

Synonymy and Satire By Association

Paul Ruxin

In the world of book collecting, as everywhere, it is always better to be lucky than to be good. However assiduous the collector, the choicest acquisitions often seem to come unexpectedly, manna from heaven, or, often in these cases, from dealers. After enduring a particularly dry spell of reading dealer and auction catalogues, I was simply lucky when the offer of a choice Boswellian association copy came my way. Of course one of the challenges of collecting association copies is that the existence of such books is often unknown. You can acquire, for example, the auction or sale catalogues of Samuel Johnson's library, and other famous collections, but even they will not identify the books the owner once had, or gave to someone else. And there is no database I know that allows you to search for inscribed copies that an author might have given away. You can't, in short, search for a book you don't know exists.

"Would you like Boswell's copy of John MacLaurin's *Essays in Verse*?" asked the e-mail from a dealer in California. While my

answer to such a question about Boswell's copy of anything is usually an unthinking "yes," whether I know about the book or not, in this case it was one I could have known about. Included in the A. Edward Newton sale in 1941, it is described—although incorrectly—in the catalogue of that famous auction. It had not, however, occurred to me before to ask a dealer to trace the chain of ownership of all the

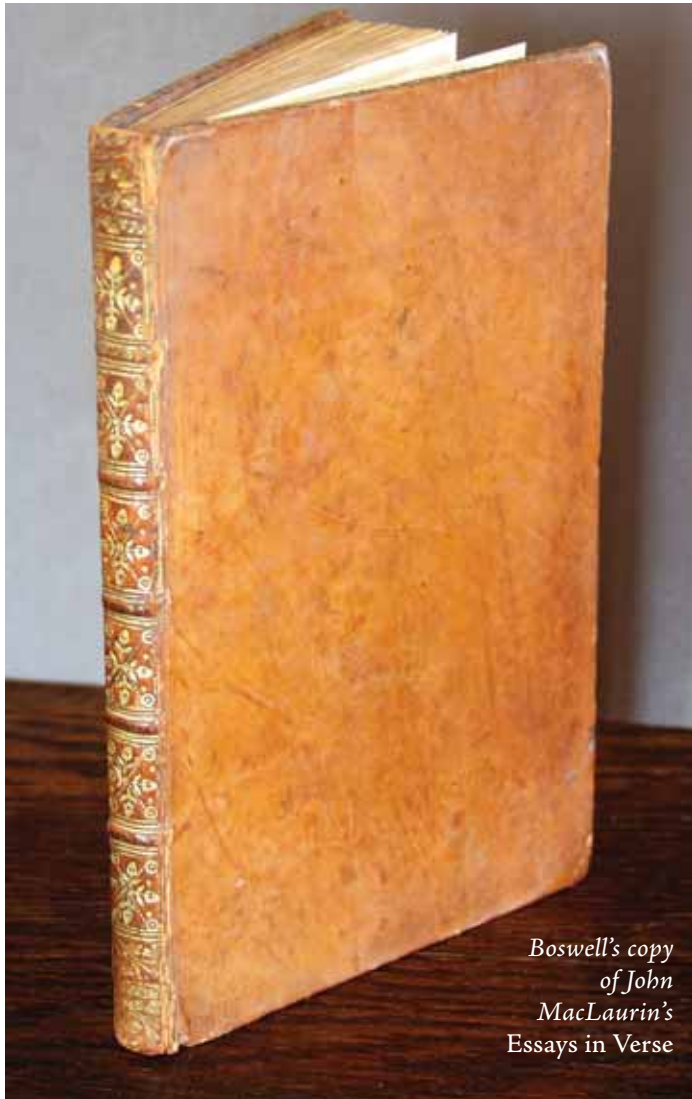
Johnson and Boswell books I don't have from the Newton sale (or any other). This does now seem an obvious way to pursue collecting, heirs be damned. But even if I had been so good a collector, I doubt this book would have been high on my pursuit list. How wrong I would have been.

John MacLaurin, Lord Dregghorn, was only a name, familiar from Boswell's journals, and his *Life of Samuel Johnson*, but not one to which I had ever, on seeing it, given a second thought. In fact he was one of Boswell's closest friends, like him a Scottish lawyer, although more devoted to their profession than was Boswell. MacLaurin became a judge in 1788, taking the (non-hereditary) title Lord Dregghorn when he ascended to the bench. But MacLaurin is more interesting for his avocations than his vocation. He and Boswell were drinking buddies; they played at cards and other things together, and were part of what is sometimes called the "Edinburgh Enlightenment," legal and landed gentlemen with a literary/scholarly bent and part of a distinctive social milieu. MacLaurin, as did many of his peers, wrote poetry when poetry was cool. Unlike his peers, MacLaurin also printed his poetry, in small but beautiful editions, and distributed them to his friends. In one such copy the recipient has written:

These Essays were presented to me by the ingenious Author John MacLaurin, Esqr. Advocate.—They were not only wrote, but printed by him at a portable press— And he told me the printing cost him much more labour and pains than the writing!

A brief sketch of MacLaurin in a sort of 19th Century "Who's Who" (or "Who Was Who") of 18th Century Scotland described him as "singular" but "unprepossessing" in

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Boswell's copy
of John
MacLaurin's
Essays in Verse



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appearance, given to "brilliant sallies of wit . . . a most lively imagination, and a levity which spurned all rules . . . pleasant good natured . . . a good scholar and a hard student."

Among his works, both literary and legal, were some on which he and Boswell collaborated. Not, however, the *Essays in Verse*. Printed in a series of installments, it is its third and final edition that has happily come my way. Where it has been since the Newton sale in 1941 I do not know. But I do know, because it is written in Boswell's distinctive hand on the front free end leaf, that in 1778 it was in Edinburgh, "A Present from The Author." Only one other copy of this book is known to exist, and it is in the British Library, where it is incorrectly catalogued as dated 1769, the date of the first edition. Although the title page of this edition is undated, the penultimate poem is dated March 1775.

My copy differs from the one in the British Library in several ways. The London copy, of course, was not Boswell's. In addition to Boswell's inscription in the front of my book, he has handwritten a "Contents" table on the verso of the title page, listing the sixteen poems and a Latin and English epitaph for MacLaurin's father, and their page numbers. MacLaurin's Latin version on the epitaph was amended by Samuel Johnson himself, at a dinner with Boswell, MacLaurin and others, in 1774, before it was carved onto the elder MacLaurin's tombstone in Edinburgh and before it was printed in the third edition of *Essays in Verse*. Thus *Essays in Verse* is also, in small part, the work of Johnson. Someone has written "By John MacLaurin Esq:" on the title page of my copy, and although the Newton catalogue also identifies the writer of this line as Boswell, it is clearly not in his hand.

The most interesting difference between the two copies is that my copy has a stub, evidence of a cancelland. The British Library copy has the original leaf. Why Boswell's copy lacks it is a mystery. The cancelled leaf followed the title page, and has a "Preface" on the recto, and a "Contents" on the verso. The printed "Contents" page on the cancelland is almost identical to Boswell's handwritten one. The "Preface" is a poem by MacLaurin. It tells us that the author has destroyed most of his early poems, and apologizes for the ones printed here, in words Boswell himself might have used to describe his own occasional doggerel verse. The "Preface" includes these lines:

If in these pages, sometimes there is found
 A line imperfect, or discordant sound,
 If sometimes nice and critic ears detect
 In spite of all his efforts to correct,
 False language, or provincial dialect,
 Do not deride, but overlook the flaw,
 His country, Scotland, his profession, Law.

Whether the book came to Boswell with this leaf missing is a question not likely to be definitively answered.

The absence of the cancelland is, however, only one of the elements that make this association copy a particularly intriguing one to own. It turns out that its greatest delight for me has come from within the contents. One of the poems is titled "On Johnson's Dictionary." While it had also been part of the two earlier editions of *Essays in Verse*, I had never seen those either—there are only seven known copies of the first printing, and one of the second—nor the poem itself. But "On Johnson's Dictionary" achieved independent immortality by virtue of its place in Boswell's *Life of Samuel Johnson*. There, on April 18, 1775, Boswell describes having discussed with Johnson various attacks on Johnson's notoriously Latinate style. Boswell records the following:

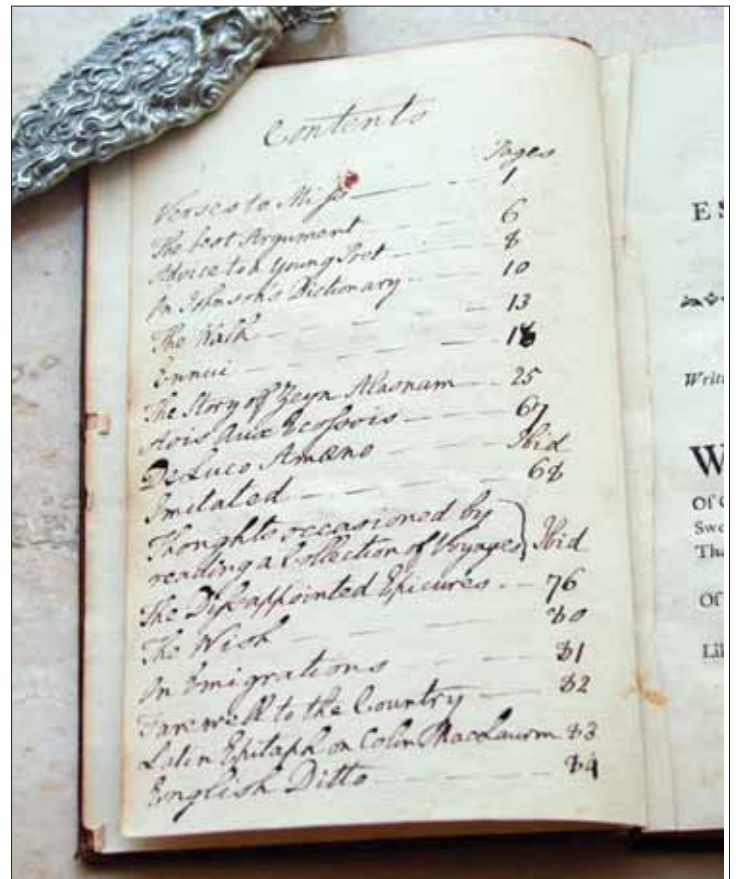
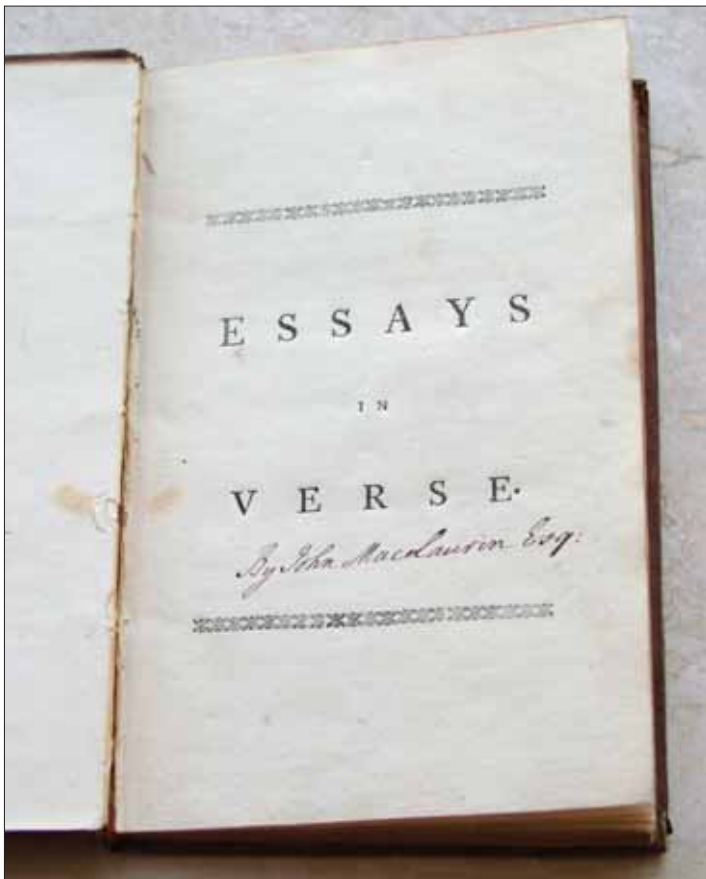
One ludicrous imitation of his style, by Mr. MacLaurin, now one of the Scotch Judges, with the title of Lord Dreghorn, was distinguished by him from the rude mass. This (said he,) is the best. But I could caricature my own style much better myself.

And so now we turn to "On Johnson's Dictionary." First let us study the poem as MacLaurin presented it:

In love with a pedantic jargon,
 Our poets, now a-days, are far gone;
 Hence, he alone can read their songs,
 To whom the gift of tongues belongs;
 Or, who to make him understand,
 Keeps Johnson's lexicon at hand;
 Which an improper name has got,
 He should have dubb'd it *polyglot*.

Be warned, young poet, and take heed,
 That Johnson you with caution read,
 Always attentively distinguish
 The Greek and Latin words, from English;
 And never use such as 'tis wise
 Not to attempt to nat'ralize;
 Suffice the following specimen,
 To make the admonition plain.

Little of anthropopathy has he,
 That in yon fulgid curricule reclines,
 Alone, while I, depauperated bard!



Title page and inscribed contents page of the author's copy

The streets pedestrious scour; why with
bland voice,
Bids he me not his vectitation share?
Alas! he fears my lacerated coat,
And visage pale, with frigorific want,
Wou'd bring dedecoration on his chaise.

Me miserable! that th' Aonian hill,
Is not auriferous, nor fit to bear,
The farinaceous food, support of bards;
Carnivorous but seldom, that the soil
Which Hippocrene humectates, nothing
yields,

But sterile laurels, and aquatics sour.
To dulcify th' absinthiated cup
Of life, receiv'd from thy novereal hand,
Shall I have nothing, muse, to lenify?
Thy heart indurate, shall poetic woe,
And plaintive ejulation, nought avail.

Riches desiderate I never did;
Ev'n when in mood most optative: a farm
Small, but arboreous, was all I ask'd.
I, when a rustic, wou'd my blatant calves,
Well-pleas'd ablactate, and delighted tend
My gemelliparous sheep, nor scorn to
rear

The strutting turkey, and the strepent
goose,
Then to dendrology my thoughts I'd
turn,

A fav'rite care shou'd horticulture be,
But most of all, wou'd geoponics please.

While ambulation, thoughtless I
protract,
The tir'd sun appropinquates to the sea,
And now my arid throat, and latrant
guts,
Vociferate for supper; but what house
To get it in, gives dubitation sad.
O! for a turgid bottle of strong beer,
Mature for imbition; and O! for—
(Dear object of hiation,) mutton-pye.

The first two stanzas are a charming cautionary tale, warning the reader of Johnson of difficulties ahead. The next four bemoan the plight of the poor poet/author, having failed to achieve recognition or wealth, seeking only a simple rustic life and the comforts of strong beer and mutton pie. Part of their charm is their witty reflection of Johnson's great poem "London," itself in part expressing a preference for the values of country life, and also an "imitation" of Juvenal's *Third Satire*, the original, of course, in Latin. These stanzas contain at least 33 words which, even in the 1770's, were likely not in everyday use. Mostly of

Latin origin, there are also a few of Greek or old French derivation. Each of these words, or some variant of them, was included in the first edition of Johnson's *Dictionary of the English Language*, printed in 1755. By the time MacLaurin wrote his ode, probably around 1765 when the first printing of *Essays in Verse* appeared, the *Dictionary* had appeared in both the second and third folio editions, each slightly revised, as well as numerous abridged, pirated and other quarto printings. I do not know which version MacLaurin owned or used.

It is most pleasing, of course, to think he had a first edition. The logical thing to do, therefore, is to sit down with a first, and look up those "hard" words. Three references that readers today might not recognize are not in the first edition of the *Dictionary*, but they would have been familiar to the educated reader of the mid-18th Century. The "Aonian hill," another name for Mount Helicon, was familiar to readers of Vergil and even Milton. A "curricl" here refers to a two-wheeled racing chariot, and
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To DEPAUPERATE. *v. a.* [*depaupero*, Lat.] To make poor; to impoverish, to consume. ¶Liming does not depauperate; the ground will last long, and bear large grain. —*Mortimer's Husbandry*. ¶Great evacuations, which carry off the nutritious humours, depauperate the blood. —*Arbuthnot on Alimenti*.

To LACERATE. *v. a.* [*lacro*, Latin.] To tear; to rend; to separate by violence. ¶And my sons lacerate and rip up, viper like, the womb that brought them forth. *Howel's England's Tears*. ¶The heat breaks through the water, so as to lacerate and lift up great bubbles to heavy for the air to buoy up, and causeth boiling. —*Derham's Physico-Theology*.

AURIFEROUS. *adj.* [*aurifer*, Lat.] That which produces gold. ¶Rocks rich in gems, and mountains big with mines, Whence many a bursting stream auriferous plays. —*Thomson*

To HUMECT, HUMECTATE. *v. a.* [*humecto*, Latin; *humecter*, Fr.] To wet; to moisten. ¶The Nile and Niger do not only moisten and temperate the air by their exhalations, but refresh and humectate the earth by their annual inundations. —*Brown's Vulgar Errors*. ¶Her rivers are wheeled up into small cataracts, and so divided into sluices, to humectate the bordering soil, and make it wonderfully productive. *Howel's Vocal Forrest*. ¶The medicaments are of a cool homecting quality, and not too much astringent. *Wiseman's Surgery*.

To DULCIFY. *v. a.* [*dulcifier*, French.] To sweeten; to set free from acidity, salness, or acrimony of any kind. ¶A decoction of wild gourd, or colocynthis, though somewhat qualified, will not from every hand be dulcified into aliment, by an additon of flower or meal. —*Brown's Vulgar Err.* ¶I dressed him with a pledgit, dipt in a dulcified tincture of vitriol. —*Wiseman's Surgery*. ¶Spirit of wine dulcifies spirit of salt; nitre, or vitriol have other bad effects. —*Arbuthnot on Aliments*.

FULGID. *adj.* [*fulgidus*, Latin.] Shining; glittering; dazzling.

ANTHROPOPATHY. *n. s.* [*ανθρωποι*, man, and *παθεια*, passion.] The sensibility of man; the passions of man.

PEDESTRIOUS. *adj.* [*pedestris*, Latin.] Not winged; going on foot. ¶Men conceive they never lie down, and enjoy not the position of rest, ordained unto all pedestrious animals. —*Brown*.

VECTION, VECTITATION. *n. s.* [*vectio*, *vectito*, Latin.] The act of carrying, or being carried. ¶Enervated lords are softly lolling in their chariots; a species of vectitation seldom used amongst the antients. —*Arbuthnot*.

FRIGORIFICK. *adj.* [*frigorificus*, *frigus* and *facio*, Lat.] Causing cold. A word used in science. ¶Frigorifick atoms or particles mean those nitrous salts which float in the air in cold weather, and occasion freezing. —*Quincy*.

DEDECORATION. *n. s.* The act of disgracing; disgrace. —*Dict.*

FARINACEOUS. *adj.* [*from farina*, Latin.] Mealy; tasting like meal or flower of corn. ¶The properest food of the vegetable kingdom for mankind, is taken from the farinaceous or mealy seeds of some culmiferous plants; as oats, barley, wheat, rice, rye, maize, panick, and millet. —*Arbuthnot on Aliments*.

To LENIFY. *v. a.* [*lenifer*, old French; *lenio*, Latin.] To assuage; to mitigate. It is used for squinancies and inflammations in the throat,

ABSINTHIATED. *part.* [*from absinthium*, Lat. wormwood.] Imbittered, impregnated with wormwood. *Dict.*

NOVERCAL. *adj.* [*nivercalis* from *noverca*, Latin.] Having the manner of a stepmother; beseeing a stepmother. ¶When the whole tribe of birds by incubation, produce their young, it is a wonderful deviation, that some few families should do it in a more novercal way. —*Derham*.

whereby it seemeth to have a mollifying and lenifying virtue. —*Bacon's Natural History*, No. 554.

Little of anthropopathy has he,
That in your fulgid curricule reclines,
Alone, while I, depauperated bard!
The streets pedestrious scour; why with bland
voice,
Bids he me not his vectitation share?
Alas! he fears my lacerated coat,
And visage pale, with frigoric want,
Wou'd bring dedecoration on his chaise.
Me miserable! that th' Aonian hill,
Is not auriferous, nor fit to bear,
The farinaceous food, support of bards;
Carnivorous but seldom, that the toil
Which Hippocrene humectates, nothing yields,
but sterile laurels, and aquatics four.
To dulcify th' absinthiated cup
Of life receiv'd from thy novercal hand,
Shall I have nothing, muse, to lenify
Thy

The third and fourth stanzas of MacLauren's poem with the corresponding definitions from the first edition of Johnson's Dictionary

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derives from the Latin for "course," as in race course. The same root gives us our word "curriculum." The last undefined reference is to "Hippocrene," which was the fountain of the muses at Mount Helicon. The literati

of the day knew their mythology. Thus— substituting Johnson's definitions, the *Ode* reads this way with the substituted words in bold-face:
In love with a pedantic jargon,
Our poets, now a-days, are far gone;

Hence, he alone can read their songs,
To whom the gift of tongues belongs;
Or, who to make him understand,
Keeps Johnson's lexicon at hand;
Which an improper name has got,
He should have dubb'd it *polyglot*.

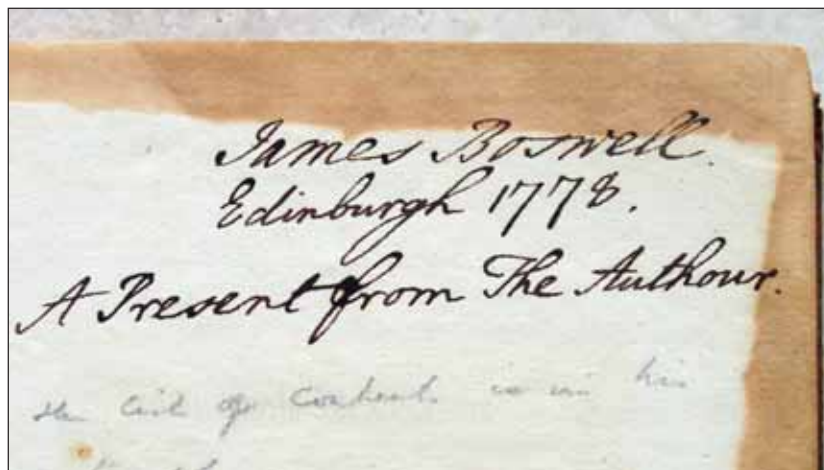
Be warned, young poet, and take
 heed,
 That Johnson you with caution
 read,
 Always attentively distinguish
 The Greek and Latin words, from
 English;
 And never use such as 'tis wise
 Not to attempt to nat'ralize;
 Suffice the following specimen,
 To make the admonition plain.

Little of **sensibility** has he,
 That in yon **shining** curricule
 reclines,
 Alone, while I, **impoverished** bard!
 The streets on **foot** scour; why with
 bland voice,
 Bids he me not his **carriage** share?
 Alas! he fears my **torn** coat,
 And visage pale, with **chill-inducing**
 want,
 Would bring **disgrace** on his chaise.

Me miserable! that th' Aonian hill,
 Is not **producing gold**, nor fit to bear,
 The **mealy** food, support of bards;
 Carnivorous but seldom, that the soil
 Which Hippocrene **moistens**, nothing
 yields,
 But sterile laurels, and aquatics sour.
 To **sweeten th' embittered** cup
 Of life, receiv'd from thy **stepmotherly**
 hand,
 Shall I have nothing, muse, to **assuage**?
 Thy heart **hardened**, shall poetic woe,
 And plaintive **outcry**, nought avail.

Riches **wanted** I never did;
 Ev'n when in mood most **desirous**: a
 farm
 Small, but **tree-filled**, was all I ask'd.
 I, when a rustic, wou'd my **bellowing**
 calves,
 Well-pleas'd **wean**, and delighted tend
 My **twins-bearing** sheep, nor scorn to
 rear
 The strutting turkey, and the **loud** goose,
 Then to **the study of trees** my thoughts
 I'd turn,
 A fav'rite care shou'd horticulture be,
 But most of all, wou'd **the science of**
agriculture please.

While **walking**, thoughtless I protract,
 The tir'd sun **approaching** to the sea,
 And now my arid throat, and **barking**
 guts,
Cry out for supper; but what house
 To get it in, gives **doubting** sad.
 O! for a turgid bottle of strong beer,
 Mature for **drinking**; and O! for—



This inscription is in the front of the book

(Dear object of **gaping**.) mutton-pye.

You will see why MacLaurin and Johnson had fun with this—and why I did as well. Johnson was attacked often during and after his life for what his critics deemed to be his pretentious and pompous style, full of Latinate and polysyllabic words. Here MacLaurin makes further fun of Johnson's use of these words by selecting words of largely scientific usage (Latin, at the time was still the source language for scientists), but putting them to the purposes of unscientific poetry.

Among works criticizing or parodying Johnson several were particularly vicious, and the harshest of these was *Deformities of Dr. Samuel Johnson*, first printed in Edinburgh in 1782 by an anonymous author, later identified as James Callendar. Callendar subsequently came to America and continued his mean-spirited ways here. First he achieved American notoriety by publishing the scandalous story of Alexander Hamilton's adulterous affair with Maria Reynolds. Next, thanks to a low point in Thomas Jefferson's ethical career, Callendar wrote a libelous attack on President John Adams, identifying him as a war-monger and ambitious man working to become President for life. This appeared in an article commissioned by Jefferson, then Vice-President, who paid Callendar handsomely to write it, a fact Jefferson subsequently denied. Callendar next proved himself completely unscrupulous by publishing Jefferson's incriminating letters to him on the subject, and topped it off by being the first to claim in print that Jefferson had a sexual relationship with his slave Sally Hemmings.

But I digress. Callendar's lengthy attack on Johnson's language, and Johnson himself, might have been motivated in part by a popular—if perhaps unjustified—belief in Johnson's dim

view of Scotland and Scots. In any event, Callendar's attack includes, among other things, a paragraph that he suggests might be written by "a foreigner [who] sits down to compose a page of English, by the help of Johnson's work." I won't give you all of it, but try this sentence out: "His nefarious repercussion of obloquy must contaminate, and obumbrate, and who can tell but it may even aberucate his fewlant and excrementitious celebrity." Callendar was both vicious and vengeful, and, you will agree, I trust, he lacked MacLaurin's wit and charm. It is no wonder that Boswell reports that at a dinner in Edinburgh on August 17, 1773, with Sir Alexander Dick, Lord Hailes, Dr James Gregory, Boswell, Boswell's uncle Dr. John Boswell, Johnson and MacLaurin, "All was literature and taste, without any interruption." Not likely to have been the case if Callendar had been present. This was just before Johnson and Boswell set off for their historic journey to the Hebrides.

Why collect books? Because they can take you everywhere. This particular copy, some 230 years old, privately printed, surviving in only two copies, takes me to dinner with Samuel Johnson and his circle, and to the Adams/Jefferson rivalry, as well as to a nostalgic visit with my secondary school Latin, and, of course, to the library of James Boswell at Auchinleck, in Ayrshire, Scotland. I couldn't get to those lost places any other way. And, without the help of John Crichton at The Brick Row Bookshop, I couldn't have gotten there at all.

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Photographs are of the author's book, and were taken by Robert McCamant.

Caxton-Newberry Symposium: Personal Reactions

Members and guests give their responses to an extraordinary day of discussion about intellectual property

Continuity or Discontinuity in Intellectual Property

The April 1, 2006 inaugural (and, we hope, annual) Caxton Symposium on the Book persuaded the audience that while there are alternative but not utopian visions for administration of intellectual property in the future, what we can say today is that the more things change, the more things change! Finding international accord in the field of intellectual property rights is fraught with varied, local, and very historic antecedents that disallow a comfortable, easy solution.

The IP debate has polarized many, with high profile battles and copyright concerns that affect everyone, from writers (think Dan Brown), to New Delhi shopping markets, to music and its states of delivery, to “bionic” computer games, to Moscow and Manila with their rampant piracy, to movies and their digitalization, to mobile phones and their uses, and on and on. New transactions foster new regulations, and mutations in systems bring about new conceptions.

Globalization, movements of culture, people, and money, obviously has a massive effect on what can be done to provide an internationally acceptable set of regulations for intellectual property. Standardization ignores the long history of this ongoing issue—and it cannot be a “one size fits all” model. In the US, copyright grants a limited temporary monopoly under four guidelines: expiration,

restriction of content use, governance of expressions NOT ideas, and fair use. But these provisions are meaningful in the US only, stopping even at the Canadian border, highlighting the local-ness of the global issue.

Finding a middle ground among consumers, writers, publishers, designers, etc, provides evidence that in fact, what we should be working with is discontinuity, not continuity. *Wendy Cowles Husser*

Three Histories of Intellectual Property

Papers given at The Caxton Club and The Newberry Library Symposium on April 1, 2006, *The Past and Future of Intellectual Property*, presented the history of intellectual property from three perspectives. Joseph Loewenstein, a literary historian, gave attention to attitudes and regulations in Elizabethan England. James Caudle offered the legal history of regulation in Great Britain during the 18th Century.

Martha Woodmansee used the approach of social history in a story of publication developments in the Germany states and Austria in the 18th Century.

Joseph Loewenstein pointed out that “the history of intellectual property is not linear,” that the concept had existed for centuries—in Roman times, in the 15th Century, in the eruption of plagiarism with a renaissance of the classics in the 16th Century. He then focused on copyright in Elizabethan printing. Copyright was a “back formation” to protect printers rather than authors. Stationers, who included printers, booksellers, and authors, could get licensing for an exclusive market for sale of a manuscript. The book was entered on the stationer’s name. Authorial copyright came in the 18th Century, when the Statute of Anne in 1710 established modern copyright.

James Caudle then discussed the Statute of Queen Anne and its impact in a series of English court cases and in decisions in the Scottish courts. The law was written for the

London book trade as protection against pirating. Caudle cited court cases dealing with authors’ rights and other issues. An author could get a new copyright by reprinting a book with a few changes. However, someone else could use an author’s concepts or ideas. Under Queen Anne’s law, an author could hold a book without reprinting. Under Scottish law, the book had to be available



Morning presenters, clockwise from upper left: Joseph Loewenstein, James Caudle, Martha Woodmansee, and Siva Vaidhyanathan



Junie Sinson welcomed audience and participants to the afternoon panel discussion at the Fortnightly Club

for sale to keep the copyright. Enlightenment copyright laws protected property, but saw that property as part of the rights of education. Courts sought a balance between the protection of the writer and public interest.

Martha Woodmansee moved the discussion of copyright, intellectual property, and pirating to events on the continent during the 18th Century. In the story of Austrian printing entrepreneur Johann von Trattner, she expanded the context of book writing and publishing to include readers. She gave Trattner's life history and his diversified career in the publishing world as a printer, bookbinder, owner of lending library, publisher, and bookseller to eighty-five distributors both within and outside the Austro-Hungarian Empire. Although he was accused of piracy by German publishers because he reprinted works of their authors and sold them in the German states, he did not break the law. He produced book series for middle-class readers of "uncertain tastes," for example, theology, law, history, and a great books series. His entrepreneurship and organization were a model of today's publishing ventures.

These presentations of intellectual property issues in the past prepared the way for Siva Vaidhyanathan's lively discussion of contemporary copyright conflicts.

Adele Hast

Caxton-Newberry Symposium #1, 2006

It was quite a day: maybe about 200 people at the morning session (the lectures) and something over 120 for the afternoon (panel discussion and Q&A). I didn't expect the four speakers to be so in accord on the subject of the day, and I didn't expect to be in charge of videotaping the whole proceedings.

What did I learn?

1. A really big helicopter sounds like any other large engine. (The helicopter was lifting a cooling tower to the top of a building several blocks away. People were rushing to the windows to make sure the Meigs bulldozers weren't coming to claim the Newberry Library.)

2. A truly professional speaker can listen to an incoherent question and produce a coherent answer.

3. Watching a lecture on a little video monitor somehow makes it more interesting. (Maybe it's being a member of the TV generation.)

4. Copyright is more complicated than I thought.

5. Some people are trained to stand when they ask a question from the audience and some are not.

If there was one thing to be learned from the four speakers, a moral which each tried to stress from a different angle, it is that rigid control of copyright is dangerous to the development of art and culture. In fact, the whole eight hour event can probably be compressed to the seven-word warning: **OVERPROTECTION OF IDEAS CAN PREVENT THEIR USE.**

Dan Crawford

The Googlebooks Library Revolution

It's true, Google and Microsoft are digitizing major library collections, but Google has to defend its ambitions before a judge, a fact Siva Vaidhyanathan briefly mentioned

See SYMPOSIUM, page 8

SYMPOSIUM, from page 7

as one of five major controversies surrounding copyright in the digital era. He should have said much more, because aside from Google's outsized claim to create a "virtual card catalog of all books in all languages,"¹ Google is up to something that could earn copyright holders more money than Borders or Amazon, all for doing pretty much nothing.

Google's Library Project shows book excerpts of a few sentences, a number of pages, or depending on copyright law and permission, the whole book. But if the courts let copyright holders deny Google access to existing copies of their books in libraries, these same objectors may well wish they hadn't bothered. Why? Because Google's Library Project, its virtual card catalog, accesses Google Book Search, "a book marketing program, not an online library."² That means the catalog can feed a 24-hour market of online shoppers that knows few boundaries. So if Google seems to flout copyright by digitizing whole library collections, it is actually exponentially expanding the range of books that can be browsed online before purchase, and if that seems insignificant, just remember how people used to get music before the iPod.

Gabriel Gomez

¹ The quotation, in context, from <http://print.google.com/googlebooks/library.html>:

What's the goal of this project?

The Library Project's aim is simple: make it easier for people to find relevant books—specifically books they wouldn't find any other way such as those that are out of print—while carefully respecting authors' and publishers' copyrights. Our ultimate goal is to work with publishers and libraries to create a comprehensive, searchable, *virtual card catalog of all books in all languages* that helps users discover new books and publishers discover new readers.

² The quotation, in context, from http://print.google.com/googlebooks/author_faq.html:

How much of each book can people view?

Google Book Search is a *book marketing program, not an online library*, and as such a full page of your book won't be viewable online unless you expressly permit it; until you do,



Paul Gehl introduced the morning speakers

people who find your book will only be able to see the Snippet View which, like a card catalog, shows information about the book plus a few sentences of your search term in context. We aim to help our users discover books, not read them. If you don't want a Snippet View of your book showing up in Google Book Search, you just need to let us know that you want it excluded.

Maxims and Morality Tales

Caxtonian Steve Tomashefsky, who moderated the afternoon panel session, opened the discussion by posing the key questions of the day, roughly as follows: What is the same, and what is different, between copyright and intellectual property today and in the Renaissance? Are today's problems unique to our time—and, by implication, the technologies of our day—or are they merely the latest manifestation of age-old issues? According to the highly distinguished speakers gathered for this stimulating event, the answer to the latter question is both yes and no. Their talks provided ample evidence for this response. I will comment on two that illustrate some lessons we can learn from the past—quite apart from the sheer pleasure of being introduced to fascinating chapters in the history of copyright and authorship.

In the opening session, Joseph Loewenstein, Professor of English at Washington University, offered several maxims that he

proceeded to explore with reference to the 15th, 16th, and 17th Centuries. Every one of them illuminates a current challenge: 1. When new forms of information technology unsettle ideas of intellectual property, they create new forms of intellectual property and ways of conceiving it; 2. The concept of authorial copyright is a "back-formation" that arose out of the desire by printers to have monopolistic control; 3. The history of intellectual property is not linear: it is irregular, local, and specific, a history of specific interactions that resurface in different ways from Horace's Rome to the present; 4. The law of

intellectual property is prescriptive, not descriptive; it is an expression of social policy.

Martha Woodmansee, Professor of English and Law, Case Western Reserve University, told a parable that sheds fascinating light on current piracy debates. She recounted the career of Viennese reprinter Johann Thomas Edler von Trattner (1717-1798), whom she portrayed as a prototype of a modern entrepreneur. Trattner ran a circulating library that was "the" place to gather, and he established an independent publishing house involved in all aspects of the trade—printing, binding, distribution—that grew to have 29 branches. At the time, German literature flourished in the prosperous, industrial north, while the agrarian south had few native authors. Encouraged by the Empress Maria Theresa to reprint works in order to stimulate education and culture in the south, Trattner issued works in series that were part of a massive reprinting effort with 85 distribution points across Europe from the 1760s to the 1780s. Woodmansee pointed out that myths of starving authors and a dumbed-down reading public were created by Trattner's northern competitors, who were adversely affected by his reprinting activities. Far from being the so-called "scourge of German literature," Trattner's reprinting program was not only legal in his time and place, it was promulgated as state

policy. As Trattner reminded us, “history is told by the victors.”

All Caxtonians should be proud and grateful to the Caxton Club and the Newberry Library for putting together a stellar program on this timely and important topic.

Alice Schreyer

Some thoughts on copyright deposit in 18th-Century Britain

The plight of the future of literary property excites all, and my study of surviving copyright deposits in the Bodleian,¹ more than thirty years ago, prepared me to be especially attentive during the April 1st Caxton symposium. It was an extraordinary day, enriching beyond expectation.

In fact copyright deposit, the gift of a copy of the protected work to some national or other library by the proprietor, is a non-starter in the history of copyright. My work at Oxford was directed instead at the history of the book and libraries, and revealed details about the process of copyright and how libraries function, about authors, the book-trade, and, as it happened, the work of some of Bodley’s binders.

The first-session speakers (Prof. Joseph Loewenstein and James Caudle) came prepared to compress decades and centuries of copyright history into precious minutes. No doubt it is for this reason there was little mention of the requirement for deposit copies, a part of many copyright statutes until recent times. Deposit, a device clearly in the service of the “encouragement of learning,” only became effective in the 19th and 20th Centuries. Many national libraries were built with the deposit of copyright material during this period, but today it is not a requirement for copyright in the United States², and its usefulness as even an evidentiary device for the future is doubted. (During the afternoon panel discussion Prof. Woodmansee did speculate that it may indeed be valuable for biomedical materials.)



Siva Vaidhyanathan, Joseph Loewenstein, Steve Tomashefsky

Failure of the Copyright Act of Queen Anne (1710) in Britain may be partly attributed to the onerous requirement of nine copies “upon the best paper”, for nine libraries. There was plenty of complaint about this throughout the century and into the next.

Just how ineffective was the 18th-Century process? In response to the new law a new register book was opened at Stationer’s Hall on 10 April 1709/10. The last entry in the volume is for 25 September 1746. Some booksellers, a few authors and even printers rushed to enter copies in the first few years, many of them “old,” rather than new publications; but throughout the century this register and its successor volumes were mostly ignored.

The annual figures in that first volume range from 322 in 1710 down to only 19 in 1734 for a total of 2,389. The production for the thirty-five years recorded by the English Short-Title Catalogue (surviving imprints) ranges between 1,702 and 3,310 per year, with a total of 81,150³ for the entire production of imprints in English world-wide, and all British and British colonial imprints, 1710-1746.

Just as the copyright act was ineffective as a statute for the protection of an author’s rights and a promoter of learning, so was the Register an inadequate record of press

production throughout the century. The next century was another matter, and the success of deposit in Britain and in the United States from that period forward probably gave rise to the persistent legend that the British Library, or the Library of Congress, is possessed of every book ever printed.

John P. Chalmers

¹ Unpublished. Bodleian Copyright Deposit Survivors of the first sixteen years of the Copyright Act of Queen Anne (Oxford, B. Litt. Thesis, 1974).

² I see the discontinuance of the historical deposit requirement as directly related to the present concern about access.

³ The ESTC production figures can be reviewed at <http://cbsr26.ucr.edu/stcdates.html>

Report on the 2006 Symposium of the Book

The four speakers at Sessions I and II of the Symposium (I was unable to attend the Session III panel discussion) collectively illuminated the development of the concept and law of copyright and alternatives to it (or, more specifically, evasions of it) from its birth and infancy in 16th- and 17th-Century England to the extraordinary range of issues and stress on the system brought on by the worldwide reach of the many sweeping “advancements” in technol-

See *SYMPOSIUM*, page 10

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ogy during the current era. The individual talks ranged from very good to outstanding. It is tempting to single out one or more specific lines of analysis for comment and criticism.

For me, however, the outstanding aspect of the talks during the morning sessions was how much they piqued my curiosity for this important and fascinating subject and “got my juices flowing.” These talks whetted my appetite to learn much more about this complex subject. Each of the speakers made clear, perhaps without always meaning to do so, that the development of copyright, from the beginning, has been driven primarily by economic and legal considerations. Yet none of the speakers was either an economist or a lawyer. It is interesting to speculate whether approaching the subject from one of those professional perspectives (and biases) would have altered some of the conclusions reached. I hope to find out.

The Caxton Club did itself proud with this symposium—just as it did with the leaf book exhibition and symposium last year and the private press and “Chicago covered” exhibitions before that. The Club, together

Carolyn Quattrocchi, Dorothy Sinson



with the Newberry Library, performed a valuable service to the Chicago bibliophile community in organizing and sponsoring this stimulating examination of one of the key concepts in the media world and one which, as one of the speakers pointed out, is the subject of several crucial pending proceedings.

John Blew

A Question of Respect

I was struck by Professor Vaidhyanathan’s phrase: “the radical dispersal of illicit information.” Then, when he went on to talk about the value of new technology to this grassroots dispersal of information, and the fact that this technology’s uninhibited use “enables a movement for change or cultural shift,” he had me thinking: How do I reconcile my belief that, in a perfect world, everyone would have a “printing press,” i.e., his or her own uninhibited means to disseminate thoughts and proposals for achieving equal justice, with a belief that the world benefits when the rule of law is applied to the pursuit of achieving fairness, including fairness defined as respecting and honoring another’s creativity?

So, I thought: if we need complex and assiduously monitored legal systems to create a modicum of equal opportunity for people-of-color seeking employment or housing opportunities, or to create freedom from discrimination on the basis of their sex or sexual orientation,

who is to say we don’t need a fully developed (and assiduously monitored) legal system to create justice for creative thinkers who express their views in new media formats, even if the actionable benefits of their new thoughts could be derived more quickly if there were no laws?

“What do you do about calico design?” was another one of Professor Vaidhyanathan’s comments that struck me. I think he was making a point about the need to copyright/trademark creative works. When he said it, I started thinking about the need to honor the work of all the people who create textile designs. For instance, how can one be a fan of William Morris—and all he stood for—and not believe that his textile designs, as much as his writings, deserve to be known as his and protected as such?

Rebecca Sive

Pirate or Knight in Shining Armor?

What especially intrigues me is the story told by Martha Woodmansee. Her historical talk enlightened today’s copyright debates in unexpected ways.

Woodmansee challenged the prevailing view that Viennese printer Johann Thomas Trattner was a copyright pirate, worthy of condemnation. Reminding us that history is written by the victors, Woodmansee painted a very different picture of the printer. She described Trattner as a highly successful printer who reprinted works by the best authors of the day on high quality paper in attractive formats. He sold these books at reasonable prices to 18th Century European readers, spreading knowledge far and wide.

His reprints were not prohibited by local law, and, in fact, Austrian monarch Maria Theresa knighted him in 1747 for his contributions to fill the desperate need for books and knowledge in her lands.

Woodmansee claimed that Saxon publishers of the era created and perpetuated a “starving authors” trope, a myth that authors were harmed because of Trattner’s “pirated” volumes, making it impossible for publishers to pay authors higher honoraria.

In fact, asserted Woodmansee, Trattner’s actions of “piracy” did not really produce any big losers. Publishers in the north of Germany still did very well. Many authors



Gabriel Gomez, Lawrence McCrank

were grateful to have the new editions of their work available. In particular, technical, scientific, and medical writers showed much gratitude to the “pirates” for getting their works to rural areas.

Does this remind us that some of today’s strongest advocates for open source publishing are authors in scientific fields? We have much to be gained by studying the past to understand the forces in conflict today.

Mary Minow

Doing Justice to a Complex Topic

The audience of Caxtonians—regrettably only a minority—and others for the 2006 Caxton/Newberry Symposium on the Book was a varied lot, dressed in the entire spectrum from student grunge to full business, and no doubt the variety of expectations represented matched the variety of dress and people present. None could reasonably have been disappointed. As varied as the audience were the speakers, their styles and their presentations. If there is a legitimate argument to be made for diversity (not racial, but intellectual and personal) for its own sake, this was it. From Ivy League professorial to New York-mandatory-all-black, and from scholarly, making you wish for the aural equivalent of footnotes, to entertaining enough, without sacrificing substance, for public television, all four speakers had one thing in common, make that three things. Erudition. Passion for their subject. Polished delivery.

Most impressive of the many impressive aspects of this delightful day was the

unlikely achievement of taking a subject of daunting breadth and condensing it not to a superficial and simplistic set of mass-media sound bites, but to a rich and thick stew of complex ingredients. In short, the day did justice to the subject. The “past” of intellectual property since Caxton was pre-

sented both in broad terms and by specific examples, that were themselves important, but also left the audience aware of the representative nature of the subjects being presented in detail. For those in the audience who came knowing little about either the sources or the development of our notions of what intellectual property is, and how or why it is or should be protected, the educational experience was rewarding and satisfying. Even for those who came knowing something more, the day provided a rewarding expansion of whatever knowledge and understanding with which they began.

Ed Bronson, Joseph Lowenstein, Ed Quattrocchi



As to the “future” of intellectual property, both the morning and afternoon sessions provided a context for speculation that would have been difficult to achieve any other way. Thoughtful and informed exploration of the past has always been the best preparation for the future. What we heard from the individual presentations in the morning, and from the exchanges among the panelists and their thoughtful responses to questions from the student body in the afternoon, provided a basis for thinking about answers to questions about the future that it would have been difficult to gain any other way. Certainly, in no other way so congenial, so user friendly, and so collegial.

This was a Caxton/Newberry joint effort and credit thus belongs to many, but most of all to Junie Sinson, Paul Gehl, and Steve Tomashefsky, who not only thought it could happen, but who made it happen in such a way to exceed the expectations, and please the minds, of those present.

Paul T. Ruxin

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Gabriel Gomez teaches media at Chicago State University. Rebecca Sive is principal of the Sive Group, a public affairs consulting firm. Mary Minnow is editor of LibraryLaw.com, a web site which focusses on law as related to libraries. Other contributors are Club members.

Books Become Art in Newberry Exhibit

In May 2006, Chicago artist Antonia Contro will transform the Newberry Library's first floor exhibition galleries into a lively exploration of the ways in which knowledge is collected, interpreted and shared in "Closed and Open: Antonia Contro," a site-specific installation of the artist's work.

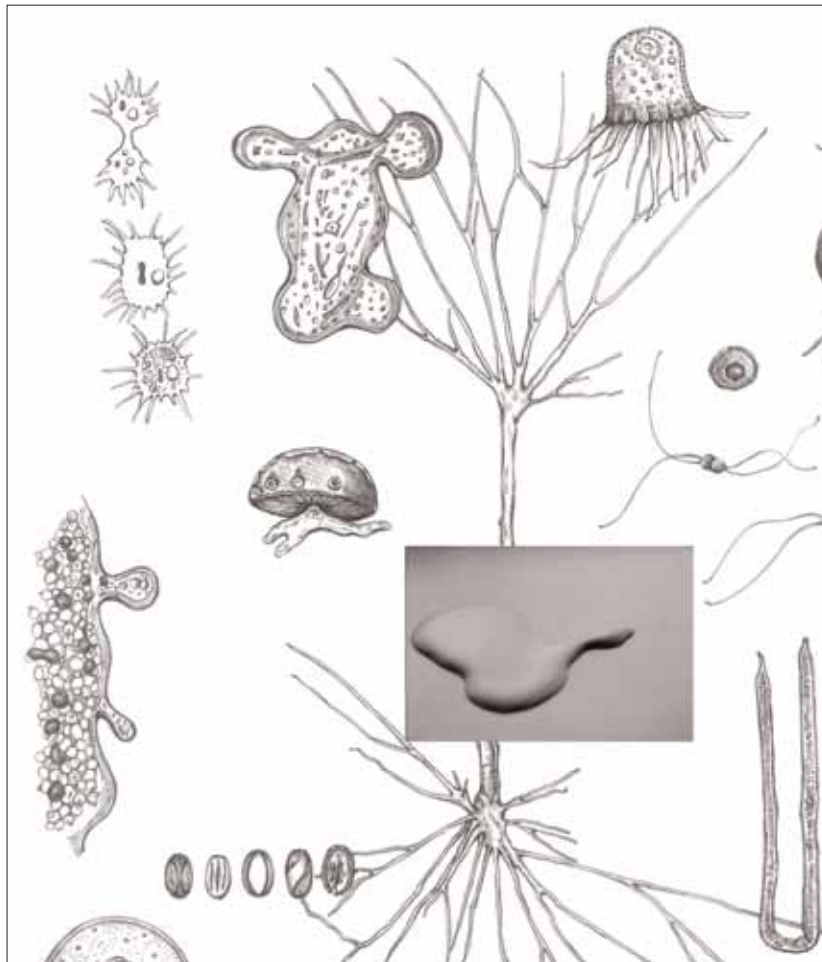
Contro is recognized nationally for art that juxtaposes recognizable images in ways that take them out of the realm of the ordinary. Her work—both playful and thought provoking—is a feast for the senses, mixing traditional media such as drawing and photography with audio tracks and found objects. At the Newberry, Contro is creating an installation that includes all of these items, plus books and manuscripts from the Library's collections.

"Based on the metaphor of closed and open, the overarching aim of this exhibit is to literally open books to new interpretations," she explained.

"Although the Internet has replaced many tactile connections to learning, there is a great value in holding a book in one's hands, perusing it and learning through sensorial connections."

In creating *Closed and Open*, Contro has been inspired by such diverse experiences as studying the renowned eleventh edition of the *Encyclopaedia Britannica* and wandering the gardens of a villa on Lake Como while on a Rockefeller fellowship in Italy. Other sources include the 1915 edition of *Webster's Dictionary*, and Ovid's *Metamorphoses*.

"Antonia's work is perfectly suited to the Newberry," says Riva Feshbach, the Newberry Library's exhibits manager. "Beyond her obvious love of books, Antonia has a wonderful feeling for the Library and the work we do here. *Closed and Open* is just



From the series A-ZYM. REF-SAI: Rhizopoda. Antonia Contro, *Closed and Open*

one more way in which we use contemporary perspectives to bring historic collections to life. I hope it will encourage other artists to explore our collections."

Accompanying programs include:

♦ Artist's Opening Reception

Thursday, May 18, 6:00 pm
Join artist Antonia Contro and Newberry staff members who collaborated with her to create the installation, *Closed and Open*, for refreshments and informal conversation. Admission is free. Reservations are recommended; call (312) 255-3700.

♦ From the Great Chain of Being to Encyclopaedia Britannica 11 to the Internet: Designing the Architecture of Knowledge

Thursday, June 1, 6:00 pm
Panel: Erin McKean, Oxford American Dictionary, Theodore Pappas, Encyclopaedia Britannica, and Edward Valauskas, Chicago Botanic Garden and Dominican University. Chair: Sara Austin, The Newberry Library. At the beginning of the 21st Century, the Internet has made the hoary subject of taxonomy "hotter" than it has been since 1911, when the eleventh edition of the Ency-

clopaedia Britannica staked a claim to the organization of all knowledge. A panel of scholars and editors engaged in the historical study of the organization of knowledge will discuss what today's cyber-geeks can learn from the 18th- and 19th-Century creators of encyclopedias, taxonomies, and dictionaries.

♦ Art in Context

Thursday, June 15, 6:00 pm
Speaker: James Yood
Have you always been curious about Chicago's art scene? Do you wish you "had a clue" about what contemporary artists are up to? Art critic Jim Yood will place Antonia Contro's site-specific exhibition, *Closed and Open*, in the cultural context of the 21st Century for all of you Newberry humanists who don't often frequent the city's art galleries and museums, but who might discover that you actually enjoy the conceptual and academic aspects of contemporary art.

♦ How Do We Learn from Art Exhibits?

Thursday, June 29, 6:00 pm
Panel: Lisa Roberts, educational consultant; Daniel Wheeler, Wheeler, Kearns

Architects; Jill Gage, The Newberry Library; and artist Antonia Contro. Chair: Gerald W. Adelman, The Open Lands Project. When we visit art museums and galleries, what and how do we learn? What does it mean to acquire knowledge visually, conceptually, and across disciplinary boundaries in a museum setting? Each panelist played a distinct role in the creation of *Closed and Open*. They join panel chair Jerry Adelman, an art collector and civic leader, to discuss museums and library exhibits as distinctive "out-of-school" learning experiences.

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Gwin Jackson Kolb
2 November 1919 -
3 April 2006

A remembrance will appear in a future issue of the *Caxtonian*.

CAXTONIAN FOOTNOTES

Wynken de Worde

Art Young ('96) is planning to slip out of town and translate to New Hampshire, becoming a non-resident member. He will be retiring from his post as Director of Northern Illinois University Libraries. His move to the Granite State will put him at a very long arm's reach from the popular culture holdings at NIU, and especially the boys' series books and his beloved Horatio Alger books about which he addressed the Club in the recent past. During Art's administration, the Horatio Alger Society eschewed other suitors to make NIU the site of what is arguably the finest institutional holdings of Alger on the planet. **Jack Bales** (member for one year), who grew up in suburban Aurora, co-authored the now-standard biography of Alger long before his works on Kenneth Roberts and Willie Morris. Caxtonians will smile with delight if they own the work by Jack's twin brother, **Dick Bales**, who spoke to the Club about his non-pareil work on the Great Chicago Fire, which blazed a new path in Chicago history.

Tom Joyce ('82) looked with jealousy

and admiration upon the handsome first edition copy of James Joyce's *Ulysses* which **Bob Brooks** ('95) was displaying at the Spring Mid-Michigan Book and Paper Fair. Joyce admired the freshness of the copy, and was jealous because for his namesake, it more properly should be Tom selling it while Bob focussed on Van Wyck Brooks. Mid-Michigander **Norman Jung** ('01) admired the *Ulysses* but it failed to stir his bibliolust because it is fiction about Dublin rather than his favorite Chicago. However, Joyce took a smidgen of consolation by snatching up at the Fair **Billy McGee's** copy of "Buried Caesars: Essays in Literary Appreciation." It is warmly inscribed to McGee by its author, **Vincent Starrett** (Honorary '47). McGee was co-publisher of the book with **Pascal Covici** (later John Steinbeck's editor at Viking) at their remarkable bookshop, Covici-McGee.

Speaking of Honorary Members, our most recent one—**Ed Quattrocchi** ('86, Honorary '06)—found on March 31st that his new status did him no good with the team compiling the attendee list for the April 1 Symposium. "I am almost certain I sent in the registration form and had

assumed that I was on the list...but I am disturbed not to be, particularly because I have been to all but one or two of the committee planning meetings," he wrote. **Paul Ruxin** ('97) replied the same day with an explanation and instructions on how he and **Carolyn** ('95) could get in: "I think there is an easy explanation here, Ed. The extreme liberal quota was the first filled, and so you went to the waiting list, while pseudo-moderates, centerists, slightly-askew-to-the-rightists and then two people who confessed to voting for Bush were registered. Now that full multi-cultural diversity has been achieved, I'm sure you and Carolyn can sneak in—if at least one of you wears a burka, or alternatively, if you sign up for the Cheney '98 Campaign Leadership Circle, the two seats reserved for which have not yet been filled."

It's a red-letter year when a Caxtonian marries a Caxtonian: this fall Club publicity chairman **Martha Chiplis** ('00) will wed **John Dunlevy** ('03). If memory serves, **Susan Hanes** ('95) and **George Leonard** ('01) were the last pair to tie the knot.

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Doing Research at the University of Georgia

Suzanne Smith Pruchnicki

In order to escape the January cold in Illinois, Paul and I traveled to Athens, Georgia. The temperature was higher and the University library was a fine place to do research. I applied at the special depository, the Hargrett Rare Book and Manuscript Library, located on the third floor of the Dunlap Little building. The Library building was begun in 1946 and completed in 1953. The design reflects elements of the ante-bellum South, of Graeco-Roman ideal with flat columns flanking the front of this distinguished building.

Allah Dunlap Little donated money for the library building and had wanted tall columns to continue around the periphery but she had died before construction

started. Her influence is apparent in the charming reading room of the Rare Book collection: her rococo Victorian settees and chairs—lavish in the use of carved wooden frames—are part of the decor. In the foyer hang Impressionist style paintings of Allah in evening dress and costume. Framed portraits of Franklin D. Roosevelt and others decorate the walls.

Ms. Mary Ellen Brooks, director of the rare book collection, has been building it for over 32 years. Consequently, there are presently 15,000 private press printed books, British and American. There are 7,000 drawings and paintings of Paris music hall costumes by Georges Barbier and by Erte, to name only two, as well as music hall programs.

A large display room, also part of the

Rare Book and Manuscript Collection, presented an exhibition of letters of Early American William Few, as well as letters of his wife alongside pertinent printed material of the time.

For those who have not visited the University of Georgia, I think you would find the campus—with its classical Greek buildings, its gardens, fountains, magnificent old trees, enormous magnolia shrubs and trees; holly trees resplendent with clumps of red berries; landscaping—both serene and beautiful. The campus abounds in comfortable benches and lovely vistas and friendly students.

On the north side is the original old town of Athens with many small shops, restaurants, and outdoor cafes.

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Book and manuscript-related exhibitions: a selective list

Compiled by John Blew

"Enrico Fermi, The Life of a Scientist" (images and documents including his Chicago years), John Crerar Library, University of Chicago, 5730 South Ellis Avenue, Chicago (773) 702-8717 (closes 8 September 2006)

"Anne Frank: A History of Today" (documents the harassment and discrimination against Jews which form the background to her personal story), Spertus Museum, 618 South Michigan Avenue, Chicago (312) 322-1700 (closes 28 May 2006)

"This is Not a Book" (the definition of what a book is and does is stretched to its furthest extremes in this exhibition of the thesis assignments of 2006 Master of Fine Arts degree students), Columbia College Center for Book and Paper Arts, 1104 S. Wabash, 2nd Floor, Chicago (312) 344-6630 (closes 19 May 2006)

"Lake Forest Ravines: From Mid-19th Century Picturesque to the May 2006 Chelsea Flower Show, London", Archives and Special Collections, Donnelley and Lee Library, Lake Forest College, Sheridan and College Roads, Lake Forest (847) 735-5064 (continuing through May 2006)

"Books About Books," the 2006 Exhibition of the Chicago Hand Bookbinders (featuring 26 examples of fine bookbinding),



Anne Frank at the Spertus Museum



Caxtonian Barbara Metz in the Hand Bookbinders show at Northwestern



Amateur Sports at the Chicago Public Library

Northwestern University Library (Deering Library), 1970 Campus Drive, Evanston (847) 491-7658 (from 4 April to 25 May 2006)

"The Legacy of Virdung: Rare Books on Music From the Collection of Frederick R. Selch," at the Special Collections Research Center, University of Chicago Library, 1100 E. 57th Street, Chicago (773) 702-8705 (closes 15 June 2006)

"Revolution and Invention—24 Floral Masterpieces, 1801," a recently acquired portfolio of plates by Gerard van Spaendonck, the greatest flower painter of his era, at The Sterling Morton Library, The Morton Arboretum, 4100 Illinois Route 53, Lisle, IL (630) 968-0074 (closes 15 July 2006)

"The Other Promised Land: Vacationing, Identity and the Jewish American Dream," Spertus Museum, 618 South Michigan Avenue, Chicago (312) 322-1700 (closes 4 June 2006)

"Chicago Sports: Creating An American Team" (traces the history of amateur sports in Chicago) at the Harold Washington Library Center (Chicago Public Library), Special Collections Exhibit Hall, 9th Floor, 400 S. State Street, Chicago (312) 747-4300 (through Fall 2006)

"Timuel D. Black, Jr.: Seven Decades in the Struggle for Human Rights" at the Woodson Regional Library of the Chicago Public Library, 9525 S. Halsted, Chicago (312) 747-6900 (closes 31 July 2006)

Members who have information about current or forthcoming exhibitions that might be of interest to Caxtonians, please call or e-mail John Blew (312-807-4317, e-mail: jblew@bellboyd.com).

Club Notes

Membership Report, March 2006

1) New members: We are pleased to welcome the following new members:

Eliot Hungerford Stanley, nominated by Hayward Blake. Eliot Stanley has a long and distinguished record in book circles, including the presidency of the Baxter Society of Portland, Maine, and the first editor of the FABS newsletter. He has been a guest speaker for the Club, making a presentation on Rockwell Kent, and is looking forward to attending meetings when visiting Chicago. His collecting interests include Rockwell Kent as author and illustrator; ornithology; Theodore Roosevelt; Henry Miller; White Mountains (NH); and

Maine imprints.

His nomination was seconded by Bob Cotner.

Brooks Davis, nominated by Tom Swanstrom. Davis is an avid collector of U.S. Civil War books and artifacts. He has been a past president of the Chicago Civil War Roundtable and received the Nevins-Freeman Award for being the Civil War Roundtable Man of the Year. He is a member of the Board of Directors of the Abraham Lincoln Association, President of the Stephen A. Douglas Association, and coordinator of a course on American history at the Osher Lifelong Learning Institute of Northwestern University. As might be assumed from the above, his collection interests are Lincoln and the Civil War. The nomination of Brooks Davis was

seconded by Muriel Underwood.

2) Fiscal year results to date. These additions bring to fifteen new members elected since the beginning of the fiscal year (July 1, 2005).

3) Extending the hand of friendship: One new member and two recent members have mentioned being told about the Caxton Club long before anyone invited them to a meeting. Do you know someone like that? If you provide us with a name and address, we'll send them a copy of the Caxtonian and a brochure with your compliments. Alternatively, membership information is available at Caxton meetings or can be obtained by calling Skip Landt, 773 604-4115. —Skip Landt, Bill Mulliken

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Caxtonians Collect: Scott Kellar

Eighteenth in a series of interviews with members.

Interviewed by Robert McCamant

Scott Kellar joined the Club in 1992. He was nominated by Rolf Erickson, at the time a colleague at Northwestern University Library. Scott was the Collections Conservator in the Preservation Department and Rolf was in charge of the Circulation Department.

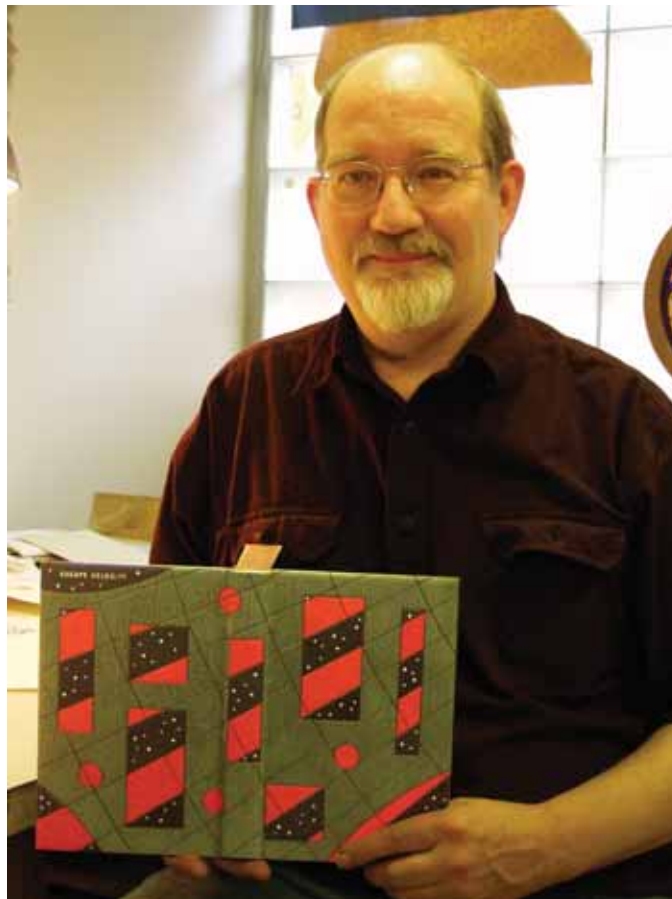
Scott is a hand bookbinder. He does book conservation, design binding, even the occasional edition binding. "I'm happy to do whatever a client needs, so long as what they want is the kind of craft work I do. An initial conversation about their project will usually decide that."

Scott has alternated periods of working for libraries with periods working on his own. He worked at the Newberry Library with Gary Frost and Paul Banks before working for the Northwestern University Library. After he left Northwestern in 1994 he opened his own private conservation studio and has not looked back.

He got his start at the Monastery Hill Bindery, which is still in business on Belmont. At the time, Joseph Zuffant was the master binder there. "He celebrated his 50th anniversary as a binder while I was working with him. When he was 14 and under the care of Hull House, they gave him a choice of training as a bookbinder or a piano tuner, and he picked books."

His mentor at the Newberry was Barclay Ogden. "At the Newberry I was introduced to library conservation. The flood in Florence in 1966 was an important event for library and book conservation. Many bookbinders and conservators got together to work on the huge problems there, and the result was a new consensus in the field as to what should and should not be done to preserve books. The new understanding was based upon exploration of early binding methods and materials. I was fortunate to be getting into the field soon after that."

Other influences were the late Bill Anthony and his apprentice Bill Minter, who were friends and mentors to several decades of Chicago binders. "In recent



Kellar with his binding of *Escape Velocity*

times bookbinding has developed into an e-mail tradition. When you come upon a problem that's new to you, there is almost always someone out there who has encountered it before and will have ideas to get you started."

When I arrived, Scott was finishing work on an early Beethoven score. I asked him what else he was working on, and he brought out a beautiful calligraphic Ethiopian Bible that a private collector had brought in. It had handsome stylized ink and tempera illustrations on vellum pages. Though it was made in the 19th Century, it was crafted in a tradition going back to the 4th or 5th Century. Fortunately, the binding was sound. The collector decided that it needed an ornate protective box, which Scott will design and construct.

Scott showed me a collection of books he was working on for the DePaul University Special Collections. Each needed something different: sometimes a whole new binding (where the old one was not salvage-

able); sometimes paper conservation where pages were torn or stained; sometimes simply a protective box.

I asked if he had kept copies of any edition bindings he had done. He brought out a Walter Hamady (The Perishable Press) edition copy he had bound, *Depression Dog*. It had a cloth cover upon which Hamady had printed an image. Scott has another project with Hamady coming up.

He does incredible hand-tooled leather bindings, "design bindings," most often for exhibitions. Normally the design he comes up with relates to its content. "On these projects the design may be contemporary, but the methods used are intensely traditional."

Scott lamented that he hadn't been to many Club meetings recently, but was proud of the reason: Not long

ago he met and married Christy, also an artist. They now have two active young children, Sofie and Caelen, and rarely have evenings free. One day they hope to collaborate on a book project, when time permits.

Scott also teaches bookbinding. He has a private class in his own studio, where people bring in their own projects to work on under his helpful eye. He also teaches the Advanced Bookbinding graduate course at the Columbia College Center for Book and Paper Arts. Scott has a modest collection of books related to bookbinding and the book arts, but on the spectrum of maker-to-collector who attend the Club, he is clearly on the maker end.

To the traditional "Caxtonians Collect" question of what single book he would choose to have if stranded on a desert island, he answered without hesitation: the Bible.

More of his work can be seen at www.scottkkellar.com.

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Bookmarks...

Luncheon Program

May 12, 2006

R. Eden Martin

“Collecting Isaac Rosenberg”

Those who have enjoyed his recent Caxtonian articles about Frost, Longfellow and Thoreau are in for a treat as Eden Martin (with his considerable talents for succinctly and engagingly reaching the soul of an author), will talk on yet another literary giant, Britain’s renowned WWI soldier-poet, Isaac Rosenberg (1890-1918).

Eden, Senior Counsel at Sidley Austin and President of the Commercial Club of Chicago, will present a program about a man who has been compared to Shakespeare. But for the shortness of his 28 years (he was killed in France in 1918), Isaac might have been a household name for many of us. Born in England, the son of immigrant Lithuanian Jews, he had to self-publish his books of verse. Chicagoans can be proud of the fact that his masterful, unrivaled poem, “Break of Day in the Trenches,” first appeared in print in Chicago’s *Poetry Magazine*, December 1916.

Expect a challenging afternoon.

Dinner Program

May 17, 2006

Angela Lemaire

“Pre-industrial Survivor: Artist-Printmaker and Fine Press Books”

Our speaker in May is Angela Lemaire, artist, printmaker, wood engraver and writer, of Jedburgh, Scotland. Ms. Lemaire is a widely admired artist whose work pays particular heed to integrating illustration with text, and is held in libraries, museums and private collections in Europe and the United States. She has also exhibited widely in Europe, the United States and Australia.

In recent years she has collaborated with Nicholas and Frances McDowell at the Old Stile Press on a series of critically acclaimed hand printed books. She will speak to us about the problems and pleasures of being an anachronism, an artist/artisan in a long tradition, now overtaken and overwhelmed by mechanization and machine made objects. Ms. Lemaire’s appearance at Caxton is generously supported by our good friend and member, Dr. Peter J. Stanlis.

Beyond May...

JUNE LUNCHEON

At the June 9th Friday luncheon internationally acclaimed author Audrey Niffenegger (*The Time Traveler’s Wife*), returns to the Caxton Club to be interviewed by Caxtonian Marilyn Sward, Audrey’s prototype for Clare, the time traveler’s wife.

JUNE DINNER

A.M. Gibbs of Macquarie University in Sydney, Australia, is known as a leading authority on George Bernard Shaw. His most recent book, *Bernard Shaw: A Life*, has been described as “biography as it should be.” He speaks on June 21.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of Chase Tower, Madison and 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. Call Steve Masello at 847-905-2247 if you need a ride or can offer one.