

CAXTONIAN

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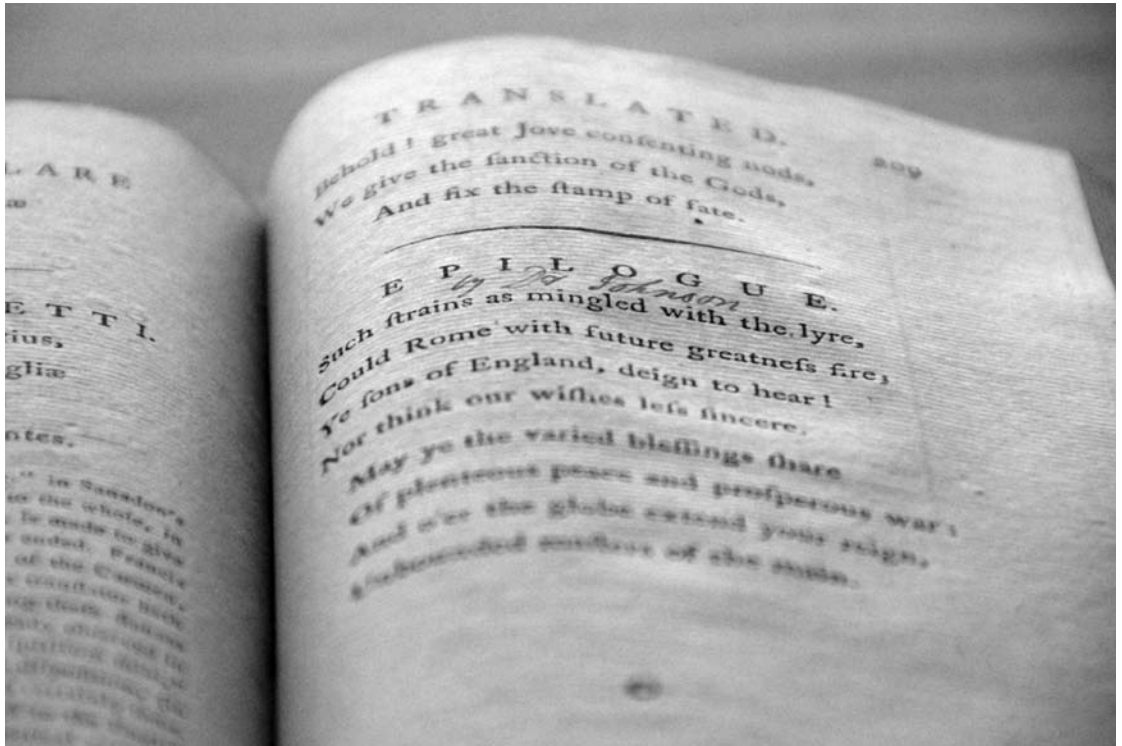
AUGUST 2008

Not in Fleeman

A Meditation on Collecting

Paul Ruxin

To the question “Why collect books, and, especially, Samuel Johnson?” there are many answers. The short version is because they bring pleasure. What follows is simply an exemplary and expository long version. Let us begin chronologically. Quintus Horatius Flaccus – Horace – was born in 65 B.C. in Venusia, Italy. Well educated in Rome and Athens, he was swept up in the popular enthusiasm for the cause of freedom after the assassination of Julius Caesar by Brutus, and led a small force of Brutus’ army at the unfortunate battle of Philippi, where Marc Anthony and Octavian, later the emperor Augustus, defeated Brutus and Cassius. Horace seems to have saved himself at the battle by going AWOL. He found his way back to Italy, becoming an Epicurean; fortunately he was able to indulge that lifestyle by virtue of his friendship first with the wealthy Maecenas and then, through him, with Augustus. The emperor, forgiving Horace’s flirtation with Brutus, asked him to be his secretary, a request Horace declined and Augustus accepted with grace. We know Horace best for his Odes, the bane and pleasure of Latin students for millennia, and an important influence on poets throughout those years, down to Alexander Pope and Robert Frost, to drop two of the more recognizable names. Horace claimed to be the first to adopt the meters of the Greek lyric poets Alcaeus and Sappho and the lyric qualities of Pindar and Anacreon to Latin verse, and indeed his poetry does reflect a wide variety



Dr. Tasker’s hand-inscribed “By Dr. Johnson” is the evidence that the Epilogue to “Carmen Seculare” does, indeed, belong in Fleeman.

of Greek metrical forms and their variations. More of these later.

Augustus as emperor tried to revive many older Roman customs, not least of which were the so-called Secular Games. This festival, celebrated every 110 years or so (also called the Centennial Games, “Secular” referring here to “century,” not to some antonym of “religious”), recognized the founding of Rome. Along with sporting events, it traditionally included a song dedicated to Apollo and Diana, the gods responsible for the city’s preservation. Since the beginning of a new century occurred during Augustus’ reign, he built a temple on the Palatine hill for the festival, and in 17 B.C. commissioned Horace to write a song for the closing ceremonies. The song he wrote was what we know as the “Carmen Seculare,” or the “Centennial Hymn,” to be sung by a chorus of 27 boys and 27 girls.

Let us jump forward about 1770 years. Giuseppe Marc Antonio Baretti was born in Turin in 1719, and came to London in 1751 where he became a writer and teacher of languages. Among his pupils (in English, French and Italian) was young Queeney Thrale, daughter of Samuel Johnson’s friends and patrons Henry and Hester Thrale. Baretti was, by all accounts, a mean-spirited man with a violent temper, but his network in the literary community was large and stood him in good stead after he killed a man in a London street fight. At his trial for murder Johnson – as well as Edmund Burke, Joshua Reynolds, David Garrick and Oliver Goldsmith – testified on his behalf, and he was found not guilty by reason of self-defense.

In 1779 Baretti, always scrounging for a way to make a pound or two, turned to
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CAXTONIAN

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NOT IN FLEEMAN, *from page 1*

Horace and his ancient Odes. In particular, he focused on the "Carmen Seculare," and constructed a piece consisting of translated excerpts from Book One, Ode 21; Book 4, Ode 6; and Book 3, Ode 1 and including the whole of the Centennial Hymn. This work of Baretto's in its original printed form is prefaced by an introduction addressed "... to the English Reader," consisting of seven and a half pages in large part expanding on Baretto's view "That the Odes of Horace are susceptible of the finest musick [sic]." Here he reminds the English reader that Horace himself had often said he composed his poetry to the sounds of music. Baretto argues that the Spanish and Italians still do so, even if the English and French generally do not. Baretto also reminds his reader that Horace frequently alludes to meter in poetry, and that music and poetry go "hand in hand." Inspired by the fact that the "Carmen Seculare" was originally written to be sung, Baretto resolved to have a musical setting "in the modulations of the Augustan age," the original Roman melodies being unknowable in 1779. Baretto's arrangement of the excerpts from the Odes and the "Carmen Seculare" for the musical setting was taken from one done much earlier by a Jesuit named Sanadon, who had believed that the entire organization of Horace's Odes, including the "Carmen Seculare," as received through the ages, made little sense. Sanadon's hybrid version, which Baretto largely adopted and translated, seemed to him more coherent and internally consistent than the traditional structure of the Odes and the "Carmen Seculare." To his translation, Baretto added a four line Latin "Epilogue" of his own composition.

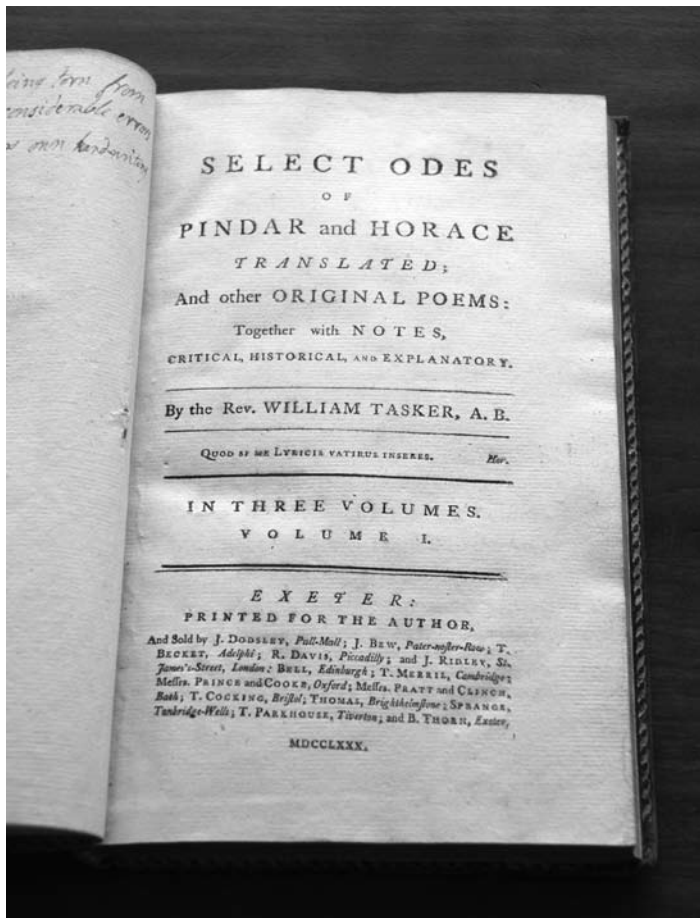
For the music Baretto turned to Francois-André Danican Philidor, a composer whose work Baretto had heard at the Paris Opera. The work will be done, Baretto hoped, in offering it to his "English Reader," to the satisfaction of an English audience. Philidor's musical version received the advance blessing of the great encyclopedist, Diderot, in Paris. The English musicologist Dr. Charles Burney, friend of Johnson and Baretto also gave it a blessing, but a rather ambiguous one – he told Baretto that "... if it does not fail it will succeed, but if it does not succeed ... it must fail." In the event the Baretto-Philidor version of "Carmen Seculare" was performed for three nights in London, with Johnson in attendance once – February 26, 1779 – and Baretto reported in a letter that it "... brought me a hundred and fifty pounds ... and three times as much to Philidor. ..." True to his nature, Baretto added a note to himself that they both would have benefited

even more if Philidor had not proved to be a scoundrel. What he meant by this I have not been able to determine, other than that Baretto didn't like anybody very much, even his own chosen collaborator. It is worth noting that for all his talk about music, poetry and meter, Baretto's translation is in prose. For music, Philidor was left to fend for himself.

As a collector I am pleased to report that my copy of the "Carmen Seculare" and its introduction is one of fewer than ten known to exist, and is probably the most perfect, entirely untrimmed, sewn, and the largest copy I have been able to identify. Satisfying as it is to own it, this is only the beginning – or perhaps the mid-point – of this illustration of the Joys of Collecting. No collector builds an important collection without the aid and advice of dealers. As a collection is built, dealers become even more important. You can't, for example, look for a book you don't know exists, but such books of interest to you do sometimes, if infrequently, come into the hands of dealers who can anticipate your interest. One of the dealers who has been most helpful to me in building my collection is Steve Weissman of Ximenes Books. Without him my collection would be much diminished. In addition to dealers, collectors necessarily rely on scholars. While there are a few scholar-collectors, most, at least in the Johnsonian world, are one or the other, for reasons sometimes, but not always, obvious, but irrelevant here. I am not a scholar, and so I rely on those who are. Among the greatest of the Johnsonian scholars was the late J.D. Fleeman.

One of the monuments of scholarship, not merely of the Johnsonian variety, is Fleeman's magnum opus, *A Bibliography of the Works of Samuel Johnson: Treating His Published Works from the Beginnings to 1984*. (2 vol. Oxford: Clarendon Press, 2000 pp. xlv + 1972.) No misprint here: 2000 pages listing the various printed versions of Johnson's works. It is overwhelming in its scope and detail. Even a familiarity with Fredson Bower's *Principles of Bibliographical Description* and the complementary work of G. Thomas Tanselle and others will scarcely equip the amateur to grasp everything Fleeman presents. Another great scholar, David L. Vander Meulen, in his own masterful and scholarly 46-page review of Fleeman's book in 2002 referred to it as "an Essay Towards Perfection," borrowing a phrase from Johnson. You can imagine then that the holy grail of Johnson collecting is to find a publication or printing or book of unquestionable Johnsonian origin that is "Not in Fleeman."

Baretto's "Carmen Seculare" is in Fleeman, and



Title page of Dr. Tasker's *Select Odes*.

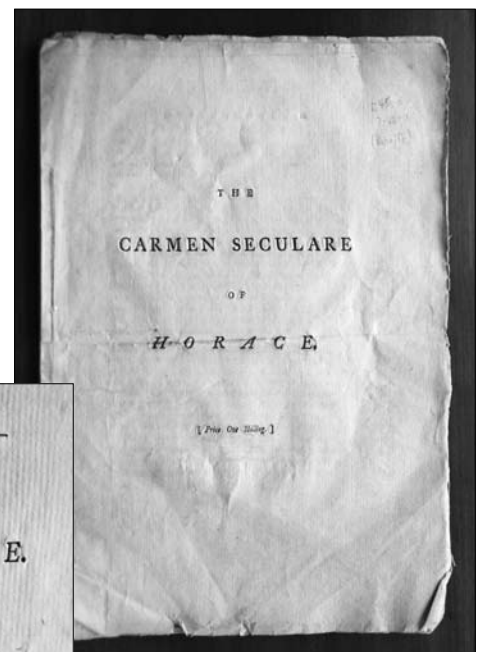
it is there noted that Johnson's translation of Baretto's "Epilogue" appears in the several 1779 printings of Baretto's "Introduction to the English Reader," both with and without the translation itself, and again in 1788 in a separate printing, where the text of Johnson's translation of the "Epilogue" varies slightly from the 1779 printings. Fleeman also records a limited history of reprints in several periodicals. No other printings of Johnson's contribution to the "Carmen Seculare" of Baretto and Horace appear in Fleeman. Satisfied, and even pleased, with my copy of the first edition of 1779, I had looked at it when it arrived in 2000, but not closely, and never since.

Earlier this year I received an e-mail from Steve Weissman of Ximenes. Remembering that he had provided me with my 1779 "Carmen Seculare," he wrote to say he now had a copy of *Select Odes of Pindar and Horace*, 1780, by the Rev. William Tasker. It is a rare book indeed, with only six copies known, all in the U.K., and it includes 65 marginal corrections, in Tasker's own hand. Samuel Johnson is listed as a subscriber. Among Rev. Tasker's translations from Horace included in the book is the

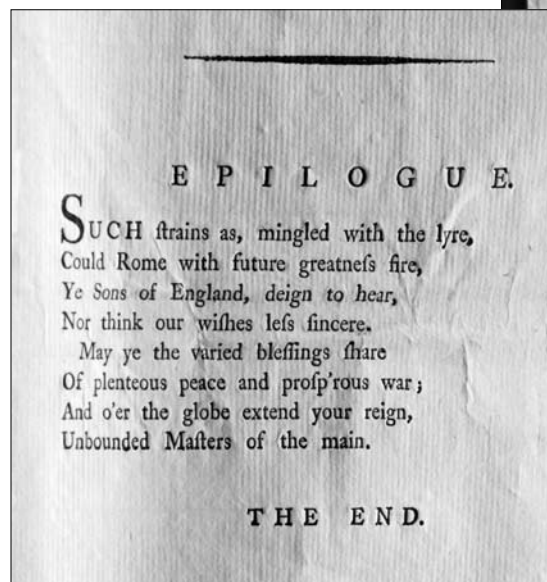
"Carmen Seculare." Tasker explains in his notes how his translation differs from Baretto's, but he reprints Baretto's original Latin epilogue, because he says it is "a very approved poetical version of that little appendix," and he offers it "in preference to any that he can give." On the opposite page is an eight-line English translation – in Tasker's hand we see below the title that it is "by Dr. Johnson." There it is. But it is "Not in Fleeman."

Of course I accepted Steve Weissman's offer. Having first Baretto's, now Tasker's, version

successfully naturalized" into English, but those using Sapphic meter (commonly consisting of some pattern of trochee, spondee, dactyl, trochee, trochee, with variations sometimes including a choriambus) could not. Michie found that Horace adopted a form of Sapphic meter for the "Carmen Seculare." Since Michie could not duplicate it, he reports that his translation thus reflects not some preconceived theory for the "Carmen Seculare," but a meter he tells us that "seemed to choose itself after more obvious approaches had failed." Indeed the English lines in his version do have varying meters, not limited to the Alcaic and Sapphic. As far as my amateur ears and eyes can hear and see, they are wildly



The Baretto "Carmen Seculare" with the epilogue by Dr. Johnson (inset).



of Horace sent me to others in my library. In all of the translations there is discussion of the difficulty of transforming to English Horace's Latin versions of the Greek meters he himself had adopted and adapted. In an English version of Horace's work by James Michie, for example, we learn of the translator's belief that Horace's use of the Alcaic meter (most commonly a line consisting of an anacrusis, and then various trochees, spondees and dactyls) "could be strictly and

diversified, just as Michie tells us Horace's were, with lines that seem Asclepiad, Alcmanian, Archilo-chian and Pythiambic. Michie's translation – nearly fifty years old now – thus reads as more musical than Baretto's prose text, but not by much.

David Ferry, on the other hand, in his 1997 translation, tells us that he did not even try "to reproduce or imitate the Latin meters..., since English meters are so different." Sometimes, though, his translations will be "a kind of allusion to a Latin meter (for example, the faux-Sapphic meter of my translation of the 'Carmen Seculare')." Ferry much more frequently gives us pentameter

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lines, with an iambic foot, while Michie more often uses the traditional classical hexameter. The result, it seems to me, is that Ferry, sacrificing translation for transformation, renders Horace's Latin poetry into English poetry, while Michie, simply and more literally translates Latin poetry into something more like Baretto's English prose.

To be fair it is important to consider both the original and the translations. Not to be tedious, however, it is best to take a single stanza. First, Horace:

Vosque veraces cecinisse Parcae,
Quod semel dictum est, stabilisque rerum
Terminus servet, bona iam peractis
lungite fata.

Even if you need to look up more than a few words, or just ignore their meaning altogether, you can still hear Horace's music here, and his balance of sounds. This cannot be mistaken for anything but poetry – perhaps because it is Horace who helped defined for us what poetry is. Ask then, whether Baretto has done it justice (or can we not fairly judge his version without hearing Philidor's music)? Baretto renders it this way:

And, O ye Sisters of Destiny, that sing with
unfailing veracity what has once been decreed,
and is established by the unalterable settle-
ment of things; join new predictions of happi-
ness to those that have been now fulfilled!

Let's hope Philidor did his job with the music part.

Did Mr. Michie do much better? Remember, he told us he had attempted to emulate Horace where he could, but some passages "seemed to choose" themselves in translation:

And you, O Fates, who have proved truthful
prophets,
Your promise stands – and may time's sacred
landmarks
Guard it immovably: to our accomplished
Destiny add fresh strength.

Better than Baretto, I suppose, but it doesn't sound much like Horace to my ear. So, let us try David Ferry:

And may the Fates, having been true to us
In what they told, fulfill the prophecy
Until the end; may fortunate destiny
Be joined to fortunate past.

Here, at last, is poetry, not merely translation, not merely transformation, but words and music that capture both the sense and the sound of the original. Compare it, for example, with Reverend Tasker, who sought to improve on Baretto if not Horace.

Tasker adopted the Jesuit Sanadon's organization of the stanzas, as Baretto had, and he also observes that "the English language will scarcely admit of Sapphic measure," as translators have before and after him. But he goes on to say "... that the following translation is at least attempted in a measure nearer to the Sapphic, than any that hath yet appeared. . . ." Here it is:

Ye sisters of firm destiny!
What's past, you sing – and what's to be,
Consult the future doom:
Expand the secret page of fate,
Foretell new honors to the state
And deathless fame to Rome.

What of Tasker's translation? Let me not trouble you with my opinion, because we have something better – Samuel Johnson's view. Once again we have Boswell to thank. He tells us of visiting Johnson on March 16, 1779, and finding there, among others, the Rev. William Tasker, "a clergyman, who had come to submit some poetical pieces to his [Johnson's] revision." Boswell tells us in the *Life of Samuel Johnson* that the reverend poet was "writhing in agitation, while Johnson read" the proffered work. In his journals Boswell describes Tasker as "a foolish, scatter-brained creature. He was a lank bony figure, with short black hair. He had an idiotical grin. . . ." When Boswell arrived, the subject under discussion was Tasker's translation – still in manuscript, Boswell reports – of the "Carmen Seculare," which Johnson had heard in performance two weeks earlier in the Baretto-Philidor version, and where he had met Tasker, and Tasker had requested an audience. Here is Boswell's report:

After he had done, Tasker asked him bluntly if upon the whole it was a good translation? Dr. Johnson, who is truth itself, was sadly puzzled for a little what answer to make, [wishing] at least, I suppose [not to condemn] as he certainly could not commend the performance. With great address he answered thus: "Sir, I do not say that it may not be made a very good translation," [or some such] exquisite evasion. Nothing whatever in favor of the performance was affirmed, and yet the

poor fellow was not shocked.

Tasker then had Johnson read other of his work, and to Johnson's observation that in one he had made the masculine figure of "Genius" feminine, Tasker admitted the grammatical error, but said he had written it in tribute – flattery more likely – to the famous Duchess of Devonshire, who had appeared in military uniform to rouse the morale of the troops. In Boswell's journal, Johnson replied "Sir, you are giving a reason for it, but that will not make it right. You may have reasons why two and two should not make four. But they will still make four." Later, revising his journal for the *Life*, Boswell reports that Johnson said "You may have a reason why two and two should make five; but they will still make four." So much for the relative merits of Boswell as editor of Johnson's conversation, and Tasker as translator of Horace.

At last let us consider Baretto's Epilogue, and Johnson's English version, now known to exist in Tasker's book, as well as Baretto's. Baretto wrote:

Quae fausta Romae dixit Horatius
Haec fausta vobis dicimus, Angliae
Opes, triumphos, et subacti;
Imperium pelagi precantes.

Thus Baretto seems here to try to mimic Horatian meter, as he did not in his translation. The result, of course, isn't Horace, but it isn't bad. Johnson, on the other hand, eschews mere translation:

Such strains as, mingled with the lyre,
Could Rome with future greatness fire,
Ye Sons of England, deign to hear,
Nor think our wishes less sincere.
May ye the varied blessings share
Of plenteous peace and prosp'rous war
And o'er the globe extend your reign,
Unbounded masters of the main.

Johnson thus, in eight lines, writes not only poetry, but captures for England the entire essence of the "Carmen Seculare," Horace's song of prayer for the continued dominance and success of Rome. Johnson takes both Latin prayer and Latin poetry, and makes both English prayer and English poetry, something neither Baretto, nor Tasker, nor Michie nor even Ferry, attempted.

What has this incident in collecting brought me, in addition to the books them-
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Truman Metzger, Caxtonian and Bookseller

Russell Maylone with Robert Michaelson

Truman T. Metzger, Jr., proprietor for thirty-four years of Great Expectations bookshop on Foster Street in Evanston, and Caxtonian since 1964, died June 6 at his home in Evanston after a long struggle with cancer. He was 81 years old, and is survived by his wife, Dorothy Anderson '01 (who currently serves on the Council).

He was a 1948 graduate of Dartmouth College. He obtained a Master's degree in Speech from the University of Michigan in 1954 and entered Northwestern in 1955, to study Political Science. At Northwestern, he discovered, and enjoyed hanging out at, Great Expectations, so when the store became available, he jumped at the chance to purchase it.

Truman was friends with collectors and librarians throughout the Chicago area. According to the Caxton Club directory he "collected first editions of American fiction, especially John Barth and James Willard Schultz." He was a good friend of Jens Nyholm, long the university librarian at Northwestern who was a staunch Caxtonian. I suspect that it was Truman who initiated the connection between the Northwestern Library and Jon Webb, publisher of the "Outsider" magazine whose authors were another area of Truman's collecting

Metzger on the Club tour to Wisconsin in 2002.



THE LESSON



At a luncheon on 14 September 2001, Eugene Hotchkiss III, Dorothy J. Anderson, and Truman T. Metzger Jr. listen to Leonard Freedman.

interest. The "Outsider" archives are a part of the Special Collections Department of the Northwestern University Library.

Great Expectations bookstore was very successful for Truman's 34 years. Umberto Eco, noted Italian author, lauded it in print and to faculty from Tel Aviv to Berkeley. When traveling across the country he regularly planned layovers in Chicago, so he could taxi into Evanston, select sometimes hundreds of books for shipment to his office or home and then race back to O'Hare.



CHOIR BOYS

On the other hand, Metzger didn't hesitate to order Saul Bellow to leave his store when the author complained about the store's lack of new hardback fiction. "You didn't need to be a fancy person to be welcome there," Jeff Rice (who purchased the store from Metzger in 1995) explained to the Tribune. "You just needed to play by the rules of the

bookstore, which were to value literature and respect the integrity of the store."

Personable, opinionated, a shrewd businessman, loving husband and parent, Truman, who contributed so much to the life of books in Chicago, will be sorely missed. He was often amusingly pointed about the loss of the bygone days of the Caxton Club when dinners ended and cigars and whiskey arrived at each table to ease the evening's presentation.



POACHED SALMON LUNCH AT THE "DIRTY DUCK"

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Photographs by John Chalmers. Drawings by Metzger, including the ones reproduced here, often amused the readers of the Caxtonian.

The Club's New Home(s)

A letter from the President

Dear Fellow Caxtonians,

I am very pleased to report that the Council met on July 16 and decided unanimously that our dinner meetings in 2008-09 will take place at the Newberry Library and that our lunch meetings will take place at the Woman's Athletic Club. Many of you are already familiar with those locations, and if you aren't, I hope you will soon get to know them well.

This year we undertook a major survey of possible dinner and lunch locations after being informed that the Mid-Day Club, our home for several decades, had decided to close its doors. I recognize that our nomadic existence has created some challenges, but it has enabled us to arrive at a better decision than we could have made had we simply considered the options on paper. We kicked the tires and so were able to find out what works best for our special set of needs.

In reaching the decision, we considered several factors we thought important to the Club's best interests. Among those were convenience of the location, atmosphere, cost, sight-lines, and – what is difficult to pin down but definitely matters – a sense of being “home.” Each location we visited offered a different combination of advantages, but in the end all Council members agreed that the Newberry and the Woman's Athletic Club provided an outstanding mix of what we were looking to find.

The Council's work was greatly assisted by the questionnaires many of you took the trouble to fill out and submit after each meeting this year. As I have said many times, your opinions and impressions mattered, because our main goal is for all Caxtonians to attend meetings to enjoy our long tradition of conviviality, conversation, and curiosity.

I am confident that most of you already know the Newberry Library. It is in the foremost rank of world research institutions, yet its own special heritage creates an open atmosphere for scholars and amateurs alike. The Caxton Club and the Newberry Library already have a long and deep association, going back to our earliest years. The Newberry's beautiful building offers

us excellent meeting facilities, easy parking, nearby access to public transportation – and that important sense of “home.”

The Woman's Athletic Club is a marvelous architecturally significant gem at the corner of Michigan Avenue and Ontario Street. Founded in 1898, the WAC moved to its current home in 1929. The Philip Maher-designed building received landmark status in 1991. We have enjoyed several lunches there this year with – I am pleased to report – increased attendance over 2007. Valet parking will be available.

While we have not yet definitively set dinner and lunch prices for 2008-09, I anticipate dinners will be about \$50 and lunches about \$30. And let me say a few words about that. I believe that we need to keep the costs at a level where no member will be deterred from attending. But please keep in mind that the cost of a Club dinner or lunch includes more than just the cost of food and wine that could be ordered from a restaurant menu. Of course, we must include taxes (now over 11%!) and a 20% service charge. Most clubs and restaurants also add a variety of charges to group events for such things as room rent, set-up costs, bartenders, and audio-visual equipment. In addition, of course, the Club provides an honorarium and expenses to most of our dinner speakers, though that cost is paid by the Club and is not factored in to what we charge attendees.

Another important cost factor is whether attendance is in line with the number of reservations. Most venues – and the Newberry is no exception – require us to tell them several days in advance how many people they will be serving. The Newberry has no kitchen, so all food must be brought on site by a caterer, who must know how many meals to bring. If we reserve for too few attendees, some people might not get fed. If we reserve for too many, we will still have to pay for the uneaten meals, which adds to our cost.

It is therefore imperative that you help us give the caterer an accurate count by reserving in advance and by letting us know as soon as possible if you cannot honor your reservation. You can reserve by calling (312) 255-3710 and leaving a

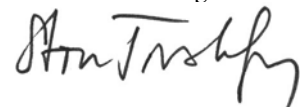
message or by e-mailing us at caxtonclub@newberry.org. Starting in 2008-09, we will reserve the right to charge no-shows for the cost of uneaten meals.

Okay, enough hectoring. One of the most pleasurable aspects of selecting meeting venues has been working with the many people who have helped make the arrangements and gather the information. I can assure you that the entire Council has devoted many hours to discussing the options and factors to be considered. In addition, a committee consisting of Bill Locke, Karen Skubish, Ed Bronson, and Dan Crawford has worked above and beyond the call of duty to deal with all the complexities of organizing and executing our traveling roadshow this year. In addition, Dorothy Sinson superintended lunch arrangements, and Donna Tuke was especially helpful in working with the WAC. They all have my deepest gratitude, and I hope you will take the opportunity to thank them when you see them at the Newberry or the WAC this fall.

Finally, just to prove nothing is simple, we still may meet at other locations from time to time to meet special needs or take advantage of special opportunities. ***So please watch announcements in the Caxtonian, in your mailbox, and on the Club's web site to be sure you are heading to the right place.*** Meanwhile, I hope to see you at our first-ever summer film night on August 20 at the Newberry, where we will be seeing “Indies Under Fire,” a documentary about the state of independent bookselling in America. A light dinner will be served.

Please reserve!

I'm sure we all look forward to settling down and turning our full attention back to our programs, which are what bring us together in the first place. Please feel free to get in touch with me if you have any questions, comments, or suggestions for making the Club better. Meanwhile, enjoy the summer and some good books.



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Scholarship Winners Announced



Two MFA candidates from the Book and Paper Arts program at Columbia College have been selected as recipients of Caxton scholarships for the 2008-9 school year. Both showed outstanding books completed previously; each plans to apply his or her award in the production of a limited-edition book.

Daniel Mellis will create an artist's book examining Chicago's past. Using current and historic photographs, it will look in detail at specific locations in the city, comparing inhabitants and activities at different times. Funds will be applied for paper, ink, binding materials, plates, press time, and to pay for rights to historic photos from the Chicago History Museum. His application included *The Stages of the Hajj*, a formal representation of the Muslim pilgrimage to Mecca, presented graphically; *Several Split Fountains*, an almost-scientific exploration of color on a letterpress; and *de brevitare vitae*, selections from an essay by Seneca printed on



Books by Pankratz upper left and lower right; by Mellis, lower left and upper right.

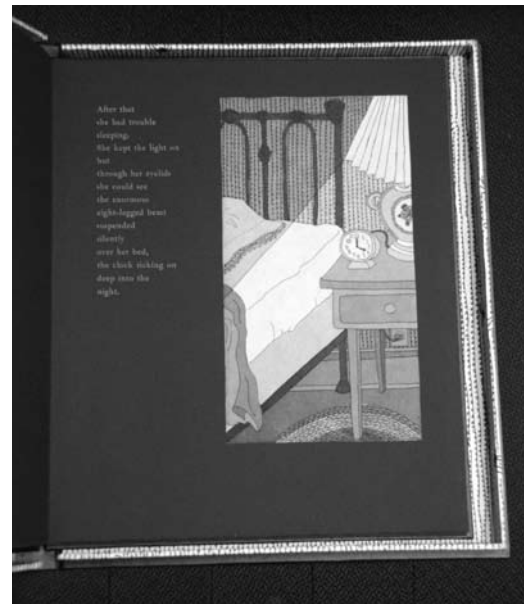
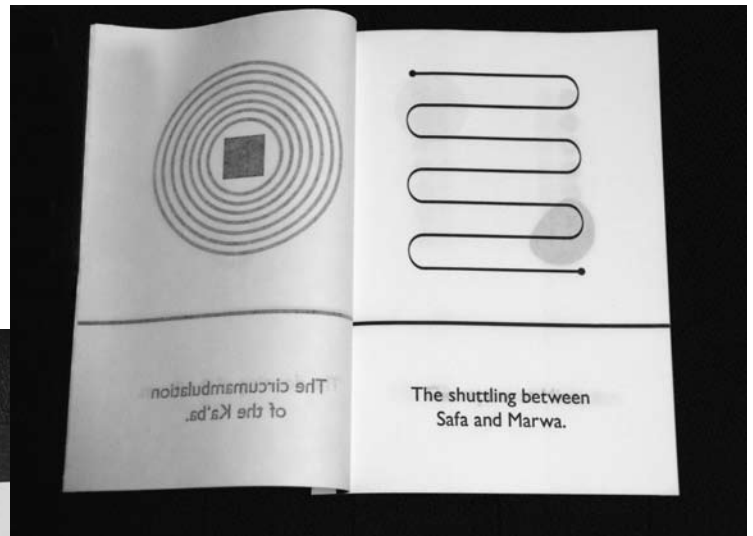
Dream House Collection: Why These Things with her scholarship. During the semester just completed, she wrote the text for the books; this will be combined with visual images of personal and cultural artifacts of the 1950s, 60s, and 70s. Her application included five books created from 1989 through 2007. The earliest one, *Fear of Spiders*, is an ambitious project including letterpress printing in white ink on black paper as well as intaglio illustrations. The most recent, *She dreamt of a house with five*

handmade paper that transitions from white to black as the pages are turned.

Teresa Pankratz will start production of a five-volume editioned artist book entitled *The*

rooms, anticipates *Dream House Collection* by collecting five found objects in a child's shoebox.

The selections of the committee were ratified by the Council at their meeting on May 21. This year's scholarship committee consisted of Martha Chiplis, Matt Doherty, and Gene Hotchkiss, with Robert McCa-



mant serving as non-voting chair. A total of seven applications were received, all from Columbia. The committee found all the applicants well qualified, and had difficulty

in selecting the winners. Despite efforts to reach out to library-school students and bibliographic professionals, no applications from these categories were received this year. The committee resolved to redouble its efforts to encourage such applicants for next year.

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CAXTONIAN FOOTNOTES

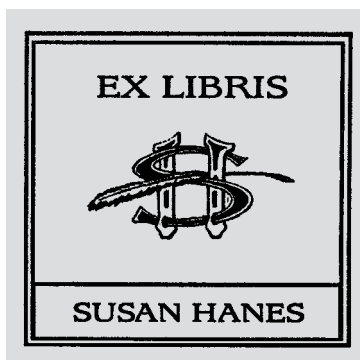
Wynken de Worde

“Wise Men Fish Here” was the motto of the deservedly famous Gotham Book Mart, the New York second-hand bookshop founded by Frances Stelhoff. Wise men (and women) instinctively know not to get between Edward Bronson (2004) and a book about vinting, distilling, or brewing. I would bet that there is at least one Caxtonian item of breweriana which Ed does not have. It was written by honorary Caxtonian **Christopher Morley** ('50). It was described by honorary Caxtonian **Vincent Starrett** ('42):

Years ago, when he was a young reporter in Philadelphia, ... Morley wrote some verses for a local innkeeper in celebration of the establishment's cuisine. Possibly the verses were written in payment of Mr. Morley's tavern obligations. I have no information about this. But the innkeeper liked Mr. Morley's verses and caused them to be printed on his beer coasters. One of the stanzas read: "Tasty bits'll / Pass your bridle. / Try our schnitzel / With a seidel."

First-edition collectors are still looking for that one, and for other rathskeller specimens of Morley incunabula. Mr. Morley has none himself, and has forgotten all the smart little commercials except the one I have quoted. Yet each coaster of the first printing is a veritable first edition, is it not?

Starrett's essay, "Firsts, in a Manner of Speaking," *The New Colophon*, January, 1949, contains the statement, "It is obvious, of course, that many first editions carved in stone or bronze exist in one copy only." He continued, "At the beginning of a collection of monumental first editions, I suggest to some adventurous collector Dr. Johnson's epitaph for Oliver Goldsmith – the story of which you may read in Boswell – which was enduringly cut in stone and placed in Westminster Abbey by the Literary Club." That would, indeed, be a monumental addition to the Johnsoniana of **Paul Ruxin** ('97), who, I think, could devise a way to get it, and furthermore, an argument to persuade his bride that it had been in their



Another in the series of Caxtonian bookplates: this one that of Susan Hanes, with the Wilkie Collins monogram upon which it is based.



home "for years!"

Now for the irony. When Vincent Starrett died in 1974, he was interred at Graceland Cemetery with only a medalion to mark his resting place. A decade later, a world-wide effort was spearheaded by **Robert J. Mangler** ('88) which raised funds for a suitable headstone for Starrett, the author of *The Private Life of Sherlock Holmes*. On October 19, 1986, Starrett's 100th birthday, a large black granite monument was dedicated at his gravesite. The irony is that it was deliberately sized to prohibit any pilfering, to defeat any of the avid collectors of Starrett or Sherlockiana. It features a carved book form, on the open pages of which are two variants of Starrett's bookplates. Should you want to see it, ask directions from The Cemetery Lady, **Helen Scclair** (2003).

“Printed in the U.S.A.” often really meant “Printed in Chicago,” which, in many respects, was the capital of the printing industry in America. In recent decades, however, enormous quantities of printing – especially book printing – has been outsourced and offshored to places like the Czech Republic, Japan, and various parts of China. A supposed advantage in price and wages is the culprit. In an era where desktop publishing and color inkjet printers makes everyone fancy themselves another Aldus Manutius, dabbling in typefaces at the click of a mouse, it is nice to see some concern for the traditional craft in the

Chicago area.

Despite the exodus of many printing firms from the Printers Row district, and the many firms which closed or moved out to the suburbs, there still are skilled printers in the Chicago area. Famous Chicagoan and photographer Victor Skrebneski insisted that his recent book be printed in America, but he was not willing to sacrifice quality for the production. After half-a-century as an artful photographer and skilled in the processes of the darkroom, Skrebneski wanted a printer who could duplicate in print the qualities which he himself produced in the darkroom.

Skrebneski found a printer who could meet his demanding standards at the Schiele Group in nearby Elk Grove Village. The second book of their collaboration is *Skrebneski Seduced* (2007), which was issued in a limited edition with an introduction by Tony Jones, the president of the School of the Art Institute of Chicago.

Victor Skrebneski took a portrait photograph of Prince Dimitri of Yugoslavia, which appears in a book of marvelous gems and jewelry designed by the remarkable Prince Dimitri, whose ancestors include Charlemagne, both Catherines (Medici and the Great), Louis XIV, and others. Thus it is probably no accident that the Schiele Group also printed the 2008 volume which presents the jewelry creations of the prince.

Prince Dimitri ordered a thousand copies of his eponymous work which showcases his new, personal line of jewelry. The prince's designs have been influenced by his family's crown jewels as well as those he saw growing up, and by others he handled when he worked for Sotheby's jewelry department in New York City.

Recently, Prince Dimitri has contributed to the suggested comeback by tiaras in society. He has a tiara made of green quartz, green pearls and citirines currently in the "Tiaras" exhibit at the Victoria and Albert Museum.

The prince's jewelled pieces, which range from necklaces and ornaments to crosses, brooches, ornaments, and objets d'art are all one-of-a-kind designs. Each work is featured on multiple pages of the book, a copy of which was presented to each of the

attendees to the gala at Kensington Palace. Richard Sack, Senior Print Specialist with the Schiele Group, related how the book was in a white and fuchsia slipcase, and inside a fuchsia-paper lined carton, which

was discarded by many of its recipients. This negated the extra effort to line the carton, but will create new challenges for the completist collector to try to acquire a copy of the book with both its slipcase and

its publisher's carton.

As I write this, I am unable to locate any copy of either book by Victor or Dimitri available for purchase, so, good hunting.

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NOT IN FLEEMAN, *from page 4*

selves, that 1779 "Carmen Seculare," and the 1780 Tasker? While in themselves they are pleasing, even lovely objects, survivors of a time now nearly a quarter of a millennium past, they have also helped me retrace some of my own past, and motivated me to continue to learn, which is to say, to continue to live. The experience of collecting Johnson here has brought a return to dimly remembered Roman history, for example, how

Octavian became the Emperor Augustus. It has inspired a pleasing visit to seldom visited high school Latin, and to the joys of Horace, enhanced this time by a deeper look into the meter that makes the music of poetry. Another gift of owning these books has been the chance to dig a little deeper into the *obscuranta* of descriptive bibliography, a reminder of the respect true scholarship commands, and the pleasure it affords. And, of course, all of this provided

for another visit to English prose in the full range of its ability to instruct and entertain, from Boswell the story-teller, to Johnson the poet, from David Vander Meulen the explicator and critic, to Tasker, the failure, to David Ferry, the genius. Is there another avocation providing so much stimulation and so many varieties of pleasure? I do not know it.

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This article is adapted from a talk first given to the University of Chicago Library Society.

Tentative Schedule of 2008 Dinner Meetings ...see page 12 for September and October

NOVEMBER DINNER MEETING

Wednesday, November 19, 2008, Samuel Crowl of Ohio State University will talk on "From Page to Stage to Screen: The Shakespearean Cinema of Kenneth Branagh" at the Newberry.

Almost a decade ago, Professor Crowl addressed the Caxton Club on the topic Shakespeare in Film. Now, by popular request, he has agreed to return to our midst with a talk that concentrates on one of the most skilled interpreters of the bard in modern times, Kenneth Branagh.

DECEMBER DINNER MEETING

Wednesday, December 10, 2008, Revels and auction in Ruggles Hall at the Newberry.

JANUARY DINNER MEETING

Wednesday, January 21, 2009, Greg Prickman of the University of Iowa will talk on "Gutenberg Meets GIS: The Atlas of Early Printing" at the Newberry.

The spread of printing through Europe following Gutenberg's innovations with type and press has captivated bibliophiles for centuries. A new online resource, the Atlas of Early Printing, brings this era to life through an interactive, animated map, allowing us to question how economic and cultural factors may have influenced printing's development.

FEBRUARY DINNER MEETING

Wednesday, February 18, 2009, Jon Solomon of the University of Illinois will talk on "Ben-Hur at the Crossroads of Popular Culture & Commerce, 1880-1925" at the Newberry.

"I want to bury myself in a den of books. I want to saturate myself with the elements of which they are made and breathe their atmosphere until I am of it." – Lew Wallace, 1885

Wallace might have achieved this wish using just one of his books. *Ben-Hur* (1880) enjoyed phenomenal sales, staying among the best sellers until *Gone with the Wind* in 1936. This multi-media presentation will review this fascinating history and illustrate dozens of *Ben-Hur* artifacts rarely seen today.

MARCH DINNER MEETING

Wednesday March 18, 2009, Paul Saenger of the Newberry will speak.

APRIL DINNER MEETING

Wednesday, April 15, 2009, Peter Stanlis will talk about his new book on Frost as philosopher.

MAY DINNER MEETING

Wednesday, May 20, 2009, Nancy H. Ramage will talk on "Literary Circles in Baltimore and Paris: The Cone Sisters and Gertrude Stein," at the Newberry.

Claribel Cone and Gertrude Stein used to ride the tram together in the 1890s, when Claribel was teaching medicine at Johns Hopkins and Gertrude was a medical student there.

When Alice B. Toklas moved in with Gertrude, a rivalry that was to last for decades erupted between Alice and Etta Cone. Nonetheless, the Cone sisters regularly attended the Saturday evening salons at the Stein household, and bought pictures and furniture from Gertrude over many years. Indeed, many of the paintings in the Cone collection, bequeathed to the Baltimore Museum of Art, had originally belonged to Gertrude or Leo Stein. This lecture, with many previously unknown stories, is based on a new book by Nancy Ramage and her mother, Ellen B. Hirschland (sister and mother, respectively, of Caxtonian Ed Hirschland). Claribel and Etta Cone were Nancy's and Ed's great-great aunts. The book, *The Cone Sisters of Baltimore: Collecting at Full Tilt*, is published by Northwestern University Press and copies will be available for purchase.

Dr. Ramage is Charles A. Dana Professor of the Humanities and Arts Emerita at Ithaca College

JUNE DINNER MEETING

Wednesday, June 17, 2009, T.B.A.

Book and manuscript-related exhibitions: a selective list

Compiled by Bernice E. Gallagher

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

Three interesting exhibits are currently on display at the DuSable Museum of African American History. "Wisdom of Words: Lerone Bennett Jr., The People's Historian" (includes copies of Bennett's ten books documenting the historical forces shaping the Black experience in the United States, plus rarely seen vintage copies of *JET* and *Ebony* magazines, where Bennett served as editor for over fifty years); "Soul Soldiers: African Americans and the Vietnam Era" (showcases historic articles from magazines and newspapers, armed forces recruitment posters and other propaganda materials, and soldiers' diaries and letters to home); "Red, White, Blue & Black: A History of Blacks in the Armed Forces" (a permanent exhibit that features documents and images tracing the contributions of African American soldiers from the Revolutionary War through the Vietnam War) at the DuSable Museum of African American History, 740 East 56th Place, Chicago 773-947-0600 ("Soul Soldiers" through August 30).



Chicago Hand Bookbinders at Northwestern
CLOCKWISE FROM UPPER LEFT: PICASSO GAGLIONE, ANNE ROYSTON, MARLENE RUSSUM SCOTT

"The Arranged Flower: Ikebana and Flora in Japanese Prints" (includes limited-edition surimono, privately published prints that present complex representations of flowers replete with symbolic and poetic connotations, as well as printed botanical encyclopedias and other related texts) in Gallery 107 at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 312-443-3600 (through August 3).

"Graphic Thought Facility: Resourceful Design" (the first exhibition at the Art Institute devoted solely to the work of a single design firm, including GTF book designs for monographs on the work of Tord Boonjite and Ron Arad as well as catalogues for the 54th Carnegie International Exhibition, the Victoria and Albert Museum, the Institute of Contemporary Art in London, the Tate Britain and Tate Modern retail stores) in Gallery 24 at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 312-443-3600 (through August 17).

"Temple of Flora" (features an exceedingly rare book with this title, published in England between 1799 and 1807 and considered the single most famous of all florilegia, along with a host of others written by London physician Robert John Thornton, all prized for their beautifully crafted and highly romantic illustrations) in the Lenhardt Library at the Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (through August 17).

"The Fanciful and Fascinating Insect World" (includes artwork and rare books from the Morton Arboretum's library and illustrates how insects have fueled the human imagination) in the Sterling Morton Library at the Morton Arboretum, 4100 Illinois Route 53, Lisle 630-719-2430 (through August 25).

"Chicago Hand Bookbinders Exhibit" (annual exhibition that promotes awareness, understanding and appreciation of the craft of bookbinding) in the Main Exhibit Space at the Northwestern University Library, 1970 Campus Drive, Evanston 847-491-7658 (through August 28).



"Fun for All! Chicago's Amusement Parks" (draws on materials from the Library's collections and explores the development of the amusement park in Chicago, from the late 19th century to the present) in the Special Collections Exhibit Hall, 9th Floor, Harold Washington Library Center at the Chicago Public Library, 400 South State Street, Chicago 312-747-4300 (through September 14).

"CCCP: Cosmic Communist Constructions Photographed" (features Frederic Chaubin's photographs of startling architectural artifacts built during the last two decades of the Cold War, plus magazine articles, historical timelines and film stills from this overlooked but compelling chapter in twentieth century design history) in the John Buck Company Lecture Hall Gallery at the Chicago Architecture Foundation, 224 S. Michigan Avenue, Chicago 312-922-3432 (through October 3).

"Priests for Peace: The Nonviolent Roots of 1968 Protests" (includes items from the collection of Daniel Berrigan – Jesuit priest, social activist, author of nonfiction and poetry—and features works annotated by Berrigan while in prison as well as copies of works by Buddhist monk Thich Nhat Hahn) in Special Collections and Archives, Room 314, at DePaul University's John T. Richardson Library, 2350 N. Kenmore Avenue, Chicago 773-325-2167 (through November 1).

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

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

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

Caxtonians Collect: Sarah Pritchard

Forty-fourth in a series of interviews with members

Interviewed by Robert McCamant

Sarah Pritchard joined the Caxton Club shortly after coming to Evanston to become the University Librarian at Northwestern in 2006. She was nominated by Russell Maylone and seconded by R. Eden Martin.

"Coming to Chicago has led to a happy and productive turn of events for me," Pritchard explains, "because it has meant that my husband (now a scientist on the Northwestern faculty) and I, who were commuting for 7 years between Santa Barbara, California, and Raleigh, North Carolina, have been able to get jobs in the same place and live in the same house like normal people! We got married three years ago before we knew when we'd ever find work in the same city; sometimes your priorities and family needs become more important than the logistics, especially if you have gone through typical mid-life ups and downs and can recognize a good thing when it happens. But we're glad to be finished with all the traveling." At Northwestern she succeeded David Bishop '93.

By all signs, it has worked out well for Northwestern also. At the time, the Northwestern Provost announced, "We feel fortunate to have recruited to Northwestern a person who will ensure that we continue to meet the challenges of these dynamic times. The past decade has been a time of dramatic change for academic research libraries like ours. New technologies have presented libraries with extraordinary new opportunities, and along with those developments have come new demands from the users of the library's information resources."

She was a good fit because at University of California Santa Barbara (her previous post) she launched major digital preservation and collection initiatives in the areas of maps, sound recordings and graphic arts, and established authoritative archival collections for noted authors, national organizations and three Nobel scientists.



Books and libraries have fascinated Pritchard as long as she can remember. She was born in Boston and lived in Sudbury, Massachusetts, until the age of 5. "My family had a lot of books in the house, and one of my earliest memories is from an age when I was only tall enough to look at the books on the lowest level of the bookshelf. My dad had a row of what I know now to be technical journals; at the time, I just noticed this nice series of pink paper 'books.' I was just learning to read, and I was especially puzzled because I could not make a word out of the letters I was trying to

sound out: IEEE. Other than that amusing and oddly relevant memory, I don't remember a time when I couldn't read."

Her mother took her with her brother to the small local town library. "I vaguely recall story hours and fun things like a man bringing pet snakes to the library to show to kids; but this was not a library I used much. Then my family moved to Rome, Italy, for two years, by which time I was in first grade and was reading all the time."

But the library where she really immersed herself was in Pacific Palisades, California, a suburb of Los Angeles where she lived for most of her elementary and junior high school years. "It seems as if I went every single weekend and checked out the maximum allowable number of books." By then she already thought about being a librarian, though she was derailed in high school when she was told it was not an undergraduate major. "I went into languages and linguistics instead."

Sarah admits that "Many years later when I became a librarian, I realized that the most telling incident of my youth in terms of predicting my future career had nothing to do with books at all. It was when my dad was upgrading the furniture in his home office and emptied his

two-drawer file cabinet in favor of a four-drawer one; I begged him to give me the old filing cabinet. I filled it up right away, with labeled folders full of the life accumulation of a 10-year old. I think it is the passion for organization, and the attempts to control the universe of knowledge, that really mark the librarianly temperament!"

Pritchard got a BA in French from the University of Maryland. She went on to get graduate degrees in French and library science from the University of Wisconsin-Madison. She began her professional career

See CAXTONIANS COLLECT, page 12

CAXTONIAN, JULY 2008

photograph by Robert McCamant

Bookmarks...

Special August Dinner Meeting — Wednesday, August 20, 2008

Film showing: *Indies Under Fire: The Battle for the American Bookstore*

Indies Under Fire, directed by Joseph Bricca, chronicles the devastating effect of giant bookstore chains on the country's independent bookstores. Writing in *Inside Higher Education*, Scott McLemee notes that Bricca "has taken a... subtle and balanced approach to showing the effect of Borders on small independent bookshops. Through interviews with the owners, staff, and patrons of five West Coast stores – most of them eventually put out of business following the arrival of the chain in their neighborhoods – *Indies Under Fire* makes a strong case that the explosive growth of Borders over the past two decades has undermined community institutions that can't readily be replaced.... 'People are saving two bucks on a book by buying at a chain store or on the internet,' says one person interviewed for the film, 'but they're going to lose this larger resource, this community resource they have. So the circle of reading gets smaller – it's just you and the book and your computer screen.'" The

documentary also gives employees of Borders an opportunity to state their case.

Independent bookstore representatives are being invited to participate in a panel following the showing.

The meeting will be held at the Newberry Library, 60 W. Walton, Chicago. There will be a cash bar beginning at 5 pm, with a light dinner at 6 pm (\$35). Please make reservations by noon on Monday, August 18th by calling 312-255-3710.

Looking ahead to fall... see page 9 for additional months

SEPTEMBER LUNCHEON

On September 12 at the Woman's Athletic Club, Malcolm Hast, Professor Emeritus of Head and Neck Surgery at Northwestern, will speak about his just-completed 15-year project: a first-ever complete translation of *Fabrica*, a 16th century anatomical atlas that came to form the foundation of modern medical science and about its most gifted author, 28 year old Andreas Vesalius.

SEPTEMBER DINNER

On September 17 at the Newberry, Ron Ravneberg talks on James Cook and John Hawkesworth. In 2001, Ravneberg located the hitherto unknown printer's copy used for the preparation of the second edition of *Account of the Voyages...*, which led him down numerous paths and took him to London and Sydney. He found problems in handwriting analysis, conspiracy theories, and other interesting diversions.

OCTOBER LUNCHEON

On October 10 at the Woman's Athletic Club, Caxtonian Bruce Barnett will deliver an illustrated talk about his extensive Dance of Death Collection. Begun in the 14th century in response to the plague and other gruesome ends, Dance of Death abounds with skeletons and still today has an impact on our literature, art and music.

OCTOBER DINNER

On October 15 at the Newberry, Caxtonian Jon Lellenberg will give us the inside story of editing *Arthur Conan Doyle: A Life in Letters*. It draws upon over a thousand unpublished letters written over 54 years. The process was an ordeal. The letters were disorganized and scrambled, with most undated as well. Their contract called for a manuscript of 135,000 words; the eventual ms. submitted was over 208,000.

CAXTONIANS COLLECT, from page 11

in 1977 at the Library of Congress where she was a reference librarian in the main reading room and the specialist for women's studies. There, she designed the first formal user study of LC's online catalog, a report that is still cited. (The system had the unfortunate name SCORPIO, but users still seemed to like it.) After the LC, and prior to UCSB, she worked at the Association of Research Libraries and was the head librarian at Smith College.

Pritchard does not mince words about the changes that are ahead for research libraries. "What's new is that the information itself is born digital; it changes constantly. It is produced by everyone, not simply a few commercial enterprises. It is multimedia and iterative and peer-to-peer. The entire learning environment can be digital, the processes as well as the products.

This means we need different approaches to license information, describe it, deploy it, recombine it."

What of all those physical books? At the time she was hired, she told the Northwest news service "I see two trends. We are rapidly moving to digital form for the large corpus of scholarly, scientific and business literature and for common general information like mass media, textbooks and reference. At the same time, the special collections of academic libraries will become even more important, including everything from traditional manuscripts and rare books to very contemporary but non-digital objects collected from authors, public figures, organizations and the creative community. It is these special collections that differentiate research and special libraries from each other. The digital corpus, by its very

nature, can be everywhere; the one-of-a-kind objects cannot, at least not for serious research where reproductions don't suffice."

As for collecting personally, she says, "I am not terribly systematic but I have many areas of interest in which I collect in a small way. My family collected books in many fields, fine art, timepieces, music and scientific instruments and I have inherited some of all of those things. My husband had fossils and I had rocks, we both love maps, so when you put it all together our house is rather like a classic cabinet of curiosities. I have several artists' books that, in turn, pick up these themes, for example illustrated with maps, science and travel. I was sorely tempted by map collecting but luckily for my pocketbook I didn't let myself get past three or four things."

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