

Twenty Years at Hull-House

A great Chicago book: a guide to creating civic well-being in troubled times



...that the good we secure for ourselves is precarious and uncertain, is floating in mid-air, until it is secured for all of us and incorporated into our common life.¹ —Jane Addams

Rebecca Anne Sive

Twenty Years at Hull-House, written by Jane Addams and published in 1910, is Addams's account of how to imagine and secure civic good in troubled times. Since I first read *Twenty Years at Hull-House* in college, I have returned to it repeatedly, for there is much wisdom in its pages. I discussed its value — I went so far as to call it “every woman’s bible” — in a paper I gave to the Caxton Club on March 8 (International Women’s Day), 2013. At that time, I was

reviewing final proofs of *Every Day Is Election Day: A Woman’s Guide*, my own primer for public leadership. I thought *Twenty Years at Hull-House* would be inspirational context. It was. It remains so today, when I share Addams’s insight again, hopeful that as Addams inspired so many Chicagoans in her gilded age to work for good, she will again inspire in ours.

In a speech to the Union League Club in 1903, Addams asked her audience: “What did [George Washington] write in his last correspondence? He wrote that he felt very unhappy on the subject of slavery.” Continuing, Addams said: “That was a century ago. A man who a century ago could do that, would he, do you think, be indifferent now to the great questions of social maladjustment which

we feel all around us?”²

Sadly, here we are — another century hence — feeling all around *us* those very same “great questions of social maladjustment”: immigration, poverty, women’s unequal rights, racial inequality, and Steve Tomashefsky’s and my favorite high school essay topic: industrial statesman or robber baron?

While Jane Addams wrote a dozen books, it is *Twenty Years at Hull-House* that has stood the test of time. Recently, it was listed at number three by the *Guardian* on a list of “The Top 10 Books about Chicago,”³ after *Sister Carrie* and *The Jungle* and followed by *Native Son*, all three novels imagined from what Addams experienced firsthand in her Chicago neighborhood — one so like Sister Carrie’s,

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This issue guest edited by
Susan R. Hanes.

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Jurgis Rudkus's, and Bigger Thomas's.

However, after arriving at his conclusion about the importance of *Twenty Years at Hull-House*, the author of the *Guardian* article damns Addams with faint praise, describing her as "a classic bluestocking whose sense of noblesse oblige may now seem condescendingly de haut en bas [sic]," then grudgingly admitting that "she and her work helped thousands of people have better lives, and inspired generations of women activists to come."⁴

Yes, Addams was, as the Oxford Dictionaries describes, a "bluestocking," "an intellectual or literary woman."⁵ And, yes, her language is courtly. But *Twenty Years at Hull-House* is in no way an account of a fancy lady's noblesse oblige – helping, and then help bestowed – retreating to her true life among the "haut."

It is an account of a woman who not only worked for the "bas," but lived among them, of her political awakening and lifelong work as a community organizer on their behalf.

Indeed, Addams described her purpose in founding Hull-House as nothing less than to "put things to rights."⁶ That's why *Twenty Years at Hull-House* has withstood the test of time. It describes a courageous policy agenda (for example, advocating for workers' rights and for world peace), a revolutionary social justice strategy (creating a settlement house – more on this below), and a daily campaign for civic good by the most unlikely of candidates in the most unlikely of places, in an honest-to-goodness "slum." (Tearing down that neighborhood and Hull-House a half century later, Chicago Mayor Richard J. Daley boasted about how quickly he had destroyed Hull-House and its surrounding community for something he viewed as so much better.)⁷

Visits to Toynbee Hall and the People's Palace, two East London settlement houses, had convinced Addams that a settlement

house was needed in the shame of the cities⁸ that was Chicago in 1889: "[An experience] perhaps unconsciously illustrated the difference between the relief-station relation to the poor [the "bas"] and the Settlement relation to its neighbors, the latter wishing to know them through all the varying conditions of life, to stand by when they are in distress, but by no means to drop intercourse with them when normal prosperity has returned, enabling the relation to become more social and free from economic disturbance"⁹ (italics mine).

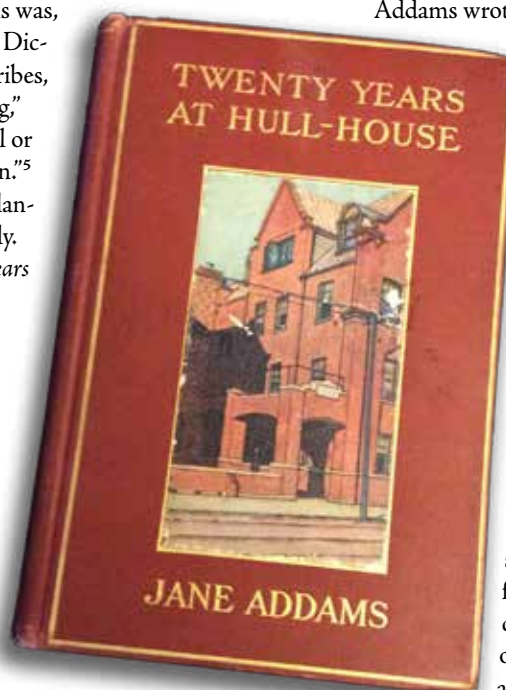
Addams wrote that she was driven to found

Hull-House because she realized that there was no place "somewhere in Church or State [where there is] a body of authoritative people who will put things to rights as soon as they really know what is wrong."¹⁰ In sum, if things were to be put to rights, she would have to do it, since neither the churchmen nor the government men had got the job done.

Though too few were as courageous as she, Addams situated her motivation to found Hull-House in a group context, "a heritage of noble obligation which young people accept and long to perpetuate. The desire for action, the wish

to right wrong and alleviate suffering, haunts them daily. Society smiles at it indulgently instead of making it of value to itself. The wrong to them begins even farther back, when we restrain the first childish desires for 'doing good,' and tell them that they must wait until they are older and better fitted. We intimate that social obligation begins at a fixed date, forgetting that it begins with birth itself"¹¹ (italics mine). Wow: from birth on, we have a duty to "put things to rights." This is way more than having "helped."

Muckraking writer Ida Tarbell, Addams's colleague and friend, at the time an editor at *The American Magazine*, and, according to an Addams biographer, Katherine Joslin, "the book's grandmother,"¹² serialized *Twenty Years at Hull-House* when it was first published. The excerpts she chose were set up by a series Tarbell wrote, "The American Woman," which "traces the story of female achievement from 1776 through the years of the Civil War and makes the case for female involvement in the public sphere, including the natural right to



...political power.”¹³ Tarbell had determined that she and Addams shared the same goal: to gain public power in order to achieve social justice. They agreed: just do it.

In this context, remember that Hull-House was founded 31 years before the 19th Amendment secured American women’s suffrage. Indeed, the founding of Hull-House occurred during heated battles over how even to achieve women’s suffrage, much less women’s political power. Addams (and Tarbell) trailblazed anyway.

Wrote Henry Steele Commager, in the introduction to the edition of *Twenty Years at Hull-House* I read 45 years ago, quoting Lincoln Steffens, another muckraking contemporary of Addams, writing in *The Shame of the Cities*, Chicago in 1889 was “first in violence, deepest in dirt; loud, lawless, unlovely, ill-smelling...the teeming tough among [American] cities.”¹⁴

Continuing his description of what awaited Addams on Halsted Street, Commager wrote: “Chicago [was where] all the evils and vices of American life seemed to be exaggerated.... It was an America familiar to us in the novels of Theodore Dreiser (*Sister Carrie*) and Upton Sinclair (*The Jungle*), an America that accepted uncritically the grim doctrines of Social Darwinism that promised success to the strong and the ruthless, and remorselessly condemned the weak and the helpless to defeat.”¹⁵ (Sound familiar?)

Addams rejected this state of affairs wholesale. She moved into Hull-House, along with her equally stalwart companion, Ellen Gates Starr, got to work, and in 1910, shared what she had learned in 20 years there.

Addams remained at Hull-House until her death. Throughout, she wrote, sharing her “social thought,” as another biographer, Christopher Lasch, characterized her books and hundreds of articles.¹⁶ However, it is *Twenty Years at Hull-House* that best and most personally lays out Addams’s ideas for securing good for all.

Below, I’ve shared passages from *this bible* that I think best illustrate her approach.

1. BE AN IDEALIST

Addams wanted to believe that “the things which make men [and women] alike are finer and better than the things that keep them apart, and that these basic likenesses, if they are properly accentuated, easily transcend the less essential differences of race, language, creed and tradition.”¹⁷ (I confess that in our troubled world my mind and heart are comforted by this glorious idealism. We can

overcome.)

2. BELIEVE IN DEMOCRACY FOR ALL

Addams believed that democracy – and the economic opportunity it presumes – is for all, not only for the moneyed classes. “Doubtless the heaviest burden of our contemporaries is a consciousness of a divergence between our democratic theory on the one hand, that working people have a right to the intellectual resources of society, and the actual fact on the other hand, that thousands of them are so overburdened with toil that there is no leisure nor energy left for the cultivation of the mind.”¹⁸ Here, Addams’s “haut” language affirms her belief that all Americans have an equal right to participate in democracy, albeit doing so by describing her belief that all should have “energy left for the cultivation of the mind.”

Lest you doubt what Addams was driving at, she then wrote: “Those who believe that Justice is but a poetical longing within us, the enthusiast who thinks it will come in the form of a millennium, those who see it established by the strong arm of a hero, are not those who have comprehended the vast truths of life. The actual Justice must come by trained



intelligence, by broadened sympathies toward the individual man or woman who crosses our path; one item added to another is the only method by which to build up a conception lofty enough to be of use in the world.”¹⁹

3. BEFRIEND DECISION MAKERS

Allen Davis, Addams’s great biographer, describes the community organizing Addams and Ellen Gates Starr undertook to garner support for creating Hull-House. “Jane went from the Woman’s Club to the anarchist Sunday school, from elegant receptions in the palatial townhouses of Chicago’s Gold Coast to [travels] through...slums, from lecturing to some of the wealthiest women (at The Fortnightly Society, for instance) in the city to teaching poor and dirty children how to model in clay.”²⁰ According to Davis, she even

joined Fourth Presbyterian so that she could meet “leaders in philanthropy.”²¹

After she met these leaders in philanthropy, Addams built personal relationships with them, to use to benefit the Hull-House community. (For instance, she did so at The Fortnightly, [where she was a member], whose other members at the time included Bertha Palmer and Louise de Koven Bowen, among those who funded Addams’s projects.)²²

Ponder Addams here, calling on another kind of decision maker to enlist in her cause, recounting an incident when she went to the defense of a supposed anarchist: “As the final police authority rests in the mayor, with a friend who was equally disturbed over the situation, I repaired to [the mayor’s] house on Sunday morning to appeal to him in the interest of a law and order that should not yield to panic. We contended that to the anarchist above all men it must be demonstrated that law is impartial and stands the test of every strain. The mayor heard us through with the ready sympathy of the successful politician.”²³ Smartly, Addams couches her success not in her own persistent work, or access to decision makers, but in the “ready sympathy of the successful politician.” Like I said, make friends all over the place.

4. CREATE AN INSTITUTIONAL CONTEXT IN WHICH TO FOSTER UNIQUE SYSTEMIC CHANGE

Addams found it difficult to decide what to do once she graduated college. She tried medical school (and got sick), teaching (according to Allen Davis, “she went to a sewing school for poor children,” but, writing about the experience: “I found I couldn’t make button holes very well”),²⁴ and engaged in other charitable work (of the noblesse oblige sort). None satisfied. She wanted a greater public purpose and a wider field of opportunity.

Describing this lost decade, Addams wrote: “I was absolutely at sea so far as any moral purpose was concerned, clinging only to the desire to live in a really living world and refusing to be content with a shadowy intellectual or aesthetic reflection of it.”²⁵

After attending a bullfight, she described her epiphany, in the *Twenty Years at Hull-House* chapter titled: “The Snare of Preparation” (a phrase Addams credits to Tolstoy): “In deep chagrin I felt myself tried and condemned, not only by this disgusting experience but by the entire moral situation which it revealed. It was suddenly made quite clear

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to me that I was lulling my conscience by a dreamer's scheme, that a mere paper reform had become a defense for continued idleness. ...I had made up my mind that next day, whatever happened, I would begin to carry out the plan [to create Hull-House]."²⁶

It was off to East London to visit Toynbee Hall and the People's Palace to learn how, having visited once before and having done nothing about "the plan."

"Our endeavors [were] to make social intercourse express the growing sense of the economic unity of society and to add the social function to democracy.... Hull-House was soberly opened on the theory that the dependence of classes on each other is reciprocal; and that as the social relation is essentially a reciprocal relation, [the settlement, *where in people of one social class live amidst another*] gives a form of expression that has peculiar value" (italics mine).²⁷

less these very organizations would have been impossible, had not the public conscience been aroused and the community sensibility quickened by these same ardent theorists."²⁸ Addams clearly asserts that all could be – and needed to be – a part of putting things to rights.

Foreshadowing Barack Obama in Chicago earlier this year in his exhortation to his followers to focus on issues of basic, community well-being, 125 years ago, Addams did what Obama preached: "Show up. Dive in. Persevere."²⁹ Here is one example: "We also quickly discovered that nothing brought us so absolutely into comradeship with our neighbors as mutual and sustained effort such as the paving of a street, the closing of a gambling house, or the restoration of a veteran police sergeant."³⁰

6. CHOOSE POLITICS – EVEN POLITICAL OFFICE – BECAUSE IT IS REQUISITE TO IMPROVING THE

teachers were arguing over salary levels, and how teacher competency would be measured (sound familiar?), Addams wrote: "The whole situation between the superintendent supported by a majority of the Board, and the Teachers' Federation had become an epitome of the struggle between efficiency and democracy; on one side a well-intentioned expression of the bureaucracy necessary in a large system but which under pressure had become unnecessarily self-assertive, and on the other side a fairly militant demand for self-government made in the name of freedom."³²

Here, Addams describes another political project: in order to pass "the first factory law of Illinois, regulating the sanitary conditions of the sweatshop and fixing fourteen as the age at which a child might be employed... a little group of us addressed the open meetings of trades-unions and of benefit societies, church organizations, and social clubs literally every evening for three months.... The Hull-House

residents that winter had their first experience in lobbying."³³

Sadly – and too often – a woman's life of political advocacy, *no matter how mildly described*, is met with disapproval. Addams experienced this when she became active in the peace movement, as an organizer of the Women's Peace Party (in 1915), and then



Located in the Near West Side of Chicago, Illinois, Hull House opened its doors in 1889.

5. ENGAGE ACTIVISTS OF COMPLEMENTARY SKILLS

Addams wrote: "At any rate the residents [the "residents" were mostly middle-class women like Addams] at Hull-House discovered that while their first impact with city poverty allied them to groups given over to discussion of social theories, their sober efforts to heal neighborhood ills allied them to general public movements which were without challenging creeds. But while we discovered that we most easily secured the smallest of much needed improvements by attaching our efforts to those of organized bodies, neverthe-

COMMON GOOD

Addams wrote: "One of the first lessons we learned at Hull-House was that private beneficence is totally inadequate to deal with the vast numbers of the city's disinherited."³¹ Consequently, Addams became active in politics. In 1905 she was appointed to the Chicago Board of Education. She remained a political activist until her death 30 years hence, becoming an increasingly important politician in the international and national arenas, while remaining committed to local Chicago politics, albeit understanding its complexities and frustrations. For instance, describing a period when the Chicago Board of Education and its

as founding president of the Women's International League for Peace and Freedom (in 1919). The University of Chicago – where she had been an adjunct lecturer, had helped found its school of social service administration, and whose first directors, Hull-House residents Sophonisba Breckinridge and Edith Abbott, she trained – refused to give her an honorary degree. And, according to Commager, "the Daughters of the American Revolution stigmatized [Addams] as a factor in a movement to destroy civilization and Christianity."³⁴ Redemption of a sort came shortly before Addams's death when, in 1931, she won the

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Susan Jackson Keig and the Chicago 27

Alice Schreyer

Susan Keig was among the Caxtonians who participated in the January 12 Caxton on the Move event at the Richard J. Daley Library in Special Collections and University Archives at the University of Illinois Chicago. We had come to view the exhibition “Selling Design: 27 Chicago Designers 1936-1991,” which celebrated the 80th anniversary of the founding of the 27 Chicago Designers. Keig, a leader in the Chicago design community for decades, was a member of the collaborative from 1975 to 1991.

Women designers make up about 50 percent of the profession today, but that was certainly not the case when Keig entered the field. She acknowledges the challenges faced by women of her generation, but was undaunted by them: “I have felt the strangulation of the educational systems, sex discrimination, political inefficiency, social mores, and cultural gaps, but I’ve never lost the sense of excitement. I’m busier now than ever, and enjoying every minute.”

A Lexington native, and a graduate of the University of Kentucky, Keig studied at the Institute of Design. The Bauhaus principles of functionality and simplicity motivate her design work and her deep engagement with the traditions and objects of the Shakers. In an article she wrote for the *Caxtonian*, “When the Bauhaus meets the Shakers,” (December



Susan Jackson Keig

This page has been corrected after printing; printed copies do not match it.

2001), she describes “a parallel in the functional design of the Shakers and the mantra ‘form follows function’ of this German school of design formed over 80 years ago – the Bauhaus.” Design for the Shakers is an expression of their religious beliefs; for Keig, modern design is a vehicle for improving human life: “The world is our office – literally no confines to what we might do, especially in conjunction with architects, behavioral scientists, urban planners, and the government.”

Over the course of her career, Keig achieved notable successes in publishing and at design firms before establishing herself as an independent art designer and design consultant. The first woman president of the Society of Typographic Arts and recipient of over 250 awards and grants for

her preservation work, she has taught at Hull House and the Institute of Design and lectured widely. Her work has been the subject of a number of one-woman shows at the American Institute of Graphic Design in New York and other venues. Among the publications she has written, edited, designed, illustrated, and published, and the exhibitions she has curated, are a number that bring together her design work and her renowned collection of Shaker photographs.

In Keig’s own words, “Perhaps designers could help solve the dilemma we are in, if given a chance. Good designers utilize human resources regardless of sex, color, status, or even age. It’s a point of view – a projection of what might be, that makes it all so urgent.”

§§



27 Chicago Designers at the opening of “Selling Design: 27 Chicago Designers 1936-1991” (October 21, 2016). Back row (L to R): Rick Valicenti, Dana Arnett, John Greiner, Anthony Ma, Ron Kovach, Jack Weiss, Kurt Meinecke, David Anderson; front row (L to R): Bob Vogle, Ed Bedno, Susan Jackson Keig, Art Paul, Hayward Blake, Norm Perman.

photo / Peter Wachter

photo / Susan Hanes

Dead Feminists: Historic Heroines in Living Color

by Chandler O'Leary and Jessica Spring. Seattle: Sasquatch Books, 2016
Reviewed by Margaret McCamant

"There is nothing complicated about ordinary equality." —Alice Paul (1885-1977)

By writing *Dead Feminists: Historic Heroines in Living Color* (Seattle: Sasquatch Books, 2016), Chandler O'Leary and Jessica Spring have given us a companion to their series of posters, *Dead Feminist Broadside*s. Twenty-four of the hand-drawn, hand-lettered, and letterpress printed limited edition posters have appeared since late 2008. I subscribe to the series, and my collection includes all but the first poster. I'm missing that one because it had a short print run and had already sold out when I discovered the series at the second Codex Book Fair and Symposium in February 2009.

Each of the 24 posters is described in detail, from the process of identifying a contemporary issue and finding a quote, to background on the speaker, through preliminary sketches and details of the illustration and printing processes. The date of creation, the current issue connected to the quote, and the print run are listed for each. The reader can choose to focus on the women's biographies, the details of the artistic process, or the evolving definitions of feminism in American society.

The broadside was chosen as the vehicle, primarily for its historic role as announcement and rabble-rouser. The tradition of broadsides as a quick and cheap means of disseminating information was crucial to their original use. Today the broadside survives as an art form that relies on text for concept and design. We're all familiar with the electronic replacements for this kind of short-form announcement. O'Leary and Spring acknowledge their roles: they're producing paper broadsides but also posting them online — best of both media.

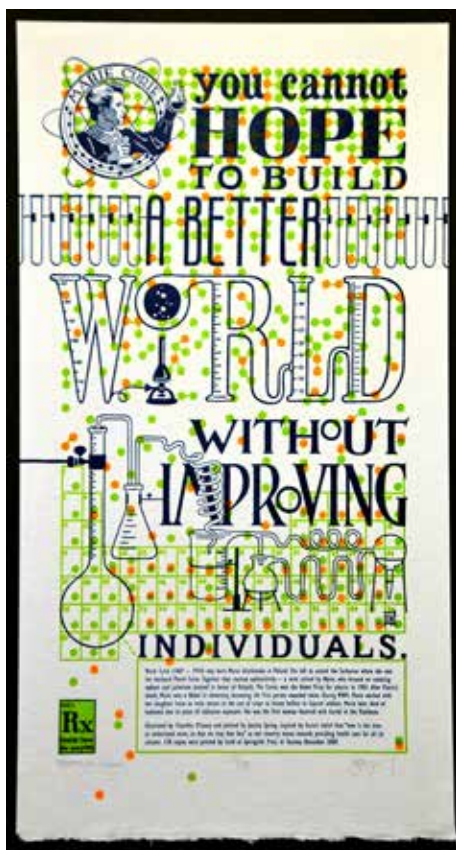
The authors note several considerations in selecting the quotes. Depending on the time and place, women's words were often not recorded, and many noteworthy women left no quote that would work in the short form of a broadside. Plenty of present-day politicians and writers have produced volumes of words, but O'Leary and Spring gave priority to women whose voices may have never had a platform. The aim was to include quotes from races, cultures, and times other than their own, and none of the sources is alive today. They intentionally shied away from quotes that compared women to men or that denigrated men. Each historical quote is linked to a contemporary issue, with a focus on equal rights and



opportunities for everyone, not just women.

Even though many of the quoted speakers would not have characterized themselves as feminists, their statements all conform to the way O'Leary and Spring chose to use the term "feminist" to represent women "who are independent, who speak out in defense of whatever they believe, and who live a life of purpose" (p. 4). Tying historical quotes to contemporary issues means that many of the words are divorced from their original contexts. That disconnect is intentional and serves the artists' goal of exploring current events "based on our fascination with the past" (p. 173). This is an area where I think the book works better than the posters, where the history is limited to a couple hundred words in small type near the colophon. Each poster description in the book has several pages of background on the speaker's life and times.

I've been fascinated to discover the decisions about how many to print of each poster. Always needing to accommodate the increasing subscriber base, the counts are related to the themes in not-always-obvious ways. "Gun Shy," a 2013 poster about gun control and fea-



turing Annie Oakley, had a print run of 151: the number of people killed or injured in shooting rampages in 2012. For "The Curie Cure," a 2009 poster with a quote from Marie Curie, the print run was 138: the half-life of plutonium is 138 days.

Come, Come

The first poster (the one I don't own, so not pictured here) features Elizabeth Cady Stanton, born in 1815. She was a tireless advocate for educating women, and the site of her honeymoon was the World Anti-Slavery Convention in London in 1840 (an event from which women were barred; she spent her time protesting that exclusion). She helped arrange



the first women's rights convention in Seneca Falls, New York, in 1848 and was a partner with Susan B. Anthony in suffrage work. Anthony was better known, but Stanton's contributions as a speechwriter were significant. As hard as she worked for suffrage, she died in 1902 without casting a vote, 18 years before American women got the ballot. As an abolitionist, she campaigned for universal suffrage for women and freed blacks. Frederick Douglass, originally an ally, broke with her because he thought suffrage for women was a distraction from what he considered the more urgent issue of votes for black men.

"Come, come my conservative friend, wipe the dew off your spectacles and see the world is moving."

2008; edition: 44 prints, the election of the 44th president of the United States.

End of the Line

Some posters are my favorites because of their designs. I'm especially intrigued by the use of lettering and illustration to enhance the broadside's characteristically short message.

"End of the Line" is one of these and features Harriet Tubman. Born a slave in Maryland around 1822, she escaped to Philadelphia and freedom in 1849, traveling via the Underground Railroad. After she was free, she returned to Maryland and served as a "conductor" on the Underground Railroad, boasting that she "never ran my train off the track and I never lost a passenger." Tubman eventually shepherded many slaves (estimates differ) to freedom.

Honoring the difficulty of Tubman's trips, the lettering is arranged to challenge our reading expectations. Text starts in the lower left, runs both left and right around corners and curves, and is sometimes backwards. In the part about stars, the letters form the Big Dipper (Drinking Gourd), a constellation long used for navigation, at sea and in the flight from slavery. Printed in two colors, this poster has yellow details hand-painted in watercolor.

"Always remember you have within you the strength, the patience and the passion to reach for the stars to change the world."

2009; edition: 146, the number of years (at the time of printing) since the Emancipation Proclamation.

On a Mission

Adina De Zavala is one who probably did not consider herself a feminist. Born in 1861, this granddaughter of the first vice president of the Republic of Texas was a teacher who helped found the Daughters of the Republic of Texas and led efforts to preserve the Alamo. Originally known as Mission San Antonio de Valero, the Alamo was held by a small group of Texans against more powerful Mexican forces for 13 days in 1836. That victory served as a symbol for the independence struggle. De Zavala barricaded herself in the rat-infested fort in 1905 to protest demolition plans and succeeded in preserving the Alamo for tourists and generations of Texas children.

O'Leary and Spring tied this story to restrictive immigration legislation passed by Arizona (SB 1070) in 2010 that they felt encouraged racial profiling. In that context, the phrase "hold the fort" referred to keeping Latino immigrants out. The poster is full of icons of the southwest: the silhouette of the Alamo, cactus and rocky buttes, and Mexican and Navajo silverwork, including *milagros* (miracles), religious offerings of gratitude.

"There was nothing else for me to do but hold the fort. So I did."

2010; edition: 175, number of years (at the time of printing) since the Battle of the Alamo.

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Paper Chase

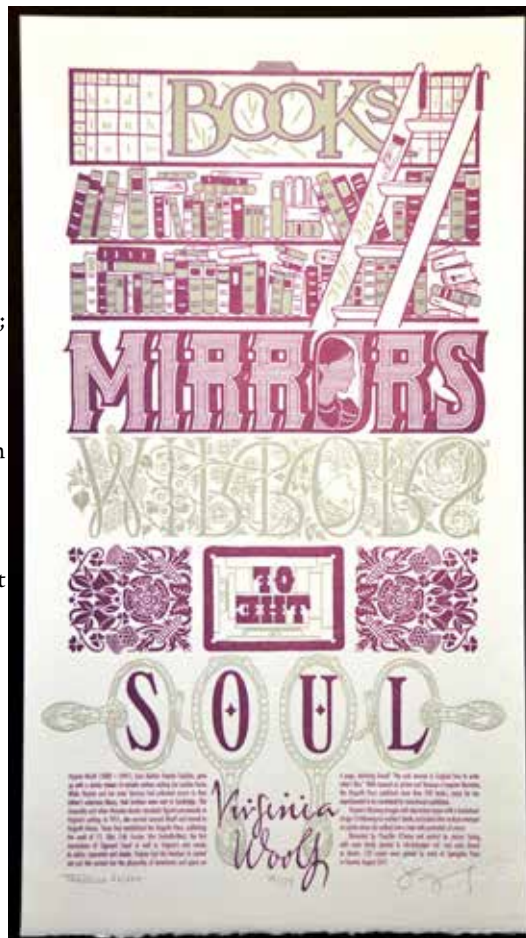
There is no doubt that Virginia Woolf did identify as a feminist. Her essay "A Room of One's Own" includes this: "Some of the most inspired words and profound thoughts in literature fall from her lips; in real life, she could hardly read; scarcely spell; and was the property of her husband." Another quote that could have been on a broadside: "A woman must have money and a room of her own if she is to write fiction." Along with her own writing, Woolf ran Hogarth Press with her husband Leonard Woolf. She was a self-taught bookbinder from the age of 19. For the press's 1923 publication of T.S. Eliot's "The Wasteland," she hand-set the text.

The poster is embellished with period details like William Morris patterns in the mirrors that contain the word "soul" and roses (England), shamrocks (Ireland), daffodils (Wales), and thistles (Scotland), representing the administrative units of the British Isles. These flowers refer to the Victorian book, *The Language of Flowers*, and the popular practice of sending messages in carefully constructed flower arrangements.

"Books are the mirrors of the soul."
2011; edition: 129, number of years (at the time of printing) since Woolf's birth in 1882.

Signed, Sealed, Soapbox

This poster has a quote from the only dead feminist in the collection who is not a woman. It features Jane Franklin Mecom (1712-1794) and her famous brother Benjamin Franklin. Although barely literate, Jane Mecom craved knowledge and was a lifelong correspondent with her brother, who himself had only two years of formal education. He wrote more letters to her than to anyone else and regularly sought her opinion on drafts of his political essays. She is rarely mentioned in histories of her time, but was well-known in Boston. Married at age 15, she ran the family soap-making business as well as a boarding house, providing for her family of 12 children and a husband who could not work. She was a witness to the American Revolution: first in British-occupied Boston, then as a war refugee in Rhode Island, and as her brother's guest in postindependence Philadelphia.



There are no surviving images of Jane Mecom, but the broadside uses a drawing by Jean-Auguste-Dominique Ingres of a Napoleonic-era woman. Correspondence between Jane and Benjamin is shown in replicas of their actual handwriting. Wedgewood blue coloration and bird-and-branch motifs from toile fabric and wallpaper patterns are both reminiscent of the 18th century.

"My power was allways small tho my will is good." –Jane Franklin Mecom

"Energy and persistence conquer all things." –Benjamin Franklin

2011; edition: 176, American colonists declared independence in 1776.

Throughout the introduction and the discussion of specific posters, Spring and O'Leary discuss their own journeys as feminists, raising issues that are directly related to their roles as artists and printers. Historic broadsides were produced by printers who were almost exclusively male. Today women printers outnumber men. "As women artists, we often fight the additional battle to be taken seriously, responding to unsubtle remarks about our 'hobbies,' and being consistently questioned about the worth of our work, particularly in a world that sees more value in more handsomely remunerated male professions. Having the words of



our foremothers to look back upon reminds us that we're not the first to fight this fight – nor will we be the last" (p. 5).

Starting in 2010, O'Leary and Spring made a commitment to donate a portion of the posters' sales to small nonprofit organizations whose values were in agreement with those of the series. With the publication of this book, that idea grew into the Dead Feminist Fund, began with book proceeds and increased by contributions from friends and a portion of future book and broadside sales. The fund will support the mission of "empowering women and girls to become a force for good in their own communities" (p. 9).

A local permanent collection where the broadsides can be viewed is the Deering Library Special Collections at Northwestern University in Evanston. And I'd welcome the chance to show my collection, containing 23 of the 24 posters and counting. As my collection grew, I realized I was soon going to run out of wall space for displaying the posters. A woodworker friend built me a pair of oak frames, each displaying one poster and storing many more. I'm glad to have them, since there is no end in sight for the Dead Feminist Broadside.

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The Secret History of Wonder Woman

by Jill Lepore. New York: Vintage Books, 2015

Reviewed by Wendy Cowles Husser

The *Secret History of Wonder Woman* is not reading for the faint of heart. The book is immense, loaded on every page with dizzying facts, has an index (in small type) filling 17 pages, and lists names English majors are likely to recognize, like Margaret Sanger, e. e. Cummings, John Reed, Amy Lowell, and on and on. Equally daunting is an 11-page index of comics, 40 pages of epilogue, an afterword

of 22 pages, 75 pages of explanatory notes, and 18 pages of references. This 436-page book is the complex story of a real man, an imaginary hero who was a woman at that, and the political and sociologic issues that matured for approximately two decades. *The Secret History of Wonder Woman* unfolds moving forward and backward to fully illuminate each of the major characters inhabiting those two decades

who are crucial to the promotion of important social objectives.

Here are the author's own words from the introduction:

Superman first bounded over tall buildings in 1938. Batman began lurking in the shadows in 1939. Wonder Woman landed in her invisible plane in 1941. She was an Amazon from an island of women who had lived apart from men since the time of ancient Greece. She came to the United States to fight for peace, justice, and women's rights. She had golden bracelets; she could stop bullets. She had a magic lasso; anyone she roped had to tell the truth. To hide her identity, she disguised herself as a secretary named Diana Prince; she worked for U.S. military intelligence. Her gods were female, and so were her curses.... She was meant to be the strongest, smartest, bravest woman the world had ever seen. She looked like a pin-up girl. In 1942, she was recruited to the Justice Society of America, joining Superman, Batman, the Flash, and Green Lantern; she was the only woman. She wore a golden tiara, a red bustier, blue underpants, and knee-high, red leather boots. She was a little slinky; she was very kinky.

Jill Lepore's book is about life-altering events in history beginning about 1910 and culminating around 1941 or so, including all the ins and outs of an era of newfound psychology and women's rights. A quotation from Emmeline Pankhurst, a guest speaker at Harvard in 1910, speaks to the social issues brewing:

"The most ignorant young man, who knows nothing of the needs of women, thinks himself a competent legislator, because he is a man. This aristocratic attitude is a mistake."

Wonderful. What Pankhurst said resonated with the attending Radcliffe students, and also affected William Moulton Marston, who was already a supporter of women's rights. Now you have to guess why Marston is important to our book. Yes! Wonder Woman was his invention. As it happens, Lepore's book is nearly more about Marston than about our heroine.

The years of Lepore's research in libraries, archives, and the private papers of Wonder Woman's creator, Marston, uncovered material

See *WONDER WOMAN*, page 10



THE SECRET HISTORY OF
WONDER WOMAN

JILL LEPORE

that had never been seen until her work. It was she, Professor Jill Lepore, who uncovered the secret history of Wonder Woman. Another secret remains to be revealed.

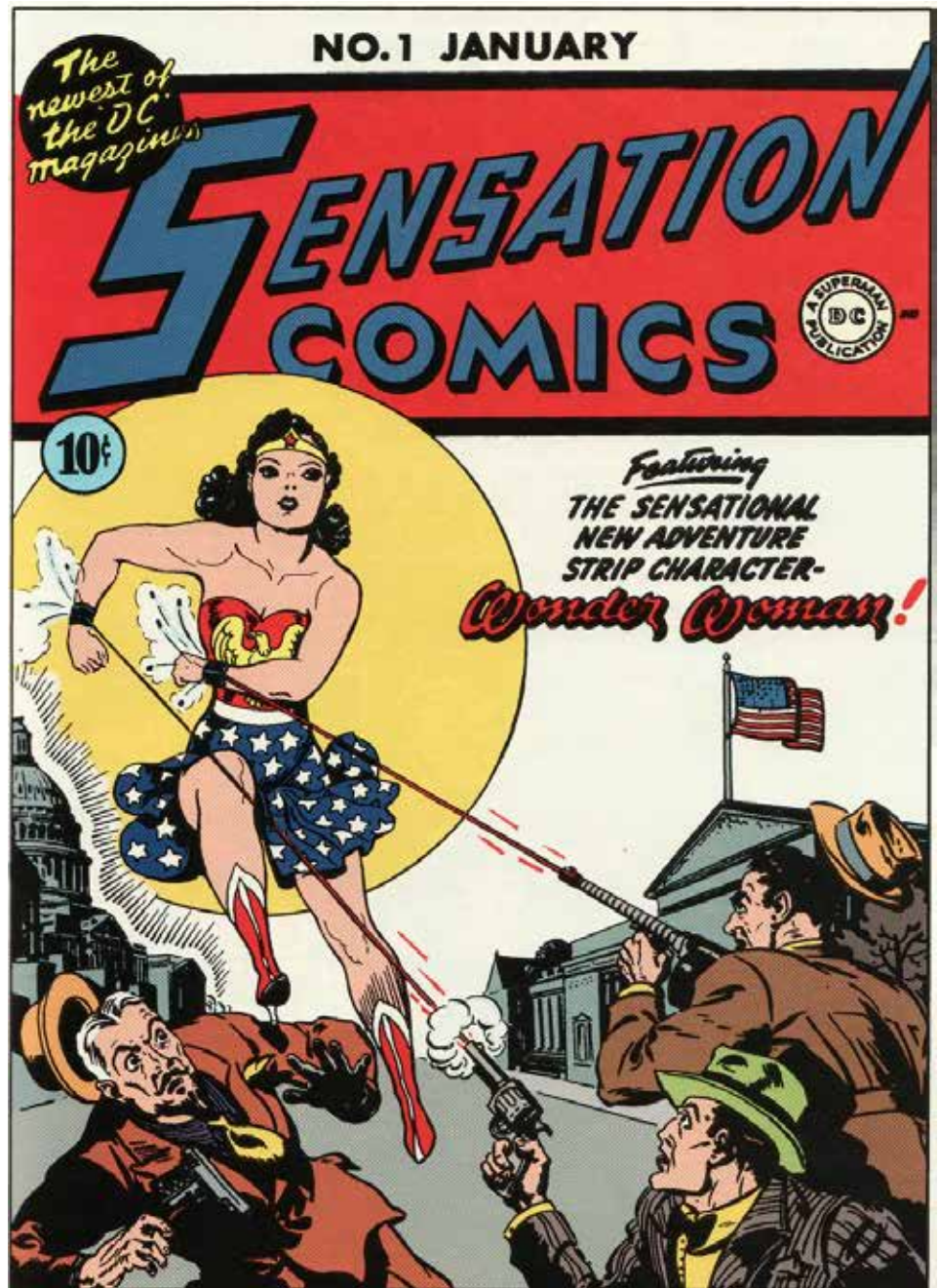
Marston's creativity began, with one of the many things he tried (brainiac that he was), by writing scripts for movies. He actually sold several for \$25 each in 1912-13 (about \$615 today). He then devoted himself to his passionate interest in psychology; he was about 18 when he began his psychology experiments. He really did not invent the lie detector, but did make his name with tests, using blood pressure results, to determine if someone could be lying. Marston was proved correct in 96% of his cases. This was his contribution of the already existing polygraph, invented by John Larson of Berkeley, California.

It was Marston, though, who made the invention commercially successful. Marston's long story has been shortened here, but it's obviously entwined with the story of Wonder Woman. In psychology, he did any number of fascinating experiments. The resulting examinations of U.S. armed forces recruits were used to eliminate mentally unfit hopefuls. Much of his psychology work continued through his long marriage to Elizabeth Holloway. At one point he also opened a law firm, but that failed. He continued, however, with his detection research. Here is an announcement in 1922: "Professor William M. Marston, PhD, LLB, will give a course in the philosophy of law at American University, starting this week." He actually became chair of the Department of Psychology at the only psychological research laboratories in the United States.

Marston was certain of the accuracy of his testimony evaluations, which is own further studies tended to confirm. At one point, he showed women jurors superior to men. And his wife told him that when she got upset her blood pressure rose. Hmmm. Although she was a Radcliffe, not Harvard, graduate, Marston was smart enough to believe his wife.

Lepore's extensive research presents a daunting task for a book review. How to tell so many interconnected stories, with so many interwoven people, with so many long, awesome descriptions of issues? More than a chapter is devoted to some legal cases involving Marston's inventions, but too much to convey here.

When Marston gave up law he turned his full attention to WW, using, through his comic dialogues, some lessons from his real life's wildly varied experiences. These issues end the first third of the book, titled "Veritas,"



in our Secret History. Well, the secret about who invented WW is now out, but that is not the only secret. And that secret remains to be discussed.

The second of the three divisions of the Lepore book is called "Family Circle," and that is where we focus on Wonder Woman. (The final chapter is called "Paradise Island" and just might be the part of the secret history that "solves" the other secret, if you are interested.) Lepore tells us that Wonder Woman really came into being as early as the 1910s. At that time remember, Margaret Sanger and a few others, like John Reed (played by Warren Beatty in the movie, *Reds*) were vocal about rights for women. It was Margaret Sanger who invented the term "birth control," coined about 1914 in the monthly publication *Woman Rebel*.

Sanger grew up watching the huge family her mother had to raise because there was no choice but to be pregnant every year. Many of her magazine issues highlighted the need for birth control; her statements about the entire subject, and she herself, were labeled obscene. Sanger was finally indicted and went to jail. It was John Reed who raised money for Sanger's ultimate defense.

Notable during the same decade is also that by May 21, 1919 the House of Representatives passed the 19th Amendment determining: The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex. It was this momentous ruling that motivated women to get to work again, this time

See WONDER WOMAN, page 15

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: **"Deering, Palmer, Harding, Ryerson: Major Donors of Medieval and Renaissance Art"** (documents the acquisition of large private collections by the Deering family, the Palmer family, George F. Harding Jr., and Martin and Carrie Ryerson), Ryerson and Burnham Libraries, through April 24.

Mary and Leigh Block Museum of Art, 40 Arts Circle Drive, Evanston, 847-491-4000: **"Mining Pictures: Stories from Above and Below Ground"** (features artworks and documents of mining and the complex networks of power, technology, and family and labor relations), through April 4.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Botanical Charts: 19th Century Classroom Posters,"** through June 11.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: **"Historical Fr(iction)s"** (narratives of citizens' struggles and protests in Chicago, featuring work of Caxton Club grant winner Jose Resendiz), through May 8. **"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: **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing.

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

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Photographing Freetowns: African American Kentucky Through the Lens of Helen Balfour Morrison, 1935-1946"** (photographs documenting African American life in Depression-era Kentucky by the Chicago photographer), through April 15. **"The 31st Juried Exhibition of the Chicago Calligraphy Collective"** (includes handmade artists' books and broadsides alongside three-dimensional works in a variety of media and styles), through June 14.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival"** (aspects of the history, culture and religion of people of African ancestry in the Americas and the Caribbean) Herskovits Library of African Studies, continuing.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"Hunting Charlie: Finding the Enemy in the Vietnam War"** (explores the U. S.'s opposition in the Vietnam War through rarely seen original art pieces), ongoing.

*Newberry Library / Photographing Freetowns
THROUGH THE LENS OF HELEN BALFOUR MORRISON, 1935-1946*



Spudnik Press Cooperative, 1821 W Hubbard Street, Chicago, 312-563-0302: **"I'm Calling from a Great Distance"** (exhibit by Chicago-based artist and graphic designer Alex Kostiw, combining short stories and experimental comics with book design and printmaking), through April 29.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **"Tensions in Renaissance Cities"** (interconnected tensions of major urban centers from Venice to Mexico City), through June 9.

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



Caxtonian Leora Siegel, director of Lenhardt Library of the Chicago Botanic Garden, now showing "Botanical Charts: 19th Century Classroom Posters."

photo / Susan Hanes

HULL-HOUSE, from page 4
Nobel Peace Prize, after having been nominated 91 times. Still, she had to share the prize with a man. (Sexism ruled then, as it still rules, at the Nobel Foundation. To date, 825 men and 49 women have received prizes, including those women, like Addams, who have shared the Prize with a man. In 2016, there were no women Nobel Prize winners.)³⁵

7. LIVE A LIFE OF MEANING IN SERVICE TO OTHERS AND IN COMMUNITY WITH OTHERS

Addams wrote: "We do not like to acknowledge that Americans are divided into two nations....We are not willing, openly and professedly, to assume that American citizens are broken up into classes, even if we make that assumption the preface to a plea that the superior class has duties to the inferior."³⁶ In fact, Addams did not want to be a member of "the superior class" (the "haut") with duties to the "inferior" (the "bas"). Instead, she wanted "...to share the race life,"³⁷ (italics mine), not as an incidental I-passed-you-on-the-street-and-said-hello matter, but as the fundamental condition of human exchange and equality.

As to a life of service, she wrote: "...It is difficult to see how the notion of a higher civic life can be fostered save through common intercourse; ... the blessings which we associate

with a life of refinement and cultivation can be made universal and must be made universal if they are to be permanent; *that the good we secure for ourselves is precarious and uncertain, is floating in mid-air, until it is secured for all of us and incorporated into our common life...*"³⁸

Need I say more about this great Chicago book!

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NOTES

¹ Jane Addams, *Twenty Years at Hull-House: With Autobiographical Notes* (New York: The Macmillan Company, 1912), 116.

² J Franklin Fort, *Exercises in Commemoration of the Birthday of Washington* (Chicago: Metcalf Stationery Co., 1903), 9.

³ Andrew Rosenheim, "The Top 10 Books about Chicago," *The Guardian*, July 16, 2014, accessed January 15, 2017, <https://www.theguardian.com/books/2014/jul/16/top-10-books-chicago-andrew-rosenheim>.

⁴ *Ibid.*

⁵ "Bluestocking," *English Oxford Living Dictionaries*, accessed February 15, 2017, <https://en.oxforddictionaries.com/definition/bluestocking>.

⁶ *Twenty Years*, 81.

⁷ Monica Eng, "Daley vs. Little Italy," *WBEZ* 91.5 Chicago, accessed February 15, 2017, <http://interactive.wbez.org/curiouscity/littleitaly>.

⁸ Lincoln Steffens, *The Shame of the Cities* (New York: McClure, Phillips & Co., 1904).

⁹ *Twenty Years*, 164-165.

¹⁰ *Ibid.*, 81.

¹¹ *Ibid.*, 118.

¹² Katherine Joslin, *Jane Addams, a Writer's Life*, (Urbana: University of Illinois Press, 2004), 102.

¹³ *Ibid.*, 112.

¹⁴ Henry Steele Commager, foreword to *Twenty Years at*

Hull-House with Autobiographical Notes, by Jane Addams (New York: The Saturday Review, 1960), x.

¹⁵ *Ibid.*, ix-x.

¹⁶ Christopher Lasch, ed., *The Social Thought of Jane Addams* (Indianapolis: The Bobbs-Merrill Company, Inc., 1965).

¹⁷ *Twenty Years*, 111-112.

¹⁸ *Ibid.*, 270.

¹⁹ *Ibid.*, 58.

²⁰ Allen F. Davis, *American Heroine: The Life and Legend of Jane Addams* (New York: Oxford University Press, 1973), 58.

²¹ *Ibid.*, 54.

²² Edward T. James et al., *Notable American Women, 1607-1950: A Biographical Dictionary*, Volume 3 (Cambridge: The Belknap Press of Harvard University Press, 1971), 9.

²³ *Twenty Years*, 405.

²⁴ *American Heroine*, 42.

²⁵ *Twenty Years*, 64.

²⁶ *Ibid.*, 91.

²⁷ *Ibid.*, 194.

²⁸ *Ibid.*, 200.

²⁹ "President Barack Obama's Farewell Address (Full Speech) | NBC News," YouTube video, 51:00, posted by "NBC News," January 10, 2017, <https://www.youtube.com/watch?v=paHYyQHmTus>.

³⁰ *Twenty Years*, 315.

³¹ *Ibid.*, 310.

³² *Ibid.*, 335.

³³ *Ibid.*, 201.

³⁴ Commager, foreword, xv.

³⁵ J. R. Thorpe, "No 2016 Nobel Prizes Went to Women — And That's Total Bullsh*t," *Bustle*, October 13, 2016, accessed February 15, 2017, <https://www.bustle.com/articles/189443-no-2016-nobel-prizes-went-to-women-and-thats-total-bullsh-t>.

³⁶ *Twenty Years*, 41-42.

³⁷ *Ibid.*, 116.

³⁸ *Ibid.*

Caxton Vice President Jackie Vossler presents Caxtonian Don Krummel with a map of Caxton Club meeting venues. The map was created by book artist Karen Hammer and especially cased for Dr. Krummel by Caxtonian Marianna Brotherton Crabbs. Dr. Krummel was so honored for "mapping the way" for so many new Caxtonians from the University of Illinois to Chicago.



At the March Caxton Luncheon, Sarah Lindenbaum, rare book cataloger at the University of Illinois, shared her research involving the reconstruction of the library of Frances Wolfreston (1607-1677), an early modern woman reader.

photos / Susan Hanes

Rhoda Hertzberg Clark

A Remembrance

Celia Hilliard



Photo courtesy Blair Clark

Rhoda Hertzberg Clark joined the Caxton Club in 1979. She was among our earliest women members, and when I came into the club three years later I was immediately drawn to her. As president of the legendary Monastery Hill Bindery, she seemed to embody both the romance and the success of the book arts. She was strong, smart, generous, and very good looking. At Caxton Club dinners, I always tried to grab a seat at her table, which

See RHODA HERTZBERG CLARK, page 14

RHODA HERTZBERG CLARK, from page 13 meant an hour of intelligent talk, friendly banter, and a lot of laughing.

At Rhoda's table, you also heard many intriguing bits of Chicago history. She was exceedingly proud of her distinguished heritage. Her great-grandfather Ernst Hertzberg was a master binder. He immigrated to Chicago in 1868 and first found work at Ringer's, a bindery with rooms over Henrici's restaurant on Randolph Street. Eventually he became partner and then sole owner, establishing the firm in a two-story plant (built in 1907 and still standing) at the corner of Belmont and Ravenswood. He called his firm Monastery Hill in memory of a medieval ruin near his hometown of Gramzow, Germany. Indeed, some callers mistook the business for a religious institution – which in some ways it was. Hertzberg was devoted to his craft, and examples of his gold-tooled leather bindings and cases could be found in all the great private and public libraries of the city. His

high standing was confirmed when he was invited to join the Caxton Club in 1901, a time when its membership had hardly expanded beyond its eminent founders. A few years later he won a gold medal at the St. Louis Fair for his resplendently bound ten-volume set of William Milligan Sloan's *Life of Napoleon*, to which he had added over 4,000 original documents.

Hertzberg's children and grandchildren followed him in the business. As the fourth-generation and first woman president of the firm, Rhoda added particular luster to its rare book trade, acquiring and selling many fine and unusual autographs, manuscripts, books, and prints. She gave both a lunch and dinner program to the Club. Her talk on the evening of May 21, 1986 was filled with old family tales of commissions for the Palmers, the Armours, and the Swifts. Nellie McCormick gave even her Sunday hymnal over for leather binding. ("If I do not come to patronize you," she asked, "how will you maintain yourselves?")

Rhoda's greatest enthusiasm, however, was reserved, for the artisans who helped build the firm's reputation over a long period. In particular, she singled out Lorenz Schwartz, a talented Danish designer who had spent several years as one of Elbert Hubbard's Roy-crofters. After Hubbard died in the sinking of the *Lusitania*, Schwartz moved to Chicago, where he worked for Monastery Hill till 1927. Rhoda described her long pursuit of his Art Nouveau bindings, which she endeavored to collect anonymously. (Once a dealer detected the Hertzberg connection, high prices soared even higher.) Rhoda brought along beautiful examples to show that evening. For the Caxton Club's centennial exhibition at the Newberry Library, she loaned a dazzling Schwartz binding of one of the Club's most important publications, *Samuel Mearne, binder to King Charles II* by Cyril Davenport of the British Museum (1906).

Sometime later, I brought a library group for a Saturday visit to Monastery Hill Bindery.

1751 W Belmont Avenue today.



We visited the workrooms upstairs, but the highlight of the afternoon was our stop in Rhoda's office. She explained that it had once been Ernst Hertzberg's official "showroom." She had dropped the vaulted ceiling, but the stained-glass windows and Tiffany lamps were still in place. Rhoda's desk stood to the side of a tall fireplace mantel. There was a large walk-in vault. Inside the floor-to-ceiling glass-covered bookcases we could see beautiful morocco, blue, and black leather

spines, stamped in gold. There was an old couch. Rhoda recalled that her grandfather liked to spend the morning



Mother Goose book, bound by Rhoda's Monastery Hill Bindery.

Photo credit: David Brass Rare Books

in the showroom with customers. He would have a big German lunch, after which he would lie down on that couch and an assistant

would place a screen around it. We could almost hear him snoozing. The room was filled with ghosts.

In 1996, it was devastating to hear that Rhoda had suffered a severe stroke. Her stamina carried her through many more years, but she did not appear again at Caxton Club events. Her son Blair Clark succeeded her as president of Monastery Hill Bindery, which is still in business at the same location.

Rhoda died in Jacksonville, Illinois on December 12, 2015, age 81.

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WONDER WOMAN, from page 9

for an equal rights Amendment. As an aside, the reason Margaret Sanger issues surface so often is that she was very close to Marston, and some believe it was she who became his prototype for Wonder Woman.

Moving forward, a company called All-American Publications, the two founders of which were Max Gaines, and Jack Liebowitz (also a long story but space is limited), ultimately accepted William Marston's idea to introduce a new kind of superhero, a liberated, powerful, modern woman. The Wonder Woman comic debuted in December 1941 in *All Star Comics*, joining Superman, Batman, and Green Lantern. It had taken nearly two decades to develop. By 1942, Wonder Woman had appeared in *Sensation Comics*; the series continues still in serial publication.

The Wonder Woman stories were written by Marston at the beginning, though he continued to write many articles and books on psychological topics. During the last six years of Marston's life he was devoted to stories of his comic creation, many of them taken from real happenings in his own life and reflecting his theories of dominance, masculinity, submission, femininity. He wrote:

Not even girls want to be girls so long as our feminine archetype lacks force, strength, and power. Not wanting to be girls, they don't want to be tender, submissive, peace-loving as good women are. Women's strong qualities have become despised because of their weakness. The obvious remedy is to create a

feminine character with all the strength of Superman plus all the allure of a good and beautiful woman."

This second section of *The Secret History* describes Margaret Sanger, the most ardent worker and spokesperson for the success of birth control and feminism in general, and just possibly the person whom Marston based his work on. By 1917-18 the Espionage and Sedition Acts exposed the mounting birth control movement. Many Bohemian friends of Sanger's, like Max Eastman and John Reed, were part of this. Reed was an American journalist and socialist activist who provided a firsthand account of the Bolshevik Revolution (and the 1981 movie *Reds*, co written, produced, and directed by Warren Beatty, offered a popular version of the same story). But back to Sanger, who was prohibited from distributing contraceptives; when she learned that doctors were allowed to do so, she aligned herself quickly with them. It was Sanger who founded the Birth Control League in 1927.

The topic of birth control is crucial and maybe even causative vis-a-vis Wonder Woman, to which we can add other feminist issues. "The most far reaching social develop-

ment of modern times is the revolt of women against sex servitude.... No woman can call herself free who does not own and control her own body." Perhaps you are sensing a correlation between women chained, wearing bracelets to protect against harm, and birth control, a means for providing freedom for women?

Again, from the Lepore's introduction:

But Wonder Woman is no ordinary comic-book superhero. The secrets this book reveals

and the story it tells place Wonder Woman not only within the history of comic books but also at the very center of the histories of science, law, and politics.... Wonder Woman's debt is to the fictional feminist utopia and to the struggle for women's rights. Her origins lie in William Moulton Marston's past, and in the lives of the women he loved; they created Wonder Woman too. Wonder Woman is

no ordinary comic-book character because Marston was no ordinary man and his family was no ordinary family. Marston was a polymath. He was an expert in deception detection; he invented the lie detector test. He led a secret life; he had four children by two women; they lived together under one roof.

And now you know the rest of the story.

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

CAXTONIAN

Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

Address Correction Requested

Bookmarks...

During April The Caxton Club Luncheon Will Be On Spring Break

That's right. The Caxton Luncheon will be down in Fort Lauderdale for spring break, crammed into a motel room with five other bibliographic societies' luncheons, where it will forget to wear sun block, cruise the local libraries, binge read until it can't walk straight, and wake up with strange paperbacks strewn around the room. But after blowing off some winter steam, it will be back for ...

Luncheon: Friday, May 12 - Union League Club Leonard Kniffel: On Reading With The Stars

Kniffel, an author who served as editor-in-chief of *American Libraries*, the magazine of the American Library Association, will celebrate books and libraries by drawing on interviews he has conducted with well known figures such as Barack Obama, Julie Andrews, Jamie Lee Curtis, Bill Gates, Laura Bush, Kareem Abdul-Jabbar, David Mamet, and Oprah. He may even tell us about traveling across Paris in a cab with Olivia de Havilland. It's never too early to reserve your place at the May luncheon!

May 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 April...

MAY LUNCHEON

Kniffel celebrates books and libraries. May 12 at the Union League.

MAY DINNER

Adam Hooks of the University of Iowa's English department will discuss how Shakespeare's First Folio achieved its fetishized importance and why we should continue to tell the stories of Shakespeare's other works. May 17, Union League Club.

JUNE LUNCHEON

The luncheon will be June 9 at Union League Club. Speaker to be announced.

JUNE DINNER

Anna Chen will offer a "Tribute to Gwendolyn Brooks," highlighting the holdings at the University of Illinois. Attendees will receive a keepsake from the Caxton Club inventory in memory of Ms. Brooks. June 21, Union League Club.

Dinner: Wednesday, April 19, Union League Club Richard Minsky on "The Art of American Book Covers 1875-1930"

Minsky will discuss how book covers introduced modernism to the American home. Often it was through book covers that Americans encountered such art movements as proto-constructivism, futurism, art nouveau, arts and crafts, surrealism and abstraction. This period also saw the transition from book covers designed by die-engravers to covers created by visual artists, many of whom were women whose names are still being discovered. Minsky himself is an acclaimed book artist and founded the Center for Book Arts in 1974. He is the recipient of numerous awards including a Pollock-Krasner Foundation grant and the US/UK Bicentennial Fellowship of the National Endowment for the Arts and the British Arts Council. Copies of Minsky's books will be available for sale and signing at the following discounted rates to Caxton Club members: *Art of American Book Covers 1875-1930* (hardcover) \$100; *Art of American Book Covers 1875-1930* (softcover) \$22; and *The Book Art of Richard Minsky* (hardcover) \$30

April Dinner: Union League Club, 65 West Jackson Boulevard. The evening will follow this order: social gathering, 5-6 pm; program, 6 pm; dinner immediately to follow. Drinks, \$7-\$10. Dinner, \$60. Program is free and open to the public. Reservations are required for either the program only or the dinner/program combination. Reservations must be received no later than NOON Monday, April 17. Dinner cancellations and no shows after that time will require payment. To reserve call 312-255-3710 or e-mail caxtonclub@newberry.org.