

Collecting Longfellow

R. Eden Martin

Henry Wadsworth Longfellow was one of the great American poets of the 19th century. His books were best sellers. Perhaps more of his poems were memorized by American school children than those of any other American poet, although Poe may not have been far behind. Longfellow's work has made it into the important anthologies. And, more important, his work has been loved by generations of American readers. He was that rare combination (at least in America) of scholar and creative artist. For all these reasons, it is odd that unlike so many American writers he has not been the subject of a first-rate modern biography.¹

Henry Longfellow was born on February 27, 1807, in Portland, Maine, which was then part of Massachusetts. His father, Stephen, was a Harvard-educated lawyer and local political figure. His mother, Zilpah, whose maiden name was Wadsworth, was from a distinguished old New England family.

Henry began to read when he was only three years old. He attended a series of private schools and local academies, where he must have had good teachers because when he was seven years old, he reportedly had "gone half through his Latin Grammar" and was doing better than boys twice his age.² The next year, young Henry entered a



This portrait of Longfellow at age 33 by C.G. Thompson hangs at Longfellow House, Cambridge, MA.

different academy where he remained for six years and studied, among other things, algebra, Latin, and Greek. Thanks to his father's fine library and his mother's encouragement, he was able to read widely at home.

Henry first experimented with writing poetry in 1819 when he was 12 years old. He wrote favorite passages from others' poetry in a copybook, and occasionally added verses of his own. His first poem was published in a local newspaper in 1820

when he was only 13.

In the fall of 1821, when Henry was 14 years old, his parents arranged for him to attend Bowdoin College in Brunswick, Maine, 30 miles from his home in Portland. Because of his youth, however, they decided that he should do his freshman work at the nearby Portland Academy. During that first year, he studied both Greek and Latin, translating Xenophon and Livy. In 1822 at age 15, Henry began attending Bowdoin itself, and remained there until graduation in 1825. One of his Bowdoin classmates was Nathaniel Hawthorne, who later became a life-long friend. Another was the future President, Franklin Pierce.

Henry is described by his biographers as an excellent student, with strengths in Greek and Latin; he also read the new American writers—Cooper and Charles Brockden Brown. He particularly

admired Irving's *The Sketch Book*, which first appeared in 1819. Years later, he wrote:

Every reader has his first book; I mean to say, one book among all others which in early youth first fascinates his imagination, and at once excites and satisfies the desires of his mind. To me, this first book was *The Sketch Book* of Washington Irving. I was a school-boy when it was published, and read each succeeding number with ever

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increasing wonder and delight, spell-bound by its pleasant humor, its melancholy tenderness, its atmosphere of reverie,—nay, even by its gray-brown covers, the shaded letters of its titles, and the fair clean type...³

At Bowdoin Henry continued his experiments in writing poetry. In 1823, the Boston Shakespeare Jubilee Committee announced that it would sponsor a prize competition for an ode to be read at the Jubilee in February 1824. The writer of the winning ode would receive \$50, a considerable sum in those days. Henry, then only 16, submitted an untitled entry that began:

Daughter of Coelus! As of old
The lute of Memmon, to the
morning strung,
Sweetly Hyperion's welcome
song,
His sapphire crown and glittering
car of gold,—
The breathing shell salutes
thine ear;
O, from thy arching house
appear!

Henry's ode did not win the top prize, but it did find its way—along with the others submitted in the contest—into a volume entitled *Boston Prize Poems and Other Specimens of Dramatic Poetry*, Boston, 1824. This ode was not identified as Longfellow's until a few years ago when Lawrance Thompson examined Longfellow's own copy of this book and discovered Longfellow's erased notation next to this poem: "I sent."⁴ Copies of *Boston Prize Poems* were issued in printed and unprinted boards; but when they are seen today, which is infrequently, they are usually rebound. Mine is in the original boards, though the spine and front cover are soiled.

One of the leading literary magazines in the country during the late 1820's was *The United*



Longfellow's first poem published in a book appeared in *Boston Prize Poems in 1824*.



Several of Longfellow's poems appeared in the first issue of *The United States Literary Gazette*.

States Literary Gazette, published in Boston. During his last year at Bowdoin, Henry submitted a number of prose pieces and poems to the editor; and many of these appeared in the *Literary Gazette*—beginning with "Thanksgiving." These contributions were signed "H. W. L." The first volume of the *Literary Gazette*, now in my library, covered the period April 1824 (the first issue) through March 1825, and contains "Thanksgiving" and seven other Longfellow poems.

Publication of these pieces in an important literary journal created a bit of literary reputation for the young writer, still in his teens, and also encouraged him to think seriously of literature as a possible career.

The *Literary Gazette* was, of course, only a periodical. The following year, 1826, saw the publication of a book, an anthology drawn from various issues of the periodical, entitled *Miscellaneous Poems Selected From the United States Literary Gazette*, Boston, 1826. This book included 14 poems

written by Henry—his second book appearance (following *Boston Prize Poems*, 1824).⁵ Of the 14 poems by Henry that appeared in this anthology, nine were not reprinted in any authorized edition of his works during his lifetime.

Henry capped his Bowdoin years by delivering a commencement oration on the subject of "Our Native Writers," and by reading a farewell poem to his classmates. It was the spring of 1825 and he was 18 years old.



Miscellaneous Poems of 1826 included 14 Longfellow poems; nine were not reprinted during his lifetime.



Three of Longfellow's early foreign-language textbooks.

Shortly after graduation, Bowdoin offered Henry the newly-created post of Professor of Modern Languages. This is a fact over which—as Churchill might have said—it is worth pausing. At an age when a talented young 18-year old today would be heading off to college or university, Bowdoin offered young Henry Longfellow a professorship. But because Henry had studied only French, the college set as a condition that he spend a year in Europe preparing for the assignment. Henry regarded this offer as a providential escape from his father's plan for him to study law. After spending part of the winter of 1825-26 reading law in his father's office in Portland, Henry (now 19) left for Europe in May 1826. His objective, carefully negotiated with his father, was to learn French, Spanish, and German—an ambitious one-year program. As it turned out, he remained in Europe three years, in France, Spain (where he met his literary idol, Irving), Italy, and, finally, Dresden.

At the end of 1828, in response to long distance cross-examination by his father

about the results of his studies, Henry wrote home from Venice setting forth an impressive summary of his linguistic achievements:

With the French and Spanish languages I am familiarly conversant—so as to speak them correctly—and write them with as much ease and fluency as I do the English. The Portuguese I read without difficulty:—and with regard to my proficiency in the Italian, I have only to say that when I came to this city, all at the Hotel where I lodge took me for an Italian until I told them I was an American.⁶

Henry went on to Dresden in early 1829 (age 21), hoping to develop “a competent knowledge of German.”⁷ He remained there, with one brief side-trip to London, until, under budgetary and paternal duress, he returned to the United States in August 1829.

During his three-year stay in Europe, Henry had placed his poetic ambitions on the back burner. He spent most of his time in his ambitious studies of European lan-

guages and travel. In his spare time, he nursed the idea of writing a “sketch book” on the model created by Irving, whom he so much admired. Initially, he had been thinking about “sketches” of New England rather than the places or people he had visited in Europe; and by the time his European stint was coming to an end, he reported that he had already written two such “sketches.”⁸ But his concept soon shifted to a book of sketches of France, Spain, and Italy.⁹

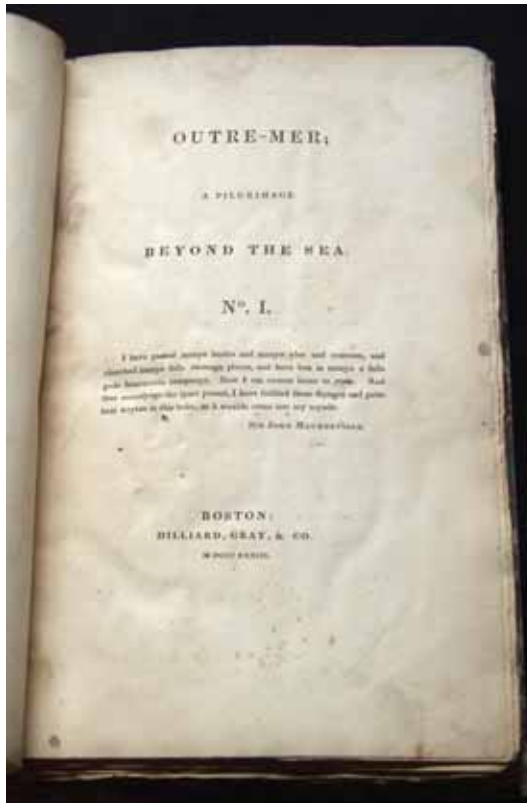
Poetry had thus been crowded out of Henry's busy life. As his travels were coming to an end, he wrote to his sister, “My poetic career is finished—Since I left America, I have hardly put two lines together.”¹⁰ Indeed, one of the remarkable things about Longfellow's career is that although he later produced some of the country's best known poems and became its best known poet, during the 10-year period (1826 to 1836) from the age of 19 to 29, when many young poets are most prolific, Longfellow wrote only about a half-dozen pieces of original verse. During that decade of his life, the demands of language study, research, teaching, and scholarly writing, first at Bowdoin and later at Harvard, trumped his poetic muse.

Returning to Maine in August 1829, Henry prepared to undertake his Bowdoin teaching assignments. After a brief tussle with the college over his salary and duties, he began teaching in the fall semester, 1829, age 22. To justify paying him more money, Bowdoin assigned him the additional duties of college librarian.

Henry's initial problem was the lack of published textbooks to use in his language classes. He remedied this problem the same way succeeding generations of academics have solved it—by preparing and publishing his own. His first three consisted of a collection of French texts of “small comedies,” a textbook of French grammar, and little book of French exercises¹¹ that were published by a local Brunswick printer in 1830. These were followed shortly thereafter by a book of Spanish novellas¹² in 1830, a syllabus of Italian grammar¹³ in 1832, and an Italian reader¹⁴ in 1832.

These textbooks pose serious problems

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The first edition of *Outre-Mer* was published in two volumes by two different printers, but can be found, as this one is, with the two volumes bound together. Note the absence of the author's name on the title page.

to be included in collections published by others. Two early collections in which Longfellow's poems appeared were Samuel Kettell's *Specimens of American Poetry ... in Three Volumes*,¹⁸ and George B. Cheever's *The American commonplace Book of Poetry*, Boston, 1831, 332-334. In Kettell's collection, the first comprehensive survey of American poetry, Longfellow was described simply as a native of Maine, and "one of the Professors in Bowdoin College...now in Europe."¹⁹ Later in the same volume, Kettell lists other "poetical works of American origin," including "Tamerlane," by "a

LONGFELLOW, from page 3 to a collector. First, they were published in small numbers. Second, they were used mostly by students, which means that most copies were not retained, and those that survived were often damaged or defaced to such an extent as to render them "uncollectible." Third, and most important, they do not contain original literary work by Longfellow. For these reasons, I have not made these textbooks a collecting priority; though I have three of them—two Italian and one French.

Henry's Bowdoin working years (1829 to 1835) were successful in ways that transcended his publication of language texts. In 1831 he married Mary Storer Potter, a friend from his early academy days in Portland. In 1832 he read his own Phi Beta Kappa poem, entitled "Truth," at the Bowdoin College commencement. It was not published at the time, and only a portion of it was published during his lifetime—in a collection entitled *The Boston Book*, Boston, 1836, edited by Henry Tucker. This early effort has a vaguely Emersonian aroma. The first stanza reads as follows:

Oh holy and eternal Truth! Though
art
An emanation of the Eternal Mind!
A glorious attribute—a noble part
Of uncreated being! Who can find,
By diligent searching—who can find
out thee,

The Incomprehensible—the Deity!¹⁵

In September 1833, Henry published his first literary work in book form—a translation of the *Coplas de Jorge Manrique*, a scholarly translation of Spanish poetry, along with Longfellow's own introductory essay on Spanish moral and devotional poems. The essay had earlier appeared as an article in the *North American Review*. In addition to Manrique's "Coplas," Henry included sonnets from other Spanish authors. Only 1,000 copies were printed, and the sales did not cover the expenses.¹⁶ In a letter to one of his friends a few months later, Longfellow wrote that the publishers of *Coplas* paid him "not a farthing."¹⁷

Coplas was Henry's first "literary effort" in book form, but it was a translation, not his own work, and it was obviously important to him to see his own literary creations in print. One way was to arrange for his work

Bostonian,"—the first mention of Poe in a book. My copy of the Cheever volume is a presentation copy from Cheever to his uncle, and was once in the Wakeman collection.

During the 1830's, S.G. Goodrich published an annual gift book for the Christmas and New York seasons; and he included the writings of many young authors, one of whom was Longfellow. The first Goodrich annual to present Henry's work was *The Token; a Christmas and New Year's Present*, Boston, 1832.²⁰ Henry's contributions included a translated poem from the Spanish and also a work titled, "The Indian Summer." Both were signed, simply, "L." We know they were Longfellow's because each is included in one of his later book publications. Henry's work would later also appear in Goodrich's gift annuals for 1833, 1834, and 1835.

But these translations, anthologies and annuals must not have been half as satisfying as seeing his own book composed entirely of his own writing. *Outre-Mer; A Pilgrimage Beyond the Sea* was the book he began in present-day Germany, imitating in form Irving's *Sketch Book*. It consisted of sketches of places, customs, and people

encountered during his travels in Spain, France, present-day Germany, and Italy. Henry had worked on these sketches in his spare time during the early Bowdoin years, and several had appeared in the *New England Magazine* in 1831, 1832 and early 1833. Revised and collected under the name *Outre-Mer*, Henry published these sketches in book form in two numbered parts, the first of which appeared in July 1833. The pages were printed in Brunswick, Maine, although the title page shows that it was published by the Boston firm of Hilliard, Gray & Co. Whether out of modesty or uncertainty as to how the work would be received, or perhaps because it was the fashion for first or early works of aspiring new authors, Henry kept his name off the title page. He had 500 copies printed, and sent 425 to the Boston publisher to sell, keeping 25 for himself,

and allowing the Brunswick printer to keep 50 for sale in Brunswick and Portland. If all the copies sold, Longfellow hoped to make \$50.²¹

The following spring, May 1834, the second volume of *Outre-Mer* appeared. Although it had a new publisher, Lilly, Wait, and Co., the pagination was continuous with the first part. Some copies of Part II contained a separate title-page; others had the separate title-page cancelled and were bound with the earlier Part I, giving the impression that there was only a single volume with two parts. My copy is one of this latter variety—with two parts bound in one, and omitting the separate title-page for the second part.

A year later, in 1835, Harper & Brothers in New York published a new two-volume version of *Outre-Mer*. The first volume of this new version consisted of the two parts previously published in separate parts in



Harper & Brothers of New York brought out a 2-volume edition of *Outre-Mer* in 1835.

1833 and 1834. The second volume of this new version consisted of 13 entirely new pieces. Again, Henry Longfellow's name does not appear on the title page or elsewhere.

Henry was not happy with his Bowdoin position or responsibilities and spent much of his last couple of years there trying to figure out ways to escape. Then, in late 1834, during his sixth year at Bowdoin, while he was working out arrangements with Harper for the publication of the new book version of *Outre-Mer*, salvation appeared in the form of an invitation from President Quincy of Harvard offering him the Professorship of French and Spanish from which George Ticknor had indicated an intention to resign. President Quincy also suggested that Henry visit Europe again before taking up his new duties. Henry was delighted, writing his friend

George Green to tell him the good news:

Now tell me—am I not a very lucky fellow? Do you not wish me fortune? Is it not most cheering to have such a place offered one—without making an effort to obtain it?²²

Henry spent the early months of 1835 finishing up the details of publication of the new edition of *Outre-Mer*, selling his household furniture and much of his library, and planning another trip to Europe to prepare himself for his Harvard teaching responsibilities. He and his wife sailed for Europe in April 1835.

The year 1835 marked a major turning point in Longfellow's life. After a brief stop in

London, he and Mary, who was expecting their first child, journeyed to Hamburg, Denmark, and Sweden, and finally on to Holland. In Amsterdam, in October 1835, Mary lost the child she had been carrying. At first, she seemed to recover, and they traveled on to Rotterdam. But by late November Mary had become seriously ill. She died on November 29, 1835. They had been married only a little more than four years. Henry burned her journals after her death. The stricken young widower was then 28 years old. He traveled on to Heidelberg, burying himself in scholarly work. Reportedly perfecting his knowledge of German during this stay, he also learned how to read Finnish, Swedish, Danish, Norwegian, and Dutch—as well as “acquainting himself” with Provençal.

During the summer of 1836, he found himself in Switzerland where he met

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Nathan Appleton, a prosperous Boston merchant, and his family—including his daughter, Francis, or “Fanny.” Seven years later she would become the second Mrs. Henry Longfellow.

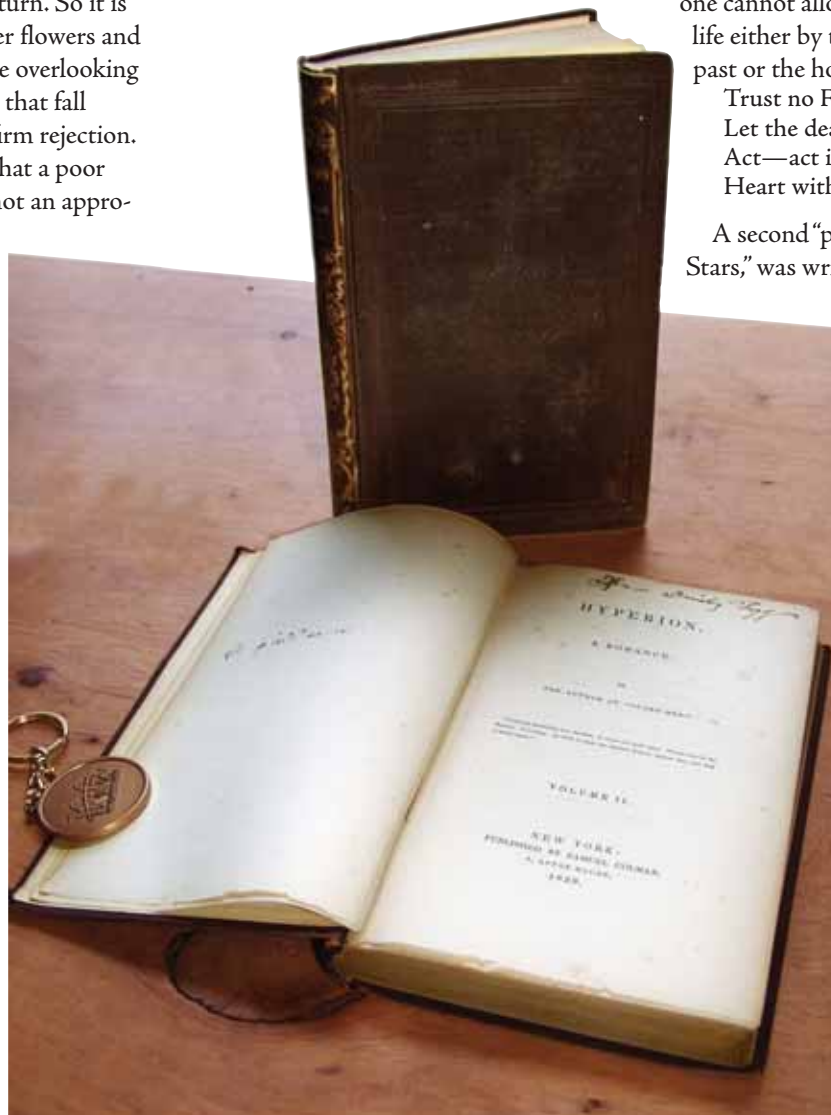
In the fall of 1836, after more than a year and a half abroad, Henry returned to Cambridge to take up his new responsibilities at Harvard. The classes in French, Spanish, Italian and German were taught by experienced native speakers. Longfellow’s duties were to supervise their work and to prepare lectures on European literature for the following spring and summer. During the summer of 1837, he rented a room in the historic Craigie House in Cambridge.

A year later the Appleton family returned to Boston from Europe. Henry had written to Fanny while she was abroad and looked forward to her return. So it is not surprising that he sent her flowers and visited her in the family home overlooking Boston Common. Sometime that fall Henry’s overtures met with firm rejection. Perhaps the family believed that a poor widower schoolteacher was not an appropriate match for a Boston society girl from a wealthy family. Perhaps they wanted to see what other prospects might materialize. Whatever the reasons, Henry could not dislodge Fanny Appleton from his mind or heart; and his inner torments did not cease until Fanny suddenly changed her mind in the spring of 1843.²³ But that is getting ahead of the story.

Despite the acute disappointment occasioned by Fanny’s rejection, during the fall of 1837 Henry continued to carry on his language studies—working on the traditional European languages as well as Anglo-Saxon and Danish. He delivered lectures on European literature. And he found time for a favor-

able review of his classmate Hawthorne’s new book, *Twice-Told Tales*. But Henry found no time for poetry of his own. A large part of the explanation must lie in his heavy responsibilities as supervisor of the language department, his research and scholarly essays, and, of course, time spent in preparing his lectures on European literature. But part of the explanation may also lie in the fact that he did not want to release what he perceived to be inferior work. His plan, apparently, was to cultivate his talent by study and practice before exposing his own poems to the public; and his study and translation of the European poets was part of this preparatory process.²⁴

Writing the novel Hyperion proved more cathartic than remunerative for Longfellow.



Whatever the reasons for the hiatus, by the spring of 1838 Longfellow, now 31, had reached another turning point in his literary life. Jolted first by Mary’s death in 1835 and then further numbed by Fanny’s rejection two years later, he finally turned to poetry.

The first piece of evidence was a poem entitled “Evening Shadows,” which he wrote in his copybook on his 31st birthday in February 1838. Far more important was his next production, which he entitled “A Psalm of Life,” written in June 1838 after seeing Fanny again and realizing (or so he thought at the time) that his aspirations in her direction would never be fulfilled. So he wrote his famous “psalm”—“Tell me not, in mournful numbers, Life is but an empty dream!” His theme was that life is not about enjoyment but about action, and that one cannot allow oneself to be deprived of life either by the disappointments of the past or the hopes of the future:

Trust no Future, howe’er pleasant!
Let the dead past bury its dead!
Act—act in the glorious Present!
Heart within, and God o’er head!

A second “psalm,” entitled “The Light of Stars,” was written later in that summer of 1838.

With these poems Longfellow moved beyond the youthful poetic exercises of his earlier years, beyond his translations, and beyond his scholarly research. He now let his experience and pain shape his thought and its articulation in poetry. This maturing as an artist in turn led to the poems that made his initial reputation as a poet. But first he had to unburden himself of a literary effort based on his disappointment over Fanny Appleton.

Wagenknecht has called Longfellow’s first novel, *Hyperion*, “one of the most important



Francis Appleton, who became the second Mrs. Henry W. Longfellow.

American Romantic documents”—

a disorganized, Jean-Paul Richter kind of romance...full of German legendry and comprising a veiled presentation of his so-far unrewarded love for Fanny Appleton.²⁵

Hyperion was indeed semi-autobiographical. The novel's hero, "Paul Flemming," had suffered a great loss, "the friend of his youth" (in Henry's case, his first wife), had then fallen in love with "Mary Ashburton" (in Henry's case, Fanny Appleton), but his courtship had been unsuccessful. In the end, the hero renounced all hope of success—as Henry was trying to abandon his hopes for Fanny Appleton.

Henry's journal and his letters to his friends confirm that the romantic novel was autobiographical. Indeed, his concluding theme—that it was time to forget the past and get on with his life—was exactly the same as the theme of "A Psalm of Life," written in the spring of 1838. When Henry's and Fanny's friends in Boston and Cambridge read *Hyperion*, they certainly had no trouble figuring out that Henry was writing about his frustrated love for Fanny.

When the book finally appeared in August 1839, Fanny Appleton herself likewise had no doubt that she was the model for the heroine; and, as Longfellow's biographer reports, she was "thoroughly indignant to find herself figuring so prominently in such a narrative..."²⁶ Three years after publication, she was still irritated, writing to a

cousin that "[I] have already been hoisted into such a public notoriety by a certain impertinent friend of mine you wot of, that I am entirely disgusted with the honor."²⁷

Henry's book deal with his New York publisher, Samuel Colman, was that 2200 copies would be printed, and that he would receive \$500 and 50 copies. In fact, the publisher went out of business after 750 copies had been issued in boards. About 1200 unbound copies were seized by creditors. The remaining sets of pages were purchased by James Munroe of Cambridge, who issued them in various one- and two-volume cloth bindings.²⁸ Thus, only about 1000 copies were actually sold or given away, and most of these were in boards. My copy is one of the two-volume variety. Instead of the \$500 he had been promised, Henry received only \$272, along with 15 copies of the book to give to family and friends.

Henry's disappointment at the financial return was not offset by enthusiastic critical reception. Thompson called the reviews "insulting" and "vituperative."²⁹ Maintaining an upbeat demeanor, Henry wrote to his friend Greene shortly after the book appeared:

I have been rending asunder some of the Boston cobwebs of prejudice and narrow-minded criticism by publishing a strange kind of a book, which I have the audacity to call a Romance. Most people think it is not because there is no bloody hatchet in it....The Boston papers are very savage, and abuse me shockingly; for all which I am very glad; inasmuch as it proves to me, that the book is good.³⁰

Henry's appraisal of his own first novel would not be shared by many readers today. Apart from its autobiographical interest, it is easy to see why the novel drew criticism from the literary pundits of the 1830's. Thompson was warranted in concluding that Henry had "kneaded his romance into a concealing hash of travel essays and college lectures on German literature..."³¹

While Henry was composing his rebuttals to the reviews of *Hyperion*, he had another book at the printer's—his first book of verse. It was to be called *Voices of the Night*, and it contained, as Henry told

his friend Greene, "all I have written since my residence here—some of my earlier pieces, and some translations."³²

Several of these poems had earlier appeared in newspapers or literary journals. Indeed, after "A Psalm of Life" first appeared in the *Knickerbocker*, it was widely copied by the newspapers in both New York and Boston. Thompson says that it "was quoted, discussed, and eulogized with more enthusiasm and fervor than any other poem that had ever been published in America."³³ This praise had led Henry to devote more time during 1839 to writing other "Psalms."

In December 1839, four months after publication of *Hyperion*, *Voices of the Night* appeared. In addition to Longfellow's new "Psalms" it contained several of his earlier poems and translations. Two of the poems are among Longfellow's most famous: "A Psalm of Life," and "The Reaper and the Flowers." These poems, as Wagenknecht observes, "so seized upon the popular heart and imagination as to make any purely aesthetic evaluation of them even now an impertinence."³⁴ One of the other poems in *Voices* which had not previously been published in any magazine was the extraordinarily lovely "Night":

I heard the trailing garments of the
Night
Sweep through her marble halls!
I saw her sable skirts all fringed with
light
From the celestial walls!
I felt her presence, by its spell of
might
Stoop o'er me from above;
The calm, majestic presence of the
Night,
As of the one I love.

Henry's first book of poetry was far more successful than his novel, *Hyperion*. The first edition of 900 copies was sold within a few weeks. My copy is in the original buff boards. The book was so successful that a second edition was published late in May 1840, and a third edition in the fall of 1840. Despite the generally favorable reviews, there were a few voices of dissent. One critic, writing in Philadelphia *Gentleman's Magazine*, accused Longfellow of plagiarizing a poem of Tennyson. Another

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Slavery; I meditated upon them in the stormy, sleepless nights, and wrote them down with a pencil in the morning.³⁸

Poems on Slavery appeared in mid-December 1842. Like *Ballads* a year earlier, it was printed by the Cambridge printer, John Owen. *Poems on Slavery* included the seven poems written on shipboard, plus one other (excerpted from a portion of his 10-year earlier Phi Beta Kappa poem). These poems clearly aligned Longfellow with the New England Abolitionist group. In fact, the book was later reprinted as a “tract” issued by the New England Anti-Slavery Tract Association. My copy is one of the first edition printed by Owen. It is in the original wrappers, but has been rebound in calf. The number of copies printed is not known, but it is said to be Longfellow’s rarest book “by a wide margin.”³⁹

Six months later, in May 1843, Longfellow published his first play—a dramatic poem in three acts, entitled *The Spanish Student*. He had worked on it throughout 1840, but had not been satisfied with the first draft. During the fall of 1841 (his sixth year at Harvard), Henry showed it to his friends, including Sumner and Ticknor, who apparently were critical. Henry wrote in early 1842 that, “I am so weary, that I cannot nerve my mind to the task of correcting it. I shall probably throw it into the fire.”⁴⁰ But he resisted the temptation. As he was about to leave for Europe that spring, and perhaps after a bit more editing, Henry left the manuscript in the hands of friends who arranged for it to appear serially in *Graham’s Magazine* beginning that fall while he was still in Europe. The following May 1843, it was published in book form. Copies in large-paper format were published at the same time.

These first three books of Longfellow’s poetry—*Voices*, *Ballads*, and *The Spanish Student*—were published in London by Edward Moxon in 1843. An estimated 250 sets of the pages of each of the three books had been printed in Cambridge, and then shipped to London for publication. Some of these sets were bound in a single volume, although each of the three books retains its own separate title-pages and pagination. A copy of this English edition of these three

works rests on my shelves, and is the only form in which I have a copy of *The Spanish Student*.

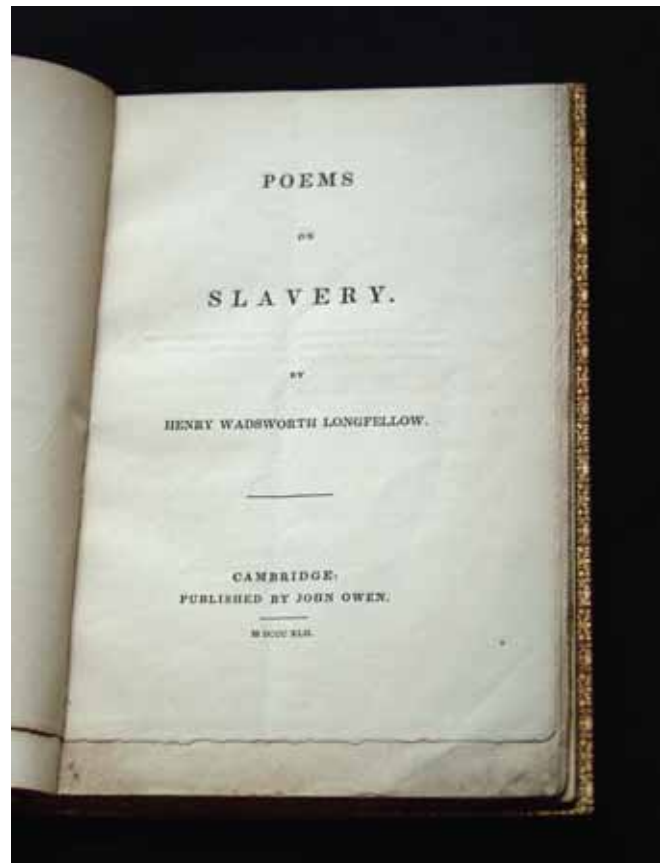
Poe had earlier taken a critical whack at Longfellow for *Voices of the Night*. He now lambasted him again for *The Spanish Student* in a review that was even “more personal and indignant than usual.” This review was submitted to Graham (who had published the *Student* in his magazine before book publication), but he refused it—telling Longfellow that the proffered review had been “savage”:

I do not know what your crime may be in the eyes of Poe, but suppose it may be a better, and a more widely established reputation. Or if you have wealth—which I hope you have—that is sufficient to settle your damnation so far as Mr. Poe may be presumed capable of effecting it.⁴¹

Henry never took Poe’s criticisms personally. Shortly after Poe died in 1849, Henry wrote:

...What a melancholy death is that of Mr. Poe,—a man so richly endowed with genius! I never knew him personally, but have always entertained a high appreciation of his powers as a prose writer and a poet.... [H]is verse has a particular charm of melody, an atmosphere of true poetry about it, which is very winning. The harshness of his criticisms I have never attributed to anything but the irritation of a sensitive nature chafed by some indefinite sense of wrong.⁴²

Shortly after *The Spanish Student* appeared, Henry Longfellow married Fanny Appleton, whose earlier rejection had tortured him for six years. Whether it was her sense that the now distinguished Professor and successful poet had become a



Poems on Slavery was so clearly abolitionist that it was later reprinted as a tract by the New England Anti-Slavery Tract Association. This is the title page of the first edition.

worthier match, or a review of her alternatives given the passage of the years, Fanny abruptly changed her mind in the spring of 1843. After meeting privately in mid April and reviving their prior friendship, they became engaged in early May. The marriage took place July 13, 1843. Craigie House, the great Cambridge residence we now associate with Longfellow, was purchased by Fanny Appleton’s father and given to the couple as a wedding gift.

After his marriage in 1843, Longfellow (now 36) continued his professorial work at Harvard. He edited three volumes of poetry written (almost entirely) by others: *The Waif*, Cambridge, 1845; *The Estray*, Boston, 1847, and a far more ambitious volume entitled *The Poets and Poetry of Europe*, Philadelphia, 1845. This latter volume is notable for being one of the first to introduce foreign literature into the United States. Longfellow worked on it for a year and a half, and translated about 60 of the more than 400 poems himself. He also

See LONGFELLOW, page 10

LONGFELLOW, from page 9

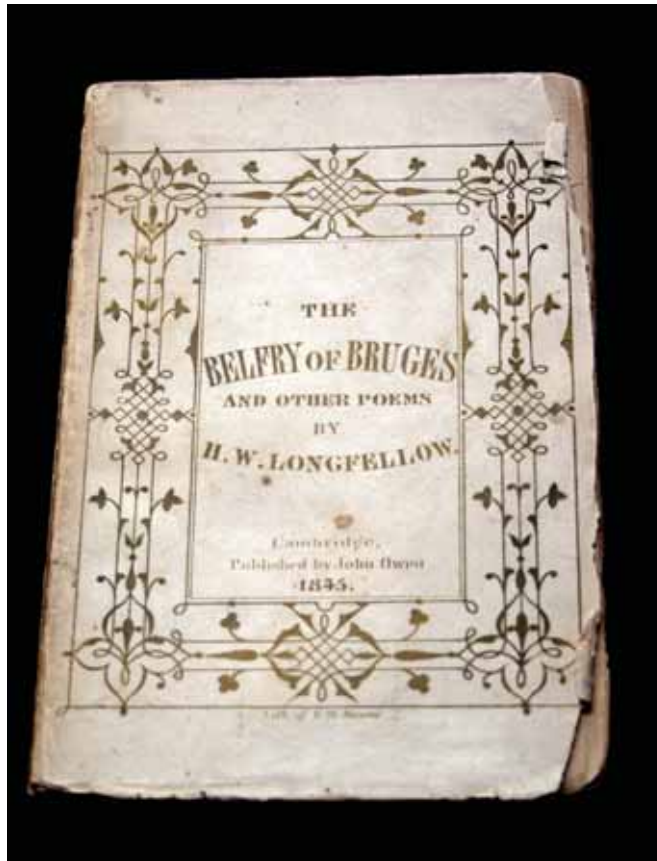
provided the introductions and preface. Although he made an important contribution in editing these volumes, particularly in introducing European poets to American readers, Longfellow's main creative activity now was in composing his own poetry.

On December 23, 1845 (Henry liked to publish books around Christmas time), *The Belfry of Bruges and Other Poems* was published in Cambridge by the now-familiar John Owen. Henry's practice for books published at the end of a year was to use the next year's date on the title page. That practice was followed here: the title page showed the publication year as 1846. But by mistake, the publisher, Owen, printed the year 1845 on the wrappers—thus creating a mismatch between the front cover of the wrappers and the title page. This volume included

not only the title poem, but also such familiar works as "Nuremberg," "The Day is Done," "The Arsenal at Springfield" (Mrs. Longfellow's favorite), "The Bridge," "The Arrow and the Song," and "The Old Clock on the Stairs." Owen printed 1000 copies, and Henry reported a week later that it was "succeeding famously well."⁴³

The odd thing is that most of the poems in *The Belfry of Bruges* had been included in a cheap volume published a month earlier by a different publisher. Longfellow had written in a letter six months earlier that it had "long been in my mind" to publish a "cheap edition of my poems." Longfellow had a mild argument with his regular publishers about this volume, contending that such a "cheap edition" would not hurt—and might even help—sales of the regular volume.⁴⁴

In any event, the "cheap edition" appeared at the end of November 1845, a month before the "regular" volume. Entitled simply *Poems*, it was published in Philadelphia by Carey and Hart, in an edition of 1000 copies. It included most of the poems printed one month later in *The Belfry of Bruges*, as well as several earlier-published



The Belfry of Bruges was published in December 1845.

poems and translations. It did not, however, include the poems on slavery, "by the wish of the publishers," who no doubt believed that the slavery poems would hurt sales.⁴⁵

Henry began work on *Evangeline* immediately after he cleared the page proofs of *The Belfry of Bruges*. Borrowing the theme from his old friend Hawthorne, Henry worked on the text throughout 1846, finishing it in February 1847. The book appeared in October 1847. Wagenknecht calls it "the first important long poem in American literature."⁴⁶ The book was a smash hit. The first line reads, "This is the forest primeval," and is said by some to be one of the most famous first lines in 19th Century American poetry.

The first edition was about 1000 copies, but it sold so quickly that an additional edition was printed the same month. During the last months of the year, there were five editions, virtually identical. The first edition was in unglazed brown boards; later editions were in yellow glazed boards. My copy of the first edition is in the original boards.

Longfellow was not one to finish a work without starting something else. Immedi-

ately after finishing *Evangeline* in 1847, he began work on *Kavanagh*—which he described as a "romance." It was to be his last major prose piece. The story was about a Catholic who converts to Protestantism, becomes a minister, marries, and then moves to Italy, while his wife stays behind in the United States. Wagenknecht described it as a "tale of New England village life [that] comes considerably closer to being a novel than *Hyperion*, but it seems pale and undocumented in comparison to the work that was coming from Mrs. Stowe, Sarah Orne Jewett, and their successors."⁴⁷

Kavanagh was finished in November 1848 and published by Ticknor, Reed & Fields of Boston in May 1849. Editing page proofs took a long time in those days. Mine is a near-fine copy of the first edition which

was presented by Longfellow "with regards and best wishes" to his publisher, James T. Fields, who was a junior partner in the publishing firm at the time. Fields was an avid book collector, but most of his library was destroyed by a fire in his home many years later. The only reason this copy escaped the fire is that in the meantime, Fields had given it to one of his closest friends, James Kennard, later a minor poet and editor.

After *Kavanagh*, Longfellow's life was devoted primarily to his poetry and to translations of poetry. A collection entitled *The Seaside and the Fireside* was published by the Ticknor, Reed, and Fields firm in December 1849 (with title page showing 1850). With Longfellow's expanded reputation, more copies were printed in the first edition (5000); and Longfellow was paid \$1000 for his labors. My copy is in a special publisher's gift binding.

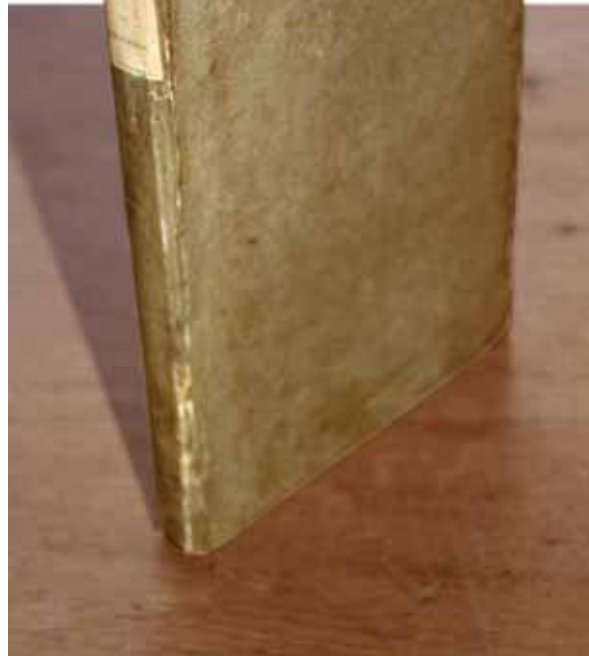
The *Golden Legend*, the second part of a larger poem entitled "Christos," appeared in 1851. The complete work, originally conceived in 1841, did not appear until 1873. In 1854, Longfellow resigned from his Harvard professorship in order to allow himself more time for his writing.

Henry began his study of Finnish during his second trip to Europe in 1835. At some point, probably about the time he resigned from Harvard, he became familiar with the Finnish epic, *Kalevala*, and decided, as he said in a letter to a friend, “to do for our old Indian legends what the unknown Finnish poets had done for theirs, and in doing this I have employed the same meter, but of course have not adopted any of their legends.”⁴⁸ Gathering his information about the Indians and their way of life from Schoolcraft and other scholars of Indian history and culture, he worked on his long poem through the last months of 1854 and the early months of 1855.

Hiawatha was published in November 1855 in an edition of 5000 copies. More than 4000 of these were sold the first day. A second edition of 3000 copies was ordered immediately by the publishers, now known as Ticknor and Fields. In January 1856, Henry’s friend Fields told him that the book was selling at the rate of 300 per day. My copy is an almost-mint copy of the first edition.

Oddly enough, this Boston edition of *Hiawatha* was not the true first edition. The English edition, published by David Bogue, beat the Boston edition to the bookstores by ten days. The English version was published in a slate blue cloth, and is much rarer (though not more desirable) than the American variant. A copy of Bertram Rota’s most recent catalogue offers a copy of this book, slightly sunned and with “just a little” spotting, for 600 pounds.

Imitation is said to be the sincerest form of flattery, but parody may be a close second. Perhaps no poem in American literature was more parodied than “*Hiawatha*.” Longfellow took the perfectly reasonable position that large sales were a sufficient answer to ridicule. When his friend Fields suggested that Longfellow should consider some sort of civil action, he replied with a question: “By the way, Mr. Fields, how is the book selling?” Fields said, “Enormously.” Longfellow: “Very well, then don’t you think we had better let these

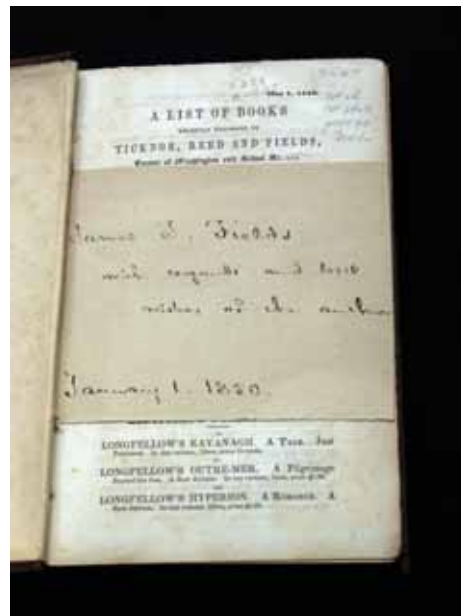


Evangeline was a runaway best-seller: an additional edition was printed within a month of this, the first.

critics go on advertising it?”⁴⁹

The year 1858 saw the appearance of another very popular book, *The Courtship of Miles Standish and Other Poems*. In addition to the famous title-poem, it included

Longfellow inscribed this copy of Kavanagh to his publisher and friend, James. T. Fields.



“The Phantom Ship,” “The Jewish Cemetery at Newport,” and many others.

Longfellow began work on a prose narrative of the life of the Puritans in December 1856. A year later, he decided to tell the story in poetic rather than prose form. It was first published in an edition of 10,000, a testament to his publisher’s confidence in his marketability. Second and third editions of 10,000 and 5,000 followed within a week, a testament to the publisher’s acuity. As a result of the large number of first edition copies and the fact that by this time Longfellow was famous, it is not hard to find copies in collectible condition today.

As the Civil War was beginning in 1861, Henry Longfellow and Fanny had been married almost 18 years. They had six children, five of whom survived into adulthood.

Their marriage was apparently near perfect. It ended in tragedy on July 9,

1861, when a match or drop of burning wax fell on Fanny’s dress in the library of their Cambridge home. Before the flames could be extinguished, she had been severely burned. Henry himself put the flames out with a rug, burning his own face and hands. Fanny died the next day. Henry’s grief was unimaginable.

Eighteen years later, on the anniversary of Fanny’s funeral, Longfellow wrote “The Cross of Snow” and put it away in his desk, where it was found after his death:

In the long, sleepless watches of the night,
A gentle face—the face of one long dead—
Looks at me from the wall, where round its head
The night-lamp casts a halo of pale light.
Here in this room she died; and soul more white
Never through martyrdom of fire was led
To its repose; nor can in books be read
The legend of a life more benedict.
There is a mountain in the distant

See LONGFELLOW, page 12

LONGFELLOW, from page 11

West
That, sun-defying, in its deep ravines
Displays a cross of snow upon its side.
Such is the cross I wear upon my
breast
These eighteen years, through all the
changing scenes
And seasons, changeless since the day
she died.

Following *Miles Standish*, Longfellow's next great book of poetry was *Tales of a Wayside Inn*, published by Ticknor and Fields in 1863. It is worth pausing over this little volume because it contains one of his most popular poems, "The Children's Hour," as well as one of the most famous poems about an event in American history, "Paul Revere's Ride." This volume contained, supposedly, the "first day's" tales told by various visitors at the inn—the Musician, the Student, the Theologian, and the Poet himself. Wagenknecht calls this volume "our best American poetic story-book."⁵⁰ The "second day's" tales appeared nine years later, in *Three Books of Song*, 1872, and the final day's tales appeared in *Aftermath*, 1874. The model of the inn itself was probably the old Red Horse Tavern at Sudbury, 20 miles from Cambridge.

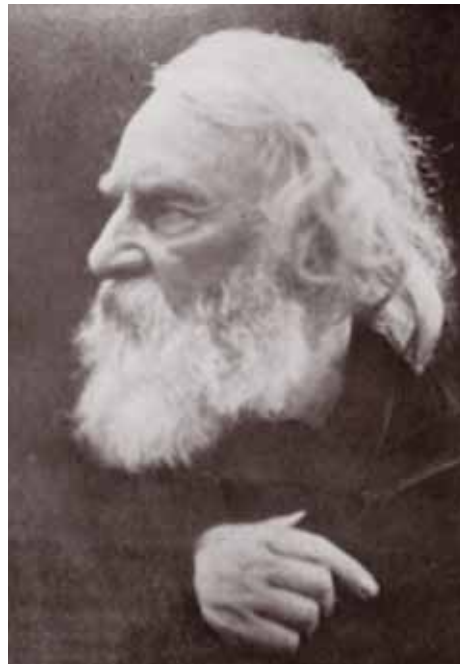
"Paul Revere's Ride" has an interesting history, which can be found in a pair of articles by James Austin.⁵¹ Fields and Longfellow were sufficiently close that Fields, an amateur poet himself, felt comfortable making suggestions about wording changes.

As Longfellow originally drafted the end of "Paul Revere's Ride," it would have read:

In the hour of peril men will
hear
The midnight message of Paul
Revere,
And the hurrying hoof-beat of
his steed.

Field believed that this closing stanza could be improved. On November 23, 1860, he wrote to Longfellow as follows:

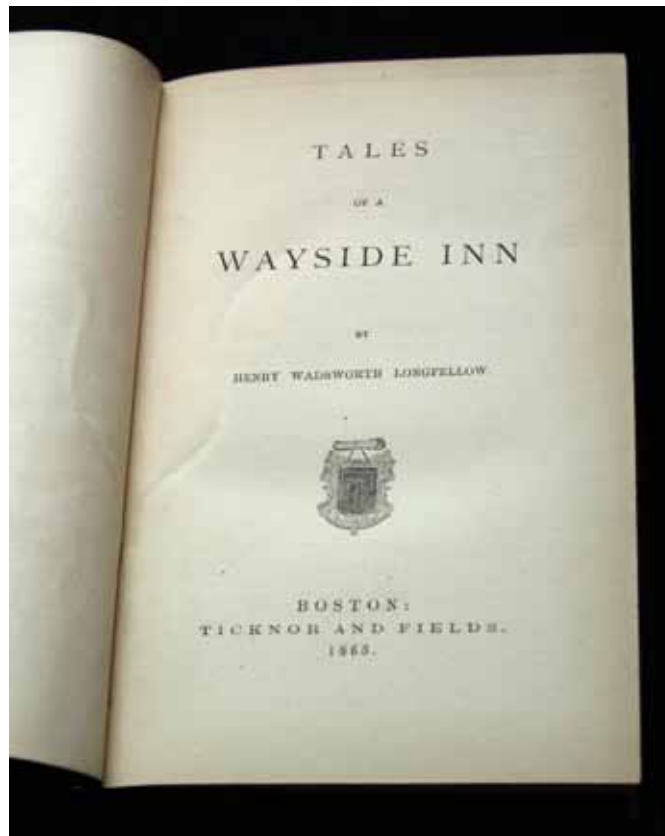
Don't you think it better to end
Paul Revere's Ride on this



The Julia Margaret Cameron photograph of Longfellow from 1868.

line,
"In the hour of darkness and peril
and need,
The People will waken and listen to
hear
The hurrying hoof-beat of his steed,

Tales of a Wayside Inn includes both "The Children's Hour" and "Paul Revere's Ride."



And the midnight message of Paul
Revere."

Austin did not have Longfellow's reply. He knew only the changes which Longfellow made. By the accidents of collecting, I happen to have Longfellow's actual letter replying to Fields, written November 23, 1860, the same day as Fields' to him. Here is the complete letter:

Dear Fields,
By all means. Thus:
"The hurrying hoof-beat of that
steed,
And the midnight message of Paul
Revere."
But not *his* steed, nor the President's
Message.
Thanks. H.W. Longfellow.

This leaves us with a little mystery. Longfellow basically adopted Fields' suggestion, although he changed "his steed" to "that steed." The singular "hoof-beat" was later changed to the plural "hoof-beats" in the printed text. But what is the reference to—"nor the President's Message"?

Having accepted Fields' suggestions, Longfellow agreed to have the poem published in the January 1861 issue of the *Atlantic Monthly*, of which Fields was part owner. Shortly before it

appeared in the January issue, Longfellow discovered that several lines had been omitted from the copy he sent to the *Atlantic's* editors. But it was too late to make the correction. Fields wrote to give him the bad news, saying, "How unfortunate, as they are so excellent as to rank with the best in the poem, which is saying much for them."⁵²

"Paul Revere's Ride" was later published in its entirety (for the first time) in *Tales of A Wayside Inn*, which appeared in November 1863. With Longfellow's popularity at its height, the publisher printed 15,000 copies of the first edition. So, as you might imagine, it is not a rare book. These copies were bound in different kinds and colors of cloth, which of course was not uncommon at that time. I have one in brown cloth, and another in green. The green copy has

Longfellow's bookplate on the inside front cover, together with a pencil inscription that reads "H. P. Perkins." There were several Perkins families in Cambridge associated with the Longfellow and Appleton families.

The tales supposedly told on the "second day" at the Wayside Inn were the first "book" contained in *Three Books of Song*, published in May 1872. The second "book" was "Judas Macabaeus," and the third consisted of several of Longfellow's translations. There were 10,000 copies of the first edition. Mine is the copy that Longfellow presented to his wife's brother, Thomas Gould Appleton. Longfellow's presentations usually were signed "...from the author." Occasionally, he would present copies to close friends or immediate family and sign the presentation using his initials—"H. W. L." This is one of those copies. (And this is one of those points so irrationally dear to the hearts of book collectors.)

The tales told on the "third day" appeared in *Aftermath* in 1874.

After the death of Fanny and publication of *Tales of a Wayside Inn* in 1863, Longfellow's writing days were far from completed. But it would be understandable if much of his zest for life was gone. Because of his burns, it was either difficult or painful to shave; pictures of him from this period to the end of his life show him with a full beard.

Harking back to his days as scholar and linguist, Longfellow devoted much of his time to completing his translation of *The Divine Comedy*. Although he had started this project in the 1840s, virtually all the serious work was done in the years immedi-

Longfellow's note to Fields accepts his suggestions for "Paul Revere's Ride," with emendations.

ately following Fanny's death.⁵³ The private issues of his translation, which appeared in three volumes, in 1865, 1866, and 1867 (10 copies of each volume) are among the great rarities of American book collecting. The published edition appeared in 1867.

Flower-de-Luce appeared in 1867; it included, among others, a Civil War poem, "Killed at the Ford," and Longfellow's tribute to Hawthorne. *The New England Tragedies* appeared in 1868 while Longfellow was in the midst of a European trip. He was honored everywhere he went, and received honorary degrees from both Cambridge and Oxford. The year 1871 saw publication of *The Divine Tragedy*, Longfellow's poetic treatment of the life of Christ.

The Hanging of the Crane, after a tiny private issue in 1874, appeared in London, and a year later in Boston. The *Masque of*

was 67 years old.

From 1876 to 1879, the 31-volume *Poems of Place*, edited by Longfellow, appeared. It included 159 poems attributed to Longfellow himself, many excerpted from his longer poems, as well as many others written or translated by him.

In 1878, *Poems of The "Old South"* was published by the "Old South Fair Committee" in Boston. Consisting of a small collection of works by Longfellow, Holmes, Whittier, Julia Ward Howe, Edward Everett Hale, and James Freeman Clarke, there were about 100 copies in a signed issue—making it the rarest "limited signed edition" of Nineteenth Century American literature, as well as the only limited signed edition ever published for several of the contributors. My copy has survived in a
See LONGFELLOW, page 14

Pandora and Other Poems, 1875, contained "Mortuarius Salutamus," Longfellow's 50th anniversary poem for his Bowdoin reunion. Before delivering this anniversary reading, he wrote:

After telling my classmates that I could not write a poem for their Fiftieth Anniversary, I have gone to work and written one; some two or three hundred lines in all, and quite long enough. Whether I shall have the courage to read it in public, when the time comes, is another question.

It turned out to be one of his great poems, written in the fall of 1874 when he

LONGFELLOW, from page 13 dust jacket, making it the oldest book in my collection with the original jacket.

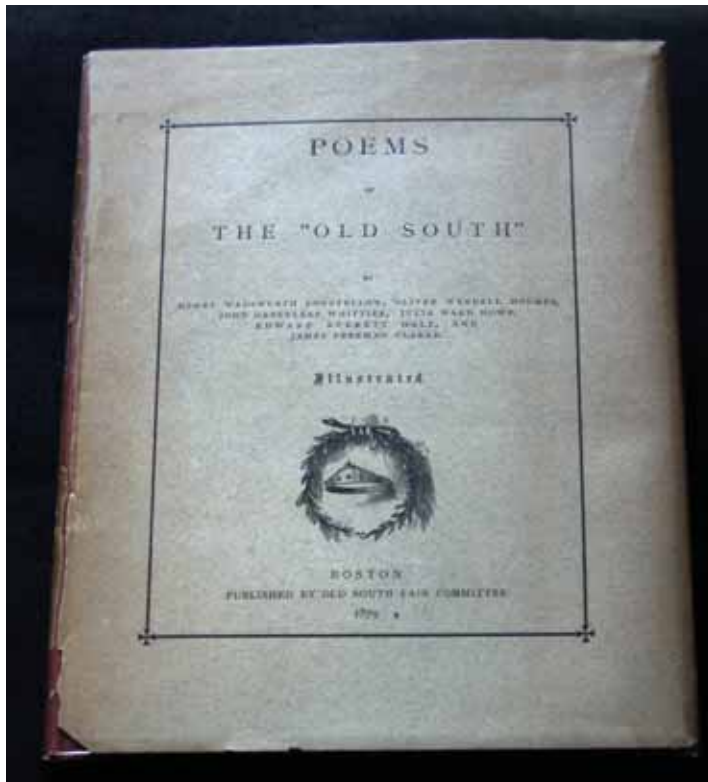
Also in 1878, *Keramos and Other Poems* appeared, the lead poem being about potters and pottery.

Finally, *Ultima Thule* appeared in 1880. It was the last of his books published during his lifetime. Longfellow died on March 24, 1882, after a brief illness, only a few days after his 75th birthday. After his death, many of his remaining unpublished poems were included in a volume entitled *In the Harbor*, 1882. Another huge fragment, *Michael Angelo*, appeared for the first time separately in an elaborate Japanese-style binding in the fall of 1883 (though the title page says “1884”).

Longfellow was one of the most widely-read American poets of the 19th Century. Yet a century after his death, his work fell into disfavor. The critical pendulum swung in the direction of dramatically different styles and moods of poetry, perhaps better suited to an age that had experienced the horrors of two World Wars and upheavals in science and philosophy. Yet who among us, in the quiet evening of a stress-filled day, resting in the library with a good malt Scotch whiskey—given the choice between Longfellow’s *Ballads*, Pound’s *Cantos* and Eliot’s *Wasteland*—would not unhesitatingly reach for the *Ballads*?

§§

Thompson portrait of Longfellow courtesy the National Park Service Longfellow National Historic Site. All other photographs are of books in the author’s collection. Photographs on pages 3 (right), 7, and 12 (top) by the author. Other photographs by Robert McCamant.



There were only about a hundred copies of *Poems of the Old South* made. This copy is in its original wrapper.

NOTES

¹ Edward Wagenknecht’s *Longfellow: A Full-Length Portrait*, New York, 1955, although irritatingly disorganized, comes closest to serving that purpose; but that book has been out of print for years. In 1966, drawing heavily on his earlier study, Wagenknecht published a shorter biographical work, entitled *Henry Wadsworth Longfellow, Portrait of an American Humanist*, New York, 1966. Wagenknecht explained that he issued this latter work because the earlier one—which he described as “the only modern book on Longfellow which both covers his entire life and is based upon an exhaustive examination of materials in print and in manuscript”—had become “practically unobtainable even on the antiquarian market.” (*Portrait*, vii.)

In this article, I rely on Wagenknecht’s earlier *Full-Length Portrait* (cited as “Wagenknecht”) and Lawrence Thompson’s incomplete but far more readable and useful biography, *Young Longfellow*, New York, 1938. For information about Longfellow’s publications, the best sources are the books themselves, Chamberlain and Livingston *Bibliography...of Henry Wadsworth Longfellow*, New York, 1908, and, of course the *Bibliography of American Literature* (BAL).

² Thompson, p. 15.

³ Thompson, p. 43.

⁴ See *The Colophon*, *New Graphic Series*, I:4, 1940

⁵ Chamberlain/Livingston, 4; BAL 12037.

⁶ Thompson, p. 129.

⁷ Thompson, p. 129.

⁸ Thompson, p. 133.

⁹ Thompson, p. 143.

¹⁰ Thompson, p. 145.

¹¹ BAL 12041, 12042, 12043.

¹² BAL 12044.

¹³ BAL 12048.

¹⁴ BAL 12049.

¹⁵ Chamberlain/Livingston, p. 124.

¹⁶ *The Costbooks of Ticknor & Fields*, New York, 1949, p. 14.

¹⁷ Chamberlain/Livingston, p. 19.

¹⁸ Published by S.G. Goodrich, Boston, 1829, see Vol. III, 238-241.

¹⁹ Vol. III, p. 238.

²⁰ BAL 12047.

²¹ Chamberlain/Livingston, p. 17; Thompson, p. 188.

²² Chamberlain/Livingston, p. 21.

²³ Thompson, p. 255, 335.

²⁴ Wagenknecht, p. 70-73.

²⁵ Wagenknecht, p. 5.

²⁶ Thompson, p. 284.

²⁷ Thompson, p. 335.

²⁸ Chamberlain/Livingston, p. 25.

²⁹ Thompson, p. 283.

³⁰ Chamberlain/Livingston, p. 24.

³¹ Thompson, p. 286.

³² Chamberlain/Livingston, p. 24.

³³ Thompson, 287.

³⁴ Wagenknecht, p. 5.

³⁵ Thompson, p. 307.

³⁶ Thompson, p. 309.

³⁷ Chamberlain/Livingston, p. 30.

³⁸ Thompson, p. 332.

³⁹ Letter from the noted book-dealer Kevin MacDonnell, Austin, Texas.

⁴⁰ Chamberlain/Livingston, p. 35.

⁴¹ Wagenknecht, p. 155.

⁴² Wagenknecht, p. 156.

⁴³ Chamberlain/Livingston, p. 43.

⁴⁴ Chamberlain/Livingston, p. 40.

⁴⁵ Chamberlain/Livingston, p. 41.

⁴⁶ Wagenknecht, p. 6.

⁴⁷ Wagenknecht, p. 6-7.

⁴⁸ Wagenknecht, p. 153, fn.

⁴⁹ Wagenknecht, p. 165.

⁵⁰ Wagenknecht, p. 196.

⁵¹ James C. Austin, “J.T. Fields and the Revision of Longfellow’s *Poems*: Unpublished Correspondence,” in *The New England Quarterly*, Vol. 24, Issue 2, June 1951, 239-250; and *Fields of The Atlantic Monthly*, James C. Austin, San Marino, 1953.

⁵² *Fields of The Atlantic Monthly*, p. 86. The part that was omitted in the January *Atlantic* issue was as follows: |He has left the village and mounted the steep, |And beneath him, tranquil and broad and deep, |Is the Mystic, meeting the ocean tides; |And under the alders that skirt its edge, |Now soft on the sand, now loud on the ledge, |Is heard the tramp of his steed as he rides.

⁵³ Chamberlain/Livingston, p. 68.

Charlie Shields: writer, editor, *Caxtonian* contributor

Dan "Skip" Landt

Long-time Caxton Club member Charlie Shields died on September 15th after a five year convalescence following a stroke. After service in the Civilian Conservation Corps, he was in the Navy during WWII, then becoming a reporter for the *Philadelphia Bulletin* and other publications. Those publications included the Chester [Pennsylvania] *Times*. In 1944, he married Chester resident Wilma Jeanne Patterson. Shield's career in the 1950's and early 1960's was in public relations with the Ford Motor Company. After leaving Ford, he was an editor for Star Newspapers for 20

years, where he won several awards. Upon retirement from Star, he became communications director for the Illinois Manufacturers Association, continuing to write occasional articles for various publications. He retired again in 1991, but continued to write for the Star and until 1999 worked in the Old Bookseller bookstore in Oak Park.

Charlie became a *Caxtonian* in 1995, and was honored in 1999 for his work on *The Caxtonian*. His collecting interests included Arthur Conan Doyle, Christopher Morley, the Civil War, and James Hogg. His interest in Sherlock Holmes included founding the "South Downers" and active roles in both

Hugo's Companions and the Baker Street Irregulars; he was a popular speaker on the Civil War. His Morley interest led to a Morley Centennial celebration at the Newberry Library. Shields was the first director of the Park Forest Arts Fair and active in many other civic organizations, including the Frankfort Historical Society and the Frankfort Public Library.

He is survived by his wife, Jean, his two adult sons, Chip and Todd, two grandchildren, Lauren and Andrew, and a sister, Anna Kinkle of Philadelphia. Memorial donations may be made to the Frankfort Public Library.

Open House at Sherwin Beach Press

Sherwin Beach Press, the private press owned by *Caxtonian* Bob McCamant, and whose printer is *Caxtonian* Martha Chiplis, is having an open house in its new quarters on Saturday, November 13, from 2 to 4 pm. The address is 119 W. Hubbard Street in Chicago. Members of the Caxton Club and the Society

of Typographic Arts are invited. There is no charge; light refreshments will be served. McCamant, Chiplis, and binder Trisha Hammer will be on hand. All of the Sherwin Beach books will be on display, as will a sampling of other contemporary private press books collected by McCamant.

Bruce Anderson Young, editor and *Caxtonian*

Kathryn R. J. Tutkus
with Robert McCamant

Caxtonian Bruce Anderson Young passed away on Saturday, August 21, 2004 in Cedar Key, Florida. He was 87 years old, and had been a *Caxtonian* since 1970, the last 14 years as a non-resident member. He is survived by his wife, Susanmary Young of Cedar Key, Florida, and his nephew, Ken Young of Empire, MI.

Young was born in Chicago. He earned his bachelor's and master's degrees from the University of Chicago. He served as an officer in the Navy during World War II. After brief stints at Northwestern University and Compton's Encyclopedia, he moved on to the University of Chicago Press where he spent the majority of his

working life. One important project he worked on with Catherine Seybold was to produce the landmark twelfth edition, in 1968, of the *Chicago Manual of Style*. That greatly expanded edition outsold all previous editions put together. He later served as Managing Editor at the Press.

Margaret Mahan worked with Young at the University of Chicago Press. "Bruce was a marvelous boss," says Mahan. "He was knowledgeable, he could teach, but once he set you to a task, he didn't look over your shoulder." He also had strong opinions. "Some people tell you what they know you want to hear. Not Bruce: he said what he believed," she says. As his duties increased, he was less involved with copy-editing, but kept his eye out for outstanding books passing through the press. One was

Norman Maclean's *A River Runs Through It*, which he chose to copy-edit personally.

After the twelfth edition of the *Manual* appeared, he initiated a series of seminars at the Press in manuscript editing. Soon the seminars were in demand at the Chicago Book Clinic, and eventually came to be a regular offering of the University of Chicago's extension program.

His book collecting interest was early Christian literature and art, and a portion of his collection—including an early printed *Nuremberg Chronicle* and a French book of hours—was given to Kalamazoo College in Michigan.

Bruce was a lifelong Episcopalian, and attended the Church of Our Saviour on Fullerton Avenue with Susanmary when he lived in Chicago.

Bookmarks...

Luncheon Program

November 12, 2004

Martin P. Starr

"The Magical Book Arts of Aleister Crowley"

Caxtonian Martin P. Starr, an independent scholar of Western Esotericism, will present an examination of the works of the English poet and practitioner of "Magick," Aleister Crowley (1875-1947). Although popularly portrayed as a monster of hedonism, Crowley was also a prolific author whose books were self-designed in accordance with the esoteric symbolism of color and number which he learned in the same occult school that nurtured his contemporary W. B. Yeats. Consciously created as magical objects, with publication dates chosen for their astrological significance, Crowley's books were in essence talismans. Although they did not bring the author money, despite their often lavish production values, posthumously these highly collectible volumes have brought him a modicum of fame as an eccentric artist of the book.

Starr, who makes his living managing the equally arcane world of information technology, has been collecting Crowley since his undergraduate days at the University of Chicago. He is the co-founder and editor of the Teitan Press which over the last two decades has published a series of Crowley's literary and occult titles. His first original book, *The Unknown God: W. T. Smith and the Thelemites*, a study of Crowley's contemporary followers in North America, was published by the Teitan Press in 2003.

Collectors and Their Collections

Sunday, Nov. 21, 2-4 pm

Roger Baskes: Collecting Atlases, Maps, and Travel Guides

980 North Michigan, Suite 1380

Our first collector visit this season will be with Roger Baskes, one of the world's leading collectors of atlases, maps, travel guides, and related materials. Roger has assembled an extraordinary collection ranging across all periods and areas. He is a leading scholar in the field and, in addition to being a Caxtonian, is President of the International Map Collectors Society and past President of the Chicago Map Society.

This promises to be a spectacular opportunity to see rare and historically significant materials and to hear about them from a master. Because the event will be held in Roger's office, advance reservations are required, and attendance must be limited to 25 on a first-come, first-served basis. Please call (312) 255-3710 or e-mail caxtonclub@newberry.org to reserve your spot. An admission fee of \$25 will be collected at the door. Refreshments will be served.

Dinner Program

November 17, 2004

David Buisseret

"The Oxford Companion to Exploration"

On Wednesday, November 17, 2004, the program will feature David Buisseret, the editor of the forthcoming *Oxford Companion to Exploration*, who will speak about the *Companion* and about the significance of books on the history of discovery and exploration. Dr. Buisseret will discuss the preparation of the *Oxford Companion* and the significance of books and maps on European expansion and the course of geographical exploration and discovery.

The forthcoming book will contain over 1,000 entries about the history of discovery and exploration throughout the world and has been in preparation for over six years. Dr. Buisseret is a professor of history at the University of Texas Arlington where he specializes in the history of cartography, early modern France, and the colonial Caribbean. He is a former Director of the Smith Center for the History of Cartography at the Newberry Library. He has written or edited over 14 books including *Historic Illinois from the Air* and *The Mapmaker's Quest: Depicting New Worlds in Renaissance Europe*, published by Oxford in 2003. Dr. Buisseret also edits *Terrae Incognitae: The Journal for the History of Discoveries* published by the Society for the History of Discoveries.

For an additional November event to which Caxtonians are invited, see page 15.

Beyond November...

DECEMBER LUNCHEON:

Friday, December 10, Kathryn DeGraff of the DePaul University Library will talk on "Charles Dickens and Christmas," reflecting the Samuel Baldwin Bradford collection held at DePaul.

DECEMBER DINNER:

Wednesday, December 15, our annual Holiday Revels, featuring a book auction and music from Kingsley Day of the Savoyaires.

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.

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. Dinner meetings: spirits at 5 pm, dinner at 6 pm, lecture at 7:30 pm.

For reservations call 312-255-3710 or email 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.