

## Regarding Ritter Book Company

David Meyer

**T**he *Fifteen O's and Other Prayers* was printed by William Caxton in 1491. The only complete copy was included in "William Caxton: An Exhibition to Commemorate the Quincentenary of the Introduction of Printing into England," held at the British Library in London from September 1976 to January 1977. According to the catalog published for the occasion, *The Fifteen O's* was "a collection of prayers printed by Caxton at the command of Henry VII's consort Queen Elizabeth and of his mother Lady Margaret Beaufort. The text is mostly in Latin but begins with an English translation of the Fifteen O's, prayers wrongly attributed to St. Bridget of Sweden (c. 1303-73), each of which begins with the vocative 'O.'"

In 1869, a facsimile of *The Fifteen O's and Other Prayers* was reproduced, using photolithography, by Stephen Ayling, who is noted in the book's preface as having "done much to promote this modern process of reproduction."

The preface states that the text "differs in style from every other production from Caxton's press, in that each page is surrounded

*Facsimile edition (1869) of William Caxton's The Fifteen O's and Other Prayers, originally printed in 1491.*



by an ornamental border." The book is bound in vellum boards with the title at the top and Caxton's name at the bottom of both covers, printed in red. Caxton's printer's mark, usually found in the colophon of his books, appears greatly enlarged in the center portion of the covers and is printed in black.

Inside the front cover of my copy is the bookplate of Theodore L. De Vinne (1828-

1914), who is listed in Colin Clair's *A Chronology of Printing* as "one of America's outstanding printers of the end of the nineteenth century."

Anyone who has read my previous essays in the *Caxtonian*, recounting my book-acquiring activities, knows that this is not the kind of book I am likely to encounter nor actively pursue.

It came to me by way of Anamae Henderson, who for many years operated the Ritter Book Company on the eighth floor of the Garland

Building at 5 North Wabash Street in Chicago. I am inclined to think that the late Frank Williams, a fellow member of The Caxton Club, suggested I visit the shop. I am certain I would not have discovered Ritter Book Company on my own.

The Garland Building is an old, yet still elegant, office building in the Chicago Loop. See RITTER BOOK CO, page 2



# CAXTONIAN

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## RITTER BOOK CO, from page 1

Its ground-floor entrance is sheathed in a gold-finished metallic façade, and, at the time that I routinely stopped there, in the late 1970s, visitors were directed to the elevators by a concierge dressed in a uniform faintly reminiscent of a tuxedo. An elevator operator swung the accordion gate closed, rotated the control handle and up one went. It was a building of professional offices. Who ever would have guessed that it held a second-hand bookshop?

In fact, used books were the Ritter Book Company's secondary business. Anamae Henderson led me to believe that the primary function of the company was ordering and supplying newly-published books to the Chicago Public Library. This was true to a certain extent, but not quite on the scale that Anamae indicated. A career employee in the library's administration told me that the books passing through Ritter Company to the library were "but a trickle" in the stream of volumes the library purchased. This person applied a quaint phrase when further suggesting that the company "mainly catered to the carriage trade." This, too, was likely to be true to some degree. If you are going to provide a service – in this case special ordering for individual customers – you do not need a street-level store or a walk-in trade. Special orders taken from professional tenants in the Garland and neighboring buildings no doubt yielded an additional source of income.

Another long-time employee of the Chicago Public Library offered a different perspective on the business. "Branch librarians," said this lady, "bought personally and for the branches" from Ritter Book Company. "Under the radar," she added. She would know, for she had, in the 1970s, been the youngest head of a branch library in Chicago. Books at that time were formally ordered through the central library, located in what is now the Cultural Center at the corner of Randolph Street and Michigan Avenue. "Everything was done through a finance center," she said; "we had no independent control."

"Except," she added, "for the funds that came into the branches through library book sales and monetary donations from patrons." If (and when) this money was not turned in to the central office, it was used to purchase extra copies or replacement copies of popular fiction and nonfiction. The branch librarians often came to Anamae for these books. Discounts were given on both library and personal purchases of the librarians. In a light-hearted way, this former branch administrator described how librarians would come downtown to conduct business at the central library, have lunch (and sometimes a cocktail or two) at the Walnut Room in Marshall Field's, and step across the street to the Garland Building to place book orders with Anamae.

If some record of the company's history exists, it has eluded me. I am guessing when I state that it

belonged to Anamae because she had worked there for a long time and was, in the words of the branch librarian, "probably the last man standing" when the original owner retired. In conversations with Anamae, I had the impression that the company had been in business for a very long time. By the late 1970s, when I began buying there, it was not doing well.

Immediately after stepping off the elevator on the eighth floor, you were facing Ritter Book Company; but as there was no sign posted in either of the small display windows flanking the glass-fronted door or on the door itself, the only clue was the books. A few were set up in the windows and others could be seen through the open door. All were (I wish I could provide a kinder description, but I can't) *stuffed*, spines up, into waist-high bins – not unlike the remainder tables you'll find in the bargain department of many stores. The books were a mix of new, recently published, and older titles. The subjects, fiction and nonfiction, leaned toward general interest. There were more children's books than any other subject. All were in dust jackets, in various states, from mint condition to scuffed.

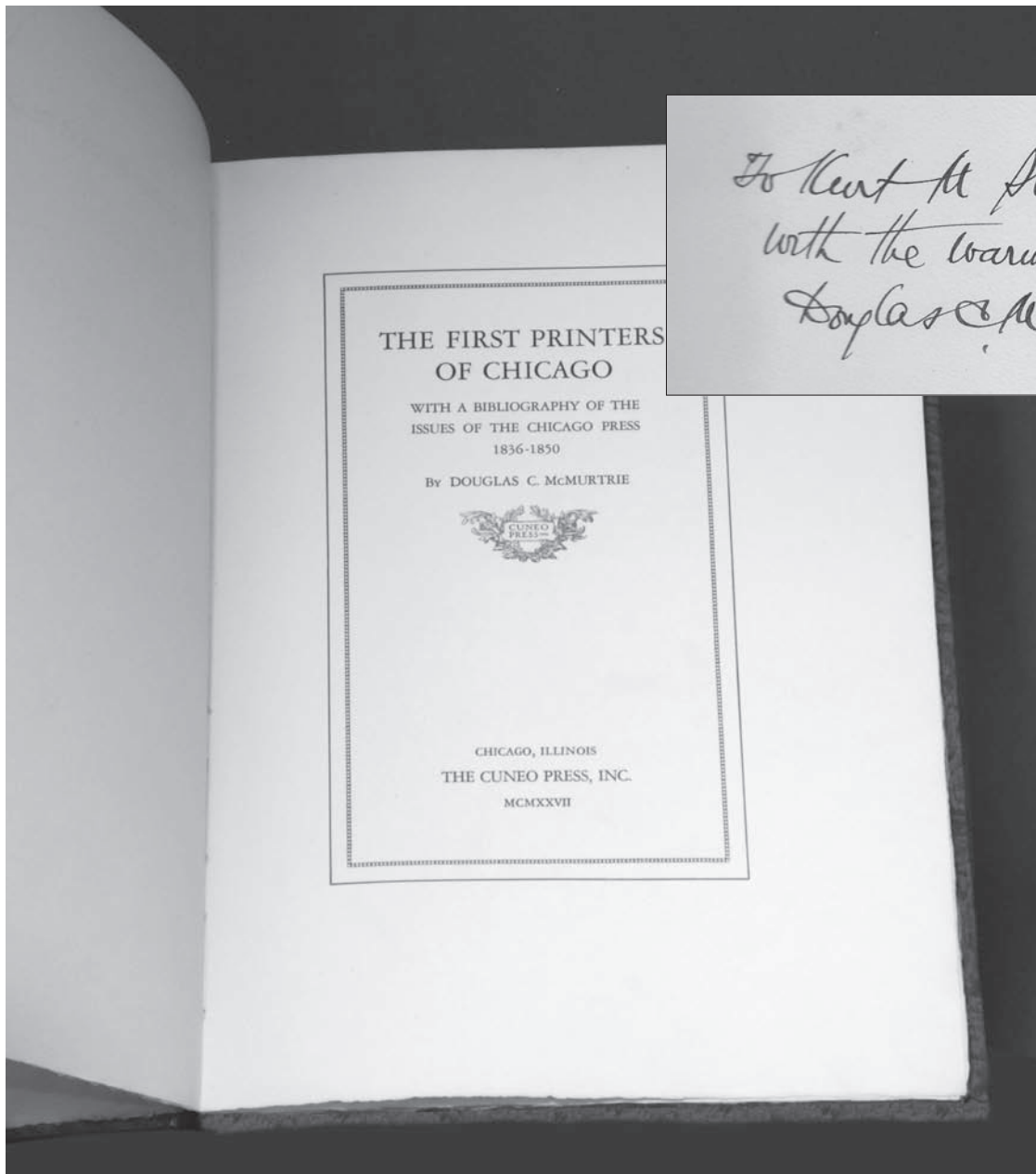
What did I expect to find there? I don't know. I had always enjoyed browsing bookstores. However, unlike any other book dealer I had encountered, Anamae engaged her customers.

She was in her early sixties in the 1970s. That meant she was in her thirties in the 1940s. "The look" of those times (at least what I knew of it) clung faintly to Anamae. She was noticeably well dressed; her lipstick was inordinately red and she was seldom out of range of a lit cigarette. She dressed far better than you would expect a bookseller needed to – as if she was about to head off for lunch at an upscale restaurant on the Magnificent Mile. The library administrator I spoke to suggested that Anamae's influence on some members of the library board might have brought a bit of business her way. If so, she was dressed to meet them in their social settings.

I found little of interest in her book bins, but we enjoyed talking about the trade. I had worked in a used bookstore; I scouted and sold old books; I had my own small publishing company. She had Ritter Book Company. We had a lot to say to each other. In those days she was one of the few people I found to talk to about my publishing efforts.

When I first started coming in, I could leave empty-handed without a sense that I was disappointing her. Later, the trade-off for the time she spent listening to me led to the feeling that I should make a purchase. Leaving without a book began to seem rude. I did my best to find something worthwhile to buy, but the older titles were not old enough and the subjects not intriguing enough for me to want to buy them.

Then she mentioned attending book auctions in



*To Kent M. Steen  
with the warm regard of  
Douglas C. McMurtrie*

*Title page of The First Printers of Chicago by Douglas C. McMurtrie, printed in an edition of 650 numbered copies by The Cuneo Press in 1927.*

years past. They were held in the evenings after work and she went with a friend. (I easily imagined her going to auctions attired in jewelry and wearing a full-length fur coat.) She said that she still had books bought at auctions years before that might appeal to me and would bring a few from home.

One of these turned out to be a tall (8" x 11¼") folio produced in Chicago in 1927, bound in marbled-paper boards with a narrow cloth spine: *The First Printers of Chicago with a bibliography of the issues of the Chicago press 1836-1850* by Douglas C. McMurtrie. The 42-page monograph on early printers, newspapers, and job printing includes reproductions of the front pages of the first newspaper printed

in Chicago in 1833 and the act to incorporate the city in 1844. Extracts of correspondence, a sample of a printer's log, title pages of the first general business directory, a eulogy on the death of Wm. Henry Harrison, and a sermon also serve as full-page illustrations. The book was printed by The Cuneo Press, Inc. "for its friends" in a limited edition of 650 numbered copies. The paper is deckle-edged with a prominent "RIVES FRANCE" watermark. McMurtrie, a noted historian of printing, inscribed the copy to a friend with warm regards. The penciled price of five dollars in the right-top corner was lined over. Anamae wanted much more than that for the book, and I paid her price.

That was the hook, of course, and she

worked it well.

She kept bringing in books from home and, in many instances, I bought them.

One day she asked to borrow two thousand dollars. Why did she need the money, and why did she ask me? I regret to admit that both then and now I couldn't be sure I knew. The branch librarian said that Anamae "was not a good business person." This was evident in the bins of books. In the publishing industry, unsold titles can be returned; but this has to be done within a certain period of time for full credit or refund. Anamae apparently never got around to the packing and paperwork involved. Business from the librarians slowed as centralized cataloguing (and buying) was instituted.

I, on the other hand, was beginning to feel successful. The few books I published each year – many being reprints of herb books written by my grandfather and my father, for which I did not have to pay royalties – were selling briskly to health food stores and to historic-site gift shops around the country. The thought of adding antiquarian book sales to my one-man enterprise was a possibility (alas, never quite realized to the extent I hoped for) that stayed in my mind for years. I was accumulating capital in my business but also wanted to build inventory.

Two thousand dollars did not seem like much of a risk, but I, like Anamae, was not using good business sense when I loaned her the money. It was basically an act of friend-

See *RITTER BOOK CO*, page 4

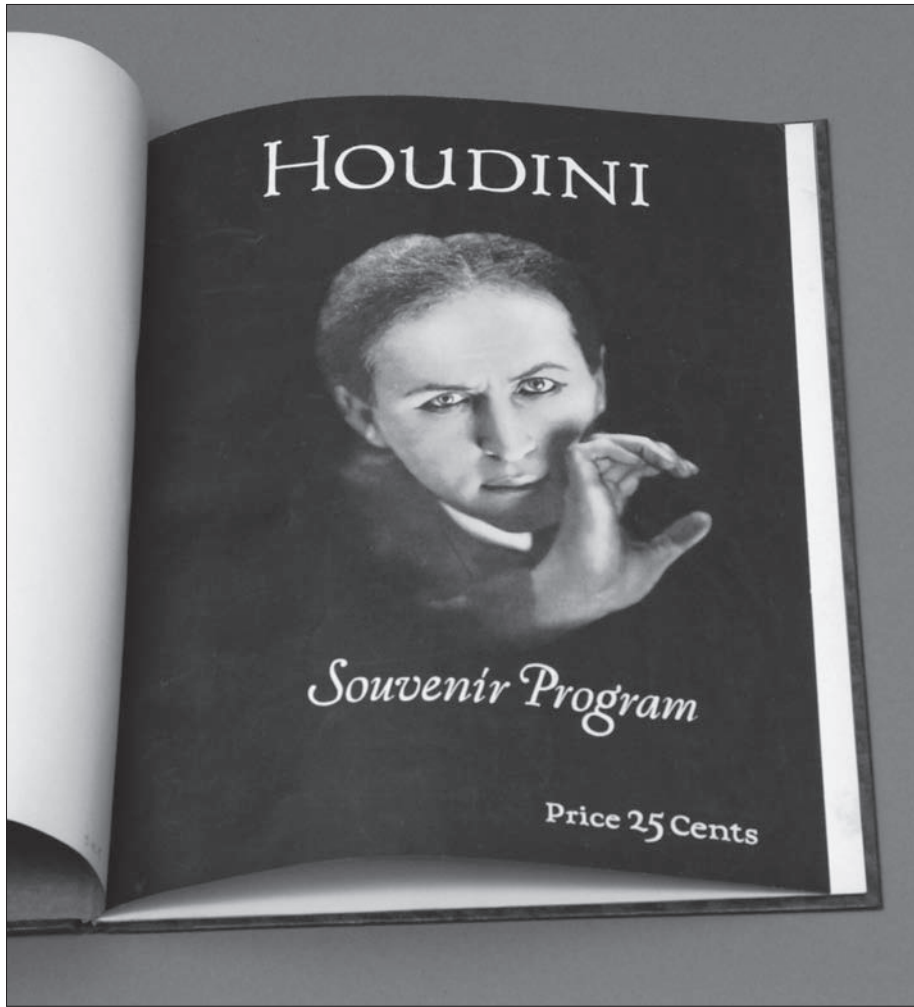
ship for a fellow book person. I have forgotten the terms or even if a written loan agreement was prepared. The general idea was that if she could not repay me in a short period of time (six months, was it?) the loan amount would be paid down using the books she had bought at auction that were kept at her home.

She lived in a neighborhood in Indiana locally called "North Hammond" – the least prosperous area of a blue-collar city hard hit by economic woes for decades. I learned where she lived, of course, because I was invited to her house after she said that she could not repay the loan. It was an

uncomfortable and disappointing visit. The few books she showed me actually qualifying as antiquarian were kept in an oak china cabinet in an upstairs bedroom. That's where I found the facsimile edition of William Caxton's *The Fifteen O's and Other Prayers*.

Most of the books she allowed me to look at were old and used but not scarce or collectible – and there were not enough of these, had I bought them all, to be worth the money I had already given her. That was my opinion – not Anamae's. She believed, and tried to convince me, that the books in her china cabinet, those in the living room and on the back porch were worth *thousands* of dollars. She was a formidable woman and it was not easy disagreeing with her self-confident assessment. But when she finally realized that we were not going to agree, she said that I could take the china cabinet.

Handsome as it was, the day a friend of mine and I carried it out of the house, I recall thinking that it needed refinishing and it wasn't enough to retire Anamae's debt. She, on the other hand, was thinking much more



Front cover of the souvenir program for magician Harry Houdini's last performances in Chicago in 1926. Cyrus Hall McCormick had his copy specially bound.

positively. When I mentioned that the china cabinet was going to look good in my living room with the Chinese Oriental rug that had come from my grandparents' house, Anamae said that she wanted to buy the rug!

I continued visiting Ritter Book Company for another year or so, but the hope of receiving repayment on the loan, or any books of equivalent value, eventually faded. I do not know when I stopped going into the Garland Building, but as soon as I did, the loan was forgiven because I did not think about it or Anamae again.

If there was any published notice of her passing or of the demise of Ritter Book Company, I never read it; but some months after her death in 1992, I received a call from one of her two daughters. She had found my business card in Anamae's desk and she wanted to know if I would buy the books that were in the house in North Hammond.

I told my wife about my dealings with Anamae because they had occurred before our marriage. We decided to look at the books because I was curious to see if I had over-

looked any treasures years before. We also agreed not to mention the loan to Anamae's daughter and not to let it influence any offer I might make to the Henderson family.

I was surprised by the large amount of books spread throughout the house – in nearly every room and especially the basement – many more than Anamae had showed me. Yet it was obvious that they were books she had bought long before we ever met. Perhaps she was afraid that if she offered me everything, I would want to take everything. If so, it was a needless concern, for there were few books of real value to be found. They were much like the stock from her store – general interest fiction and non-fiction – but of older vintage, from the 1920s to 1940s. In the basement were long shelves filled with Catholic religion

books, in numerous identical copies, possibly good-selling inventory for Ritter Book Company decades before.

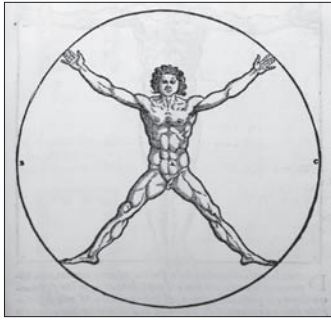
I discovered one gem on the dusty shelves in the basement, a souvenir program for magician Harry Houdini's last appearances at the Princess Theatre in Chicago in 1926. The 20-page booklet measures nearly 9" x 12" and has a striking portrait of Houdini on the cover along with the price of 25 cents. The owner, a wealthy Chicago industrialist, had evidently been so impressed with Houdini's performance that he had the program bound in cloth and affixed his bookplate inside. It reads: "Cyrus Hall McCormick."

No other books worth keeping come to mind. In fact, if anyone ever asked, what was the most interesting discovery that you made at Ritter Book Company, I would have to say, "Anamae."

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Book photos by Robert McCamant from books in the author's collection.

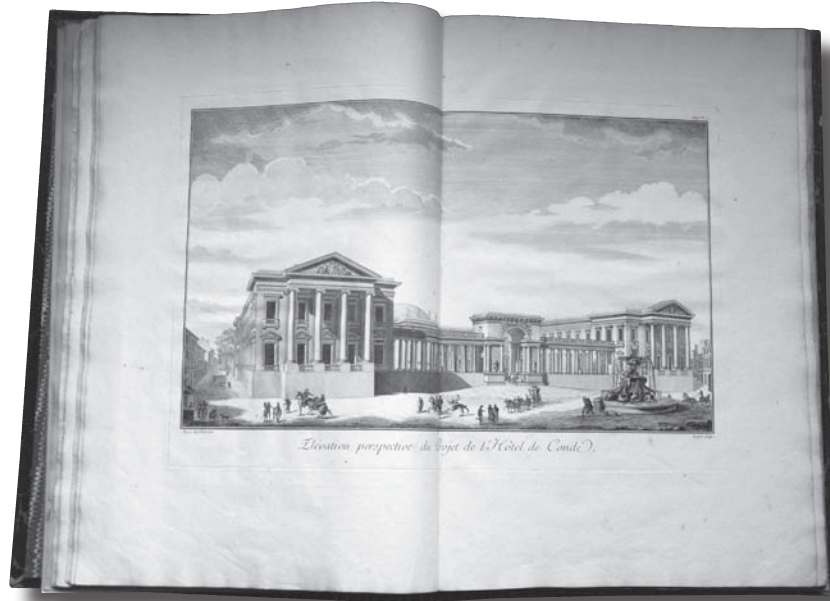
# Architecture Book Quincentennial in Planning



ABOVE *The Vitruvian Man* from *Della Architettura*, Rusconi, Venice, 1590. BELOW Title page from the same book.



BELOW *Mies van der Rohe and Bruno Traut, plans for skyscrapers*, in *Bauhausbücher 1, Gropius and Moholy-Nagy*, Munich, 1925.



LEFT *Project for the Conde "Hotel" in Oeuvres D'Architecture*, Peyre, Paris 1765.

Jeff Jahns

A number of Caxtonian troublemakers (spot the redundancy), namely Neil Harris, Ed Hirschland, Bill Locke, Janis and John Notz, Elizabeth Lenaghan, and myself abetted at least initially by Jill Jahns supplying the alcohol and protein, are pursuing a multi-venue celebration (and cerebation) in 2011 of the architecture book, commemorating the 500th anniversary of the first illustrated architecture book, Fra Giocondo's publication of *Vitruvius' Ten Books of Architecture* (Venice 1511). Among many events, an exclusively Caxton Club event will be Vincent Buonanno giving a presentation at a Fall 2011 Caxton dinner meeting on the history of modern Rome through the lens of his extensive collection on the subject.

The following institutions have expressed a desire to participate in the programming: Art Institute of Chicago

Burnham Library, Chicago Architecture Foundation, Frank Lloyd Wright Foundation, Gallery 400, Illinois Institute of Technology, Lake Forest College, Loyola University Museum of Art, Morton Arboretum Sterling Morton Library, Newberry Library, Northwestern University Deering Library, and University of Illinois at Chicago Daley Library. The University of Chicago Regenstein Library special collections department is also interested in the topic, but until its construction is completed is unable to schedule exhibitions; it is anticipated that the library will be one of the participating venues. Several other institutions are in the process of being contacted. The next meeting of the institutions with your organizing committee will probably take place in June, but had not been scheduled at press time.

The Society of Architectural Historians has agreed to devote one of its quarterly journal numbers to the subject of the architecture book. Its content is being co-coordinated with your organizing committee. Several members of the Society of Architectural Historians, which had its annual meeting in mid-April in Chicago, expressed enthusiasm for the project and suggested the merits of a symposium on the subject.

If anyone, in addition to the named co-conspirators, would like to work on this project, please contact Jeff Jahns at [jjahns@seyfarth.com](mailto:jjahns@seyfarth.com) or (312) 460-5819.

Any suggestions for potential funding opportunities would be greatly appreciated.

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# 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.)

"2010 Chicago Tribune Printers Row Lit Fest," Dearborn Street from Congress to Polk, Chicago, information at 312-222-3986 or [www.printersrowlitfest.org](http://www.printersrowlitfest.org) (more than 200 booksellers from across the country display new, used and antiquarian books, representing diverse ethnic and cultural communities as well as different languages and genres, with over 100 free literary programs), 10 a.m. to 6 p.m., June 12 and 13.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "Chicago: Lost and Found" (a tribute to some of the city's lost structures, including photographs, building brochures, floor plans and other unique archival documents), Ryerson Library, through June 14; "Everyday Adventures Growing Up: Art from Picture Books" (works by award-winning illustrators Nancy Carlson, Peter McCarthy, and Timothy Basil Ering, showing how picture books help children to decode images and develop critical thinking skills), Ryan Education Center and Gallery 10, through November 28.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "Japonica: The Artistry of Rare Books" (delicate and artistic books with floral themes such as peonies and irises, often on rice paper and in watercolor), through August 15.

Chicago Public Library, Carter G. Woodson Regional Library, 9525 S. Halsted Street, Chicago, 312-747-6900: "Chicago Alliance of African-American Photographers Presents a Ten Year Retrospective" (work that informs, educates and records history, by Pulitzer Prize winning photographers Ovie Carter, Milbert Brown, Jr., and John H. White), through January 7, 2011.

Columbia College, Center for Book and Paper Arts, 1104 S. Wabash Avenue, Chicago, 312-369-6630: "Marilyn Sward: Speaking in Paper" (spanning four decades of work by the founder of the Center for Book and Paper Arts, whose groundbreaking work inspired many and helped handmade paper come into its own as a fine art medium), June 9 through August 20.

Lake Forest-Lake Bluff Historical Society, 361 E. Westminster Avenue, Lake Forest, 847-234-5253: "Nature by Design: Drawings of the Foundation for Architecture and Landscape Architecture, 1926-1935" (a collaborative project with Special Collections at Lake Forest College, featuring watercolors, measured drawings, sketches of estates and gardens at home and abroad, drawn by students from Midwestern universities who participated in an innovative summer program founded by renowned landscape architect Fer-

ruccio Vitale and housed at the College), through December 16. Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Henry IV of France: The Vert Galant and His Reign" (marking the 400th anniversary of the French monarch's death and including the facsimile of a letter to his mistress, a beautifully illustrated manual on horsemanship, a treatise by the royal gardener, and a 1608 publication marking the establishment of a French colony at Quebec), Spotlight Exhibition Series, through July 15.

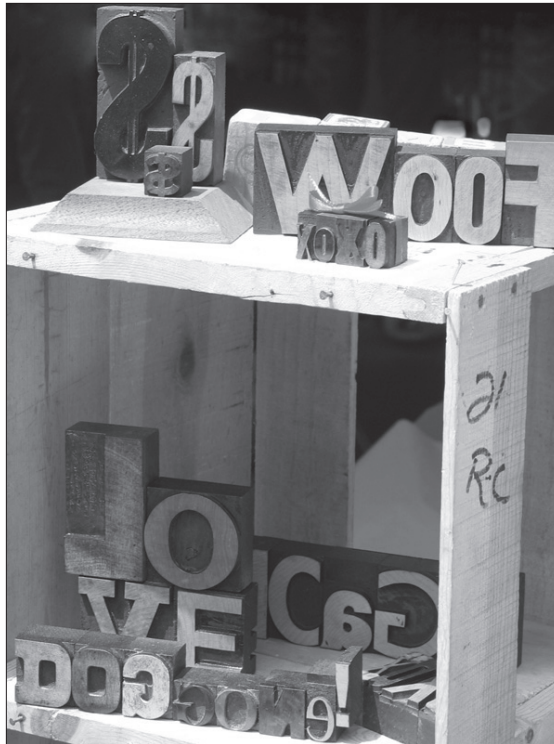
Northwestern University, Charles Deering Library, 1970 Campus Drive, Evanston, 847-491-7658: "The Once and Future Saint: Two Lives of Hildegard von Bingen" (documents focusing on Hildegard's extraordinary twelfth century life as a famous author, composer and visionary, as well as her twentieth century revival as feminist and New Age icon), Main Library, through August 27; "Burnham at Northwestern" (documents, photographs, blueprints and sketches of Daniel Burnham's 1905 "Plans of Northwestern," a redesign of the University's Evanston campus), Special Collections and Archives, ongoing.

Northwestern University, Mary and Leigh Block Museum of Art, 40 Arts Circle Drive, Evanston, 847-491-4000: "The Brilliant Line: Following the Early Modern Engraver, 1480-1650" (engravings by German, Dutch, Italian and French artists, illustrating how ideas and techniques were exchanged by means of the medium's intricate visual language), Main Gallery, through June 20.

Oriental Institute of Chicago, University of Chicago, 1155 E. 58th Street, Chicago, 773-702-9514: "Pioneers to the Past: American Archaeologists in the Middle East, 1919-20" (never before exhibited photos, artifacts, letters and documents highlighting the daring travels of James Henry Breasted, noted Egyptologist and founder of the Oriental Institute), through August 29.

Smart Museum of Art, University of Chicago, 5500 S. Greenwood Avenue, Chicago, 773-702-0200: "People Wasn't Meant to Burn: Ben Shahn and the Hickman Story" (sixteen original drawings by artist Ben Shahn, originally appearing in *Harper's Magazine* and documenting the murder trial of James Hickman, who shot and killed his landlord after the four Hickman children died in a 1947 Chicago tenement fire. Note: the drawings were donated by legendary Chicago alderman Leon Depres, who served as one of Hickman's original defense lawyers.), through August 29; "The Darker Side of Light: Arts of Privacy, 1850-1900" (prints, drawings, illustrated books and small sculptures from private collectors, many unsuitable for public display and stored away in cabinets, including works by Kathe Kollwitz, Max Klinger, James McNeill Whistler and others), Richard and Mary L. Gray Gallery, through June 13.

Bernice Gallagher will be happy to receive your listings at either 847-234-5255 or [gallagher@lakeforest.edu](mailto:gallagher@lakeforest.edu).



Printers Row Lit Fest

[HTTP://WWW-CVR.ALUIC.EDU/~SLAZEBNI/PERSONAL\\_PAGE/SCRAPBOOK/IMAGES/BLOCKS.JPG](http://www-cvr.aluic.edu/~SLAZEBNI/PERSONAL_PAGE/SCRAPBOOK/IMAGES/BLOCKS.JPG)

# Caxtonians Collect: Charles Spohrer

Sixty-sixth in a series of interviews with members

Interviewed by Robert McCamant

If you go to the Printers Row book fair on June 12 and 13, you are very likely to meet Caxtonian Charles Spohrer and his wife Darlene in the Autumn Leaves booth. Autumn Leaves used to be a brick-and-mortar bookstore in Homewood, but now it's mainly a presence at the Printers Row and 57th Street fairs.

"It's very hard these days to cover the overhead of a physical store," Charles explains. "But we've found we're pretty good at coming up with books which will appeal to book fair attendees. It's a few days of hard work, but it pays off." They find that with so many other dealers stocked up on low-priced fiction, their well-chosen history, nonfiction, fiction, and even a few classics gets a good following. A small selection of children's books rounds out their offerings. They

even try to keep the books organized, sometimes a difficult trick with so many hands constantly going through the books.

Spohrer is from downstate Illinois. He was one of seven brothers growing up in Champaign, and went to the University of Illinois for a degree in math. (He says that he came within a few courses of earning a double major in philosophy. Which perhaps explains his admiration for Locke's *Two Treatises of Government*.) That was followed by an MBA in Chicago at what was then called Circle Campus. After graduation, he worked for eight years at the First National Bank of Chicago doing computer systems, which was where he met Darlene. (She now works for ArcelorMittal, the international steel company that now owns former household names like Inland and Bethlehem Steel.)

"I've always been a voracious reader," he admits. Darlene is, too. So they decided to live their dream of owning a bookstore.

He continues, "The steps from reading to acquiring to dealing are small ones." The problem is knowing where to draw the lines. "There's always the temptation to acquire a book telling yourself it's for resale, but then decide to keep it. If you do that too much, it kills your profits. We tried to solve it by stocking books we thought our customers



would want, not the ones we wanted to read ourselves. I call it 'opportunism,' in the best sense. It all boils down to knowing your customer and stocking items to meet his or her perceived needs."

When it comes time to pick a book to read himself, Spohrer frequently turns to mythology. "I started with Tolkien. He was an Oxford professor of Anglo-Saxon languages and literature. But he was also very influenced by a wide range of European myth. So, following him, I branched out into Gilgamesh [the central figure in Mesopotamian legend], the Kalevala [a Finnish epic], and of course Beowulf." From these, he even went on to the Indian epic of Ramayana. He likes to follow the similarities and differences between myths, the way the arc of the stories often follows a pattern. "Joseph Campbell described this

as: First the hero refuses the call to adventure, until he is forced, by circumstances, to confront his fears, and then must surmount a sequence of obstacles. With the aid of allies and mentors, the action reaches a climax, which the hero overcomes his enemies, gains redemption, and returns back to his ordinary world."

For pure recreational reading, there is also science fiction. "I've tried my hand at writing science fiction and submitting a few things. I

have a nice stack of rejection slips to show for it," he jokes. He's also tried his hand at children's fiction.

Although as a book dealer, Spohrer will seek out collectible books, he tends to "accumulate" books for himself more as references. "For books that are out of my reach, I'm happy with early hardback editions, such as the *Hobbit*." He does have a fair number of books of literary criticism about myths in first printing, but this is because typically

they never end up being reprinted!

He joined the Club nominated by Bernie Rost and seconded by Tom Joyce. His recollection and the Club's computer do not agree on the year. But all agree it was during his period of greatest activity with Midwest Bookhunters, now called the Midwest Antiquarian Booksellers Association. His wife is currently membership chair of the group. As for the Caxton Club, he makes it to a few meetings each year. He remembers the visit to the Adler Planetarium as a highlight.

Charles and Darlene have a two-flat on the southeast side of Chicago, now more than 100 years old. Given its age, there is always work to be done. Of course, books fill every available wall space and overflow into the other floors as well.

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## Bookmarks...

### Luncheon Program

Friday, June 11, 2010, Union League Club

John Long

"The Most Influential Map

Ever Created: who was Harry Beck?"

Imagine, as a temporary draftsman, you have just created a map of the London Underground: a map destined to become not only roarily successful (copied all over the world), but also an artistic icon generating millions of tourist dollars, yet, your creation has just been rejected by the London Transport Authority as "revolutionary"!

Who better to tell this unbelievable story of Harry Beck and his map than John Long, the persistent (long-suffering) Editor and an author of the Newberry Library's monumental project: the Historical County Boundaries Project USA, begun in 1976 and ready for completion about the time you read this. Moving through all 50 states John and his staff have created maps from county boundary descriptions (including changes), starting with Virginia in 1630 and ending with Georgia in the year 2000. Truly a story in itself!

We welcome John as our speaker, you will not ride the Underground without remembering this afternoon.

*The June luncheon will take place at the Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (in the main dining room on the sixth floor) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$30. The June dinner will be held at Petterino's Restaurant, 150 N. Dearborn (NW corner Randolph and*

*Note: the June dinner  
is at Petterino's, and is on a Thursday!*

### Dinner Program

Thursday(!), June 17, 2010, Petterino's

Tony Ring

"Beyond Jeeves and Bertie: The Quirks, Peculiarities, and Uses of a P. G. Wodehouse Collection"

Sir Edward Cazalet, Wodehouse's Step-grandson, insists it is true that Tony Ring has assembled the greatest collection of materials by and about P. G. Wodehouse. His archive contains well over 10,000 items, including more than 2,000 magazines; 1,000 theatre programs; 1,000 foreign translations; up to 1,000 other dramatic items (theatre and cinema); letters, photographs, film stills and probably 1,500 ephemeral items. Renowned British Wodehousean Tony Ring (in Chicago to attend CityLit's production of the classic Bolton-Wodehouse-Kern musical *Oh, Boy!*) will provide us with a profusely illustrated and distinctly personal tour of his amazing Wodehouse archive, highlighting some of its peculiarities and rarities, and explaining some of the ways in which various items have been used in research or public display.

*Dearborn; enter on Randolph just west of the corner). Timing: spirits at 5:00, dinner at 6:00, program at 7:30. Dinner is \$51. For reservations call 312-255-3710 or email [caxtonclub@newberry.org](mailto:caxtonclub@newberry.org); **reservations are needed by noon Tuesday for the Friday luncheon, and by noon Friday for the Thursday dinner.***