

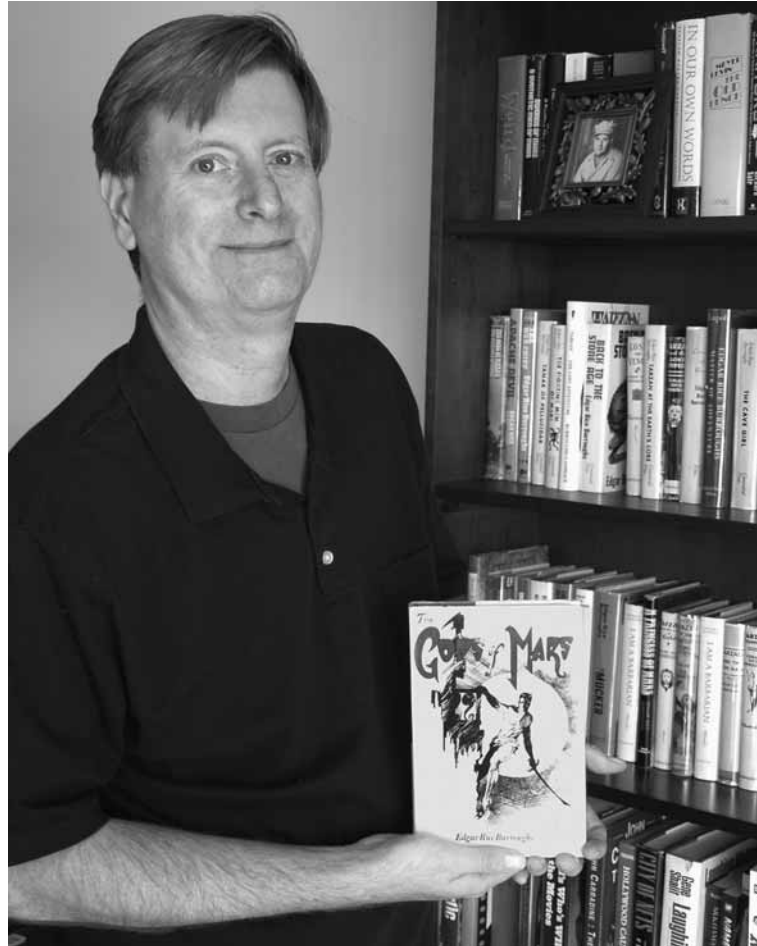
## Edgar Rice Burroughs: Not Just Tarzan

A conversation with Ken Gardner, who possesses all 89 of his books

Florence Shay

No, he didn't say, "Me Tarzan, you Jane." Yes, he and Jane did have a proper Christian jungle wedding officiated by Jane's minister father. Everything I know about Tarzan, I learned from Johnny Weissmuller, swinging through the trees, because I never read the book. Ken Gardner, who owns and has read every Edgar Rice Burroughs (ERB) book, assures me that the movie did not match the written word. (But then again, which movie does!) And Ken tells me that the Tarzan series is science fiction. What? The monkeys and elephants and lions looked real enough to me. But a glance at the list of 89 books in the Burroughs oeuvre turns up Tarzan with Lion Men, Leopard Men, Ant Men, and the Jewels of Opar. And *Tarzan at the Earth's Core*. Shades of Jules Verne! But never mind, science fiction has been traced back to 200 AD, to Lucian of Samosata, whose stories have a startling similarity to all subsequent fantasy and science fiction.

Ken Gardner, who is my source for everything Burroughs, noticed my abject ignorance despite my enthusiasm for the topic, and agreed to be interviewed about Burroughs. ERB's first book (serialized in *All-Story Magazine* before being published by McClurg in 1917) is *A Princess of Mars*. Gardner says this is one weird book. The hero, John Carter, dead as the story starts, has left the manuscript of his life's adventures to his nephew, who in this novel is named Burroughs. Carter has been mus-



Gardner holds a 1962 edition of *The Gods of Mars*, published by Canaveral Press.

tered out of the Confederate Army, goes with a friend to Arizona, where they find a treasure trove of ore. The Apaches chase them, kill the friend and John Carter hides in a cave, mortally wounded. He feels a strange sensation; he is leaving his body, which he notices lying on the floor of the cave, and he ascends the heavens to find himself on Mars. There, engaging in battle with various other-worldly beings, he dies a few more times, to be resurrected again and again. Before we even get to the eponymous

princess, look again at John Carter, who doesn't remember himself any younger than about 30, or any older either. Here is something mystical. Something reminiscent of the New Testament? John Carter? J.C.? Burroughs was not a religious man. He even considered himself a non-believer. Yet he went to the Greatest Story Ever Told and cribbed his first book from Jesus Christ himself! This is my interpretation, and Ken says he's never heard of it before.

*Tarzan of the Apes* was the next book serialized in *All-Story Magazine*. After that, Burroughs continued the Martian series with *The Gods of Mars*. But *Tarzan of the Apes* proved to be an overwhelming success, gaining immediate popularity, so Burroughs put

the Martian series on hold to continue with Tarzan. Surprisingly, *All-Story Magazine* rejected the Tarzan sequel that had been named "The Ape Man and Monsieur Tarzan" (good enough reason to refuse it). It was picked up by *New Story* magazine as *The Return of Tarzan*. The first Tarzan book had ended with the Ape man back in England where he quickly transformed himself into a British gentleman, Burroughs' argument that heredity overcomes

See BURROUGHS, page 3



# CAXTONIAN

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## A Message from the President

By now you've probably received the brochure for the annual Caxton Club Special Projects Fund Drive asking you to contribute to the Club's educational and outreach programs. These include our graduate student fellowships, our exhibitions, our planned programming at the Newberry Library next year, and our publications. Your response to this annual request has been generous in the past, raising more than \$40,000 last year alone, and I hope all of us will continue to make the Club one of the educational and cultural institutions we, as book lovers, consider worthy of financial support.

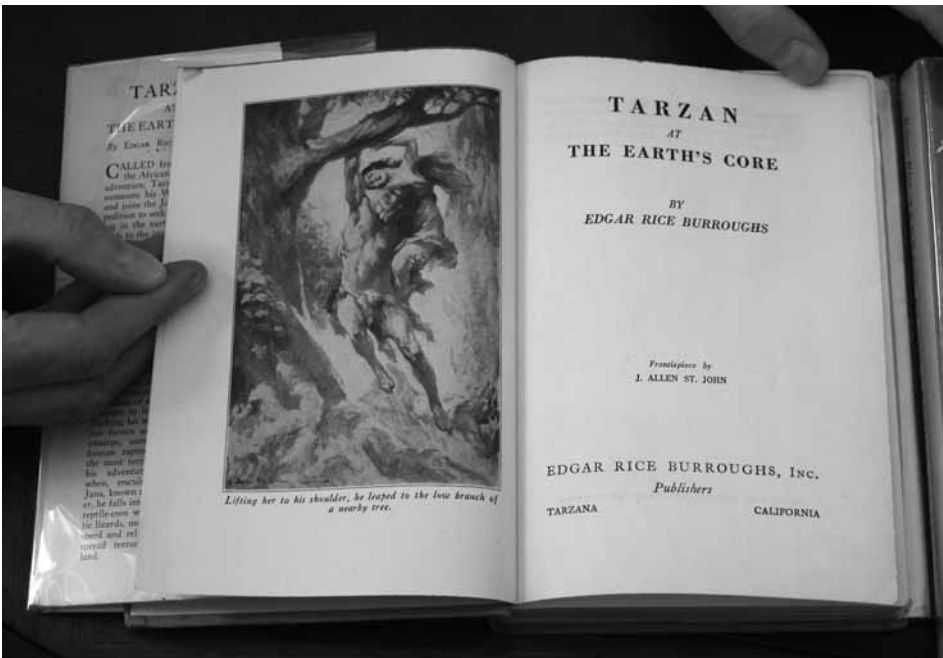
While this familiar campaign is basically the same as it has always been, there is one small, but in my view, important, difference. This year, on the recommendation of the Development Committee, the Council has decided to make a clear distinction through changes to our internal records to make sure that all of the money raised for our annual fund drive is used only to support the Club's eleemosynary efforts (including a reasonable allocation of overhead expenses). Member activities, such as the website, lunches, dinners, dinner speakers, and most general administrative expenses will be supported by members' dues and initiation fees and by the pay-as-you-go system we use for lunches and dinners. This is not a dramatic change; the restricted gifts we occasionally received in

the past have always been carefully monitored in order to comply with the donor's wishes, unrestricted gifts have generally been used only for educational and cultural purposes or for the Second Century Fund, and membership events including our regular meetings have always been close to self supporting. This year, however, we've decided to bring these practices, which we've been following informally, into sharper focus.

To insure that we have can keep this commitment, and to make sure we will continue to have sufficient funds and reserves on hand to keep membership activities functioning properly, the Council will this month be looking at changes to the structure of our dues and initiation fees. It's been 10 years since the last change, and inflation and a higher level of membership activity within the Club may well necessitate an increase. If that needs to happen, we'll endeavor to keep it as low as possible consistent with the goal of equalizing the operating revenue and expenses associated with member activities. The Council's decision will be reflected in the regular dues notice you will receive in January.

I hope to see you soon at the festive Revels. Happy Holidays to all!

*Michael Thompson*



*Burroughs was the first author to trademark a literary character. He maximized his return on many titles by publishing early editions himself.*

BURROUGHS, from page 1  
 environment. *The Return of Tarzan* has him traveling through Europe, and then on an ocean liner where he is villainously pushed overboard. He swims to Africa where he meets up again with Jane, who had been on another ship that had been destroyed by severe weather, again near Africa. In Africa this second time, he marries Jane, but not before he finds himself in the lost city of Opar, and into science fiction adventures.

Burroughs interspersed the Tarzan books with others of his several science fiction series, which he wrote in random order. There is the Tarzan series, the Martian series, the Inner World series, the Venus series, and other individual books. Though all are science fiction, they are distinctly different in specifics.

Ken Gardner breaks it down this way: The Tarzan series is contemporary with the time of publication. Tarzan is earthbound. He stumbles upon hidden lands with outlandish people and creatures. The science fiction world is part of this world, in otherwise undiscovered places. There are 26 Tarzan books.

The Martian stories are in outer space, with strange inhabitants, conflicting societies, made-up languages (complete with glossary)—ERB's imagination run wild. The heroes of the Martian series are transported from earth—poof, to Mars. The

mad scientist theme shows up in *The Mastermind of Mars*. The brilliant scientist is freezing bodies against future use, exchange-

*One of Gardner's prized possessions is this copy of Fantastic Adventures, of July, 1939, which contains the only book-length story by Burroughs never to be published as a book.*



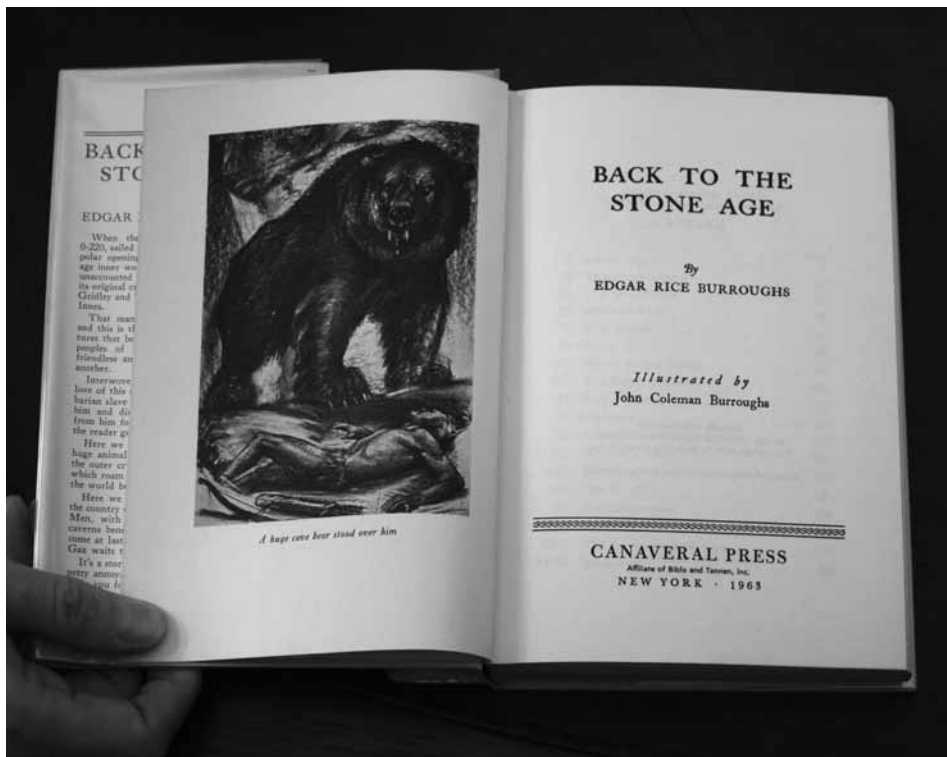
ing hearts, brains, lungs, limbs. Although wildly inventive in 1928, today's medicine has almost caught up. The Martian books were ERB's favorites. He wrote eleven.

The hero of the Venus series arrives there by space ship. The Venus series, Ken says, is more humorous than the Martian series. There are four Venus books.

The Inner World series also uses a space ship, which drilled straight down through Earth. An existing theory in Burroughs' time was that the spectacular Northern Lights came from inner earth, so a space ship drilling down might come upon its source. What these adventurers did come upon were primitive men, and superior beings using mind control on these primitive creatures. One society there is all female, all the women reproducing without males, and all babies born female. The Inner World books are strong on satire. Ken says, "Burroughs' characters stand in for the religious fanatics and political

*See BURROUGHS, page 4*





This book was notable for its use of illustrations by Burroughs' son.

BURROUGHS, from page 3  
zealots that he didn't care for. Had he attempted to attack them in realistic fiction, he would have remained a minor author. But by setting the stories in another world, Burroughs made himself a household name." There are seven of these, also called Center of the Earth series.

Superficially, there are similarities in themes in Burroughs and the H.G. Wells and Jules Verne science fiction stories. Burroughs had a soaring imagination not matched in diversity by Verne or Wells. Jules Verne used his devices realistically. When he took his adventurers under seas, he used a recognizable submarine, behaving like a submarine. H.G. Wells used science fiction, like his Invisible Man, to make serious social commentary.

Edgar Rice Burroughs, using similar concepts, took the classical stuffiness out of them, turning them into what some would call pulp fiction, perhaps—but made them truly original. He set the standard for a new kind of fanciful adventure story.

Ken Gardner says, "I discovered Burroughs after out-growing Tom Swift, Hardy Boys, others of the Edward Stratemeyer factory. And of course, the comic books. Later comics used the technique of 'crossover' where a character from one

comic book visits a character of another comic book, like 'The Flash meets Green Lantern.' We find this comic book 'crossover' in the Tarzan series also, with familiar characters turning up in other strangers' environments."

Gardner continues, "I started reading Burroughs as a high school student living in Maywood. In the 1960s public life was dominated by the war in Vietnam and race riots. No wonder I loved to escape to the world of science fiction. But the books are more than plot. If one reads his books carefully, one can see Burroughs' pet peeves satirized in the dialogue."

Although Burroughs' fiction was spacey, he, himself was down to earth. He was a shrewd businessman who recognized the popularity of Tarzan as a commercial property. Tarzan was the first literary character to be registered as a trademark. Burroughs set up his own marketing and publishing company in Tarzana, CA. As Gardner says, "Burroughs was quoted as saying he was writing to write his way out of poverty." Before you dismiss the science fiction of Edgar Rice Burroughs as glorified comic books, I assure you that Tarzan is a highlight in any collector's library. It is so scarce and pricey that the scorned Grosset and Dunlap copies have become acceptable in

lieu of the unattainable first editions. Even A.L. Burt reprints have become respectable, if they have dust jackets.

A comparison of prices between classic Verne and Burroughs, at the date of this writing, puts Burroughs far ahead. The first edition of *Twenty Thousand Leagues Under the Sea*, London 1873, is catalogued by a London dealer for \$6700, and the first American edition, also 1873, is offered at \$5500 and \$5750 by booksellers in New England.

And Tarzan? Well, *Tarzan of the Apes*, McClurg 1914, first edition, first issue (without the publisher's gold acorn on the spine), and in the very rare pictorial dust jacket that has been expertly restored at edges and flap folds is offered by Heritage Book Shop, Inc. in Los Angeles, for \$65,000!

Heritage has another copy, this one with a typed signed letter from Burroughs for \$55,000. While one might expect that the letter would make this copy the desirable one, it is the exceptional quality of the dust jacket of the first copy that makes for the higher price.

To emphasize the importance of a dust jacket, *Tarzan of the Apes*, first edition, in very good condition without the dust jacket is offered by various dealers at \$5000, \$3500, and \$2500.

For the collector who wants all the Burroughs books, without paying the out-of-space prices, a sampling shows *Tarzan of the Apes*, A.L. Burt reprint, 1915 in DJ for \$1000 - \$1500. *Tarzan*, G&D reprint, no DJ, the movie edition, signed by Johnny Weissmuller and Jane (I mean Maureen O'Sullivan), is \$1000.

Ken Gardner is 52. He has all the Burroughs books in the series. He has them in the Tarzana editions, Canaveral, Metropolitan Books, and other reprint hard covers. He is trying, now, to get them all in dust jackets. His hunt continues.

§§

All photographs by Robert McCamant, of items in the collection of Ken Gardner.

# Caxtonians Collect: Gwin J. Kolb

The first in a series of interviews with members

Interviewed by Paul Ruxin

Gwin Kolb has been a member of The Caxton Club since 1966; he is the Chester D. Tripp Professor in the Humanities, Emeritus, University of Chicago, where he has been since arriving as a graduate student in 1941. His outstanding collection of editions of Samuel Johnson's only novel, *The Prince of Abissinia* (later known as *Rasselas*), has recently been acquired by The University of Chicago. *Rasselas* has never been out of print since 1759, and of more than 600 editions, Prof. Kolb had acquired more than 300 before seeing his collection "disappear down the street"; in his words:

PROF. KOLB: . . . and I looked at the empty shelves in my study, [as] a strong wave of sadness almost brought tears to my eyes.

CAXTONIAN: How did you come to focus on *Rasselas*?

PROF. KOLB: I became acquainted with Johnson by reading a review of Boswell's *Life* . . . I thought, that's an interesting figure, I would like to read some of his works, and I guess I took a course or two; one of the works we read was *Rasselas*, which intrigued me. The man who later became my sort of mentor, and the director of my dissertation, Arthur Friedman, said "Gwin, you like *Rasselas* and are intrigued by it, and we need a really good edition of that work. It's not too long, it's sort of complicated, so why don't you do it?" I thought about it, looked around, there seemed to be a need, and that's how I got started.

CAXTONIAN: Did you start collecting *Rasselas* then?

PROF. KOLB: In a very, very small way I did. The only editions I could afford were modern, and they were pretty darn cheap. You could buy a good many of those editions for \$1, \$2, or \$3. Later on, when I had begun teaching, I made a practice of telling my class: "If you see a copy of *Rasselas* and buy it, I don't care what edition it is, I'll buy it from you and I'll give you 15% more than you paid for it." Later on, I did look hard for early editions, but [they] had to be working copies, not a collector's item. I

couldn't afford it, and that continued really for many years even after I'd finished the dissertation, and even after I had published the [*Rasselas*] volume in the Yale editions. I couldn't stop buying it.

CAXTONIAN: Was there some moment when you consciously began to think of yourself as a collector?

PROF. KOLB: Fairly late actually. The books I bought, I'm talking now about Johnson, primarily were [ones] I used in my own research and publications. [That] was not something I came to late. Right from the beginning I knew I wanted to edit [*Rasselas*], and wanted to buy copies of it, and after that, my first book [with James Sledd on Johnson's *Dictionary*] led me, while we

were working on the book, to buy early editions of the *Dictionary*. Those that I could afford, as you know, fine copies of the *Dictionary* are very, very expensive. I got pretty many banged up copies. The first one I bought [I paid] 16 pounds for, but it lacked the title page. It was the first edition; it was not in good condition.

CAXTONIAN: What was the first book you remember owning?

PROF. KOLB: It was during the Depression, we were living out in the country, and it was *The Lincoln Library of Essential Information*. It cost \$32, and my mother paid for it in installments by selling milk and eggs. I still have it.

See CAXTONIANS COLLECT, page 6

Kolb at home on South Shore Drive. (photograph by Paul Ruxin)



CAXTONIANS COLLECT, from page 5

CAXTONIAN: Has your family supported you in your work and collecting?

PROF. KOLB: My wife [ed. note: of sixty-one years] Ruth has [had the] principal job of working on the texts. All of those editions during Johnson's lifetime had to be collated, and that is dull as can be, but

absolutely necessary for a scholarly edition. Then she helped me on some of the footnotes, historical notes, and she would read [and criticize] the things I wrote. I, Lord, I thank her and admire her for that.

CAXTONIAN: Do you have any advice for a new collector?

PROF. KOLB: Collect a writer whose work

you admire, avoid second-raters.

CAXTONIAN: How does today's Caxton Club compare with the one you joined forty years ago?

PROF. KOLB: It seems to me less amateurish, dilettantish; more seriously interested in books, all aspects; a better book club than it used to be.

## Book Review: Space Between Words

Reviewed by Dan Crawford

Paul Saenger, *Space Between Words*, Stanford University Press, 1997, \$25.95

Had someone asked, at the end of the twentieth century, what the leading fads in 2004 might be, "punctuation" would not have made my top five. Along came a book called *Eats Shoots and Leaves* with its punctuation-proof panda, and hit the bestseller list.

If you've finished that and want another book that delves into reading and how it's done, a Caxton Club member is responsible for a modern classic on a subject even more basic.

Centuries past, our ancestors wrote in full-page blocks of letters uninterrupted by commas, semi-colons, or even spaces. Reading basically had to be done aloud, so the reader could puzzle the sense out of this mass. Now we have a complex system of marks, spaces, and indentations to make comprehension quicker. How did we move from one system to the other, and what difference does it make?

Dismissing a belief that spaces between words developed randomly, almost accidentally, Saenger digs into the manuscript evidence to track the spread of the phenomenon. Writers first had to decide what units to separate. ("Languages that exist only in oral form do not have a word for 'word' because they do not have a conception of the linguistic unit that constitutes a word." p. 253). Suffixes, prefixes, and plurals had to be accounted for; various forms of spacing co-existed throughout the develop-

ment of a standard system of breaking a solid wall into easily handled bricks. Altering letters proved part of the solution, so capitals took their place at the beginnings of sentences; the letter "t" assumed its unique size. As a workable solution evolved, it provoked similar changes in the notation of numbers, and of music.

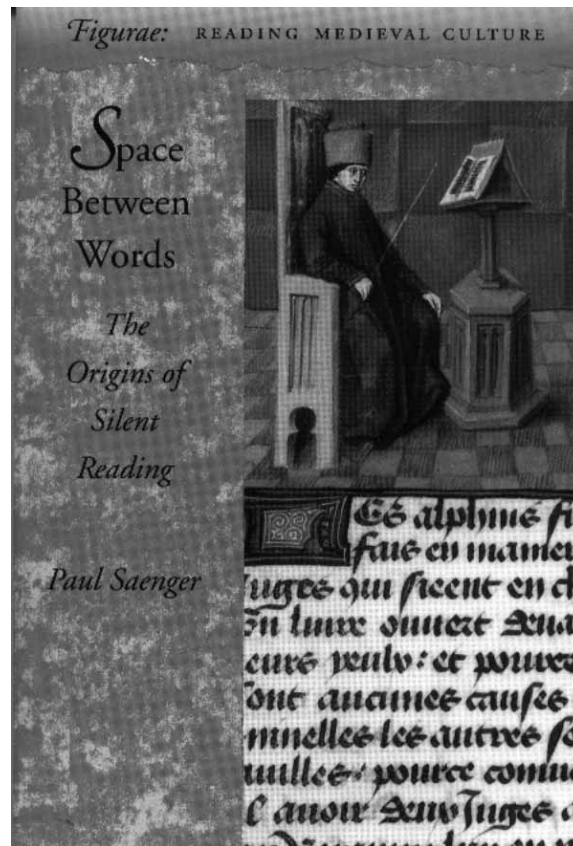
That breaking the blocks of letters down made reading and writing quicker is obvious, but Saenger claims much for the blank spaces on the page. Unspaced writing required dictation: one person would compose as an expert noted everything

down. With a quicker, simpler system, people could write by themselves, for themselves. Scribes no longer had to comprehend what they were writing; they could copy recognizable words without stopping to read them. Personal writing and quicker copying, according to Saenger, led to individual reading, silent reading, pocket-sized books, reference books, marginal notes, libraries, quiet reading rooms, philosophical innovation, more complex texts, more personal texts, erotica, heresy, the Reformation.... This blank space was as important to western culture as the introduction of the zero: amazing what we owe to the careful use of nothing.

Along the way, Saenger pauses for fascinating explanations of the nature of reading, and what happens in the mind when we read. There's something eerie in realizing, "Hey! He's explaining what I'm doing THIS VERY MINUTE!" The language does sometimes become rather technical (how anyone who can write so

feelingly about the Bouma shape of words can use words like some of these... on the other hand, you never know when you'll find a chance to drop "parafoveal vision" into a conversation) but the glossary on pages 433 to 435 is handy when the going gets tough. The book is just right for those inquiring minds who ask "Where'd that come from? Why do we do it?"

I've read the thing pretty thoroughly, though, and there doesn't seem to be a single panda in it.





# Charlie Shields: A Personal Reminiscence

Dan "Skip" Landt

In mid-September, Charlie disappeared permanently; his tall, lumbering figure turned the corner and slipped into the dark, dusty library stacks from which no reader ever returns. Most of us had not seen Charlie for the past five years, but his history with the Caxton Club extended for many years, as had his friendship with many of its members. I met Charlie in the mid 1980s through the Old Town School of Folk Music (where I teach); he and I then lunched weekly for several years with another friend, Holly Hayes. He shared many stories with us, including a favorite from his days in public relations with the Ford Motor Company. Among other projects, Charlie was part of a classic public relations stunt. A Ford sedan frozen in a block of ice was unloaded on Michigan Avenue; when the ice was removed and the driver's door opened, an attractive model stepped in and started the engine, demonstrating that a Ford would start even under the coldest of circumstances. He loved the idea, and may well have been behind it.

My debt to Charlie continues to accrue interest. He introduced me to the Caxton Club with its fascinating programs and membership. But that is only a small part of what I owe him. Charlie's fascinations, freely shared, extended from books and book collecting into records, old-time radio, the harmonica, Sherlock Holmes, the Civil

War Roundtable, Civil War geography, and all manners of curiosa—clippings on which often appeared in my mail from him with a punning note. Until his hospitalization, his interests kept him moving: to Civil War sites, to stops along the old Lincoln Highway, even once (knowing my interest in the banjo) taking me to visit a fellow who had 15 patents on a folding banjo that no one was interested in manufacturing. Charlie's interests and pursuits also led him to other, more obscure people, including distant descendants of Mary Todd Lincoln and Jefferson Davis, and to Le Petomane (a stage act the audience for which outdrew even Sarah Bernhardt, and which "a national daily found it extremely difficult even to mention...with the proper delicacy").

Perhaps our strongest tie was an affinity to whimsical humor. Together with Holly, we formed the James Hogg Memorial Society; its mission was to bring belated recognition (albeit not entirely serious) to our eponymous honoree. Hogg, "the Ettrick Shepherd," was Scotland's second most celebrated 19th century poet. One day when Charlie was reading about the crafts movement in England, he showed up at lunch with a volume that included an etching of William Morris and his entourage walking with a flock of sheep. This struck a note for me: an early publication of James Hogg (a shepherd who became a poet) was a manual entitled *Hogg on Sheep*. Many delightful

lunches and a few months later, the James Hogg Society held a luncheon and sheep walk in Mokena, Illinois for twenty-odd sympathizers. (Charlie found the farm; I planned the program). Activities included a concertina performance, a recitation of a Hogg poem, and a "sheep walk" led by Jenny Armstrong playing the bagpipes. (The sheep, who were nibbling grass nearby during the stationary portion of the program, declined to participate, moving quickly away each time the walkers approached). Other activities of the James Hogg Society included a celebration of the American Hot Dog (the Hogg/pork connection) and of Lock #1 of the Illinois-Michigan Canal (the Scottish connection; the nationality of its designer). Charlie was at the heart of planning each event, never hesitating when an opportunity for fun or pun baconed (*sic*).

Death conveys on life a completeness. The last song has been sung, the last story told, the last words committed to paper, and (although we can't be entirely certain about those dark stacks) presumably the last book closed. Charlie lived a rich, full, enjoyable life and shared his pleasures with his family and his many friends. Francis Bacon wrote in his essay *On Death* about those who have lived worthy lives: "Above all...the sweetest canticle is, *nunc dimittis* [now lettest thou....depart]. Thanks Charlie.

## Holiday Revels Auction Update

Alyssa Quinlan, from Leslie Hindman Auctioneers, will conduct the live portion of the auction. Items (with donors shown in parenthesis) this year include:

- ♦ Books by John Galsworthy (very early) plus books by early Chicago writers. (Ray Epstein)
- ♦ *Of Winds*, a private reprint of a medieval treatise on physics. (Bob Karrow)
- ♦ A Newberry Library membership. (Dan Crawford)
- ♦ A rare book containing a pre-presi-

dential speech by Abraham Lincoln, with his name misspelled. (Tom Joyce)

- ♦ *A Warning to the Curious and Other Ghost Stories* (1925) by M.R. James. (Larry Soloman)
- ♦ Two Bi-Centennial Broad-sides: "Benjamin Franklin at the Constitutional Convention" and "An excerpt from The Crisis" by Thomas Paine. (Muriel Underwood)
- ♦ Books on tape and CD of classics and classics-to-be. (Dorothy Sinson)
- ♦ An autographed book by Richard

Nixon. (Charles Minor)

- ♦ R.R. Donnelley memorabilia. (the Donnelley family)
- ♦ An autographed copy of *Sea of Glory* by Nathaniel Philbrick. (Dorothy Sinson).
- ♦ *The Prince of Peace, Episodes from the Life of Christ in Linoleum Print*, by Carl Jean Nelson, Limited Edition 1979. (Hayward Blake)

**Your contributions are still needed!** Send them to: Dan Crawford, Tom Joyce, or Dorothy Sinson.

# Bookmarks...

## Luncheon Program

December 10, 2004

Kathryn DeGraff

“Dickensian Influences on Our Christmas Celebrations”

DePaul University’s Charles Dickens collection numbers close to 1,000 books, including almost 50 editions of *The Christmas Carol* alone. Samuel Baldwin Bradford’s 1972 donation of his personal Dickens works form the core of this important University archive. Included with his book collection are numerous illustrations, removed from discarded Dickens novels.

As Department Head of Special Collections and Archives at DePaul University, Caxtonian Kathryn DeGraff is well equipped to take us on a fascinating, illustrated journey to see the obvious influences and the many hidden influences upon our Christmas Celebrations by Dickens and his illustrators.

Besides her duties as Special Collections and Archives leader, Kathryn coordinates exhibitions and symposiums and, along with the English Department, develops classroom use and research of the archival materials.

Most recently, Kathryn is organizing a program whereby selected Dominican University River Forest library science students will have opportunities to get involved in Caxton Club activities.

A talk not to be missed.

## Beyond December...

### JANUARY LUNCHEON:

Friday, January 14, Marilyn Sward talks on “Paper Covers Rock,” a short history of handmade paper and its new role as an art form on its own.

### JANUARY DINNER:

Wednesday, January 19, John Barr, President of the Poetry Foundation, will speak on the foundation and the effect of the Lilly bequest. He may also be persuaded to read some of his own poetry.

### FEBRUARY LUNCHEON:

Adrian Alexander will speak on Matthew Fontaine Maury, a nineteenth-century marine scientist whose work led to the founding of the Naval Observatory.

### FEBRUARY DINNER:

Wednesday, February 16, Audrey Niffenegger, Columbia College Center for the Book faculty member and author of *The Time Traveler’s Wife*, will discuss her book, which is set in the world of books and book collectors.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, Madison & Clark, Chicago. Luncheon: buffet opens at 11:30; program 12:30-1:30. December Revels: spirits at 5 pm, dinner at 6:30 pm, entertainment and auction to follow.

For reservations call 312-255-3710 or email [caxtonclub@newberry.org](mailto: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.

## Dinner Program

December 15, 2004

Holiday Revels

Live and Silent Book Auction and Music by the Savoyaires

Join us for the annual Caxton Holiday Revels on Wednesday, December 15th, an event that promises to be an extraordinarily enjoyable, entertaining and rewarding evening.

The Revels program will begin with a silent auction of book and book-related objects and services that have been donated by Caxtonians. The reception before dinner will be extended to 6:30 p.m. to enable time to mingle and to examine the auction items.

Following dinner and a final opportunity to place a bid at the silent auction, our entertainment will feature six members of the Savoyaires and their accompanist. These Savoyaires will perform a delightful potpourri of Gilbert & Sullivan selections from such favorites as *The Mikado*, *H.M.S. Pinafore* and *Thespis*, the company’s critically acclaimed fall production.

After the Savoyaire’s performance, Alyssa Quinlan, an associate auctioneer with Leslie Hindman Auctioneers, will conclude the exciting evening with a live auction of selected book and book-related treasures.

The Holiday Revels will be an occasion that you, your friends, and Caxton colleagues will not want to miss. It will be a wonderful opportunity to purchase items for bargain prices for the benefit of the Club and to enjoy stellar entertainment and camaraderie.