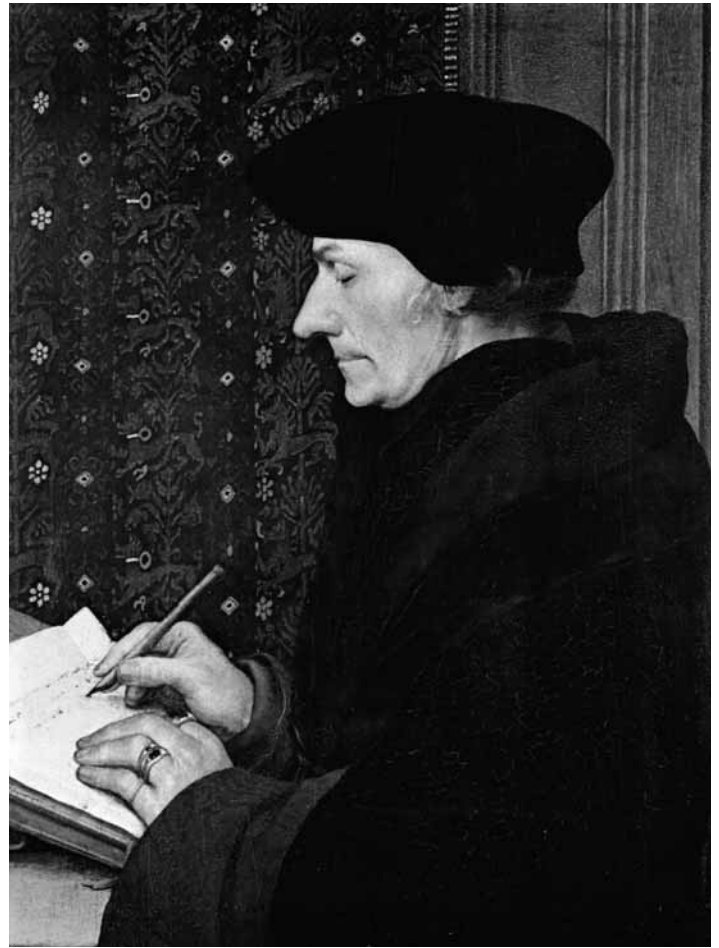


Wise Fools: Erasmus and More



Thomas More (left) and Desiderius Erasmus, in portraits by Holbein.

Ed Quattrocchi

In the early 16th century Desiderius Erasmus and Thomas More were in the vanguard of those scholar/humanists endeavoring to spread the wisdom and eloquence of Scripture and classical works in translation to the ever-widening audience of Renaissance readers. On March 31, 2007, the Caxton Club, in conjunction with the Newberry Library, will sponsor a second annual symposium. This year's will consider the past and future of literary and informational translations under the general title, *Remodeling the Tower of Babel: The Transla-*

tor's Role in a Shrinking World. This day-long symposium will aim to inform a broad public of professionals and interested bibliophiles about current scholarship in literary translation studies. In our time the impact of translation on literary, cultural, and political activities has become increasingly significant in our shrinking global village.

The major problems confronting the world today transcend boundaries of language, culture and politics, but translation has been at the nexus of cultural exchange since the European Middle Ages. William Caxton, in addition to being England's first

printer, was also a prolific translator involved in commerce as well as in politics. From his more than 30 years on the continent as Governor of the English Nation in Bruges he was thoroughly conversant in French as well as Latin, Flemish and Dutch. In the twenty years while he was establishing himself as the most prolific printer in England, he was also translating between 20 and 30 books into English mainly from French, but also from Latin and Dutch. Although Caxton printed neither a Latin nor an English translation of the Bible, nearly one hundred Latin
See ERASMUS AND MORE, page 2



CAXTONIAN

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ERASMUS AND MORE, from page 1

Bibles and translations into all the principal European languages except English were printed before 1500. There was, however, a long delay in the production of a printed New Testament in the original Greek because this necessarily involved a challenge to the Catholic Vulgate Latin Bible, produced by Saint Jerome in the 4th century. Any scholar acquainted with both languages would be in a position to criticize and correct Jerome's New Testament. Erasmus, the most renowned scholar/translator of his time, edited and translated the first edition of the New Testament in the original Greek and had it printed at Basel in 1516. His version was immediately accepted by scholars and became the authoritative text for the next two and a half centuries. It formed the basis of the New Testament translations of both Luther and Tyndale and had a profound influence on later Protestant versions of the Bible. Before Luther emerged from being a little-known Augustinian monk to lead the Reformation, Erasmus was the preeminent Christian humanist scholar and translator in all of Christendom. Erasmus was not only a prolific translator and biblical scholar, he was also an author of popular works of literature. His *Colloquies and Adages* were perennial best sellers in the 16th century; his correspondence and travels all over the continent and England were legendary. He corresponded with more than five hundred men of the highest importance in the world of politics and thought, and his advice was eagerly sought. *The Praise of Folly*, however, which he considered a minor work, became the most popular of his voluminous writings and retains its relevance today. A satirical attack on the power structure in 16th-century Europe, both religious and political, Erasmus's *jeu d'esprit*, as he called it, was a companion piece to Thomas More's *Utopia*. Both were written in Latin, although Erasmus and More were fluent in their native languages: Dutch and English. Latin was at this time the lingua franca of the scholars and literati of Europe. *The Praise of Folly* and the *Utopia* were immediate best sellers, and far exceeded in popularity any other of Erasmus's and More's incredibly prolific literary and scholarly works. And to this day these classics are read in virtually all modern languages. *The Praise of Folly*, a fantasy that starts off as a learned frivolity, turns into a full-scale ironic encomium after the manner of the Greek satirist Lucian. It ends with a straightforward and touching statement of the Christian ideals that Erasmus shared

with Thomas More. Lucian was a favorite of More and Erasmus as well as of many Renaissance humanists. Six of Lucian's dialogues had been put into type at Rome in or by 1472. There were 35 publications of parts of his work, either in the original or translated into Latin, before 1500. Aldus Manutius issued his *Opera* at Venice in 1503, with a title-page bearing four lines in Greek, "Lucian to his Book," which have been translated thus: "These are the works of Lucian, who knew that folly is of ancient birth, and that what seems wise to some men appears ridiculous to others; there is no common judgment in men, but what you admire others will laugh at." Erasmus expresses these sentiments in *The Praise of Folly* and Thomas More echoes them in the *Utopia*. By 1505 Erasmus and More were at work translating the dialogues by Lucian into Latin; thirty-two of their versions were printed in 1506.

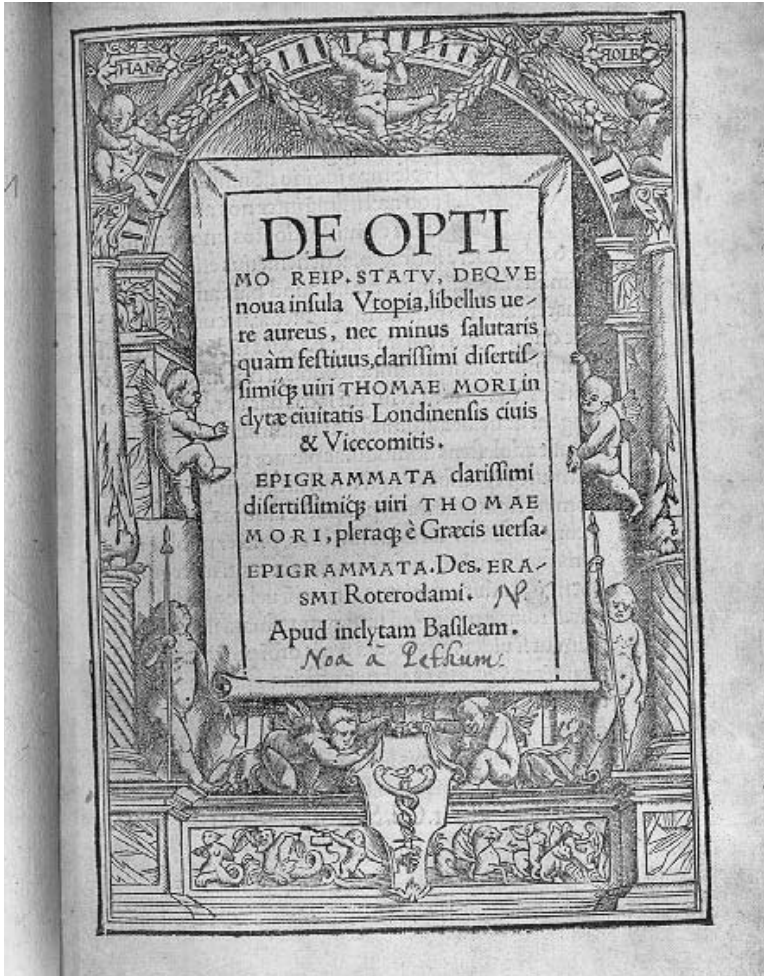
Erasmus's work as a translator encompassed both classical and Biblical texts. He went to Italy in 1506 to receive the Doctor of Divinity from the University of Bologna. From there he sent a letter to Aldus Manutius, along with a manuscript of his translations of two tragedies of Euripides. The letter is interesting not only for his exuberant praise of Aldus, but also because Erasmus cites the approbation of four of Thomas More's closest friends and mentors as references praising his translations. His letter can hardly be equaled as a panegyric of an author to a printer. The opening sentence is fulsome in its recognition of Aldus's craftsmanship as well as his scholarship: "I have often privately wished, most learned Manuzio, that literature in both Latin and Greek had brought as much profit to you as you for your part have conferred lustre upon it, not only by your skill, and by your type, which is unmatched for elegance, but also for your intellectual gifts and uncommon scholarship; since so far as fame is concerned, it is quite certain that for all ages to come the name of Aldo Manuzio will be on the lips of every person who is initiated into the rites of letters."¹ Erasmus continues with his lavish praise for another paragraph and then turns to the main reason for sending the letter: "I am sending you my translations of two tragedies," giving as references four of his English friends: "It was audacious to attempt them, of course, but it is for you to decide for yourself whether I have translated them properly. Thomas Linacre, William Grocyn, William Latimer, and Cuthbert Tunstall, who are your friends as well as mine,

had a very high opinion of them. You are aware that these men are too scholarly to be at sea in their judgment, and too honest to be ready to flatter a friend, unless they are sometimes blinded by personal affection for me.”² It is remarkable that Erasmus should cite as authorities on Latin translations from the Greek only English humanists because Erasmus, by this time, had an international reputation and was known by the leading intellectuals of Europe.

The number of mutual friends of Erasmus and More who were interested in Greek and Latin and naturally eloquent in their vernacular languages is remarkable. The number of students from the Continent, especially Germany, studying in Italy at this time far exceeded the relatively small contingent of English scholar/humanists. But the four named scholars in Erasmus’s letter had become closely identified

with Aldus. As early as 1497, almost ten years earlier, Aldus had praised them in one of his dedications: “Once a barbarous and uncultivated learning came to us from Britain, took over Italy, and still holds our citadels: but now I hope we shall have the Britons to help us put barbarity to flight, and that we shall receive from them a truly polished and Latin learning; and so the wound will be cured by the very spear that inflicted it.”³

In his letter to Aldus, Erasmus does not mention Thomas More among his English references. But all four of the others had contact with Aldus, and all are intimately related to More’s life and works, particularly the *Utopia*. These humanists were responsible for bringing the new learning, especially the study of Greek, to Oxford and Cambridge and so to the culture and learning of England. More, at this date, 1507, had not established his international reputation or his close friendship with Erasmus, which



Title page of the 1516 Basel edition of *Utopia*

was later to develop after Erasmus’s next visit to England. Erasmus’s letter to Aldus had its intended effect, for early in 1508 he went to Venice, where he worked with Aldus in his printing shop and lived in his house. There, in 1509, Aldus printed an enlarged edition of Erasmus’s *Adagia*, which immediately established him as one of the foremost classical scholars of his age, a reputation that would be augmented by every later, expanded edition of the *Adages*.

In 1510, Erasmus moved from Venice to London, where he stayed at More’s home. The good talk of these renowned conversationalists and raconteurs would naturally center around books and their publications. Erasmus, coming as he had directly from the print shop of Aldus, could inform More of the latest publications of classical scholarship and, no doubt, tell stories of the fabulous Italians. And they undoubtedly talked on the favorite topic of the humanists of the day—reform of all elements in

European society, especially reform in the Church. This stimulating interchange of ideas and wit, no doubt helped motivate Erasmus to write *The Praise of Folly*. The Latin title, *Moriae Encomium*, or in English, “In Praise of More,” is a pun on More’s name. Erasmus explains in a letter to More in his Preface to the text: “What goddess Pallas, you may ask, put that [the title, *The Praise of Folly*] in my head? First, of course, your family name of More prompted me; which comes as near to the word for folly as you are far from the meaning of it.”⁴ This wordplay is typical of the fluency and ease with which these two soul-mates corresponded. The work itself, like the title, as well as More’s *Utopia*, meaning “nowhere,” is a masterpiece of irony, castigating the abuses in all classes of 16th-century society. Aldus published *The Praise of Folly* in 1511; it passed through some forty editions while Erasmus

lived, and by 1600, it had been translated into every European language.

Unfortunately Thomas More never made it to Italy and never met Aldus Manutius, because Aldus died in 1515, a year before the first edition of the *Utopia* in Bruges, Belgium, in 1516. In 1516 More dispatched a prefatory letter and the manuscript of the *Utopia* to Erasmus and committed all the publishing details to his care. Erasmus solicited letters of appreciation from seven renowned scholars and statesmen, published in two subsequent editions in the next two years: Paris, 1517; Basel, March and November 1518.⁵ These recommendations from linguistically versatile scholars in various countries are indicative of why More wrote the *Utopia* in Latin. Such a literary work, rife with allusions to classical authors as well as satiric jabs at the ruling elite of Europe, would reach a far

See ERASMUS AND MORE, page 4

wider and more sophisticated audience than such a work written in English, the same audience for which Erasmus wrote *The Praise of Folly* in Latin. Not that More was not fluent in his native tongue. At this time, circa 1513-1518, he was also writing a bilingual *History of King Richard III* in English and Latin. This work was the most famous of his voluminous writings in English. Aside from being considered the first biography of an English king, it is most famous for having been the main source for Shakespeare's *Richard III*. More's excellence as an English stylist, as well as the superb editing and printing of his *English Works*, edited by William Rastell, More's son-in-law, and published by Richard Tottel in 1557, receives high praise from none other than Samuel Johnson in *The History of the English Language*, printed as an introduction to his famous first English Dictionary. Johnson included more examples of More's English prose and his poetry than he did for any other English writer and explains it thus:

Of the works of Sir Thomas More it was necessary to give a larger specimen, both because our language was then in a great degree formed and settled, and because it appears from Ben Jonson that his works were considered as models of pure and elegant style. The tale, which is placed first, because earliest written, will show what an attentive reader will, in perusing our old writers, often remark, that the familiar and colloquial part of our language, being diffused among those classes who had no ambition of refinement, or affectation of novelty, has suffered very little change. There is another reason why the extracts from this author are more copious: his works are carefully and correctly printed, and may therefore be better trusted than any other edition of the English books of that or the preceding ages.⁶

More's most famous work, the *Utopia*, written in Latin, was an immediate best-seller but was not translated into English until 1551 by Ralph Robynson in London and since then into virtually all modern languages.

The most complete Latin edition of the *Utopia*, containing all the humanists' letters of appreciation in addition to playful paraphernalia appended to the text, such as a

Utopian alphabet and a map of the island, is that printed by John Froben in Basel in 1518. That More admired Aldus and was influenced by him, however, is evidenced by his correspondence, his associations with those who had met and worked with Aldus, and, most particularly, in his references to the Aldine press and its publications in the *Utopia*. This is most evident in the second book in which Hythlodæus describes the education of the Utopians. He explains that he took with him to Utopia a large number of books. He first mentions two obvious selections, Plato and Aristotle, and one not so obvious: "they received from me most of Plato's works, several of Aristotle's, as well as Theophrastus on plants, which I regret to say was mutilated in parts. During the voyage an ape found the book, left lying carelessly about, and in wanton sport tore out and destroyed several pages in various sections."⁷

That More would insert this seemingly trivial incident about an ape mutilating the copy of Theophrastus is typical of his style. He is presumably poking fun at someone for some arcane reason, but the butt of the joke and/or the lesson to be learned from it has been lost to subsequent readers. He was writing primarily for a relatively small international coterie of humanists who could be expected to pick up the veiled jokes in the texts. This one reveals his typical ironic wit. By depicting an ape selecting a book on plants to eat, among mostly philosophical, historical, and literary texts, he is making an ironic comment on wisdom in the manner of Erasmus in *The Praise of Folly*. It is curious that of all the books that a philosopher like Hythlodæus, whose other selections on his reading list include more obvious names like Plato, Aristotle, Homer, and Euripides, should take along Theophrastus in the first place.

We might try the workshop of Aldus in the last decade of the 15th century to find the answer. As Aldus was beginning to print almost all the significant Greek and Latin classics, working with him, was Thomas Linacre. Linacre was the most vital figure among the Englishmen who studied in Italy and who worked with Aldus. Apparently he went to Italy with William Sellyng, Ambassador to Rome, in 1487, but

he moved soon after to Florence where he was joined by his compatriot and Oxford contemporary, William Groyn. There both increased their proficiency in Greek, which they would later carry back to England and teach to Thomas More and the first generation of Greek scholars at Oxford.

In this same period Linacre was working on an edition of the botanical works of Theophrastus, published by Aldus in 1497. Among the several works that Aldus and his humanist colleagues were editing at the time, apparently none was as difficult as the text of Theophrastus. Aldus is on record as lamenting his difficulties with the "torn and defective" manuscript with which he had to work. When Linacre returned to England he was one of Thomas More's mentors. It is not difficult to imagine how More's wit might have used Linacre's account of Aldus's difficulties with the mutilated manuscript as the source for his fictitious account of the ape's eating portions of the copy of Theophrastus in the *Utopia*.

The other references to the Aldine Press in this segment of the *Utopia* are more specific and significant. Among the authors Hythlodæus mentions, most are Greek writers printed by the Aldine press:

Of grammarians they have only Lascaris, for I did not take Theodore with me. They have no dictionaries except those of Heychius and Discorides. They are fond of the works of Plutarch and captivated by the wit and pleasantry of Lucian. Of the poets they have Aristophanes, Homer, and Euripides, together with Sophocles in the small Aldine type. Of the historians they possess Thucydides and Herodotus, as well as Herodian.⁸

That Hythlodæus mentions his preference for the grammarian Lascaris over Theodore raises another intriguing conjecture about More's subtle message in this passage. He probably considered Theodore superior to Lascaris as a Greek grammarian, or he would not have made a point of mentioning both. Erasmus, who read the original manuscript, supports this assumption. He writes: "Everyone gives to Theodore of Gaza the first place among Greek grammarians; Constantine Lascaris rightly claims in my estimation, the second place for himself."⁹ Why then does More make a point of mentioning that Hythlo-

daeus prefers Lascaris to Theodore, for he mentions no other preference of one writer over another?

My guess is that More's preference for Lascaris may also result from the influence of Thomas Linacre. Among the many humanists working with Aldus at the start-up of his printing enterprise in the 1490s, along with Linacre, was the Greek scholar, Constantine Lascaris. Lascaris had a close working relationship with Aldus, and the result of that relationship is the publication of Lascaris's Greek and Latin Grammar in 1495. It was not only the first book printed

by Aldus, but also one of the first printed in Italy by a living author. It might be assumed that Linacre and Lascaris were working together in Aldus's shop at that time, conversing together about the progress of the edition of Aristotle. On his return to England, Linacre certainly would have had many stories to tell about Lascaris to his younger friend, Thomas More.

More's knowledge of Greek and Latin and his preference for Greek is further evidenced in the praise that Hythlodaeus heaps upon the Utopians for their eagerness to become translators:

In their devotion to mental study they are unwearied. When they had heard from us about the literature and learning of the Greeks (for in Latin there was nothing, apart from history and poetry, which seemed likely to gain their great approval), it was wonderful to see their extreme desire for permission to master them through our instruction.

We began, therefore, to give them public lessons, more at first that we should not seem to refuse the trouble than that we expected any success. But after a little progress, their diligence made us at once feel sure that our own diligence would not be bestowed in vain. They began so easily to imitate the shapes of the letters, so readily to pronounce the words, so quickly to learn by heart, and so faithfully to reproduce what they had learned that it was a perfect wonder to us.... In less than three years they were perfect in the language and able to peruse good authors without any difficulty unless the text had faulty readings. According to my conjecture, they got hold of Greek literature more easily because it was somewhat related to their own. I suspect that their race was derived from the Greek because their language, which in almost all other respects resembles the Persian, retains some traces of Greek in the names of their cities and officials.¹⁰

This passage not only reveals More's high regard for classical literature and language, but also displays his ironic wit throughout the *Utopia*. It would not have been lost on More's humanist audience reading the text in Latin that More's Utopians regard Latin as an inferior language to Greek. Although More and Erasmus had both translated selected dialogues by Lucian, reflected in both their satiric classics, by far the greatest Greek influence on the *Utopia* was Plato and especially his *Republic*. Plato is mentioned more often in the *Utopia* than any other classical author, and the form and structure, as well as the content of the work is in imitation of Plato's most famous dialogue about an ideal state. Although More's *Best State of a Commonweal*, as he entitled what is more familiar as *Utopia*, was not meant to be ideal, it is the best known, with the possible exception of St. Augustine's *City of God*, to construct an imaginary rival to the *Republic*. That More is consciously

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CAXTONIAN, DECEMBER 2006

5

TENTATIVE PREVIEW INFORMATION

The 2007 Caxton Club/Newberry Library
Symposium on the Book, March 31, 2007

Remodeling the Tower of Babel: The Translator's Role in a Shrinking World

Language is a source of beauty and understanding, but it is also a barrier to communication between nations and cultures—and between those of us who live in the present and those who lived long ago. Understanding the translator's role in the past is the key to understanding the importance of translation in public debates on many issues in diplomacy, journalism, economics, art, and culture.

The day-long symposium is open to the general public.

SESSION I: MANUSCRIPT TO PRINT. 9:00 A.M., THE NEWBERRY LIBRARY

PATRICIA CLARE INGHAM, *Indiana University*: "Romancing the Public"

Romance is an unusual genre—both universalizing and particularizing. Professor Ingham, an expert on William Caxton and other early English writers and printers, will explore how broad dissemination of popular texts brought new demands on the translator's art in the fifteenth and sixteenth centuries.

THOMAS HAHN, *University of Rochester*: "Linguistic, National, and Global Communities."

Professor Hahn's thesis is that in Europe the New World was "created" through the medium of print, as Europeans' understanding of the Americas came primarily through what they read. Professor Hahn will discuss the role of translation in mediating and shaping explorers' written experiences for readers from different nations and societies.

SESSION II: PROBLEMATICS, 11:00 A.M., THE NEWBERRY LIBRARY

GÖRAN MALMQVIST, *Swedish Academy*: "The Translator's Responsibility: A Divided Loyalty?"

The members of the Swedish Academy are charged with selecting one author each year to receive the Nobel Prize for Literature. Sinologist Göran Malmqvist will discuss the translator's twofold responsibility: to the author of the original work and to readers in the new language. Resolving potential conflicts between those responsibilities is a goal not always easy to achieve. Dr. Malmqvist will also share his insights into the needs of a very special readership: members of the Swedish Academy who must judge the literary quality of works they cannot read in the original language.

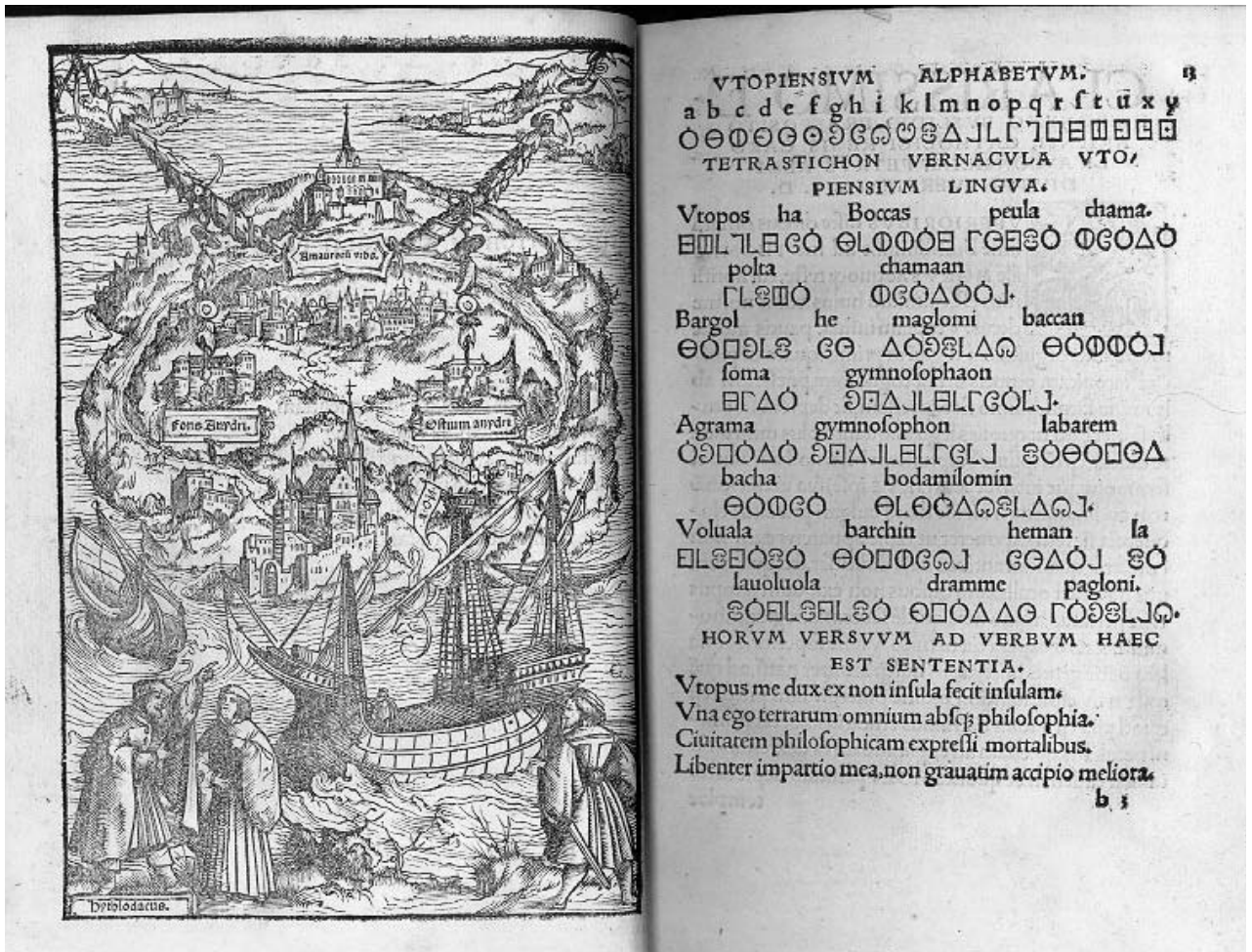
DOUGLAS HOFSTADTER, *Indiana University*: "Who Is the Real Author of a Translated Book?"

Can Dante really be understood in English, a language that didn't even exist when he was alive? Crazy! This observation will be the starting point for Professor Hofstadter's consideration of some paradoxes of translation. Polymath author of the Pulitzer Prize-winning *Gödel, Escher, Bach: An Eternal Golden Braid* (1979), Hofstadter has also translated literary works from several languages.

SESSION III: TODAY AND TOMORROW, ALLIANCE FRANÇAISE AUDITORIUM, PANEL DISCUSSION, TIME T.B.D.

The symposium will reconvene for a panel discussion by the four morning speakers, under the leadership of Professor Diana Robin, a distinguished translator of Renaissance texts and Scholar-in-Residence at the Newberry Library.

Spread from
the 1516
Basel edition
of *Utopia*,
depicting the
land and
showing the
script for
writing the
language



ERASMUS AND MORE, from page 5
influenced by Plato's model is evidenced by the verse of Anemolius, the poet laureate of Utopia: "I am a rival of Plato's republic, perhaps even a victor over it."¹¹

More's familiarity with the work of Aldus Manutius is further indicated by the list of works mentioned by Hythlodæus, all of which were published by Aldus prior to the publication of the *Utopia* in 1516. (All but three of the books printed before 1516 that Hythlodæus took to Utopia can be found in the special collections of rare books at the Newberry Library.) The books Hythlodæus took to Utopia obviously constitute More's own reading list of the Great Books. But what is significant about the list from a purely bibliographical perspective is how it evokes the association with the art and craft of Aldus Manutius. After listing the other books in his package, Hythlodæus praises the Utopians for their practical intelligence in learning how to make paper and print:

Thus trained in all learning, the minds of the Utopians are exceedingly apt at the invention of the arts which promote

the advantage and convenience of life. Two, however, they owe to us, the art of printing and the manufacture of paper—though not entirely to us but to a greater extent to themselves. When we showed them the Aldine printing in paper books, we talked about the material of which paper is made and the art of printing without giving a detailed explanation, for none of us was expert in either art. With the greatest acuteness they promptly guessed how it was done.¹²

Thomas More's work as a scholar and translator and his contacts as a European traveler are not as extensive as those of Erasmus and his other humanist friends; Erasmus sorely lamented More's lack of opportunity to travel widely. In his letter to John Froben, which was printed as part of the introduction to the third edition of the *Utopia*, Erasmus writes: "What would this wonderful, rich nature not have accomplished if his talent had been trained in Italy, if it were now totally devoted to the service of the muses, if it had ripened to its proper harvest and, as it were, its own

autumnal plenty?"¹³ More as a father of a growing family, lawyer and later Chancellor to King Henry VIII had to squeeze his scholarly and literary activities into his busy public life. Unlike Erasmus he did not travel far from London except on occasional diplomatic assignments, but, ironically, his *Utopia* is one of the most popular travel stories in Western literature. He describes a most important diplomatic mission that he took to Bruges in 1516, in the opening pages. He relates that King Henry VIII sent him along with Cuthbert Tunstal, Master of the Rolls, to negotiate "certain weighty matters recently in dispute with His Serene Highness, Charles, Prince of Castile." On that historic trip, More took along his servant John Clement, who was later to become a member of More's family and one of the greatest bibliophiles in 16th-century England. Clement became tutor to More's children, an Oxford Don and co-editor of the first Greek edition of Galen (1525), physician to Henry VIII (1528), and president of the College of Physicians (1514). While pursuing his active life as a

scholar/physician, he found time as a book collector to accumulate an impressive library of mostly Greek and Latin classics. After More was executed by Henry VIII in 1535, his extended family, including Clement and his wife, More's step-daughter, went into exile on the continent, and their property was confiscated by the crown, including Clement's library. When King Henry's daughter, Queen Mary, ascended the throne, the More clan returned to England, and Clement sued to recover his books. In the deposition for the lawsuit are the titles of some one hundred and eighty volumes, about forty of which are Greek, the rest Latin. The list included many volumes printed by the Aldine press, including the five-volume folio edition of Plato's works.¹⁴ Although More never traveled to Italy, he obviously was very attached to, and influenced by, the culture and learning of Italy, and tragically and ironically died for his loyalty to an unworthy Italian Pope. The most obvious Italian influence on More was Pico della Mirandola, the brilliant Italian humanist, whose scholarly accomplishments were legendary during his brief lifetime. Pico's nephew, Giovanni Francesco Pico, wrote his uncle's *Biography*, and More's loose translation of that biography was his first English prose work.

More's *Life of Pico* was printed in about 1506 by his brother-in-law, John Rastell, the father of William Rastell, More's son-in-law and editor of his *English Works*. About that time another Italian, Amerigo Vespucci, was undoubtedly sparking the imagination of Thomas More. Vespucci's four voyages to the New World are the catalyst for the fictional account of Raphael Hythlodæus' travels to Utopia. In the opening of the *Utopia*, Raphael mentions that he, a Portuguese seaman, accompanied Amerigo on his last three voyages, and on the fourth he was dropped off with twenty-four others in a remote land, from whence they made their way to Utopia. That Vespucci excited More's imagination is obvious from the text of the *Utopia*. It is to me one of the great losses to English literature that More could not have resisted Henry VIII's pressure to become a member of the court and had been free to continue to write with the style and on the themes of his two greatest works, the *Utopia* and

Richard III. And even though More, and the Catholic cause for which he died, was out of favor in England for the next several hundred years, Samuel Johnson was one who did not follow the orthodox public opinions, rendering his pithy judgment: "He was the person of the greatest virtue these islands ever produced."

Unfortunately for European politics and literature, neither Desiderius Erasmus nor Thomas More could step aside from the heated polemical milieu that ensued with Luther's posting of his 95 theses on the door of the church in Wittenberg in 1517, the year after the publication of the *Utopia*, and Erasmus's translation of the Old Testament. Neither of these Christian humanists, who were in the vanguard of religious reformers before Luther broke into the spotlight, could return to their past literary achievements and roles as gadfly reformers. They both became enmeshed in unsavory polemics with Luther and other Protestants as well as with conservative Catholics who became forces in the counterreformation. Thomas More was executed by King Henry VIII, whom he had served faithfully as public servant and Lord Chancellor, because he would not support Henry's claim to be the supreme head of the Church of England. Ironically Henry had been one of Luther's most powerful enemies and was granted the title of "Defender of the Faith" by the equivocal Pope Clement VII for his stand against the Protestant reformer.

Although Erasmus did not suffer the violence as his friend More did by the sword of a tyrant, he was subjected to similar verbal and mental abuse for not taking sides in the violent religious conflicts that plagued Europe in the 16th century. His annotated New Testament and his edition on St. Jerome were intended to introduce a more rational conception of Christian doctrine and to emancipate men's minds from the frivolous and pedantic methods of the scholastic theologians. But when the Lutheran revolution came he found himself in an untenable position. Those of the old order fell on him as the author of all the new troubles. The Lutherans assailed him for his cowardice and inconsistency in refusing to follow up his opinions to their legitimate conclusions. In 1521 he left

Louvain, where the champions of the old faith had made his stay unendurable, and, with the exception of six years in Freiburg, he spent the rest of his life in Basel.

Before the religious disruptions, Erasmus and More stood as supreme models of cultivated common sense applied to human affairs. They were indeed wise fools, and like their heroes, Christ and Socrates, they were persecuted for speaking truth to power.

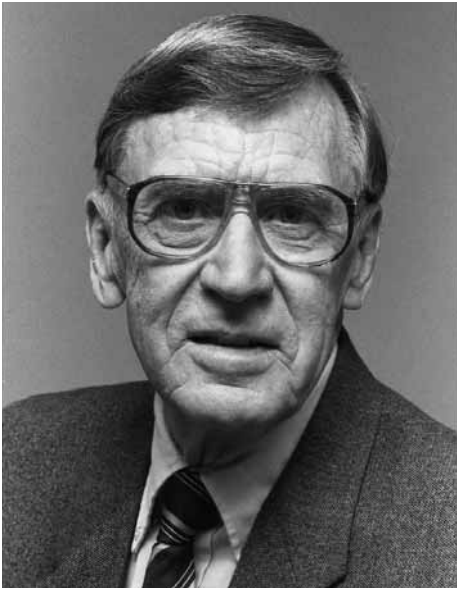
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Holbein portrait of Erasmus from www.jenkleemann.de; of More from 4umi.com. Images of Basel edition of Utopia from the web site of the Universitätsbibliothek Bielefeld, Germany.

NOTES

- ¹ *Collected Works of Erasmus, Volume 2*; Translated by R.A.B. Mynors and D.E.S. Thomson; Annotated by Wallace K. Ferguson (University of Toronto Press, Toronto and Buffalo, 1975) p.131.
- ² *Ibid.* pp. 131-32.
- ³ Martin Lowry, *The World of Aldus Manutius* (Cornell University Press, 1979), p. 259.
- ⁴ Desiderius Erasmus, *The Praise of Folly*, Translated from the Latin by Hoyt Hopewell Hudson. (Princeton University Press, 1941) p.1.
- ⁵ These letters are included with the text of the *Utopia* in *The Complete Works of St. Thomas More*; Volume 4 Edited by Edward Surtz, S.J. and J.H. Hexter (Yale University Press, New Haven and London, 1965). The first three editions of the *Utopia* are collated in the text of the *Utopia* in the Yale edition, and all quotations from the *Utopia* are taken from this edition.
- ⁶ Samuel Johnson, *A Dictionary of the English Language: In Which the Words Are Deduced From Their Originals, and Illustrated in Their Different Significations By Examples From the Best Writers, To Which Are Prefixed a History of the English Language and an English Grammar. The Sixth Edition* (London: M.DCC.LXXXV) Vol I, p [I].
- ⁷ *Utopia*. pp. 182/33-38.
- ⁸ *Ibid.*
- ⁹ *Ibid.* p.469.
- ¹⁰ *Ibid.* p. 181/5-30.
- ¹¹ *Ibid.* p. 21.
- ¹² *Ibid.* p. 183/25-34.
- ¹³ *Ibid.* p. 11/11-14.
- ¹⁴ A description of Clement's library and his legal efforts to recover it can be found on line at The Library, Fourth Series, Volume VI (1926), pp.329-339. John Clement And His Books By A. W. Reed: <http://www.tertullian.org/index.htm>

John B. Goetz, Book Designer and 40-year Caxtonian



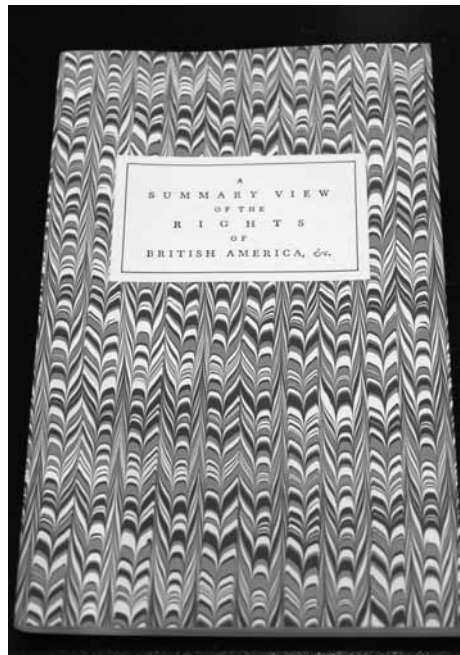
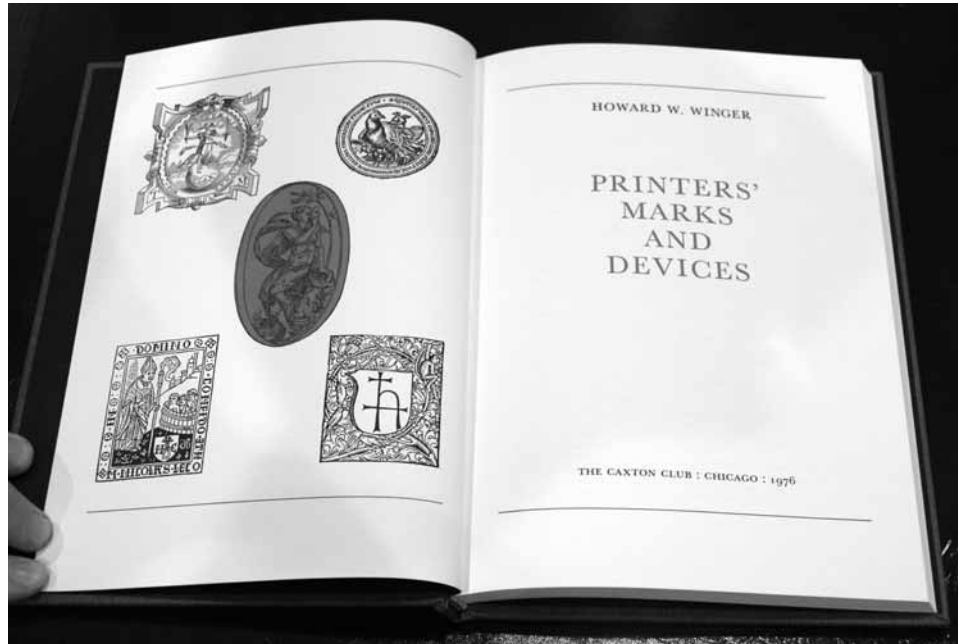
Mary C. Konstant

John B. Goetz ('66), book designer and long-time member of the Caxton Club, died on October 5, 2006. Caxtonians who knew John will remember a gracious man with a warm smile, friendly handshake, and a sparkle in his eyes. In the Caxton Club Centennial exhibitions, John commented on being a book designer: "Each book is a reminder of a unique experience with significant subject matter, an outstanding author, or a superb artist."

A native of Natchez, Mississippi, Goetz began his publishing career in New York City as a book designer in the late 1940s, after serving as an officer in the Navy during World War II (recipient of Bronze Star).

Early in 1950 Goetz moved to Berkeley, California, where he became design and production manager for the University of California Press, which was led by director August Fruge. As a designer and production manager, Goetz helped establish that press as a leader in university press publishing. He won many awards in the American Institute of Graphic Arts "50 Books of the Year" competition.

Goetz was invited to join the staff of the University of Chicago Press, and in 1958 he was named assistant executive director of the press. A significant book of that period was a large-format edition of *The Iliad of Homer*, translated by Richard Lattin-



more. Goetz designed the book, handled its production, and commissioned Leonard Baskin to do full-page ink and wash drawings.

In the late 1960s Goetz moved from book publishing to journal publishing when he became managing editor of the American Dental Association. For many years he designed, managed, and critiqued serial publications. In 1985 Goetz established his own company, Design & Production Services Co. His focus returned to book design and production, primarily college text-

(FAR LEFT) Goetz in 1991. (ABOVE) Title spread from *Printers' Marks and Devices* (1976). (LEFT) Cover of *A Summary View* (1976).

books.

Throughout his career, Goetz was active in professional organizations. In Chicago he served as president of the Book Clinic, and he was an officer of and designer for the Caxton Club, designing *Printers Marks and Devices* and *A Summary View of the Rights of British America*.

In Memoriam: Paul Beck

It is with great sadness that we report the death, on Sept 21, 2006, of Paul Beck, age 45, husband of Caxtonian Pam Beck ('94) and father of their two children, Jack, age 11, and Amelia, age 8. Paul died of mesothelioma following a long and brave struggle. Memorials in support of Jack and Amelia's future education may be made to the Beck Family Fund, Bank of Park Ridge, 104 S. Main Street, Park Ridge IL 60068.

CAXTONIAN FOOTNOTES

Wynken de Worde

WYNKEN is encouraged by the dramatic signs of continuing appreciation of words—both spoken and written—in this digital century. In the last century, Chicago bookie **Tom Joyce** ('82), sold a Eugene O'Neill-inscribed first edition to Robert Falls. Falls presented it to actor Brian Dennehy, when Falls directed him in O'Neill's "The Iceman Cometh." Robert Falls also directed Dennehy at The Goodman Theater as Willy Loman in "Death of a Salesman." Of Falls, Dennehy has stated, "He's a great director and he's changed my life." Similarly, **Shawn Donnelly** ('95) too had admiring words for Robert Falls when she presented *him* with an Arthur Miller signed manuscript at the Goodman's recent "roast" to honor Falls and his success with Shakespeare's "King Lear."

Perhaps onlooker **Leslie Hindman** ('84), a member of The Goodman Theater Board, will be able to reveal a Shakespeare autograph for Robert Falls' next occasion. Leslie did have a couple of Hemingway-inscribed books in the first auction held by her new Book & Mss department in October.

Speaking of auctions, please consider giving your Shakespeare autograph or lesser item(s) to the **Caxton Club auction**. And plan to come and participate for those last-

minute gift ideas for your friends who still read or listen to books-on-tape. Even those who were disappointed bidders had a good time at last year's event.

Heads are still spinning at the prescience of the Caxtonian Nobel Prize Study committee who were once again "in the game" by narrowing their focus to a quartet of writers which included this year's ultimate awardee, Orhan Pamuk. Pamuk is the Turkish novelist the Swedes have acknowledged as one "who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures.... He was the first author in the Muslim world to publicly condemn the fatwa against Salman Rushdie. He took a stand for his Turkish colleague Yasar Kemal when Kemal was put on trial in 1995. Pamuk himself was charged after having mentioned, in a Swiss newspaper, that 30,000 Kurds and one million Armenians were killed in Turkey. The charge aroused widespread international protest. It has subsequently been dropped"—Nobel Committee.

During the handful of years of their deliberations, our team has paralleled the Swedes with its considerations of VS Naipaul and JM Coetzee. Naipaul and Coetzee I can understand, but Pamuk?! How did they find him? Does **Junie Sinson** ('00) get hints when he visits

Stockholm? Inquiring minds want to know.

Karen Skubish ('76), the overworked minion in charge of Events for The Newberry Library, is hoping to get the chance to rent out the spaces of the Scottish Rite Cathedral. The cathedral is cater-cornered to the Library. The Rite would like to donate the building and site to the Library. It would truly be a remarkable place for The Caxton Club to meet. But maybe the Rite could instead give it to The Caxton Club, and we could still gain by having Karen rent it out for weddings and such. That would be something!

Perhaps **Ingrid Lesley** ('95) could help to furnish such a place from Ingebord's Cupboard, her appealing antique shop she operates most days in Waupaca, Wisconsin. Ingrid retired to her home in nearby Scandinavia, Wisconsin after retiring from The Chicago Public Library. You will find bird prints and vintage crockery, but you will not find any vintage cheesehead caps for sale there.

Memoirs by **John Windle** ('05) appeared in the Fall 2006 issue of the newsletter of the Antiquarian Booksellers' Association of America. It explains a lot about him. And he still does not comprehend William Blake's poetry.

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Club Notes

Membership Report, October 2006

1) I am pleased to announce the election to the Caxton Club of the following individuals:

Carolee Morrison has served as international editor of the New York Times Syndicate, editor and publisher of *Format*, staff writer for *Midwest Art Magazine*, and has given seminars on art writing at institutions including the University of Iowa, Ohio State University, and the Museum of Contemporary Art. Her primary interest is in art history. She was nominated by Skip

Landt and seconded by Bill Locke.

Lorna Fillipi Mulliken, a former conservator in the Department of Textiles at the Art Institute of Chicago, has long been a gracious and charming addition to Caxton Club gatherings with her husband, Bill Mulliken. In addition to textiles, her interests include art history, anthropology, and archeology. Her nomination was by Skip Landt, seconded by Bill Mulliken.

Jacqueline Vossler is a businesswoman in the field of product and packaging design. She was introduced to the Caxton Club through the April 2006 symposium on the history of copyright. She was nominated by Skip Landt, seconded by Bill Mulliken.

2) A long-time member expressed sur-

prise recently about our policy on membership nominations. She thought that only Council members were eligible to recommend candidates. Not so! If you know someone who enjoys books, the book arts, and the history of the printed word, by all means consider inviting them to a meeting. Or, if you know of individuals with such interests but not well enough to have them as a guests, let me know. I'll send them a note mentioning your referral and including a copy of the *Caxtonian*. Such a note is a compliment to their taste and a means of developing or renewing a friendship. You may call or email me.

Skip Landt

773-604-4115, skiplandt@sbcglobal.net

Book and manuscript-related exhibitions: a selective list

Compiled by John Blew

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

"Printing for the Modern Age: Commerce, Craft, and Culture in the R.R. Donnelley Archive" (historical materials from the R.R. Donnelley corporate archive which was presented as a gift to the University of Chicago in 2005) at the Special Collections Research Center, University of Chicago Library, 1100 E. 57th Street, Chicago 773-702-8705 (closes 12 February 2007)

"The Aztecs and the Making of Colonial Mexico" (illustrated books, maps and manuscripts from the Library's Edward E. Ayer Americana collection which document the significant contributions made by the Colonial Aztecs [Nahua] to the culture and heritage of Colonial Mexico over a 300-year period following the Spanish conquest) at the Newberry Library, 60 West Walton Street, Chicago 312-255-3700 (closes 13 January 2007)

"Suriname and Haiti: An Exhibition in Three Parts" (includes original engravings and reproductions of paintings by Maria Sibylla Merian, who produced the first scientific work on Suriname; several editions of *Stedman's Narrative of Five Years Expedition Against the Revolted Negroes of Surinam* and reproductions of some of its images by William Blake; and works pertaining to the abolition of slavery and the revolt against French rule in Haiti) at the Charles Deering McCormick Library of Special Collections (enter through Main Library), Northwestern University, 1970 Campus Drive, Evanston 847-491-3635 (closes 3 January 2007)

"In Search of Watty Piper: A Brief History of the 'Little Engine' Story" (a small exhibit on the famous children's book *The Little*

Engine That Could, whose origins are clouded in mystery and controversy) at the Richard J. Daley Library (1st Floor Lobby Case), University of Illinois at Chicago, 801 South Morgan, Chicago 312-996-2742 (closes 15 January 2007)

"Treasures of the Collection" (an exhibition of rare books and periodicals from the Library's collections to celebrate the opening in September 2006 of new facilities for the Library) at the June Price Reedy Rare Book Reading Room of the Lenhardt Library located in the Regenstein Center, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (closes 7 January 2007)

"One Book, Many Interpretations" (to commemorate the five-year anniversary of *One Book, One Chicago*, an exhibition of artistic bindings done by fine binders and book artists from around the world which interpret the ten *One Book, One Chicago* selections through the art of binding) in the Special Collections Exhibit Hall, 9th Floor, Harold Washington Library Center of the Chicago Public Library, 400 South State Street, Chicago 312-747-4300 (closes 15 April 2007)

"Solon S. Beman Architecture in Illinois" (an exhibition of contemporary and archival photographs and other materials of some of the more than 1000 buildings designed by Beman, many of which including Pullman are located in northern Illinois) at the Pullman State Historic Site, Hotel Florence, 11111 S. Forrestville Avenue, Chicago 773-660-2341 (closes 31 December 2006)

"Autumn Bright, Winter's Delight" (an exhibition of books and images from the Library's collection about woodland plants found at the Arboretum) at the Sterling Morton Library, The Morton Arboretum, 4100 Illinois Route 53, Lisle, IL 630-968-0074 (closes 31 January 2007)

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



Treasures, Chicago Botanic Garden
BESLER'S *Hortus Eystettensis*, 1613

BERNIE ROST, from page 11

regrets getting away from him. A "Rockwell Kent self-portrait. And there's another one, 'Far Horizon.' It is very beautiful. I would've liked those two. They got out of sight in terms of price."

When asked what he would like to have on a desert island, Rost brings up another major area of collecting interest—Charles Dickens. He would probably take his *Bleak House*. "A friend had joined the Chicago branch of The Dickens's Fellowship; she invited me to go. I wasn't that excited, but went, and found it to be a very interesting

group of people." He was subsequently president of the Chicago branch of the Fellowship. "Our latest project was the acquisition and placement of a monument on the previously unmarked grave of Charles Dickens's brother and family in Graceland cemetery here in Chicago."

Rost graduated from the University of Illinois with a major in accountancy and a minor in economics. His student deferment ended and he was drafted into the army for two years. After basic training he was sent to Washington D.C. to be an auditor. In his second year he was assigned to the con-

troller's office of a hospital in Germany.

Upon discharge from the army he worked first for a CPA firm and then for a variety of manufacturing and service organizations. In January 2002 he retired from a company which specializes in health information management.

"My accounting major in school did not lead to collecting in that subject," he quips. "However, I would enjoy finding a first edition of Finney and Miller's *Principles of Accounting* since a later edition was my first textbook in accountancy."

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Caxtonians Collect: Bernie Rost

Twenty-fifth in a series of interviews with members

Interviewed by Katherine R.J. Tutkus

Bernie Rost is an eclectic collector. The high spots of his collection are photography, Rockwell Kent, and Charles Dickens. I spent a few hours with him at his north-west Chicago home discussing his interests and viewing his collections. He joined the club in 2002; he was nominated by Joe Girardi.

The book collecting began indirectly, because of photography. "My interest in photography began in high school. As a photographer for the *Steinmetz Star* I got to be a member of the *Chicago Daily News's* 'Keen Teens' headed by columnist Val Lauder. This activity led to my covering Thomas Dewey's visit to Chicago during the 1948 presidential campaign and meetings with celebrities of the day such as Peggy Lee and Jane Russell."

Then, "in the 1960s, the Chicago Adult Education Council brought Clarence John Laughlin to speak, and I attended." Laughlin (1905-1985) was a self-taught New Orleans photographer known for haunting surrealist images of the ruins of New Orleans and the vanishing plantation South. "Laughlin asked for a volunteer to provide transportation during his visit. I volunteered and became a friend. Subsequently, I visited him in New Orleans. He lived in the Lower Pontalba Building on Jackson Square. His attic apartment was filled with books."

Laughlin was an avid bibliophile. At the time of his death, his personal library consisted of some 30,000 volumes. "After my first visit there I came back as a budding book collector.

"I began at a sale at Marshall Field's rare books department. My first purchase was a beautiful two-volume set of the 1907 edition of *Boswell's Life of Samuel Johnson*, edited by Roger Ingpen. More in line with Laughlin's interests I began looking for books by and about Lafcadio Hearn. I still enjoy *The Life and Letters of Lafcadio Hearn* by Elizabeth Bisland.

"My acquaintance with Laughlin pro-



vided a number of adventures for me. For one, I learned of the Institute of Design at IIT, a legendary school for photography. I took a night course there which not only advanced my technical skill but also made me aware of the great photographers of our time." Rost owns a Hasselblad, Leica, and Nikon, but mainly uses his Minolta Dimage digital camera these days. "It's so small I can carry it everywhere."

In the late 1960s or early 1970s Rost joined the print and drawing club at the Art Institute. "Harold Joachim was the curator. He was a legendary curator and a nice person. If I went there for a meeting a little bit early he would say, 'Go in the back and see our new acquisitions.' Many dealers were members and some were also local artists. Stan Johnson, of R.S. Johnson Fine Art, would occasionally host a meeting at his Michigan Avenue gallery. I regret my decision at the time he had an exhibition of Thomas Hart Benton. Benton had just died at that time. I liked one of the prints that was \$600. Johnson told me, 'If you like it, take it home. If you don't want it, bring it back.' \$600 was quite a bit of money and I took it back. Now a print like that goes for \$2500." Rost is currently a member of the photographic society at the Art Institute.

Another influence was Ben Richardson.

"At the time I met him, he was assistant director of Erie Settlement House, where I did volunteer tutoring. Later he hosted a weekly TV program for the Church Federation of Chicago, and wrote a TV special on the history of blacks in Illinois which won him an Emmy. For many years I was part of a group of friends who met with him monthly for discussions mainly on art and history. One outcome was that I bought a 10-volume set of *The Life and Works of Thomas Paine*, an edition published in 1925.

"I happened to discover that Ben sat for a portrait by Letterio Calapai in New York when he was a young man. An ad for an exhibition of Rockwell Kent prints at a gallery in Glencoe led to a long friendship with gallery owner and artist Letterio Calapai. He in turn introduced me to Dan Burne Jones who wrote a *catalogue raisonne* of *The Prints of Rockwell Kent* published by the University of Chicago Press in 1975. Dan and his wife Jacquie loved going to bookstores, flea markets, book sales and auctions. Since neither drove, I was the designated driver. With their expertise and presence I soon had a considerable Rockwell Kent collection."

Rost answers the question of what he

See *BERNIE ROST*, page 10

CAXTONIAN, DECEMBER 2006

Bookmarks...

Luncheon Program

December 8, 2006

Valerie Hotchkiss

“An Embarrassment of Riches”

In August 2005 Caxtonian Valerie Hotchkiss became the head of the Rare Book and Manuscript Library at the University of Illinois at Urbana-Champaign, one of the best and largest in the country and including outstanding collections of Lincoln, Milton, Proust, Sandburg and Twain. Fresh from an outstanding career at Bridwell Library at SMU, Valerie is also a Professor of Medieval Studies and a scholar whose books include: *Clothes Make the Man: Female Transvestism in Medieval Europe* and *The Reformation of the Bible/The Bible of the Reformation*. Valerie will give us her assessment of the state of the collection and current and future plans which include: mounting exhibitions, improving physical space and conditions, installation of a new security system, grant writing, promoting librarianship with The Rare Book School on the Prairie, starting a fine press (The Soybean Press), conducting a book collector's club (The #44 Society) and finally, a passion of Valerie's: making rare materials accessible to the public.

Come and be fascinated.

Beyond December...

JANUARY LUNCHEON

Caxtonian John Blew will speak January 12 with a talk entitled “Redefining Collectible Americana and Making it Accessible: U.S.iana and Wright Howes,” the story of 1962 bibliography that still today sits on the desks of all Americana dealers.

JANUARY DINNER

John Crichton, owner of The Brick Row Book Shop in San Francisco, speaks January 17 on the prospects for the antiquarian book market.

FEBRUARY LUNCHEON

Teacher, scholar, writer, political gadfly and philosopher George Anastaplo will speak February 9 about his latest book, *Simply Unbelievable: A Conversation With a Holocaust Survivor*, the incredible story of U of I and MIT math professor Simcha Brudno.

FEBRUARY DINNER

Geoffrey D. Smith of Ohio State University will talk February 21 on “The American Puritan Library,” and how the ideas found in the books of those early Americans influenced the New England Renaissance two centuries later.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of Chase Tower, Madison and Clark, Chicago. Luncheon: buffet opens at 11:30; program 12:30-1:30. Dinner meetings: spirits at 5 pm, dinner at 6 pm, lecture at 7:30 pm. For reservations call 312-255-3710 or email

caxtonclub@newberry.org. Members and guests: Lunch \$25, Dinner \$45. Discount parking available for evening meetings, with a stamped ticket, at Standard Self-Park, 172 W. Madison. Call Steve Masello at 847-905-2247 if you need a ride or can offer one.