base, both horizontal and vertical angles could be measured. Hence, it could be used for surveying, measuring heights and distances, and carrying out astronomy



CAXTONIAN

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Message from the President

As Michael Thompson noted upon concluding the Club's report for the FABS newsletter, we should be very proud of all that the Club has accomplished. For an organization that is now 120 years old, we are exceptionally active toward the goal of building on this rich legacy by preparing for a rich future.

There's so much. Donna Tuke has attracted so many interesting new members – something like 32 or more in the last year and a half – whose collecting interests will make for stimulating conversations at table. Alice Cameron and Lisa Pevtzow have created an impressive Facebook page that promotes the Club's appeal.

Dorothy Sinson, Bill Locke, and Doug Fitzgerald consistently put together creative programs for our consistently popular monthly lunch meetings – programs that are often given by Club members – such as Doug's standout presentation on the occasion of the 150th anniversary of Chicago's own world class printer, RR Donnelly.

Likewise, the dinner programs, developed by Jackie Vossler, Alice Schreyer, Michael Thompson, Susan Hanes, and Steve Woodall, have brought in notable speakers typically at a national level, and often in creative arrangements. The Nicholas Basbanes' presentation was part of a two-day program developed in conjunction with the Columbia College Center for Book and Paper Arts. Students from the program (and potential members) joined us at dinner for a most memorable event.

And the list goes on: Nick Wilding on the Galileo forgery; Cambridge's Christopher de Hamel, a coauthor on the Club's nationally recognized publication *Disbound and Disbound*, speaking on a notable Caxton Club member, Coella Lindsay Ricketts; Michael Suarez, of the Rare Books School – to name just a few.

Upcoming dinner programs will feature James Green, Librarian of the Library Company of Philadelphia who regaled attendees at the FABS conference last spring; Anna Sigridur Arnar, who will talk about the French Symbolist poet Stéphane Mallarmé's interest in the book as both a literary work and a carefully crafted material object; and Mark Dimunation, chief of Rare Books and Special Collections at the Library of Congress, will speak on the highlights of a distinguished career. Lunch programs will include Travis McDade on the "Thieves of Book Row," Ellen Clark, of the Society of the Cincinnati, on the role of printing in the American Revolution, and Caxtonian Caroline Szyłowicz, rare book curator at the University of Illinois, will speak

on the reading habits of Marcel Proust.

All in all, some 20 programs over the course of a year. And that's just the beginning. Since its inception, the Club's grants program, currently chaired by Martha Chiplis, has awarded over \$50,000 to 32 individuals and has increased its budget for the awards by close to 100 percent. In addition, we have announced a special award in memory of Caxtonian Justyna Palka for a student in the book arts program at the School of the Art Institute. And we have also just established a scholarship program with the Rare Book School at the University of Virginia that will support a first time attendee from the Midwest. Much of this is due to the generous response to the outreach of Matt Doherty's Development Committee.

We recently discovered 10 unbound copies of Frank Piehl's 1995 book on the history of the Club, which stimulated an innovative idea whereby we will challenge three Chicago area binders – Sam Feinstein, Karen Hammer, and Scott Kellar – to design and fabricate bindings for three of the unbound copies within a budget of \$1,000. The finished bound volumes will be presented by each at the February dinner program, then offered at auction to members either as individuals or as "consortia" of buyers for donation to a favorite library.

We've also broadened the symposium initiative to include excursions to off-site venues of interest, such as the 2014 symposium held at the University of Wisconsin. The 2015 symposium on the ethics of book and paper conservation notably represented a collaboration and a promising new association with the Bibliographic Society of America.

From the inspiration of John Chalmers, Jackie Vossler initiated the "Caxton on the Move" series to foster field trips to unique bibliographic experiences nearby.

And of course, we also have the *Caxtonian*, under Robert McCamant – a publication that celebrates the quality and commitment of the membership.

We owe a great deal to outgoing president Susan Hanes for her success in providing leadership to the Club's committees and their exceptional accomplishments in two short years.

The Club's history and even more its future has been and continues to be in the good hands of a committed, innovative, energetic, and generous membership drawn together by this gentle madness. It's an honor to step in front of this eminent parade and a privilege to marshal these resources for an even more promising future. –**Don Chatham**



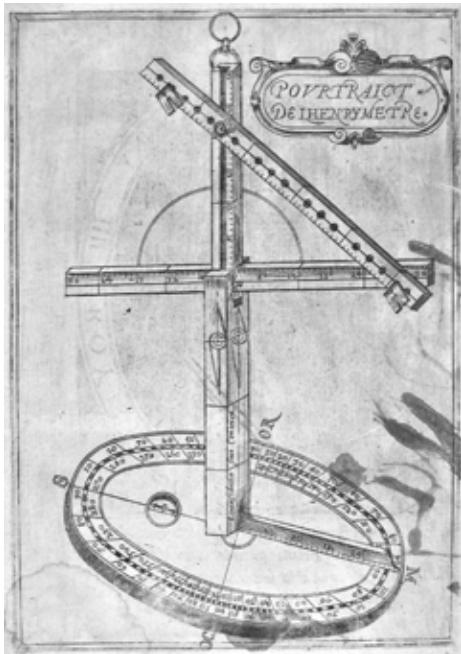


Fig. 2. Suberville's Henry-metre as depicted on an engraved plate.

HENRY-METRE, from page 1

work of no special scholarship describing an instrument of no particular value⁷. There is no later documentation about Suberville's device, suggesting that the bibliographer's assessment is probably correct.

In addition to the measuring instrument being named after the king and the presence of the portrait, the book includes a nine-page dedication sycophantic in style and five pages of odes in praise of Henri IV. On the title page, the author describes himself as a Breton, despite then holding, or perhaps having held, the positions of *chanoine* (canon) in the cathedral church of Saint Pierre in Xaintes (Saintes, in southwestern France) and *advocat* in the Cour de Parlement (a judicial body) of Bordeaux. In the text of his book, Suberville states that he lived in Xaintes during the period 1584 to 1590^{4,5}, and he further notes that this was a time of civil war⁶. At the end of the long dedication, he lists his place of

residence as Kimpercorentin (Quimper in Brittany; "corentin" refers to the city's first bishop).

As noted earlier, this copy of Suberville's book is without a binding, but is otherwise mostly intact. What appears to be the contemporary sewing of the text block is fully intact, and as visible in Fig. 5, spine cords and remnants of the sewing of the head and tail bands remain. Because of the missing binding, the endpapers are damaged.

Apparently as guards, vellum flaps are present, but not visible in Fig. 5, on both sides of the spine. Very old handwriting, not decipherable by me, is on the inner side of the vellum pieces, as illustrated in Fig. 6. As seen in Fig. 5, archival boards are included with the enclosure to protect the endpapers.

Fig. 6. Writing on the inner surface of a vellum guard.

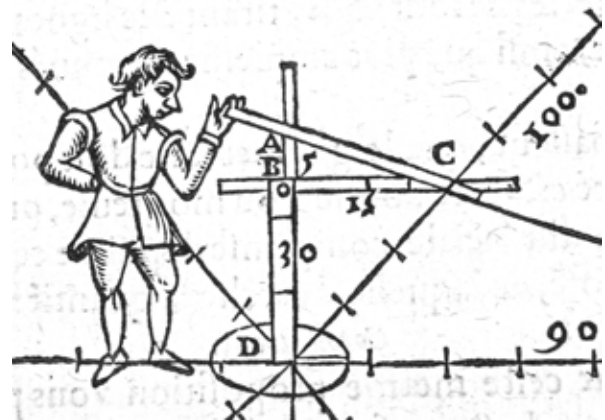


Fig. 3. A Henry-metre in use for measurement of distance, from the woodcut illustration p. 74.



Fig. 4. A Henry-metre in use for measurement of height, from the woodcut illustration p. 80.



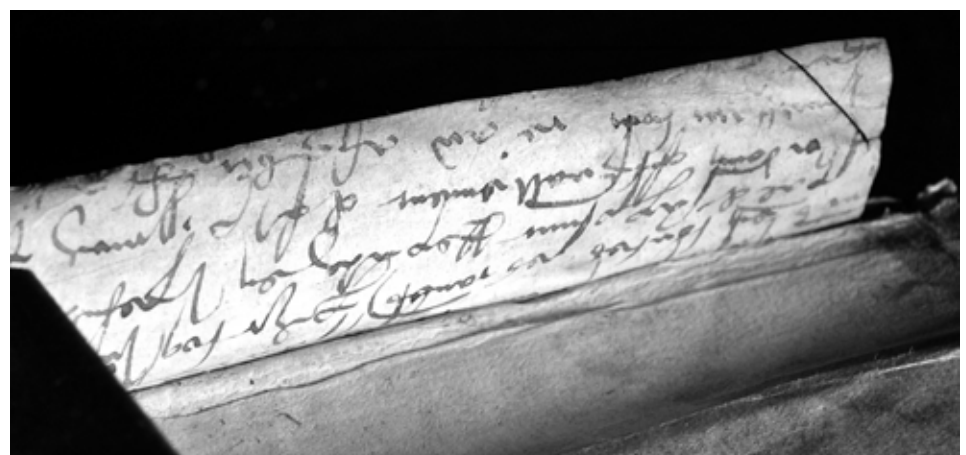
Fig. 5. Suberville's treatise in its polyester enclosure with hook-and-loop fasteners, showing the intact structure of the spine, including the remains of head and tail bands and cords.

Considering the interesting visible and apparently contemporary structure of this late 16th-century book, it seems appropriate to leave it as-is. As it resides in a private collection and is very seldom handled, the polyester enclosure – much easier to make than a box – seems appropriate.

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NOTES

1. Leon Voet. *The Golden Compasses: The History of the House of Plantin-Moretus*. E-book http://www.dbnl.org/tekst/voet004goldo1_01/, p. 181. (accessed June See HENRY-METRE, page 5



CAXTONIAN FOOTNOTES

Wynken de Worde

Who remembers Pascal Covici these days? Anyone? Anyone? Buehler?

Pascal Covici died in 1964. Shirley Jackson's *We Have Always Lived in the Castle*, Saul Bellow's *Herzog*, and John Steinbeck's *East of Eden* were all dedicated to Pascal Covici. Think about it. Covici edited the works of not one, but two winners of the Nobel Prize for Literature. How many other editors could make that claim to fame?

But who was Pat Covici?

He was born in Romania in 1885. He attended the University of Chicago, but did not graduate.

After a stint publishing a newspaper in Florida, he opened an avant-garde bookshop and publishing firm in the Loop, on West Washington Street, with an ex-priest, Billy McGee in 1922.

The next year, they made it into the newspaper and the hoosegow by publishing Ben Hecht's amazing *Fantazius Mallare* (discussed by **Jerry Meyer '04** in the April 2010 *Caxtonian*) with twisted, Beardsley-esque illustrations by Hecht's fellow-journalist Wallace Smith. The court declared the book obscene, the post office confiscated copies, and the four principals were fined \$1000. Note:

perhaps Hecht ought to have been additionally fined for the book's Dedication, which is one sentence across eight pages. Talk about your run-on sentence. How would you like to diagram that on the blackboard?

Meanwhile, Covici published other books by luminaries such as Vincent Starrett, Philardee, Ashton Stevens, Charles Collins, Gene Markey, Ezra Pound, Jun Fujita, and

many more. Covici inspired a character in Maxwell Bodenheim's roman a clef, *Duke Herring*, written in response to Ben Hecht's 1926 roman a clef, *Count Bruga*, which depicted Bodenheim in an unflattering mode. Covici also published Hecht's classic *1001 Afternoons in Chicago*, with jazz age illustrations by Herman Rosse.

Soon after, in New York City, Covici partnered with Donald Friede in the publishing firm Covici-Friede. An early "hit" for them was a play, *The Front Page*, by Ben Hecht and Charles MacArthur. Note: Hecht, MacArthur, Rosse, and Gene Markey all ended up working in Hollywood. In fact, two of them "married" Hollywood, I might say: MacArthur actress Helen Hayes, and Markey *en série* Joan Bennett, Hedy Lamarr, and Myrna Loy!

Other writers in the stable at Covici-Friede were Nathanael West, Clifford Odets, Gene Fowler, Wyndham Lewis, Radclyffe Hall, and John Steinbeck. Reportedly, when Covici was offered a job as an editor at Viking Press in 1938, his primary condition was that Viking would agree to publish young John Steinbeck. Viking wanted Covici enough to agree, despite the slow sales of Steinbeck's early works. Imagine Viking's continuing disappointment when, in

1939, *The Grapes of Wrath* hit the bookshelves. Later Covici worked on Viking's Portable Library series, and with writers ranging from Joseph Campbell, to Arthur Miller, Willy Ley, and Marianne Moore.

Perhaps Saul Bellow's dedication in *Herzog* is a fitting testimonial to this underappreciated former Chicagoan. It reads, "To Pat Covici, a great editor and, better yet, a generous friend."

For the record, there is a well-done book-length treatment by Thomas Fensch, *Steinbeck and Covici: The Story of a Friendship* (1979).

Like Covici, another Chicago publisher was Henry Regnery, a man who preferred Cliff Dwellers and the Chicago Literary Club to the Caxton Club. Despite at one point acquiring the rights to many of Baum's *Oz* books, Regnery marked his territory in the arena of conservative – with a capital C – books. I knew that among his more famous publications was *The Conservative Mind*, from Burke to *Santayana*, by Russell Kirk. That was the beginning of a long association and friendship between Kirk and Regnery.

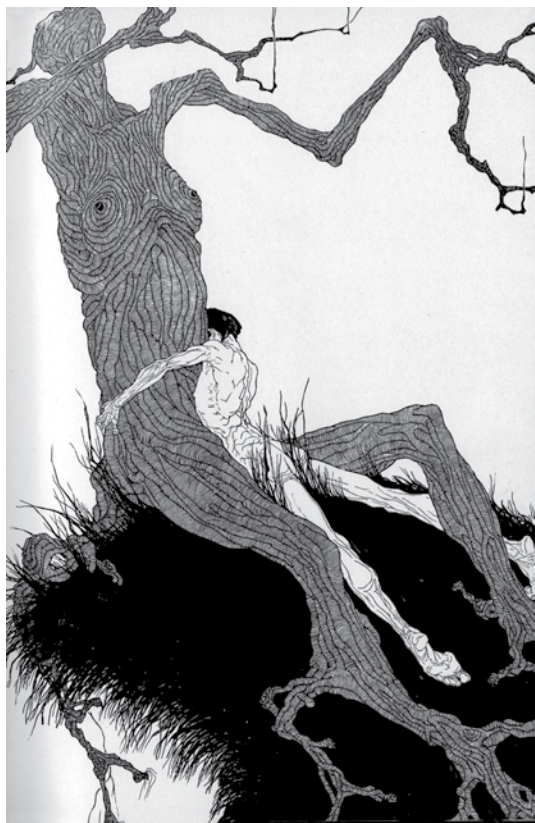
Kirk also formed a friendship with Caxtonian **Peter J. Stanlis '92**, when they bonded sixty years ago over their joint appreciation of the writings and thoughts of Edmund Burke. Not unlike Covici and Steinbeck, a rendition of the intellectual engagements and friendship between Stanlis and Kirk is related in the 1994 book, *The Unbought Grace of Life: Essays in Honor of Russell Kirk*, edited by James Person.

I was put off-kilter while reading Kirk's posthumous memoir, *The Sword of Imagination*, 1995, because it was written in the third-person. The absence of the "I" while revealing very personal thoughts disturbed me. Here is one such passage:

Much as David Hume had taken pleasure in subsisting upon sixpence a day in his lodgings at James's Court...so Kirk, wrapping his poverty about him as if it were a cloak, ate peanut butter and crackers in his rooms; he made himself the George Gissing of East Lansing... Somehow he contrived to buy good second-hand books in downtown Lansing or North Lansing, walking the several miles there to save the bus fare of a nickel or a dime, and walking back, heavy-laden and joyous, to his rooming-house – quite as Gissing had.... Notwithstanding Dr. Johnson's observation to the contrary, poverty really does have its pleasures, at least for bibliophiles. (p. 38)

Not that I had given it a lot of thought, but I never imagined what I learned about young Kirk some pages deeper into his memoir, and the wisdom related further on. Kirk recorded at p. 79ff.,

... what might Kirk do to brighten the arid corner where he found himself? Why, estab-



Wallace Smith, drawing for *Fantazius Mallare*, 1922.

lish an oasis in this East Lansing desert: found a good second-hand bookshop to which his friends on the staff of the college, and the better sort of undergraduate, might resort. They would brew strong coffee and serve plain doughnuts and sell very good books, old and new, and have good talk.

Hah! Plain doughnuts, indeed! But, as often happens with beginners, they lucked into buying two quality collections of books, including one from a debilitated old mansion, which later inspired one of Kirk's tales of the supernatural, a ghost story if you will, called "What Shadows We Pursue."

The Red Cedar Bookshop sold many of their books via mail order with a mimeographed catalog to out-of-state buyers. But the two observations that followed were very telling.

A consolation for lack of profit in bookselling is the diversity of character among bookshop browsers. Kirk's most curious customer was saddled with the name of Leon Lack, an

appellation commendably suitable, for he was lean and lank and very shabby, the archetype of the hollow-cheeked radical, straight out of the pages of Dostoevski.

It was a bold and pleasant venture, but time-consuming and unprofitable; it lasted for two years. ... In later years Kirk would urge other men to enter the second-hand book trade but never would be so foolish, despite the temptations, as to return to that business himself.

You might enjoy the flip side of Kirk's bookshop enthusiasm in the form of a little-known BBC series from 2000-2004 called *Black Books*. The series comprises 18 half-hour episodes about proprietor Bernard Black who operates a used book shop somewhere in London, and hates to sell books, and hates the people who buy books. I was gifted with a DVD of the first season. I made the mistake of loaning it to a friend. Surely I ought to have recalled the admonition of that late, great columnist from the *Chicago Daily News*, Sydney J. Harris, who defined rare

books are those "returned by friends."
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- HENRY-METRE, from page 3
19, 2015).
2. https://fr.wikipedia.org/wiki/Jamet_Mettayer (accessed June 19, 2015).
 3. https://en.wikipedia.org/wiki/Thomas_de_Leu (accessed June 18, 2015).
 4. Suberville, *L'Henry-Metre*, p. 132.
 5. René Kerviler. "L'Art de l'Ingénieur et le Clergé en Bretagne au Commencement du XVIIe Siècle." in *Mélanges Historiques, Littéraires Bibliographiques*. vol. 1, p. 167. Nantes: La Société des Bibliophiles Bretons, 1878.
 6. <http://www.museeprotestant.org/en/notice/the-eight-wars-of-religion-1562-1598/> (accessed June 18, 2015). See the so-called eighth war of religion, 1585 to 1598; Henri IV's Edict of Nantes in 1598 ended this series of 16th-century religious conflicts in France.
 7. David Eugene Smith. *Rara Arithmetica*. Boston and London: Ginn and Company, 1908, p. 409.
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Caxton 'On the Move' Event Monday, September 28:

Treasures of the Maclean Collection

Caxton Club members will be treated to a guided tour of the MacLean Collection, which includes rare manuscripts, maps, lavish books, and ceramics. These treasures have originated from all parts of the world, from ancient Tibet to the studios of modern-day book artists. Portions of this collection have appeared at such major museums as the Art Institute of Chicago, the Victoria & Albert, and the Metropolitan in New York.

Because we anticipate that many members will not want to drive to Lake Forest, we have arranged for a bus. It will depart from the Newberry



Part of a wooden cover (held by the McLean Collection) for a *Prajnaparamita sutra* from Tibet, from the 12th or 13th century.

Library promptly at 3:45 pm and return by 8:00 pm.

Bus transport, tour, buffet dinner and wine with our hosts: \$60.00 per person

For those driving to this event (map will be provided): \$35.00 per person

Reservations required no later than September 21.

E-mail jv.everydaydesign@rcn.com or phone 312-266-8825.

Caxton 'On the Move' Event Tuesday, October 6:

Caxton On the Move joins Arts on Elston for the Gala Opening of Words/Matter

The evening will feature a panel discussion on "Book Arts – Chicago" with panelists Melissa Jay Craig, Shawn Sheehy, Marnie Galloway and Jennifer Farrell. Enjoy an exhibition of their work with the work of other young Chicago book artists, including some recent Caxton grant recipients. A wonderful chance to meet Chicago book artists and, with them, explore their work.

Location: 3446 N. Albany (corner of Albany and Elston). Street parking available.

Time: 6 - 8 pm.

Reception includes hors d'oeuvres and wine.

Cost: \$20 per person.

Reservations by October 2 to jv.everydaydesign@rcn.com or 312-266-8825.



Book art (from top) Melissa Jay Craig and Shawn Sheehy.

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: **“Elena Manferdini: Building the Picture”** (Manferdini’s manipulation of an iconic Mies van der Rohe grid blurs lines between fashion and pattern in an architectural context and introduces a new contemporary landscape), Gallery 286, through September 20. **“Contemporary Chinese Woodblock Prints: Cutting Edges in Black and White”** (today’s dynamic Chinese printmakers using their nation’s time-honored graphic medium), Gallery 134, through September 20. **“Tools of the Trade: 19th- and 20th-Century Architectural Trade Catalogs”** (architectural trade literature from Ben Franklin’s stove up until modern times), through October 13. **“Conservation Live: Francis Picabia’s ‘Edtaonisl’”** (public demonstration of the last stages of conservation work on Picabia’s monumental abstract canvas), Gallery 135, through October 31.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Ampelography: I Heard It Through the Grapevine,”** through November 8.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **“Railroaders: Jack Delano’s Homefront Photography”** (the federal Office of War Information assigned photographer Jack Delano to take pictures of the nation’s railways during World War II), through January 2016. **“The Secret Lives of Objects”** (items from the collections with stories to tell), ongoing.

City Gallery in the Historic Water Tower, 806 N. Michigan Avenue, Chicago: **“Charlie Trotter: Chef, Artist, Thinker”** (artifacts from Trotter’s personal library and music collection, ephemera, and a selection of food photography), through September 7.

DePaul Art Museum, 935 W. Fullerton, Chicago, 773-325-7506: **“The Andy Archetype: Works from the Permanent Collection”** (Warhol objects from the permanent collection), opens September 10.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **“Raw Material: Uncovering Chicago’s Historical Collections”** (letters, maps, photos, personal diaries, and more pulled from 20 archival repositories across the region) Special Collections Exhibit Hall, ninth floor, through November 15.

Museum of Contemporary Art, 220 E Chicago Ave., Chicago, 312-280-2660: **“The Freedom Principle: Experiments in Art and Music, 1965 to Now”** (links the vibrant legacy of the 1960s African American avant-garde to current art and culture), through November 22.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **“Stagestruck City: Chicago’s Theater Tradition and the Birth of the Goodman”**, opens September 18.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **“Art and Science: Traversing the Creative Spectrum”** (historical interconnectedness of art and science, from the intricate scientific anatomical to space photography), through September 4.

Oriental Institute of Chicago, 1155 E. 58th Street, Chicago, 773-702-9520: **“A Cosmopolitan City: Muslims, Christians, and Jews in Old**

Cairo” (documents and artifacts from Old Cairo’s multicultural society, 7th to 12th centuries), through September 13.

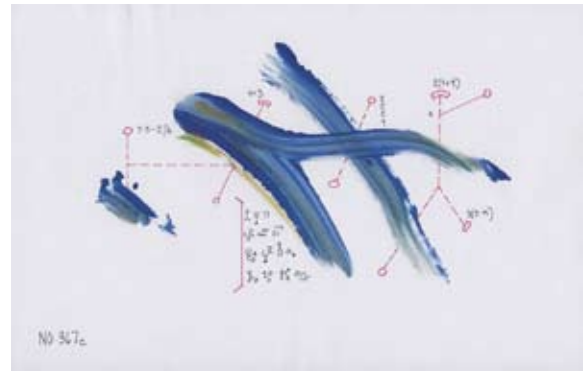
Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **“SEAL The Unspoken Sacrifice”** (features photographs from Stephanie Freid-Perenchio and Jennifer Walton’s 2009 book and artifacts on loan from the Navy SEAL Museum), ongoing.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: **“Mapping the Young Metropolis: The Chicago School of**

Sociology, 1915-1940” (key records of the research methodology, tools, and analyses of the Chicago School of Sociology), through September 11. **“Poetic Associations: The Nineteenth-Century English Poetry Collection of Dr. Gerald N. Wachs”** (the late Dr. Wachs’s collection, on deposit with Special Collections, displays his Romantic and Victorian poetry from the period), opens September 21.



Art Institute / Trade Catalogs
“SUGGESTIONS FOR THE COLOR EFFECTS IN TERRA COTTA,” 1927. NATIONAL TERRA COTTA SOCIETY, NEW YORK, NY.



MCA / Freedom Principle
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Chicago Botanic Garden/ Ampelography

Caxtonians Collect: Valerie Harris

Interviewed by Robert McCamant

When Valerie Harris was working in Special Collections at the University of Chicago Library, she fell under the influence of Alice Schreyer. "I learned many things from Alice," Harris says. "But in the context of the Caxton Club – which is, after all, a club of collectors – the thing she drilled into me was the way a librarian must never collect in conflict with the collections he or she is responsible for. With me, that has never been a problem."

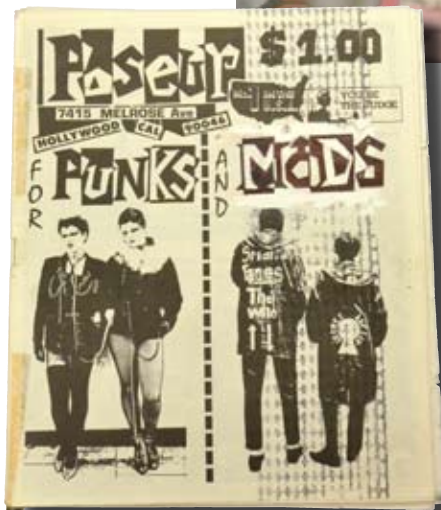
Harris collects in the fields of rock'n'roll, punk, and the indie scene generally. Since there are no libraries in the Chicago area collecting in those areas, she could pretty well work anywhere in town and not find herself in conflict with the collections of her employer.

She admits to being a rather *laissez faire* collector but that her husband, Bryan Smith, who is manager of the Reckless Records stores in the area, is more avid. "First, for me it's about content. If I buy something, I want to be able to read it, or at least study and learn from it if it isn't something you'd sit down and read. But secondly, it's about the artifact itself. I would never buy an e-book about something in my field of interest, because I want to have it, refer to it, show it." Similarly, she wants vinyl or at least a CD for music: Spotify and Pandora put you at the mercy of whoever is programming them or granting licenses these days.

Perhaps her library background encourages her to be a bit more systematic as she collects. And she admits to wanting to figure out a "federated catalog of punk rock culture," something like an OCLC that solves the problems of describing the kinds of things she collects.

This was the point in our discussion when she used both "PunkCore" and "descriptive metadata" in one sentence. I called this to her attention, and she laughed. In fact, "PunkCore: Developing an Application Profile for the Culture of Punk" was the title of a presentation she gave in Austin last year.

Apart from a very brief stint as a performer



what areas her library will collect, she does point out that the Chicago direction in many of its other collections suggest that Chicago history-related alternative-scene artifacts might fit in well. In the meantime, punk collections are showing up in libraries to document local scenes, from Vancouver, BC, to Washington, DC and various places in between. "And DePaul has a really large zine collection," she says. "I have spent some time looking at what they have but would love to learn more about their holdings."

Harris was born in a small town called Matherville near the Quad Cities in western Illinois. Her BA came from Loyola University here in Chicago, and she

went on to get a master's in Library and Information Science at the University of Illinois at Urbana-Champaign. She has worked in various roles at Special Collections at University of Illinois at Chicago

in an all-girl punk band, her exposure to the scene has been as a consumer rather than a participant. She finds the culture interesting, with the role of women especially so.

"Even as we're moving into an era where much of the communication among musicians and their fans is taking place on the Internet, people are still producing things to collect," she says. Something like a handwritten set list on the back of a flyer for a concert becomes the perfect souvenir of an evening.

While she is not in a position to dictate

since 2006. Her current title is Associate Professor and Associate Special Collections Librarian, which means that she manages collections as well as reaching out to users of the collections, both on campus and in the wider community. She has also worked at the Frank Lloyd Wright Preservation Trust, the Chicago History Museum, the aforementioned University of Chicago, and has enjoyed an internship at the Newberry Library.

Harris joined the Club in 2013, nominated by Linda Naru. She and Smith have a daughter, who is now fully fledged and living in Los Angeles, curating art.

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photograph by Robert McCamant



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Caxton Club
60 West Walton Street
Chicago, IL 60610
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Bookmarks...

Luncheon: Friday, September 11, Union League Club
Travis McDade on
“Thieves of Book Row”

For a fascinating tale of libraries and larceny, plan to attend the September luncheon, where Travis McDade, author of *Thieves of Book Row* will reveal how New York booksellers recruited practiced pilferers to loot libraries large and small of their treasures ... and how library detectives emerged to stop them. The 1920s were a golden age of book buying and selling, fueled by the record-setting auction of composer Richard Kern’s remarkable collection. Outside the auction houses and the estate sales another group was at work, beguiling librarians, gaining access to stacks, and stuffing their specially designed overcoats’ pockets with libraries’ treasures. Who done it and who stopped ‘em will be the subject of a fast-paced and generously illustrated talk by Travis McDade, author, curator of rare books at the University of Illinois at Urbana-Champaign, and a leading expert on crimes involving rare books, maps, documents, and other printed cultural heritage resources. Oversized coats, outsized characters, and the art of catching book thieves in the days before electronic surveillance will make for a crackling good story.

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 \$32. For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org.
Reservations suggested by noon Wednesday for Friday lunch.

Beyond September... [Also, see page 5 for two “On the Move” events...]

OCTOBER LUNCHEON

Are there just two kinds of people: those who’ve read Proust and those who feel they should? Our October 9 luncheon is for both. Caxtonian Caroline Szyłowicz, rare book curator at the University of Illinois will share an illustrated talk about Proust and what he read.

OCTOBER DINNER

On October 21 at the Union League, Anna Sigrídur Arnar will discuss her book, *The Book as Instrument: Stéphane Mallarmé, the Artist’s Book, and the Transformation of Print Culture*, and her current research on contemporary book arts.

NOVEMBER LUNCHEON

November 13 will be revolutionary! Ellen Clark is library director of The Society of the Cincinnati. She’ll talk about the role printing played in the American Revolution and reveal why so many collectible materials from the era are striking in content but not in appearance.

NOVEMBER DINNER

November 18, at the Union League, Mark Dimunation, Chief of the Rare Book and Special Collections Division at the Library of Congress, will discuss the ten seminal moments of his professional career.

Dinner: Wednesday, September 16, Union League Club
James N. Green
“Looking for a Good Book Shop in Colonial America”

James N. Green, Librarian of the Library Company of Philadelphia, will explore six of the best early American bookshops from Boston to Williamsburg. He’ll describe their shopkeepers, the books they offered and what their stories reveal about Colonial America’s book buyers and culture. Mr. Green, formerly with the Department of Special Collections at the University of Chicago, has written essays for *The History of the Book in America* and coauthored *Benjamin Franklin, Writer and Printer*. He serves on the board of, and teaches at, Rare Book School at the University of Virginia. He holds degrees from Oberlin, Yale, and Columbia.

September Dinner: Union League Club, 65 W. Jackson Boulevard. The evening will follow this order:

Social gathering: 5:00 - 6:15 pm

Club announcements and program: 6:15 pm

Dinner immediately to follow

Program only: Free, but please reserve so we can prepare appropriate seating.
Dinner: \$60; **reservations are required** and must be received or canceled no later than September 11 at close of business. Drinks, \$5 - \$9.
Discounted parking available at Union League garage after 4 pm for \$10.