

CAXTONIAN

JOURNAL OF THE CAXTON CLUB OF CHICAGO

VOLUME XII. NO 4

APRIL 2004

Meet our Caxton scholars.

The Caxton Club awards scholarships to students at Columbia College

Martha Chiplis

"This club shall be called The Caxton Club. Its object shall be to promote the arts pertaining to books, and to foster their appreciation."

From The Caxton Club Constitution and Bylaws.

"The Master of Fine Arts in Interdisciplinary Book and Paper Arts at Columbia College Chicago Center for Book and Paper Arts is designed for students who have completed a BFA or BA, professional artists, writers, librarians, performers or educators interested in career development and creative enrichment in the book and paper arts. Students develop a personal focus within the book and paper arts, [...] understanding the past, present, and future of the book and paper arts and the relationship to the culture from which they spring is stressed as is technical mastery and the development of a strong personal voice."

From www.bookandpaper.org, "About the Program."



Emily Reiser



Jill Summers

The Council of The Caxton Club has, for a second time, approved scholarships for students participating in the MFA program offered by the Columbia College Chicago Center for Book and Paper Arts. In order to bring the award cycle of the scholarship around to the typical academic year of September-May, four \$1250 scholarships have been awarded for the spring semester of 2003; two to previous recipients and two to new recipients. Beginning in fall 2004, two \$2500 awards will be made for the September-May academic year.

Through a special selection committee, The Caxton Club has participated in an advisory capacity in the selections of the scholarship recipients, although the final selection is made by Columbia College. The scholarships are intended to provide financial assistance to promising students who may not otherwise have resources to pursue graduate studies in the book arts.



Kerri Cushman



Elizabeth Long



Musings...

CAXTONIAN

The Caxton Club, Founded 1895

Michael Thompson, *President*
Robert McCamant, *Vice-President*
Susan R. Hanes, *Secretary*
Dan Crawford, *Treasurer*
James S. Tomes, *Past President*

Council

Class of 2004
William Drendel
Lynn Martin
Charles Miner
Susan F. Rossen
Caryl Seidenberg

Class of 2005
John P. Chalmers
Wendy C. Husser
Susan Keig
Evelyn Lampe
Thomas E. Swanstrom

Class of 2006
Kathryn DeGraff
Adele Hast
Georg E. Leonard III
Junie Sinson
Robert Williams

Committees

Hayward R. Blake, *FABS*
John P. Chalmers, *Membership*
Kim Coventry, *Exhibitions*
Dan Crawford, *Secretary-Bookkeeper*
Paul F. Gehl, *Archives*
Eugene Hotchkiss III, *Development*
Frank J. Piehl, *Historian*
Susan F. Rossen, *Publications*
Edward Quattrocchi, *Chair and*
Leonard Freedman, *Co-Chair*
Friday Luncheon Programs

Caxtonian Staff

Robert Cotner, *Founder/Editor*
Michael Braver, *Associate Editor*
Jon A. Cotner, *Copy Editor*
Carolyn G. Quattrocchi, *Copy Editor*

Contributing Editors

Kathryn DeGraff, *Libraries/Exhibits*
Matthew J. Doherty, *Design, Graphics*
and Typography
Wendy Husser, *Literature*
Robert McCamant, *Printing and*
Paper Making
Paul Ruxin, *Book Collecting*
Florence Shay, *Bookstores and the*
Selling of Rare Books
Junie Sinson, *International Scene*

The Caxtonian is published monthly by The Caxton Club whose office is in The Newberry Library. Permission to reprint material from the Caxtonian is not necessary if copy of reprint is mailed to The Caxton Club office and the Caxtonian is given credit. Printing: River Street Press, Aurora, IL

Between heavy reading sessions, to relax, I read lighter stuff. For example, I have read all of Margaret Truman's mystery books over the years, and I keep up to date with the law by reading John Grisham's novels as they appear. One of Grisham's latest, *Bleachers*, is highly unusual for him — it's not about lawyers, criminals, or the courts. The book tells the story of a small town's vigil for the death of its greatest football coach, Eddie Rake. Told from the point of view of the town's greatest athlete, Neely Crenshaw, it is a testimony to the violence of football in young lives and the disorder such violence brings, physically, emotionally, and psychologically, through the years.

One never knows the biographical investiture in books such as *Bleachers*. This book may have been one of those long-germinating memory pieces, which all of us have hidden somewhere in our minds, released at a time propitious to the author himself. I read it, however, as something more: in a remarkable way, it is a book that elucidates, economically and tastefully, the idea that men accept violence as a legitimate means to an end, women understand violence as failure, and both suffer the long-term consequences of their irreconcilable points of view.

Neely's high school sweetheart, Cameron Lane, now married to another, is full of rage toward Neely and the cult of violence represented by high school football. In a remarkable paragraph, she summarizes her intense feelings, saying of the sport, "It is silly. Grown men crying after a loss. The entire town living and dying with each game. Prayer breakfasts every Friday morning, as if God cares who wins a high school football game. More money spent on the football team than on all other student groups combined. Worshiping seventeen-year-old boys who quickly become convinced they are truly worthy of being worshiped..."

The novel brought to mind a telephone conversation I had with Caxtonian Laurel Church at least a dozen years ago. In those days, Laurel and I would visit two or three times a week — lengthy conversations about authors, books, ideas, and poetry. She was just beginning her serious work of writing poetry, and she would always end the conversations

with, "What do you think of this one?" and she would read her latest poem. I suppose I heard 90 percent of her earliest poems.

In one of these delightful conversations, she said, and it's a sentence I have not been able to shake from my mind: "Men consider the use of violence as an legitimate means to an end; women see the use of violence as failure." I've thought long, hard, and often on that comment. While I eschew generalities, I think this one has validity.

Some might say violence for men comes with the territory of being male. As hunters and farmers, violence was integral to life's tasks. I think of Hamlin Garland's vivid description of the violence required in first breaking the prairie sod for farming in Wisconsin, as he told of it in *Son of the Middle Border*. I recall Macbeth's comment to Lady Macbeth upon seeing the ease with which she aligned herself to his murderous plot: "Bring forth male children only."

I remember reading in Henry Adams' *Education* his observations regarding the power of the Virgin in that most memorable chapter, "The Virgin and the Dynamo": "All the steam in the world could not, like the Virgin, build Chartres." Contrary to this — which is why Adams wrote, "An American Virgin would never dare command" — we see in the fiction of early modern America — the writings of James T. Farrell, Theodore Dreiser, Scott Fitzgerald, Ernest Hemingway, Richard Wright, to name but a few, the propensity toward violence of male characters. This violence seems to have become a defining quality in so much of American life.

Our heritage in the humanities, too much neglected at a time most needed, is our great bulwark against indiscriminate violence and ruthlessness in civic life. The gifts from our Judeo-Christian-Greco cultures, coming to us from a time when the world was new, remain our best hope in dealing with the serious issues in this aging world

Robert Cotner
Editor

Three Poems by Laurel Church

Quartet

I
Pelting along in a strange part
of town last month on a Monday,
I stopped at an Indian spice shop,
a Mr. Chakra or Charkta, the proprietor,
led me to the Cardamom section,
large jars of about twenty types,
from seeds to ground,
from all over the known world;
the varieties and mixes were perplexing,
at his urging, I bought a measure of each,
in little packets, unlabeled.
By trial and error, I now know
which I prefer, but I have forgotten
just where his store is and even
what bus I took to get there.

II
Since April, I've been working
on a picture puzzle
I found at an estate sale;
lovely blues and greens
suggest a seascape, though
lots of orange and purple pieces
get turned over and rejected each session;
with no picture on the box
or even a label, I begin to suspect
there was a mistake at the factory
and several parts of different pictures
were mixed in together.

III
I've been thinking about a snippet
of something I overheard
a lady say about her mate,
on the bus last week;
her friend was sympathetic,
saying she knew
all about "that"
from her dealings with her late
husband and how she is now
a free agent,
every day an adventure.

IV
I'd like to have ways - to be set in,
I think, so I might proceed
crab-like in no real direction,
concealed in a safe routine.

September 12, 1999

Better Than Nothing

I was in Lisbon when
the government fell.

Salazar?

No. The junta of five,
including an Admiral.

That's nothing.
I rode the first tank
through the gates of
the Presidential Palace
when Saigon fell.

Do tell.
I sat a horse on my second
Birthday — well — a Shetland
pony.

That's nothing.
I translated my first Greek
myth into my grandfather's ear
before I could walk properly.

I ran away to school, a mile
and a half on a January day,
minus seventeen degrees,
on my own, when I was three.

That's nothing.
Palm Sunday, 1960
I held 47 communion wafers
on my tongue for twenty minutes
before washing them down
with the blood of the lamb.

I produced the only heir
to the son of an engineer
before I was twenty one.

That's nothing.
I eschewed astrology,
geneology, plant psychology
in a prize swallowing
broadsheet before I could vote.

I cried four days and wrote
three nights on the occasion
of Wystan Hugh Auden's Wagnerian
flight through that austere forest.

I know for a fact he was truly
mortified,
as he watched from his aerie
the strange goings on
of those like ourselves
who did and did not
truly know him:

Unlocking the Doors of Perception for a Good Cleaning

It's the way you suddenly
see something you'd never
seen — again and again the day
you happen on the word
for it.

But what about the word
for something like what's
the word for lining up
the barrels on your binoculars
making one circle rather
than two joined lying
on its side,

which brings to mind the word
for that dissolve in the silents
used to change the subject,
that looks like the light end
of a dark tunnel: if I say
'iris' do you think of that
or the wrinkly purple spring
bulb flowers in the painting
that sold for millions of dollars.

What about a word for that moment
when you click a card into the stereoptican
and the man and camel stand right out from
the pyramid: one word or maybe a phrase

and you are exquisitely trustworthy;
if there is such a glossary
or if you're a coiner all agloss
like the black ages monk
who culled up the blackbird in the tree,
illuminating the landscape by the Irish sea.

January 15, 2003

It's not nothing
to have fervently wished him alive
when he willed himself dead.
Come, take a coffee, just a swallow
and a taste of my warm bread
read to me a line, wellworn.

'Lay your head, my love
Human on my faithless arm.'

April 21, 2003

The Poet as an Intellectual

Pierre Ferrand

I first picked up a paperback of selected poems (in Portuguese) by Fernando Pessoa (1888-1935) over three decades ago, when I was passing through Lisbon. His name was almost totally unknown in the Anglo-Saxon world, though he was already regarded by his countrymen and by Brazilians as the greatest poet in their language since Camoens, the author of the epic of 16th Century exploration, *The Lusíads*, and much lyrical poetry. Some, indeed, hold that he is superior to Camoens, and one of the finest and most original writers of the 20th Century in any language.

Pessoa is still no household word in England and America. Among the hundreds of Internet sites about him (chiefly in Portuguese, with a number of them in Spanish, Italian, French, and German), only a handful are in English. This is mildly surprising since, by the time of his death, the only volumes of verse he had published in book form (with the exception of two dozen poems in Portuguese), were his 35 sonnets written in Elizabethan English and a few other English poems. The very last words he wrote, the day before his death, were in English, "I know not what tomorrow will bring."

His lifelong flirtation with English was a result of the fact that after the death of his father when he was five and the remarriage of his mother, he spent a decade in South Africa, where his stepfather was stationed as the Portuguese consul. After his final return to Lisbon at the age of 17, he never left Portugal again and, though his English writings are not without interest, it remains true that, as he said, "my nation is the Portuguese language," in which he was unquestionably a great writer.

His literary use of English, not his mother tongue, was part of his obsession with alienation, distancing and detachment, which characterizes so much of his work. Before writing his major Portuguese verse, he penned two fairly lengthy English poems, *Antinuous* and *Epithalamium*, both relatively erotic for the early 20th Century. In Emperor Hadrian's lament over his lover and in a wedding poem inspired by John Donne, he tried to cast out, in a tongue he knew pretty well but still foreign to him, the demons of homosexual and heterosexual feelings he rejected as basically irrelevant for his

poetry or, for that matter, his life. He remained a bachelor, with only one known flirtation (chiefly by correspondence), with a typist called Ophelia Queiros, during a nine-month period in 1920 and again during a four-month period in 1929-1930.

Much more spectacular was the fact that by 1914, when he was in his mid-20s, he started to write a substantial amount of Portuguese verse, signing it with three names he called "heteronyms" ("names of the others,") and his "orthonym," Fernando Pessoa. Two years earlier, he had published several critical essays, in which he called for a renewal of Portuguese poetry and proclaiming the coming of a "super-Camoens."

The heteronyms were the content, direct, and deliberately non-intellectual Alberto Caiero, "The Keeper of Sheep," who "sees things with his eyes only, not with his mind," and Ricardo Reis, the writer of mostly melancholy, Epicurean odes in the controlled style of the Latin poet Horace. Reis accepts life as it is because he cannot change it. The most dramatic of the three is Alvaro Campos, described as a marine engineer, world-traveler, a brash extravert, eager for all kinds of experiences, experiments, and sensations, whose verses are the longest and loudest Pessoa ever wrote. The poems signed "Pessoa" are generally short, often very musical, subtle, lucid, and highly intellectual, concerned with such matters as the nature of the self, whether we are real or but a dream, the issues of determinism versus freedom, of knowing and not-knowing, belief, unbelief, and moral values. They are also deeply pessimistic as a rule. Some of them toy with occultist concepts, but, though they were among his many interests, it is doubtful whether he believed in them or in anything else. Still, the famous (or infamous) occultist Aleister Crowley came to

visit him in Lisbon, and Pessoa translated his "Hymn to Pan" into Portuguese.

"Pessoa" the intellectual is in my opinion closest to the essence of his personality,

The many faces of Fernando Pessoa



while Caiero represents chiefly his longing for unthinking serenity. He only occasionally wished to perform like the swashbuckling Campos, who also became less aggressive and more pessimistic in his later years, "signing" a remarkable poem advocating suicide.

Pessoa was fully aware that his very name in Portuguese meant "person," "persona," or "mask." He had imaginary playmates, who had been writing letters to each other since his childhood, and the splitting of his poetic personality expressed the fact that he saw his heteronyms, (as well as his orthonym with whom he did not fully identify himself either) as *dramatis personae* on the stage of his own mind. He refers to Shakespeare, who has been described as "myriad-minded," to Robert Browning, and the Tennyson speaking in the name of aging Ulysses. All this is (legitimate) role-playing for a poet, and he certainly preferred living in his mind rather than living in reality.

Still, in the second decade of the 20th Century, he had become a leader among Portuguese poets, introducing free verse (inspired by Walt Whitman) into the country's poetry in the different styles of Caiero and Campos, as well as various "isms," includ-

ing symbolism, futurism, cubism, and a few isms of his own, like Paulism, Intersectionism, and Sensationism, which he did not necessarily take seriously. He discussed such matters with fellow spirits in Lisbon's cafés, when not concentrating on drinking. He founded or participated in various short-lived literary reviews, promoted "modernist" theories in his critical essays, defended fellow poets, and prefaced their publications. Many of these activities were signed by the "Campos" heteronym and sometimes the heteronyms praised or criticized one another

It is not true that he was largely ignored. While he was no commercial success as a writer, and not widely popular, he was certainly respected in Portuguese literary circles, and he did get published when he wanted to be (except in English, where he had to resort almost exclusively to self-publication). Over 200 of his Portuguese poems and over 100 essays, short stories, and other pieces in prose were printed during his lifetime, including some 14 technical papers on business and accounting matters published in a review he edited with his brother-in-law in 1926. (Pessoa earned his living writing business letters in French and English for commercial houses in Lisbon, and as a translator).

He did leave in a big trunk some 25,000 typed or handwritten scraps of paper containing drafts or more or less complete poems and prose pieces, including translations, aphorisms, journals, and letters. Scholars have not yet completely worked through this mass of material nearly 70 years later. It certainly includes flashes of his genius, but much of it is in a fragmentary state and almost impossible to put together. Among them are some 200 fragments of a play on "Faust" he worked on for most of his life and which were finally published some half a century after his death. There are also many fragments of another "work-in-progress," *The Book of Disquietude*, attributed by Pessoa chiefly to still another "persona" of his, a "semi-heteronym," as he called him, Bernardo Soares. Some of these texts had been published by Pessoa during his lifetime, but the publication of a much more complete version of them in 1982 attracted a great deal of attention. So have many of the some 800 posthumous poems, which have



been reconstructed from the fragments he left behind. The reason why he left so many texts unpublished or indeed in an unfinished state is not far from my mind. Though (except sometimes in his persona as Alvaro Campos) a man of modest behavior and speech, he obviously was exceedingly ambitious. As a would-be super-Camoens, he found it difficult to complete many of his poems and other projects to his own exacting standards. Still, there is no question that this quiet and inconspicuous-looking man, always well-dressed and well-mannered, and not known to have had any vices besides smoking and excessive drinking, did succeed in becoming the great 20th Century writer in Portuguese.

Many commentators claim to find in his writings the later ideas of existentialist anxiety and of deconstructionism and have compared him with James Joyce, the collage techniques of Ezra Pound in the *Cantos*, and Franz Kafka. However, except as "Campos," he is rarely word-drunk or obscure, and he reminds me more of that noted and highly intelligent bank employee, T.S. Eliot and his *Wasteland*, "These fragments I have stored against my ruins." A number of his poems are glowingly beautiful, many of his fragments are impressive, and his aphorisms quotable.

Bibliographical Note: Over 1,000 of Pessoa's Portuguese poems are currently available for downloading on the Internet. These include many texts not reprinted in what has long been the standard edition of the "Obra Poética," edited by Maria Akiete Galhoz and published in Rio de Janeiro. A substantial anthology of Pessoa's critical, "philosophical," and autobiographical prose is available, with much other material, on the excellent website of "Istituto Camoes," as well as other websites.

The first significant collection of *Pessoa's Selected Poems in English* translation (70 poems) was published by the University of Texas Press in 1971. It also contains the Portuguese texts and

a good (though somewhat academic) introduction by the editor/translator, Peter Rickard, of Emmanuel College, Cambridge. There are today several volumes of his selected poetry in translation, including Richard Zenith's *Fernando Pessoa & Co.*, New York: Grove Press, 1998, with a well-written and perceptive introduction by Zenith, who has also translated (1991) Pessoa's most extensive prose work, *The Book of Disquietude*. ❖

Two Poems By Fernando Pessoa.

*Far away far away,
Far away from here...
There 'is no worry after joy
Or away from here.*

*Her lips were not very red,
Nor her hair quite gold
Her hand plays with rings
She did not let me hold
Her hands playing with gold
She is something past.
Far away from pain
Joy can touch her not, nor hope
Enter her domain.
Neither love in vain.*

*Perhaps in some day beyond
Shadows and light
She will think of me and make
All me a delight
All away from sight.*

Christmas

*A god is born. Others die. Truth
neither came or went. Error changed.
Now we have another Eternity
And what happened before was always better.*

*Blind science tills the useless earth.
Mad faith performs the illusion of its ritual.
A new God is just a word.
Don't seek or believe. All is hidden.*

Translated by Pierre Ferrand

Scholars

Continued from page 1

The scholarship recipients are asked to attend Caxton lunch and dinner meetings, when their schedules permit, as guests of the club. They are also asked to assist the club from time to time in some important functions, such as the annual auction.

Emily Reiser and Jill Summers have had their scholarships renewed for another semester, and Elizabeth Long and Kerri Cushman have each been awarded new scholarships for the spring semester.

Emily Reiser

"I became interested in books initially because the book arts are an art form that does not require complex tools or vast amounts of space. I continue to find the book form interesting not only because of its virtually limitless structural configurations, but also because it represents a duality of interior and exterior. I use the book as a metaphor for us — showing some things and hiding others. I have always been a book lover as well. My childhood heroes were artists/authors Shel Silverstein, Maurice Sendak, and Eric Carle."

Emily Reiser received her BFA in Art Education from Ohio University in 1998. In 1996 she spent six months in France in a study-abroad program, in which she focused on art history and painting and drawing. She has studied at Penland School of Arts and Crafts in North Carolina: in 1997 for printmaking, in 1998 for papermaking, and in 2000 for a writing workshop with book artist Susan E. King.

Reiser taught art to high school students from 1998 to 2002 in both Ohio and Illinois. She has also taught classes at the Museum of Contemporary Art and at Paper Source here in Chicago. Reiser has also been a visiting artist to Chicago Public School students and to Gallery 37, among others. She has received many awards — while at Ohio University, she received a Dean's Scholarship, and in 2002, she received an Emerging Artist Award from the Winter Park Art Festival in Winter Park, FL. In 2003 she received a grant from the Albert P. Weisman Memorial Fund for her limited-edition artist book "The Bed Bug Book."

Jill Summers

"I have always loved books. Throughout college I took a lot of English classes and worked as a technical writer. When I moved to Chicago after graduation, I got a job at Columbia as

a writing assistant working on their ten-year self-study report. As part of the report I had to research and write profiles on all of Columbia's programs. The Book and Paper program completely intrigued me and, as part of the College's Interdisciplinary Arts Department, I was able to apply using my music BA. Also, my father is an artist (cartoonist) and so growing up, my siblings and I were always in art classes outside of school."

Jill Summers studied music at Indiana University-Bloomington and received a BA in Viola Performance from Rollins College. In 2003 she received a grant from the Albert P. Weisman Memorial Fund. She has taught classes at the center, including "Cheap Bookbinding." Summers has made presentation bindings for the *Chicago Tribune* for their Pulitzer Prize submissions, as well as several bindings for architects Valerio, Dewalt & Train to showcase architectural projects.

Summers self-publishes a *zine* (an independently published magazine), now in its third issue, called "My Imaginary Boyfriends," which was written up in *USA Today* last April. She also runs a small recording studio with her husband, who is a sound engineer and musician. Her day job is Executive Assistant to the Vice President of Student Affairs at Columbia College.

Kerri Cushman

"My interest in artists' books grew out of a graduate printmaking class taught by Susan Messer. It was her enthusiasm and guidance that swung open the door of sculptural book arts and provided an avenue to explore the possibilities of fine letterpress printing. During my graduate school studies at Columbia College, I thoroughly enjoyed letterpress printing with Audrey Niffenegger and was inspired to undertake a year-long editions course. As a result, I have completed two significant letterpress editioned pieces, as well as participated in several Arizona editioned artists' book exchanges.

Kerri Cushman was a high school art teacher for nine years in Janesville, WI, before coming to Chicago and entering the program at Columbia. She received a BFA in 1989 and an Art Education Certification in 1992 from the University of Wisconsin-Oshkosh. In 1998, she earned an MS from the University of Wisconsin-Whitewater in Art Education.

In addition to making books, Cushman is involved in preserving them. She has worked as a conservation technical assistant at Northwestern University and as a volunteer in con-

servation at the Newberry Library. She had a conservation internship at the Newberry in 2002-2003. She currently works for the Northwestern University Library in the Art Collection, under the direction of Russell Clement.

Cushman has exhibited many times in the Midwest and in California. She was on the Dean's List at the University of Wisconsin-Oshkosh and was a University Scholar there. She received a grant from the Albert P. Weisman Memorial Fund in 2003. She has taught papermaking at the center and bookbinding at the Art Institute of Chicago's program at Oxbow, MI.

Elizabeth Long

"I came to book arts, as well as to my career in librarianship, through a love of the history of the book. In the process, my original focus has metamorphized to include a broader range of interests and to incorporate an artistic and contemporary focus."

Elizabeth Long received a BA from St. John's College in 1986. She received an MLS in 1993 from the University of Maryland, which allowed dual study in the History Department and the Library School. Her historical focus was the explosion of print in 17th Century England and the attending cultural development of the written word and its impact on literacy.

Long has worked for the past ten years at the University of Chicago Library. Beginning in the Library's Preservation Department as the head of the Binding Unit, she gradually became interested in digital librarianship and eventually moved to her current position as Co-Director of the recently formed Digital Library Development Center. Although she was involved in developing interfaces for digitized versions of books from the Special Collections, she missed the daily contact with books that she had in the Preservation Department. She then decided to take some non-credit classes at the center but quickly determined that she wanted a more rigorous course of study, and so entered the MFA program at Columbia. She has been attending school part-time while continuing to work full-time. Her long-term goal is to continue her career in librarianship, balancing it with a second career as a book artist. ❖

Christopher de Hamel visits Chicago

Martha Chiplis

Internationally-known illuminated manuscript expert Christopher de Hamel was in Chicago in January in advance of the upcoming Caxton Club exhibit on leaf books. The exhibit, with the Caxton Club's own leaf book as a centerpiece, will open in April 2005 at the Newberry Library. Dr. de Hamel will write the introductory essay for the exhibit catalog.

Exhibitions Committee Chair Kim Coventry and Caxton Club President Michael Thompson spent the day with Dr. de Hamel visiting the Special Collections Departments at the University of Chicago and Northwestern University. They also visited the home of Michael Thompson to see his notable collection of leaf books.

Christopher de Hamel was formerly a senior director of Sotheby's in London and director of the department of Western Manuscripts. He joined Sotheby's in June 1975 and was subsequently responsible for all sales of medieval and illuminated manuscripts between then and 2000, including the *Gospels of Henry the Lion*

(1983, at approximately \$12,000,000). He was also responsible for the private sale of the Fürstenberg manuscripts in 1993, the most valuable single sale of books ever transacted, and the private sale to the British Library in 1999 of the *Sherborne Missal*, the most valuable single book ever sold.

Since September 2000 he has been Donnelly Fellow Librarian at Corpus Christi College, Cambridge, which holds the collection of Matthew Parker. Parker was Elizabeth I's Archbishop of Canterbury from 1559 to 1575.

Christopher de Hamel's publications include *The British Library Guide to Manuscript Illumination: History & Techniques* (University of Toronto Press, 2002), *The Book: A History of the Bible* (Phaidon Press, 2001), *A History of Illuminated Manuscripts* (2nd ed., Phaidon Press, 1994), and *Scribes and Illuminators* (University of Toronto Press, 1992). ♦

Caxtonian Jane M. Rosenthal dies

Martha Chiplis

In the mid-1950s, Jane returned to work with the Chicago Board of Education, teaching English to immigrants. She enjoyed this work very much. In 1964, while visiting some of her students' families in Mexico, she became interested in Spanish and indigenous languages. In 1971, she earned a master's degree in linguistics at the University of Chicago. Afterward, she took doctorate-level courses in linguistics.

In the course of doing her fieldwork she became very close to some families in and around Tlaxcala in Mexico. She visited them whenever she could, recording their language, Nahuatl, and participating in their daily lives. In addition to presenting and publishing papers on Nahuatl, she continued to teach English full-time at several Chicago colleges. She retired from teaching in 1990 but continued researching linguistics and writing articles.

One of the places Jane would do her research was the Newberry Library. Said Jim Wells, "The Newberry has a good collection of the languages she was interested in, but what

she really liked was going to Mexico and being able to talk to the people there who spoke the languages she studied."

According to Caxtonian Alice Schreyer, Director of the Special Collections Research Center at the University of Chicago Library, Jane loved to discover unusual materials for her own linguistic research and found much enjoyment in the unusual personal collections formed by her late husband, Robert Rosenthal.

On the occasion of the 50th anniversary of Special Collections at the University of Chicago Library in October 2003, Ms. Schreyer remarked that during Bob Rosenthal's career as the founding Curator (1953-1989), Jane's gracious hospitality, sense of humor, and enthusiasm helped create a close-knit community of scholars and researchers at the library. She was a great friend of the University of Chicago Library and for the last 13 years served on its Steering Committee. She took special pleasure in helping to organize the 1996 Library exhibition "1900: Books from the Collection of

Collectors and their collections

This year The Caxton Club is inaugurating a new program series, "Collectors and their Collections," which will give club members an opportunity to view and learn about other members' collections. The format will be informal. Caxtonians will have the opportunity to look at the collections, and the hosts will give a short talk about their collections and what animates them as collectors. All Caxtonians are encouraged to participate both as visitors and as hosts.

Given the nature of these programs, attendance must be limited to 20, and advance reservations are essential. To provide the maximum opportunity for participation, preference for each program will be given to those who have not yet reserved for another program. Refreshments will be provided. The cost per program is \$45, payable at the door.

The first two programs are:

Sunday, April 18, 2004, 2-4 p.m. Paul Ruxin, "Collecting Boswell, Johnson, and other 18th Century English literature." Paul is an internationally noted collector of Boswell and Johnson, as well as a frequent speaker on literary topics.

Sunday, June 13, 2004, 2-4 p.m. John Blew, "Collecting Americana." John has assembled a vast collection of Americana, concentrating on the Midwest but with fascinating specialties representing his wide-ranging interests.

Reservations should be called to the Caxton office, 312/255-3710, for one or both of these visits. Because the first program comes soon, please make reservations immediately. Details of locations will be provided at the time of the reservation. ♦

Robert Rosenthal," illustrating her fine eye for books as well as her knowledge of them.

Caxtonian Jane M. Rosenthal, 79, died Thursday, March 4, in Rush University Medical Center of complications from a stroke. Survivors include two sons, Peter and William; two daughters, Anne and Emily; and five grandchildren.

Contributions can be made to the Robert Rosenthal Fund for Special Collections, University of Chicago Library, 1100 E. 57th St., Chicago, IL, 60637. ♦

Sources: Chicago Tribune, Alice Schreyer, Jim

Bookmarks...

Luncheon Programs

April 8, 2004

Owen Gingerich

"The Book Nobody Read"

Four and a half centuries after its publication, Owen Gingerich embarked on an extraordinary quest: to see in person all extant copies of the first and second printings of *De revolutionibus*, Nicolaus Copernicus's extraordinary 1543 book, which first posited that the sun, not Earth, was the center of the universe. Gingerich was inspired by two contradictory pieces of information. The first is that of Arthur Koestler's claim that nobody had read the famous book when it was published; and the second is Gingerich's discovery, at the Royal Observatory in Edinburgh, of a first edition of *De revolutionibus* that had been richly annotated in the margins by Erasmus Reinhold, the leading teacher of astronomy in northern Europe in the 1540s — strongly suggesting that Koestler's statement about the book was wrong.

After three decades of investigation, and after having traveled hundreds of thousands of miles — from Melbourne to Moscow, from Boston to Beijing — to view more than 600 copies of *De revolutionibus*, Gingerich has written an utterly original book built from his experience and his remarkable insights gleaned from Copernicus' books. His book is called *The Book Nobody Read: Chasing the Revolutions of Nicolaus Copernicus*. Copies will be available for purchase at the meeting.

Owen Gingerich is senior astronomer emeritus at the Smithsonian Astrophysical Observatory, research professor of astronomy and of the history of science at Harvard University, and a leading authority on Johannes Kepler and Nicolaus Copernicus.

Please note that this additional luncheon program does NOT replace the regularly scheduled luncheon program on Friday April 9. You won't want to miss either program.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, Madison & Clark, Chicago. Luncheon, 12:00 noon. Dinner meetings: spirits at 5pm, dinner at 6pm, lecture at 7:30pm. For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org. Members and guests: Lunch \$25, Dinner \$45. Discount parking available for evening meetings, with a stamped ticket, at Standard Self-Park, 172 W. Madison.

April 9, 2004

Kay Michael Kramer and

Michael Thompson

"Getting to Know Leaf Books"

On April 9, 2004, related to the upcoming leaf book exhibit of The Caxton Club, Kay Michael Kramer will show and tell about his collections of leaf books. Michael Thompson, President of The Caxton Club, will also show books from his collection.

A leaf book affords the collector an opportunity to own and touch the actual page that touched the hand of a legendary 15th Century scholar/printer who translated the text; cut, cast, and set the type; damped the paper; and pulled the impression on the hand press. By their very nature, leaf books are produced in limited editions. They exist because fragments have survived as incomplete remnants of the early scholar printer's magnificent work.

Caxtonian Kay Michael Kramer, the retired Director of Art & Design at Mosby, a St. Louis-based health-science publisher, is a graduate of the Rochester Institute of Technology with a degree in Printing Management. He operates a private press employing traditional methods and materials to produce books, keepsakes, and ephemera. Kay is a frequent guest lecturer on the history of typography and the printed book, modern fine printing, the private press, and book design and production.

This will provide a splendid introduction to the forthcoming Caxton Club exhibition on leaf books and offer an opportunity to hear two specialists in the rare book collecting genre. Join your friends for lunch.

Edward Quattrocchi
Chair

Dinner Program

April 21, 2004

Maud McInerney

"William Caxton and the Ethics of Translation"

Maud Burnett McInerney is Assistant Professor of English at Haverford College in Pennsylvania. Her undergraduate years were spent at the University of Toronto, and she received her PhD in Comparative Literature from the University of California at Berkeley. She has a special interest in Medieval conceptions of gender, masculine as well as feminine, which has led her to work beyond the English department across literatures and languages, especially Middle English, Old French, and Medieval Latin.

Her talk, "William Caxton and the Ethics of Translation," will explore the implications of Caxton's practice and ethics of translation both with regard to his own translations and to texts translated by others. "One of the issues I'm interested in is how Caxton as translator is related to Caxton as publisher — how the literary man and the businessman intersect or overlap," says McInerney.

Caxton, an Englishman living in Germany, was witness to the technological revolution in the production of books. In 1474, he produced the first printed book in English, *The Recuyell of the Histories of Troye*. By the time of his death in 1491, Caxton had published over 100 works, including over a dozen that he translated himself. His choices in what to print (as well as what not to print) established for the first time a canon in English. At this point in history, when we seem to again be faced with a change in what it means to read, it seems more worthwhile than ever to explore Caxton's work.

This will be a rare opportunity for Caxtonians to learn more about the namesake of our club from someone who understands well the man and the times in which he worked.

Robert McCamant
Vice President and
Program Chair