

Picturing Nonsense

Lewis Carroll and *Alice in Wonderland*

Jerry D. Meyer

Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,
Because he knows it teases.
(*Alice in Wonderland*, "Pig and Pepper")

At the time of his death, Charles L. Dodgson (1832-1898) (Fig. 1), known better to the public by his famous nom de plume Lewis Carroll, was by all measures an interesting if famously eccentric personality. Most of his contemporaries saw in him a deeply religious man who was generally reticent and shy among the adult public but

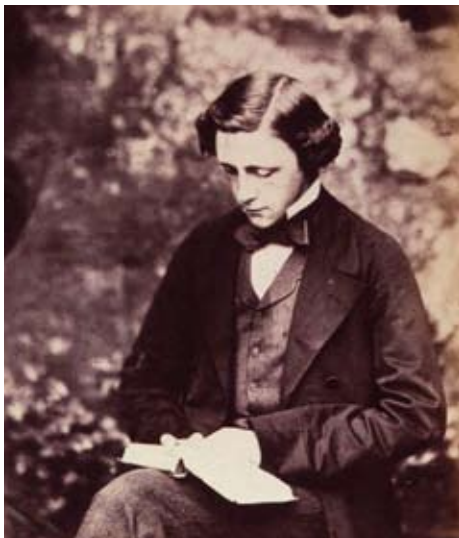


Fig. 1. Charles Dodgson, age 20.

could be wonderfully silly, almost childlike and creative, among his favored audience, little prepubescent girls. It was for these very special children that Carroll wrote his two famous nonsense novels: *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. As William Tuckwell wrote not too long after Carroll's death:

The irreconcilable dualism of his exceptional nature, incongruous blend of extravagant frolic

with self-conscious puritan repression, is interesting as a psychological study now that he is gone, but cut him off while living from all except the "little misses" who were his chosen associates.¹

As Tuckwell notes, Carroll's life, lived toward his later years especially as two distinct personalities, lends itself along with his two Alice stories to a treasure trove of literary, critical, and psychoanalytical discussion. The 150th anniversary of *Alice's Adventures* is 2015 and it seems particularly appropriate to look back to this groundbreaking story. I will touch on that abundance of literature in addition to surveying some of the major artists who have found *Alice's Adventures in Wonderland* so stimulating as a source for illustration.

It is important to remember that relative to his personality Charles Dodgson was very class conscious. As Morton Cohen has observed, the Dodgsons were "an upper-crust family" who were "conservative, steeped in tradition, self-conscious, reverential, pious, loyal, and devoted to social service."² Charles, whose father was an Archdeacon, was one of 11 siblings. It was only natural that Charles should be encouraged to prepare for the vocation of priest, and so after graduating from the distinguished school Rugby, he matriculated in May 1850 at Christ Church, Oxford.

Two days after going into residency as a commoner at Christ Church on January 24 1851, Charles's mother died, leaving her husband with a very large family to care for. This was obviously a deeply tragic occurrence, and as the oldest son of a family dominated by girls,



Fig. 2. John Tenniel, "Alice and the Duchess," 1865.

Charles found his assumptions of home life at the Croft rectory in Croft-on-Tees now unalterably changed.

There has been much speculation as to the effect of this event on Charles's later preference for the company of very young girls. Derek Hudson goes so far as to declare, "If there was one lesson above others that he brought away from Croft, it was that he could never in the future, so long as he lived, be without the companionship of children. They had already become a necessity of his existence."³ Like J. M. Barrie (of Peter Pan fame) in the early 20th century, Carroll had cherished his childhood and regretted its passing. At the age of 21 he wistfully bid his childhood farewell:

I'd give all wealth that years have piled,
The slow result of Life's decay,
To be once more a little child
For one bright summer-day.⁴

While Charles was ordained in December 1861, he never completed his orders for the priesthood. He had a stuttering problem that undoubtedly played a large part in his decision to restrict his life to teaching and private tutoring in mathematics, where he had shown considerable talent. He also had a compulsive



Fig. 3. Tenniel, "The Mad Hatter's Tea Party," 1865.



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orderliness that he applied to all aspects of his life. From late 1861 on, this included his “Register of Correspondence,” which by the time of his death in 1898 amounted to some 98,721 letters he had written or received.

Charles also laboriously filled 13 journals with notations on his daily life. In addition to his talent in mathematics he was interested in symbolic logic and published a book on the subject. He was clever at devising childhood games with elaborate rules, and these he often used to entertain children. Finally, early in his adulthood he acquired a camera and became quite adept at taking pictures of acquaintances, especially children, sometimes in the nude.

In 1856 Charles published his first work, the romantic poem “Solitude,” under the nom de plume Lewis Carroll. This same year a new dean arrived at Christ Church, Henry Liddell, and it was under the stimulation of his family, in particular the three daughters Lorina, Edith, and Alice, but especially Alice, that the freshly surnamed author now pursued his famous children’s stories. He would arrange rowing trips to nearby Nuneham Courtenay or Godstow, where the Liddell children would enjoy tea or a picnic. On these outings Carroll would make up stories to entertain his little guests.

On the fourth of July 1862, Carroll with the three Liddell children and a close friend, Robinson Duckworth, made an expedition upriver to Godstow, where they had tea, and returned home in the evening. Alice Liddell would recall this event as



Fig. 5. Bessie Gutmann, “Alice and the Caterpillar,” 1908.



Fig. 4. Greg Hildebrandt, “Alice Descending the Rabbit Hole,” 2004.

“that golden afternoon,” for during the trip Carroll began the outlines of the story that would become *Alice’s Adventures in Wonderland*.⁵ Alice encouraged Carroll to write the story down, which he eventually did, giving Alice a handcrafted copy. Carroll also showed the story to friends and was encouraged to seek publication, which finally transpired accompanied by the now familiar illustrations by Sir John Tenniel (Figs. 2, 3, and 21). The book appeared in 1865, three years after its initiation during that “golden” boating afternoon.

Reactions to the inside jokes and nonsense humor of *Alice’s Adventures in Wonderland* would have been very different for the Victorian reader as opposed to readers of the 20th or 21st century. For instance, the poems parodied in the story were very familiar to Carroll’s contemporaries are much less so today. As an example, the first nonsense poem in *Alice’s Adventures*, “How doth the little Crocodile,” plays off of Isaac Watts’s moralistic poem “Against Idleness and Mischief.” Using the bee as an example of productive labor, Watts includes this stanza:

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

Which becomes in Carroll’s story:

How doth the little crocodile
Improve his shining tail,

And pour the waters of the Nile
On every golden scale!

In another example, the lullaby song sung by the Duchess to her pig-baby, quoted at the beginning of this article, is a parody of G. W. Langford's poem "Speak Gently":

Speak gently to the little child!
Its love be sure to gain;
Teach it in accents soft and mild;
It may not long remain.

Numerous scholars have observed that both *Alice's Adventures* and *Through the Looking-Glass* in their considerable violence, disorder, anarchy, and powerful struggle to control and contain various forces contrast strikingly with the seeming obsessive orderliness of Carroll's life in Oxford. As one critic remarked, in these stories of mayhem, Alice "becomes for many modern readers what she undoubtedly was for Dodgson: a naïve champion of the doomed human quest for ultimate meaning and Edenic order."⁶

In *Alice's Adventures*, our heroine, busy making a daisy chain and having a pleasant afternoon with her adult sister, begins her escapade by following a white rabbit carrying a timepiece down a long rabbit hole that eventually turns into a passage with small locked doors. Contemporary fantasy and comic book artist Greg Hildebrandt has wonderfully captured Alice's descent (Fig. 4). On a glass table in the corridor she finds a golden key that opens a door leading into a beautiful garden. But she is too big to fit through the door. Her quest is to get to the garden (a symbolic Eden of innocence?), and she goes through a number of trials and tribulations including extremes of bodily changes in order to do so, meeting a variety of strange creatures along the way.

As Karoline Leach has aptly noted, the absurd details of the story along with the mythology of Carroll's personal life were such that critics "could find a metaphor for almost anything, a symptom of almost every psycho-neurotic disease."⁷ And in doing so, a children's nonsense story becomes the playground for speculation on the potential meaning of every story detail. For instance, the first person to psychoanalyze Carroll and his work, Anthony Goldschmidt, perhaps tongue-in-cheek, suggested that the fall down the rabbit hole was a metaphor for sexual penetration, and that the doors surrounding the hallway represent female genitalia.⁸ Goldschmidt concludes, however, that Carroll was a pedophile, a conclusion that has subse-

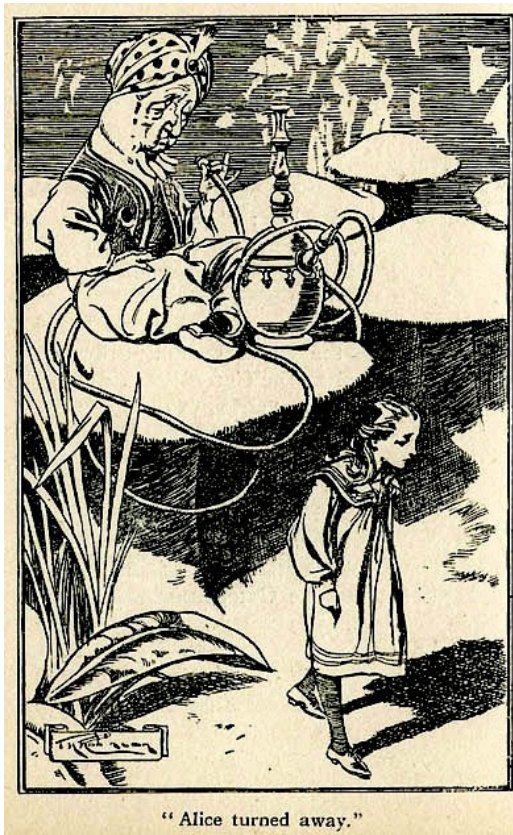


Fig. 6. Charles Robinson, "Alice and the Caterpillar," 1907.

quently been put forward by other writers as well, though usually with the claim that it is a benign disorder.

Among the creatures that Alice meets on

Fig. 7. Ralph Steadman, detail from "The Caterpillar," 1967.



her way to the garden are a large caterpillar smoking a long hookah, an ugly duchess, the Cheshire Cat, and the Mad Hatter. Numerous artists have depicted the caterpillar in a variety of interesting ways, among them American artist Bessie Pease Gutmann in 1908 (Fig. 5), British artist Charles Robinson in 1907 (Fig. 6), Ralph Steadman, also a British artist, in 1967 (Fig. 7), and contemporary American draftsman Barry Moser in 1982 (Fig. 8). When the copyright of Carroll's book lapsed in 1907, at least 12 new editions of the story were quickly published with various illustrators, including the well-known Robinson. Like the work of Gutmann, Robinson's illustrations are more likely to appeal to small children than the more expressive, sometimes macabre, drawings of Steadman and Moser, whose work seems aimed mainly at adults. Moser's illustrations were published in a handsome Pennyroyal Press two-volume slipcased edition (Fig. 9).

In response to Alice's complaint about the strain of being various sizes, the Caterpillar (which will eventually turn into a chrysalis and then a butterfly) suggests that size change is perfectly normal. He asks Alice what size she wishes to be and then tells her as he crawls away that eating one or the other side of a mushroom will allow her size adjustments in either direction. After nibbling on a piece of mushroom and reaching what seems a more convenient size, she comes upon a little house in which she finds a Duchess nursing a baby that turns into a pig, a cook who uses too much pepper in her soup, and a grinning Cheshire Cat.

Tenniel's Duchess (Fig. 2) is particularly memorable for her ugliness, based on the well-known painting *The Ugly Duchess* by the 16th century Flemish artist Quentin Matsys in London's National Gallery (Fig. 10). Equally ugly but even more energized is British artist Arthur Rackham's scene in the Duchess's room with smoke billowing behind the cook as she throws a pan in the Duchess's direction (Fig. 11). Rackham, like Charles Robinson, quickly published his *Alice's Adventures* in 1907 in order to capitalize on the book's popularity. But while Rackham's work is much admired today – he is sometimes referred to as the Dean of Fairyland – he was not prepared in 1907 for the many negative reviews he received from those for whom Tenniel was the only artist to be connected with Carroll's book.

New Zealand-born English artist

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Harry Rountree, in his *Alice* of 1908, provides a detailed, colorful scene of the Duchess that rivals Rackham in expressiveness (Fig. 12). To the Duchess's right we see the strangely smiling Cheshire Cat. Alice is intrigued by the cat and asks the Duchess: "Please would you tell me why your cat grins like that?" The answer is, "It's a Cheshire-Cat." Following up, Alice says, "I didn't know that Cheshire-Cats always grinned; in fact, I didn't know that cats *could* grin." "They all can and most of 'em do," replies the Duchess.

The Cheshire Cat, like most of the other creatures in the story, has the ability to talk as well as fade in and out, always with a smile.

Alice asks the cat, "Would you tell me which way I ought to go from here?" The cat replies, "That depends a good deal on where you want to get to," and points Alice in the direction of the March Hare and Mad Hatter. In their depiction of the Cheshire Cat, artists have particularly concentrated on its ability to fade in and out.

Early 20th century English artist George Soper, working

in a style similar to Rackham's, shows the Cheshire Cat blending into the top of a tree trunk in his *Alice* illustrations of 1910 (Fig. 13). Ralph Steadman depicts his cat sitting on a platform and beginning to fade, while Alice, in conversation, stares up from below (Fig. 14), and then fading even more, resembling, finally, an out of focus TV screen (Fig. 15). On the other hand, Barry Moser renders his cat



Fig. 8. Barry Moser, "The Caterpillar," 1982.



Fig. 11. Arthur Rackham, "Alice and the Duchess," 1907.

almost invisible as we try to sort the animal's outline from its dark, linear surroundings (Fig. 16). Finally, American painter Anne Bachelier, in a beautifully published 2005 limited edition



Fig. 9. Barry Moser, *The Pennyroyal Press Edition of the Alice stories.*

of the two Alice stories (Fig. 17), presents a highly impressionistic image of Alice and the barely visible Cheshire Cat against a restless atmospheric blue background (Fig. 18).

Following the Cheshire Cat's directions, Alice makes her way to the March Hare's home (which incidentally sports large rabbit ears) and, against their wishes, joins the March Hare, the Hatter, and the sleepy Dormouse at a tea party. This episode has been a favorite of the numerous artists illustrating Carroll's tale, including, of course, Tenniel (Fig. 3). W.H. Walker (active in the early 20th century) was one of several illustrators to publish his volume of *Alice* pictures in 1907. It is among his

few children's books. In the image shown in Figure 19, we see the Hare's house in the background, with chimneys terminating in large furry ears, while the Mad Hatter, Hare, Dormouse and Alice are all gather at the table in the foreground.

Particularly delightful in its whimsy is British author/artist Mervyn Peake's detailed if delicate drawing of the Mad Hatter wearing a particularly complicated hat that



Fig. 10. Quentin Matsys, "The Ugly Duchess," 16th century.

terminates in a flower pot, sitting alongside the sleeping Dormouse and March Hare (Fig. 20). When Peake's book of *Alice* drawings was initially published in 1946, Graham Greene wrote to the artist, "You are the first person to be able to illustrate the books satisfactorily since Tenniel."

Following considerable nonsense conversation, the Hatter mentions the song he had to sing at a great concert given by the Queen of Hearts. Like the stanzas excerpted above, the song's words parody a well-known poem:

Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,



Fig. 12. Harry Rountree, "Alice and the Duchess," 1908.

Like a tea-tray in the sky.
Twinkle, twinkle –

This stanza mimics Jane Taylor's "The Star," which many of us remember from our childhood:

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky!

The March Hare asks Alice to tell them a story, which she hastily declines to do, saying "I'm afraid I don't know one." The Dormouse is awakened and agrees to tell a story, beginning: "Once upon a time there were three little sisters, and their names were Elsie, Lacie, and Tillie; and they lived at the bottom of a well."

As scholars have noted, the three little sisters are the three Liddell sisters: Elsie is (phonetically) L. C. (Lorina Charlotte), Tillie refers to Edith's family nickname for Matilda, and Lacie is an anagram of Alice.⁹

After leaving the tea party, Alice comes upon a tree with a door. She opens the door and finds herself in another long hall with little doors. Again there is a golden key on a glass table, which she uses to open a door leading into the beautiful garden she had seen before. By nibbling at the mushroom she'd kept in her pocket, she is able to shrink to about a foot high and enter the garden, where a group of gardeners shaped like playing cards are busy painting a rose bush red.

The garden belongs to the King and Queen of Hearts who suddenly appear accompanied by a retinue of soldiers, courtiers, royal children, and guests that are mostly kings and queens. All are shaped like playing cards of the standard suits. Tenniel's illustration of the King and Queen of Hearts surrounded by their subjects is, of course, very familiar (Fig.



Fig. 13. George Soper, "The Cheshire Cat," 1910.

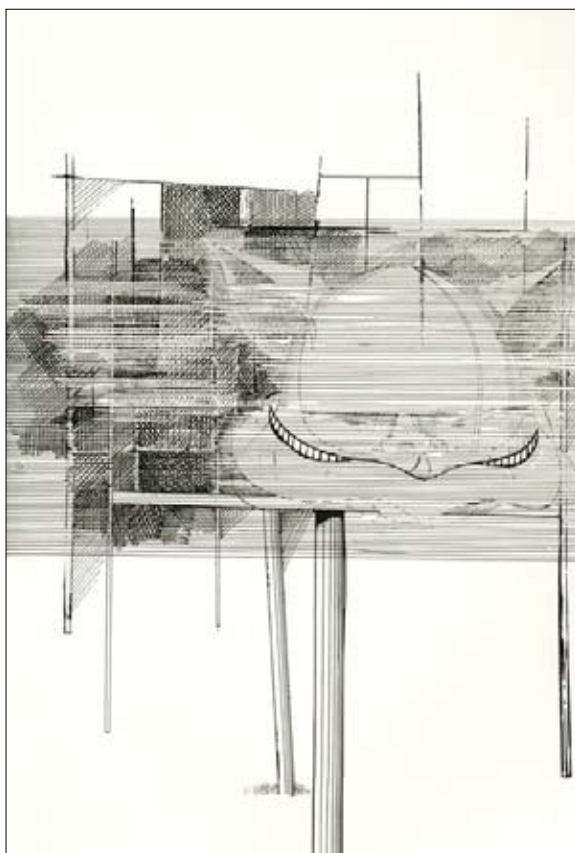


Fig. 15. Ralph Steadman, "The Cheshire Cat."

21). The Queen of Hearts has the unfortunate tendency to yell "Off with their heads" at the slightest provocation. But no heads ever really roll, as Alice soon learns.

She also finds herself not all that afraid of the Queen, as in a 1999 illustration by English author/artist Helen Oxenbury (Fig. 22). They are all, as she

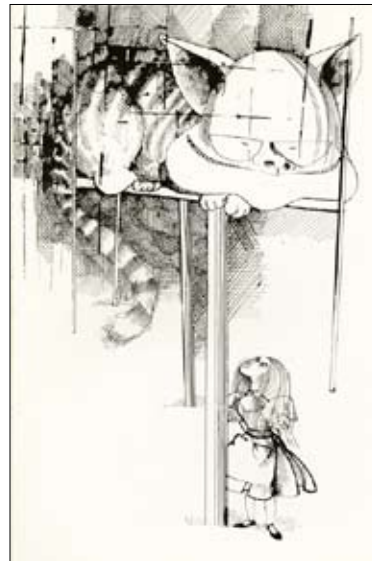


Fig. 14. Ralph Steadman, "The Cheshire Cat," 1967.



Fig. 16. Barry Moser, "The Cheshire Cat," 1982.



Fig. 17. Anne Bachelier, *Alice's Adventures*, 2005.

notes, just a pack of cards. (It might also be noted that Oxenbury's 1999 publication—designed for a very contemporary audience—won both the Kurt Mascher Award and the Kate Greenaway Medal for children's books.) Alice then is invited to play croquet, but a flamingo mallet and hedgehog ball, do not cooperate at all well, as shown in English graphic artist Margaret

Tarrant's vignette of 1916 (Fig. 23).

Among the last creatures Alice meets is the Mock Turtle, to whom she is introduced by a Gryphon. Alice asks what a Mock Turtle is and is informed that "it is the thing that Mock Turtle Soup is made of." As it turns out, mock turtle soup is an imitation of green turtle soup and is usually made of veal, which accounts for the strange appearance of the hybrid creature sketched by Barry Moser (Fig. 24). The Mock Turtle is sad because he was once a real turtle. He goes on at length about his background and schooling, noting that his lessons included the different branches of "Arithmetic": Ambition, Distraction, Uglification, and Derision.

The Mock Turtle also introduces the topic of a Lobster-Quadrille, a dance rather than some

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lobster dish. Ralph Steadman has drawn a wonderfully imaginative lobster wearing a tie, trousers, and shoes (Fig. 25). But when Alice is encouraged by the Gryphon to repeat some verses they come out strange indeed, and lobster as food is implied:

'Tis the voice of the Lobster:
I heard him declare
"You have baked me too
brown, I must sugar my
hair."

As a duck with its eyelids, so
he with his nose
Trims his belt and his
buttons, and turns
out his toes.

When the sands are
all dry, he is gay as
a lark,
And will talk in
contemptuous tones
of the Shark:

But, when the tide
rises and sharks are
around
His voice has a timid
and tremulous
sound.

In this case again,
the words are a parody
of a poem by Isaac
Watts, "The Sluggard,"
well-known to Carroll's
readers but obscure
today. The poem begins,

'Tis the voice of the
sluggard; I heard him
complain,

"You have wak'd me too soon, I must slumber
again."

As the door on its hinges, so he on his bed,
Turns his sides and his shoulders and heavy
head.

After some additional singing, a voice cries, "The trial is beginning," and the group hurries off to attend. Someone has presumably stolen some tarts. Of course, as Alice quickly discerns, the actions of the King and Queen of Hearts, presiding over the trial before a jury made up of various birds and animals, with the White Rabbit acting as herald, and the Mad Hatter and the Duchess's cook as



Fig. 18. Anne Bachelier, "Alice and the Cheshire Cat."



Fig. 20. Mervyn Peake, "The Mad Hatter's Tea Party," 1946.

witnesses, are all very confusing. British artist Gwynedd Hudson has captured something of this confusion in her illustration of 1922 (Fig. 26). During the proceedings, Alice finds herself growing taller. When she is, surprisingly, called as a witness, she accidentally tips over the jury-box, causing more mayhem.

As Alice grows even taller approaching her



Fig. 19. W. H. Walker, "The Mad Hatter's Tea Party," 1907.



Fig. 21. John Tenniel, "The Queen and King of Hearts at the Trial."



Fig. 22. Helen Oxenbury, "Alice and the Queen of Hearts," 1999.

normal size, the disorder in the court increases, with the Queen wanting to pronounce a sentence before the verdict. When Alice objects, the Queen shouts, "Off with her head!" Alice responds, "Who cares for you? You're nothing but a pack of cards!" At which point the whole pack of playing cards rises into the air and comes flying down on her, the total chaos captured by Arthur Rackham (Fig. 27). At this point Alice finds herself lying on a river bank with her head in the lap of her older sister. "Oh, I've had such a curious dream," she exclaims as the story draws to a close.

Of the story's ending, Richard Kelly observes,

[Alice] has a vision that shows the world to be chaotic, meaningless, a terrifying void. In order to escape that oppressive and disorienting vision, she denies it with her outcry that 'You're nothing but a pack of cards!' and happily regains the morally intelligible and emotionally comfortable world of her sister.¹⁰

Like the ordinary adult reader of children's literature, the older sister is dismissive: "It was a curious dream, dear, certainly; but now run in to

your tea: its getting late." As Sarah Gilead notes, if Alice's dream is an uncomprehending but lucid view of mad adult reality seen through a child's eyes, the older sister's retort is a sentiment-dimmed adult's view of childhood idyll. In the sister's view, Alice becomes "little Alice" with "tiny hands" and "bright eager eyes."¹¹

Alice's Adventures in Wonderland is one of the world's most

frequently translated books, and Richard Kelly declares that only Shakespeare, Dickens, and Conan Doyle among English writers created characters that rival the popularity of Carroll's *Alice* characters.¹² In Victorian England, "the child came to be seen as a symbol, in a prosperous, progressive society, of hope and optimism." The Victorian middle-class child embodied the innocent and the good, connected with spirituality and imagination.¹³



Fig. 23. Margaaret Tarrant, "Alice Playing Croquet," 1916.

While we often associate Carroll and his *Alice* stories with the happiness and carefree innocence of childhood, Carroll's relationship with the young Alice Liddell did not last. One year after the famous outing that resulted in the first *Alice* story, Carroll was no longer seeing Alice Liddell with any regularity. She had become a young teenager, no longer the little girl that had so attracted him, but the distancing is even more complicated: for whatever reason (much debated), the Liddell family withdrew its friendship from him on June 25, 1863, and Mrs. Liddell proceeded to destroy all the letters that Carroll had written to her daughter.¹⁴



Fig. 26. Gwynedd Hudson, "The Court of the Queen of Hearts," 1922.

This period of the early to mid-60s also coincides with some crisis expressed in Carroll's diary entries, a tormenting sin that the author does not identify.¹⁵ In addition, the crucial journal pages covering June 1863, when Mrs. Liddell shut the door to additional visits with Alice, are missing, presumably destroyed by Carroll's descendants. This has left much speculation about possible connections between his relationship with the Liddells and Carroll's written expressions of anxiety and torment.

Given Carroll's upright personality and piety, some critics have suggested that he might have been expressing guilt about masturbation. But other scholars have ventured the theory that Carroll had asked for an engagement to Alice, with marriage once she reached the proper age, and been rejected.¹⁶

An additional factor in appraising Carroll's life was his photographing of nude children. This fact has only complicated the assessment of Carroll. It should be mentioned that these occasions usually involved an adult in attendance. There was gossip caused by his nude studies, and he left instructions that all of these photographs and the plates should be destroyed at his death. It has only been in the latter part of the 20th century that a few examples have been found.

Several scholars have dismissed Carroll's photographs of the nude, pointing out that the female child, clothed or otherwise, was considered by the Victorians as the very



Fig. 24. Barry Moser, "The Mock Turtle."

Fig. 25. Ralph Steadman, "The Lobster."

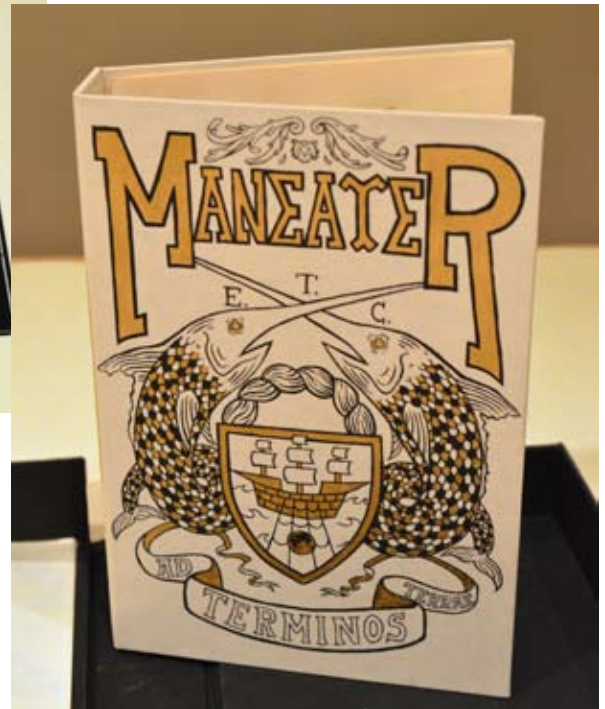


essence of purity and innocence. Naked little girls adorned picture postcards sold in tea shops. Richard Kelly summarizes this aspect of Carroll's life by saying that "his romance with the girl-child was, as for most of his contemporaries, both an artistic artifice and a quasi-religious response."¹⁷ One might say of Carroll, as Jackie Wullschläger has noted of J.M. Barrie, that his feeling for little girls was Victorian sentiment blown into an obsession as suggested by Barrie's admission to one of his young friends that "when I get letters signed 'your loving,' I always kiss the signature. You see I'm a sentimental old fogey!"¹⁸

See *REVISITING ALICE*, page 11



Mary Clare Butler's past work includes an offset book she printed as the Print Production Fellow at Columbia College, The Press.



Hannah Batsel's screen printed book *Maneater* was funded by the Caxton Club in 2014-15.

Caxton Club Grant Recipients 2015-16

Martha Chiplis

The Caxton Club Grant Committee (chaired by this writer, and including George Leonard, Eileen Madden, Lisa Pevtzow, Michael Thompson, Kathryn Tutkus, and Jackie Vossler) met in October at the Newberry Library to choose recipients for the 2015-16 season.

On October 21, the committee's choices were presented to the Council and approved.

Caxton Club grants of up to \$2,500 each have been awarded annually since 2002. Over \$50,000 in grants has been given in that time. These awards are open to graduate students in the Midwest, to help researchers, librarians and book artists pursue projects in the fields of book arts, bibliography, the history of the book, library studies, print culture studies, and zines. Library workers and other professionals seeking additional training in the above fields

are encouraged to apply.

Established for the first time this year is a scholarship to attend a course at Rare Book School. The recipient will be chosen by an RBS committee from among the accepted, eligible applicants from the Midwest with professional interests in bibliography, book history, or book arts. RBS will announce the Caxton Club grant awardee in mid-December. The scholarship application deadline was at the end of October; RBS received over 200 scholarship applications to be evaluated over the next few weeks.

Also this year for the first time, a grant was awarded to an undergraduate at the School of the Art Institute of Chicago for a book arts project. The SAIC grant was inspired by recent Club president Susan Hanes, in memory of Justyna Palka, an SAIC student who died in a tragic accident soon after graduation.

This grant continues the longstanding bond between the Caxton Club and SAIC – the Club had quarters at the AIC from 1897 to 1899 and held its first exhibition there. The grant is intended to promote and support book arts by undergraduates at the school.

"I am gratified that we can help a deserving student in the book arts while honoring the memory of SAIC design graduate Justyna Palka, an exceptionally talented young woman," said Hanes.

There were 17 applicants for the locally-

awarded grants: from SAIC, Columbia College, University of Iowa, Dominican, and Miami of Ohio. The 2015-16 recipients are listed here in alphabetical order, with descriptions of their projects, largely summarized from their proposals.

Hannah Batsel

MFA INTERDISCIPLINARY ARTS CANDIDATE, BOOK AND PAPER, COLUMBIA COLLEGE CHICAGO

Ms. Batsel's proposal states that she will produce an edition of 125 artist's books, tentatively titled *Out of the Chaos / Into the Water*. The books will be produced combining offset and letterpress printing processes at Columbia College Chicago.

Half of the book, *Into the Water*, will focus on the half-fictional, half-factual life of her grandfather, Oliver Robert Batsel, a Florida native who obsessively collected exotic artifacts and curiosities from around the world, and who was swept out to sea, along with his collection, by Hurricane Ivan in 2004. It will tell the story of a man who painstakingly gathered beautiful objects – only to have those objects claimed and re-dispersed by the sea.

The book's other section, *Out of the Chaos*, will take a closer look at the collection itself. Archival images and post-hurricane photographs of the collection's remains (including fragments recovered from the wreckage of the house) will join linoleum-cut illustrations to form a half-extant, half-remembered repre-

Mockup of Ian Huebert's artist's book, *Beans*, which will be housed in a tin can; the first reader will have to open it with a can opener in order to read the scroll inside.



Jose Resendiz's mockup for his artist's book, *Harrison High School Walkouts*, about students fighting for social and cultural representation in Chicago's educational system.



sensation of her grandfather's life's work. This section's text will provide historical context as well as descriptive information for some of the most fascinating pieces in the collection, including clothing, books, tools, and paper documents.

When read in tandem, *Out of the Chaos / Into the Water* will give an account of Ms. Batsel's grandfather's life and obsession that is sometimes exaggerated and sometimes misremembered, but always, at its heart, true.

Mary Clare Butler

MFA INTERDISCIPLINARY ARTS CANDIDATE, BOOK AND PAPER, COLUMBIA COLLEGE CHICAGO

The Inland Sea will be an offset-printed artist's book, containing hundreds of reproductions of cyanotype prints developed using Lake Michigan water, intended to address the complicated relationship between nature and the city.

This work uses chance and the environment to capture the complex emotions the artist has for the lake. The compositions, unpredictable and highly variable, are collaborations between artist and lake.

Butler states, "While traveling from beach

to beach along the coast of Chicago and producing the cyanotypes, many passersby have stopped to ask what I'm working on. After explaining the process and its future within an artist's book, I've received many positive responses from an audience excited to see the sequence of images in book form." She plans to edition her book and sell it at an affordable price, in order to further the form of the artist's book.

John Creighton Fifield

MASTER OF ARTS, LIBRARY AND INFORMATION SCIENCE CANDIDATE; GRADUATE CERTIFICATE BOOK STUDIES CANDIDATE, UNIVERSITY OF IOWA

John Fifield's research project will take him on a return visit to the library at the Convento de la Recoleta in Arequipa, Peru. From Mr. Fifield's proposal: "I have worked closely with particular areas of the collection at the Recoleta, notably uncataloged European imprints from the handpress period and early Latin American imprints in the library's *Infiernillo*, or "little hell," a narrow, two story room filled to the brim with donations and squirreled away books; as well as bibliographic curiosities, which Helen Ryan, the Recoleta librarian selected for me."

Mr. Fifield has created a fascinating blog for the Recoleta for the purpose of documenting

interesting findings there: <http://recoleta2015.tumblr.com/>.

His research will focus on human "interventions" with a physical book throughout its production.

I have adopted the term for the aforementioned bibliographic curiosities, and I will specifically be focusing on Latin American interventions in the Recoleta's collection during my next visit. The interventions include those in the stages of production, retail, ownership, and library collecting. Examples include binder's waste, local bindings, inquisitorial expurgations, marks of provenance, notations of cost, marginalia, boundwiths, consistently smaller dimensions, and *marcas de fuego* (library book brands).

While collections of handpress books in Europe have been subjected to the ravages of war and turmoil, the collections of the religious libraries of Latin America have remained in virtual stasis. This provides the raw material for numerous studies. By analyzing the number of books in original bindings, the presence of binder's waste, the appearance of marginalia, markings, stamps, and other traces of use, we can develop an overview of

See *GRANT RECIPIENTS*, page 10



A pulp print (proof), with marine whelk egg casings as its subject, for Amy Richard's project "Drawing from the Book of Nature."

GRANT RECIPIENTS, from page 9

the importance of these holdings to the global history of the book. The results of this analysis will be presented in a conference setting such as the Society for the History of Authorship, Reading, and Publishing; the Sixteenth Century Society; or RBMS, the ALA's Rare Book and Manuscript Section of the Association of College and Research Libraries.

Ian Huebert

MFA CANDIDATE, UNIVERSITY OF IOWA CENTER FOR THE BOOK

Huebert states in his proposal:

I am interested in where traditional forms of illustration and printmaking, storytelling and book production intersect. My project, *Beans*, seeks to form a contemporary juncture between these factors, using a scroll and linoleum cuts to tell my take on a traditional folk tale.

Beans combines archetypal characters found throughout folklore with the tale of Jack and the Beanstalk. It is a story about folly that turns to humility in the end. The tale is told in 46 linoleum block illustrations that will be printed on a scroll measuring four inches wide and nearly seventeen feet in length. Historically, many scrolls were kept in a container, usually a clay jar. Given the subject matter of *Beans*, I've decided to "can" the scroll into a tin can, a common container for beans found at the supermarket. The reader will need to use a

Cathy Batliner's book *Salt and Pepper*, letterpress and digital printing.



can opener to access the contents.

My work spans the middle ground between fine press work and zines. I want to make books that aspire to one of the fundamental qualities of printed work, which is, reaching a wider audience. *Beans* is a mishmash of forms, utilizing the scroll, an ancient and oft outdated form, with traditional printmaking techniques."

Jose Resendiz

MFA CANDIDATE, SCHOOL OF THE ART INSTITUTE OF CHICAGO

Jose Resendiz's proposal is to print, in an edition of ten, an artist's book based on historical events in Chicago's Pilsen neighborhood in the late 1960s/early 1970s. To that end, he has conducted original interviews and researched his subject in local archival collections.

As he states in his proposal, not only does Mr. Resendiz's project embrace book arts, but it is "an example of innovative arts programming that fosters community interaction."

In 1968, Latino/a students at Chicago's Harrison High School walked out of classes as a direct action of ordinary individuals fighting for social and cultural representation in education. The student demands included the teaching of Latin American history, along with the institutionalization of bilingual-bicultural programs, which stipulated the hiring of qualified teachers, counselors, and principals.

After the walkouts in '68, Harrison hired its first bilingual teachers, and the 1973 yearbook showed several Afro, Chicano/a and Puerto Rican student groups and clubs. By June that year, tensions exploded, and Froebel Branch of Carter G. Harrison High School was in the national news.

What happened on June 5, 1973 is often referred to as the uprising at Froebel. It involved a series of factors including the 9th grade students, community activists, Brown Berets, and police informants. Over 100 police in riot gear stormed the school that day, in response to an officer who was nearly killed when he was struck by a cinder block tossed from the 4th floor of the school. Eight students were arrested and severely beaten by the police. Walkouts continued to occur until 1974 when agreements were established for a new school to be built in Pilsen. That accomplishment known as Benito Juarez High School still exists today, but its history slowly continues to fade.

The truth about what happened at Froebel is that it was not simply an uprising, a civil rights victory, or an out-of-control riot. It was many things, little of which has been written down, and none of which will be known to future generations. This project is one of the first steps into recuperating that part of Chicago's Pilsen history, while also teaching its students the power of the book form.

Amy Richard

MFA CANDIDATE, UNIVERSITY OF IOWA CENTER FOR THE BOOK

"After raising a family and spending many years as an outreach coordinator in the aquatic sciences (i.e., with little time for my own creative work), I came to the University of Iowa Center for the Book to realign my professional and artistic aspirations. My intention was to immerse myself in the numerous disciplines offered here, with a special focus on hand papermaking," Richard explains.

Drawing from the Book of Nature, Richard's thesis project, is based on the natural world,

its regenerative process, and the spirit of being. Her imagery “is generated from close observation: shimmering maple tree seeds scattered on the ground, decaying leaves in the snow; and delicate egg casings of mysterious sea creatures awash on the beach.”

I consider these objects in much the same way early religions used relics to help us understand the “spirit” of a being, to grasp the mysterious transformation that occurs between the presence/absence of life.

Richards plans to produce a portfolio of handmade paper/pulp prints in a variable edition. “Using the silkscreen exposure process, the drawn images and text are burned to silkscreen, using light sensitive emulsion, and then printed onto an Asian-style handmade paper substrate (18x24 inches) in subtle, monochromatic hues.” (This process was developed by a 2007 Caxton Club grant recipient, Drew Matott, with Drew Cameron, for their Combat Paper Project.)

“In addition to the prints,” she explains, “a select number of relics will be reinterpreted into 3-dimensional paper sculptures and presented in an installation to accompany the

flat work. In both formats, the luminosity of the paper surface will be used as an important expressive element, complementing the drawn and sculpted forms.”

Cathy Batliner

BFA CANDIDATE, SCHOOL OF THE ART INSTITUTE OF CHICAGO

Cathy Batliner’s proposal states, “This piece will include handmade paper (produced myself) that I will letterpress print onto using handset type. Much of my work, and interest



Grant winners attended the November 18 dinner to receive their awards. Here they pose with four members of the committee. From left to right, Eileen Madden (committee), Hannah Batsel, Mary Clare Butler, Lisa Pevtzow (committee), John Creighton Fifield, Cathy Batliner, Ian Huebert, Amy Richard, George Leonard (committee), Jose Resendiz, Martha Chiplis (committee).

in letterpress printing, is rooted in the idea of preservation. In that same vein, this project will focus on the practice of taxidermy.” She continues:

The book’s dual narrative will oscillate between physical encounter and emotional motivation.

The emotional motivation will be told through a tale of a child who attempts to catch a butterfly, but grasps with too much force and accidentally kills the butterfly.

This will be a book made in an edition to become part of collections, produced with integrity to withstand time, and utilizing both traditional and modern techniques in order to maintain bookmaking’s position as a relevant means of making.”

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The 2015-16 Caxton Club grant recipients attended the November dinner to be recognized. Also in attendance were four past grant recipients.

For the Club’s 120th anniversary dinner celebration in February, the grant committee, in a whirlwind of activity, held a pop-up exhibition of past grant recipients’ work. Ten of our past grant recipients attended, and even more contributed

work for the exhibition. It was such a success that we resolved to continue to work to maintain relationships with all of our grant/scholarship recipients, past and present.

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REVISITING ALICE, from page 7

In the final analysis, many questions remain unanswered, but the vast majority of scholars applaud the contributions Lewis Carroll made to children’s fantasy literature.

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NOTES

- ¹ William Tuckwell, *Remembrances of Oxford*, 1900, pp. 161-163, quoted in Morton Cohen, ed., *Lewis Carroll: Interviews and Recollections*, Iowa City: University of Iowa Press, 1989, p. 58.
- ² Morton Cohen, ed., *The Selected Letters of Lewis Carroll*, New York: Pantheon Books, 1982, p. x.
- ³ Derek Hudson, *Lewis Carroll: An Illustrated Biography*, New York: New American Library, 1977, p. 59.
- ⁴ Jackie Wullschläger, *Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne*, New York: The Free Press, 1995, p. 32.
- ⁵ Richard Kelly, *Lewis Carroll*, Boston: Twayne Publishers, rev. ed., 1990, p. 14.
- ⁶ Kelly, *Lewis Carroll*, p. 91.
- ⁷ Karoline Leach, *In the Shadow of the Dreamchild: A New Understanding of Lewis Carroll*, London: Peter



- Owen, 1999, p. 37.
- ⁸ Leach, *In the Shadow of the Dreamchild*, p. 35.
- ⁹ Martin Gardner, ed., *The Annotated Alice: The Definitive Edition*, New York: W. W. Norton & Co., 2000, p. 75, note 11.
- ¹⁰ Kelly, *Lewis Carroll*, p. 91.
- ¹¹ Sarah Gilead, “Magic Abjured: Closure in Children’s Fantasy Fiction,” *PMLA*, Vol. 106, No. 2 (March 1991), p. 282
- ¹² Kelly, *Lewis Carroll*, p. 162.
- ¹³ Jackie Wullschläger, *Inventing Wonderland*, p. 12.
- ¹⁴ Kelly, *Lewis Carroll*, p. 14.
- ¹⁵ Leach, *In the Shadow of the Dreamchild*, p. 143.
- ¹⁶ Anne Clark, *Lewis Carroll: A Biography*, London: J. M. Dent & Sons, 1979, pp. 143-144.
- ¹⁷ Kelly, *Lewis Carroll*, p. 67.
- ¹⁸ Wullschläger, *Inventing Wonderland*, pp. 39-40.

Fig. 27. Arthur Rackham, “Alice and the Flying Pack of Cards.”

A Caxton Club Revels Is a Really Big Deal

And we have the numbers from 2014 to prove it

Dan Crawford

There are clubs out there that pull out the egg nog and Scotch to celebrate year's end with roulette wheels or mud wrestling matches. We of the Caxton Club, ahead of the curve as always, combine those two middling amusements in the grand annual Revels Auction!

The 2014 auction was the usual game of skill and chance, with amazing prizes. Of course there were books, but donors also produced a straw raincoat from China, a set of Dante and Beatrice bookends, a tombstone T-shirt, a brandy bottle in the shape of an electric lightbulb, and a painting of George Washington on a horse. Not on a horse – but in the usual heroic post – was the Revels Statistician, prepared to record data before it passed into legend.

Items for sale: 390 in 201 lots

Items written, printed, designed, or illustrated by Caxtonians: 57

Oldest item: An Account of the United States of America, published somewhere around 1823 (donated by Roger S. Baskes)

Newest Item: the 2014 Lakeside Classic was printed just in time to be physically present (donated by Susan Levy)

Also produced in 2014: Marks of Distinction (donated by Tad Boehmer), Magnolia (donated by Radha Pandey), The Story of How All Animals Are Equal (donated by Matt Runkle), White House Ruins (donated by Kevin Sido), Their Final Place (donated by Bill Locke), Thaumatrope Bookmark (donated by the University of Wisconsin), Mrs. Thorpe's World of Miniatures (donated by Celia Hilliard), and Galileo's Friend (donated by Nick Wilding)

Heaviest item: possibly Byzantium



(donated by Morrell Shoemaker)

Lightest item: a postcard featuring original art by Audrey Niffenegger (donated by the Newberry Library)

Most self-referential items: We had a poster showing William Caxton at work (donated by Rick Rann) and a set of William Caxton postage stamps (donated by Katherine D. Lewis, MBA)

Most Caxtonian non-Caxtonian Item: Coors: A Rocky Mountain Legend, in honor of the Club's mild inclination to tippie (donated by Jackie Vossler)

Best attempt to recreate a Caxton dinner: a dinner at the home of the donor, with scintillating table conversation guaranteed (donated by Donna Tuke)

Most technical items: either the Dictionary of Measurement (donated by Susan J. Keig) or the 1930 instruction manual for Indian Motorcycles (donated by Richard Lamm)

Oldest graphic novel: a 1958 issue of the comic book Our Army at War (donated by Jeanne Zasadil)

Most bid-upon item: a pair of autographed Caxton Club invitations received 11 bids

Toughest toe to toe battle: a set of very early Caxton dinner invitations

saw two bidders go to five bids; while the Thomas Bewick print "The Little Bustard" (donated by Bill Hesterberg) saw 10 bids, 9 of them from two determined bidders

Number of items without bids, winding up in the Treasure Boxes: 30

People attending: 102

Number of bidders: 57

Bidders who won at least one item: 45

Most Active : One bidder bid on 15 items (and won 4)

Bidders who won everything they bid on: 7 (only one bid on as many as three items, though)

Most bids without a win: one person bid on five items, winning none

Saddest members: Those who miss the fun at the 2015 edition of the Great Revels.

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CAXTONIANS!

Check Your Book Shelves!
Delve Under Your Bed!
Search the Attic!
Address Your Storage Locker Problem!
(We suspect you have one)

THIS WILL BE the 17th Annual **Caxton Club Revels** with dinner, a live and a silent auction, and so much more,

THIS WILL BE at 5 P.M., December 16, 2015, so mark your calendars and save the date,

THIS WILL BE at The Newberry Library,

THIS WILL BE a success if you donate a treasure:

- ❖ **Books, Manuscripts, Prints and Ephemera**
- ❖ **Book-Related Services Or Designs**
- ❖ **Cultural Institution Memberships**
- ❖ **Library/Museum Tours**
- ❖ **Gift Cards and Antiques**

ITEMS COLLECTED AT

The Newberry Library
Dan Crawford
60 W. Walton St.
Chicago, IL 60610
312-255-3710

Chicago Rare Book Center
Tom Joyce
OR 703 Washington St.
Evanston, IL 60202
847-328-2132

- ❖ **Pick-Ups Arranged under certain conditions**
- ❖ **Auction Items Posted on the Web with Pictures**
- ❖ **Deadline for Inclusion in Catalog, Dec. 2, 2015**

Questions? Dan Crawford caxtonclub@newberry.org or call 312-255-3710

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:

“**There Is Hardly a Book That Has Not Seen Hard Use: Books for Working Artists**” (artists’ manuals, treatises, and other publications for working artists), Ryerson and Burnham Libraries, through December 14. “**The Power of Place**” (visionary Chinese artists who explored new ways of representing the world, 1570-1700), Gallery 134 through December 20. “**Alfred Stieglitz and the 19th Century**” (how 19th-century photographs influenced pictorialism), Galleries 1-2 through March 27, 2016.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: “**Beatrix Potter: Beloved Children’s Author and Naturalist**” (Potter’s publishing career, and her love and preservation of the natural environment), through February 7, 2016.

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 31, 2016. “**Chicago Authored**” (works by writers that define the character of Chicago), ongoing.

Columbia College Center for Book and Paper Arts, 1104 S. Wabash Avenue, Chicago, 312-269-6630: “**Leslie Dill: Faith and the Devil**” (large-scale installation investigates evil and underlying faith in the world through words stenciled on fabric), through December 23.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: “**Called to the Challenge: The Legacy of Harold Washington**,” (an overview of Washington’s life and projects as mayor) Harold Washington Exhibit Hall, ninth floor, ongoing.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: “**Stage-struck City: Chicago’s Theater Tradition and the Birth of the Goodman**” (posters, programs, scripts, letters, and photos that trace



Newberry Library / Stagestruck City
EDWIN BOOTH

the evolution of Chicago’s theater tradition), through December 31.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: “**Making Faces: Cartoons and Cartoonists from Northwestern Library Collections**” (history of cartooning and illustration), through December 31. “**Deconstructing Stereotypes: Top Ten Truths**” (art, images and testimonials about stereotypes that impact the lives of Native American people), University Library’s 1 South study area, through March 2016.

Pritzker Military Museum and Library, 104 S. Michigan Ave., 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.

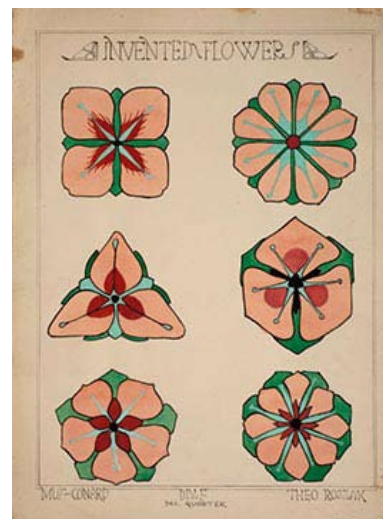
Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: “**To See in Black and White: German and Central European Photography, 1920s-1950s**” (over 40 photographs in conjunction with the exhibit Expressionist Impulses: German and Central European Art, 1890 to 1990), through January 10, 2016.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: “**Poetic Associations: The Nineteenth-Century English Poetry Collection of Dr. Gerald N. Wachs**” (volumes that illuminate the life and works of 19th century poets, including many presentation copies), through December 31.

Send your listings to Lisa Pevtzow at lisa.pevtzow@sbcglobal.net



Art Institute / Alfred Stieglitz
DAVID OCTAVIUS HILL AND ROBERT ADAMSON. PORTRAIT OF JAMES NASMYTH, c. 1844. ALFRED STIEGLITZ COLLECTION.



Art Institute / Hard Use

Caxtonians Collect: Tom Yoder

Interviewed by Robert McCamant

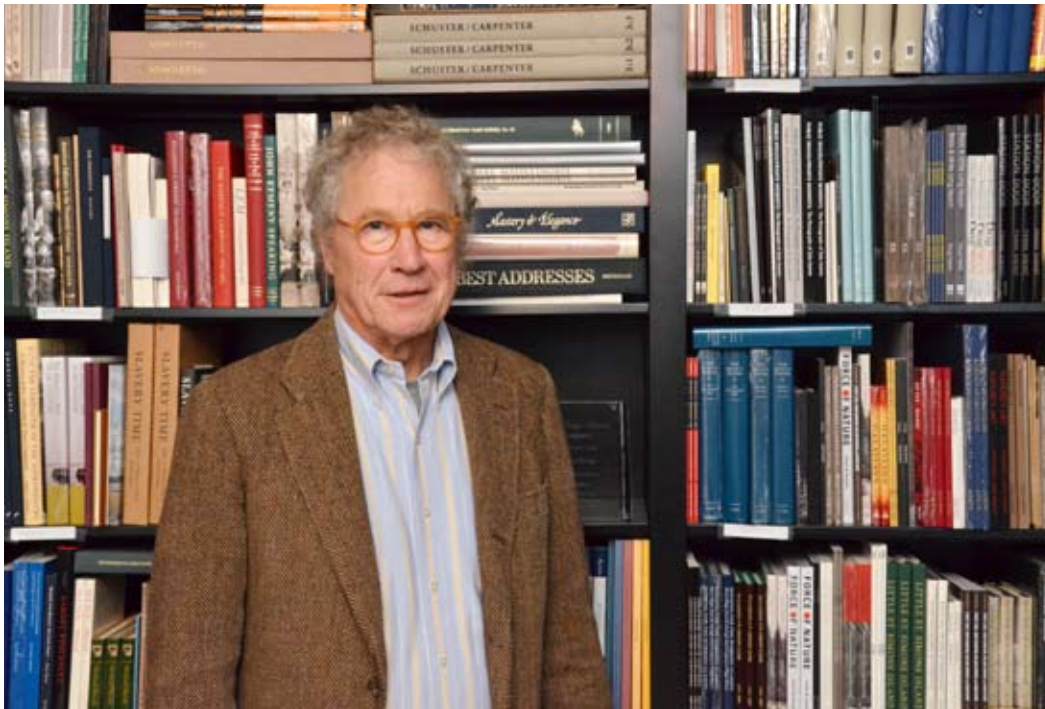
Tom Yoder is a child of the Midwest. He was born in Bloomington, Illinois, but the family soon moved to Elkhart, Indiana, where he spent his formative years. “Elkhart was a prosperous town of 40,000,” he says. “We were the band instrument capital of the world [because of several musical instrument companies] as well as the mobile home capital [because of recreational-vehicle companies],” he explained. This was on top of being the headquarters of Miles Laboratories. “The varied businesses kept the economy prosperous.” But it was not a place he wanted to spend his life. “Elkhart was a good place to raise children, but I had no interest in children,” he concludes.

His father was a pediatrician, and his mother was sociable. Not surprising, then, that he was elected president of his class two years in high school, and president of the student body for one. He considered three colleges: Dartmouth, Williams, and Carleton. He got into all three, but ended up choosing the only coeducational one among them (at least in 1966): Carleton. He had visited Dartmouth and found that the main topic of conversation was how to get a date with a girl at another college. That didn’t sound like fun.

As a fellow Carl, I was aware of Yoder because he sold hi-fi equipment to students. But by the time I interviewed him for this piece, I had forgotten his other main student role, organizing activities for the student body through the “Co-op,” which provided social events for the largely isolated student body in minuscule Northfield, Minnesota. He started a weekly open stage with free coffee and free cigarettes – this was still the 1960s – which was so successful he rode it to being head of

the whole Co-op his junior year.

For a couple of years while in college he had worked at Pine Island Camp, in Maine, during the summer. He discovered that he loved Maine, so – when he got a high draft number, and didn’t need to worry about the armed services – he started looking for a job in northern New England. He found one in Berlin, New Hampshire, at the town weekly newspaper,



the *Reporter*. He stayed two years, getting hands-on print-shop experience as well as learning how to get along in a small town.

But meanwhile, his good friend Tom Rehwaldt had started working with Bob Roth, myself, and other Carleton graduates in launching the *Chicago Reader*. Yoder was among a small number of nonresident investors. So when the owner of the Berlin paper remarried and gave the management of the paper over to her new husband, Yoder decided it was time to try working at the *Reader*. His title for more than 20 years was advertising director.

It was hard work, but rewarding and fun. The *Reader* spawned a paper in Los Angeles and invested in others in Washington, Berkeley, Portland, Seattle, and Amsterdam. He found a girlfriend, Kathleen Carl, who happened to live in Salem, Oregon. He was laying the groundwork for the 3,000,000 miles he has flown on United Airlines.

The *Reader* happened to work with a Vermont-based consultant, Warren Bingham,

in the sale of the Berkeley newspaper. Bingham was also working with the Stinehour Press (a small book printer in Lunenburg, Vermont, with an outside reputation for fine printing) as it faced financial difficulties. He engineered its sale to an Irish firm, but before long the new owners were thinking of shutting Stinehour down. They gave Bingham a few days to find a purchaser, and he knew Reader

investors were sitting on the pot from the sale of the Berkeley paper. It was an inauspicious time (just months after 9/11) but we took the plunge.

Yoder joined the Caxton Club in 2013. But he had attended his first meeting eight years earlier, in 2005, when we celebrated the publication of “the leaf book,” *Disbound and Dispersed*. Its printer was Stinehour Press – then still alive in

Lunenburg – so he came to the celebration.

Eventually, we realized that Stinehour’s economic situation was untenable. It was up against competitors in other countries which had more sophisticated equipment and lower wage structures. A paper supplier forced it into bankruptcy in 2009, precluding an orderly shutdown.

Yoder laments that he was working so hard for so many years that he never really developed any hobbies. And he hasn’t gotten around to marrying his girlfriend. When it comes to books, he now says his goal is “to acquire well-printed, preferably older, books with titles and/or topics that make me smile.” He has copies of many of the books Stinehour printed during our ownership in a bookcase in his office (behind him in the picture). It looks like a lot, but he says, “I regret that I didn’t harass them into sending me every book. I think they gave away too many samples of the really good books.”

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photograph by Robert McCamant



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Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

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Bookmarks...

Luncheon: Friday, December 11, Union League Club Joseph Ornig on "Theodore Roosevelt's Harrowing Journey of Discovery"

Roosevelt redux! Here's the sequel to Joseph Ornig's wonderful and wonderfully attended presentation about our most prolific presidential penman. This time, Mr. Ornig will take us along on Teddy's taxing and terrifying journey through Brazil, and reveal the astonishing written output that came out of the ordeal. Roosevelt wrote a 120,000 word book of travel and natural history based on the adventure and posted home a canoe load of magazine articles on the social, economic, and political life in Brazil.

Ornig has written and lectured on Theodore Roosevelt's remarkable experiences as a journalist, writer, wilderness explorer and naturalist. His book *My Last Chance to Be a Boy* provided the first full, unvarnished account of TR's near-disastrous expedition to Brazil in 1914, where he sought to explore the uncharted River of Doubt.

There's no doubt that you'll want attend the December luncheon!

December 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 December...

JANUARY LUNCHEON

The bard is in the yard! Caxtonian Jill Gage will clue us in on how the Newberry Library is curating its 2016 exhibition "Creating Shakespeare" from early printed materials, seldom seen artifacts, and features about the Shakespearean influence on Chicago's cultural life. January 8 at the Union League Club.

JANUARY DINNER

January 20, 2016, at the Union League Club, Richard Bales, noted for his work on the Chicago Fire, will keep the focus on Chicago with a discussion of his research for his upcoming book *The Other Literature of Nelson Algren*.

Dinner: Wednesday, December 16, Newberry Library Our Annual Holiday Revels Including a Fund-raising Auction of Things Bookish

Join our festive holiday Revels with the camaraderie of your fellow booklovers, libations, and our own Tom Joyce as our live auction host. The evening will feature drinks, dinner, music, and the chance to find out what Caxtonians have had on their shelves as we bid for silent and live auction items. Bring your friends. This is a fun-packed evening and all are welcome to participate in the bidding

Contact Dan Crawford at the Newberry to make arrangements to drop off your auction items. Deadline for inclusion in the catalog is December 2, but items are accepted until December 15.

Join us at our annual Revels. Don't miss the fun.

December dinner: Newberry Library, 60 W. Walton. Timing: spirits and silent auction at 5:00, dinner at 6:00, followed by live auction and entertainment.

Dinner, which includes wine, is \$50, predinner drinks are \$5.

*For reservations, **which are required**, call 312-255-3710 or e-mail caxtonclub@newberry.org. Please reserve by noon Friday for Wednesday. Because we will be using preordered catering, cancellations not received before 5:00 pm December 12 may require payment.*

FEBRUARY LUNCHEON

We'll meet Friday, February 12, at the Union League Club. Speaker and topic to be announced.

FEBRUARY DINNER

Watch for more details on this special event, taking place February 17. We'll feature the bindings created by three Caxton-related binders for a special Caxton book.