

Signed and Inscribed

David Meyer

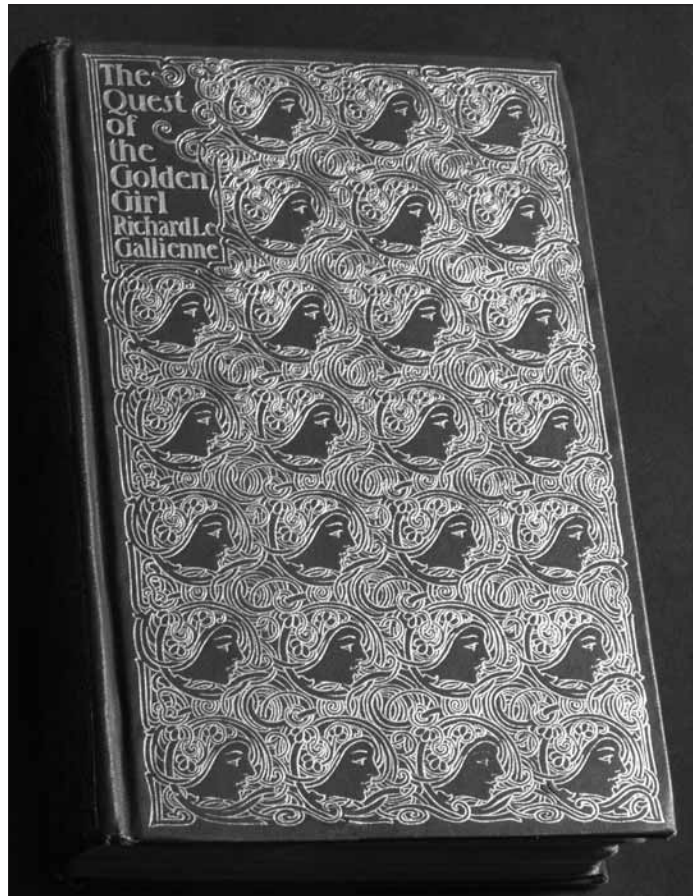
Authors know that their books take on their own lives after publication. Encounters between the two are frequent in the beginning: readings are given on book tours; copies are signed for those who buy the book at these events. The remaining copies are usually signed before the author leaves the store and there the books sit, in a stack, hoping to find buyers in the weeks that follow.

Other copies are inscribed and sent to friends and associates. There is an often-told account about an author browsing a used-book store and finding a copy of a book he had inscribed to a friend. The author buys the book and gives it to his friend again. The story is likely to be true for any number of authors.

Books, like authors, grow old and their value often fades along with their bindings. Yet a book signed or inscribed always captures the attention of a book lover no matter how many other copies had been signed or how bad (either in content or condition) the book might be.

My earliest enthusiasm for signed books occurred during my youthful enchantment with the English poet and essayist Richard Le Gallienne. My efforts to collect his work began and ended in Miami, Florida, in the summer of 1963.

The half-dozen books of Le Gallienne's that I acquired, and still own, were purchased when I worked in Maggie Donovan



Front cover of the first edition of *The Quest of the Golden Girl* by Richard Le Gallienne.

DuPriest's Old Book Shop on Dixie Highway in South Miami. With one exception, the books are not collector's copies—but who would collect Le Gallienne anyway, other than me? He was an out-of-date writer of romances and I was a romantically inclined teenager who had never had a date.

Le Gallienne was born in 1866 to a middle-class family in Liverpool and after college was apprenticed to a firm of accountants. At the age of twenty-two he fled his home and career to become a writer

in London. His timing was perfect: London in the 1890s was flush with artistic talent. Le Gallienne counted among his friends William Butler Yeats and Oscar Wilde, the artist Aubrey Beardsley and the publisher John Lane. He became a book reviewer for a newspaper and contributed poems and criticism to the famous literary journal *The Yellow Book*, although critical references to his own work were often said to include the phrase "largely Wilde-and-water."

The fin de siècle decade spent in London brought Le Gallienne his greatest success, but by the beginning of the new century he was deeply in debt and drinking heavily. He left for America to escape his creditors and carried on here by lecturing and writing. An entry in *Who's Who in America* for 1938-39, which I laid into one of his books, listed forty-one titles under his name as author and several more as an editor and compiler. Despite the

passing of the years he seemed to have stuck to romantic themes, with such books as *Painted Shadows* (1904), *Little Dinners with the Sphinx* (1907), *Highway to Happiness* (1912) and *Lonely Dancer* (1913). His book *The Romantic '90s* was published in 1925, two years before he returned to Europe where he finally settled in the south of France. He died in 1947.

I bought his books one by one, as soon as Maggie put them out for sale. My attraction to Le Gallienne was not due simply to his

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CAXTONIAN

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SIGNED & INSCRIBED, from page 1

inscriptions; his early books were also beautifully designed in the Art Nouveau fashion. The sole exception was his first book, *My Ladies' Sonnets* (1887), which was privately printed by the author and bound in plain paper-covered boards. First books financed by their authors are often intended as a means of introduction to persons of note in the literary world. My copy is not one of these, for it is inscribed to J. Herbert Slater, a lawyer-author of a library manual and various legal guides.

The first of his works I purchased was *The Book Bills of Narcissus*, a meandering story of a fictive literary life, published in 1892. The starched red canvas binding with beveled edges gives it the heft and sturdiness of a ledger book promising to last forever, although the spine has finally frayed. The bookplate of the actor Francis Wilson (1854-1935) is pasted inside the front cover of my copy, suggesting that he bought it long after publication, when his late-blooming career took off in the 1920s. If he ever started reading *Book Bills*, he obviously never finished because pages toward the end are still unopened.

Le Gallienne sometimes bought his own books second-hand. He acquired a copy of *Prose Fancies* (1898), his collection of literary essays, after his move to America. The heavy cloth covers and photographic frontispiece of the author give the volume a substance that the prose somehow lacks; it is Le Gallienne's inscription that adds the charm. The book was originally purchased by Claire Deaker Butterfield, who affixed an armorial bookplate inside the front cover and signed her name on the flyleaf. Beneath Butterfield's name La Gallienne wrote:

Now J. Harkey Manners: His Book.
 Dear Harkey: I picked this up in 23rd St., a day or two after our first night with you and Peg—I mean Sylvia! It is out of print, so it is the best copy I can get you at present. You won't, I'm sure, value it the less, for the unknown 'Claire' having had the good sense to appreciate it before you! For me henceforth half-a-dozen of its pages will always have a value far in excess of their own, for their inestimable service in bringing me such friends as you and yours... Love to you both from Irma and Richard. December 1916.

Aubrey Beardsley illustrated the spine and cover of Le Gallienne's novel *The Romance of Zion*

Chapel (1898) published in New York and London. The striking Art Nouveau design—two young women's heads, peeking above a sweeping drapery amidst clouds, doves, flowers, crosses, and arrows—is stamped in gold on black cloth. Ten years after the book's appearance, in July 1909, Le Gallienne inscribed the copy I own.

To Eleanor Douglas:
 The best I have to give her:
 From her friend

This is the best brief author inscription I have ever encountered. (If I thought I had written my best book by now, I would use it myself.)

The reason I gave up collecting Le Gallienne has nothing to do with his inscriptions but concerns his most successful book, the novel *The Quest of the Golden Girl* (1896). I actually read this book, although it is memorably forgettable. I only recall how excited I was to acquire my copy. The binding design, if not by Beardsley, is still very much in his style: a profile sketch of a young woman's head wrapped in golden hair runs across the cover in a series of three and four identical profiles. There are twenty-six golden heads in all. The title and author's name are tucked into a corner near the top of the spine. The copy was not inscribed but had the former owner's name—Lynch—scrawled in the top corner of the flyleaf. Otherwise the book was in mint condition, bright and beautiful.

I placed the book on the back seat of my car, rolled down the windows on that hot summer afternoon and took back roads from Maggie's bookstore, headed for home. I had to cross Dixie Highway to get there and that's where I stopped for a red light. A rain shower had moved through, as they always do at that time of year. Puddles had collected, including a large one in a depression in the road where my car waited. The traffic signal changed on the opposite side of Dixie and the two lead cars shot forward as if in a race. They were head-to-head crossing the highway, but the car closest to mine was faster. It hit the puddle at high speed and sent a cascade of dirty water through the open windows of my car and across the back seat.

I was heartsick by the time I reached home. *The Quest of the Golden Girl* had remained in perfect condition for over half a century and I had expected it would remain unchanged in my library for another fifty years or more. But let

water touch a book and an instant change takes place. The brilliance of the golden girls had drained away from the left side of the cover. The damage was not easily noticeable, but I would always know the difference. Farewell, *Le Gallienne!* Although I later came across many of his other books, I never bought another.

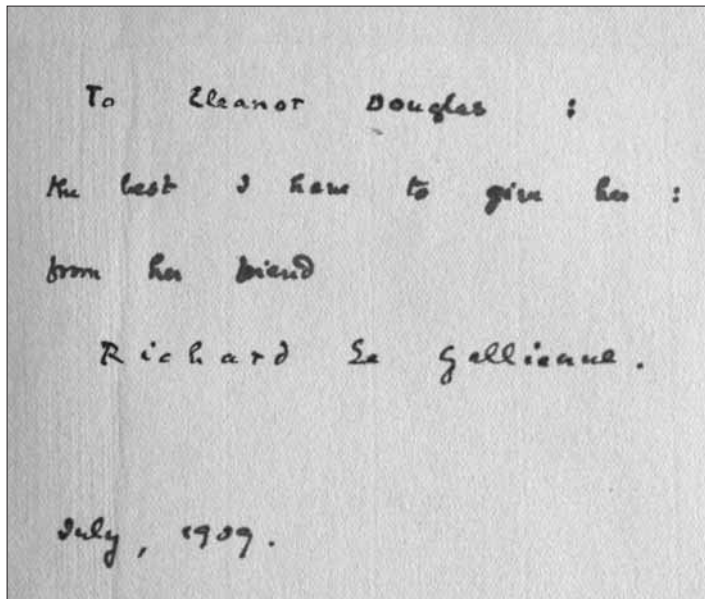
Unlike Richard Le Gallienne's long inscription to J. Harkey Manners, few inscriptions tell a story—but some hint at one. I offer as an example two books of poetry that I purchased in a thrift shop in Gary, Indiana. Both are by the same author and they carry identical inscriptions: "For Mom and Dad with love, Dave." One is dated "August 1958" and the other "May 1963." The publisher, a university press, noted on the dust jackets that the poet was born in Ohio but grew up in Whiting, Indiana. Steel mills (what's left of them) and oil refineries dominate the area and the lives of those who live there. So it's not surprising to read that the poet worked as a railroad section-hand, a laborer in the mills, a park policeman and a restaurant griller. Some of these experiences served as the background for his poems; but Whiting is not a likely place to nourish artistic ambitions and it's not surprising that he moved on. He pursued an academic career, wrote novels and more books of poetry, and now, in his seventies, is the editor of an eminent literary journal on the west coast.

What is surprising is that someone took a pencil and scrawled lines across the poet's inscriptions to his parents.

I wondered at the time I bought the books: Could they have been overlooked when the poet returned to clear out his parents' house after their deaths? Or had he never returned?

Had his parents ever understood or appreciated his talent or had they merely given the books away? And who scribbled over the inscriptions, indicating that they no longer had meaning?

I wrote to the poet, praising his poems. If



LeGallienne's inscription to his friend Eleanor Douglas in a copy of his novel *The Romance of Zion Chapel*.

he replied, I intended advising him that I owned his parents' copies of his first two books. I did not have to decide whether or not to describe what had been done to them because he never answered my letter.

Sometimes an owner's inscription can add as much interest to a book as an author's.

In Chicago in the 1940s my father bought a book for a dollar titled *A Call to the Unconverted to Turn and Live and accept mercy, while mercy may be had, as ever they will find mercy in the day of their extremity, from The Living God*. The author was "the late Rev. and Pious Richard Baxter." This small book (3 1/2" by 5 1/2") was printed in Albany, New York, in 1811. The pages are browned and the leather-bound covers are split at the hinges and worn along the edges. In 19th-century America Bibles large enough to fill a person's arms were the usual repositories of a family's birth and death records, but the unfortunate family who owned The Reverend Baxter's tract apparently could not afford one.

On the first blank leaf of the book a grieving parent wrote "In memory of Caleb Congron who died November 26, 1811, in [the] tenth year of his age. By the kick of a horse." On the second leaf is written "Hartford January the 19, 1813. In memory of John Eddy Congron who died January 18,

1813 on the fifth day of his sickness in the ninth year of his age."

Journals in the 19th century were usually bound in leather and elaborately tooled with gilt-embossed decorative designs. Their owners would transcribe favorite verses or passages from the Bible or have friends write sentiments to the book's owner. Journals came back in fashion in the later decades of the 20th century, intended for use as diaries. Often marketed as "blank books," their popularity has lately waned and they can now be found stacked among the sale books in larger book stores.

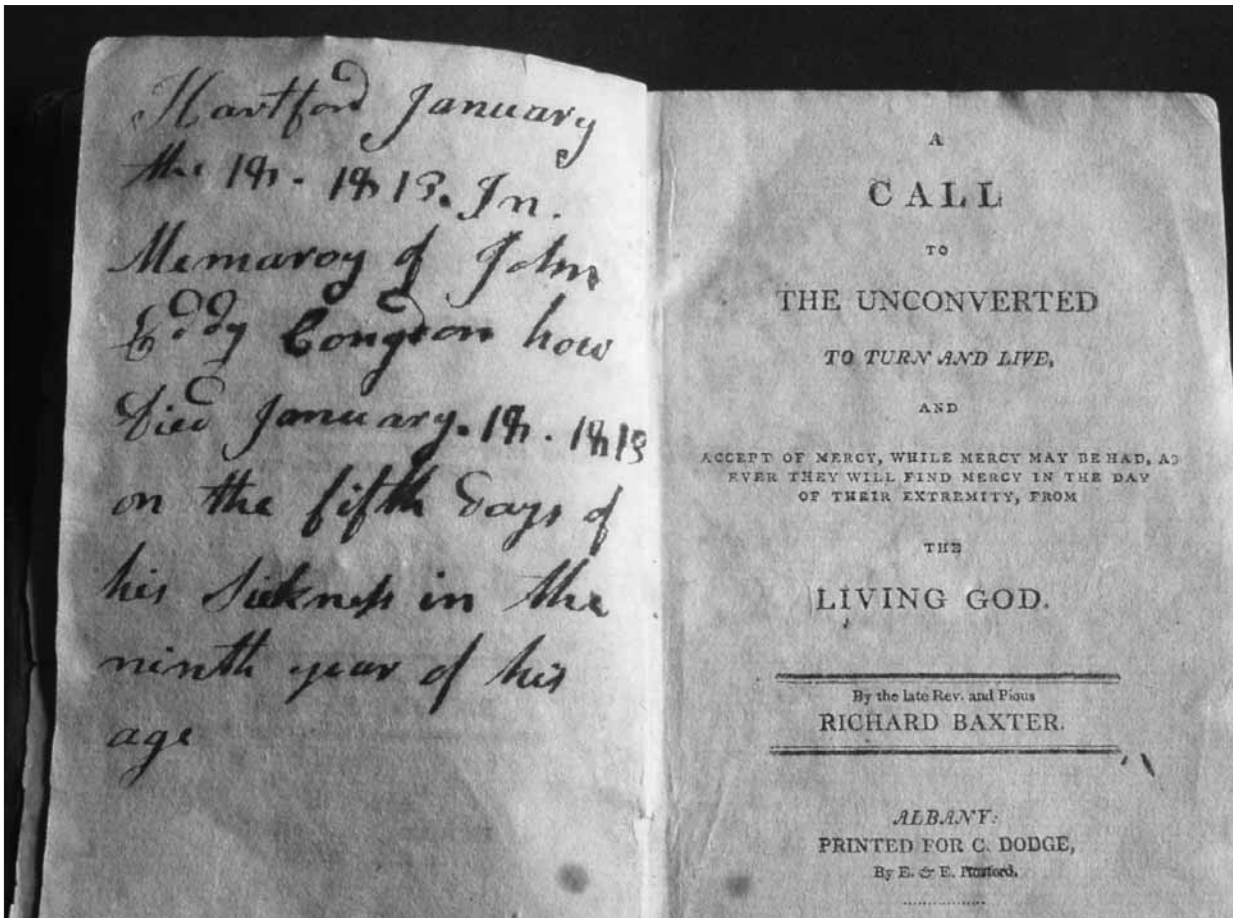
The Newberry Library, as we know, has a cart selling used books by the entrance to their lobby retail store. The journal I found on the cart came straight out of the Age of Aquarius. It is bound in white canvas imprinted with bold, slanted bands of brown, black and gray: a sort of muted psychedelic effect. The inscription, dated 1973, on the flyleaf by a woman named Judy is both sad and funny—although not intended to be either.

"Merry Christmas to my husband," she wrote. "Fill the pages with love." All the pages are blank.

Was it a lonely boy or just a joking one who bought *More Magic*, a 457-page compendium of instructions for performing tricks with cards, coins, watches, rings, balls, hats, eggs, handkerchiefs, and props? The book was a sequel to *Modern Magic*, a 563-page "practical treatise on the art of conjuring," first published in England in 1876. *Modern Magic* became so popular that it led not only to many subsequent editions, but also inspired its author, "Professor Hoffman" (Angelo Lewis), to write two sequels and numerous other works on magic.

Because the inscription was written in pencil, I suspect that Clifford L. Jones was a boy at the time he bought his copy of the American edition of *More Magic*. He might even have had to save his own money in

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A parent's record of the loss of a son.

Fine Press Movement in Chicago, 1920-45. Reed devoted his life to producing books by hand and illustrating them with woodcuts in a style as distinctive as Kent's. I visited Reed in Benton Harbor, Michigan, at one of the last of his many printing offices, taking with me an armful of books he had issued under various imprints over his long career. I had collected them over several decades, even buying duplicates of what I already

SIGNED & INSCRIBED, from page 3 order to acquire it. He not only realized the book's importance but considered its purchase to be an important event in his life; he wrote on the flyleaf: "Presented by Clifford L. Jones, January 1st, 1913, to Himself."

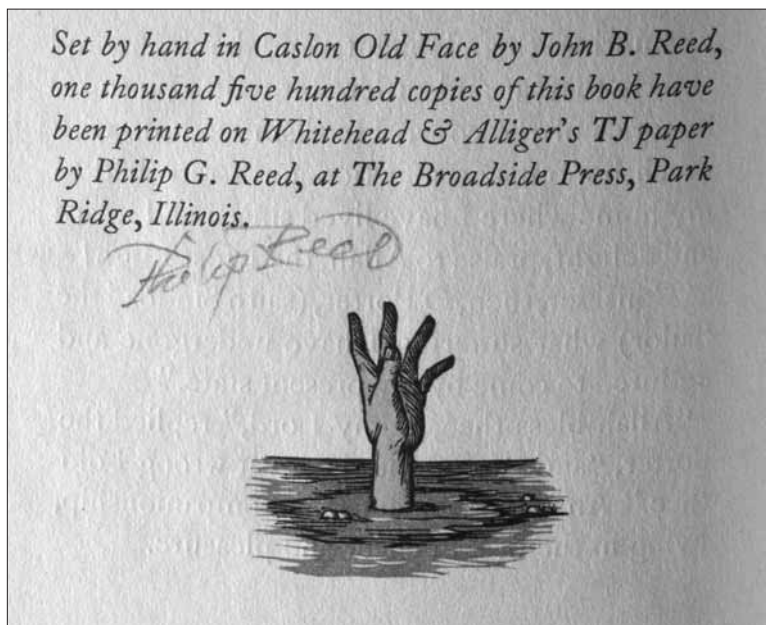
Rockwell Kent (1882-1971), the prolific artist who painted landscapes, engraved woodcuts and wrote, designed and illustrated books, signed the limited editions of his books using a pencil. His talent was unique and the austere style of his art makes it easily identifiable; but I had never understood why he signed his books with a pencil.

An answer was given to me by Philip Reed (1908-1989), a printer whose life,

books and imprints are splendidly chronicled by Celia Hilliard in The Caxton Club's 2003 exhibition catalog *Inland Printers: The*

owned whenever I came across them in used-book stores.

Colophon of The Seven Voyages of Sinbad the Sailor signed by the printer/publisher/illustrator of the book, Philip Reed.



At our meeting I hoped to express to

Reed my delight in his work and ask if he had any books I might purchase. Either because of his age or my intrusion, he was not friendly, but he agreed to sign the books I had brought. He picked up a pencil and opened the first book.

"You're going to use a pencil?" I asked.

He nodded.

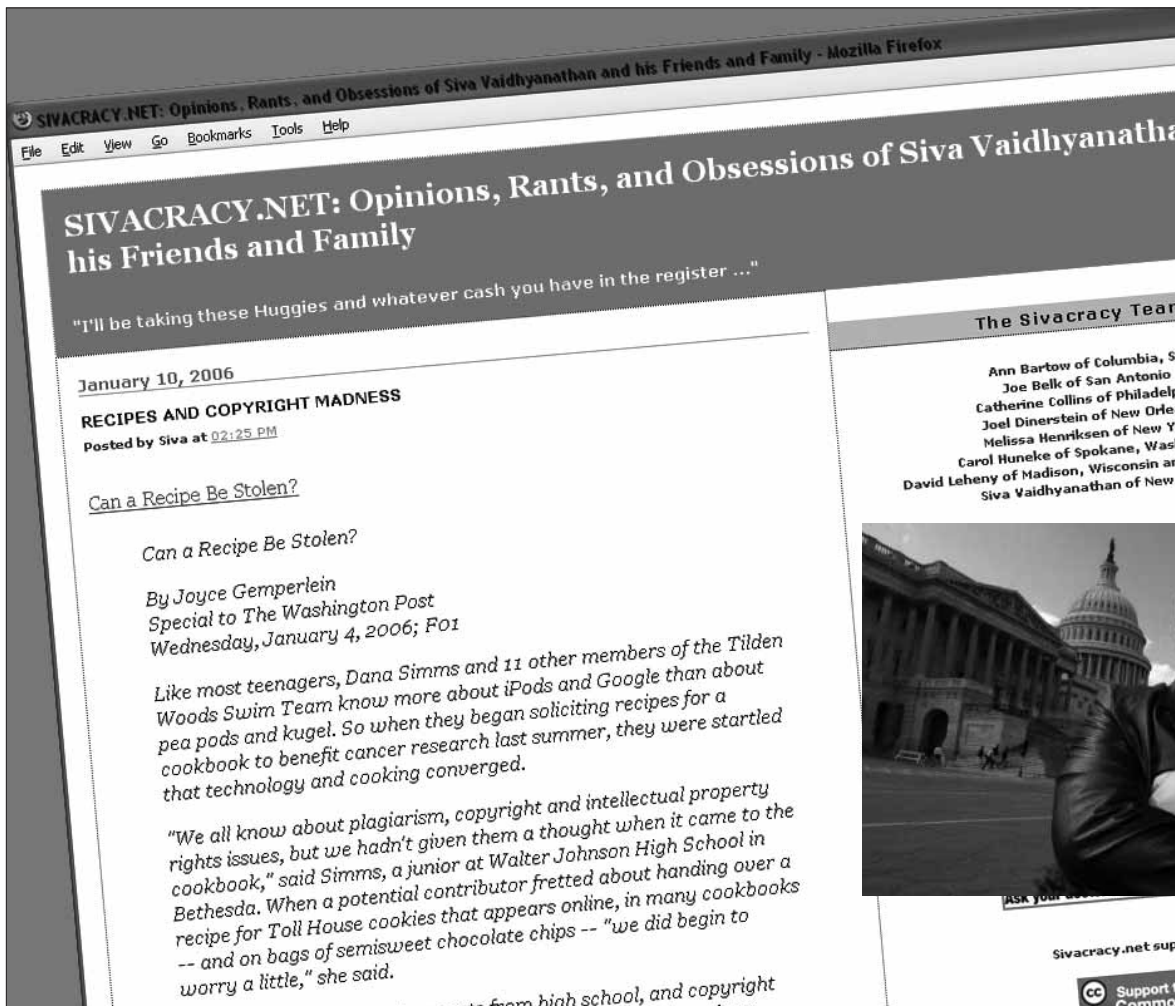
"Rockwell Kent often signed his books with a pencil," I said.

He nodded again. "That's where I got the idea."

"But why a pencil?" I asked.

"Same reason as he gave," Reed said. "In case you want to erase it."

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Siva Vaidhyathan's BLOG, with the man himself [inset].

Siva Vaidhyathan

Looking toward the Caxton-Newberry Symposium on the Book

Rob Carlson

Controversial author Siva Vaidhyathan will speak on "The Global Copyright Crisis" when he appears at the Club's 2006 Symposium on the Book, "The Past and Future of Intellectual Property." The date is April 1st.

Siva Vaidhyathan has been raising eyebrows (and some hackles) in the library and publishing worlds as we confront the issues of copyright and intellectual property in the wake of 1998's Digital Millennium Copyright Act (DMCA). He teaches Culture and Communication at New York University, but he worked as a journalist before starting his academic career.

Vaidhyathan certainly knows how to

market his ideas, giving his books controversial and confrontational titles such as *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* and *The Anarchist in the Library: How the Clash between Freedom and Control is Hacking the Real World and Crashing the System*. In both books, he vividly articulates what he sees as the evils of new copyright laws that favor big corporations over the creative and cultural needs of society.

An active blogger, he also believes that the electronic tools such as peer-to-peer file sharing and easy-to-use blogging software will enable a flattening of control over intellectual property. At the same time, technology is enhancing the ability of copyright holders to clamp down the use of their

materials. "Digital Rights Management," or DRM as it is known, provides unprecedented control over the use and distribution of "born digital" content. Vaidhyathan deliberately puts librarians and publishers in opposite corners, saying that fair use is under seige by overreaching copyright holders. Librarians are left to deal with DRM issues as they provide more and more content to their patrons in digital form. He feels librarians should be activists in their dealings with content providers and legislators regarding DRM issues.

Caxtonians will have an opportunity to hear and question Vaidhyathan themselves on April 1st. Come prepared for a lively discussion!

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Book and manuscript-related exhibitions: a selective list

Compiled by John Blew

"Dido and Aeneas:

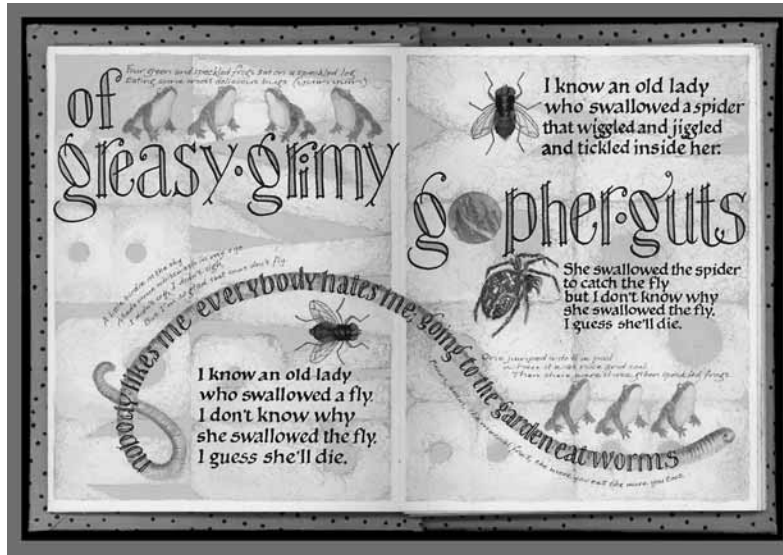
Purcell's Opera, Illustrated Editions of Vergil's Aeneid, and the Classical Canon Then and Now," at the James R. Getz Archives and Special Collections of the Donnelly and Lee Library, Lake Forest College, 555 North Sheridan Road, Lake Forest, IL (847) 735-5064 (closes 31 March 06)

"Walter Netsch and the Chicago Calligraphy at the Newberry Northwestern Uni-

versity Library," Main Library, Northwestern University, Evanston (847) 491-3636 (from 7 February to 30 March 06)

"Exploration 2006: The Chicago Calligraphy Collective's 20th Annual Juried Show" at the Newberry Library, 60 West Walton Street, Chicago (312) 255-3700 (closes 1 April 06)

"The Other Promised Land: Vacationing, Identity and the Jewish American Dream," Spertus Museum, 618 S. Michigan Avenue, Chicago (312) 322-1700 (from 5 February to 4 June 06)



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

"Publications With Many Parts"

(recent acquisitions of non-traditional books) at the Ryerson and Burnham Libraries, Art Institute of Chicago (312) 443-3671 (closes 6 March 06)

"Politics on Paper: Eric Avery, John Risseuw, Robbin Ami Silverberg" (protest art through the medium of handmade paper in various formats) at the Columbia College Chicago Center for Book & Paper Arts, 1104 South Wabash Avenue, Chicago (312) 344-6684 (closes 11 March 06)

"Timuel D. Black, Jr.: Seven

Decades in the Struggle for Human Rights" at the Woodson Regional Library of the Chicago Public Library, 9525 S. Halsted Street, Chicago (312) 747-6900 (closes 31 July 06)

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

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Turkish marbler. (Marbling probably began in China or Japan, and took the silk route to Turkey, and from there to the rest of Europe.) Through him she was able to visit Turkey and speak to Mustafa Düzgünman,

the master among Turkish marblers. "He could speak no English and I could speak no Arabic, so my young friend made our conversation possible," Rubovits explains. She brought back a very great number of his papers, now at the Newberry.

"Marbling is a solitary pursuit," she concludes. "But I don't feel lonely when I marble, because of the personal, private pleasure it brings me."

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Membership report

1) We are pleased to announce the election to the CaxtonClub of the following individuals:

Samuel B. Ellenport, the speaker at our November 2006 dinner, is the proprietor of Boston's Harcourt Bindery and a collector on the history of bookbinding. His non-resident membership was proposed by Paul Ruxin and seconded by Paul Gehl.

Michael Godow is Director of the Field

Museum Library. He collects in the fields of books about books, D'Ambrosio, and natural history. His membership was proposed by Paul Gehl and seconded by Rob Carlson.

Ken Daley is the Chairman of the English Department at Columbia College, and interested in 19th century British literature. His membership was proposed by Ed Quattrocchi and seconded by Bill Drendel.

2) Fiscal year results to date. We have elected 10 new members since September with thirteen other possible candidates,

including two recent inquiries regarding non-resident membership.

3) If you know of individuals who might be candidates for membership, please consider inviting them to a luncheon or a dinner. We have membership brochures at all Caxton functions to provide information for prospective members. Alternatively, you may contact Skip Landt (773-604-4115, skiplandt@sbcglobal.net); he will get Caxton materials to them.

—Bill Mulliken, Skip Landt

Caxtonians Collect: Norma Rubovits

Fifteenth in a series of interviews with members.

Interviewed by Kathryn R. J. Tutkus

Norma Rubovits became a member of the Caxton Club in 1994. Mary Beth Beal nominated her. But upon joining, she was no stranger: she had frequently attended meetings with her late husband, Frank E. Rubovits M. D., including in the days before women were admitted to membership.

Rubovits considers herself a “retired” collector. “When I moved to my present apartment, the collection had to go,” she says. Her personal collection, mostly examples of paper marbling, hers and those of other marblers, and books on marbling and bookbinding—went to the Wing Collection at the Newberry. Her husband’s collection, natural history books, in his own bindings, went to the Field Museum library.

In a 1991 conversation with Muir Dawson (commemorated in a slender 1992 book called *Marbled Vignettes*), Norma describes how her interest in bookmaking began. “In 1964 my husband unsuccessfully attempted to repair a few deteriorating books from his grandfather’s library. He quickly realized this was not a simple procedure, yet he had the desire to do it himself. By great good fortune he found Elizabeth Kner, and made arrangements to study with her. Then he told me about his plan, and asked if I had any interest in joining him. I didn’t know, but it sounded intriguing, so I decided to give it a whirl.

“Elizabeth introduced us to the vast world of the book arts,” she continued. Not just binding, but book design, type design, handmade paper, decorated paper of all kinds. One kind of decorated paper caught her eye: “I was so captivated by the beauty of marbled paper that I really wanted to do it myself.”

But there were no marblers in Chicago, or anywhere in the US that she was able to locate. Kner had marbled in her youth in Hungary, but she no longer remembered the details. Rubovits haunted the city’s



libraries for books on the topic. She went to the Newberry, the Crerar, the University of Chicago. Today she says, “In those days the librarians were not unwilling to make photocopies, so they would copy the books for me and I would bring the copies home and bind them.” Through trial and error she started making marbled papers she considered acceptable, but got a whole new light on how good they were when she took some to Gerard Charriere, a French-trained fine binder working at the Newberry. He had little use for traditional marbled papers, but found Rubovits’ “vignettes” exciting. She says, “I made many such papers for Gerard, even after he moved to New York, and I loved making them. For me it was very playful. His imaginative use of them was elegant and certainly avant garde.

“Things began to get hectic because indi-

vidual bookbinders were writing me for papers and I just couldn’t keep up. It was so much stress knowing that I had all those orders to fill and at the same time I had two children, a husband, and a household to take care of. Standing at the trough all day becomes like factory work.” At one point she took some cards to the Art Institute store. They ordered 100. After cutting, folding, packaging and delivering them, the next day she received a call for 500 more! “I said, ‘I’ll give you as many as I can and that’s all. I was getting fifty cents a card; they were selling for a dollar.’”

Eventually “I decided that I could marble for my own pleasure and I would give them to people but I didn’t want

to be committed to producing; this way I could play around and have fun. I loved it more than anything else, except my family. When I was doing marbling at the trough, I saw all kinds of fantastical things, bugs, and flowers and flying things.”

Marbling provided a reason for interesting travel. She recalls two visits in particular. “Sidney Cockerell was a master of traditional marbling. I went to England to see him... almost a pilgrimage. When I saw how he worked, however, I immediately realized that I would never do things his way. It was highly regimented, set up to produce hundreds of duplicate copies of a single design. That’s not my style.”

In her pursuit of technical knowledge she visited the Institute for Paper Chemistry, then in Appleton, Wisconsin. There she happened to cross paths with a young

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Bookmarks...

Luncheon Program

February 10, 2006

“A Conversation With Caxtonian Daniel Weinberg”

Daniel Weinberg joins fellow Caxtonians to properly celebrate Abraham Lincoln’s 197th birthday. He is a foremost authority on Lincolniana and proprietor of the Abraham Lincoln Book Shop in Chicago,

Questions and topics to be covered by interviewer Dorothy Sinson include: how the collecting of Lincoln items in the 21st century is different from the previous century; insights and opinions on the often controversial new Lincoln Museum in Springfield; how a person can get an author’s original signature on his or her book without leaving home; recent breakthroughs in knowledge and interpretation involving Lincoln; opinions about Mary Todd Lincoln as person-wife-mother-first lady; frauds and forgeries witnessed; how Lincolniana prices have fluctuated through the years; anecdotes about involvement in building major collections (both public and private); and finally, how will we be celebrating Lincoln’s birthday in 2009? Weinberg is a member of the Lincoln Bicentennial Advisory Committee.

The audience will get to ask its own questions at the end.

Visiting Boston in February?

Disbound and Dispersed: The Leaf Book Considered continues at the Houghton Library on Harvard Square through March 19.

Beyond February...

MARCH LUNCHEON:

At the March 10th Friday luncheon, award-winning designer and Caxtonian Matt Doherty will not only describe the multitude of details involved in the making of a book but he’ll also impart the unexpected satisfaction and joy that await a reader so informed.

MARCH DINNER:

On March 15, Sherwood Anderson expert Welford Taylor will speak on “The Journey from Cass Street,” explaining Anderson’s progress from Cass (now Wabash) Street, where he wrote *Winesburg, Ohio*, and how it shaped our speaker’s own career.

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

Dinner Program

February 15, 2006

Daria D’Arienzo and John Lancaster
“Cries of New York: Printing and Revelry
at the Harbor Press”

The Harbor Press was synonymous with fine printing in New York from 1925 to 1942. The creation of John Fass, later of Hammer Creek Press, and Roland Wood, later a distinguished actor, the Harbor Press did lovely work, and had wonderful fun. All of this will be explained in an illustrated talk about the press and its founders by two remarkable people and exciting speakers, Daria D’Arienzo, Head of Archives and Special Collections at The Robert Frost Library at Amherst College, and John Lancaster, Curator of Special Collections at The Frost. The two members of this distinguished team are leaders in the world of book affairs, including archival, bibliographic and library professional societies, and will bring alive a period of private press history and its inhabitants in a memorable way.

Plan a trip to Indiana in April

Disbound and Dispersed: The Leaf Book Considered opens on April 3 at the Lilly Library of the University of Indiana in Bloomington, and remains there until May 26.

APRIL LUNCHEON

Former president and founding editor of the *Caxtonian* Robert Cotner happily returns to Caxton consciousness on April 14th with a rousing speech entitled, “The Interpersonal Intelligence of Abraham Lincoln.”

APRIL DINNER

Ronald Gordon, of the Oliphant Press, a design firm in New York City, will present an illustrated talk on the late Joseph Blumenthal. Gordon is well positioned to discuss this influential publisher and designer, having worked directly with him.

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.