

Should You Read Harry Potter?

Gryffindor wins the cup!

Dan Crawford

When a book becomes so hot that within half a decade of publication some dealers (obviously in fantasy worlds themselves) ask \$25,000 for the first printing, it cannot be ignored.

For those who have steadfastly ignored the subject, Harry Potter begins as a ten-year-old in the custody of an aunt and uncle who despise him, and a cousin who uses him as a punching bag (when he can be caught; Harry doesn't get fed much, so he's light and speedy.) Old enough to be sent away to school, Harry is being equipped for a dreary sixth-rate establishment when word arrives (by owl) that he is to prepare for his first term at Hogwarts. Hogwarts, which exists in a universe just off our own, is a school for young witches and wizards. Harry now learns what happened to his parents at the hands of He Who Must Not Be Named, and because the same thing did not happen to him, he is one of the most famous people in the world of wizards.

Here, then, are the basic strands of the plot: Harry has to deal with a new school, a new world, and a new role: that of celebrity, which means that hundreds of people he's never met already love him or hate him. Each book of the seven-novel series covers one year of school, devoting equal attention to schoolwork, classmates, and the eternal battle between good and evil.

Now, on to the question you've been waiting to ask. Are these books any good? Or are they just another inexplicable fad like Tickle Me Elmo?

The answer is yes.

Yes, the fad has assumed ridiculous proportions (though we've seen worse). But yes, in this case, the fad has grown around a series of

books that can stand with the classics of modern fantasy.

J.K. Rowling, author of the five Harry Potter books so far in existence, has a talent for building characters. (You know the teachers and students at Hogwarts; you went to school with them yourself, only somewhere else.) Her timing and her skill with spooky suspense are deft, and she shares with John Dickson Carr the nasty habit of tucking a clue where you won't notice it until it jumps out at you later in the story. Building an entirely new world is difficult enough, but she has mortared the bricks with both logic and humor. (It is mere logic that each of the four halls of Hogwarts should have not only its own traditions and passwords, but its own resident ghost. But the resident ghost of Gryffindor, Harry's hall, is the morose Nearly Headless Nick who, because his executioner got sloppy, is now barred forever from the exclusive clubs of truly headless spectres.)

Harry himself is related by ink to great fictional heroes. Like Dorothy in Oz or Alice in Wonderland, he is fascinated by creatures that would make most of us duck under the bed. Like Frodo Baggins (and the heroes of countless imitations of *The Lord of the Rings*), he is convinced that there has been some mistake when the welfare of the universe winds up in his hands, but reaches within himself to find resources to meet the challenge. He is the hero of every school yarn, contending with snobbish classmates, sinister professors, and the challenges



J.K. Rowlings, creator of Harry Potter and author of Harry Potter series.

of the playing field. (The game here is *Quidditch*, which as invention and as plot device is not the least of Rowling's strokes of genius.) He is the protagonist of a thousand juvenile mysteries, creeping through hidden passages to find long-hidden secrets. He is even D'Artagnan, acting sometimes before he thinks, and enjoying the assistance of close friends whose perils worry us as much as Harry's own. (In this group must be included not only his classmates, Ron Weasley, Hermione Granger, and Neville Longbottom, but the superb Hagrid and headmaster Albus Dumbledore.)

As a point of reference for the books themselves, they start out rather Roald Dahl and



Musings...

CAXTONIAN

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Before there was J.K. Rowlings, there was a poet who wrote, "When the frost is on the punkin, and the fodder's in the shock." Before there was J.R.R. Tolkien, this poet wrote of "Little Orphant Annie": "You better mind yer parents, an' yer teachers fond and dear,/An' cherish them 'at loves you, an' dry the orphant's tear,/An' he'p the pore an' needy ones 'at clusters all about,/Er the Gobble-ans 'll git you/Ef you/Don't/Watch/Out!" Before there was a T in Man, a Pooh Bear, or a Grinch, there was the "Raggedy Man," who, while free from the restrictions of society, was fully capable of determining his own destiny

The children's poet who gave to the world the marvelous rendition of a simpler life on the farm in the early Midwest was the Hoosier Poet, James Whitcomb Riley (1849-1916). Born in Greenfield, IN into a "Child's World" he never tired of recalling with fondness and recording in rustic dialect, Riley spent his entire life in pursuit of an ideal, a vision he struggled to achieve for himself.

When he died, according to his biographer Elizabeth J. Van Allen, he was the "most popular and successful poet in America. In his home state, he had reached a status approaching sainthood." Beginning in 1911, the schools of Indiana began celebrating the poet's birthday on October 7, and by 1915, the celebration became a national event. The State honored him in death by having his body lie in state in the rotunda of the State Capitol, an honor no literary figure in Indiana had received. In a seven-hour period, more than 35,000 people, including thousands of children, paid respects to their beloved poet.

Devoted to books, reading, writing, and art, Riley found it difficult to conform to the regimen of the primitive school system in place in central Indiana in his youth. As a result, he was left to his own devices in his schooling. His father wanted young Riley to follow him in the law, but Riley found the study and practice of law too confining and resisted. Following his artistic bent, he became a sign painter and had his own business in the early years. But his love of poetry — particularly the poetry of Longfellow — inspired him to write verses, and he began submitting these to newspapers around his home.

But newspapers paid next to nothing for poems, although editors seldom failed to use them, and Riley had to make a living as a sign painter, working in the early years for the patent medicine salesmen traveling the Midwest. He adopted a Bohemian lifestyle and soon was performing, as lecturer, musician, and actor. It was on the platform that he made his early

meager living — so meager, in fact, that he lost two fiancés whom he courted at different times because he felt he could not afford to support a family. Perhaps the sadness one senses in the later photographs of Riley derived from not having had children of his own to love and cherish as he did so graciously the children of others.

Riley was so good at the podium — having a natural wit and a flare for acting — that when the International Copyright League gathered in New York's Chickering Hall in 1887, James Russell Lowell, chair of the event, asked Riley to be one of the speakers, placing Riley as the final act because so few people knew him. The reviews of the event suggest, as the *New York Times* stated, Riley was the "hit of the afternoon." Mark Twain is said to have called Riley the most humorous man he ever met. And when Twain and Riley were to perform together at Madison Square Garden in 1894, Twain requested that Riley be limited to presenting only serious material so he wouldn't be upstaged.

Riley was a poet, writing 1,044 poems in his lifetime. He was a musician, playing the guitar, violin, and drums. He was a performer, earning annually in excess of \$20,000 from lyceum performances in his later years. He was a journalist, working for the *Indianapolis Journal*. And he was gifted as a graphic artist — his art is highly prized today. But most significant, he was a dear friend to hundreds of his fellow citizens.

This legacy of friendship brought funds together in the Riley Memorial Association, to purchase and furnish the author's late-Victorian home on Lockerbie Square, located just northeast of the Capitol in Indianapolis — a home well worth a visit, for it is original in architecture and furnishings. These friends created a most fitting tribute in his honor, the James Whitcomb Riley Hospital for Children, now a part of Indiana University School of Medicine. This hospital, serving handicapped and severely ill children, is the seventh largest hospital of its kind in the United States.

A well-lived life is always more than the sum of all its parts — and James Whitcomb Riley, Hoosier Poet, is a remarkable example of such a life.

Robert Cotner
Editor



Riley the Bohemian graphic artist in 1872. Image from the Indiana Historical Society-Indianapolis-Marion County Public Library Riley Collection (InHi C6038), through whose courtesy it is used.

A partial chronology of books by James Whitcomb Riley 1849-1916

- The Old Swimmin' Hole and 'Leven More Poems,* 1883.
- The Boss Girl, A Christmas Story and Other Sketches,* 1885.
- Afterwhiles,* 1887.
- Pipes o' Pan at Zekesbury,* 1888.
- Nye and Riley Railroad Guide,* 1888.
- Rhymes of Childhood,* 1890.
- Neghborly Poems,* 1891.
- Poems Here at Home,* 1893.
- Armazindly,* 1984.
- A Child-World,* 1896.
- The Lockerbie Book,* 1911.
- Biographical Edition,* 1913.
- The Hoosier Book,* 1916.

— James Whitcomb Riley



Riley with neighbor children, taken for Indiana, *The Chronicle of Your State in Pictures*, a silent film produced for the Indiana centennial celebration, May 15, 1916. From the Riley Memorial Association, through whose courtesy it is used.



James Whitcomb Riley Home, 528 Lockerbie St., Indianapolis, IN. Photo courtesy of the Riley Memorial Association.



Statue of Riley erected by American school children, which stands in Greenfield, IN, Riley's hometown.

Children's Book Illustrator Milo Winter

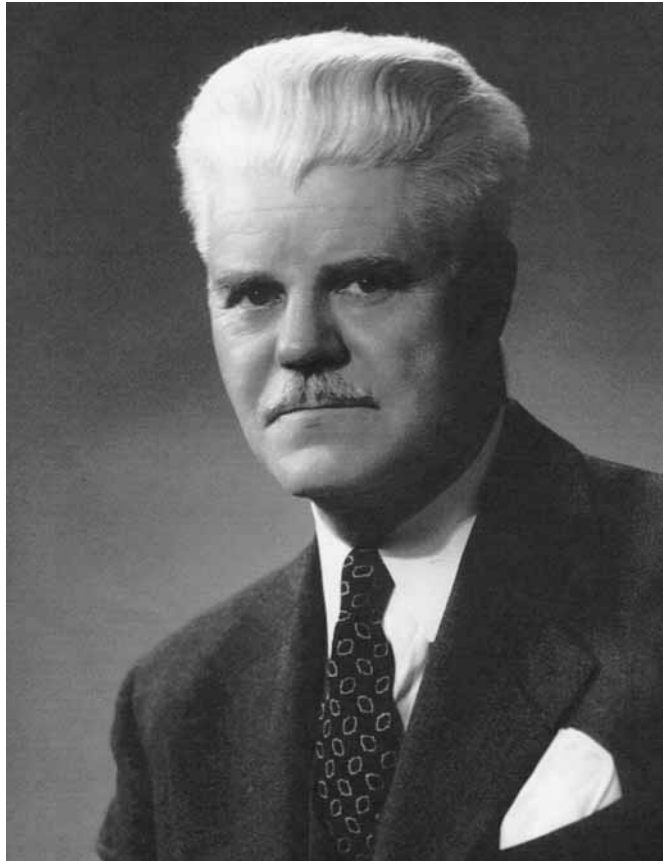
Arthur H. Miller

Milo Kendall Winter (1888-1956), a noted Chicago-based artist and illustrator of children's books, represented well a Midwestern version of early 20th Century developments in his field. These were due to printing advances and the rise of a literate middle class. Winter was a member of The Caxton Club from 1934 until he moved East, last being listed in the club's 1950 Year Book.

Chicago in the first half of the 20th Century was a great printing center, being the rail hub between East and West, and thus it had a tremendous advantage for distribution in all directions. In this situation, local printers and a few significant publishers sought local graphic artists and illustrators, especially from the 1880s and 1890s into the 1920s. Advances in printing technology enabled publishers to issue new, highly colorful artist-illustrated books for a new golden age of reading for the youngsters.

According to Caxtonian Paul Gehl, Newberry Library printing authority, new presses around 1895 to 1900 vastly increased both the scale of possible press runs and the quality of color work, with Chicago firms leading in installing and using this new equipment as it came along.

This in turn led to a new type of book illustration, which was characterized in England by the work of masters such as Walter Crane and Arthur Rackham, and on the East Coast by notables such as Maxfield Parrish, Howard Pyle, and N. C. Wyeth. A new format emerged quickly, with color plates on one side of a sheet of coated paper and spaced throughout the book, between signatures. This broke up the visual monotony of the text or even of line



Caxtonian Milo Winter, courtesy of the Lake Forest-Lake Bluff Historical Society.

engraved images, thus motivating young readers by stimulating their imaginations to continue reading through the tale or book.

Born and raised in the Midwest and trained at Chicago's School of the Art Institute (1912), Winter began by gaining acceptance through East Coast publications. Soon he also became a major illustrator of children's classics — in the mode of Crane, Pyle and Wyeth — for Chicago-based printer and publisher Rand McNally. He continued throughout his life to be active in East Coast circles as well, and ultimately moved to the New York area. By the mid-20th Century, when Winter first moved East and then died in 1956, technology had moved on and the golden age of book illustration for young readers had yielded to films, radio, comic books, and ultimately to television. But for a period of perhaps a half

century, when the illustrated children's book was a dominant form, Milo Winter was a leading mid-continental practitioner of a memorable and still pleasing and collectible art form.

For his 1950 biographical sketch in *Who's Who in Chicago and Illinois*, Milo Winter reported that he had been active as a book illustrator since 1911. In this field, he had done many books and then later served in editorial capacities for educational and juvenile publishers. Winter's major local publisher was Rand McNally, and he was a friend of Lake Bluff resident Harry Clow, president of the firm. In this period, his publisher set out to rival and compete in the field of children's classics with New York, Boston, and London houses. Notable books from Winter's

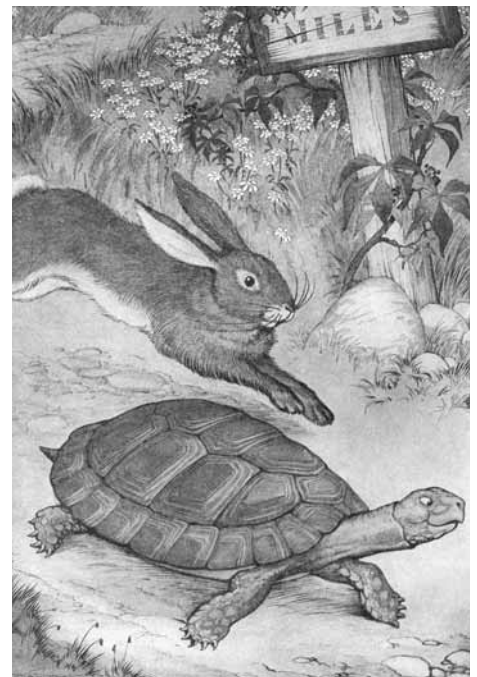


Illustration from *Aesop's Tales for Children* (Rand McNally), courtesy of the Lake Forest-Lake Bluff Historical Society.

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Children

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association with Rand McNally include Aesop's Fables and Windermere Series editions of Arabian Nights, H.C. Anderson's fairy tales, Alice in Wonderland, The Three Musketeers, and Treasure Island.

According to his son Munroe, Milo's first book in 1912, which he submitted to Houghton Mifflin in Boston, was *Billy Popgun*, a story he wrote and illustrated. This began a long and profitable association between the artist and the publisher. One of his Houghton Mifflin projects, in 1946, was a book based on a wild animal shelter west of Chicago, which he persisted in urging the organization's founder, Virginia Moe, to undertake. The result was *Animal Inn*, which Winter illustrated for Houghton Mifflin, using the then-current



Illustration from *Alice in Wonderland*, Alice with the Queen of Hearts, courtesy of the Lake Forest-Lake Bluff Historical Society.



1930s Winter muragraph of William Caxton printing, courtesy of the Lake Forest College Library Special Collections.

scratch board technique. The impressions are strikingly clear and vital, the images being in the character of English wood engravings, then also having a revival.

In the 1930s, when murals were in vogue, Winter produced a series of 12 historical

paintings reproduced on boards, called *Muragraphs*, for libraries and schools. A few of these can be seen in the Historical Society exhibit. Queen Elizabeth I and Robin Hood formerly were on view at Lake Forest's Gorton School; they are on loan from local historian Shirley M. Paddock's collection. The *Muragraph* of William Caxton is on loan from the Lake Forest College Library's collection, acquired recently by the Martin Rosenthal Memorial Library Fund from Caxtonian antiquarian bookseller Thomas Joyce.

The Winter family still owns several examples of original art work by Milo Winter, some on display in the Lake Forest museum exhibit. These colorful, sharp, and charming images, such as *Thumbelina* from Rand McNally's Windermere Series volume of Hans Christian Andersen's fairy tales, reveal Winter's status as a peer of the better-known, great illustrators of the early 20th Century. This exhibit adds Winter to the established canon of significant Chicago book illustrators. ❖



Illustration from *Treasure Island*, Long John Silver in front of the inn, courtesy of the Lake Forest-Lake Bluff Historical Society.

Author's note: An exhibition, "A Whimsical Touch: the Book Illustrations of Milo Winter" is on view through August 22, 2004, at the Lake Forest-Lake Bluff Historical Society museum, on Westminster Road just east of the Metra North Line train station. The hours for viewing are 1:00 p.m. to 4:00 p.m. on Tuesdays, Wednesdays, Thursdays, and Sundays. The exhibit was produced by the Society's executive director Janice Hack and collections manager Elizabeth Hedslund. A guided gallery visit led by Arthur H. Miller and Shirley M. Paddock will take place on Sunday, February 8, 2004, at 2 p.m. The exhibit is sponsored by the Lake Forest Bank. For more information, call the Society at 847/234-5253. The author is grateful to Paul Gehl, Janice Hack, and Munroe Winter for generous assistance relating to biographical and technical matters.

Terence A. Tanner, 54, Antiquarian Bookseller and Former Caxtonian

Edward C. Hirschland

When Fanny Butcher, doyenne of the book trade in Chicago, let two of her employees go in 1928, the fired “girls,” Frances Hamill and Margery Barker, started their own shop—one selling antiquarian books. Ms. Butcher said they’d never make a go of it. But she was wrong. The new business, called Hamill & Barker, became one of the preeminent destinations for booklovers around the world. Their successor, Terence A. Tanner, who started working for Hamill & Barker in 1975, died on December 11 at age 54 after a yearlong struggle with esophageal cancer. Terry was a former member of the Caxton Club.

Born in Chicago in 1948, Mr. Tanner grew up in south suburban Dolton. After two years at Thornton Junior College, he transferred to Knox College in Galesburg, Illinois. Throughout his college years, for extra money Mr.

Tanner dug ditches part-time on a sewer crew in the south suburbs. He graduated from Knox in 1970 with a degree in mathematics.

It was at Knox that he met Eileen M. Rivers, whom he married in 1975. They had one daughter, Meredith Anne.

A man of deeply held principles, Mr. Tanner refused to be drafted into the armed services during the Vietnam War. While awaiting sentencing after his arrest, he wrote entries for *Encyclopaedia Britannica*. He was finally exonerated in a court hearing and never went to prison. In 2000, he returned his Eagle Scout badge, which he had earned as a teenager, to the Boy Scouts. He explained in an accompanying letter his view that the Scouts had no business excluding gays.

Mr. Tanner’s professional career started in the early seventies with Van Allen Bradley, literary

editor of the *Chicago Daily News*, who sold used books as a sideline. Later, he was hired by Kenneth Nebenzahl, an antiquarian bookseller who says, “Terry was one of the best bookmen I’ve ever known. I’ve never known anyone inside or outside the business with more integrity. His bibliographic expertise, knowledge of literature, history and science was unequaled.”

Mr. Tanner became a book scout, finding salable works for other dealers. Two of these were Frances Hamill and Margery Barker, who took him on in 1975 as their assistant, and later partner, in their Wrigley Building shop. After Ms. Barker’s death in 1980, Mr. Tanner continued to work with Ms. Hamill

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Potter

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move into Enid Blyton, with touches of Tolkien and Mervyn Peake. (There is the faintest suspicion, as the books go along, of Patricia McKillip, whose hero, a rustic king from Hed, begins his series tussling with his brother in the mud and ends up as rather more and yet rather less than fully human.) In the two promised, but as yet unpublished Harry Potter novels, we have been promised darker dangers and deeper trouble.

But will you like the books? Nobody likes every book. (I’ve read only the first two sentences of *Bridges Of Madison County* myself.) There’s nothing wrong with people who don’t like Harry Potter. Some prefer their adventures to take place on Chincoteague, while others prefer to visit Dodge City, or Roswell, or the playing fields of Tunis. (John R.)

One can say only that the joy of visiting Hogwarts will probably be at least as satisfying as associating with Tickle Me Elmo. And for Harry Potter you won’t need batteries. ❖

Why I like the Harry Potter Stories

Elizabeth Murray



Editor’s note: Elizabeth Murray is a 12-year-old seventh grader in Cross Lutheran School, Yorkville, IL. She is the daughter of Patrick and Kelly Murray. She and her younger sister Theresa are avid readers and excellent students. We welcome

Elizabeth’s thoughts on the Harry Potter series, which she has read completely and some books twice.

I enjoyed the Harry Potter books because they are so well written. Each book just captures you as soon as you pick it up, taking you through the entire plot before you can put it down.

Every book has its own plot that connects to the other books. After reading the most recent books, you can see how everything correlates to each other. The plots are so intricate, yet somehow they always end up falling into place. In the last book, everything was so unexpected, the secret weapon, the Order, Sirius, and Dum-

bledor’s mistake, but you can still see how everything fit into the story.

Another reason I enjoyed the Harry Potter series was because J. K. Rowling was so clever and extremely detailed in her writing. She came up with things that are beyond my wildest dreams! She has a good story line and, when she writes it so well, describing everything, it interests you very much. You start to think you’re really at Hogwarts, with Harry and his friends, even though you know you’re not. The author makes you feel just like you’re supposed to feel. When Professor Snape or Professor Umbridge is mean to Harry, you feel angry. When Voldemort’s around, you feel scared.

Overall, I think that J. K. Rowling wrote an awesome set of books. They are good all the way through, and they never get boring to read, even the second time through. The author is a good writer with creative ideas and plots, and so I think her books turned out very well. ❖

Terry Tanner — A remembrance

Thomas J. Joyce

Terence A. Tanner died a double-handful of days before his 55th birthday, which would have been December 21, 2003. His death leaves a sizeable hole in the Chicago-area rare book trade, just as his life made a substantial mark on the rare book trade far beyond Chicago.

Terry was born in south Chicago, but his formative years were in the south suburbs. I got to know him mostly through the Boy Scouts, where he became Senior Patrol Leader, and the troop's third Eagle Scout.

After an unremarkable high school career, he graduated from the hard school of Knox College (a school with a surprising number of book-selling alums for so small a college) with a degree in Mathematics. While in Galesburg, Terry had discovered Mr. Clare Van Norman's Book Company, and learned some serious booklore from his septuagenarian friend. Back in Chicago, Terry and I discovered Van Allen Bradley's new Michigan Avenue rare books office (upstairs from the Millionaire's Club), and before the next year arrived, Terry had been hired as Bradley's office manager. Bradley had already authored *Gold in Your Attic*, and *More Gold in Your Attic* (based on his *Chicago Daily News* column, "Gold In Your Attic"),

Tanner

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until she died in 1987, at which time Mr. Tanner became sole owner of Hamill & Barker. He moved the shop to Evanston in 1988 and continued to run it at the time of his death. The disposition of the business is currently being decided by the family.

In 1983 Mr. Tanner wrote a book on the Southwestern author Frank Waters. Other publications include *The Private Press in the Midwest* (1973); *Between the Waters and the Wind*, a catalog of an exhibit at Knox of the library of Lawrence J. Gutter (1979); *The Mormon Press in Nauvoo, 1839-1846* (1988); *Newspapers and Printing Presses in Early Illinois* (1993); *Kierkegaard: A Bibliographic Catalogue* (1994); a bibliography of Thomas Ford's *History of Illinois* (1995); *Some Corrections &c. to Cecil Byrd's Bibliography of Illinois Imprints 1814-1858* (2001); and a new journal

and both of us helped him to do the finishing touches on his original edition of *The Book Collector's Handbook of Values* (1972) [N.B. Bradley's editor at Putnam's was William Targ, whose own adventures as a used bookseller in Chicago were related in his *Indecent Pleasures*.]

Years later, after intermittent bouts of self-enjoyment as a book scout, and after a stint working for Kenneth Nebenzahl, Inc, at the southeast corner of Michigan Avenue at the Chicago River, Terry was hired to fill the staff vacancy for the internationally renowned booksellers of Hamill & Barker, then located on the 19th Floor of the Carbide & Carbon Building, about a block south and a handful of floors below Nebenzahl's. Not long afterward, H&B relocated to the northwest corner of Michigan Avenue and the Chicago River when they moved into the south half of the Wrigley Building.

Terry became indispensable to his employers. To their already legendary establishment, he brought new and renewed focuses on Americana, early Illinois-ana, and Chicago history and writers, science and mathematics, while he learned from them great amounts of knowledge about incunabula, early printing, and European literature — especially English. Terry became a real equal in the firm when Margery Barker left him her share of the firm in her will — as well as her vintage Mercedes-Benz coupe, a car we could never have imagined his owning.

When the octogenarian Miss Hamill receded from the day-to-day business, Terry became the managing partner. After her death, he decided

devoted to psychoanalysis and the life and works of Sigmund Freud called *Arc de Cercle* (2002). Hamill & Barker catalogs and sales lists have been saved by collectors for the often witty and always erudite bibliographic descriptions written by Mr. Tanner. In the early 1900s, Terry served as a director of the Illinois State Historical Society in Springfield.

In addition to his wife and daughter, Mr. Tanner is survived by five sisters, Linda (Thomas) Planer, Patricia (Buzz) Buttle, Kathy (Edward) Smith, Susan Tanner, and Ellen "Pepper" Tanner. In lieu of flowers, please make contributions to Hospice of the North Shore in Skokie, National Public Radio, or Doctors Without Borders. ❖

to move the business from the splendid office in the tower of the landmark Wrigley Building to a more cost-effective ground-floor building on the Evanston side of Howard Street, a much shorter commute from his home and family in Skokie.

It was possible to become somewhat jaded in the rarified atmosphere of Hamill & Barker. After handling multiple copies of a book like *The Nuremberg Chronicles*, in Latin or German, the next one will not give you the same thrill as the first one. Terry branched out from his other interests — such as Mormon history — and developed his fascination with Freud and Freudianism, to the point where his book selling began to "take a back seat." Indeed, it culminated in Terry's founding, editing, and publishing a new journal, *Arc de Cercle*, dedicated to the mind sciences. In his usual way, Terry poured all of his focus, passion, and acuity into that project, but its continuation was cut short by the onset of cancer.

Caxtonian David Meyer published the masterful descriptive bibliography, which Terry wrote about the writings of the remarkable Native American author Frank Waters. Terry and I were first introduced to the work of Frank Waters by Caxtonian Durrett Wagner and his partner, who had purchased the Swallow Press, which had published several of Waters' novels.

Terry never did write his proposed history of book selling in Chicago. In addition, of course, to numerous bookseller's catalogues, Terry compiled a learned catalog for a display of Midwest Private Presses for Northern Illinois University's Library, and he contributed extensively to catalogues of selections from the *Chicago-ana* of Lawrence J. Gutter. Terry also compiled an extensive addenda, with corrections and additions, to Cecil K. Byrd's *Bibliography of Illinois Imprints 1814-58*.

Between the years that Terry was 30 and 40, and after he had worked with Van Norman, Bradley, Nebenzahl, and "the girls," I always asserted that he was the most knowledgeable antiquarian bookseller under the age of 40 in the United States. Over the age of 40, there may be others who eventually approached the breadth, and length, and depth of his understanding of the business and its minutia, but I do not know anybody who surpassed him. Now he can compare notes with Dibdin, Charles Evans, Wright Howes, and, once again, Van Allen Bradley. With his passing, so too passes the 75-year-old firm of Hamill and Barker. Chicago will take little note of it, but we, Terry's many friends and colleagues, will not fail to remember — and to miss greatly — Terry Tanner. ❖

Bookmarks...

Dinner Program

January 21, 2004

Sid F. Huttner

“Lucile: The Other Woman in My Life”

Many Caxtonians know Sid Huttner from his days at the University of Chicago. Since 1999, he's been at the University of Iowa as head of the library's special collections. In his spare time, Sid has become the world's leading authority on *Lucile*, a not particularly good book of poetry, which was issued in a staggering 2000 or more editions between 1860 and 1938.

Lucile was written by one Owen Meredith, the pseudonym of Edward Robert, first Earl of Lytton (1831-1891), son of the novelist Bulwer-Lytton. Here is the start of Huttner's own summary: "The book is a novel-length narrative poem composed of iambic pentameter lines, about 6,000 of them, more or less rhymed, couplet by couplet, relentlessly through description, letters, dialogue, and even footnotes. The plot, based on a novelette by George Sand, concerns a wealthy young widow, Lucile, Comtesse de Nevers, who ten years before the story begins had courted with the English Lord Alfred Vargrave, who is about to marry another woman, Miss Darcy — though mutual feelings remain. Now living on the Continent..." In short, not a book most people would collect to read.

But it is a fascinating book to collect. For example, one Chicago publisher, Belford, Clarke & Co., produced some 32 editions and variants of the book, ranging from modest "home editions" through lavish gilt-edged and padded copies. The story of the editions is also the story of copyright in the US and England. Huttner again: "Foreign titles had no American copyright protection in this period, but American publishers did, by and large, respect a trade practice of not poaching on each other's titles. This gentleman's agreement began to break

down in the 1870s, and it was gone, gone, by the end of the 1880s. The Copyright Act of 1891 for the first time extended copyright protection to writers in other countries if those countries, in turn, extended it to American writers, but it offered no protection to titles by foreign writers published before its enactment. A title with a juicy sales record, like *Lucile*, was fair game for anyone who took the effort to produce an edition. Some 75 American publishers did make that effort, each bringing out one, a handful, a dozen or two, or a couple of hundred editions between 1880 and 1920."

Huttner is a most entertaining speaker, and this promises to be a convivial evening about a subject both serious and fun. Begin the New Year with a fine dinner and lively, thoughtful entertainment at the January dinner meeting.

Robert McCamant
Vice President and
Program Chair

February Luncheon and Dinner programs

On Friday, February 13, 2004, our own Susan Jackson Kieg will tell of her graphic design work over the past 40 years in the Shaker Village of Pleasant Hill, KY. Using photographs and her own art, she will bring to life this important communal setting in Shaker life in America.

On Wednesday, February 18, 2004, Richard Kuhta, Librarian of the Folger Shakespearean Library, Washington, DC, will speak on "Caxton to Langston: Celebrating Books and Their Owners." He will elaborate on the topic of provenance in the book collecting world.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, BankOne Plaza, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm. Dinner meetings begin with spirits at 5pm, dinner at 6pm, lecture at 7:30pm. Members planning to attend luncheons or dinners must make advance reservations by phoning the Caxton number, 312/255-3710. Luncheon for members and guests, \$25. Dinner, for members and guests, \$45.

Luncheon Program

January 9, 2004

Jill Summers and Emily Reiser,

Caxton Fellows

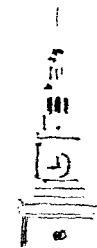
“Bookish Projects for Bookish People”

Jill Summers and Emily Reiser, Caxton Fellows and graduate students at the Columbia College Center for Book & Paper Arts, will give a short slide presentation on their most recent artists' books. Jill will show works in which she strives to combine seemingly disparate elements in bindings related to her content, to comment on the completely hidden, lingering just below the surface, or the completely obvious but ignored. She will also discuss her current in-progress project, *Three Flat: An Audio Novella*, for which she was recently awarded an Albert P. Weisman Grant to complete.

Emily will show her latest project "The Bedbug Book." It is the result of her participation in the Center's class "Editions," in which students must conceptualize, write, make the paper for, create illustrations, letterpress print, and "bind" or build the results in an edition of at least 10. She will take you through the various stages involved in the production and present the finished piece. She will also exhibit some of her other traditional and non-traditional work.

Many of their works will be available to examine in person. The scholarship program of The Caxton Club is one of the fine enriching enterprises of the club, and it will be a great pleasure to meet and hear our first two scholars, Jill and Emily. Don't miss this first meeting of 2004 — with your friends and colleagues of the book.

Edward Quattrocchi & Leonard Freedman
Co-Chairs



Truman Metzel