

## Frances & Margery & Terence & [me]

A previously unpublished excerpt from my book

David Meyer

*“The Several Lives of Reinhold Pabel,” a chapter in my Memoirs of a Book Snake: Forty Years of Seeking and Saving Old Books, was pared down from a longer piece titled “Some Bookmen I Have Known.” Pabel was a German soldier brought to a prison camp in southern Illinois in 1945 who walked away from it and became, while a fugitive, a bookseller in Chicago calling himself Phil Brick. He was one of several booksellers profiled in the original version of my chapter. The others included Caxtonians Frances Hamill and Terence Tanner. As we all know, Frances was co-owner with Margery Barker of the rare book firm of Hamill & Barker. Terry was their heir apparent. Corraling all these people together in one chapter was probably not a good idea. Without exactly saying so, my editor suggested I delete the material about Frances and Terry and go with Reinhold Pabel. I do not regret taking her advice; but since the untimely death of Terry in December 2003 and the closing of Hamill & Barker, I feel more than ever that Frances and Terry deserve my commemorating them, even if not in my book.*

*This account has been excerpted from my original manuscript.—D.M.*

My father began to suspect, perhaps worry, that I would enter the old-book trade; I seldom came home without a bag of used books in my arms. My mother would say, “Where are you going to put those?” But somehow they always managed to fit in among the hoard I had in my upstairs room. There was an overflow, of



*Terry Tanner and Frances Hamill in the backroom of Hamill & Barker, late 1970s or early 1980s. Courtesy of Eileen Tanner.*

course, and those books were packed in boxes and stored in my parents’ basement, their attic, or the rafters of their garage.

When I worked at Maggie DuPriest’s Old Book Shop in the summer after high school, my father lent me the family car once a week for Maggie and me to drive around Miami searching for books. He had been in enough bookshops to know that Maggie’s was not a very profitable occupation, but having to give up his car to help his son’s employer run her business must have truly impressed him with how much

of a scrape-by profession it was. Had he seen me during my brief stint at Hamill & Barker eighteen years later, he might have had a different impression.

Although my father had purchased rare books from the catalogs of English firms, neither of us had ever ventured into the above-street showrooms of antiquarian book dealers in this country. Frances Hamill and Margery Barker had operated their rare book business in Chicago since 1928, but they never occupied a street-level store. How I learned about them and what prompted me, an ardent frequenter of secondhand shops, to visit them on the twelfth floor of a downtown Michigan Avenue office complex, I cannot recall. I later learned that they were the only retail merchants, other than the lobby newsstand, in the landmark Wrigley Building.

I remember putting on a sports jacket and tie for the occasion, but I need not have done so

because Terence Tanner, then a junior partner in the firm, greeted me at the door in an outdoorsman-style flannel shirt and blue jeans. The floor was carpeted; it was one of the few bookstores I had encountered that had carpeting. The bookshelves lining the walls were matching black metal, not the beat-up, often unpainted pine shelving of most old book shops. The inventory appeared pristine, whether leatherbound 17th- and 18th-century volumes or the heavily gilt bindings of the 19th century.

*See HAMMILL & BARKER, page 2*



# CAXTONIAN

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**HAMMILL & BARKER, from page 1**

Most of the 20th-century first editions were in original dust jackets, seemingly as bright as when they came from the printers. I would learn later that the incunabula and rare books priced in the thousands of dollars were kept in a vault in the back room. It was obviously an inventory of books carefully selected for content and condition. If Hamill & Barker had been in the jewelry business, they would have been akin to Tiffany's. I did not know what I would find there or if I could afford anything if I did.

What is memorable now is not what I bought, but that my brief visit led to being asked to work for the firm. Margery Barker had become ill, and Frances and Terry needed help until Margery recovered. I was given tasks easily taught—collating books to insure that the contents were complete and undamaged, cleaning and oiling leather covers, packing books for shipment—all under the watchful eyes of Frances and Terry. Book and auction catalogs arrived in their mail daily, from dealers in Europe and the States, and they generously gave me those they did not need. Reading these on the train rides home, I came as close as I ever would to feeling like a rare bookman, a member of the trade.

We all ate lunch together in the back room on a long oak bench that was a 19th-century copy of a 16th-century refectory table. This was where newly arrived books were sorted, dusted, collated, and priced for sale. Frequently we had to move a few aside to make room for our brought-from-home sandwiches. Our lunch-break conversations often turned to Frances's accounts of her experiences in the antiquarian book trade. The two girls (as Terry referred to them) met while working in a store, owned by Fanny Butcher, selling new books on Michigan Avenue. Butcher was the book critic of the *Chicago Tribune*. When Frances and Margery decided to go into business themselves, they probably never imagined they would remain on Michigan Avenue, albeit in several different locations, for the next 50 years.

The Hamill and Barker Catalogue No. 1 "of first editions with some autograph material" was issued in 1928 and was on exhibit "until Christmas...through the courtesy of Mrs. Somerset Maugham," wife of the famous British novelist, who operated a design business in Chicago at the time. After Christmas, however,

customers were advised to address all inquiries to either Miss Hamill in Hinsdale, Illinois, or Miss Barker in Michigan City, Indiana.

When I was hired part-time in the late 70s, the business was much the same as it had been for the past half century. Only five catalogs had been issued since the first one. Their customers, university libraries and collectors of substantial means, were contacted by phone or letter with carefully prepared descriptions of the books on offer. Other dealers and customers came to the shop to browse the shelves or inspect new acquisitions being held for them. At a time when most antiquarian dealers had become specialists in certain periods or subjects, Hamill & Barker continued to carry a general selection of rare books and fine bindings in all areas of interest. The shop was still closed during the months of July and August as it had been in the early years when the girls went to Europe on buying trips. Their associations and friendships with overseas dealers had led them to bring many great books to this country, including the archives of several important English writers. When I was hired, they had been in business so long they could buy, from the heirs of customers, private collections that they had actually helped put together.

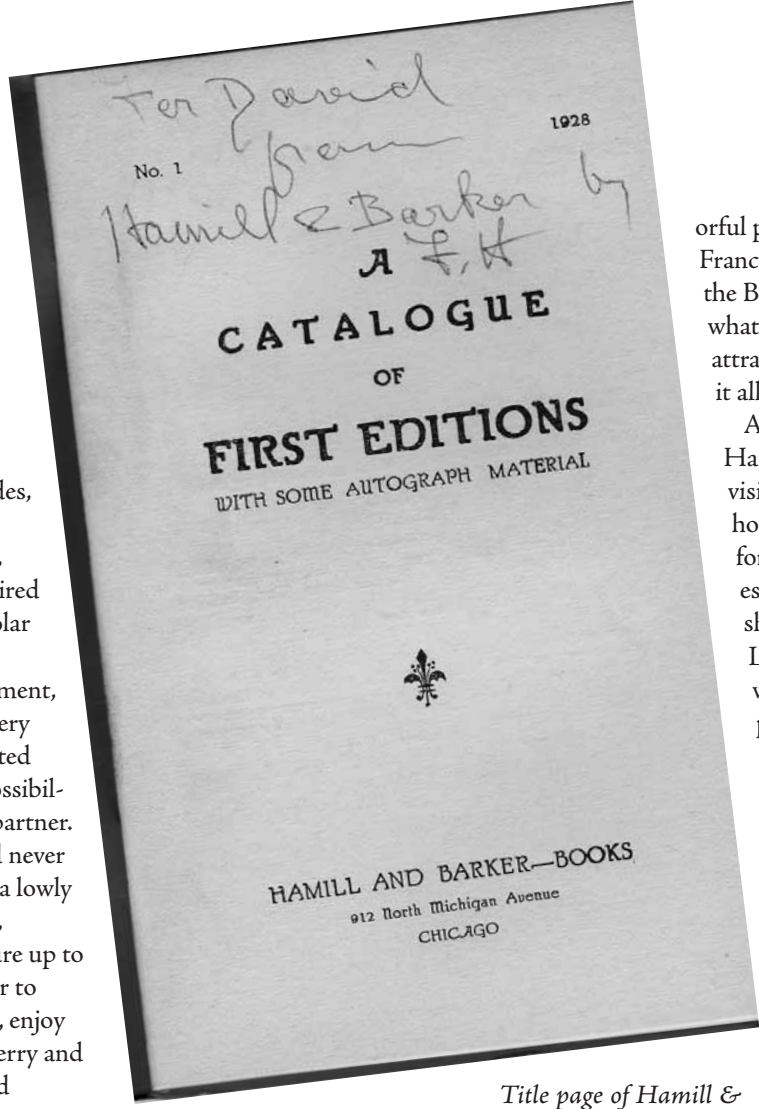
I never met Margery Barker, but I learned from Terry that she was strong-willed and gruff. Apparently my menial work for the firm was what was needed, for Margery told Frances to "put a lasso around Meyer" and bring me into the firm full time. Having spent most of my bookish hours as a solitary scout visiting rundown shops, I had never imagined handling the kinds of books at Hamill & Barker or dealing with the firm's world-traveling clientele. The differences, of course, were far greater and more complicated than that. So much knowledge is required in the rare book business. As a scout I knew enough to spot a good book by a combination of eye and instinct, but working with the books of the vintage Hamill & Barker dealt with required more than just a hunch whether or not they were valuable.

It was easy to understand why the girls had taken Terry as a partner. He was highly intelligent and well read in every subject covered in the great and obscure books of the past. Although professing to read only English, he could decipher most title pages of foreign language books

and sum up the contents and importance of their texts. If he did not know where a book fit in the history of its literature, or was unfamiliar with a subject or an author, he knew where to find the needed information. Hamill & Barker had an immense reference library, built by the girls over decades, which included bibliographies, general references, auction records, and nearly every other source required for their research. Terry was a scholar who knew how to use the library.

Several months into my employment, when it became evident that Margery was not going to return, Terry invited me to stay on permanently. The possibility existed that I would become a partner. It was an opportunity that I would never have imagined would come to me, a lowly book scout. But I could not accept, knowing that I would never measure up to Terry's standard. I thought it better to relish my time at Hamill & Barker, enjoy the friendships I had made with Terry and Frances, and leave when they found someone to replace me.

Sometime after Margery's death in 1980, I drove out to Michigan City for a day to help Frances clear out the Barker estate before it was turned over to the Nature Conservancy. The house, its furniture, and an adjacent building for seasonal parties offered an unchanged image of what comfort and luxury had been in the early decades of the 1900s. Frances never referred to her or Margery's family fortunes, but their lifestyles and their friendships with prominent Chicagoans hinted at generations of wealth. Frances was in her late seventies when I met her, a homely but sweet-faced woman with blazingly white wavy hair. Her daily attire included Pendleton slacks and sturdy walking shoes. She and Margery lived in an upscale Lake Shore Drive apartment complex, but each weekend they still returned to their separate family residences—"in the country" as Frances phrased it (and, indeed, it had been country at one time)—as they had done



*Title page of Hamill & Barker Catalog No. 1. The inscription offers insight into Frances's self-effacing character and her feeling for the firm. Courtesy of David Meyer.*

since the beginning.

My first sight of Frances that day in Michigan City was through a pane of the French doors of the Barker house. She was sitting in a plush chair in a large, empty living room, leafing through papers and tossing them into a nearby wastebasket. We spent most of the day at that forlorn task, clearing out desk and bureau drawers and burning their contents in a barrel in the back yard. Nearby was the building where summer dances had been held, and Frances explained that it was there that she and Margery had stored the inventory of Hamill & Barker during World War II when the girls had gone to work in a factory to help the war effort. I longed to keep the printed ephemera we were burning: turn-of-the-century merchants' trade cards, invitations to family parties, and other col-

orful period items. But knowing Frances's personal involvement with the Barker family and not certain of what her reaction would be to my attraction to bits of old paper, I let it all be destroyed.

After my employment at Hamill & Barker ended, I often visited Frances in Hinsdale. Her house was in a subdivision that formerly had been the country estate of her parents. The street she lived on was named Hamill Lane. Frances's modest home was on a site next to where her parent's house had stood. We would sit on the deck overlooking her back yard and drink Jack Daniels whiskey while she reminisced about her family. One of her stories was especially memorable. Her parents were friends of Jane Addams, the famed social worker and founder of Hull House in Chicago. Miss Addams had a summer retreat in the East and when Frances was a little girl she and her parents went to visit. Miss

Addams told them that a painter would be joining the party and Frances's parents speculated about who it might be. John Singer Sargent, perhaps? As it turned out, the man was a house painter.

Frances intended to continue working until she was ninety, then retire permanently "to the country." Of course, she hoped that day would never come. Bookselling was her life. Margery had died but Terry had brought renewed youth to Hamill & Barker. Frances believed her life would be extended as well, but ill health overtook her and she had to give up the apartment and her career much sooner than she wanted. She died in 1987 at the age of eighty-three, seven years after Margery's death.

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# Cyrano, Rostand, Moliere, and Plagiarism

More than a hundred years ago, a litigious Caxtonian took the famous Frenchman to court in Chicago

Pierre Ferrand

More than fifty years ago, when I was hard at work on a “life and times” biography of the historical Cyrano de Bergerac (1619-1655), I decided that I should start with a couple of chapters on Edmond Rostand, and Rostand’s play, which starred Cyrano. I was aware that most literate Americans were familiar with the “comédie heroïque,” as Rostand called it. For more than 100 years, audiences worldwide were thrilled by the verbal fireworks of the play. It is unmatched in its flamboyance, colorful changes of locale, and, of course, a plot focused on military and dueling glamour, along with romantic sentiment, particularly self-sacrificing love. Its romantic hero, constantly on stage and reciting one dramatic tirade after another, was a dream role for an actor. There have been several movie versions since then, including the Oscar-winning performance by Jose Ferrer in an American movie version, “Cyrano de Bergerac,” and, more recently, the movie with Gerard Depardieu.

This was long before I was a member of the Caxton club, or even a Chicagoan. Many years later, I came to discover that a footnote in the history of the play linked it in controversy to a prominent member of the Caxton Club and noted Chicago real estate developer. But I’m getting ahead of my story. . .

Rostand used some elements from the biography of the real Cyrano, but drowned them in a sea of high-minded fiction. The “Cyrano” of history was no hero of romance, but a challenging thinker and a gifted writer with a soaring imagination. To introduce the real Cyrano to an American audience, I decided to exorcize Rostand’s hero, although I understood his popularity, particularly in England and America.

During my research in the New York Public Library in the late 1940s, I came across a curious pamphlet published in

1910 in Chicago by Rand McNally & Co., entitled *A Few Plain Facts by Justice Concerning the Plagiarisms by Edmond Rostand of France in the Play Cyrano de Bergerac, with a Reference to the Plagiarisms in l’Aiglon and Chanticleer from the Original Drama of the Merchant Prince of Cornville by Captain Samuel Eberly Gross of America*. The pamphlet asserted that one Captain Gross, presumably the author of this pamphlet, had spent \$50,000 to establish his rights to the basic plot of Rostand’s play, and had secured a decree in his favor from the U.S. Circuit Court in Chicago. The pamphlet added that Rostand was so obsessed by Gross’s “original drama” that he

*Richard Mansfield was an early interpreter of the character of Cyrano and a defendant in the suit brought by Samuel Gross. (From Richard Mansfield, the Man and The Actor, by Paul Wiltstach, Scribners, 1908.)*



purloined from it a number of ideas (particularly references to birds) for his subsequent plays. Looking at this preposterous pamphlet, checking Gross in *Who’s Who*, and reading numerous memoirs of Rostand’s intimates, along with other studies, I concluded that any “obsession” involved was purely that of Captain Gross (1843-1911).

Gross wrote the play from 1875 to 1879. According to a study by an American scholar, Hobart Ryland (*The Sources of the Play Cyrano de Bergerac*, Institute of French Studies, New York, 1936), he claimed it was written “to combine the genius of Shakespeare with the modern idea of business,” Gross left copies of it with various producers in the U.S., England, and France throughout the next two decades or so without anyone showing the faintest interest in it. Gross eventually published his drama in a private edition of 250 copies, produced it himself the year before the 1897 premiere of Rostand’s *Cyrano* in Paris, but withdrew it after a single performance. He sued Rostand and the star of an outstandingly successful U.S. production of *Cyrano de Bergerac*, Richard Mansfield, in 1898, claiming royalties and \$50,000 in damages.

In the 19th century the United States had a long history of piracy of literary property of non-American authors. The Rostand play, as a matter of fact, was not copyrighted in the U.S. Because of its popularity it became a fad and was produced all over the country by numerous stock companies that did not pay royalties to the author.

According to Paul Wiltstach’s authorized biography of the actor Richard Mansfield, published in 1908 by Charles Scribner, New York, both Rostand and Mansfield considered Gross’s claim a grotesque joke, but the claim had a definite nuisance value. Eventually, Gross dropped all claims for damages and royalties, and agreed to pay all

the court costs. Because neither Rostand nor Mansfield was represented in court, the judge ruled for the plaintiff on a “no contest” basis, awarding Gross \$1.00. This was a technical decision without implication or admission of guilt by the defendants and involved no comment on the justice’s part about the merits of the case. Until he died, Gross exaggeratedly proclaimed again and again that his claim of plagiarism against Rostand had been upheld by the Circuit Court of Chicago.

Gross’s play was summarized in Ryland’s book, Ryland even reproduced the inept balcony scene at the heart of Gross’s plagiarism contention. Although the Gross plan was ultimately derived from Shakespeare’s *Romeo and Juliet*, it would be inaccurate to say that it was “inspired” by it because in Gross’s hands there was no poetic fire. Rostand, too, was quite familiar with Shakespeare’s play. His *Les Romanesques*, adapted into English as the enormously successful *The Fantasticks*, is a delightful variation on the *Romeo and Juliet* theme.

While there are a number of other parallels, one of the reasons why I like to believe that Rostand was inspired by Mozart’s *Don*

*Giovanni*, Act II, scene 1, is because his last play for the stage was *La dernière nuit de Don Juan* (The Last Night of Don Juan), in which the celebrated seducer gets his comeuppance. Rostand was clearly haunted by the Don Juan myth, and must have been familiar with the opera, in which the hero

switches his clothes with his valet, Leoporello, manipulates him like a puppet, and lends his voice to lure Elvira from her balcony. Admittedly, the purpose of Mozart’s hero is less noble than was that of Rostand’s *Cyrano*.

Rostand himself, at various times,

claimed to those around him that the central plot of his play, the proxy wooing, was derived from *personal experience* in his own youth or in that of an acquaintance. I think that these affirmations may not be the whole truth, because his *Cyrano de Bergerac* is demonstrably based on innumerable literary influences, including those of Victor Hugo and Theophile Gautier.

Half a century ago, I did not consider this story worth more than a footnote in my yet unpublished book, but it might be of mild interest to the readers of the *Caxtonian*. It so happens that, as my good friend Dan Crawford has pointed out to me, Samuel Eberly Gross, a member of many civil war veteran and civic societies and numerous other organizations, was also an early member of the Caxton Club, a fact that did not draw my attention in the past when I lived in New York. I also paid little attention to the role Gross played as a real estate developer in the Chicago area.

Gross boasts in *Who’s Who* (1903-1905 edition) that he built 21 townships (then suburbs of Chicago) and 10,000 houses, and sold more than 40,000 lots. The pamphlet mentioned earlier says that Gross was also a candidate for Mayor of Chicago without telling when, though clearly he never was elected. The Chicago Historical Society lists material about Gross’s advertising activities, his divorce, and bankruptcy filing. Another source indicates that Gross showed some imagination in his real estate dealings. For instance, in

See *CYRANO*, page 6



This caricature of *Cyrano* was drawn by Rostand himself; it is used on the cover of a paperback copy of a French edition.

CYRANO, from page 5

preparation for developing Brookfield (originally called "Grossdale"), he built a special railroad station for the Burlington Railway at a cost of \$5000 and transported prospects by train to this location at his own expense. There they were greeted by a brass band, and snacks and drinks were served before he started his sales pitch. One of Gross's last developments (1900-1904) was Alta Vista Terrace, a row of Georgian houses inspired by his trip to London and now a Chicago landmark.

Gross was clearly more professional and creative as a real estate man than as an author. His play is hopelessly amateurish fustian. While there are some vague analogies between its plot and that of Rostand's *Cyrano*, they can readily be explained by pointing to many parallels in the literary tradition with which Rostand was familiar.

Gross's ill-begotten play of course was never translated into French, and there is no real evidence that Rostand ever saw it or was inspired by it. Even if a couple of suggestions from *The Merchant Prince of Cornville* somehow came to Rostand's attention, which is doubtful, the French author still would deserve credit for using them creatively and effectively in contrast to the way they were used by Gross himself.

On the other hand, the episode suggests various reflections on the subject of plagiarism and its connection with *Cyrano*. The hero of Rostand's play is typically magnanimous and forgiving when, while dying, he is told that Moliere had pilfered a key scene of his play, *Le Pedant Joue* (written in 1645-6,

and well-known to many friends and associates of Cyrano, who were also friends or acquaintances of Moliere, many years before its publication in 1654). Rostand's Cyrano says,

*Moliere a du genie, et Christian etait beau.*  
(Moliere is a genius, and Christian was handsome).

Rostand refers to what is probably the most famous case of what can be called "plagiarism" in French literature. There is no question that the greatest French playwright Moliere, inserted two scenes written by Cyrano (with only minor Moliere editing), and that he borrowed other material from Cyrano's comedy in this and other

plays. Moliere used Cyrano's work as a kind of treasure trove. His friend Boileau said, "Moliere loved Cyrano."

Moliere was confronted with the fact of his borrowings, and there are reports that he replied, "*Je prends mon bien ou je le trouve*," a somewhat ambiguous phrase. It can be translated literally as "I take my property where I find it" but is more likely to be an idiomatic way of saying, "I take the ideas I use from whatever source happens to be convenient." Moliere started to write his own plays when he was in his thirties, long after *Le Pedant Joue* was written, and no serious Moliere scholar believes that he had a hand in Cyrano's comedy. In any case,

*Les Fourberies de Scapin*, one of Moliere's most amusing farces, was written and performed in 1671, some sixteen years after Cyrano's death.

Moliere was a busy and highly successful producer/director/star performer/playwright and he repeatedly worked with other writers to meet his commitments for royal and other entertainments. He did just this in 1671, when he wrote and produced two other plays in addition to the *Fourberies*, including the delightful *Psyche*, co-authored with Pierre Corneille and Philippe Quinault, with music by Jean-Baptiste Lully. It is doubtful that he would have borrowed scenes and ideas from Cyrano without permission or any acknowledgment if Cyrano had still been alive. But before the 19th century copying from authors no longer living (as well as from foreign authors), was widely condoned, and, indeed, "imitating the ancients" (Greeks and Romans),

José Ferrer in a film version of Rostand's play. Reproduced from *A Pictorial History of the American Theater*, Bonanza Books, 1970. The photos in the book were from the collection of the New York Public Library. This and other illustrations are from the collection of the author.





was generally praised.

Rostand might have been right in suggesting that the real Cyrano would not have resented the borrowings by Moliere after his death. By 1671, Moliere had amply demonstrated that he was a creative genius on his own. Cyrano, while a highly original writer, also used and creatively adapted the ideas of many others in his own works.

Cyrano was not particularly forgiving during his lifetime toward more small-fry “stealers of ideas” who have little of their own and who are, as he put it, mere “asthmatic echoes” of others. Two of his “Satirical Letters,” published in 1654, deal at some length with the subject, but, on the

face of it, they are primarily finger exercises of rhetoric not to be taken too seriously. It has been claimed (on the basis of manuscript versions of their texts) that two of Cyrano’s closest friends (who were also friends of Moliere) were the targets of his satire in these letters. This is doubtful, however, because the manuscript is not in Cyrano’s hand, and their names are not reproduced in the version printed in 1654 and authorized by Cyrano. The historical Cyrano has come into his own in the past 50 years as a truly significant figure in French literature, and his works have been republished a number of times in scholarly and popular editions.

Of the historical Cyrano, more in a future issue.

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Exhibit and Events  
**PLANTS IN  
PRINT**

*The Age of Botanical  
Discovery*



The advent of book publishing ushered in an exuberant age of plant exploration and discovery. The product of that explosion will be on view at the Chicago Botanic Garden through November 7.

**Friday, October 15** a symposium will be held. See the Garden’s web site for details: [www.chicago-botanic.org/](http://www.chicago-botanic.org/)

## Donn W. Sanford, Caxtonian and Miniature Book Enthusiast

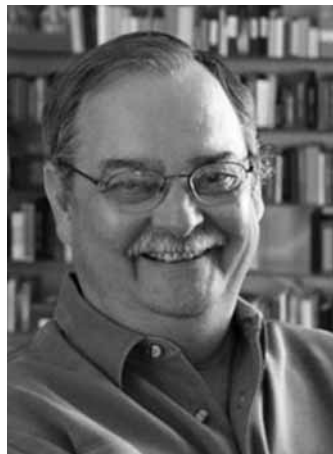
Martha Chiplis

Former Caxtonian Donn Sanford (a member from 1992 to 2003) died unexpectedly on Monday, August 30 in Tucson of complications from emphysema and lung cancer. He was 64.

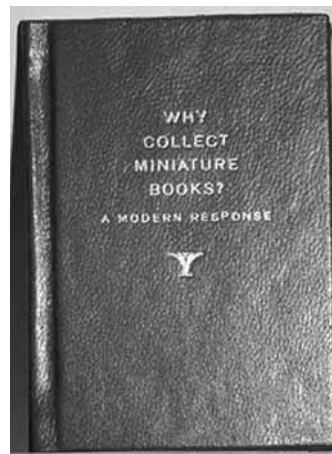
His early career was in print and broadcast news; he worked as a reporter, photographer, news director, and TV producer. He later became a professional association executive, producing conventions and expositions worldwide.

Among Sanford’s hobbies, miniature books and letterpress printing were his obsessions.

In 1990 he met Ward Schori, the Evanston miniature book printer, and became interested in letterpress printing. When Schori died in 1994, Sanford bought much of his equipment. He joined the international Miniature Book Society (MBS) and eventually was its president. He was honored by the MBS with the Glasgow Cup Award, a special award for a member whose love of miniature books inspired



Donn Sanford and a copy of *Why Collect Miniature Books? A Modern Response*  
Photographs by Kathleen Bober.



friendship among others.

“Everything he decided to do he really got into. He was an enthusiast,” said Caxtonian and fellow MBS member Jeanne Goessling. “I was really surprised that he had only started his interest in printing in the early 1990s. When he organized a meeting of the MBS in Chicago, he invited the group into his home. They went into his basement to see his print shop. “It was like a museum, perfect” says Jeanne.

“Everything was in absolutely perfect condition.”

Typographer and former Caxtonian Bill Hesterberg met Sanford in 1990 at a Typocrafters meeting. “He was very helpful. He organized the 2002 Typocrafters meeting in Chicago,” said Hesterberg. Typocrafters is a loosely structured group of printing enthusiasts. The major theme of the meeting was wood-engraver Thomas Bewick and his Chicago connection.

“Sanford was just a great guy.

He had a nice collection of miniature books. He owned a Bewick block and he let me print it.”

His press was called simply The Private Press of Donn W. Sanford. His books was in the collection of University of Iowa, and his 1992 *Why Collect Miniature Books? Part I* was shown at the Lilly Library in 2001 in the exhibit “4000 Years of Miniature Books.” He eventually completed three volumes in the series.

Long-time member Bruce Young died in Florida on August 25. A remembrance will appear in the November *Caxtonian*.

# Pictures from an Exhibition

Virginia Bartow talks October 20th about a show she curated at the New York Public Library

Caryl Seidenberg

From the time she checked out her first library book, Virginia Bartow knew that she wanted to be a librarian. The job was a perfect fit for her. The very broad spectrum of people who would need her services, the infinite range of materials that would cross her path, the treasure hunts for answers, the variety of problems to solve, the gratification of having work that would be of service to others—all this called her to her field.

How Bartow finally arrived at the envi-

*The exhibit brought a wide variety of visitors to the Salomon Room at the New York Public Library.*

able position of Curator for the George Arents Collection at the New York Public Library will unfold as part of her talk at the Wednesday, October 20th, Caxton dinner meeting. Her presentation highlights her curatorial role in presenting to the public a beautiful and enlightening exhibition, "Ninety for the Nineties: A Decade of Printing," mounted at the New York Public Library last year. The exhibit featured the best of the best fine art printing, married with the most interesting texts and illustrations. She will show slides from the exhibition, give us some inside information about the books she chose and will talk about what the Library is looking for when it acquires material.

Decade-based surveys of contemporary

bookmaking have become a tradition at the library. For this one, Bartow chose five aspects as an organizing principle: binding, paper, type, illustration, and inspiration. In the binding section, books ranged from the avant garde (Greta Sibley's *Tea: Time* has a rigid wire binding) to the sensual (Caren Heft's *Dr. Hepcat* uses yellow rag paper covers). The smaller paper section included more traditional works, including a Whittington Press study of the fine papers at Oxford University Press. The large type section included works by such masters as Sebastian Carter, Leonard Baskin, and Martino Mardersteig. As usual, the illustration section drew the most admiring crowds. Alan Robinson's large wood engravings and etchings of trout and bass

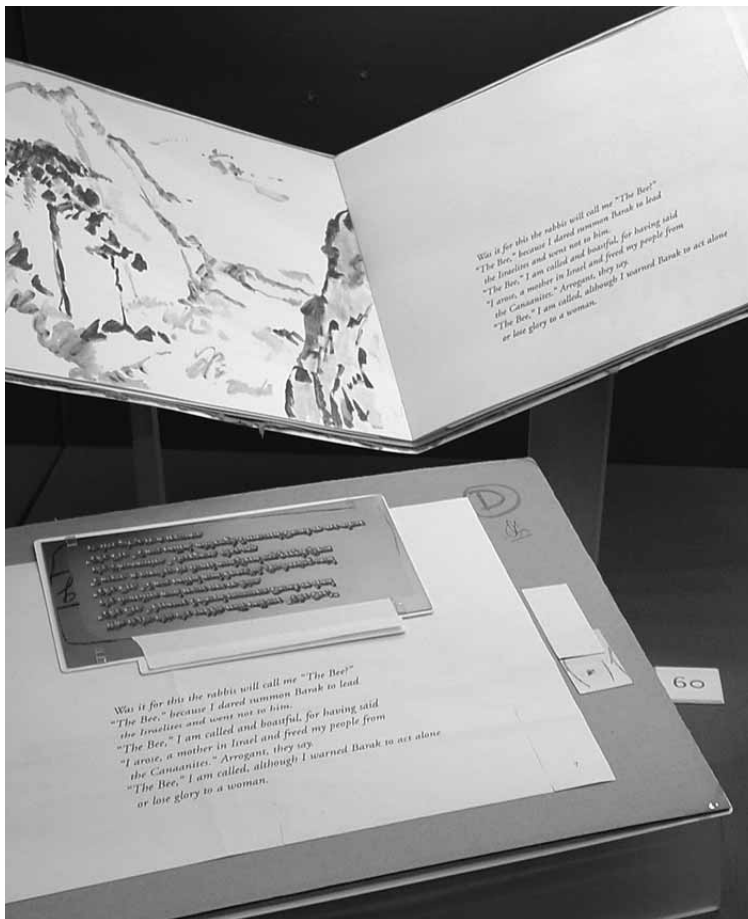




could be seen from across the room. The books in the inspiration section showed their roots: Claire Van Vliet printed a Denise Levertov poem on pulp paper paintings and constructed the book so that there are two possible readings of the poem.

Contrary to what most people think, the NYPL on the west side of 5th Ave and 40th Street in Manhattan is neither public nor is it a library in the usual sense of the place where one goes to check out books. Its holdings do not circulate. NYPL is a privately funded research library dedicated to serving a broad spectrum of scholarly interests in the humanities, dance, music, film, fine print, and fine art; NYPL does not cover medicine or law. Its holdings address a broad spectrum of cultures, Asian, European, Black history, and in short, it tries to address the research needs of a vast community of scholars. Its mission was delineated in 1895, and although the library is maintained by private funds, it is administered by the same body that oversees the New York City branch libraries. These branch libraries are funded by the City and these libraries are where folks in the Big Apple go to check out books. In that respect, the NYPL is in the same family as the Library of Congress, the Bibliothèque Nationale of Paris, and the British Museum, among others.

What about the people sitting at desks in the beautiful first floor reading room? Surely the paperback readers, the crossword puzzlers, and the want ad browsers are not doing scholarly research. Herein lies



Item 60 in the display case. The text of Elaine Galen's illustrated retelling of the story of Deborah was composed by Spring Harvey and printed from photopolymer plates (one is shown on top of the box beneath the book) by Peter Kruty. Elaine Galen was the book artist; Haybarn Press is the imprint. Photographs by Virginia Bartow.

the largesse of the NYPL. Anyone with valid identification can get a library card. Anyone can take a seat on a rainy day and read under the quaint green glass lampshades at the sprawling tables. Anyone can take in the ever-changing exhibits in the vitrines on the first and third floors.

What if our crossword puzzler wants some answers to the tough Friday *New York Times* puzzle? Bartow will help that person go to the appropriate book to hunt down

the answer. She will help anyone with the techniques of finding answers. What if our visitor wants to find out all

there is to know about, say, spittoons and their origins? She will prompt the client with techniques for going to the place where the material might be found, not only in the NYPL but wherever the database indicates.

What about the dedicated scholar, the Ph.D. candidate, the sociologist doing a study on plantation life in Jamaica? What if these people want to hold the original material and pore over it for days, weeks, or months? They must present a strong case for their research; they must have clear and credible scholarly objectives, and they must, in a manner of speaking, petition the gatekeepers to get permission to use the materials in the Rare Book Room.

What if a Caxtonian goes to Bartow with what she hopes might be a rare book picked up at a used book store? Bartow will do a search on that book. How many copies are extant? Where are they and in what

condition? She will then turn her search over to the client who will be forever thankful, or perhaps disappointed, but in either outcome, more enlightened.

We are all readers, to be sure. But my long-time friend Virginia is an industrial strength reader. She literally reads everything, everywhere, all the time. Her subway reading is usually science fiction, detective fiction, and an intermittent dose of serious reading in the classics or history. She reserves her non-fiction reading for home. Her interests are beyond vast. She reads voraciously in the field of intellectual history of 15th Century Florence, and in natural history. She can wrap herself around gardening books, cookbooks, knitting and sewing manuals, bus ads, and the list goes on.

Virginia will share some of her treasure with us on October 20th. It will be a memorable feast.

§§



# Newberry Exhibit Traces History of Chicago Free Speech

Special events span the entire exhibit period of four months

Kathryn R. J. Tutkus

“**G**et involved or retreat...”,  
+++**G**four powerful words that invoke a challenge, give you a choice, are words taken out of context in this Caxtonian’s recent discussion with co-curator Frank Tobias Higbie about the Newberry Library’s latest exhibit *Outspoken: Chicago’s Free Speech Tradition*. This exhibit is about Chicago’s vibrant history of free expression and is organized by the Newberry Library and the Chicago Historical Society. It should spark debate among many on a myriad of issues.

It is an exhibit about those who got involved and shows a side of the people of Chicago, those brave few who had the courage to stand by their convictions, in the path of adversity, to exercise their freedom of expression in championing change in areas of slavery, immigration, labor relations, women’s suffrage, communism, women’s liberation, 1960s counterculture, presidential elections, Indian rights, Black Power, gay rights, and anti-war protests. This exhibit includes approximately 130 objects from the archives of the Newberry Library and the Chicago Historical Society including artifacts, photographs, letters, magazines, newspapers, and ephemera.

Opening October 1, 2004, at the Newberry Library and running through January 15, 2005, *Outspoken* was curated by Higbie and Peter T. Alter.

Higbie, the director of the Newberry Library’s Dr. William M. Scholl Center for Family and Community History, is the author of *Indispensable Outcasts: Hobo Workers and Community in the American Midwest, 1880-1930* (University of Illinois Press, 2003). His work has been published

**Attention Workingmen!**  
GREAT  
**MASS-MEETING**  
TO-NIGHT, at 7.30 o'clock,  
HAYMARKET, Randolph St., Bet. Desplaines and Halsted.  
Good Speakers will be present to denounce the latest atrocious act of the police, the shooting of our fellow-workmen yesterday afternoon.  
CHICAGO HISTORICAL SOCIETY  
THE EXECUTIVE COMMITTEE.

**Achtung Arbeiter!**  
Große  
**Massen-Versammlung**  
Heute Abend, halb 8 Uhr, auf dem  
Heumarkt, Randolph-Strasse, zwischen  
Desplaines- u. Halsted-Str.  
Gute Redner werden den neuesten Schurkentreich der Polizei, indem sie gestern Nachmittag unsere Brüder erschoss, geißeln.  
Das Executiv-Comite.

“Attention Workingmen!” Chicago, 1886. *The Newberry Library*. One of several versions of the broadside, this does not include the statement, “Workingmen arm yourselves and appear in full force,” which would later be used to connect the organizers of the rally to the death of Chicago policemen.

in *International Labor and Working Class History*, *Social Science History*, and *Labor History*, and he is a contributing editor of the new journal *Labor: Studies in Working Class History of the Americas*. In addition to acting as co-curator and project director for *Outspoken*, Higbie is project director for the North American Midlands Website and academic director for the Chicago History Project: A Model Professional Development Program. Higbie holds a Ph.D. in history from the University of Illinois, Urbana-Champaign, where he was

also a union activist and organizer for the American Federation of Teachers.

Peter T. Alter, a curator in the Department of Collections and Curatorial Affairs at the Chicago Historical Society, has had his work published in the *Journal of American Ethnic History*, *Serbian Studies*, the *Journal of the Illinois State Historical Society*, *The Encyclopedia of Chicago*, and the *Encyclopedia of the Midwest*. From 1999 to 2002, Alter worked on the Chicago Historical Society’s documentation project, *Global Communities: Chicago’s Immigrants and Refugees*. In addition to being co-curator of *Outspoken*, Alter is the co-curator of an exhibit on the photographs of Declan Haun to open at the Chicago Historical Society in October 2004. Alter holds a Ph.D. in U.S. and Balkan History from the University of Arizona.

Exhibit admission and gallery walks are free. The gallery hours are as follows: Monday, Friday, Saturday-8:15 a.m. to 5:30 p.m., Tuesday, Wednesday, Thursday-8:15 a.m. to 7:30 p.m., closed on Sunday. Gallery walks will be on these Saturdays: October 2, from 9:30-10:30 a.m., October 9, from 12-1 p.m., November 6, from 12-1 p.m., December 4, from 12-1 p.m. For information on tours, call (312) 255-3524. For information on exhibit programs, call (312) 255-3691.

*Outspoken* was organized by the Newberry Library’s Dr. William M. Scholl Center for Family and Community History and the Chicago Historical Society. It was also made possible with major funding provided in part by The Institute of Museum and Library Services, and generous support also provided by the *Chicago Reader* and Dr. and Mrs. Tapas K. Das Gupta.



A number of public programs to accompany Outspoken have been planned in collaboration with the Chicago Historical Society, the American Library Association, the Public Square, and the Independent Press Association. These programs are made possible in part by a grant from the Illinois Humanities Council, the National Endowment for the Humanities, and the Illinois General Assembly.

**Newberry Library Associates Exhibit Preview**  
Thursday, September 30, 6:00 p.m. Curators: Tobias Higbie, Newberry Library, and Peter Alter, Chicago Historical Society. Admission is \$25 and includes refreshments. Register online or call (312) 255-3778 to register by phone.

**Outspoken Curators' Talk and Tour** Saturday, October 2, 9:30-10:30 a.m. Curators: Tobias Higbie, Newberry Library, and Peter Alter, Chicago Historical Society

**Libraries and Free Speech** Saturday, October 2, 11:00-noon Speaker: Carol A. Brey-Casiano, American Library Association

**Read-Out: The American Library Association's 23rd Annual Banned Books Week** Saturday, October 2, 12:30-2:00 p.m. Readers: Sara Paretsky, Richard Crowe and others. Note location: Washington Square Park, 901 N. Clark St., across the street from the Newberry Library



"Mrs. Raymond Robins and a group of women suffragists standing in front of the Coliseum." *Chicago Daily News, Inc. Chicago, 1912. The Chicago Historical Society. Margaret Dreier Robins and others advocate suffrage at the 1912 Republican National Convention.*

**The Social Protest Novel in Chicago, 1930-1960** Saturday, October 16, 9:30-10:30 a.m. Speaker:

Alan M. Wald, University of Michigan

**The Social Novel Continued: Stuart Dybek and Alexai Galaviz**

**Budziszewski** Saturday, October 16, 11:00 a.m.-12:00 p.m. Speakers: Stuart Dybek and Alexai Galaviz Budziszewski

**Discussion: Free Space, Free Speech** Sunday, October 17, 2:00-3:30 p.m. Speakers: Donald Mitchell, Syracuse University; and Thomas Brejcha, Thomas More Society. Note location: Chicago

Historical Society, 1601 N. Clark St. This program is free with admission to the Chicago Historical Society: \$5 general, \$3 seniors and students, \$1 children 12 and under. Members of CHS and the Newberry will be admitted free to the program. Call (312) 642-4600 for reservations.

**Politics, Censorship, and Satire** Saturday, October 23, 10:00-11:30 a.m. Chair: Barbara Ransby, The Public Square, University of Illinois at Chicago

**Outspoken, Indian Style: The Untold Story of the American Indian Chicago Conference** Wednesday, October 27, 2:00-3:30 p.m. Speaker: Daniel Cobb, Miami University, Ohio

**Bus Tour: Chicago's Free Speech Tradition** Saturday, November 13, 1:00-5:00 p.m. Tour guide: William Adelman, labor historian. Note location: Meet in the lobby of the Newberry Library at 1:00 p.m. \$35 (\$25 for members of CHS and the Newberry). Call the

Chicago Historical Society at (312) 642-4600 to register for the bus tour.

**Film: The Weather Underground** Tuesday, November 16, 6:30-9:30 p.m. Speaker: Bill Siegel, film director. Note location: Chicago Historical Society, 1601 N. Clark St. This program is free with admission to the Chicago Historical Society: \$5 general, \$3 seniors and students, \$1 children 12 and under. Members of CHS and the Newberry will be admitted free to the program. Call (312) 642-4600 for reservations.

**The Days of the Martyrs and the Saints: The Enduring Memory of the Haymarket Tragedy and Other Labor Massacres** Saturday, December 4, 10:00-11:30 a.m. Speakers: James Green, University of Massachusetts, Boston; and Peter Alter, Chicago Historical Society

**Free Speech and the "Kids of Fairytown"** Saturday, December 11, 11:00 a.m.-12:30 p.m. Speaker: David K. Johnson, University of Florida

**How to Be a Smart Media Consumer** Wednesday, January 12, 6:00-7:30 p.m. Chair: Alan Gitelson, Loyola University of Chicago Panelists: Laura Washington, DePaul University and *Chicago Sun-Times*; Michael Miner, *Chicago Reader*; Steve Edwards, *Eighty-Four*; Dan Sinker, *Punk Planet* magazine

**Free Speech: The Wobblies Challenge** Saturday, January 15, 10:00-11:30 a.m. Speakers: Paul Buhle, Brown University; and Mike Alewitz, Central Connecticut State University



"The Liberty Belle—(She's cracked!)" James Trembath. n.d. The Newberry Library. This cartoon from the 1920s pokes fun at so-called "flappers," who favored new fashions in dress, hairstyles, and sexual behavior. At this time, the bohemian cafes and speakeasies of Chicago's "Towertown" neighborhood were associated with new thinking about sexuality and women's rights. A handwritten note on the cartoon indicates that this was a "typical scene at the Dill Pickle Club."



# Bookmarks...

## Luncheon Program

October 8, 2004

Helen Sclair

“What happened at 2 p.m., June 30, 1995 in the Ryerson/Burnham Library of the Art Institute of Chicago”

Long known for her exposes of the problems in cemeteries, Caxtonian Helen Sclair has gained the reputation as a muckraker by sharing her knowledge of disintegrating granite, buried monuments, devious land practices, and so forth. In what was expected to be rather simple research, Sclair encountered a major roadblock. While searching through books for the carver of Al Capone’s gravestones, she found that important information had been systematically removed from library copies of the book containing the answer. She will tell us of her research that led to the startling facts hidden in the missing information.

Helen Sclair, a retired Chicago school teacher, knows more about Chicago cemeteries than anyone. She teaches classes at the Newberry Library and lectures throughout the country. In June 2004, Helen received the Harriette Merrifield Forbes Award for her outstanding service to the field of gravestone studies. She writes a column for the *Quarterly Journal of Gravestone Studies* and lives in one of the caretaker’s cottages at Bohemian National Cemetery on the north side of Chicago.

## Dinner Program

October 20, 2004

“Ninety for the Nineties: A Decade of Printing,”

Virginia L. Bartow, Curator of the George Arents Collection at the New York Public Library, will discuss “Ninety for the Nineties: A Decade of Printing,” an exhibition she curated that ran at the New York Public Library earlier in 2004. The exhibition was designed to showcase books printed in the Americas, Great Britain, and continental Europe during the 1990s and were collected by the Library. It displayed selections of letterpress books, broadsides, and printed ephemera grouped to provide features of their binding, paper, type, or illustration.

Ms. Bartow will discuss the process of creating the exhibition: the legacy of previous exhibitions of the 1960s, 1970s, and 1980s, collecting and selecting materials, designing the displays, and creating the explanatory text and materials. Her presentation will feature images of the exhibition itself and of selected books from the exhibition. She will also speak about the New York Public Library’s collection of letterpress books, illustrated books, and artist’s books.

*Additional October events of interest to Caxtonians are discussed on pages 7 and 10.*

## Beyond October...

### NOVEMBER LUNCHEON:

Friday, November 12, Ed Quattrocchi speaks on “The Most Important Books Published Between 1455 and 1623.”

### NOVEMBER DINNER:

Wednesday, November 17, the program will feature David Buisseret, the editor of the forthcoming *Oxford Companion to Exploration*.

### 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.

*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 p.m., dinner at 6 p.m., lecture at 7:30 p.m. 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.*