

Tales from an Iowa Flood

“Save the Victorian Periodicals!”

Greg Prickman

The following is my recollection of the flooding that occurred in eastern Iowa this summer. At the University of Iowa, where I am Assistant Head of Special Collections & University Archives, we faced a flood that was caused by water levels in a reservoir, rather than a flash flood from an unregulated river. The result was a surreal mixture of preparation and apprehension. The event featured some of the worst scenarios we can face as librarians, but also an unexpected show of support for the library.

SUNDAY, JUNE 8

I'm standing on top of the spillway at the Coralville Reservoir, a long stretch of rounded concrete that is now the only thing holding back the steadily rising waters flowing from the Iowa River into the Coralville Lake. All week long the Army Corps of Engineers has been increasing the outflow of the dam to hold the lake level below the spillway top where I'm currently balancing. Right now, the water is less than a foot from the top, lapping gently just inches below the curve of the concrete. My wife and daughter and I made the fifteen minute drive from Iowa City to see the



Spillway from Coralville Lake, Sunday

water bursting through the floodgates, literally, only to find that the spillway was easily accessible, with people gathering on top for a closer look at the rising waters. At this point the flood is certain and inevitable, but the scene is eerily quiet and odd. We could all be normal weekend sightseers. In the distance lightning flashes from dark clouds – it rained again this morning, with more on the way.

TUESDAY, JUNE 10

The last major flood to affect the University of Iowa was in 1993, part of the massive summer-long flooding that devastated large areas of the Midwest. Now, with river levels rising again, 1993 has become the standard for how bad it can be. We're told that in 1993 a small amount of water made its way in to the basement of the Main Library. Last week, the conventional

Students help to move collections on Friday



wisdom was that although we would soon be facing a flood, it wouldn't be as bad as 1993. That seems to be changing now, with more uncertainty about how high the river could rise. An email is sent to all staff in the Library asking us to check areas in the basement and make sure things are off the floor. In Special Collections & University Archives, given how much valuable material is stored in the basement, we know more needs to be done than to clear the floor. A meeting is set for tomorrow morning to begin planning for all contingencies.

WEDNESDAY, JUNE 11

Staff from the Library Administration, Preservation, Facilities, and Special Collections departments meet to discuss the situation. It is agreed that everything – manuscript boxes, books, films, etc. – will
See IOWA FLOOD, page 2



CAXTONIAN

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IOWA FLOOD, from page 1

be removed from the bottom shelves in the basement. The main threat continues to be the possibility of water seeping in through drains and from the loading dock, so it will threaten the lowest material first. We will begin the move immediately and use student help, relocating materials to a fifth-floor lounge that can be secured. The next few hours are spent coordinating the details – we somehow have to label the boxes we remove with their specific shelf locations, or we will have great difficulty ever putting them back in the correct order. Labels are printed, markers and tape gathered, staff assembled. A further complication is the compact shelving in the basement. We can only have one aisle open in each of four sections of shelving, which makes the flow of materials tricky. There is only one door out of our storage area, up a ramp and through a narrow twisting hallway. These factors are eventually accounted for and by early afternoon, book trucks full of boxes are beginning to make their way out of the basement and up to the fifth floor.

THURSDAY, JUNE 12

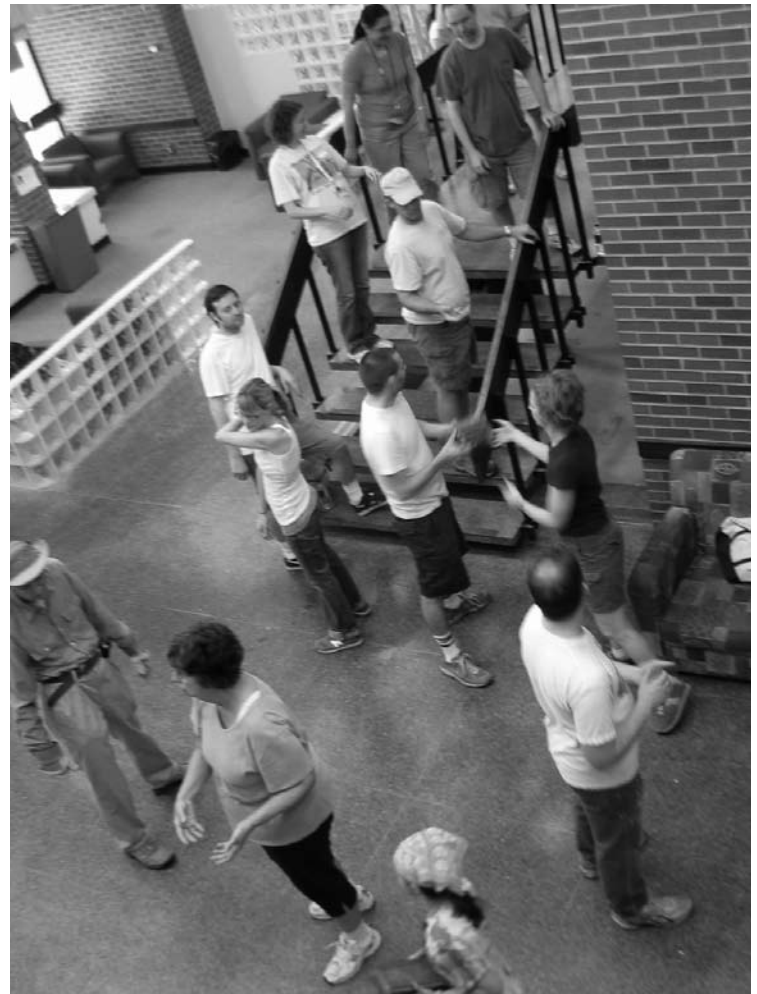
Relocating materials continues first thing in the morning, and the effort is completed by early afternoon. Tension is rising along with the river, and the reports from Cedar Rapids to the north are beyond all predictions as conditions deteriorate rapidly. The normally well-ordered world of Special Collections & University Archives has been upended, with our collections stored in a lounge held safe by just a padlocked door. Preservation has taken on a new dimension of relative scale – the stability of our material is compromised to some degree as soon as it's relocated, but at least it is no longer directly threatened by the looming water. Toward late afternoon, however, there is a growing sense that we need to go further and remove more material, as the predictions of the river's crest continue to rise. The year 1993 is no longer relevant as

an indicator, and there is concern that we may in fact face river water on the first floor of the Library – well above our collections in the basement. Rumors are swirling, that the bridges over the river will be closed, the highways shut down, buildings closed, the town essentially cut off from the outside world as the river reaches 500-year flood levels. It is decided late in the day that we will continue to remove as many collections as we possibly can from the basement and work through the weekend if we have to. Overnight, another severe storm crashes through Iowa City, dumping extraordinary amounts of rain on over-saturated soil. Lightning explodes right outside my house, knocking out the power. In the darkness, my wife and I listen to reports on the radio as levees begin giving way and neighborhoods fill rapidly with water.

FRIDAY, JUNE 13 – MORNING

The word goes out to all Library staff first thing in the morning – help is needed in the basement. Volunteers to move boxes are arranged in two hour shifts, and work quickly gets under

Students form a human chain to move books safely and efficiently.



way. Soon the situation worsens. Rather than having the weekend, as had been assumed, we are informed that we must leave the building at 5:00 pm, and it will be locked behind us with no one allowed re-entry. The river is rising quickly and unpredictably, and safety has become an issue with bridge closings looming. Our fifth floor lounge is also nearly full, and we begin directing volunteers to the third floor hallway outside the Special Collections & University Archives department where archival boxes rapidly form long stacks.

books from one person to the next from another non-Special Collections storage location, snaking from the far corners of the basement up two stories of stairs to the second floor. I'm asked if Special Collections can use any of these additional volunteers, and we quickly form a human chain passing dissertations out of our storage area while book trucks full of heavy manuscript boxes continue to flow through the same single door out of the room. There is an air of excitement and nervous adrenaline, a sense of camaraderie among those

tion that's burning in the back of my mind: why is all of this sitting in the basement anyway? Isn't it too important for that? I don't want to get into the complications of temporary storage, the planned off-site facility, and the compromises all libraries face. We just move the boxes, doing all we can to protect as much as we can. By 7:00 pm we have cleared three shelves high, nearly five feet from the floor, from the entire basement storage room. That means we have relocated more than 14,000 linear feet in the course of two and a half days. The Governor has brought food for the volunteers upstairs, but Sid and I stand in the third floor hallway, taking in the sight of our collections filling the space, knowing that when we make it through this, we have to put it all back. And I leave the building, not to return for weeks, afraid that we haven't done enough.

SATURDAY, JUNE 14

After weeks of storms, the next day dawns with beautiful sunshine. My wife and I push our daughter in her stroller down to the river. The Burlington Street bridge is still open, and we walk out on it. The water rushes against the bottom and is still rising, and a large team of volunteers continues to fill sandbags energetically across from the library. They are an island of activity surrounded by quiet – all University personnel have been granted a week of leave and told to stay away from campus. It's a summer vacation in the midst of a natural disaster, one still unfolding as we head for home to stay out of the way, to wait for the river to crest.

AFTERMATH

The river crests two days earlier than predicted, and lower than feared. The library does take on water in the basement, but in the collection storage rooms it only reaches between 3 to 6 inches deep, and doesn't affect any materials. This still results in a lengthy disaster recovery process involving outside contractors which keeps us out of the building for another month. Our effort is a success, protecting materials from the water and the potential damage of the recovery. This is small comfort to other areas on campus, such as the art, music, and theater buildings where the water reached

See IOWA FLOOD, page 4



Sid Huttner, head of the department, is at one end of the basement coordinating the elevator and carts. I'm in our storage room, directing volunteers as they remove collections. I begin to notice that many of the people arriving to help are unfamiliar to me. More and more people arrive, and now I do recognize some of them – staff from the public library, faculty members from English, History, Film Studies, graduate students.

FRIDAY, JUNE 13 – AFTERNOON

More time passes: a blur of book trucks, the three-dimensional puzzle of compact shelving, and the tight confines we're navigating. A call for volunteers at the library has gone out through the local media, and hundreds of people, wanting to help "save the library," as they put it, are here to help. Human chains are formed to pass

volunteering. Faculty members point out material they didn't know we had, and we engage in a bizarre form of outreach, all the while hoping everything arrives at its new location intact.

FRIDAY, JUNE 13 – EVENING

Despite working for much of the day, when an announcement is made that our deadline for leaving the building is extended to 9:00 pm, many volunteers cheer. I'm told later that someone shouted "save the Victorian periodicals!" when that section was reached. In the midst of keeping everything going, I'm vaguely aware of the many layers of exhilaration, fear, and bewilderment I'm experiencing: all of these people let loose in our stacks...but here to help us. Thousands of boxes stacked in a hallway...but safe from the water. And I'm hoping no one confronts me with the ques-

more than five feet in depth and devastated the facilities, or to institutions like the Czech & Slovak Museum & Library and the African American Museum, both in Cedar Rapids and victims of severe flood damage.

As I write this, at the beginning of August, we are fully moved back into the

Main Library, and the only materials left to move back to the basement are some of the book collections still stored in the fifth floor lounge. Our hallway is cleared, the reading room is functional, and day-to-day operations appear to be normal – it's even easy to take for granted the large yellow tube blowing reconditioned warm air up a staircase and into a back hallway. Until off-

site storage relieves the burden of crowding in the rest of the Library, it will be difficult to rest easy, but at least we now know the lengths to which people will go to protect the Library, and the importance of these books and papers to the community they support.

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Photographs by the author.

Caxton Club Donor Roll of Honor, 2007-2008 Fiscal Year

The Club thanks its many donors, without whose generosity we could not have accomplished all we did during our past fiscal year, which ended June 30. Though we operate very efficiently, dues and meeting charges do not fully cover the cost of providing the programs and publications we all enjoy, such as speaker honoraria, the *Caxtonian*, the Symposium on the Book, our scholarship program for students in the book arts, and our publications. The following donors have made it possible for us to be a better Club, and we are most grateful for their support. If you are interested in joining their number by making a contribution, please let me know or follow the "Gift Opportunities" link on our web site.

– Steve Tomashefsky

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CAXTONIAN FOOTNOTES

Wynken de Worde

Cormac McCarthy is an elusive, reclusive writer's writer who managed to avoid popular notice through his first handful of works, breaking into popular awareness with his 1993 novel, *All The Pretty Horses*.

Horses is the first volume in McCarthy's Border Trilogy, and won the 1993 National Book Award. I know of one local rare bookseller who had two copies of McCarthy's first book, a novel called *The Orchard Keeper*. He had two copies of the first printing, which was only 3000 copies, and most of them had been sold to libraries. He had held on to them because of the uncommonly high quality of the reviews – the blurbs – on the dust jacket.

When the McCarthy surge began, he agreeably sold the lesser copy for his list price of ten dollars. That was to benefit the lucky collector who found it first. Wishing to be not utterly foolish, he doubled the list price on the nicer copy and priced it a full twenty-five dollars! Today the lowliest ex-library copy of it is listing for two hundred and fifty dollars, while a price-clipped copy

is being hawked at thirty-five hundred dollars.

A still-later novel, *No Country For Old Men*, was turned into a remarkable, Oscar-winning film. If you have seen the film, and were intrigued by it, you ought to read the book. The first reason is because it will clarify who the main character is. The second reason is that, despite that about ninety-five percent of the book gets into the film, there are some episodes critical to understanding the main character which do not fully appear in the movie.

McCarthy followed up with another novel which is being filmed. It won Oprah's endorsement and the Pulitzer Prize for Fiction. It is *The Road*. It is a dark book which is entirely episodic. It is largely related in short scenes, some of which are only a few sentences, a few of which run on for three pages. It will be quite a challenge for the screenwriter.

McCarthy's fellow Texan-in-film is Larry McMurtry. If you combine *All The Pretty Horses* and *The Road*, you approximate McMurtry's first book, *Horseman, Pass By*. That was turned by Hollywood into *The Last Picture Show*.

In his recent autobiography, *Books: A Memoir*, McMurtry relates how his early love of reading in a nearly book-less household led him to compose his novel about his hometown, Archer City, Texas. McMurtry's memoir is episodic, providing snatches of narrative, which makes it harder to read (as is *The Road*) and, thus, harder to enjoy, which is a shame for confirmed bibliophiles who may already have savored the delights of Helene Hanff's *84 Charing Cross Road*, or Percy Muir's *Minding My Own Business*, or Charlie Everitt's *Adventures of a Treasure Hunter*, and *Memoirs of a Book Snake* – both produced by David Meyer ('81).

McMurtry's books lack the narrative flow of these others, but they do contain many rewarding nuggets for anyone interested in the state of new and used bookselling at the close of the second millenium and the infancy of the third. McMurtry explains why he would rather sell books than write them. He describes his motivation for creating his own book town in Archer City, as a destination for bibliophiles as well as why he will now be closing it down.

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Additional News from Cedar Rapids, Iowa

The African American Museum of Cedar Rapids was in the area of downtown which experienced the worst flooding. But all was not lost; they report on their web site that "90-95% of the collection has been or can be saved." Artifacts have been sorted and dealt with appropriately. They hope to return to their building by Thanksgiving, and be open to the public around January 1.

Susan Kuecker, the curator, said that the library did not fare so well as the other parts of the collection. Fortunately, the few valuable books they had – association copies and limited editions – were stored in a high part of the collection room, and were thus safe. But the reference library was entirely destroyed.

They had just completed (ironically, on June 3!) cataloging the reference library, so they have a complete record of what they lost, some 1100 volumes of African

American history from the last fifty years. "Actually, our Iowa-specific materials seem to be easier to replace than the general US material," Kuecker explained. "Local people are more aware of us, so the Iowa material is already starting to trickle in." So Kuecker would be most grateful for the donation of books from people's collections. She mentioned Dubois, Taylor Branch, and Dr. King as being typical subjects and authors that would be welcomed. The best way to contact her is via e-mail, to: curator@blackiowa.org

National Czech and Slovak Museum & Library president Gail Naughton said flood damage at the museum's five properties in Czech Village of Cedar Rapids is approaching \$9 million. However, a range of official and private sources have stepped up with aid. The Czech government has allocated \$630,000

to use for flood relief for several Cedar Rapids institutions. In July, U.S. Senator Tom Harkin (D-IA) announced that the Institute of Museum and Library Services had awarded \$116,699 to the museum.

Currently, all five buildings have been cleaned and secured. However, they are not rushing to re-occupy them, but instead trying to plan how they can use the tragedy as an opportunity to re-think and focus the efforts of the museum. The plan is for an interim, temporary location to open as soon as possible, permitting time for thoughtful future planning.

The museum has decided to do an oral history of the flood, called "My Flood Story." It's being done in conjunction with an Iowa group called Tallgrass Historians. They're also collecting written and photographed items at myfloodstory@ncsml.org.

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Book and manuscript-related exhibitions: a selective list

Compiled by Bernice E. Gallagher

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit)

Two exhibitions are being presented at the Art Institute of Chicago, 111 S. Michigan Ave., Chicago 312-443-3600: "Daniel Burnham's Plan of Chicago" (a preview of the citywide celebration of the Burnham Plan Centennial that begins in January, including maps, diagrams, perspective drawings and watercolors, historically significant and artistically exceptional, many of them in fragile condition and rarely displayed publicly) in Gallery 24 (through December 15); "The Bill Peet Storybook Menagerie" (sketches, storyboards and thirty-four books by Bill Peet, creator of Dumbo and Cinderella and Walt Disney's principle animator for twenty-seven years) in Galleries 15 and 16 (through May 24, 2009).

Two related exhibitions will open at the Chicago Architecture Foundation, 224 S. Michigan Ave., Chicago 312-922-3432: "Shanghai Transforming" (graphics, photographs and maps exploring the city's rapid change, recognizing its past and speculating about future possibilities) in the John Buck Company Lecture Hall Gallery (October 14-January 9, 2009); "Boom Towns! Chicago Architects Design New Worlds" (photographs, drawings, graphics, models and videos pairing iconic architecture from late 19th century Chicago with parallel works in today's China and the Middle East) in the Atrium Gallery (through November 21).

"Mushrooms and More" (beautifully illustrated color plates from the Rare Book Collection, featuring the amazing range of mushroom species) in the Lenhardt Library, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (through November 23).

"Catholic Chicago" (books, historic documents, maps, architectural drawing, artifacts and film footage, exploring ways that religious communities shaped the ever-changing urban landscape) at the Chicago History Museum, 1501 N. Clark Street, Chicago 312-642-4600 (through January 4, 2009).

"On the Road with Jack Kerouac + Experimental Literature and the Intersection with Artists' Books" (features Kerouac's original manuscript – 120 feet long and nine inches wide, fed through his typewriter without interruption – as the centerpiece of an exhibition of artists' books in experimental literature) at Columbia College Center for Book and Paper Arts, 1104 S. Wabash, Chicago 312-344-6630 (October 4-November 26).

"Priests for Peace: The Nonviolent Roots of 1968 Protests" (items from the collection of Daniel Berrigan – Jesuit priest, social activist, author of nonfiction and poetry – featuring works annotated by Berrigan while in prison as well as copies of works by Buddhist monk Thich Nhat Hahn) in Special Collections and Archives, Room 314, John T. Richardson Library, DePaul University, 2350 N. Kenmore Avenue, Chicago 773-325-2167 (through November 1).

"1968: Art and Politics in Chicago" (diverse artistic responses to the 1968 Democratic National Convention, including posters, photographs and documents as well as sculpture and paintings) in the Main Gallery, DePaul University Museum, 2350 N. Kenmore Avenue, Chicago 773-325-7506 (through November 23).

Two ongoing exhibitions are featured at the DuSable Museum of African American History, 740 East 56th Place, Chicago 773-947-0600: "Forgotten Roots: Muslims in Early America Through the 20th Century" (historical documents and photographs highlighting America's rich Islamic heritage, from the 17th century to the present); "Wisdom of Words: Lerone Bennett Jr., The People's Historian" (includes copies of Bennett's ten books documenting the historical forces shaping the Black experience in the United States, plus rarely seen vintage copies of JET and Ebony magazines).

"The Art of Democracy" (timed to coincide with the 2008 Presidential election, featuring work by sixty printmakers whose posters and print media are concerned with democracy, social activism and political change) in the Loyola University Museum of Art, 820 N. Michigan Ave., Chicago 312-915-7600 (through Nov. 9).

"Artifacts of Childhood: 700 Years of Children's Books" (works by and for children in more than 100 languages from the fifteenth century to the present, including the first edition of Lewis Carroll's *Alice's Adventures in Wonderland* [1865] and ABCs from 1544 to 1992) at the Newberry Library, 60 W. Walton Street, Chicago 312-943-9090 (through January 17, 2009).

Two exhibitions are on display in the Special Collections Research Center, Joseph Regenstein Library, University of Chicago, 1100 East 57th Street, Chicago 773-702-8705: "Integrating the Life of the Mind: African Americans at the University of Chicago" (archival documents and published materials highlighting the history

of African Americans at the University, beginning in the nineteenth century and exploring individual paths of adoption/adaptation, activism/despair, institutionalization/radicalization) in the Main Gallery (through February 27, 2009); "East European Jews in the German-Jewish Imagination" (documents tracing the complex and contradictory influence of this group up to the eve of World War II) in the Gallery of the Ludwig Rosenberger Library (through June 22, 2009).

"Chester Commodore, 1914-2004: The Work and Life of a Pioneering Cartoonist of Color" (original cartoons, photographs, letters, awards and other memorabilia relating to the artist's work as editorial cartoonist for the *Chicago Defender*; with additional material from the Chicago Public Library's Vivian Harsh Research Collection) at the Carter G. Woodson Regional Library, 9525 S. Halsted Street, Chicago 312-745-2080 (through December 31).

"State Street: That Great Street" (clippings, books and memorabilia exploring the history and attractions of State Street over 150 years) in the Chicago Gallery, 3rd Floor, Harold Washington Library Center, 400 S. State Street, Chicago 312-747-4300 (through June 21, 2009).

Bernice Gallagher will be happy to receive your listings at either 847-234-5255 or gallagher@lakeforest.edu.



Catholic Chicago at Chicago History Museum
SCENES FROM "GROWING UP CATHOLIC"

Caxtonians Collect: Gerald Bauman

Forty-sixth in a series of interviews with members

Interviewed by Robert McCamant

Gerald Bauman joined the Caxton Club in 2002 or 2003 (the directory says 2003, Bauman remembers 2002), nominated by Ed Quattrocchi. He had been taking Quattrocchi's course on Renaissance Literature at the Newberry, and learned about the Nobel Committee. "The Nobel Committee intrigued me, and it was my basic reason for joining the Club," he explained.

Bauman has loved books and reading as long as he can remember. "I grew up in Lawndale, on the West side of Chicago. I lived near the Jewish People's Institute, which had a fantastic library. And near that was the then-new Stephen Douglas branch of the Chicago Public Library, which had the added attraction of a balcony stack, where you could be looking at books and at the same time keep your eye on what girls were coming in the front door."

"Lawndale was a garden spot in those days," Bauman recalls. "There was parkland all through it, and you thought nothing of sleeping outside under the stars when the weather was hot. Unfortunately, I haven't felt comfortable in the old neighborhood for quite a few years; it's taken a turn for the worse."

Soon he was on to college, which meant Roosevelt University. "At first I took a wide range of courses, but soon the reality of supporting myself made me think seriously about what to major in. My parents wanted me to go to medical school, but I knew I didn't have the patience for that much school. Law school also looked like a long time commitment. So I settled on becoming an accountant, which I did by majoring in business administration and taking additional math courses."

At age 20, Bauman met and married his first wife, with whom he had two children.

(In turn they have produced four grandchildren.) They were married for 46 years, until her death a few years ago. This past June, Bauman married his second wife, Pauline, but they are not yet living together full time because she wants to keep her son in his accustomed school in Morton Grove, and he doesn't want to commute from there to his office downtown.



Accounting has proved to be a good career choice; in 1967 he quit working for other accounting firms and founded his own company, Gerald Bauman & Company, P.C. which currently has clients in California, Arizona, Nevada, Texas, Illinois, Wisconsin, Michigan, Connecticut, New York, North Carolina, Florida, and Mexico. "I tried to retire a few years ago," Bauman says, "but it wasn't realistic. I'll probably still be in touch with my office on the day I die, even if I'm not working so many hours by then."

Bauman has always enjoyed reading Sherlock Holmes mysteries and Aldous Huxley novels. But it wasn't until the 1980s that he became interested in collecting books. "I found myself working in the Netherlands and Great Britain, and began frequenting bookseller shops there. The inevitable occurred."

Collecting also led to the world of Sherlock Holmes groups. They're called scion societies, because many relate historically or organizationally to the Baker Street Irregu-

lars. Bauman has been active in local groups including the Criterion Bar Association, Hugo's Companions, The Torists International, and the Scotland Yarders. "But these days I'm not volunteering for any more leadership positions," Bauman admits. "I'm happy to let somebody else do that now."

Bauman is working with a friend on a Sherlockian monologue, however. "You know, Professor Moriarty published a mathematical formula in his fictional career. We've started with it, and made up a new story," he explains.

Bauman used to own two Aldous Huxley first editions he found in his European travels. "I sold them to some dot-com types a few years ago. They paid an obscene amount of money. But I wish now I hadn't sold them," he laments.

A few years ago, Bauman discovered his first bound regimental roster, one from the

Sixth Detachment of Detroit, Michigan. This is something like a school yearbook (although lavishly bound in leather), featuring pictures and descriptions of the WWI soldiers in the detachment, arranged in proper military hierarchy. "As far as I can tell, almost nobody is actively collecting this sort of military history," Bauman says. "Everybody is interested in artifacts from the generals who called the shots, but you can learn a great deal more by studying the men who served in the trenches or greased the tanks." He has found that he can trace the men's descendants through genealogical study, and sometimes even learn more about the soldiers from their offspring. "People love to talk about their ancestors. When I show them a picture from the roster, they're happy to show me the letters they've been handed down. I'm not sure where it's going, but it seems like a fruitful area to pursue."

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Photograph by Robert McCamant

Bookmarks...

Luncheon Program
Friday October 10, 2008, Woman's Athletic Club
Bruce Barnett
"The Dance of Death"

"I didn't attend the funeral, but I sent a nice letter saying I approved of it" – Mark Twain. It will be anything but a funeral when Caxtonian Bruce H. Barnett talks about *The Dance of Death*, a fascinating approach to dealing with the omnipresent premature deaths of the plague-filled 14th century that, by some accounts, decimated up to one-third of the European population. With roots also in religion, *The Dance of Death* provided comfort to a terrorized population by showing that nobody was spared regardless of societal rank or standing. The standard illustrated *Dance of Death* book depicts death in the guise of skeletons leading people from this world to the next in descending order, beginning with the top echelons of Christianity, continuing with heads of state and moving through to the poorest and most innocent members of society.

Subsequent generations have provided their own interpretations of *The Dance of Death*, resulting in a rich cultural tradition in painting, music and illustrated books beginning with Hans Holbein's 1538 version that has been called the greatest illustrated book. Among the famous *Dance of Death* artists are Brueghel, Liszt, Bewick, Rowlandson, Hollar, and Ingmar Bergman (who ended a film with *The Danse Macabre*).

Bruce Barnett will deliver an illustrated talk about *The Dance of Death* and how one begins and develops such a collection. Besides being a partner in the Book Block, an antiquarian book business in Lake Forest, Bruce is also an appraiser, an attorney and a finance instructor at the MBA level.

Note: He is bringing along some "gems" from his collection. A *Dance* not to be missed.

Both October events will take place at the Women's Athletic Club, 600 N. Michigan Avenue. (Enter on Ontario; go to the Silver Room on the 4th floor.) Luncheon buffet opens at 11:30; program 12:30-1:30. Luncheon is \$32. Dinner timing: spirits at 5 pm, dinner at 6 pm, talk at 7:30 pm. Price for dinner is \$54. For reservations call 312-255-3710 or email

Dinner Program
Wednesday, October 15, 2008, Woman's Athletic Club
Jon Lellenberg
"Mothers, Don't Let Your Sons Grow up to be Biographers"

Arthur Conan Doyle: A Life in Letters, edited by Jon Lellenberg, Daniel Stashower, and Charles Foley, is the first collection of correspondence by the creator of Sherlock Holmes. It draws upon over 1000 unpublished letters previously locked away, written between 1867, when the eight-year-old boy left home in Edinburgh for boarding school in England, to the end of 1920 when he was also the world's best known spokesman for Spiritualism.

Along the way, though, it was an ordeal. The letters were disorganized and scrambled, with most undated as well, making the process of putting them into chronological order close to maddening at times. Their contracts called for a manuscript of 135,000 words; the eventual ms. submitted was over 208,000, which caused consternation at the publishers' end – followed by a request for another 10,000 words. The British publisher decided to jump the American publication date, starting a feud between the two publishers with the editors in the middle. And the struggle to correct the book's index, after being jobbed out by the British publisher to someone in the Third World unfamiliar with either the English language or British ways, against a ten-day deadline, was the worst experience the editors have ever had with a book – at least until it came out and the promotional campaigns got underway.

Caxtonian Jon Lellenberg will give us a lighthearted tour of their editorial misadventures, which he claims fulfilled Edward Gorey's comic description of authors' woes: "disappointing sales, inadequate publicity, worse than inadequate royalties, idiotic or criminal reviews, declining talent, and the unspeakable horror of the literary life." But in the end, as the memory of it all recedes, a book remains that he and his collaborators are very proud of.

caxtonclub@newberry.org; **reservations are needed by noon Wednesday for the Friday luncheon, and by noon Friday for the Wednesday dinner.** See www.caxtonclub.org for additional parking and transit information.

Beyond October...

NOVEMBER LUNCHEON

On November 14th at the Woman's Athletic Club, Art Shay, one of America's most outstanding photo-journalists (and husband of Caxtonian Florence Shay), will deliver an illustrated talk about picturing Chicago, especially the post WWII period and including his close relationship with Nelson Algren.

NOVEMBER DINNER

On November 19, Samuel Crowl of Ohio State University will talk at the Newberry on "From Page to Stage to Screen: The Shakespearian Cinema of Kenneth Branagh." Almost a decade ago, Professor Crowl addressed the Caxton Club on the topic "Shakespeare in Film." Now, by popular request, he has agreed to return.

DECEMBER LUNCHEON

ONE TIME date change to the FIRST Friday. On December 5th, at the Woman's Athletic Club, Drew Matott (a 2007-8 Caxton Scholarship winner), along with Iraq War veterans Drew Cameron and Jon Michael Turner, will speak about *Combat Papers*, a paper, book and artistic project that they have initiated with war veterans across the country.

DECEMBER DINNER

ONE TIME date change to SECOND Wednesday. December 10, 2008, Revels and bookish auction in Ruggles Hall at the Newberry. Get your items for auction to Dan Crawford at the Newberry Library—the sooner, the better!