

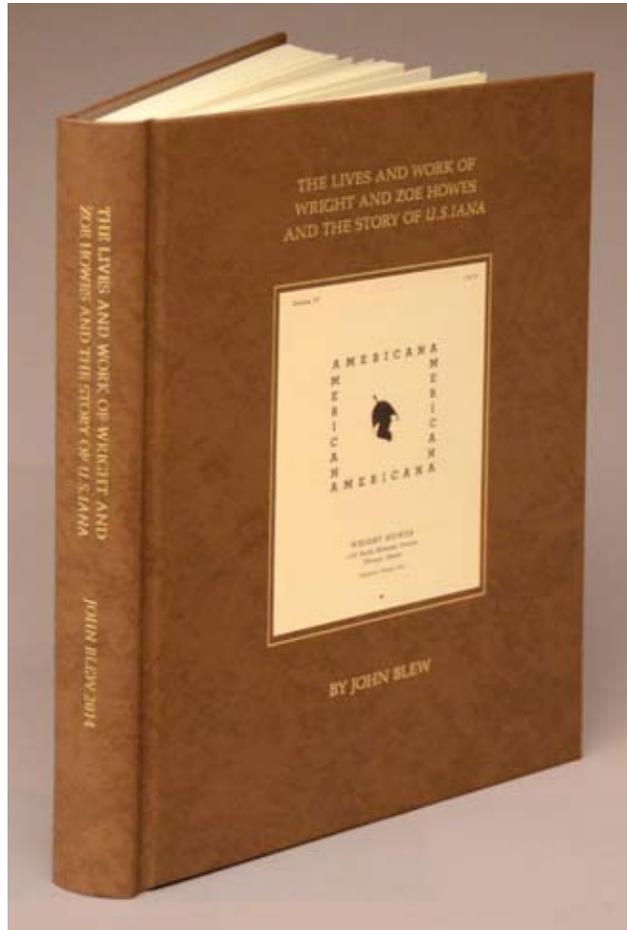
Parnassus on Paper

The Lives and Work of Wright and Zoe Howes and the Story of U.S.IANA, by John Blew (2014)

A review by Steve Tomashefsky

The second time I met John Blew, he told me that Chicago bookseller Wright Howes's bibliography, *U.S.IANA*, was the essential tool in building his collection. Published in 1954 (as *U.S.-IANA*) and then reissued in an expanded, definitive 1962 edition, Howes's book lists some 11,620 works described on the 1962 title page as "uncommon and significant books relating to the continental portion of the United States" published between 1650 and 1950. *U.S.IANA* (or *U.S.iana*; Howes is not clear on which he preferred) is well known to collectors of what most people (including Howes himself, before he saw the light) call "Americana." But until now, Howes the man has remained something of a mystery, frequently cited in booksellers' catalogues, along with Sabin, Braislín, Fleeman, Zimmer, and others whose names we drop as though we know them, but about whom most of us know quite little.

Blew has made it his crusade to fill that gap.¹ For some 20 years, he has painstakingly researched Howes's life story, an effort tinged with some pathos given that Howes was still living and working in Chicago when Blew might have looked him up, but he moved away in 1970 and died in 1978 before Blew had caught the collecting bug. So although Blew never met Howes or his wife, Zoe, he has interviewed Howes's nephew, his grandniece, and a variety of Chicago book people who knew Howes well, including Jim Wells of the Newberry Library and fellow booksellers Kenneth Nebenzahl, Ralph Newman, and Richard Barnes. He spoke with the children of Howes's great friend, the collector Everett Graff, who died in 1964. From family members, Blew obtained letters, journals, photos, and other fascinating



memorabilia. Indeed, listing all the people and leads Blew tracked down for this book might seem tedious, but the result is the nuanced portrait of Wright and Zoe Howes that they richly deserve.

Blew's work is really two books in one. First, it is a biography of the two exemplary booksellers, Wright and Zoe Howes. Second, it is an elegy for the rapidly fading era when collectors and scholarly booksellers collaborated on building great collections. In that sense, Blew has written a love letter from a great collector to booksellers everywhere.

Howes's route to bookselling in Chicago was hardly direct. Born in Georgia in 1882, he was the son of a partner in a Macon textile

mill; his mother was the daughter of a prosperous cotton planter. He attended Mercer University, where he quarterbacked the sophomore football team. But his career at Mercer was interrupted by his family's move to New York City when Howes was 18. He enrolled at Columbia University as an undergraduate, but he was admitted to its law school without taking his college degree and received an LLB (the equivalent of today's JD) at the age of 22. He then moved to Rogers, Arkansas, near the border of the Indian Territory, to start a practice with a law-school friend. Blew surmises that the far-flung location appealed to Howes's love of the American West.²

Howes's love of the law did not last long, however. Within two years he left Arkansas and the legal profession for good. His activities over the next several years are not well documented, but Blew's research has established that Howes traveled, took odd jobs, fought a boxing match in New Orleans, and possibly scouted books for his uncle, Silas Howes, a literary man in Galveston who counted

Ambrose Bierce and Christopher Morley among his friends. By 1909, Howes had settled in Kansas City to run a bookshop with his former law partner. In 1911 or 1912, he moved to San Antonio and opened a bookshop with his Uncle Silas. The venture was short-lived; within a year, Uncle Silas had departed for Brentano's in New York, while Howes moved on to an antiquarian bookshop in Boston.

Somewhere along the way, Howes met Zoe Reed in New York City. Her ancestors seem to have followed Abraham Lincoln's path from Kentucky to Indiana to Illinois, where she was raised in Knox County, west of Peoria. How she got to New York and what she did there

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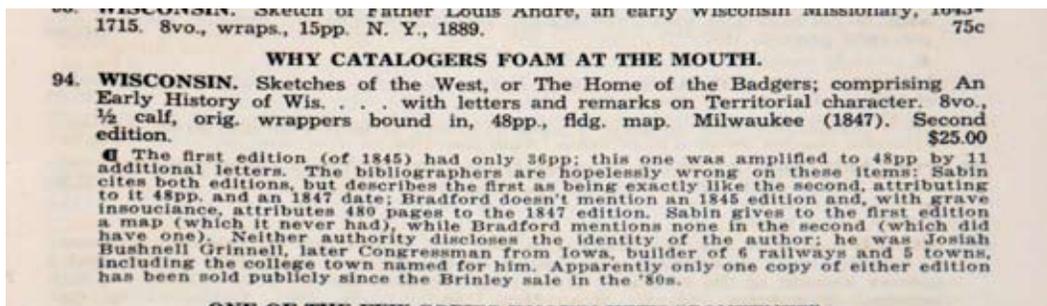
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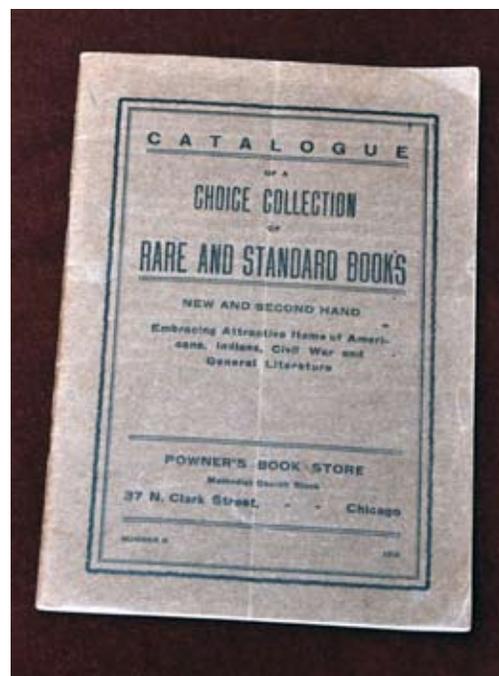
A wry subhead from a 1939 catalogue.

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remain unclear, though it appears she worked as a librarian.

In 1912, Howes accepted an offer to manage Powner's Book Store at 37 N. Clark Street in Chicago. Powner's dealt in new and antiquarian books, and Howes spent time on the road acquiring material for the shelves. Within a year, Zoe moved to Chicago as well, finding work as a librarian in the Loop. But their pleasant routine changed in 1917 when, at age 35, Howes enlisted in the army. As Blew notes, "one can only wonder" why.³ After over a year's training near Rockford, during which he became nearly deaf in one ear, Howes was shipped overseas, though apparently he never saw action at the front. When the war ended, he returned to Chicago and became manager of Powner's Antiquarian Book Store at 26 E. Van Buren. In June 1919, he and Zoe were married.

Howes left Powner's in the fall of 1924 and, in January 1925, he and Zoe opened "Wright Howes - Old and Rare Books" in the apartment building where they lived at 1124 S. Michigan Avenue. They specialized in what they called, at the time, "Ameri-



A Powner's catalogue from the period of Wright Howes's employment there.

cana." As Blew explains, Howes may have been the bibliographical half of the partnership, but Zoe was essential to its successful operation. She kept the accounts, conducted correspondence with customers, and performed conservation work on books requiring repair.⁴ Her significance to the business recalls famed bookseller H.P. Kraus's assessment of the role his wife, Hanni, played in their enterprise:

Dr. Rosenbach, when asked why he never married, used to say he didn't want a wife meddling in his business affairs. He never realized that a wife can definitely be an asset. Even among the great collectors, only a handful have received any encouragement or help from their wives. Most have been rebuked for cluttering up the house with books or spending too much money.⁵

Blew notes that Zoe freed Howes to do the scouting and cataloguing he liked best. "Unlike most other booksellers," Blew says, Howes "read and could put into their proper historical context most of the books he offered for sale." As a result, Howes's catalogues were "replete with scholarly and esoteric commentary on various works and historical figures."⁶

Howes's catalogues were pithy and even wry. His Catalogue No. 59, from 1939, lists *Sketches of the West, or The Home of the Badgers* (Milwaukee, 1847), a book with a complex publishing history, under the heading "WHY CATALOGERS FOAM AT THE MOUTH." The same catalogue lists for \$7.50 Harrison O'Reilly's *Fifty Years on the Trail* (London, 1889) under the heading "IN 1929 THE THOMAS COPY BROUGHT FIFTY BUCKS!" He could also be dramatic, even romantic. His Catalogue No. 49b, from 1937, describes James Steele's *Frontier Army Sketches* (Chicago, 1883) as "Incidents in New Mexico before the advent of the railroad, when the Southwest was a terra incognita, a rainless realm of dreams and shadows, of silent deserts, cactus and wind-blown sands."

Howes's pricing philosophy was, as his friend Ken Nebenzahl observed, "very modest." In Blew's words, "He didn't care to lead the market and to set new and higher prices for his books, as do so many antiquarian booksellers today."⁷ As a result, Blew

explains, Howes sold not only to the leading Americana collectors but also to beginners and scholars whom Howes encouraged to enter the field. In so doing, Howes calls to mind Christopher Morley's bookselling paragon Roger Mifflin, who, in a gathering of typecast booksellers, observed, "My mind would blow out its fuses if I had to abide by the dirty little considerations of supply and demand. As far as I am concerned, supply creates demand."⁸

Of course, stratospheric pricing is not a recent phenomenon. H.P. Kraus had a pricing philosophy that must have attracted few novice buyers:

My policy has always been, from the early days of my career until now, to price a book at what I believe it to be worth. If a book is worth \$500 I price it at that figure, whether I paid \$40 or \$400. This has drawn some criticism but I consider it the only fair way. Customers want me sometimes to pass my bargains on to them, to let them buy at half its value a book I acquired for quarter value. I refuse to do this. My good fortune, or lack of it, is not relevant. If I find a dollar bill on the street I do not sell it for 50 cents.⁹

Price trends across the decades are not always informative, but it's interesting to compare some of Howes's 1930s prices with the same books on offer today. For example, in his Catalogue 49b, Howes listed the "FINEST RECORDED COPY" of Charles Chauncy's *Seasonable Thoughts on the State of Religion in New England* (Boston, 1743) for \$12. Today, John and Mary Rybski offer a copy for \$1,150. In the same catalogue, Howes listed

"ONE OF SEVENTY-FIVE COPIES" of Illinois Governor John Reynolds's *My Own Times* (Belleville, 1855) for \$45. Today, O'Gara & Wilson offer it for \$1,150 (an odd coincidence). Howes's catalogue listed Zebulon Pike's *Exploratory Travels* (London, 1811) for \$45. Today, William Reese offers a copy for \$10,000!¹⁰

Though he may have underpriced the market, Howes was nevertheless taken very seriously by his peers. To be sure, as Blew notes, he "never operated on the level of contemporaries such as Dr. A.S.W. Rosenbach . . . , who handled great

rarities which were acquired at very high prices and then sold to the collecting elite for even more."¹¹ Nevertheless, in his encyclopedic *The Book in America* (New York, 1939), Hellmut Lehmann-Haupt lists Howes among a highly select group of American booksellers "whose individuality has helped to make trade history and who stand for the solid aspects of the trade."¹²

As Blew observes, Howes was also an avocational poet.¹³ In his Catalogue 61, issued not long after his 1939 move to 100 E. Chicago Avenue, he announced both the move and his low-pricing policy as shown in the specimen at the bottom of this column.

If Howes had a blind spot, it was, as Blew delicately notes, that he held "views shared by most white Southerners of that era."¹⁴ His catalogues occasionally offer assessments that few would publish today. For example, of Charles Minor's *The Real Lincoln* (Richmond, 1904) he says: "Able effort to show – by utterances of his associates and supporters – that Lincoln was not the paragon of virtue into which later hero worshippers are transforming him."¹⁵ His listing for *The Slave States of America* (London, 1842), by British traveler James Buckingham, notes that the author "of course, finds slave-trading blameworthy though admitting that many slaves were well taken care of and happy."¹⁶ He describes Edward Pollard's *Black Diamonds Gathered in the Darkey Homes of the South* (New York, 1859) as "exhibiting the pleasant side of slavery."¹⁷

But those are rare blemishes. The overall impression the catalogues convey is that, as Blew observes, Howes was the rare dealer

who had read what he sold.¹⁸ His catalogues were not filled with high spots in the usual sense. They were particularly rich in narratives and first-person accounts printed outside the major publishing centers, made more important by the descriptions he gave them. Some random samples: "FIRST BOOK OF CONSEQUENCE PRINTED IN CIN-CINNATI";¹⁹ "MOST READABLE OF ALL INDIAN CAPTIVITIES";²⁰ "HE DROVE THE FIRST OX-TEAM INTO OREGON";²¹ "ONLY DOCUMENTED STUDY OF A SINISTER FIGURE";²² "THE SUPREME AUTHORITY ON SCOUTING."²³ One could go on and on.

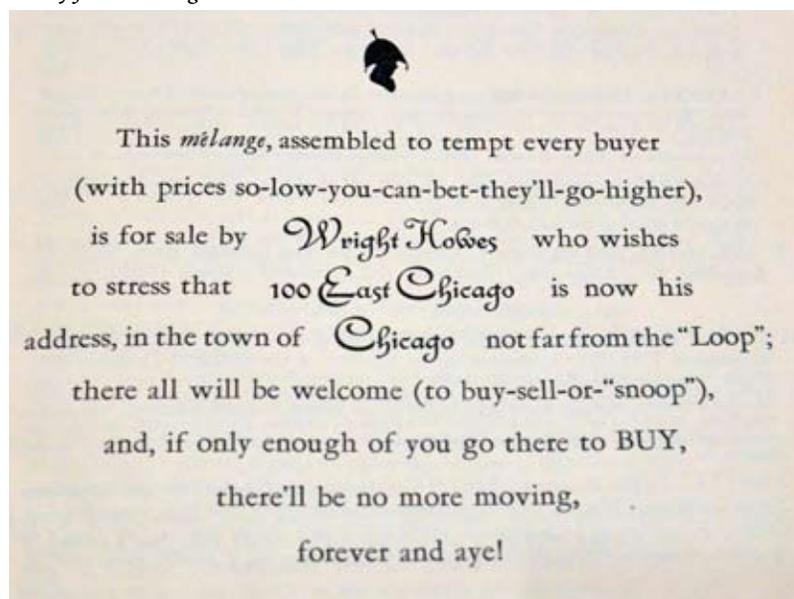
But Blew does not go on and on in that vein. Instead, he turns to what I consider his book's soul: the relationship between Howes and his best client, Everett Graff. Born in 1885 in southwest Iowa, Graff joined the Ryerson Steel Company in 1906 and "rose Horatio Alger fashion from mail clerk to president."²⁴ In the 1920s, he started to collect Americana, and beginning around 1926, he became a regular customer of the Howes establishment. He bought books from Howes, sold books to Howes, commissioned Howes to bid for him at auctions, and even loaned Howes money.

Over the years, Graff became an expert on Western imprints – according to Graff's son, whom Blew interviewed, Graff's knowledge of Western Americana came to equal Howes's own. Howes himself admiringly described Graff as a collector of "insatiable curiosity" with an "uncompromising aspiration" to collect "every basic and significant printed source relating to every important event, every phase of human activity, in all the vast interior regions of the United States – throughout the entire sweep of its pioneer and earlier periods."²⁵ How many collectors would wish to be described that way by a leading bookseller!

Graff acquired his materials from many of the leading Americana dealers of his day.²⁶ But his relationship with Howes was special. Howes not only sold Graff books; he advised Graff on what to buy from others. In time, the Howeses and the Graffs became close friends. Starting in the late 1930s, Wright and Zoe spent most Sundays at

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Poetry from Catalog 61.



the Graffs' home in Winnetka. Indeed, Graff's daughter Alice told Blew that Howes was her father's best friend.

The two friends enhanced their knowledge and their holdings on several road trips through the Midwest, the South, the West, and Mexico. Except for the trip to Mexico, they traveled in Graff's car, with Graff doing the driving and Howes (who did not know how to drive) doing the navigating. Blew was not able to determine precisely how many road trips the two men took, but he has documented at least ten between 1938 or '39 and 1950, ranging from five to 27 days. The friends visited historical sites, but their main objective was to find and acquire books.

They stopped at bookshops and libraries (which might be willing to sell duplicates), but Howes's more enterprising method was to place ads in local papers ahead of their arrival, requesting that anyone with historical material to sell leave word at a local post office box Howes had rented for the occasion. When the two friends arrived in town, Howes would collect the messages and follow up on the interesting leads.

Graff died in 1964. He left his collection of Western Americana to the Newberry Library, and in 1968 the Newberry and the University of Chicago Press published Colton Storm's *A Catalogue of the Everett D. Graff Collection of Western Americana*, comprising 4,801 items, many of which had been acquired from Howes or with his help.

Blew offers a quote from collector-bibliographer-dealer Jeff Dykes's memoir *I Had All the Fun: Some Reflections of a Book Collector* (College Station, 1978) that is, I think, central to his argument:

I know of no major collection built in this country that has not been based at least in part on the close relationship of the collector with one or more knowing dealers. For example, the great Western Americana collection of Everett D. Graff (of Chicago and the North Shore) was in no small measure the result of such a relationship between the collector and that genial Georgian, Wright Howes, lawyer turned bookseller.²⁷

Throughout his book, Blew – an important Americana collector himself – reflects nostalgia, respect, and even love for the collector-bookseller relationship, of which the Howes-Graff partnership stands for Blew as the prime example.

Of course, the history of book collecting – at least over the past 150 years or so – has



An original typewritten trip log by Everett Graff, one of two Blew reproduces in full.

been full of such relationships. A.S.W. Rosenbach materially shaped the great collections of Henry Huntington, Lessing Rosenwald, and Josiah Lilly, among others. Rosenwald described "Dr. R." as "my advisor on all matters pertaining to books."²⁸ On another occasion Rosenwald said of Rosenbach, "In my own case, I can truthfully say that whatever skill I have as a collector is due largely to the careful 'training' and stimulation I received from him. . . . If my collection of books is as good as I believe it to be and hope that it is, it is because of Dr. R's tutelage and precepts."²⁹

Similarly, General Brayton Ives, a founder of the Grolier Club, described spending afternoons in Joseph Sabin's shop on Nassau Street near the New York Stock Exchange, learning how to collect: "Mr. Sabin was an enthusiastic student of Americana, and I was soon instilled with the same feeling."³⁰

Of course, to "collect" is not a passive verb. It means the act of acquiring, not the fact of possessing. It implies the thrill of the hunt. As Percy Muir observed, "Unless a book is difficult to procure, or has elements about it that make it likely to become so in the future there is little point in collecting it."³¹ Howes understood the thrill of the chase. In a handwritten essay among his papers that Blew acquired, he wrote, "The true book collector comes to life only when gripped by the absorbing challenge and keen competitive rivalry ever-present in the search for books that are hard-to-find."³²

Not all booksellers understood that. A. Edward Newton says that "buying from Quaritch is rather too much like the German

idea of hunting: namely, sitting in an easy chair near a breach in the wall through which game, big or little, is shooed within easy reach of your gun."³³ Similarly, Newton says, "don't expect to 'discover' anything at Rosenbach's, except how ignorant you are. Rosy does all the discovering himself."³⁴ One of Howes's customers made it clear that Howes "never urged me to buy."³⁵ In contrast, Lessing Rosenwald described the Doctor as a "super-salesman."³⁶

Rosenbach's "super salesman" approach permeates Caxtonian Joel Silver's *Dr. Rosenbach and Mr. Lilly*, which portrays the bookseller as a tireless marketer, constantly offering Lilly books that he said Lilly must have. Lilly either bought them or not, sometimes pleading poverty,³⁷ sometimes preferring to wait for a copy in better condition to come along.³⁸ Rosenbach's job was not very challenging. Lilly had taken what John Carter described, in his 1947 lectures, as the path taken by "lost souls of the thirties" who wanted "not free will but dogma."³⁹ Thus, Carter continues, "The richer among them, more particularly in America, found it in such canonised lists as the Grolier Club's *Hundred Famous Books*: an admirable selection, but in such a context marmoreal rather than stimulating. Those who specialised in fiction relied on A. Edward Newton's list of 'One Hundred Good Novels': a purely personal choice and labelled as such, but destined to achieve a mischievous infallibility."⁴⁰ For better or worse, Lilly focused his own sights on the Grolier and Newton *Hundreds*, precisely the sort of books Rosenbach was adept at supplying.⁴¹

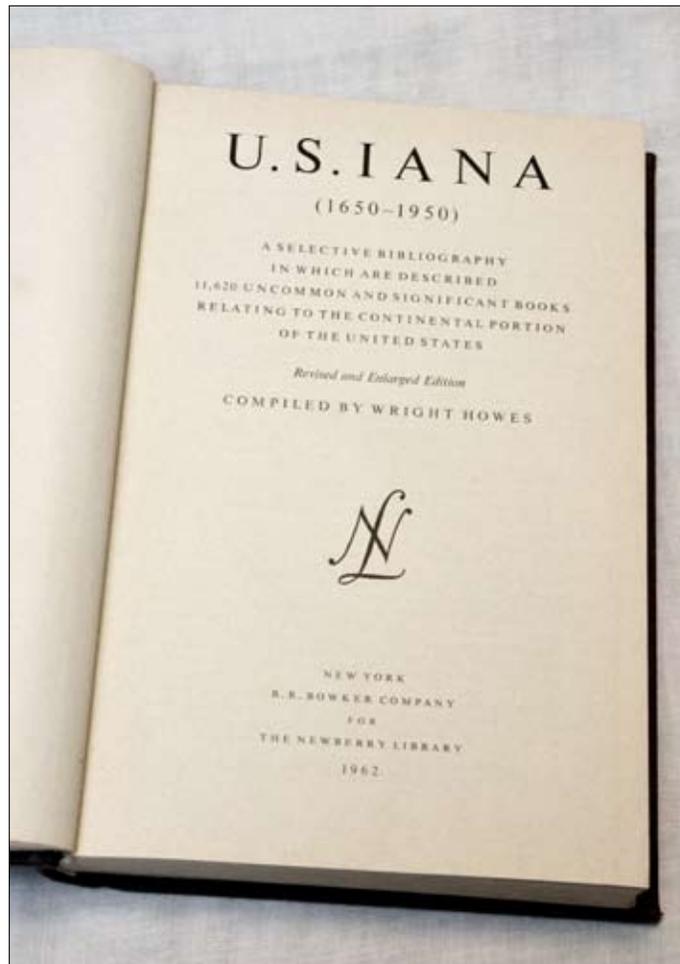
Blew makes the strong case that the Howes-Graff relationship was very different: one of mutual discovery and creation. Blew's research has turned up seven logs that Graff wrote to describe some of the road trips he and Howes took to hunt for books. Blew reproduces two in their original typescript form. A passage from Graff's account of a six-day trip to Iowa in May 1941 is typical:

Friday morning we checked out of the Keokuk Hotel and called on Mr. Carter [an ex-newspaperman they had met the previous evening], who lived in a roomy old house up on the hill, and we were at once shown into the library. I said, "Mr. Carter, will you sell any of your books?" He replied, "Yes, I think I might. Look them over, and if you see anything that interests you, lay it aside and we will talk it over." As Wright perused the catalogue of the library, I looked at the shelves. The first book I noted was G.W. Hawes, "Missouri State Gazetteer and Directory for 1865." . . . Mr. Carter didn't think much of the Hawes Gazetteer and "allowed" 10¢ would be a fair price, but my friend Howes, with his usual generosity and magnanimity, insisted upon my paying him \$2.00.⁴²

On another trip, through southern Illinois, Howes and Graff stopped in Greenville, east of St. Louis, as Graff says,

in connection with our search for a copy of the Zarah McClung narrative, a unique copy of which is in the Mercantile Library at St. Louis, Missouri. We had knowledge that Zarah McClung was a nephew of James McClung, who lived near Greenville, and who died in 1840. We went to the County Clerk's office in Greenville and found that Zarah had married Margaret McCulley, May 27, 1847, but could find no other record of his name. Upon inquiry we learned of John H. Nowlan (Bond County Historian), and visited his home and discussed with him the possibility of finding a copy of this rare pamphlet in some attic in Bond County. He thought he could find it, if a copy existed there. We shall see.⁴³

Apparently, Graff and Howes saw nothing; no copy of the pamphlet, which Howes later classified as "superlatively rare,"⁴⁴ found its way into Colton Storm's catalogue of Graff's col-



Title page of the definitive 1962 edition of U.S.IANA, published by Bowker for the Newberry Library.

lection at the Newberry.

Blew plainly thinks there was something special about the Howes-Graff relationship. A few years ago, he gave a paper at the Chicago Literary Club titled "Man Date," much of which was a preliminary version of the Howes-Graff section of his book.⁴⁵ The paper lamented the increasing rarity of intellectual friendships among modern American men, the sort of friendship Howes and Graff manifestly shared. Other booksellers have had extracommercial relationships with their customers – Rosenbach's biographers say that, in his declining years, the Doctor had "literally only one friend" to whom he could turn for sympathy: Lessing Rosenwald.⁴⁶ But if, as a collector, one seeks both a source of books and a true sympathetic friend, Howes seems to have been the ideal type.

The final section of Blew's book focuses on Howes's enduring achievement, U.S.IANA. The title alone seeks our attention, being, as Blew says, "very distinctive and a bit strange."⁴⁷ Howes's explanation is at the same time refreshingly antijingoistic and puzzlingly loose with the facts:

In this country today more people, *per capita*, than ever before collect what they persist in calling – rather loosely – Americana. . . . The subject itself, however, as a field of interest for the vast majority of our citizens has at the same time conspicuously narrowed. Towards many of its branches we have developed a marked indifference; we now give meagre attention to books relating to Canada, Mexico, our various sister republics further south, or even to those having to do with our own insular possessions in the West Indies and the Pacific.

So pronounced has become concentration on books confined to the history of the United States proper that our collectors, as a whole, can no longer be considered as collecting AMERICANA – in its broad, hemispherical and true sense – at all. They collect, instead, on only one isolated segment of that subject. They collect: U.S.IANA.⁴⁸

Of course, Howes is correct to point out that, from a purely geographical perspective, the term "Americana" properly refers to the story of the entire Western Hemisphere.⁴⁹ But from a chronological

perspective, his book's scope – 1650-1950 – covers more than just the United States. Of course, there is no succinct term for the area that has only been the USA since the Revolution, which may help to explain why, despite Howes's hopes, the term "U.S.iana" has not become a catchphrase.⁵⁰ The title is as ungainly as it is memorable.

Bibliographical reference books come in various forms. Some, like "Sabin," are attempts to compile complete lists of works on the stated topic.⁵¹ Others, like "Graff" and "Zimmer,"⁵² list the books in one collector's collection, albeit a collection so great that it approaches completeness. Yet others, like "Braislin," are published by auction houses to catalogue the sales of great collections.⁵³

Howes's book was on a new plan. It might most profitably be compared with another groundbreaking *vade mecum*, Roger Tory Peterson's *A Field Guide to the Birds* (Boston, 1934). U.S.IANA does not purport to be a complete bibliography, just as Peterson's book did not purport to be a complete treatise on American ornithology. U.S.IANA is, in a real

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sense, a field guide for collectors. Sabin's 29 volumes could not possibly be carried around on one's book-finding travels – even the “Mini-Print” version, in which each page reproduces eight of the original in barely legible format, requires two bulky volumes. But *U.S.IANA* can reasonably be carried in a briefcase, if not a pocket. It contains information useful to the collector in spotting first editions, in knowing what plates or maps they should contain, and in estimating how rare they are and what one might have to pay (in 1954 or 1962 dollars) to buy them.

Cramming entries on 11,620 titles (in the second edition) into a small book required many abbreviations and shortcuts. It also required selectivity. Apart from its chronological and geographic boundaries, *U.S.IANA* limits its scope to human endeavors. Unlike Sabin, for example, it contains little or nothing about the geography and natural history of its area. But Howes focused on what most Americana collectors collect. As Blew says, in answering one of Howes's critics,

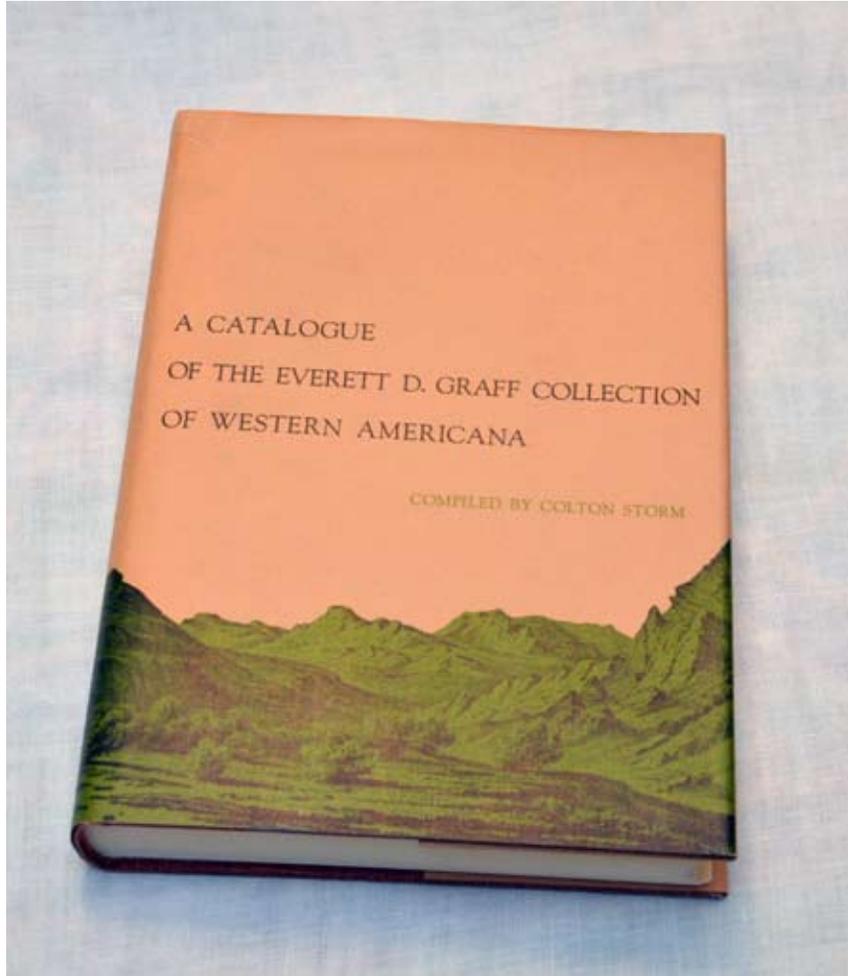
Howes made no claim to perfection. He wanted to create a practical, portable, and useful reference work for the audience to whom the book was aimed, and he wanted to complete the project in a reasonable period of time.⁵⁴

Compact though it is, *U.S.IANA* is not entirely devoid of its author's commentary, which consists primarily of useful bibliographical details or a line or two of information explaining why the book might interest a collector, for example, “Stresses the seamy side of American life,”⁵⁵ or “Almost outdoes Rev. Spalding's sweeping indictment of the Catholic church for complicity in the Whitman Massacre.”⁵⁶ Perhaps one of the best, which Blew highlights, is Howes's comment on Edmund Ruffin's *Anticipations of the Future*,

sense,

to Serve as Lessons for the Present Time (Richmond, 1860):

Ruffin fired the first shot of the Civil War, at Ft. Sumter; after Appomattox and the collapse of [sic] his anticipated Confederacy he triggered another shot – into his own brilliant but erratic brain.⁵⁷



Colton Storm's catalogue of the Everett Graff collection at the Newberry.

By contrast, because of its extensive annotations, the Wagner-Camp bibliography of travel narratives on the Plains and in the Rockies, which is about the same physical size as *U.S.IANA*, lists only 428 titles.⁵⁸

Some years ago, when I first visited Blew at his home to view his collection, he made a point of showing me a shelf of bibliographical materials (including *U.S.IANA*, of course) and of stressing how important it is for a collector to become familiar with the relevant bibliographies in his or her field. For many of us, one of the great collecting thrills is to find a book that a leading bibliography has missed.⁵⁹ In his catalogues, Howes himself highlighted titles when they were, for example, “Not in Ayer, Brinley, Field or Sabin!”⁶⁰

On the other hand, though he recognizes

the lure of the hitherto uncatalogued, Blew takes a different view in Howes's case:

For me the dealer's sobriquet “Not in Howes,” meant to be a positive selling point, is a distinct liability. While I sometimes buy books that are not listed in Howes, there needs to be a special reason to do so. It has been my personal “bible” in building my Americana library.⁶¹

Indeed, at least two important booksellers have made a point of issuing catalogues of books in Howes: John Jenkins (in 1981) and William Reese (in 1987, 1991, 2001, and 2012). Noted book dealer Ken Nebenzahl told Blew, “If it wasn't in Howes, then it usually wasn't worth buying.”⁶²

Collecting Howes, of course, is very different from collecting the Grolier or Newton *Hundred*. With sufficient luck and money, one might hope to collect most of the books on those lists.⁶³ As H.P. Kraus once told Lessing Rosenwald in another context, “If you are prepared to pay enough for them, the books will come running to you from all parts of the world.”⁶⁴ But even with unlimited luck and money, obtaining the 11,620 books in Howes's second edition seems hardly possible. Colton Storm's catalogue of Everett Graff's

own collection lists “only” 4,801 titles, at least a few of which are not in Howes.⁶⁵

So *U.S.IANA* is neither a complete bibliography nor a highly selective annotated list. Rather, it is a guide to the vast majority of “uncommon” titles a collector of *U.S.iana* might reasonably want to collect. As Howes himself put it, *U.S.IANA* was not written for “advanced collectors, specialty experts, and hypercritical pedants.”

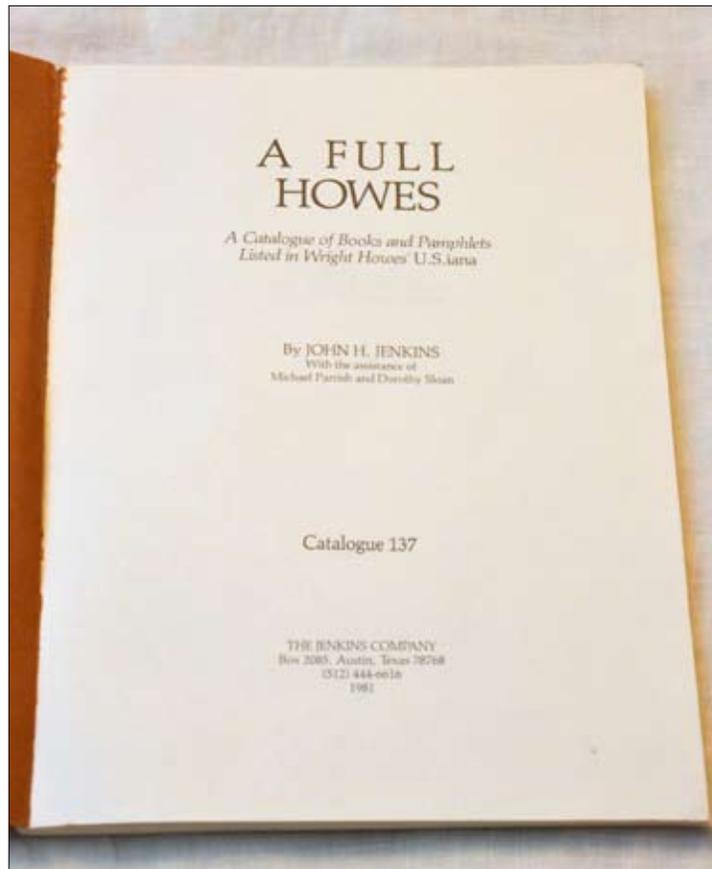
It should, however, prove sufficiently ample to meet, in some real measure, the needs of the less exacting group for which it is designed: that large group composed of the average collector, the average historical student, the average library-worker, the average antiquarian bookseller.⁶⁶

Whether there is such a thing as an “average” collector, historical student, library worker, or antiquarian bookseller is debatable. Plainly Blew himself is no average collector, yet, as he makes clear – while amply explaining why – the Howes 1962 edition is still today his “reference of first resort.”⁶⁷

Blew finishes the story of *U.S.IANA* with the tangled and somewhat sordid tale of efforts, while Howes was alive and after he died, to produce an updated edition. Blew’s considerable detective work eventually traced Howes’s own annotated copy of the 1962 edition to a collector in Georgia named William Hartley, who used the annotations to produce *Wright Howes: The Final Edition* in 1994, 16 years after Howes’s death at the age of 95. Though Blew describes Hartley’s self-published work as “handsome,” he observes that it suffered from Hartley’s general lack of bibliographical knowledge and is “largely ignored today.”⁶⁸ The 1962 edition remains the gold standard.

The upshot of Blew’s research, however, was that, after Hartley died in 2004, he was able to acquire Howes’s annotated copy, surely a great treasure. But in an act of enormous generosity, Blew donated that – along with most of the other Howes material he collected during his research – to the Newberry Library.

Blew ends his book by speculating on the changes the Internet has brought to the world of antiquarian bookselling that Howes knew. Though it seems clear Blew is not altogether reconciled to those changes, they are of course here to stay. Indeed, Blew’s own experience with purchasing his first copy of *U.S.IANA* illustrates the profound change book collecting has gone through over the past 25 years or so. He tells us that, after Jim Babcock, a Michigan dealer in Americana, highly recommended that he obtain a copy of “Howes” to assist in his collecting, he learned that it was long out of print but “occasionally came up for sale in the used book trade.” Eventually, he found a copy of the 1962 edition listed in *AB Bookman’s Weekly* for \$200, a price he describes as “shocking,” but he paid it.⁶⁹ Today, one can readily find over 60 copies of that edition (and not a few of the 1954) on www.abebooks.com, mostly for under \$50, including ten for \$15 or less. I put that down not to a



One of several bookseller catalogues using Howes’s work as a starting point.

diminished demand for the book but, rather, to a greater access to information and the power of competitive Internet marketing.

The Lives and Work of Wright and Zoe Howes and the Story of U.S.IANA is a much needed and thoroughly researched book that is well worth the attention of all Caxtonians and anyone else interested in the conjoined crafts of antiquarian bookselling and collecting. Blew and I have only two bones to pick. First, I regret his decision to call Wright and Zoe in the plural “the Howes.” As Ernest Gowers tells us, the plural of names ending in “es” is made by adding another “es.”⁷⁰ One keeps up with “the Joneses,” not (unless one is a drug addict) with “the Jones.” Second, I really regret his decision to publish privately in an edition limited to 125 copies. This book deserves a much wider audience, and one hopes that arrangements can be made for a more general circulation.

§§

Photographs of books from the author’s library by Robert McCamant.

NOTES

¹ Though I and many others reading this consider John a valued friend, I will refer to him here as “Blew” to provide a fig leaf of objectivity.

² Blew, page 27.

³ Blew, page 39.

⁴ Blew, pages 69-70, 90.

⁵ H.P. Kraus, *A Rare Book Saga* (New York, 1978), page 79.

⁶ Blew, page 70.

⁷ Blew, page 108.

⁸ Christopher Morley, *The Haunted Bookshop* (Garden City, 1919), page 42.

⁹ Kraus, *op. cit.*, page 78. A.W. Evans, when head of the London bookseller Elkin Matthews, marked up the prices on books he deemed “not yet sufficiently esteemed by collectors” (in other words, books that could be bought less expensively elsewhere) as a sort of “fee for drawing attention to their importance.” Percy Muir, *Minding My Own Business* (London, 1956), page 15. On the other hand, in his *Dr. Rosenbach and Mr. Lilly: Book Collecting in a Golden Age* (New Castle, 2011), page 36, Joel Silver tells us that Rosenbach never priced his catalogues at all, a practice that collector J.K. Lilly found highly objectionable. Eventually, Rosenbach’s catalogues did come to include prices.

¹⁰ The prices come from www.abebooks.com, about which more later.

¹¹ Blew, page 106.

¹² Lehmann-Haupt, *op. cit.* page 254.

¹³ Blew, page 109.

¹⁴ Blew, page 23.

¹⁵ Catalogue 61 (ca. 1939), item 182.

¹⁶ *Ibid.*, item 20.

¹⁷ Catalogue No. 59 (1939), item 106. The book was originally published earlier in the same year as *The Southern Spy, or Curiosities of Slavery in the South* (Washington, 1859), but apparently the title did not sufficiently convey the author’s message and therefore was changed.

¹⁸ Blew, page 70.

¹⁹ Catalogue 59, item 66, Daniel Drake, *Natural and Statistical View or Picture of Cincinnati and the Miami Country* (Cincinnati, 1815).

²⁰ Catalogue 59, item 86, Edwin James, ed., *Narrative of the Captivity and Adventures of John Tanner (U.S. Interpreter at the Saut [sic] de Ste. Marie): During Thirty Years Residence Among the Indians in the Interior of North America* (New York, 1830).

²¹ Catalogue 59, item 311, Henry Lenox, *Overland to Oregon in the Tracks of Lewis and Clarke: History of the First Emigration to Oregon in 1843* (Oakland, 1904).

²² Catalogue 61, item 68, William E. Connelly, *Quantrill and the Border Wars* (Cedar Rapids 1910).

²³ Catalogue 49b, page 23, Joe De Barthe, *The Life and Adventures of Frank Grouard, Chief of Scouts, U.S.A.* (St. Joseph, 1894).

²⁴ Donald C. Dickinson, *Dictionary of American Book Collectors* (New York, 1986), page 141.

²⁵ Blew, page 141.

²⁶ He certainly did business with the great east coast booksellers. In 1941, he bought \$5,000 in Southwestern Americana from Dr. Rosenbach. Edwin Wolf II and John F. Fleming, *Rosenbach: A Biography* (Cleveland and New York, 1960), page 489. He was also known to H.P. Kraus, who described Graff as part of an “illustrious circle of Chicago bibliophiles” that included Louis H. Silver, George A. Poole III, Frank C. Deering, and John H. Wrenn, though Kraus does not mention any specific sales to him. Kraus, *op. cit.*, page 215.

See *PARNASSUS ON PAPER*, page 10

New Caxtonians

Elected or reinstated between April and November 2015

Carla A. Arnell

Arnell is an associate professor of English at Lake Forest College, where she has taught since 2000. She received her AB from Augustana (in Rock Island), graduating with degrees in English and classics. She received her MA and PhD in English from Northwestern in 1999, after which she taught for a year at Shimer College. She has a special interest in “great books” curricula and core text programs. At Northwestern, she trained in both medieval literature and the history of the British novel. Her research focused for a time on medievalism in the modern British novel. More recently, she has centered on the early 20th-century British writer Evelyn Underhill, a mystic, novelist, lecturer on religion at Oxford, and student of bookbinding. During the past summer, as part of her research and writing about Underhill, she worked with a summer honor’s program student to research the impact of the Arts and Crafts movement on Underhill’s fiction, particularly her interest in bookbinding (and her informal “apprenticeship” with bookbinding masters T.J. Cobden-Sanderson and Joanna Birkenruth). This research will likely become a chapter in Arnell’s book on medievalism. Nominated by Bernice Gallagher, seconded by Arthur Miller.

Richard “Dick” Bales

Bales is employed by Chicago Title Insurance Company as Assistant Regional Counsel and Assistant Vice President. He has worked in the title insurance industry since 1977. He has an undergraduate degree from Illinois College and a law degree from Northern Illinois University. Bales has written two books. His law book, *A Guide to Residential and Commercial Surveys in Illinois*, was published by the Illinois Institute for Continuing Legal Education in 2004 and later updated and reissued in 2011. Bales is also the author of *The Great Chicago Fire and the Myth of Mrs. O’Leary’s Cow*, a book wherein he claims (through the study of pre-fire land records) to have solved the mystery of who started the Great Fire of 1871. This book has earned much favorable attention from Caxtonians. Bales hopes to complete a third book, *The Forgotten Literature of Nelson Algren*, by the end of 2016. His research will be the topic of the January 2016 dinner program. Bales is also working on a biography of George Wellington “Cap”

Streeter and the turbulent post-fire saga of Chicago’s Streeterville neighborhood. Bales’s book collecting interests include Chicago fiction and nonfiction; classic crime fiction, by Raymond Chandler and Dashiell Hammett; and the works of Nelson Algren. Nominated by Ed Hirschland, seconded by Tom Joyce.

Adam Doskey

Doskey is currently the Visiting Curator of Rare Books & Manuscripts at the University of Illinois at Urbana-Champaign. He grew up in Chicago and obtained his undergraduate degree as well as his MLIS at UIUC. Previously he worked as a rare book cataloger at UIUC and as a curator at Kennesaw State University. His personal specialty is arctic exploration accounts. In 2013, he curated the exhibit “Names Swallowed by the Cold: Hidden Histories of Arctic Exploration” at UIUC. Valerie Hotchkiss adds: “But why do I call him a bibliophile’s bibliophile? Because he has a Spideysense for provenance. He has uncovered (and properly cataloged) books owned by important book collectors.” Nominated by Valerie Hotchkiss, seconded by Donald Krummel.

Jill Gage

Reinstatement. After working at the Newberry for several years and joining the Caxton Club, Gage moved to London to earn a PhD from the University of London from 2011 to 2013. Subsequently, she returned to the Newberry where she is currently Reference Librarian and Bibliographer of British History. Nominated for reinstatement by David Spadafora.

Margaret Gamm

Gamm serves as Special Collections Librarian, Acquisitions and Collection Management, at the University of Iowa. She earned her MLIS at University of North Carolina and she has since worked for four special collections libraries, including interning at the Smithsonian Libraries. She is currently at the University of Iowa, where she helped to organize the Caxton on the Move event at the libraries of the University of Iowa. Her personal interests include illustration, early Italian printing, medieval and early modern manuscripts, cartographic history, fashion plates, and oddities “although my interests change

almost daily!” she admits. Nominated by Greg Prickman and seconded by Jackie Vossler.

Meredith Leigh Gozo

Gozo has a library school degree from the University of Illinois at Urbana-Champaign with a certificate in archives and special collections. She previously worked at the University of Chicago Library. She currently works at Purdue University, where her job responsibilities include work for the Karnes Archives and Special Collections, where she catalogs rare books; and for Digital Programs, where she creates metadata for digitized collections and does cataloging for the general collections. Meredith has attended Caxton programs for several years, while working and attending library school. Nominated by Alice Schreyer, seconded by Jackie Vossler. (Nonresident member.)

Will Hansen

Hansen is Director of Reader Services and Curator of Americana at the Newberry. He has a personal interest in books about dreams and dream interpretation, books on card games and gambling, and the works of the Oulipo collective. His proposal letter (from Alice Schreyer) details his professional history, including working first at the Newberry, then at Duke University as Assistant Curator of Collections at the Rubenstein Rare Book & Manuscript Library, then his return to Newberry in his current position. Hansen has contributed to library-related and literature blogs and published articles in journals on a variety of subjects as guidance for donors, dealers, collectors, and subject specialists. His seconding letter (from Ed Hirschland) emphasizes his enthusiasm in helping researchers: “Will has been incredibly helpful to me on many occasions. He is full of invaluable advice. He performs research on Newberry holdings unflinchingly, always with lightning speed, and unfailingly with good grace. It’s as if he had nothing else to do, which couldn’t be further from the truth.” Nominated by Alice Schreyer, seconded by Ed Hirschland.

Sandra Hindman

Hindman has taught, done research, and authored, coauthored, and edited nine books on medieval manuscript illumination. She was a professor at Johns Hopkins and

Northwestern. She is also the owner of *Les Enluminures*, a dealer in manuscripts, with locations in Paris, Chicago, and New York. Part of her training was from L.M.J. Delaisse, a medievalist scholar who pioneered what he called the "archaeology of the book." From him, she "learned to uncover all the various people who worked on a book: the scribe, the artist, the person who did the doodle at the end of the line. It was like finding a whole world of long-gone living people." Nominated by Roger Baskes, seconded by Susan Hanes.

David R. Jones

Jones is the new Executive Director at the Center for the Book and Paper Arts at Columbia College. In his own right, "he is also an exceptional printer, arts educator and advocate for the printmaking arts," writes Miriam Schaer, one of his colleagues at Columbia College. David is also President of the Southern Graphics Printmaking Council, which is the largest printmaking organization in North America. He lists his interests as book forms and the work of Robert Frank. Nominated by Miriam Schaer and seconded by Jackie Vossler.

Ethel Kaplan

Kaplan is a lifelong Chicago resident. She went to Occidental College and graduated with a degree in English and American literature. She received a PhD from Harvard with a dissertation on a Latin play by William Alabaster. Subsequently, she went to law school at Northwestern and worked for several years as a lawyer, and became a trust officer in 2001. She enjoys Dickens, textual analysis, and Eliot's Dictionary. Nominated by Nancy J. Lynn, seconded by Susan Levy.

Julius "Jerry" Loeser

Loeser is a Union League Club member who wandered into our meetings and has never left. He was born and raised in the South Shore neighborhood of Chicago, and got his introduction to the world of books at his local public library. His interest continued through his undergraduate and law school years at Northwestern. He is a bank lawyer who has lived and worked in Washington, D.C., Denver, Los Angeles, Detroit, and New York, moving his ever growing library each time. He describes his collecting interests as "varied and wide." Nominated by John K. Notz Jr., seconded by Dorothy Sinson.

Kate Marek

Marek is Professor and Dean, Graduate School of Library & Information Science,

Dominican University. Jackie Vossler writes: "She is a recognized expert in information services and policies including digital libraries and internet applications.... She is an educator with a vision that includes introducing young librarians, eager for all the 'love of the book' embraces, to the Club and its interests. Peggy Sullivan has known her for 20 years. She lists her interests as information policy, educational technology, and early versions of Robert Louis Stevenson's *A Child's Garden of Verses*. Nominated by Peggy Sullivan and seconded by Jackie Vossler.

William S. "Bill" McKay, Jr.

McKay was born in Pennsylvania and attended Allegheny College and law school at Northwestern. He practiced law, specializing in employee benefits and executive compensation for 39 years with two law firms: Isham, Lincoln & Beale, and then Jones Day. He is married with two grown children and collects first editions. Nominated by Tom Brown and seconded by Susan Hanes.

Elizabeth E. Miller

Miller is currently a student in the Graduate School of Library and Information Science at Dominican University in River Forest. From the nominator's letter: "Her enthusiasm for the Caxton Club, [our] symposiums, and her fresh view of our Club have been an inspiration in imagining how our Club might evolve in the next generation. Her scholarship is keen, diligent, and delivered with energy, and she has the type of fresh approach the Club will need to move us forward." She lists historical fiction and the works of J.M. Coetzee as interests. Nominated by Alice Cameron, seconded by Jackie Vossler.

Linda Montalbano

Montalbano has a background as a graphic artist that ranges from page layout of the *Chicago Reader* to designing interactive DVD menus, and packaging video releases and booklets. She not only creates but preserves these items and other artifacts, using her librarianship and archivist training as well. Some of her past archiving clients have included: WGN Radio, the Richard J. Daley Library Special Collections, and the Chicago History Museum. Typography, photography, and letterpress printing are all interests. Nominated by Martha Chiplis, seconded by Kathryn Tutkus.

Cecilia L. Salvatore

Salvatore is Associate Professor and Coor-

dinator of the Archives/Cultural Heritage Certificate Program, Graduate School of Library and Information Science, Dominican University. Kathryn Coldiron writes: "Cecilia is a favorite professor among students within the Library Science Master's program at Dominican. She specializes in archives and cultural heritage institutions." She has a degree from Nazareth College, an MLS from the State University of New York at Buffalo, and a PhD from the University of Texas at Austin. She is also the Past Chair of the SAA Archival Educators Roundtable. Jackie Vossler writes: "She consistently looks for ways to engage her students in all aspects of the book world.... She strives to make certain that both she and her students are aware of and have access to all that Caxton Club has to offer." Nominated by Kathryn Coldiron and seconded by Jackie Vossler.

Miriam "Mimi" Schaer

Schaer is a Lecturer in the Interdisciplinary Book and Paper Program at Columbia College. Her books have been shown at the Museum of Art and Design in New York, and are in the collections of the Sallie Bingham Center for Women's History & Culture at Duke University and the Yale University Museum. Her work is included in the Brooklyn Museum Sackler Center's Feminist Art Base. She previously taught at the Pratt Institute in Brooklyn, and has been a visiting artist at Sarah Lawrence University and Colorado College. She splits her time between Chicago and Brooklyn. Says Steve Woodall in his proposal letter, "[Miriam is] an engaging and talented classroom instructor, a serious and accomplished artist, and an ideal colleague. She is much loved by all of us...here, and is sure to become a valued Caxtonian." Proposed by Stephen Woodall and seconded by Jackie Vossler.

Sarah G. Wenzel

Wenzel is Bibliographer, Literatures of Europe & the Americas, University of Chicago. She spent her practicum working at the Morgan Library with first edition Molière plays. She describes this as being a "seminal experience.... [T]he knowledge and desire to work with, learn about and collect is central to my being a librarian." Martha Chiplis shares this information: "In conjunction with the Caxton Club's 2013 Symposium 'Outsiders: Zines, Samizdat & Alternative Publishing,' Sarah curated an exhibit on autobiographical zines, mostly by women, in Special Collections at the University of Chicago." She has

See *NEW MEMBERS*, page 10

written for the *Caxtonian* (February 2013) on what a zine entails. She also gave a talk and a walk through of the exhibit at UC. She uses her expertise in helping UC PhD students in their research. Alice Schreyer adds: "Sarah is wonderful about stretching mind-sets beyond Anglo-American literature and well informed about contemporary authors. She has strong interests in theatre and opera and sings in a University Early Music Ensemble." She lists "contemporary alphabet books" as a collecting interest. Nominated by Martha Chiplis and seconded by Alice Schreyer.

Howard S. White

White is the retired editor and publisher of *Library Technology Reports* from the American Library Association. While he held this position, *LTR* was the go-to publication as libraries were moving from the traditional card catalog to the use of technology in serving patrons. Bill Locke writes: "He was also one who had an early interest working on the deacidification of library materials." He is a resident of Hinsdale, and was nominated by Bill Locke and seconded by Jackie Vossler.

Cherry Williams

Williams is Curator of Manuscripts at the Lilly Library in Bloomington, Indiana. She has been in that position since 2009. She began her professional and scholarly activities while a graduate student in medieval studies at the University of Chicago. She also teaches a graduate course in the history of medieval and Renaissance manuscripts at Indiana University. She lists the history of the book and the book as an object of sociocultural and economic production as particular interests. Nominated by Joel Silver and seconded by Susan Hanes.

PARNASSUS ON PAPER, from page 7

- ²⁷ Dykes's memoir frequently refers to Howes, mostly to dispute Howes's rarity assessments in *U.S.I.A.N.A.* – usually because Dykes believed that books Howes graded as only "mildly rare" should have been graded "very rare" or "exceedingly rare."
- ²⁸ Lessing Rosenwald, "The Story of an Unusual Purchase at Sotheby's," in *To Doctor R.: Essays Here Collected and Published in Honor of the Seventieth Birthday of Dr. A.S.W. Rosenbach July 22, 1946* (Philadelphia, 1946), page 213.
- ²⁹ Lessing Rosenwald, *Recollections of a Collector* (Jenkintown, 1976), page 77.
- ³⁰ Brayton Ives, *Catalogue of the Collection of Books and Manuscripts Belonging to Mr. Brayton Ives of New-York* (New York, 1891), page 3.
- ³¹ Percy Muir, "The Nature and Scope of Book Collecting," in P.H. Muir, ed., *Talks on Book Collecting* (London, 1952), pages 7-8. On the other hand, Gordon Ray thought that, for most collectors, "the joys of possession outweigh those of acquisition." *Books as a Way of Life* (New York, 1988), page 238.
- ³² Blew, page 105.
- ³³ A. Edward Newton, *The Amenities of Book-Collecting and Kindred Affections* (Boston, 1918), page 8.
- ³⁴ *Ibid.*, page 42.
- ³⁵ Karl Yost, "Recollections of the Chicago Book Trade," *AB Bookman's Weekly*, May 15, 1989, quoted in Blew, page 109.
- ³⁶ Lessing J. Rosenwald, "The Formation of the Rosenwald Collection," *The Library of Congress Quarterly Journal of Current Acquisitions* Vol. 3, No. 1 (October 1945), page 4.
- ³⁷ Silver, *op. cit.*, pages 55-56. According to H.P. Kraus, however, Lilly did not flinch when offered the 1493 Rome edition of Christopher Columbus' letter announcing his discovery of the "Indies," buying the work sight unseen for the asking price of \$100,000. Kraus, *op. cit.*, page 178.
- ³⁸ *Ibid.*, page 33.
- ³⁹ John Carter, *Taste & Technique in Book Collecting* (London, 1970), page 60.
- ⁴⁰ *Ibid.*, footnote omitted.
- ⁴¹ Silver, *op. cit.*, pages 22-23.
- ⁴² Blew, pages 243-44. In *U.S.I.A.N.A.*, Howes classified the Hawes Gazetteer as "mildly rare" and worth \$100 to \$300.
- ⁴³ Blew, page 227.

⁴⁴ Howes (1962), page 361.

⁴⁵ John Blew, "Man Date," Chicago Literary Club, read May 8, 2006, and available at www.chilit.org.

⁴⁶ Wolf & Fleming, *op. cit.*, page 534.

⁴⁷ Blew, page viii.

⁴⁸ Howes (1962), page 5.

⁴⁹ One is reminded of Stephen Sondheim's lyric from *West Side Story*:

Nobody knows in America

Puerto Rico's in America

⁵⁰ Blew, page 163.

⁵¹ Joseph Sabin, *Dictionary of Books Relating to America* (New York, 1868-1936). The work is in 29 volumes. Sabin died in 1881 after publication of Volume 13. Later volumes were completed by Wilberforce Eames and R.W.G. Vail.

⁵² Colton Storm, *A Catalogue of the Everett D. Graff Collection of Western Americana* (Chicago, 1968); John Todd Zimmer, *Catalogue of the Edward E. Ayer Ornithological Library* (Chicago, 1926).

⁵³ *The Important American Library Formed by Dr. William C. Braislin Brooklyn, N.Y. Sold by His Order* (New York, 1927). Dr. Braislin, who is himself overdue for a biography, also assembled and sold at auction a notable collection of books on ornithology (New York, 1923). Occasionally, but less commonly, a bibliographical citation to "Braislin" refers to that catalogue.

⁵⁴ Blew, page 162.

⁵⁵ Howes (1962), page 240, referring to Theodore Griesinger, *Lebende Bilder aus America* (Stuttgart 1858).

⁵⁶ *Ibid.*, page 240, referring to John S. Griffin, *A Historic Sketch Descriptive of Jesuit Warfare: Together with a Defensive Appeal, Addressed to the Young Ministers and Intelligent Laymen of the Congregational Churches of Oregon and Washington* (Hillsboro, 1881)

⁵⁷ *Ibid.*, page 501; Blew, page 185.

⁵⁸ To be fair, Wagner-Camp was printed by the Grabhorn Press on fairly heavy paper and reaches only 300 pages, while *U.S.I.A.N.A.*, though printed on thin but opaque paper at Howes's insistence (Blew, page 168), packs 652 pages into about the same space.

⁵⁹ See, e.g., Paul Ruxin's delightful essay, "Not in Fleeman, A Meditation on Collecting," *Caxtonian*, Vol. XVI, No. 8 (August 2008).

⁶⁰ Sylvester Crakes, *Five Years a Captive Among the Black-feet Indians* (Columbus, 1858), offered in Cata-

logue 49b (October, 1937).

⁶¹ Blew, page 181.

⁶² Blew, page 155.

⁶³ Among other rarities, the *Bay Psalm Book* would certainly present a challenge to completing a Grolier *Hundred* today. Joel Silver notes that Lilly's collection lacked that and a first edition of *Pilgrim's Progress*. Silver, *op. cit.*, page 103.

⁶⁴ Kraus, *op. cit.*, page 120.

⁶⁵ Blew (page 138) states that Graff's actual collection exceeded 10,000 items.

⁶⁶ Howes (1962), page 6.

⁶⁷ Blew, page 187.

⁶⁸ Blew, page 180.

⁶⁹ Blew, page viii.

⁷⁰ H.W. Fowler, *A Dictionary of Modern English Usage* (2nd ed., Oxford, 1965), page 456.

We are sad to note
the passing of
**Rhoda
Hertzberg Clark '79**
who died on December 12, 2105.
A remembrance will
be published in a future issue.

Another Year, Another Revels

December 16 at the Newberry



photographs by Robert McCamant

The December 16, 2015, Revels at Ruggles brought out the usual elements:

- ☞ A large Collection of Materials Donated by our Members to the auction
- ☞ Serious and Scholarly Perusal of the Materials, a hallmark of collectors
- ☞ Deep Philosophical Discussions
- ☞ Broad Smiles
- ☞ Hearty Food
- ☞ The Wonderful Auctioneering Duo of Tom Joyce and Bob Karrow
- ☞ Fund-Raising for the Caxton Club
- ☞ Thanks to all who participated with donations and attendance.

The Caxton Club Bookbinders Initiative – From Seed to Flower

The Seed of Discovery

In February 2015 then-Caxton Club President Susan Hanes formed a committee to do a physical inventory of the club's book holdings for accounting purposes. Hanes, Jackie Vossler, and Dan Crawford pored through the materials for an accurate count; among the discovered treasures were 15 unbound sets of Frank Piehl's *The Caxton Club 1895-1955: Celebrating a Century of the Book in Chicago*.

The Germination of an Idea

In March, during a Grants Committee meeting, Jackie Vossler mentioned these unbound books to Martha Chiplis. Chiplis's immediate response was to remind Vossler of the wonderful bookbinders in our midst and to suggest that an initiative be put in place to bind some of the Piehl sets.

The Plan of Action

The Program Committee (Susan Hanes, Michael Thompson, Alice Schreyer, Jackie Vossler, and Steve Woodall) approved a plan to give a copy of the unbound Piehl history to three binders and asking each to do a fine binding for it. In addition each binder would receive for reading a copy of the Club history and current issues of our *Caxtonian* so they could see what the Caxton Club has been and become. Each binder was contacted in June about the project, given a January 2016 delivery deadline, and awarded \$1000 for the binding.

The Flowers of Achievement

On February 17, 2016, at the final dinner meeting celebrating our 120th Caxton Club anniversary, we will have the opportunity to see the bindings. Binders selected for this project are: Sam Feinstein, Karen Hanmer, and Scott Kellar.

The Event: February 17, 2016

Union League Club. Spirits: 5 PM

Program: Our three binders with Paul Gehl moderating a panel discussion concerning the bindings created.

The Auction: March 9, 2016

On March 9 the bindings will be auctioned in the Towner Lounge at a wine reception with bids starting at \$750. (Details on this event to come.) The bids can come either from individual collectors – to add the bindings to their collections – or from individuals or teams buying for a favorite library (Newberry, University of Illinois, Northwestern....?). The bindings on sale will be the ones discussed at the February dinner. As a spark to curiosity, we can reveal that the map produced by Karen Hanmer and sold at our Revels auction was created after Hanmer's research revealed that the first Caxton Club publication contained a map; she concluded that our new binding should contain one as well. This map, updated to 2015, follows the Club's journey around Chicago to the Union League Club.



This map, showing locations associated with the Caxton Club over the years, was created by Karen Hanmer for inclusion in her binding. A copy (of the map alone) sold in the Revels auction.

December On the Move Event to the Art Institute

In December Caxton On The Move visited the Art Institute for a special evening in conjunction with the exhibit "Dionysos Unmasked: Ancient Sculpture and Early Prints." Our evening began in the Ryerson Library with a display of texts and artwork specially selected to enhance our understanding and enjoyment of the exhibit. Library Director Doug Litts, assisted by librarians Suzanne Karr Schmidt and Christine Fabian, explained how the items, dating from the 16th to the 21st centuries, were remarkable in themselves and connected to and enriched our appreciation of the exhibit's themes. We then moved to the exhibit itself for a tour that was no less remarkable for its "behind the scenes"



insights. Suzanne Karr Schmidt explained not only the objects' histories and significance but also the details of their loan, the departmental coordination of the materials assembled from within the Art Institute, and the creation of the physical exhibit space, including lighting considerations.

Following the tour, the group gathered with our hosts at Tavern on the Park for a hearty meal and some glasses of the beverage so heartily associated with the evening's subject, Dionysos, the god of wine. Our thanks to our hosts for making this wonderful event possible.

Following a winter nap, Caxton On The Move will be off for another adventure. Check the *Caxtonian* for details.

photographs by Robert McCamant

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: **“Our Most Distinguished Outcast: Frank Lloyd Wright and ‘Wendingen’”** (intimate library exhibition explores Wright’s relationship with and influence on early-20th century Dutch avant-garde architectures), Ryerson and Burnham Libraries, through February 16 (weekdays only). **“The City as Image: The 1909 Plan of Chicago”** (monumental watercolors created by American illustrator Jules Guérin for the Plan), Gallery 24 through March 27. **“Alfred Stieglitz and the 19th Century”** (how 19th-century photographs influenced pictorialism), Galleries 1-2 through March 27.

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.

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

DePaul Art Museum, 935 W. Fullerton, Chicago, 773-325-7506: **“Nexo / Nexus: Latin American Connections in the Midwest”** (Latin American artists in the region), opens January 28.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **“Straight into the Camera,”** (photos taken in 1978 and ’79 by David Gramp as an artist-in-residence assigned to libraries) Harold Washington Exhibit Hall, ninth floor, through May 15. **“Chicago LGBT Hall of Fame 25th Anniversary”** (legacies of the LGBT community) Congress Corridor, through July 3.

Museum of Contemporary Art, 220 E. Chicago Avenue, Chicago, 312-280-2660: **“Pop Art Design”** (pairs iconic design objects with art-



Museum of Contemporary Art / Pop Art Design
SUPERSTUDIO, PASSIFLORA, LAMP, 1968. COLLECTION VITRA DESIGN MUSEUM © CENTRO STUDI POLTRONOVA

works from the era), through March 27.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **“Civil War to Civil Rights: African American Chicago in the Newberry Collection,”** opens January 15.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **“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.

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.

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.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: **“Envisioning South Asia: Texts, Scholarship, Legacies”** (explores the role of University of Chicago scholars in shaping South Asian studies), opens January 11.

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



Art Institute / Distinguished Outcast
EL LISSITZKY, WENDINGEN V. 4 NO. 11
(FRANK LLOYD WRIGHT); 1921.



Harold Washington Library / Straight into the Camera
AUSTIN NEIGHBORHOOD. PHOTO BY DAVID GREMP.

Caxtonians Collect: Dianne Rooney

Interviewed by Robert McCamant

As with many of us, the turning point in Dianne Rooney's life snuck up on her. It was not a long-contemplated decision, or even a plum job dangled in her direction. She was living on Staten Island in the 1970s. A neighbor decided to go into the typesetting business, and asked her to come and be the manager. She knew nothing of typesetting, but he was sure that she was conscientious and well organized, and that was what he was looking for.

"I decided to give it a try," she says. "A decision that would change my life forever. I loved learning about different typefaces, and the detail work was just my cup of tea." It was a time of great upheaval in the typesetting industry. Old fashioned "hot type," because it used molten metal to form the letters, was giving way to "cold type," a process produced directly on paper as photography or "photocomposition" (involving what are essentially sophisticated typewriters).

From the vantage point of typesetting, clearly the interesting part of the job was what was done by designers, the people who looked at the text and illustrations and figured out how to put them together harmoniously.

But we're getting ahead of the story. First she had to be born, and that took place in St. John, New Brunswick, Canada, where she was adopted. Her new parents were from the town of Port Arthur, Ontario (which was to merge with Fort William in 1970, becoming present-day Thunder Bay), on the northern shore of Lake Superior. From that vantage point, the University of Minnesota at Duluth was not far away, so she and her future husband attended it, thereby becoming quasi-U.S.-American. They moved to New York after college which made them even more so. Soon they were ensconced in Staten Island, which brings us back where we left off.

The marriage turned out not to be enduring, but the love of type and design did. Rooney took design courses, learned from talented staff she hired and became a part of that world. She freelanced for Random House for three years before she started her own typesetting firm, Delphian Typographers. They specialized in the interiors of books, which they would design, keyboard, and typeset.

"Back then, a book took a lot of time," she explained. Once the overall design had been settled upon, an operator would be lucky to keystroke 20 pages per day – and that was on

type is selected and laid out."

Her time at the ALA was another period of transition in the typesetting processes. She remembers that the first time her office received a whole manuscript on a computer disk, within two days she had typeset 150 pages. Don Chatham, current Caxton President, and Associate Executive Director of ALA Publishing, had a little party to celebrate Editions' step into the future. "The whole office was buzzing...nobody had ever produced a book in so short a time," she says with a bit of pride.



photograph by Robert McCamant

"I feel I was a very lucky person," she continues. "All through my working career, I was able to go off to work and enjoy my job! And now, since I can work from home, it's even better – still fun work, but you don't have to get dressed and go out in the rain to do it!"

She enjoys "book arts" programs at the Club, since it is always interesting to see how others through history have solved problems in presenting information. They form a

good day. Complicated books with tables, illustrations, or special design elements took even longer. In 1990, Rooney sold her business and moved to Chicago to be closer to her elder son. She was fortunate to land a position as design and composition manager with the American Library Association's editions department, where she worked until retiring in 2007. Her specialty there was the same as it had been at her own company: producing the covers and interiors of books with her staff. In those days production time could take up to a year; as the technology changed, Rooney and her staff were able to design, typeset, and print a 200+-page book in five to six months. "The more complicated a manuscript is, the more satisfaction I feel," she says. "The challenge is to take hard-to-picture concepts, for instance, approaches to cataloging material – and bring them across to the reader clearly by how the

small antidote to the thoughtless typographic design she sometimes finds these days. "Using several typefaces in a single paragraph conveys only confusion! In publishing professional books there are standards that should be followed," she concludes. On the other hand, she cites Crate & Barrel catalogs as an outstanding example of clear presentation that conveys the quality of the merchandise.

She manages to see her children and grandchildren with regularity. Those in Oak Brook, once or twice a month. Her other son lives in Uzès, a small medieval town in southern France, which requires a longer trip. "My son is an excellent cook," she says, "and their famous Saturday market supplies the produce for some wonderful meals." It turns out not to be a hardship to visit once or twice a year.

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Bookmarks...

Luncheon: Friday, January 8, Union League Club
Jill Gage on "Curating the Newberry's Fall 2016
Exhibition, 'Creating Shakespeare'"

The Bard is in the yard and you're invited to enjoy an advance peek at the festivities! To mark the 400th anniversary of Shakespeare's passing, the Newberry Library will be presenting "Creating Shakespeare" next fall. The exhibition will feature some of the Newberry's greatest treasures, including rare early printed materials and seldom-seen artifacts. It will also show how Shakespeare has been reimagined through the centuries. That's next fall, but you're a Caxtonian, so you've got a pass to a preview: Caxtonian Jill Gage, Reference Librarian and Bibliographer of British History and Literature at the Newberry, will be sharing the story of curating the exhibition. You'll hear about manuscripts, maps, and artifacts that served as sources for Shakespeare; early printed editions of the plays; 18th- and 19th-century revisions and abridgments; printed and manuscript playbills; music; and prints from the 18th through the 20th centuries. Plus, learn about the Bard's role in shaping the cultural life of Chicago and the Midwest.

January luncheon: Union League Club, 65 W. Jackson Boulevard.
Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$32.
For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org.
Reservations suggested by noon Wednesday for Friday lunch.

Beyond January...

FEBRUARY LUNCHEON

Caxtonians in Conversation on Friday, February 12, at the Union League: Artist and writer Audrey Niffenegger's newest book is *Ghostly: A Collection of Ghost Stories*. Listen in as she and Paul Gehl discuss the process of creating this anthology as well as the ghostly presences in her earlier visual works and fiction.

FEBRUARY DINNER

February 17 at the Union League, Paul Gehl leads a panel featuring Samuel Feinstein, Karen Hanmer, and Scott Kellar discussing their bindings of Frank Piehl's Club history. Details about this project on page 12. This will conclude our 120th anniversary year.

Dinner: Wednesday, January 20, 2016, Union League Club
Dick Bales on
"Nelson Algren: The Forgotten Literature"

Richard Bales, author of *The Great Chicago Fire and the Myth of Mrs. O'Leary's Cow*, used his land survey and legal skills to solve the mystery of who started the Great Chicago Fire and became the subject of a Discovery Channel "Unsolved History" episode. Now he is focusing on Nelson Algren. Algren's *The Man with the Golden Arm* received the first National Book Award for fiction, and his reputation as a novelist is understandable. Bales, drawing upon his personal collection of men's magazines (perhaps the largest in the country) featuring Algren poetry, short stories, book reviews, and of course articles about his beloved Chicago White Sox, will expand our understanding of Algren's genius. Bales's book *Nelson Algren: The Forgotten Literature* will be released in late 2016.

January dinner returns to the Union League Club, 65 W. Jackson Boulevard. This program will follow our new format: Spirits at 5, Program at 6. Please note that the program is free and open to the public. Three course dinner immediately follows the program. Drinks are \$5-\$9. Dinner is \$60. **Reservations** to attend either the program or program/dinner combination are required so that we can prepare appropriately. To reserve call 312-255-3710 or email caxtonclub@newberry.org.

MARCH LUNCHEON

Creative Caxtonians on Friday March 11 at the Union League Club. Recent works by present Caxtonians will be discussed and on display!

MARCH DINNER

March 16 at the Union League Club, Susan Jaffe Tane, noted Edgar Allen Poe collector, will provide some candid insights into her auction house experiences. This is a unique Caxton "Members Only" event.