

“she rede good bokes”

Digital Technologies for Women’s Book Ownership in the Early Modern Period

Sarah Lindenbaum

To a Caxtonian, “real books” – physical, three-dimensional codices – are sustenance. Give us a colorful Kelliegram binding, heavy handmade paper crisp between the finger, and a first state over digital text any day. A row of e-readers neither beautifies a shelf nor provides any tactile pleasure. We do not go to a reading room to peruse a high-resolution digital facsimile of a manuscript. However, impediments are inevitable. The Kelliegram binding disappears from eBay into the hands of its new owner, who outbid us at the last second. The book with the handmade paper is locked away in a vault at a rare book library hundreds of miles away. We cannot afford that tantalizing first state. In these instances, digital technologies make visible and accessible the physical, and let us examine what would otherwise be unavailable. In addition, digital technologies are enabling researchers to recover information about women, people of color, and other marginalized individuals and fill gaps in the historical record. One long-standing lacuna is the history of women’s reading and book ownership – and a new website, *Early Modern Female Book Ownership*, supported by a humble Twitter hashtag, is helping to remedy a scholarly injustice.

In March 2018, I gave a Caxton luncheon talk about the English book owner Frances Wolfreston (1607-1677) whose private library, scattered to the four winds, I have been reconstructing since 2013. With the support of fellowships, I have had the fortune of traveling to the Houghton Library at Harvard, the Firestone Library at Princeton, the Bodleian Library, and the British Library to track down unidentified copies of Wolfreston’s books. Though I much prefer conducting these searches in person, I do not have the financial means to travel regularly to libraries across the world. Thus it is that I have relied on digital

technologies to find other books from Wolfreston’s collection; *Early English Books Online* (EEBO); the *English Short Title Catalogue* (ESTC) online; online public access catalogues, which have supplanted card catalogues; digital image collections such as the Folger Shakespeare Library’s LUNA; and, believe it or not, Twitter.

Wolfreston was extraordinary in that she consistently inscribed her books (“*frances wolfreston hor [or her] bouk*”), but she was not

In the introduction to *Women’s Bookscapes in Early Modern Britain: Reading, Ownership, Circulation*, Leah Knight and Micheline White write that “[i]n some past studies, an absence of evidence has been taken for an evidence of absence; lacking proof positive of women’s historical presence, some scholars have posited a dearth of women readers, libraries, and literacy.” A few early women book owners such as Frances Wolfreston or Lady Anne Clifford (1590-1676) have received considerable atten-



Anne Bogan’s book, The New Testament of our Lord and Savior Jesus Christ (London: R. Barker and J. Bill, 1638) and Thomas Sternhold, Whole booke of Psalmes (London: Printed by J.L. for the Company of Stationers, 1640). Call number: BS2085 1638 .L5. Courtesy The Lilly Library, Indiana University, Bloomington, Indiana.

unique in owning books. During my month-long tenure at the Houghton, I came across the early signatures of Elizabeth Hinde, Margaret Brograve, Ruth Harrington, Mary Camm, Bridget LeHunte, Hanna Ivison, Mary Poole, and Penelope Tyrwhitt, née De la Fountaine (all seventeenth-century Englishwomen) despite not seeking them. This may not seem especially revelatory, but obstacles to reading and book ownership were far greater in the early modern period for women than men, and there has long been an assumption that female readers were far scarcer than they now appear to be.

tion but, in general, women’s book ownership in the early modern period has remained an underexamined phenomenon. Yet in the past couple of years, other women readers and book owners of the period have rapidly come to light. *Women’s Bookscapes in Early Modern Britain*, published just last year, focuses on a range of women book owners, from more prominent examples like Elizabeth Isham (1609-1654) and Margaret Cavendish (1623-1673) to a network of recusant women in the late sixteenth century, cloistered nuns, and the women of Plymouth Colony. The *Early*



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Elizabeth Lucy's book, *The Woorkes of Geoffrey Chaucer* ([London]: Published by [Ihon Kyngston, for Ihon Wight], 1561). Courtesy of Black Swan Books, Inc., Richmond, Virginia. Book is still for sale at the time of press.

"SHE REDE GOOD BOKES," from page 1
Modern Female Book Ownership website tells us of even more. It is led by Martine Van Elk, an early modernist and Professor of English at California State University, Long Beach, who was inspired to create the site after frequent encounters with early modern women's books on eBay and Twitter. "I was struck by the fact that some of these pieces of evidence might be lost to scholarship," says Van Elk, "especially if they were found in books that were sold to private individuals. This led me to think of collecting them in a central place that scholars could return to at any time."

She invited me to participate, along with Georgianna Ziegler of the Folger Shakespeare Library, Erin A. McCarthy at the University of Newcastle, Mark Empey at NUI Galway, Micheline White of Carleton University, and Tara Lyons of Illinois State University. So far, around a dozen people have contributed to the website, including graduate students and librarians. The strategy is simple: keep an eye on Twitter, eBay, and bookselling sites and ask the tweeter or seller for permission to add the book to *Early Modern Female Book Ownership*. The majority have been happy to oblige.

This collective labor has uncovered dozens



The Knight's Tale, from Elizabeth Lucy's book

of early female book owners. (I should note, though, that not all of the entries are yet live.) Here is a Sammelband volume of Hugh Plat's *Delights for Ladies* (1617) and *Closet for Ladies* (1618), bearing the signatures of Ellenor Hatcher, Sarah Baylie, and Rachel Dando and Rachel Wilson (probably the maiden and married names of the same person judging by the similarity in handwriting). Here is a first edition of author Hannah Woolley's cookbook *The Queen-Like Closet*, inscribed by Hampshire gentlewoman Thomasin Francklyn. Here is the romance *Parthenissa*, Cary Coke's ownership inscription and an apparent shelf-mark on its front pastedown, her 1701 armorial bookplate on the title page verso. Here is a 1561 copy of Chaucer's works, signed "Eliz: Lucy:" on the title page. Here is Anne Bogan's New Testament, trimmed in an ornate silk embroidered binding with a woman in a yellow dress on both covers. Here are book owners Hannah Flatman, Lydia Pedley, Ellinor Grame, Elizabeth Bewe, Prudence and Susanna Pooley, Mary Cawdwell, and "Anna. Erics. Dotter." Most of the time, there is little to say about these women. They are as good as anonymous, buried in the historical record or absent from it altogether. When you consider

all of the reasons that a woman may not have owned a book or may not have signed a book, Lydia Pedley and Anna, Eric's daughter, of whom we know nothing but their names, seem exceptional indeed.

Heidi Brayman Hackel and Catherine E. Kelly have observed that, in England at least, "as much as 99 percent of women may have been illiterate" in the year 1500. Caution should be exercised in interpreting this information, however. Scholars have tended to estimate literacy rates of the early modern period from signatures on documents, a method that is controversial for several reasons. For example, reading was often taught before writing, so not everyone who could read could write. Those who could write may not have been able to read all of the handwriting styles and letter forms that proliferated in their day. Hackel and Kelly also note that "a woman who wrote a good italic hand in private might well choose to witness a legal document with an X." Of course, a number of women did learn to do both, more often women of higher social classes, who were afforded greater access to education and books.

Literacy was only one barrier to owning and signing a book. Most men of the period had opinions about what women should and should not read, and upbraided women who read the "wrong sorts" of books. The general consensus among male authors of women's conduct books was that chivalric romances were particularly dangerous. "[T]her is no wytte in them, but a fewe wordes of wanto[n] lust." This line is taken from a section entitled "What bokes be to be redde, and what not" in *The Instruction of a Christen Woman*, a translation of Juan Luis Vives's 1523 *De Institutione Feminae Christianae*, which saw numerous editions in several languages in the sixteenth century. "[L]awes ought to take hede of ... those ungratious bokes," writes Vives, going on to name offending romances specific to Spain, France, Flanders, and England. "[A] woman shuld beware of all these bokes, lyke wyse as of serpentes or snakes. And if there be any woman, that hathe suche delyte in these bokes, that she wyl not leaue them out of her handes: she shulde not onely be kept from them, but also if she rede good bokes with an yll wyll and lothe therto, her father and frendes shulde prouide that she may be kept frome all redynge."



Hannah Flatman's book, *Katherine Philips, Poems* (London: Printed by J.M. for H. Herringman, 1667), front flyleaf recto. Call number: 269- 254f. Used by permission of the Folger Shakespeare Library.

The writer Richard Brathwaite cautioned a century later in his *The English Gentlewoman* (1631) that "Books treating of light subiects, are Nurseries of wantonnesse: they instruct the loose Reader to become naughte ... A story of the rape of Ganimesdes, or of light Lais in Eurypedes, are their daily Lectures. Plato's Diuine Philosophy, or Dicearchus pious Precepts of Morality, must vaile to Alcaeus, or Anacreons wanton Poesie. Venus and Adonis are vnfitting Consorts for a Ladies bosome." Even as the proportion of women readers continued to increase in the late seventeenth century, anxieties about women's reading persisted. Richard Allestree, writing in *The Ladies Calling* in 1673, voiced his fear that "reading Romances" was apt to "leave ill impressions." He advised religious belief as an antidote for the feminine reader of "*Gaude and Trifles*," claiming that a "devout temper of her mind will by a holy leger-demain shuffle the Romances out of her hand, and substitute the Oracles of Truth ... In a word, when she once

understands what it is to spend one hour devoutly, she will endeavor to rescue all the rest from trifles and impertinent entertainments ..." As for acceptable reading, Vives recommended "sanct Hieronymye, or holy scripture ... gospels, the actes, the epistles of the apostles, and the olde Testament, saynt Hieronymye, saynt Ciprian, Augustine, Ambrose, Hilary, Gregory, Plato, Cicero, Senec[a], and suche other," and the "wel lerned poetes of the grekes and latynes." Biblical literature was seen as safe and so were works of classical authors. How much of this advice women obeyed is uncertain, but Van Elk observes that the women showcased on *Early Modern Female Book Ownership* were "primarily keen to inscribe religious books with their names," a pattern I have also recognized. Still, it is not necessarily definitive that women read and owned more religious books. All too aware of the negative judgment of romances, playbooks, and other "idle" literature, women may have refrained from inscribing these books as often.

The recovery of women's book ownership faces other issues, too. Not all book owners, male or female,

signed their books, and inscriptions are not the only way of assessing women's book ownership. Other scholars have turned to probate inventories, diaries, letters, booklists, and even stamped bindings for proof of women's book ownership. Moreover, signed books that have survived to the modern day and been identified are just a fraction of what once existed. Those that do survive often have centuries of interventions from collectors and institutions, washings and repairs galore that can obfuscate or destroy ownership marks. The pastedowns and end leaves of early books are a rich source for owners' inscriptions, but old bindings have been discarded by the hundreds of thousands over the centuries. Dating undated inscriptions presents another conundrum. Was a book signed in the seventeenth, eighteenth, or early nineteenth century? We can make educated guesses based on scripts, but it can be hard to pinpoint what constitutes an early signature.

Finally, analyzing ownership inscriptions is often dependent on adequate bibliographic descriptions of books. These can be hard to come by. Wide-ranging provenance research and its accompanying interest in more ordi-

See "SHE REDE GOOD BOKES," page 4

"SHE REDE GOOD BOKES," from page 3

nary readers is relatively recent, dating only to the 1980s. Before then, scholarly interest concentrated on former owners perceived to have prominence, who, unsurprisingly, were usually men. While more rare book institutions and booksellers have begun including ownership inscriptions in bibliographic descriptions, not all of them yet do. Even institutions dedicated to such enhanced cataloging must grapple with an enormous backlog of minimally catalogued books, left over from an era when cataloging was less specialized and the details of a book were confined to a 3 x 5 card.

Though all of these factors have worked together to make early women's books less visible, they nevertheless survive in significant numbers as *Early Modern Female Book Ownership* demonstrates. What women owned did not always align with men's advice, either. Although Bibles and other religious books abound on the website, Van Elk points out that there is a "larger variation in the type of books women owned ... books of fiction, books on gardening and cooking, and political-historical works" and cautions against making assumptions about "what was considered suitable reading for women." She also has noticed variation in the inscriptions themselves, some penned by adult women; others by girls who had not yet mastered their letters; some consisting simply of a name; others containing "little poems" or information about how the book was obtained; some in plain italic; others "with elaborate decorations that denote a strong self-representation, often in disregard of the particular book [they are] written in."

Van Elk sees the website as growing to attract not only additional contributors, but also books from different types of library. The website already features women's books from smaller, lesser-known libraries like the John Richard Allison Library at Regent College and the Archives and Special Collections at Bangor University in addition to large research institutions like the Folger and the Huntington Library. Website entries are sorted into categories and tagged, which will make it easier in the future for users to examine books of a specific genre or books belonging to the same owner or family. Van Elk publicizes website updates on Twitter and has established a hashtag, #HerBook, that can be appended to any tweet about women's reading and book ownership; clicking on the hashtag takes one to more content about the subject.

The website has helped me to draw tentative conclusions about women's book ownership in



Cary Coke's book, Roger Boyle, Parthenissa, That Most Fam'd Romance (London: Printed by T[homas]. N[ewcomb]. for Henry Herringman, 1676). Courtesy The Brick Row Book Shop, San Francisco, California. Book is still for sale at the time of press.



the early modern period. Women book owners of the common or middling sort seem to have been relatively common. Women's signatures are much less often found in works of Latin or in works not written in their native language, perhaps evidence of girls' limited education. Ownership inscriptions increase in the middle to latter half of the seventeenth century, with another spike in the first half of the eighteenth century, most likely reflecting rising literacy rates and falling book prices.

William Sherman wrote in 2008 that "[t]he question of how best to recover women readers now sits alongside the relative invisibility of non-elite readers and the relationship between single cases and larger patterns as one of the thorniest problems facing early modernists venturing into the 'tropical rain forest' that is the history of reading." *Early Modern Female Book Ownership* is one answer. In Van Elk's words, the website "contributes to the larger effort to uncover women's relationships to books, their reading habits, their handwriting, and their signatures as modes of self-expression." Another benefit? As increasing numbers of early modern women's books are identified, the website will also undoubtedly allow researchers (and dare I say a few book collectors) to have access to or to acquire the actual books.

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Ben Blount, Designer, Letterpress Printer, and Maker

Martha Chiplis

Born and raised in Detroit, Ben Blount received his undergraduate degree from Washington University in St. Louis and his MFA from Columbia College Chicago Center for Book and Paper Arts. Blount and the Caxton Club have been associated since he became a 2004-05 Caxton Club Scholarship recipient, along with Mardy Sears. The scholarship helped him complete his 2004-05 graduate thesis project, a book titled *ABC: Abecedarium of Black Culture*. Blount wrote the book's text, made the paper, letterpress printed, designed, illustrated, and bound it. The challenges of papermaking limited the edition to only ten. "I could have sold that book so many more times – everyone who sees it says, 'Do you have any more?'"

In his day job as an art director, he necessarily focuses on the finished product, "pushing type three pixels to the left," or right, eight hours a day. For his own practice, he works with wood and metal type, printing small editions, striving to achieve a balance between process and product. When he was a graduate student, he attended a workshop given by the visiting artist and letterpress printer Amos Kennedy. All the students were working at the presses, and Blount was standing still in front of his. Kennedy walked up to him and said, "Ben, what are you doing?" Blount replied, "I am thinking." Kennedy said, "Stop thinking, start doing."

Magic Ink

He acquired a press of his own just a few years ago. When a friend's father was young, he frequented a magic shop. When the shop downsized in 2016, Blount's friend told him that they had printing equipment for sale. (Of course, the shop was the late Caxtonian Jay Marshall's Magic, Inc.) There was a paper guillotine, an entire library, a stage, an AB Dick offset press, and some letterpress equipment. As he looked around, Blount said, "the guy at the shop kept saying, 'Hey, this is letterpress,' as he pulled things out" for Blount's inspection. He showed him a sign press, sitting on top of a cabinet with an ink drawer with a decrepit brayer inside, still covered with dried up ink – tools for a magic trick involving a pre-printed headline. He bought every letterpress thing they had and took it home, adding to his collection as time passed.

The Gallery Show

In 2017 Blount was invited by a friend to have a solo show at her new venture, 1100 Florence Gallery in Evanston. With only two months to make enough work for the gallery show, he worked every evening after his daughter went to sleep, and on weekends, to prepare. Some of the new work that he printed for the gallery show was done on the Magic, Inc. sign press, and some of it was printed at Columbia College with April Sheridan's help. Printing on the sign press was time consuming and difficult. Because of the need to hand ink every print, and the lack of press registration, the work from that press did not have the high print quality that he desired. The experience taught him to "step back from perfection. The show opened and was successful. Blount, with his wife and collaborator, Melissa, gave an artist's talk. Inside the small gallery filled with people, the two conversed about his work and the issues addressed in it – "questions of race and identity and the stories we tell ourselves about living in America." One of the pieces in the show, a play on the slogan "Make America..." was later made into a billboard and placed along Chicago's 606 trail.

The Press

Although the sign press was a crucial acquisition, Blount wanted more. He states the view, commonly held by people trained to print in book arts programs in the last twenty years or so, "You aren't supposed to print on a sign press, you are supposed to print on a Vandercook." He had searched unsuccessfully for a Vandercook press, a proof press manufactured in Chicago until around 1980, capable of printing with precision, with adjustable rollers and a registration system. In 2018, Mardy Sears, fellow Caxton Scholar, called to ask if he was interested in her Vandercook press, which had a unique lineage. It had once belonged to Amos Kennedy, who gave it to Barbara Korbel, who gave it to Sears, who now wanted to pass it on to him. When Blount mentioned the poten-



Ben Blount photographed in his Evanston studio by John Dunlevy

tial transaction to Amos Kennedy, Kennedy remarked, "You aren't supposed to pay for that press!" – a reference to the restriction (that it not be sold) under which he had given away the now very valuable press. A deal was struck, but Blount needed a place for the press, which he wanted to be near to the 1100 Florence Gallery. A space opened up just in time. Of the serendipitous timing, Blount says, "It was magical." When the movers arrived at the Florence address to deliver the Vandercook, one said, "Hey, this is familiar." In another stroke of coincidence, Sears had been for years storing the press on Florence, at her friend Caxtonian Eileen Madden's shop Evanston Print and Paper (before the shop moved to Avondale), visiting to print when she had the time.

The Books

Blount says that "Truth tellers and rabble rousers in all areas of popular culture inspire his work – from Dave Chappelle and Kara Walker to Yasiin Bey (Mos Def) and Amos Kennedy." Blount's well-designed and well-thought-out books and prints kindle a feeling of hope, a belief that if he can address these issues in his work, we can look at them too, listen and read, and maybe even learn something.

First Impressions begins with a question – "When was the first time you experienced being 'the other'?" and continues with eight different responses to the question. Each responder is identified by first name, race, age at the time of the response, and age at the time of the experience. The interior of the book is offset printed and the cover is letterpress

See BEN BLOUNT, page 6



Cover detail, First Impressions



"Charles" from First Impressions



H.N.I.C.

BEN BLOUNT, from page 5

printed from plates by April Sheridan.

Each response is heartbreaking and compelling – involving Catholic schools and children’s casual racism; the institutional racism of a Jim Crow train car in Washington DC; and a private swimming club in 1970s DC for whites only. The stories are a strong reminder of the work that still needs to be done to combat racism in America. In the colophon, Blount states, “Thanks to all of the contributors [...] I hope that sharing your firsts leads to firsts in understanding and empathy for someone else.”

H.N.I.C., printed in 2007, when Blount was living and working Cleveland, is very similar in structure to *First Impressions* in that it has a pamphlet stitch binding and is approximately the same size, 5 1/2" x 8 1/2". The colophon states, “Written, produced, directed and mixed by Ben Blount.” The text consists of quotes from the mainstream media about Barack Obama when he ran for president the first time. Some of the quotes are strange, some are ridiculous, some flat out wrong – for example, a prediction that everyone on the Democratic ticket would lose, simply because Obama was at the top of the ticket.

Each spread is made up of a quote on the left, a headline (ex. “Light,” “White,” “Wrong”) with a black and white high contrast headshot of a smiling Obama, with the “N” word, reversed out, in 36-point type positioned near his lapel. The combination of the smiling figure and the appalling word is a jarring juxtaposition. Blount mixes the quotes like a DJ,

creating a new narrative and critiquing the discussion, shedding light on it.

Antiracism was made during Blount’s early 2019 teaching artist residency at Colorado College. He describes the book as an example where he tried to work fast, “visually depicting anti-racism on each page with type.” From the colophon – “Inspired by the student protest and agitation to push for a comprehensive approach to racism on campus, this book is a visual exploration of ANTIRACISM using type and resources from The Press at Colorado College.” It was printed in an edition of ten, on paper from the French Paper Company.

Recalling broadsides in its large size and handling of wood type, Blount’s *Antiracism* shows the difference between a codex and a broadside in that a codex can present a series of images or spreads in a pre-configured order with only one spread visible at a time. In this way, memory and expectation are part of the experience. *Antiracism* consists of spreads attached at the fore-edge, glued to the cover at the front of the book only, and left unglued at the back so that the book lies flat when open. A red square of paper, smaller than the page size, wraps around the book, with “Anti” printed on it on the cover side – recalling designer and artist El Lissitzky. The viewer can revel in the boldly printed wood type and wonder about the solid wall of letters filling the page on the first spread – “RACISM” repeated four times. Five spreads follow, printed in black and red, each a different

attempt to deconstruct and cross out the word. The final spread – a printer’s fist “shooting” border bullets at the broken and tumbling letters of “RACISM” – blowing it away – brings a rush of relief.

Quoted on the *Picturing Evanston* website, Blount states, “My work is about American identity, race, and culture. I tend to draw on a common language of stories, stereotypes, and experiences as a starting point to draw attention to the difference between what we see, and how we are seen. I try to re-present implicit and explicit ideas of race in a way that invites/provokes a conversation with the viewer. [...] I am a printer and my primary medium is letterpress printing. Ink on paper. So, I typically make posters and books often using antique wood and metal type ... I want to spark conversation. I want to spark action. And a printing press is a vehicle for getting the word out.”

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Picturing Evanston:

<https://picturing-evanston.com/ben-blount>

Ben Blount:

<http://benblount.com/about>

Thanks to Ben Blount, quotes from conversation with the author, May 11, 2019.

Martha Chiplis is the co-author of the second edition of For the Love of Letterpress: A Printing Handbook for Instructors and Students, which is being published in August 2019.



Cover and spreads, ANTIRACISM



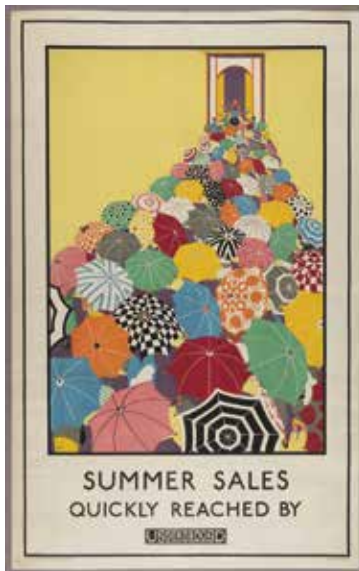
Book- and manuscript-related exhibitions: a selective list

Compiled by Andrea Villasenor

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

American Writers Museum, 180 N. Michigan Avenue, second floor, Chicago, 312-374-8790: **"Tools of the Trade"** (This exhibit will examine the tools that have made writing possible through the years, including typewriters, inkwells, braille writers and more. Featuring the actual writing implements used by renowned writers such as Sandra Cisneros, Gwendolyn Brooks, Ray Bradbury and more), through June 30, 2020.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Everyone's Art Gallery: Posters of the London Underground"** (This exhibition features 100 posters – an extraordinary sample from the golden age of this remarkable poster campaign.), Galleries 124-27, through September 5. **"Manet and Modern Beauty"** (The first Art Institute exhibition devoted exclusively to Édouard Manet for over 50 years focuses on the transformation of the artist's style in his later years.), through September 8.



Art Institute / Everyone's Art Gallery
SUMMER SALES QUICKLY REACHED

Block Museum of Art at Northwestern University, 40 Arts Circle Drive, Evanston, IL, 847-491-4000: **"Pop América, 1965-1975"** (This exhibition challenges and reframes familiar notions of Pop Art by bringing together artists from North, Central, and South America, as well as the United States and the Caribbean to explore how bold and colorful imagery, references to mass culture, and representations of everyday objects, signs, and symbols were embraced by artists working across the hemisphere.), September 21 through December 8

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8201: **"Pollinator Paradise in Print"** (View beautiful illustrations of butterflies, bees, and other pollinators.), through September 15.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-642-4600: **"Modern By Design: Chicago Streamlines America"** (Featuring nearly 300 objects, photographs, and printed materials dating from the 1930s to 1950s, this exhibition celebrates Chicago's role in shaping one of the most popular and enduring styles in our history.), through March 1, 2020.

Intuit: The Center for Intuitive and Outsider Art, 756 N. Milwaukee Avenue, Chicago, 312-243-9088: **"Justin Duerr: Surrender to Survival"** (Detailed pen and marker scrolls connected to create an elaborate story. These drawings incorporate poetry written by the artist and explore themes related to spirituality, the linear and cyclical nature of time, and include symbolic representatives of states of mind or non-mind with figures who evolve and appear throughout the works.), through January 12, 2020.

Museum of Contemporary Art, 220 E. Chicago Avenue, Chicago, 312-280-2660: **"Prisoner of Love"** (The exhibition features a rotating body of work from the MCA's collection inspired by the titular themes in Bruce Nauman's iconic neon *Life, Death, Love, Hate, Pleasure, Pain.*), through October 27.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"From the Stacks"** (a selection of materials showcasing the diversity of the Newberry's collection with new materials featured four times a year), continuing.

Poetry Foundation, 61 W. Superior Street, Chicago, 312-787-7070: **"Yoko Ono: Poetry, Painting, Music, Objects, Events, and Wish Trees"** (A facsimile of the entire typescript of what was to become the legendary book *Grapefruit* is on display. The typescript is in three rows, so that one can enter the book at any place, or read from beginning to end. Also, Yoko Ono has included in the Foundation courtyard a grove of Wish Trees, which the public is invited to hang wishes on.), through August 22.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"D-Day +75"** (Commemorating the 75th anniversary of D-Day, this exhibition goes beyond the story of June 6th, 1944, and helps to understand the planning and logistics required for a successful push towards Germany.), through December 31.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: **"Tara Donovan: Fieldwork"** (In this exhibition, the artist transforms mundane materials like plastic straws, index cards, rubber bands, Slinkys, and Mylar into elaborate, mind-bending objects evocative of the natural world.), through September 22.

Send your listings to Andrea Villasenor (villasenora@newberry.org).



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**Luncheon: Friday, September 13th, Union League Club
Peggy Glowacki on Mary Hastings Bradley**

Born in 1882, Chicagoan Mary Hastings Bradley became an author, travel writer, war correspondent and more – all at a time when women were not encouraged to do any of those things. Peggy Glowacki, special collections librarian at UIC, will tell of Mary Hastings Bradley's remarkable travels, adventures, and writings.

September Luncheon: Union League Club, 65 W. Jackson Boulevard. Buffet opens at 11:30 am; program 12:30-1:30. Luncheon is \$35. Program free but please let us know you're coming. Reservations or cancellations for lunch by noon Wednesday the week of the luncheon. Reserve at caxtonclub.org, call 312-255-3710, or e-mail caxtonclub@newberry.org.

**Dinner: Wednesday, September 18, Union League Club
Dr. Tim Benson on Political Cartoons – Uncensored and Censored**

Dr. Tim Benson of London is the leading authority on political cartoons. His lavishly illustrated presentation will honor the art that illustrates the news and show how that art is changing.

September Dinner: Union League Club, 65 W. Jackson Blvd. The evening will follow this order: social gathering, 5-6 pm; program at 6 pm; dinner immediately follows. Program is free and open to the public. Beverages available for \$6-\$12. Three-course dinner: \$66. Reservations are required for either the program only or the dinner/program combination. Reservations must be received no later than NOON, Monday, September 16. Payment will be required for dinner reservations cancelled after that time and for no-shows. Reserve at caxtonclub.org, call 312-255-3710, or email caxtonclub@newberry.org.

Annual Meeting of the Caxton Club, 2018-2019

The Caxton Club's 2018-2019 Annual Meeting was held on May 15th, 2019 at the Union League Club before the regular third-Wednesday dinner. In accordance with the Club's by-laws, all members were notified ten days in advance of the meeting of the agenda, which included the bi-annual election of officers; the annual election of a new Council Class; and consideration of proposed new by-laws. Seventy-five Caxton Club members were in attendance.

Arthur Frank, the Caxton Club President, called the Annual Meeting to order. He announced that the Nominating Committee and the Council had recommended the selection of the following:

*President: Jacqueline Vossler
Vice President: Ethel Kaplan*

*Secretary: Leora Siegel
Treasurer: Jeffrey Jahns
Immediate Past President: Arthur Frank*

*Council Class of 2022
Hannah Batsel
Helen Harrison
Barbara Herzog
Douglas Litts
Lou Pitschmann
and Anthony Mourek (filling the remaining
Council term of Ethel Kaplan)*

The slate having been duly nominated, President Frank called the vote; the motion was moved, seconded and passed by unanimous vote.

Printed copies of the by-laws being available

for review and having been transmitted to the membership 10 days prior to the meeting, President Frank then called for a motion to approve the by-laws recommended by Council on April 19th, 2019. The motion having been moved, was seconded, then passed without objection or further amendment.

Following the business portion of the meeting, Robert McCamant was honored for his 15 years of service as editor of the *Caxtonian*. (See the July issue of the *Caxtonian*.)

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The new by-laws are available at www.caxtonclub.org. To receive a printed copy, please call Dan Crawford at 312-255-3710 or email caxtonclub@newberry.org.