

Illustrating Neverland

Peter Pan and J.M. Barrie

"Pan, who and what art thou?" Hook cried huskily.
 "I'm youth, I'm joy," Peter answered at a venture,
 "I'm a little bird that has broken out of the egg."

—from *Peter Pan and Wendy*

Jerry Meyer

In a previous article, I discussed Lewis Carroll's groundbreaking children's story, *Alice's Adventures in Wonderland*.¹ In this article I would like to explore another milestone in children's literature, *Peter Pan*, known first and foremost through its popular stage presentation but also published as a children's book before the play was mass printed for the public. I will concentrate on the children's book, discuss the rather eccentric life of its author, J.M. Barrie (1860-1937) (Fig. 1), and include some of the various illustrations that have enhanced the magic of *Peter Pan*.

Like Lewis Carroll, whose life and fame were inextricably associated with his attraction to prepubescent girls, Barrie, too, found his chief inspiration in children, in this case little boys, specifically the Llewelyn Davies brothers, for whom his best-known work, *Peter Pan*, was produced. In a series of unfortunate twists of fate including the untimely death of the Llewelyn Davies parents, Barrie, who was childless in what was probably an unconsummated and certainly ill-fated marriage, eventually became the guardian of the very boys who had for several years obsessed him.

Of course, like Charles Lutwidge Dodgson (1832-1898), better known by his pen name, Lewis Carroll, Barrie's unconventional life and fame as an author of children's literature have (especially in the so-called postmodern period) been psychoanalyzed and critically examined. It should be noted that *Peter Pan* originated as a successful stage presentation, initially performed December 27, 1904, in London at the Duke of York's Theatre. The stage play, however, was not published for mass readership until 1928. The story was first adapted as a children's book in 1906. By

this time Barrie was already a highly successful author and playwright.

Although Barrie was a prolific author, *Peter Pan* is by far his best-known work today. And as Allison B. Kavey has noted, the story's basic texts as play and novel have become the most egregious instances enlisted for the argument by some scholars that Barrie's desire for children, specifically little boys, ultimately informs these works. Kavey's response to the most extreme of these critics is that what an author writes cannot automatically be taken as a direct reflection of unhealthy hidden desire.² Not all, however, agree.

Before Lewis Carroll, Edward Lear, and J.M. Barrie, children's books in England were primarily educational tracts essentially intended to inculcate the morality of conformity and obedience. However, the non-moralistic, often humorous, nonsense texts of Carroll and Lear were written purely for entertainment. This became, in the early years of the 20th century, also the expressed intent of *Peter Pan*.

By the late Victorian period, the cult of childhood was well under way, with Charles Dickens's Little Nell of *The Old Curiosity Shop*, among others, representing the little girl as the embodiment of presexual innocence and moral simplicity. However, while Carroll's Alice is virtuous and obsessed with good



Figure 1, J. M. Barrie, 1900.

manners, Peter Pan is self-absorbed, flippant, and rude. He was in essence the Edwardian child of hedonism. As Jackie Wullschläger has noted, in contrast to the Victorians' infatuation with little girls, the new image of the carefree little boy "was in part a reaction to mid-Victorian social and moral repression and a death-obsessed court."³ The lifestyle of Edward, prince of Wales, as a European playboy enhanced this attitude.

Barrie's use of the name Pan was not by any means incidental. In 1881, a friend of Barrie's, Robert Louis Stevenson, wrote an influential essay entitled "Pan's Pipes" in *Virginibus Puerisque* in which he said:

Pan is not dead but of all the classic hierarchy alone survives in triumph—his joyful measures... to which the whole earth treads in choral harmony. To this music the young lambs bound as to tabor, and the London shop-girl skips rudely in the dance.⁴

In 1898, six years before the first production of Barrie's *Peter Pan*, Maurice Hewlett's (1861-1923) play *Pan and the Young Shepherds* opened with the notable line, "Boy, boy, wilt thou be a boy forever!"

So popular was *Peter Pan* throughout the 20th century that its vocabulary permeated Western culture in a variety of ways: Peter Pan became the name of a popular brand of peanut butter, Neverland was the appropriate name of Michael Jackson's Valley Ranch (Jackson himself the very embodiment of the boy that wouldn't grow up), and, most particularly, the term Peter Pan Syndrome, describing a psychological condition, was coined by Dan Kiley in his 1983 book of that title.

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Peter Pan is regularly staged in England and America, and Disney's animated film of 1953 defined the drama for several generations of children. In the early 60s, a television stage version starring Mary Martin was broadcast. With few exceptions, women have been used for the part of Peter Pan in stage productions. Some more recent live-action Hollywood films based on the story include a 1991 production, starring Robin Williams, and a 2003 film directed by P.J. Hogan and starring an adolescent heartthrob, Jeremy Sumpter, as Peter, making his character much more seductive. Finally, NBC televised a "live action" performance in December 2014 starring Allison Williams as Peter (again, a female) and Christopher Walken as Captain Hook.

Barrie grew up in the small Scottish village of Kirriemuir, the ninth child of a large, loving family whose livelihood was associated with the town's weaving industry. In spite of the long craft tradition of so many of the inhabitants of Kirriemuir, the Barrie family cherished education, and Barrie had the opportunity to go to the University of Edinburgh and eventually pursue his desire to be a writer.

But he would always look back to his childhood as a time of pleasure and carefree games. As he would write in the biography of his mother, "The horror of my boyhood was that I knew a time would come when I also must give up the games, and how it was

Figure 3. Arthur Rackham, "The Serpentine, Kensington Gardens," from *Peter Pan in Kensington Gardens*, 1912.



Figure 2. The Llewellyn Davies brothers: George, Jack, and Peter.

to be done I saw not.... I felt that I must continue playing in secret."⁵ In essence this is what he did through his affection for the Llewellyn Davies boys (Fig. 2).

Among the early novels Barrie wrote, *Sentimental Tommy* (1896) and *Tommy and Grizel* (1900) stand out as harbingers of the creation in Peter of the eternal boy. They are part autobiographic, the first book essentially based on Barrie's childhood in Kirriemuir, the second with Tommy now grown but clinging to a dream of childish fantasy in an unhappy marriage with Grizel. It is a blunt and rather damning echo of Barrie's own marriage to actress

Figure 4. Arthur Rackham, "Peter Pan and Solomon Caw," 1912.



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Figure 5. Arthur Rackham, "Fairy Ring," 1912.



Figure 6. Alice B. Woodward, "Michael Riding on Nana," from *The Peter Pan Picture Book*, 1907.

Kensington Gardens (Figs. 3-4). As the narrator explains,

...Peter is ever so old, but he is really always the same age, so that does not matter in the least. His age is one week, and though he was born so long ago he has never had a birthday, nor is there the slightest chance of his ever having one. The reason is that he escaped from being a human when he was seven days old; he escaped by the window and flew back to the Kensington Gardens.⁷

At lockup time, Kensington Gardens became the playground of Peter Pan, fairies, and house swallows that are, so the narrator tells us, the spirits of little children who have died (Fig. 5). Sometimes when parents hurry into the gardens at the opening of the gates looking for their lost ones, they "find the sweetest little

Mary Ansell in 1894. As Barrie narrates in the second novel:

Oh is it not cruel to ask a boy to love?... He did not love her. 'Not as I love him,' she said to herself. 'Not as married people ought to love.... He was a boy who could not grow up.'⁶

story focused specifically on Peter Pan was published four years later as *Peter Pan in Kensington Gardens*, beautifully illustrated by famed artist Arthur Rackham. In the story we learn that Peter Pan never grows old but remains a child, living in London's beautiful

tombstones instead."⁸ Obviously, not all is joy; there is sorrow too. Barrie in his novel has cleverly transformed two actual Kensington Gardens stones marking the meeting of the parish boundaries of Westminster St. Mary's

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In 1902, Barrie wrote the first novel (in this case for adults) in which the character Peter Pan appears, *The Little White Bird*. The narrator of the story is an eccentric bachelor who spends much of his time with a little boy named David, son of a couple who become a kind of surrogate family for the narrator even as the Davies family would for Barrie. In the book's last chapters, Peter Pan is conceived as a "lost" boy who runs away from home in order to avoid growing up. It was Peter Pan's rather morbid task to bury the dead children who break the rules and stay in Kensington Gardens overnight.

A more fleshed-out

Figure 7. F. D. Bedford, "Peter Flies into the Darling Nursery," from *Peter and Wendy*, 1911.



Figure 8. Scott Gustafson, "Peter Flies into the Darling Nursery," *Peter Pan*, 1991.



and the Paddington into tombstones.

While Peter Pan is not depicted as a one-week-old child in the second Pan novel, *Peter and Wendy*, published in 1911 (with black-and-white illustrations by F. D. Bedford and released again in 1915 under the title *Peter Pan and Wendy*), several narrative aspects are carried over from *Peter Pan in Kensington Gardens*. Among them is Peter's distrust of mothers. This stems from Peter's own experience when having earlier escaped from his nursery, he decided to go back and found the nursery window barred:

[H]e flew straight to the window, which was always to be open for him. But the window was closed, and there were iron bars on it, and peering inside he saw his mother sleeping peacefully with her arm around another little boy. Peter called, 'Mother! Mother!' but she heard him not.⁹

The children's book, *Peter Pan and Wendy*, revolves around Mr. and Mrs. Darling (based loosely on the Davies family) who have three children: Wendy, the oldest, and two younger boys, John and Michael. Mr. Darling, the very practical father, deals with "stocks and shares," earning just enough money so that his family can have a St. Bernard, Nana (based on Barrie's own St. Bernard, Porthos), and one housekeeper. Nana also acts as the children's nanny, thus her name as charmingly depicted by Alice B. Woodward (Fig. 6). The opening paragraph of the book sets the theme of the story, which is that children must grow up:

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to

Figure 11. Mabel Lucie Attwell, "Peter Pan and the Darling Children Fly to Neverland," 1921.



Figure 9. Alice B. Woodward, "The shadow was sewn back on," 1907.

her mother.... Mrs. Darling put her hand to her heart and cried, 'Oh, why can't you remain like this forever!' ...henceforth Wendy knew that she must grow up.¹⁰

The concern with growing old or finding a means of halting the process is not unique to Barrie's *Peter Pan*. In 1891 Oscar Wilde, an acquaintance of Barrie's, had published his novel of fin-de-siècle decadence, *The Picture of Dorian Gray*. Dorian, a handsome young man, discovers that he continues to be young while a portrait painted of him goes through the process of aging. In the novel Lord Henry Wotton's pointed remarks to Dorian, as the young man enjoys the scent of lilac bushes in a garden, are, in contrast to Mrs. Darling's, cryptic:

When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you.... Time is jealous of you, and wars against your lilies and roses.... Ah!



Figure 10. Paula Rego, "Wendy Sews Peter's Shadow Back On," Peter Pan, or, The Boy Who Would Not Grow Up, 1992.

realize your youth while you have it....

We learn in Barrie's story that Peter Pan has regularly visited the Darling children by flying in the nursery window, as depicted in

Figure 12. F.D. Bedford, "Wendy, Peter, and the Boys at Home Underground," 1911.





Figure 13. Alice B. Woodward, "Wendy Kisses Peter," 1907.

Bedford's 1911 illustration (Fig. 7) and more recently by Scott Gustafson (Figs. 8): "Mrs. Darling first heard of Peter when she was tidying up her children's minds. It is the nightly custom of every good mother." She asks Wendy who he is and receives the reply, "He is Peter Pan, you know, mother." Then thinking back to her childhood, Mrs. Darling remembers "a Peter Pan who was said to live with fairies."

During one of his nightly visits to Wendy and her two brothers, Nana interrupts Peter's interaction with the children, causing him to leap to the window to escape, but not fast enough to take his shadow with him: "slam went the window and snapped it off." This incident sets the stage for a return visit and the opportunity for Wendy to sew Peter's shadow back on (Fig. 9). In true middle-class Victorian fashion, Wendy has taken on one of the tasks normally expected of good mothers, sewing and mending, and as our narrator assures us: "Now Wendy was every inch a woman, though there were not very many inches." In her illustration of Wendy sewing Peter's shadow to his foot (Fig. 10), contemporary feminist artist Paula Rego places Peter's foot against Wendy's



Figure 14. Alice B. Woodward, "Peter and the Boys Kneeling Before Wendy," 1907.

womb, leading one commentator to suggest a possible sexual connotation.¹¹

The act of sewing on Peter's shadow leads Peter to invite Wendy to Neverland, where, in addition to telling stories to the Lost Boys who inhabit it, she could, in motherly fashion,

Figure 15. Paula Rego, "Peter Pan dueling with Captain Hook," 1992.



Figure 15. Paula Rego, "Peter Pan dueling with Captain Hook," 1992. A painting showing Peter Pan and Captain Hook in a duel on a wooden floor, with a shadow and a dog in the foreground.

"tuck us in at night... and... darn our clothes, and make pockets for us." While the Darling parents are at a party one evening, Wendy and her brothers decide to follow Peter to Neverland, as depicted by Mabel Lucie Attwell's illustration (Fig. 11). There are other inhabitants as well, resulting in a cycle of movement as Peter and the Darling children approach their destination:

The lost boys were out looking for Peter, the pirates were out looking for the lost boys, the redskins were out looking for the pirates, and the beasts were out looking for the redskins. They were going round and round the island, but they did not meet because all were going at the same rate.

Barrie's Neverland is not a passive nor always a pleasant place. We soon learn that it is a place where Peter and the Lost Boys live underground there, where they are sometimes endangered (Fig. 12). The pirate, Captain Hook, in particular, detests Peter, having lost one of his hands in a duel with the youth. In fact, as Karen Coats remarks, the character of Peter Pan and Hook provides one of the underlying leitmotifs of the story: the antagonistic relationship between childhood and adulthood. As she comments, "in the characters of Peter Pan and Hook, [Barrie] reveals the truly violent nature of that relationship and its groundedness in an irrational hatred."¹² In Barrie's narrative, people can be brutally murdered.

In fact, in contrast to the innocent expectations we might assume of a story purportedly

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Figure 16. Paula Rego, "Captain Hook Spies Wendy and the Boys," 1992.



for children, Neverland can be nightmarish. Sarah Gilead explains:

Neverland is a realm of death under the cover story of boyish fun and adventure. The boys live underground, each in a house whose entrance fits him exactly like a coffin....The ticking crocodile [which has swallowed both Hook's severed hand and a clock] is death itself (when the clock runs down, the prey is caught) or it is ourselves, doomed to the brief lifespans measured by our ticking hearts.¹³

While Peter Pan remains forever a boy, an enchanting image of everlasting youth, he is innocent to the wiles of love that can develop between girls and boys. However, Wendy, the fairy Tinker Bell, and the "redskin" Tiger Lily (whom Peter had rescued from the clutches of Hook) all seek Peter's affection. He seems immune to their advances and considers Wendy a wonderful surrogate mother. Peter exclaims to Wendy at one point, "You are so queer, and Tiger Lily is just the same. There is something she wants to be to me, but she says it is not my mother" (Fig. 13). As Chris Routh notes, Peter may have some instinctual desire for the feminine, normally defined as a shift from mother to lover, but this normal process was arrested at an infantile stage because of his prior displacement from the nursery.¹⁴

Interestingly enough, Barrie's creation of the fairy Tinker Bell, Peter's frequent companion, occurred during the late-19th, early 20th-century's infatuation with theosophy and spiritualism. The theosophists, organized around 1875 by Helena Blavatsky, put forward the thesis that the universe consisted of unseen forces, unifying both visible and invisible specters, including the reality of fairylike entities. Spiritualists claimed that a world of ghosts transcending the curtain between life and death could be called forth in séances and that photographs could sometimes reveal these manifestations.

In 1917 two young cousins, Elsie Wright (1900-1988) and Frances Griffiths (1907-1986) living in Cottingley, England, produced a small group of photographs purporting to show the images of tiny fairies in a glen in back of their home. Sir Arthur Conan Doyle learned of the photographs, believed in their actuality, and used some to illustrate an article on fairies he had been commissioned to write

for the 1920 Christmas edition of *The Strand Magazine*. As a Spiritualist, Doyle interpreted the photographs, which had been evaluated by professional photographers, as clear evidence of a psychic phenomena. Thus, Tinker Bell, as a character in Peter Pan, in essence coincided with a brief period of actual belief by some persons in such creatures.¹⁵

During one of her story-telling times with the boys, Wendy, living in a tiny cottage built by Peter and the Lost Boys, relates a story of a father and mother who miss their children (Fig. 14):

If you knew how great is a mother's love, you would have no fear.... You see, our heroine knew that the mother would always leave the window open for her children to fly back by.



Figure 17. Alice B. Woodward, "Captain Hook Falls into the Jaws of the Crocodile," 1907.

The boys are intrigued with the possibility of seeing a real mother again, and Wendy asks Peter to make arrangements for all of them to fly back home. From personal experience Peter objected to the idea that mothers always leave the window open. Although he pretends not to care that they'd all be leaving him soon, he does in fact care very much:

[H]e was so full of wrath against grown-ups,

who, as usual, were spoiling everything, that as soon as he got inside his tree he breathed intentionally quick short breaths at the rate of about five to a second. He did this because there is a saying in the Neverland that every time you breathe, a grown-up dies; and Peter was killing them off vindictively as fast as possible.

This hatred of grown-ups, expressed by Peter, is an unusually blunt indication of Barrie's obsession with childhood and his wish to relive what he no longer had, except through his activity with children. As some critics would propose, in oedipal terms Barrie has children fly to Neverland, encounter their father in symbolic form, and conspire with Peter to kill him by proxy.¹⁶ The same battle

between generations is most specifically symbolized in the conflict between the pirate Captain Hook and Peter, who's shown in Paula Rego's illustration as a small, nearly naked, vulnerable-looking youth fencing with the large, treacherous Hook (Fig. 15).

Through a complex set of circumstances, the Lost Boys, Wendy, and her two brothers are finally captured by Hook and his band (Fig. 16) and brought aboard their ship before they can fly home. Hook chances upon Peter asleep in his underground home, leaves some poison in Peter's cup, and returns to the ship, certain that he has, at last, triumphed over the cocky boy. But as Peter awakes and prepares to put the cup to his lips, Tinker Bell swoops in and drinks the poison. As she is fading away, Peter cries out to children everywhere with this memorable phrase: "Do you believe [in fairies]? If you believe, clap your hands; don't let Tink die." Hands are clapped and Tinker Bell is saved.

Peter flies to Hook's ship and engages him in a duel, which results in Hook falling over the edge of the ship's deck and into the jaws of the ever-present crocodile (Fig. 17). Time has literally caught up with our villain. During their duel, Hook had cried huskily, "Pan, who and what art thou?" to which Peter had responded, "I'm youth, I'm joy, I'm a little bird that has broken out of the egg."

Wendy, her brothers, and the Lost Boys fly back to the Darlings' nursery and are all warmly welcomed in the home, as Peter has observed from outside the window (Fig. 18). Peter sees Wendy once again before he flew away to Neverland, and she tries one last time

to elicit some manly affection from him:

“Oh dear, are you going away?... You don’t feel, Peter,” she said falteringly, “that you would like to say anything to my parents about a sweet subject?... About me, Peter?”

But Peter flies away. Wendy and the boys have chosen to grow up, grow old, and face the inevitability of death. Peter Pan has chosen to remain forever young. As Barrie once wrote, “Nothing that happens after we are twelve matters very much.”¹⁷

In the final analysis what are we to make of *Peter Pan*? If we were children having the story read to us, we could take the violence in stride as fantasy and look beyond the expressions of adult hatred expressed by Peter. The story is full of excitement and energy and is entertaining. But as perceptive adults intent on analyzing this story in more detail (keeping in mind that it was written by an adult who was most comfortable around small children), how do we evaluate it as children’s literature? In the most extreme of viewpoints, Jacqueline Rose has cast the book in Freudian terms, leaving no innocence to the claim of children’s simple amusement:

Peter Pan stands in our culture as a monument to the impossibility of its own claims—that it represents the child, speaks to and for children, addresses them as a group which is knowable and exists for the book, much as the book...exists for them.¹⁸

In other words, in its darkest recesses, the book is the cry of an adult man whose neurosis is tied to his dislike of adulthood and his fear of growing old. *Peter Pan*, proclaims Rose, was a convenient shield for “sidestepping everything which constitutes the fundamental illegibility of *Peter Pan*.”¹⁹ This admission is too bleak for most of us. After all, we generally love children, and essentially claiming that children’s literature reflects the author’s possible neurosis makes it difficult to delve into such childhood fantasy with the simple goal of pleasure. As James Kincaid has noted, claiming the child as a mirror reflecting our own possibly perverse desires becomes extremely complex:

Admiring children, responding to children

as erotic forms, investing one’s primary emotions in children, desiring children...helping children, molesting children, worshipping children, devoting one’s life to children, living for children, living through children: all these forms (and more) are available to us under the general rubric of “child love.”²⁰



Figure 18. Scott Gustafson, “Wendy and the Boys are Welcomed Back Home,” 1991.

In one of his many letters, Barrie wrote, “I fancy I try to create an artificial world to myself because the one I really inhabit... becomes too somber.”²¹ Perhaps this is enough said, and we can sit back and simply enjoy *Peter Pan*.

§§

Unless otherwise noted, all images are taken from books in the author’s collection.

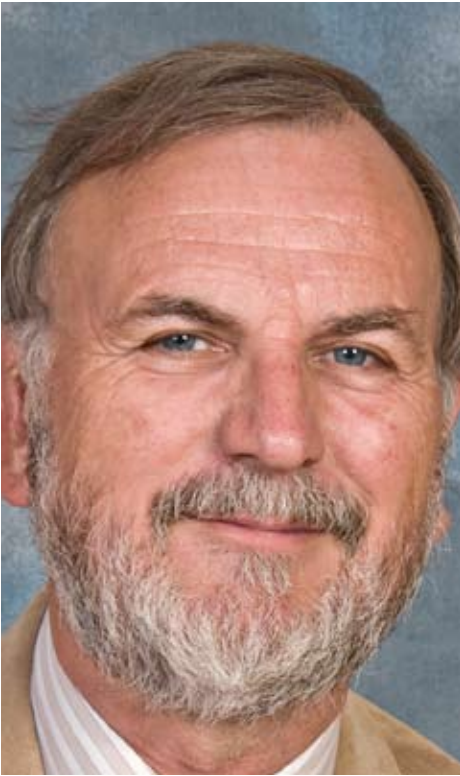
NOTES

- 1 See Jerry D. Meyer, “Picturing Nonsense: Lewis Carroll and *Alice in Wonderland*,” *Caxtonian*, Vol. XXIII, No. 12 (December 2015).
- 2 Allison B. Kavey, Introduction, in Kavey and Leter D. Friedman, eds., *Second Star to the Right: Peter Pan in the Popular Imagination*, New Brunswick: Rutgers University Press, 2009, pp. 3-4. By all accounts, the Llewelyn Davies boys consistently assured Barrie biographers that there was never any molestation. The most fervent critic of *Peter Pan* as inexorably tied to a neurosis defining Barrie’s approach to children and childhood is Jacqueline Rose in her landmark

book *The Case of Peter Pan, or, The Impossibility of Children’s Fiction* (London, Macmillan, 1984). She suggests, “Suppose...that Peter Pan is a little boy who does not grow up, not because he doesn’t want to, but because someone else prefers that he shouldn’t. Suppose, therefore, that what is at stake in *Peter Pan* is the adult’s desire for the child”(p. 3).

- 3 Jackie Wullschläger, *Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne*, New York: Free Press, 1995, p. 109. Notable in its promotion of the ideal Edwardian boy was the boy-men scout movement founded in England by Robert Baden-Powell around 1907.
- 4 Quoted in Wullschläger, *Inventing Wonderland*, p. 111.
- 5 J.M. Barrie, *Margaret Ogilvy, by Her Son*, J.M. Barrie, New York: Charles Scribner’s Sons, 1923, p. 156.
- 6 Quoted in Wullschläger, *Inventing Wonderland*, p. 121.
- 7 J.M. Barrie, *Peter Pan in Kensington Gardens: From The-Little-Bird*, London: The Folio Society, 2004, p. 24.
- 8 Barrie, *Peter Pan in Kensington Gardens*, p. 150.
- 9 Barrie, *Peter Pan in Kensington Gardens*, pp. 93-94.
- 10 All quotations from *Peter Pan and Wendy* are from the 1926 New York: Scribner’s edition, illustrated by Mabel Lucie Atwell.
- 11 Chris Routh, “Man for the Sword and for the Needle She”: Illustrations of Wendy’s Role in J.M. Barrie’s *Peter and Wendy*,” *Children’s Literature in Education*, Vol. 32, No. 1, 2001, p. 68.
- 12 Karen Coats, “Child-Hating: *Peter Pan* in the Context of Victorian Hatred,” in Donna R. White and Anita Tarr, eds., *J.M. Barrie’s Peter Pan In and Out of Time*, Children’s Literature Association Centennial Studies Series, No. 4, Lanham, MD: Scarecrow Press, 2006, p. 4.
- 13 Sarah Gilead, “Magic Abjured: Closure in Children’s Fiction,” in *PMLA*, Vol. 106, No. 2 (March 1991), p. 286.
- 14 Chris Routh, “Man for the Sword and for the Needle She,” pp. 67-68.
- 15 In the early 1980s Elsie and Frances admitted that the photographs were faked, using cardboard cutouts of fairies copied from a popular children’s book. See the excellent Wikipedia article on the “Cottlingley Fairies.”
- 16 Maria Tatar, “Introduction,” in *The Annotated Peter Pan: The Centennial Edition*, Maria Tatar, ed., New York: W. W. Norton, 2011, p. lii.
- 17 Barrie, *Margaret Ogilvy, by Her Son*, p. 42.
- 18 Rose, *The Case of Peter Pan*, p. 1.
- 19 Rose, *The Case of Peter Pan*, p. 86.
- 20 James R. Kincaid, *Child Loving: The Erotic Child and Victorian Culture*, New York: Routledge, 1992, p. 187.
- 21 Lisa Chaney, *Hide-And-Seek with Angels: A Life of J.M. Barrie*, London: Hutchinson, 2005, p. 123.

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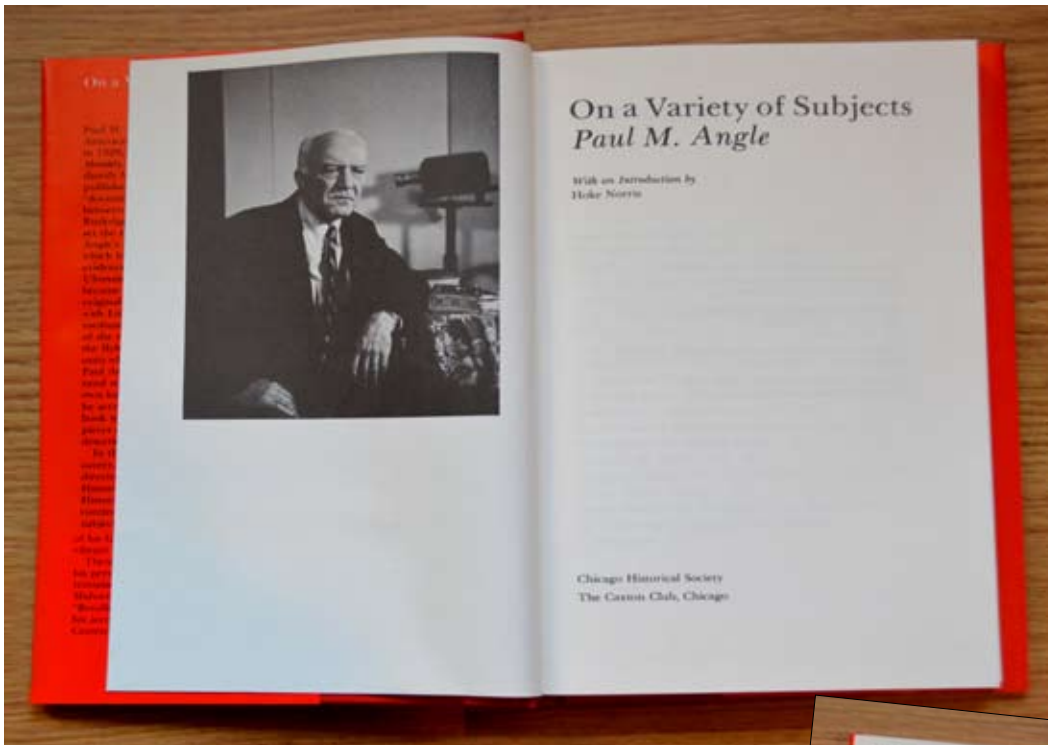
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Paul M. Angle: Moments in American History

Taking a look at the backlist of Caxton Club publications still available for purchase



Paul M. Angle, *On a Variety of Subjects*, Chicago Historical Society/Caxton Club, 1974.

Dan Crawford

Paul Angle, fresh from college, took a position with the Lincoln Centennial Association, then largely drifting since the centennial had happened years before. He was allowed to edit the quarterly *Bulletin*, getting some useful writing experience. He went on to the Illinois State Historical Library and then the Chicago Historical Society (now the Chicago History Museum). On his way, he wrote and edited a couple dozen books of history and biography, many dealing with Lincoln and/or the Civil War.

In 1974, at the age of 74, he assembled this collection of his shorter prose to be published jointly by two organizations he had headed. The selection is his own, so if he comes off as a cynic and curmudgeon, he must have wanted it that way. Did he deliberately choose the ones in which he was angry, or did he write most of his short pieces in a mood of irritation?

A majority of these essays deal with his specialty in history. He includes the piece that brought him to the attention of the public, attacking a newly discovered collection

of Lincoln documents that *Atlantic Monthly* had heartily endorsed (they turned out to be fakes, despite their discoverer's insistence that at least they were dictated from the spirit world by Lincoln himself), as well as his article attacking the Civil War Centennial Commission (which helped get its directors booted). It also includes his radio appreciation of "John Brown's Body" (Stephen Vincent Benet, he felt, had gotten the Civil War right).

Most of the rest deal with other moments in American history. You get short pieces on the Pilgrims, John Peter Zenger, the Declaration of Independence, and his observations on the larger topics of the value of history and book collecting in history. (He describes his experiences with a dealer in manuscripts whom he calls a "thoroughly evil man.") A pair of articles, which he calls "Rough Stuff," deal with violent episodes in the history of Illinois.

His work is a mix of the scholarly and the personal – he took history seriously and expected other people to do so as well. The

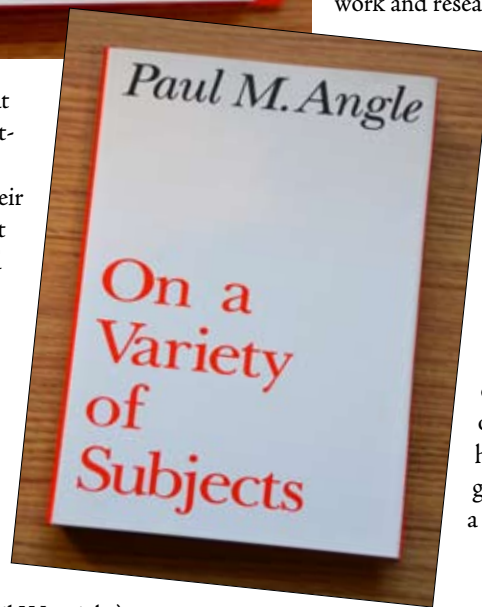
suggestion, during preparation for the Civil War Centennial, that a company be licensed to produce flavors of ice cream named for individual battles filled him with loathing. He not only says so, he explains why. His one short story, included here, is of a piece with the rest. Based on actual incidents from his life, the mood is accurately conveyed by its title, "God Damn Stephen Brush!"

Perhaps the best blend comes in an obituary for author Benjamin P. Thomas, whom he describes as a worthy scholar whose books were simply too esoteric to achieve a wide audience until his best-selling biography of Lincoln. Angle hated overly familiar biographies, so the first half of the article sticks to the man's work and research. But he couldn't

finish a farewell to a friend and colleague (and fellow Caxtonian) without telling a few stories in the more personal second half.

If you have an interest in American history, or are short of curmudgeons on your reading list, here's a selection of good, solid writing at a very reasonable price.

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Octavo, xxiii + 192 pages, with a photographic frontispiece portrait. Designed by Cameron Poulter and printed by Edwards Brothers, Ann Arbor, Michigan. Bound in full orange-red cloth over boards, gold stamped on the spine, with printed dust jacket. The edition consisted of 2,000 copies, 500 reserved for the Caxton Club and 1,500 for the Chicago Historical Society. To order, send payment to Caxton Club, 60 West Walton Street, Chicago, IL 60610-3305. Price \$6.25 members, \$10. nonmembers.

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: **"The Shogun's World: Japanese Maps from the 18th and 19th Centuries"** (a range of maps depicting both material and spiritual realms), through November 6. **"Abstract/Object"** (cameraless photography), through January 8, 2017.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Pressing for Plants: Herbaria in Books"** (actual plants are pressed into the pages often with artistic flair), through November 6.

Chicago Cultural Center, 78 E. Washington St., Chicago, 312-744-6630: **"Stand Up for Landmarks! Protests, Posters & Pictures"** (images, artifacts, and ephemera relating to saving Chicago landmarks), ongoing.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Lincoln's Undying Words"** (Lincoln's changing views toward slavery through five key speeches made between 1858 and 1865), through February 20, 2017. **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"See Shakespeare in Chicago"** (over 130 years of Shakespeare productions across Chicago), through October 30. **"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.

Loyola University of Chicago Cudahy Library, 1032 W. Sheridan Road, Chicago, 773-508-2632: **"Art Young Cartoons from the Collection of Anthony J. Mourek"** (38 Art Young drawings plus books, prints, and zinc plates from the collection of Caxtonian Anthony Mourek, including drawings from 1892 of then-mayor Carter Harrison; of Chicago's "Levee"; and of FDR from 1943), Donovan Reading Room, through March 31, 2017.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Creating Shakespeare"** (Shakespeare's life and afterlife, from the 16th century through the 21st), through December 30.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"Dawes Delivers the Vote: A Libraries Exhibit"** (political correspondence, speeches, two original *Chicago Tribune* editorial cartoons, and ephemera from the presidential campaign trail of 1924 in an exhibit about U.S. vice president and Evanston resident Charles G. Dawes), Deering Library third floor, through November 11.

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.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **"Alma Lach's Kitchen: Transforming Taste"** (explores the Chicago chef's culinary career and displays selections from her collection of cookbooks), through January 6, 2017.

Art Institute / Abstract/Object

BARBARA KASTEN. UNTITLED, 1974. RESTRICTED GIFT OF MR. AND MRS. MYRON GOLDSMITH.



Loyola University Library / Art Young Cartoons
NEW YEAR CARD, 1938. INK DRAWING, 8 X 12 IN.



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

Caxtonians Collect: Wilbert Hasbrouck

Interviewed by
Robert McCamant

Not only is Wilbert Hasbrouck an inveterate collector himself, he has also been the enabler of other collectors. With his wife, Marilyn, he has been not only the seller of books, but also the publisher of books and magazines. Nearly everything involved has something in common: a relation to the architecture of the Chicago region and the midwest.

In the beginning there was *A System of Architectural Ornament* by Louis Sullivan. In 1961, Hasbrouck became convinced that it was a very important book for midwestern architects, but copies were as scarce as hens' teeth. When they finally located one (in the University of Illinois at Chicago library), they produced a facsimile edition of 250 copies. They were flabbergasted when Henry Tabor of Kroch's and Brentano's ordered 50 copies for the store!

Their next title was a reproduction of the limited edition of *The House Beautiful*, a Frank Lloyd Wright-designed book, written by William Channing Gannett, that was a paean to simplicity and craftsmanship for homes and marriages. Hasbrouck searched high and low for a copy to reproduce, and finally found one. The seller would not declare a price, but asked Hasbrouck to name one. Quickly calculating all the resources he could summon, he said \$250, and had a deal. Only when he got it home did he discover that it was copy number 1, signed by both Wright and William H. Winslow, who had hand-printed it.

Hasbrouck grew up in Iowa and studied architecture at the school of engineering at Iowa State College. He loved math and physics, and worked summers as a mason's tender for a construction company. After graduation, he moved to Chicago and went to work for the building department of the Illinois Central Railroad. He was at the IC for 13 years, with two years out for the army. "The IC had seven or eight thousand buildings all over the midwest," he told Susan Benjamin of the Chicago Architects Oral History Project at the Art Institute. "Many of them were



extremely well built and designed by fine architects. The Illinois Central was, as far as I know, the only client that ever hired Louis Sullivan three times."

From the Illinois Central, Hasbrouck moved to the American Institute of Architects in 1968. This was the period of furor over the destruction of the Chicago Stock Exchange, and the organization was a good place to keep in touch. Not to say that he and Marilyn weren't already in touch: they had discovered the Chicago Heritage Committee in 1959, in time to picket the demolition of the Garrick Theatre; they were also involved in the establishment of the Chicago School of Architecture Foundation, founded largely to save Glessner House.

Then in 1964, he and Marilyn started publishing the *Prairie School Review*, the only privately funded journal of architectural history in the world. According to the Art Institute's finding aids for archival collections, it was the earliest scholarly journal to feature illustrated articles on various Prairie School projects, as well as reviews of current publications and preservation news. (It continued to publish

until 1977.) I didn't capture exactly how they described their working relationship on the magazine, but it was to the effect that Wilbert would stir up contributions, and Marilyn would follow through and ensure the issue came out.

In 1968, Marilyn opened the Prairie Avenue Bookshop (last at 418 S. Wabash Avenue), which was one of the world's most notable bookstores dealing in architectural topics. (It closed in 2009. Chicago artist Theaster Gates has taken 14,000 books from the store and turned them into a library.)

Meanwhile, in 1975 Hasbrouck himself went back into the private practice of architecture, specializing in planning restoration projects. One of the most important was the Clarke House, generally considered the oldest surviving structure in the city of Chicago. It needed to be relocated to the other side of the 'L' tracks, and according to the city web site, "Among the possibilities considered and rejected were slicing the house into sections, and airlift by helicopter, an overnight removal

and replacement of an 'L' span over one street, and an excavation that would allow the house to move under the 'L' tracks... The decision was made to lift the 120-ton structure over the 'L'. The house was picked up and transported on wheeled dollies to the point where the 'L' crosses 44th Street between Calumet and Prairie Avenues. There the house was slowly jacked up 27 feet on wooden cribs until it stood slightly above the 'L' tracks. At exactly one minute after midnight on Sunday, December 4, 1977, when 'L' traffic was at a minimum, all train service on the line was halted. Temporary rails were laid across the tracks, cables were attached to the house, and trucks on the street below pulled the house slowly across the tracks."

Not only have the Hasbroucks collected a great deal of paper materials, they are also inveterate collectors of artwork. Their apartment is covered with art acquired in Chicago and around the world. Hasbrouck joined the Caxton Club twice: first in our centennial year, 1995, and then again in 2014. "I guess I just got too busy for a while there," he says.

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Bookmarks...

Luncheon: Friday, October 14, Union League Club
Henry Bienen: The Poetry Foundation after the Lilly Gift

“Poetry alone, of all the fine arts, has been left to shift for herself...” So read a brief editorial in a slender new publication called *Poetry* when it debuted in October 1912. Well, it shifts alone no longer, thanks to a remarkable bequest by Ruth Lilly that transformed the tiny but proud publisher of *Poetry* magazine into Chicago’s own Poetry Foundation. *Poetry* is the longest-running magazine dedicated to verse in the English language, but the publisher began a remarkable transformation when the Lilly gift was announced in 2003. What is the foundation doing with this opportunity? You’ll hear the answer directly from its president, Henry Bienen, who will take you behind the scenes to reveal the foundation’s public and inner workings and describe resources that include a unique library featuring more than 30,000 titles. A gifted speaker and storyteller, Bienen has deep roots in the Chicago area. After attending Cornell University, he received advanced degrees from the University of Chicago and served as Northwestern University’s president from 1995 until 2009. You’ll want to hear this presentation, chapter and verse!

*October 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. **Reservations or cancellations by noon Wednesday for Friday lunch.** Call 312 255 3710 or e-mail caxtonclub@newberry.org*

Beyond October...

NOVEMBER LUNCHEON

She was a Lady, Macbeth, who married a Chicago industrialist named Glessner. They built a landmark Prairie Avenue house featuring a superb library where she hosted reading groups. What did they read? On November 11 you’ll learn that and more from William Tyre, executive director of Glessner House.

NOVEMBER DINNER

November 16, Union League Club. Speaker: Mindy Dubansky, librarian at the Thomas J. Watson Library, Metropolitan Museum of Art. The topic: “Books: The Art of Books That Aren’t.” This evening also will announce the 2016 Caxton Club grant recipients and host our past winners.

Dinner: Wednesday, October 19, Newberry Library
Jill Gage on “Creating Shakespeare”

Jill Gage, Newberry Custodian of the John M. Wing Foundation on the History of Printing and Bibliographer for British Literature and History, will give us the curator’s tour of the Newberry exhibition “Creating Shakespeare,” the story of Shakespeare’s prolific life and afterlife from the 16th century to the 21st. The exhibit explores the myriad ways Shakespeare has been defined and reinvented during the 400 years in which he has become the Bard for the ages. Gage will reveal the challenges of creating a Shakespeare exhibit that brings fresh and scholarly insights to this grand story. The dinner will feature an English menu, the promise of a full bar and English session beer, and a treasure from the vault.

*October Dinner: Newberry Library, 60 West Walton Street. The evening will follow this order: Shakespeare exhibit open for viewing at 4:30 pm. Social gathering in Towner Lounge: 5-6:00 pm. Program: 6:00 pm. Three-course dinner following the program. Program only, free. Dinner, \$60. **Reservations are required for either the program only or the program/dinner combination. Reservations MUST be received no later than NOON Monday, October 17.** Dinner cancellations or no-shows after this time will be billed. To reserve call 312-255-3710 or e-mail caxtonclub@newberry.org.*

DECEMBER LUNCHEON

Mr. Bumble’s cry that “the law is an ass” and the suggestion to kill all the lawyers reflect the role law plays in life and literature. Emily Kadens, a specialist in premodern European legal history, will open Northwestern’s remarkable collection of rare law books to tell the fascinating story of how volumes dating to the 13th century influence our lives.

DECEMBER DINNER

On December 14 (note that this is the *second* Wednesday of the month), we’ll meet at the Newberry Library for our annual holiday revels including a fund-raising auction. Get your auctionable materials to Dan Crawford at the Newberry!