

PAB: printer and friend of poets and painters

Remembering a relationship that spanned 30 years and crossed an ocean

Ed Colker

“How marvelous it is to have such a gift of friendship...and of the heart.”

– Rose Adler

“Pleasure to read, pleasure to touch, pleasure to thank you...”

– René Char

“Proceed as you wish; my instinct is to believe in you...”

– Francis Picabia

How many printers receive such expressive notes as these for their efforts in collaboration? Yet the archive of Pierre André Benoit (“PAB” as he signed his books) numbers 900 letters. His poet-and-artist editions, large and small, constitute a body of several hundred works in the rare book collection of the Bibliothèque Nationale, Paris.

PAB was a printer, poet, artist, sculptor, and collector for close to a half century. He had the joy of connection, friendship, and often deep personal exchanges with writers such as Breton, Char, Claudel, Eluard, and Valéry and with artists including Picasso, Braque, Miró, Arp, Picabia, Dubuffet, and Vieira da Silva.

He was born in 1921 in Alès, southern France, into a comfortable family. He was a somewhat withdrawn only child. As a teenage student, he credited author Robert Kaners with opening him to the world of literature. He began to write, and at age 20, self-published *Heresie*. Painter Michel Seuphor responded to one of PAB’s published poems and became an inspiring mentor, urging his young friend to paint and draw in addition to writing. In 1946, after the liberation, and following brief army service, PAB considered entering a seminary but was not admitted. His friends encouraged him to continue activity in design and publishing; he presented his first show of books in Paris.

Acquiring a small letterpress in 1948 and apprenticing himself to learn typography and printing, PAB set up his studio on the ground

floor suite of his parents’ house and printed the first poems sent to him by Picabia. He set them in Garamond. Admiration from well-known artists ensued (including Rose Adler and Jean Arp) and was followed swiftly in 1950 by introductions in Paris to prominent painters Masson, Braque and Dubuffet. The expansion of a career was underway.

During my first visit to France in 1961, I visited PAB in Alès where he showed me proofs of Picasso’s plates for the VIIIth pytheque of Pinder, along with other portfolios. He remained a lasting influence on me and on my subsequent work with poets. I had shown him my first efforts of 1960: etchings accompanying texts by Frost, Cummings, and Stevens; he hoped to “match” me with a young Italian poet but the project did not come about before I returned home to New York.

The remarkable catalog for the landmark Boston exhibition, “The Artist and the Book 1860-1960” by Eleanor Garvey and Peter Wick, served as a “passport” in that I was able to meet not only PAB and other printers whose books were listed, but memorably Desjobert (with whom I produced my first color lithographs), Jaime Pla in Barcelona (who was Picasso’s printer in Mallorca), Georges LeBlanc (Villon’s etching printer in Paris), and the staff at the atelier (workshop) of Roger



PAB at the press, circa 1965

Lacouriere.

In 1992, having read that the Bibliothèque Nationale de France (BNF) had received the gift of PAB’s collection, editions and archives, I wrote to PAB, suggesting – with some interest from two fine press curators – that I might bring an exhibition of his works to the U.S. We spoke by telephone and he urged me to visit with him. We looked forward to March of 1993, but alas, he died after heart surgery in January (having been quite ill for some time.)

It was a surprise in 2006 when I gave a set of lectures at Vanderbilt University on See *CELEBRATING PAB*, page 2



CAXTONIAN

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CELEBRATING PAB, from page 1
the modern French book to find there were 34 edition miniatures printed by PAB as part of the Pascal Pia Collection. (Pia was a journalist/book collector and editor of *Combat* during the World War II French Resistance.) I went on to discover that Harvard University's Houghton Library Printing and Graphic Arts Collection held a number of works printed by PAB, and that the Spencer Collection at the New York Public Library held a few portfolios.

In 2009, approaching my 50th year of making prints for poetry, I felt the need to make a pilgrimage to France to visit the Musée Bibliothèque Pierre André Benoit. PAB had given his personal art collection to the town of his birth to form a modern art museum/library for Alès, and, in addition, the BNF deposited more than 400 of his limited editions in this permanent collection as well. (They retain, in Paris, duplicates, other materials, and correspondence.)

The museum/library, in a park-like setting, occupies the handsome Chateau de Rochebelle, ancient summer home of the bishops of Alès. It was selected for its similarity to PAB's last residence, le Chateau Moderne at nearby Rivières. One is greeted at the entrance with walls covered in tile frescoes by Pierre Alechinsky. Museum Director Aleth Jourdan sees them as offering a singular tone for the interior spaces' display of modern art. Along with the collection of paintings, designs, sculptures, and bookworks, PAB's gift of some of his antique furnishings serves to re-create a bit of the ambience of the residence where Sundays were ongoing, lively meeting places for poets and artists.

Having received permission from BNF, I spent an enchanting day with Mme. Jourdan examining and studying selections from the vault, many of which I had previously seen only in reproduction. Later, I received an equally warm and enthusiastic reception in Paris from Antoine Coron, Director of the Rare Book Collections at BNF, who has authored essential books on PAB and on René Char (PAB's great friend and poetic mentor.)



Musée Bibliothèque Pierre André Benoit in Alès, France; (c) Droits réservés.

Coron's book on PAB (entitled *Le fruit donné*) is a splendid history and insightful appreciation of the printer/poet's life and creativity. Jourdan's catalog *Une Collection 1989-2009*, marking the 20th anniversary of the establishment of the museum/library, is a rewarding source of added background details on the holdings.

Among the best known collaborations are those with Braque, Picasso, and Dubuffet. Of the printings with Braque, *XX Pensées* (1958) is unusual, with a color lithograph of bird forms and the painter's thoughts and reflections bound in.

Picasso's many pieces include the Pinder (1960) in classic format of drypoint (on celluloid) and text, as well – in contrast – as the tiny 7/8" x 1-1/2" *Temperature* (1960), a poem by his companion Jacqueline Roque. This miniature with drypoints was a gift to her from him. More widely reproduced are the whimsical two-color drypoints by Picasso for Char's *L'Escalier de Flore* (1958.)

After Dubuffet's initial reluctance to have his

art printed with other writers' works, in 1962 PAB received handwritten texts with paintings from him for *La Lunette farcie*. PAB decided to rubber stamp each letter of each word in the exact position as in the manuscript, with color lithographs for the paintings. He then had the hand-work pages plated for publication; a dazzling tour de force, one of his best known realizations and one that pleased the artist enormously.

Since PAB wished as much as possible to compose and print entire works himself on his letterpress, with few exceptions the artists obliged in presenting woodcuts, drypoints on celluloid (with shapes cut through for white spaces/forms), and collagraphs – cardboard cuts for printing with hand-set type. Da Silva and Miro developed striking etchings on copper. Inspired by his friendship with PAB, Miro created several metal reliefs which are now placed on the grounds of the museum/library.

From Duchamp, Char, and other friends, the mail often brought a fragment, several lines, a salient thought – something worthy of its own setting in type, with minimal or no visual response. Hence the many “minuscules” associated with PAB which the poets saw as the placement of just one of their musings in splendid isolation – to be held thoughtfully in hand, to share, or to cherish carefully in one’s coat pocket.

Perhaps PAB’s strongest bond was with the poet Char from 1951 to 1985, spanning 30 years of printing more than 100 editions, large or small, plus countless letters exchanged, many visits, and some mountain walks in the Vaucluse where the found objects or rocks became later surfaces for prints (1962). The



Spread from Char/Picasso: *L'Escalier de Flore*.



PAB miniatures from the collection at Vanderbilt University Library. (Note comparison to size of paper clip.)

letters are a treasure trove of lyrical weavings, thoughts on the gods, Joan of Arc, philosophy and poetics, plus notes on PAB proofs, formats, and the intentions. Char’s texts were often paired with strong graphic images by many of the artists mentioned here, but also occasionally with his own drawings. A 1963 bibliography published by PAB of Char’s works included gravures by Giacometti, Miro,

and Vieira da Silva.

Both in actual presence and in his expressions, Char was an outspoken, towering public figure, honored also for his role as a leader in the Resistance during World War II. Thus he could be seen as a contrasting gestalt in connecting with the slight, more modest PAB. They delighted in the wit and play of their friendship and collaboration but not without serious allusions to the pains of life, solitude, and existential struggle.

It was Char who, inscribing a book page once wrote: “With so many leaves, we will end by having a tree! A book!”

One might say that it was less a forest of books than a special garden of delicate signs and symbols from mind and heart that PAB tended and cultivated with continuing passion.

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Austin collection-builder visits us in May

He raised \$100,000,000 and acquired hundreds of archives

Robert McCamant

The July 11, 2007 issue of the *New Yorker* had a 7000-word article titled “Letter from Austin.” It was about a librarian, one named Thomas Staley, who just happens to be joining us as lunch speaker in May.

“The Ransom Center, under Staley’s leadership, easily outmaneuvers rivals such as Yale, Harvard, and the British Library,” D.T. Max, their writer, said. “It operates more like a college sports team, with Staley as the coach—an approach that fits the temperament of Texas. ‘People take a special pride here in winners,’ Staley says. ‘They like success.’”

In 2007, Staley was firmly in control of the Ransom Center of University of Texas, Austin. Now he’s retired. It was announced in April of 2010, but was not effective until August of 2011. The announcement listed collections acquired during his tenure as including “the archives of Norman Mailer, Don DeLillo, David Foster Wallace, Robert De Niro, Tom Stoppard, Isaac Bashevis Singer, Doris Lessing, David Douglas Duncan, Arnold Newman, Stella Adler, Julian Barnes, Bernard Malamud, David Mamet, Brian Moore, John Fowles, Elizabeth Hardwick, David Hare, Arnold Wesker, Jayne Anne Phillips, Peter Matthiessen, James Salter and Penelope Fitzgerald. The Center also acquired the Stuart Gilbert collection of James Joyce materials and the Watergate holdings of Bob Woodward and Carl Bernstein, among others.”

There seem to have been two hallmarks to his tenure there. One was very thoughtful cultivation of collectors (in the case of deceased authors) and authors themselves (in the case of living ones). He was ever watchful for the right minute to make an offer, and careful to have it appeal to known interests of the potential seller. The second hallmark was a tremendous ability to raise funds. “Staley has raised more than \$100 million in donations and collection materials,” it said in the retirement press release. Later, it also pointed out that “Staley started a fellowship program at the Center in 1990 to support the research of visiting scholars. The fellowship program, now one of the largest of its kind, awards more than 50 endowed fellowships each year in support of scholarly projects that concentrate



Staley at the time of retirement.

on the Center’s collections.”

Chicago’s own Newberry Library has felt the inexorable pull of materials towards Austin, and sometimes made extraordinary efforts to keep items out of their clutches. I told the story in the September 2007 *Caxtonian* of how Jim Wells managed to keep the Louis H. Silver collection in Chicago:

At first, a rumor circulated that the collection was going to go to the University of Texas. But Wells did some research and learned that it was not a settled agreement. Wells went to Towner [then President], who went to the board of trustees with a plan. Although the en-bloc cost of the collection was

expected to be \$2,750,000, Wells argued that a large portion could be recouped through the auction sale of duplicates of ones already held by the Newberry. Furthermore, many of the items in the collection were famous and would be good candidates to solicit individual donors

to underwrite. Towner proposed the sale of stocks and bonds from the endowment to fund the purchase. The trustees approved the plan. The Newberry acquired the collection.

(This, of course, was in the 60s, when the Center was headed by its founder, Harry Hunt Ransom. Though there was a brief period after Ransom’s retirement when the Center was somewhat less aggressive, Thomas Staley was noted for his return to the more forward practices of the founder.) But where Ransom was

trying to build an all-purpose special-collections library, Staley focused mainly on collecting manuscripts of important authors.

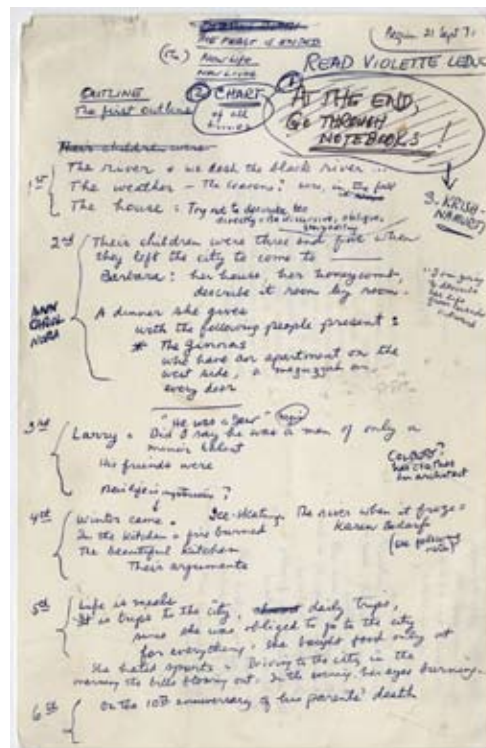
Staley himself is an expert on James Joyce, having founded, and long edited, the *James Joyce Quarterly*. This gave him the interest and

the confidence to go after a large collection of Joyce papers for the Ransom when he was just starting there. We won’t spoil the yarn by telling the details here (you’ll want to hear it when he tells it at the luncheon), but you won’t be surprised to hear that there are a lot of Joyce papers at the Ransom.

I feel safe in predicting that time spent with Staley at our luncheon will be entertaining. He also received a writeup in the *New York Times* at the time of his retirement. In it, he puffed a book he plans to write about his years in Austin, claiming “I’ll be telling

all those stories I couldn’t tell before, about the people I’ve met, the attics I’ve crawled through, and the negotiations. I’ve had some adventures.”

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James Salter’s outline for his novel, *Light Years*. This sort of material is tremendously useful to scholars.

CAXTONIAN FOOTNOTES

Wynken de Worde

Chicago-like March temperatures in the 40s and a chilling rain only slowed the Mardi Gras celebrations in the French Quarter of New Orleans. The untypical Yukon-like temperatures in Chicago, undoubtedly restrained a number of Caxtonians who surely otherwise would have attended the Fat Tuesday inaugural gathering for Special Interest Groups at the Union League club house.

I expected a festive atmosphere and was not disappointed. There were adult beverages, comestibles of potato chips, nuts, and popcorn. The Program Committee provided Mardi Gras bling. There were colorful masquerade masks with matching beaded necklaces on the four tables. Each color designated a different interest group: purple for literature, red for Americana, etc. The setting was fun and filled with anticipation.

Arthur Frank came in from his Round Table Bookshop unsatisfied with the four suggested areas of Americana, Book Arts, Literature, and The Natural & Built World. As a lawyer and collector turned novice bookseller, he suggested that there could be an interest group for booksellers to talk “shop.” There might be, but there were not enough booksellers present to test the waters.

So Arthur donned some purple beads and seated himself at the Literature table. Junie Sinson had been asked to lead the organization of the subject. There was much enthusiasm. This is quite different from the Nobel Prize for Literature committee which Junie had previously chaired. The half dozen literateurs made plans to meet again soon, and then disbanded and headed off into the night.

To join the literature group, you should contact Junie at jsinson@aol.com.

Meanwhile, the other attendees assembled at the Book Arts table, chaired by Michael Thompson. There was a natural affinity within the party toward the book arts persons who have been recipients of Caxton Club scholarships / grants, and the question was asked, “What effect have the scholarships had on the grantees?”

Michael volunteered that one of our members is still in contact with most of the



Sheila Von Wiese, Marcia Whitney-Schenck, Junie Sinson, Arthur Frank



Tom Joyce, Michael Thompson, Caryl Seidenberg, Lisa Pevtzow

recipients, and that most of them still reside in the Chicago area. A discussion followed about learning from them how our grants have affected their lives and careers, and the possibility of a Then and Now kind of program and exhibit was raised. In fact, the Union League Club, including its Library, is a very likely venue for mounting such a display.

Discussion and conversation about book arts and the Caxton Club in general continued earnestly until the ULC staff rolled away the comestibles at the pre-scheduled 8pm, when the rest of us headed off into the night, with our beads and masks at hand.

Despite the fact that only Tom Joyce grabbed the red beads of Americana, Tom was asked to continue the quest for others who would like to pursue that interest area, but who could not attend on Fat Tuesday. Tom agreed, and invites anyone with an Americana interest to let him know by contacting him at t.joyce@comcast.net. Similarly, anyone interested in Nature and the Sciences might contact Tom as well to see what are the prospects. The green beads, however, are no longer available. Lisa Pevtzow took them home for her children to enjoy.

I do not know what it is, but there is a photograph of something called a Caxton Club Sandwich at

foodsofjeff.blogspot.com/2011/07/dining-out.html

The sandwich is served by the William Caxton Hotel and Pub in Tenterden, near the Kent & East Sussex Railway depot.

Speaking of bookshops, after two years of trying, octagenarian Roger Carlson finally closed Bookman's Alley in Evanston at the close of 2013. Roger fell again and re-injured himself in December, and that may have been a sign that it was time to go. It is already missed. Roger is mending.

And on the subject of Evanston bookshops, a press release tells that the Chicago Rare Book Center acquired two titles from the famed Renaissance publishing house of Aldus Manutius. One was a 1502 copy of *Maxims of Valerius Maximus*, the renowned Roman rhetorician. It sold in February, but a handsome 1541 copy of Castiglione's *The Courtier*, is still in the market as of this writing, should your shelf of Aldines still have a space to fill.

The mail brings an invitation for all from member Martha Chiplis. It's Thursday, April 10, from 5:30 to 7:30 at Columbia College Chicago Center for Book and Paper Arts, 1104 S. Wabash, Chicago.

It's a celebration of two new books on letterpress: **For the Love of Letterpress** by Cathie Ruggie Saunders and Martha Chiplis, published by Bloomsbury and **Adventures in Letterpress** by Brandon Mies, published by Laurence King. A discussion will follow short presentations by Brandon, and Cathie and Martha, on their two newly released publications.

And this just in from Megan Cotugno, Senior Editor at the Bradford Press (847-581-8139, mcotugno@bgeldt.com).

“We are a small publishing company that specializes in the accurate reproduction of 18th and 19th century first edition, first issue books. We are looking for a first edition expert to help us with a new collection of titles we are working on. This person would act as our consultant in both making sure we are accurately replicating these first editions – by providing specs, reviewing printer's proofs, and lending expertise – AND helping us to acquire the rare first editions to scan. Some of the titles that we are looking to reproduce include *Jane Eyre*, *Adventures of Robinson Crusoe*, *The Scarlet Letter*, and *The Last of the Mohicans*.”

If that's you, give her a call.

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Book and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

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

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"The Czech Avant-Garde Book"** (a look at how the Czech avant-garde sought to completely reimagine book design), Ryerson and Burnham Libraries, through April 7.

Chicago Architecture Foundation, 224 South Michigan Avenue, Chicago, 312-922-3432: **"Chicago: City of Big Data"** (how data impacts you and the world around you), opens May 8.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Exotic Orchids: Orchestrated in Print,"** through May 11.

Chicago Cultural Center, 78 E. Washington Street, Chicago: **"Mecca Flat Blues"** (photos of what was a hotel during the 1893 World's Fair, then home to middle-class black residents, and demolished in 1951), through May 25.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Vivian Maier's Chicago"** (Maier spent her adult life as a nanny but devoted her free time and money to photography), through summer.

Columbia College Center for Book and Paper Arts, 1104 S. Wabash Ave., Chicago, 312-269-6630: **"Social Paper"** (charts the evolution of the art of hand papermaking in relation to recent discourse around socially engaged art), through April 5.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"Inara Cedrins: Poetic Prints"** (linoleum block prints in which natural forms intertwine with poetry fragments by the poet, translator, and artist), eighth floor north wall, through April 11. **"Transitory Matter: Works on Paper by Hannah Ireland"** (combines an array of processes to create enigmatic work inspired by her memories of exploring

natural places, most recently remote parts of Australia, Spain, and Portugal), eighth floor north cases, through April 11.

Loyola University Museum of Art, 820 North Michigan Avenue, Chicago, 312-915-7600: **"Elegant Enigmas: the Art of Edward Gorey"** and **"G is for Gorey - C is for Chicago: The Collection of Thomas Michalak"** (two exhibitions of Gorey's legacy through hundreds of original drawings, works, and illustrations, and ephemera of popular culture), through June 15.

The Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Home Front: Daily Life in the Civil War North"** (major exhibition of more than 100 items that focuses on the enormous, and costly, effect the war had on civilians), through March 24.

Northwestern University Block Museum of Art, 40 Arts Circle, Evanston, 847-491-4000: **"The Left Front: Radical Art in the 'Red Decade,' 1929-1940"** (revisits a moment in U.S. cultural history when visual artists joined forces to form a "left front" to make socially conscious art), through June 22.

Northwestern University Library, 1970 Campus Drive Evanston, 847-491-7658: **"Ancient Monuments of Rome: Reconstructions by the Students of the Académie Française From the Revolution to the 1880's"** (best and most interesting reconstructions published by the French government) through June 14. **"Best of Bologna: Edgiest Artists of the 2008 International Children's Book Fair"** (illustrations featured at the Bologna Book Fair, the world's largest annual children's book event), ongoing.

Smart Museum, 5550 S. Greenwood Ave. Chicago, 773-702-0200: **"Performing Images: Opera in Chinese Visual Culture"** (showcases how operatic characters and stories were represented in a wide array of media including ceramics, illustrated books, painted fans, prints, photographs, scroll paintings, and textiles), through June 15.

University of Chicago, Joseph Regenstein

Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: **"Imaging/Imagining the Body as Text"** (explores the intersections and contrasts between imaginative artistic depictions of the human body and the more literal imaging of the body or parts of the body created in anatomy and medicine), March 25 through June 20.

Send your listings to lisa.pevtzow@sbcglobal.net



Washington Library: Inara Cedrins
LINOLEUM BLOCK PRINT



Chicago Cultural Center: Mecca Flat Blues
EXHIBIT PUBLICITY PHOTOGRAPH



Harold Washington Library: Hannah Ireland
WORKS ON PAPER

Caxtonians Collect: Robert Boyle

interviewed by Robert McCamant

“Charmed” is what I would call Bob Boyle’s life. At many critical junctures in his interesting life, luck seems to have played a positive role.

Take when he is heading off to college. [He is 16 years old; the year is 1949.] It is all set: he would attend Michigan State. Then, just a couple of weeks before he is due to start, the school of journalism at Northwestern comes through with a full-ride scholarship. His high school journalism teacher, who was absolutely convinced that he was perfect for the same career she had pursued, had called on old friends to be sure he followed her path.

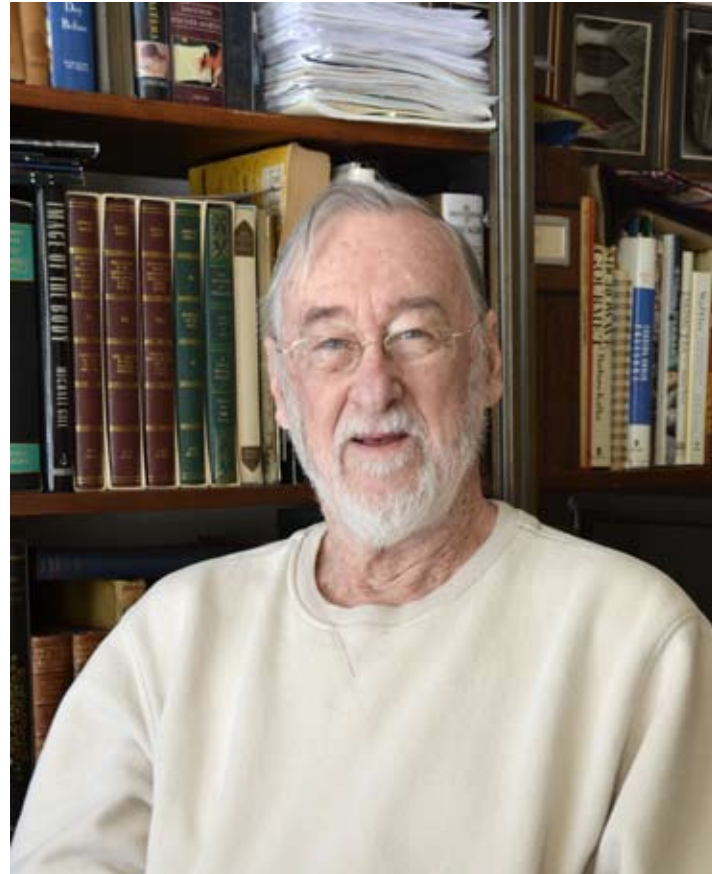
Then there was the time in college when he was observed picketing Joseph McCarthy. The administrators in the education program, who had close ties to Evanston Township High School, decided that such a dangerous character was too big a risk for ETHS. They instead offered him New Trier as the place to do his student teaching. “And that,” he explains, “was how I started my 35 years at New Trier.”

Or take the time when he was unexpectedly told that he’d be teaching American Literature to high school juniors. He had a free summer between the news and when he would be doing it, so he decided to spend the summer in Old Saybrook, Connecticut, reading Melville and Hawthorne, visiting New England towns, and – this is the capper – taking the train into New York City every Friday for a matinee and an evening performance. He’d always enjoyed theater, but this immersion in the best the country had to offer sealed the deal. The fact that Katharine Hepburn was a neighbor, and relied on him for help at the store from time to time, was icing on the cake.

Boyle claims that he is no longer a book collector. When he and his partner, Mac Detmer, moved into the Three Crowns retirement community in Evanston, he gave away quite a few books. The largest number, 4000, went to Dan Crawford and the Newberry Library book sale. Church of the Ascension got his bible books – reference and commentary, which he had collected while teaching the bible as literature at New Trier. A Chicago school for performing arts got his plays, and the Brown Elephant got his cookbooks. He can still use his foreign language dictionaries and other reference materials because they’re in the resident library at Three Crowns.

However, he did keep his first edition of

Joyce’s *Dubliners*, and he was able to show me his Leonard Baskin edition of six poems by Hart Crane. His copy of *Howl*, a paperback – with two staples – is on his bookshelves somewhere, but it is so slender as to make it hard to find. [Perhaps he should be more careful. I found some on Abebooks for \$4-



6,000.] One might be inclined to say that he is still a collector, in short – he just doesn’t have quite so many books.

Up on the top shelf is a bound copy of his PhD dissertation. This represents another bit of good luck. When he was in mid-career teaching at New Trier, journalism had grown stale, so he branched out and taught some theater courses. However, the visiting school examiners pointed out that he didn’t have anything on his resume which legitimated that. So, after looking into Harvard (too snooty) and Edinburgh (which required six [!] foreign languages), he settled on NYU, where he managed a PhD mostly *in absentia*. There were some summers in NYC, and one term commuting by plane for one class per week, but he rapidly tested out of class work, and the rest was his thesis.

The topic was the end of the Elizabethan theater tradition. The prevailing theory was

that the Puritans did it to the theaters, but his was that the theaters did it to themselves. He did his research using original sources. “I benefited from the fact that Xerox decided to microfilm the books in English libraries at the start of World War II,” he explains. “So I was able to study plays in their original editions

in the basement of Deering Library [at Northwestern].” A few trips to Italy and one to the Beinecke Library at Yale also helped.

In the end he was “Dr. Boyle” to his students, and he taught theater and directed plays – including 15 productions of Shakespeare – at New Trier until 1988. He also was the sponsor of the school newspaper right up to the end. Upon “retirement,” he moved on to Northwestern, where he placed education students in student teacher positions all over the North Shore for ten years. He also worked at the New-

berry, where he brought practicing teachers in for seminars with experts and encounters with original materials. “I remember one memorable time when I got Charles Cullen – then the head of the Library – to show the teachers Jefferson’s personal copy of the Federalist Papers, with all his annotations. It opened up their minds.” His final job was giving “instant methods courses” to bright young teachers at St. Gregory high school. In 2005, with 52 years in education, he actually retired.

I got to know Bob and Mac through my wife. She and Mac were both on the board of Bach Week Festival, so Bob and I were spouses along on board social events. Bob started talking about figuring out how to deaccession his books for the move to Three Crowns, and I immediately surmised that he’d find the Caxton Club of interest. In 2008, I nominated him and he joined.

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Photograph by Robert McCamant



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Bookmarks...

There will be no luncheon in April.

See the insert to this issue for details on the 2014 Annual Symposium to be held at UW-Madison on April 26, with special member-only activities the day before. This event is organized by the Caxton Club and the Bibliographical Society of America, in cooperation with the libraries of the University of Wisconsin in Madison.

No April luncheon. April dinner: Union League Club, 65 W. Jackson Boulevard. Timing: spirits at 5:00, program at 6:00, dinner at 7:00. Dinner is \$48, drinks are \$5 to \$9. For reservations call 312-255-3710 or email

Dinner: Wednesday, April 16, 2014, Union League Club
Richard Wagener
“Not a Hoover” – An Engravers Journey into
the World of Fine Press Books

Wood engraver Richard Wagener’s art conveys an intimate personal contact with his subjects through the technical expertise that makes his work so sought after. Educated in biology and based in northern California, Wagener creates work with regional focus and strong connections to the natural world. These themes appear in recent collaborations with The Book Club of California on *California in Relief* and *The Sierra Nevada Suite*. His works have wide appeal. They are in Grolier and Huntington collections, and the Houghton and British libraries. His presentation to us will show the highlights of his work, including pieces just released in mid-March in Australia, and explore Wagener’s journey from painting to print making, wood engraving, and fine press books. **THIS WILL BE A REVERSE PROGRAM: to accommodate students and nonmember collectors, the schedule will be: drinks at 5, talk at 6, and dinner at 7.**

caxtonclub@newberry.org. **Please reserve by noon Friday for Wednesday dinner.**

Beyond April...

MAY LUNCHEON

May 9, at Union League, Tom Staley, recently Director of the Ransom Center, Austin, will speak about his years of adventure tracking books, manuscripts, and archives from the greatest writers and artists of our time. Also: Malcolm O’Hagan will speak of his dream becoming reality: an American Writer’s Museum in Chicago.

MAY DINNER

May 21 at Union League, Paul Needham, who is Scheide Librarian at Princeton, on “The Gutenberg Bible that Did Not Come to Chicago.”

JUNE LUNCHEON

We will conclude our spring luncheons with Martha Chiplis and fellow author Cathie Saunders talking about their book, *For the Love of Letterpress*. June 13 at the Union League.

JUNE DINNER

John Neal Hoover, Director of the St Louis Mercantile Library, will speak on June 18, with topic to be announced.