

King of Conjurers

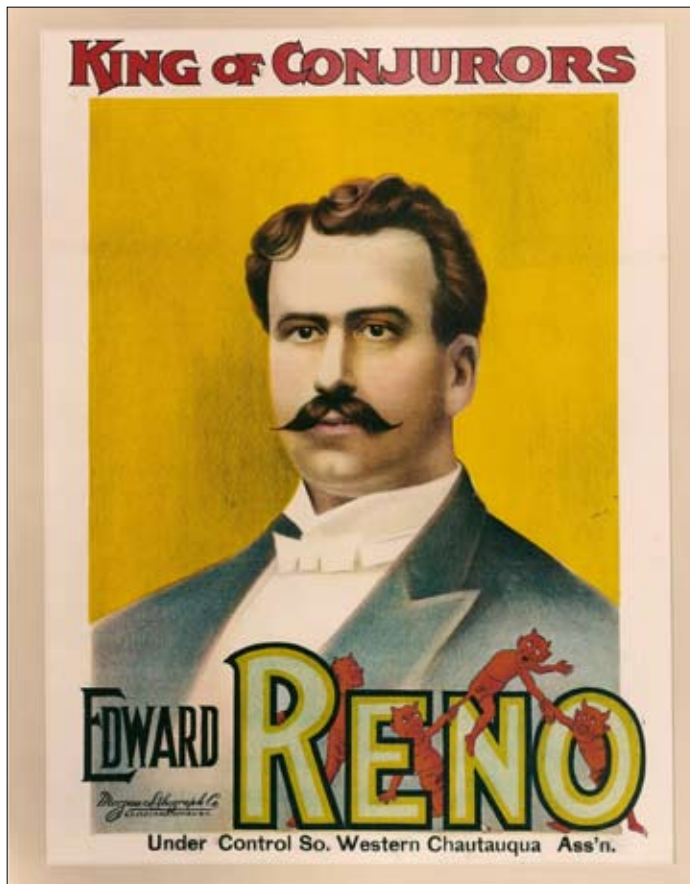
Reconstructing the life of Ed Reno from the archives

David Meyer

A hundred summers ago the reigning entertainment in small-town America was an institution known as Chautauqua: traveling shows of lecturers, acting companies, singing groups, and individual performers that brought “culture in a tent” to rural communities. Most histories of Chautauqua and its sister organization Lyceum, which offered indoor shows during the winter months, include magicians. One of the many was Ed Reno. His extensive correspondence with his employers is archived in the Redpath Chautauqua Collection at the University of Iowa Library.

A much smaller archive on Reno was collected by the late Caxtonian Jay Marshall. His interest in the history of magic and its practitioners was almost as well-known as his career as a professional magician and ventriloquist. Jay’s files on past and present magicians of his time typically included publicity materials and ephemera relating to professional and personal lives. Yet few of Jay’s files contained as many typed and scribbled notes about a magician’s tricks and methods of performing them as those he had on Ed Reno.

These two sources – the Redpath archives of Reno’s letters and Jay Marshall’s collection of personal observations on Reno – provide a lively portrait of a decidedly original individual.



Poster for Ed Reno’s first year in Chautauqua, 1905.

THE BOY MAGICIAN

Born Edward Munn Burdick in Baldwinsville, New York, in 1861, Reno entered show business in a unique way: as a drummer boy attracting county fair audiences to a magic show given by a man named Collier. In an interview with Reno published in 1944, Al Monroe, a newspaperman-turned-magic-historian, referred to Collier as a “minor magician.” However, a nineteenth-century playbill of Collier’s announcing “Sixteenth Year! Third Annual New England Tour!” somewhat disputes Monroe’s assessment.

Reno was 83 years old, his early memories admittedly foggy when Monroe interviewed him. He did recall drumming for three days –

“until his arms ached and his ears thumped,” as Monroe described the experience. Collier paid Reno ten cents a day and also taught him side-show feats – spitting fire, swallowing knives – and classic magic tricks.

Sixty or more years later, the impact of those few days spent with Collier was still evident in the patter Reno used with his Egg Bag trick. Here is how it begins, as transcribed by Jay Marshall:

This is a trick done with an egg and a bag. You will notice that the egg – a genuine egg – is quite small. The reason for that is the hen was just learning.

Years ago this trick was done by cheating. It was done at the county fairs.

A magician would come out and pretend to place an egg in a bag – *like this* – and then he’d say, ‘Egg begone!’ And it would be gone and he’d show the bag empty – *like this*.

This was to get a crowd of people.

He would surreptitiously drop the egg back into the bag, reach in and produce the egg again.

It wasn’t much of a trick – it was really nothing at all. Of course, the audience he had before him then was not the intelligent, discerning audience that I have before me now.

Reno carried on with magic after Collier; as a boy magician he crafted a show that he presented at local schools. At the age of 15, he was discovered by a promoter, who convinced Reno’s widowed mother to allow him to travel to Australia and England to perform in small theaters. The highlight of the tour was his performances over several days as “an extra attraction” at Egyptian Hall, a renowned theater for magic in London. Returning home, he spent the next three years traveling with a blackface comedian named Vann. They called themselves “Reno and Vann’s Mystic Consolidation.” During the next eight years he ran “The Reno
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CAXTONIAN

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and Alvord Circus" with his former road manager, William Alvord, who finally grew tired of touring.

"By that time," Reno told Monroe, "I had become interested in the possibilities of presenting a Lyceum magic show."

A STAND-OUT AMONG MAGICIANS

Lyceum and Chautauqua were near the height of their popularity in the late 1800s and early 1900s. Bureaus controlled the business, putting together groups of lecturers and entertainers to sell to community assemblies. The booking, staging, paying, and traveling added up to a complicated business model: Based on Reno's letters to the various circuit offices of the Redpath Chautauqua, it can be summed up as challenging and exhausting.

But after talking to his friend Edwin Brush, "a grand magician who told me how he had profited financially in Lyceum," Reno decided to begin with the Southwestern Chautauqua Association in New York State.

Like many magicians of his time, "Brush the Great" performed in a tuxedo with a high-collared shirt and bowtie, his hair parted down the middle and the ends of his mustache waxed upward on either side of his nose. "Maro, the Prince of Magic"; "Laurant, The Man of Many Mysteries"; "Germain, The Wizard"; and many other magicians in Lyceum and Chautauqua cultivated "mysterious" miens similar to Brush's. Reno entered the business billing himself as "King of Conjurers," a title taken from cheap American reprints of a famous nineteenth-century magician's autobiography. But there was one thing the others all shared in common that Reno never seemed to strive for. He wasn't as well groomed.

To maintain standards, and so insure bookings year after year, bureaus routinely requested a "General Report on Attractions" from the local committees once a group of presenters and performers had appeared in a town. Following is a report on Reno's engagement in Beaver Dam, Wisconsin, in 1920 for the Redpath Lyceum:



Window card for Lyceum and Chautauqua work, circa 1905-1908. Reno performed 50 tricks in 90 minutes.

The general impression as to Reno who appeared here last night seems to be favorable. He gave a pleasant evening entertainment. There is only one point I [the committeeman] would mention: it would be much better if he would be much more careful of his personal appearance, and if his furnishings [props] could be made more attractive. His clothes were rather soiled and grimy, and the trappings of his act were dirty and worn. Of course he had little time to set up; his train reached here at 5:25 and the program began at 8:15. But he might perhaps wear linen a little less soiled.

We had him eat supper in our dining room and his table manners are atrocious. Some suggestions as to mere common table proprieties would be worth while.

I am writing this not to find fault but to help perhaps him and you.

A year later, Reno wrote to the bureau from West Virginia to share good news – "I have an invitation to EAT with a businessmen's club [in] Grass Lake Dec. 13. Leave it to Uncle Ed. He will EAT all in sight!" – suggesting that his table manners had not improved.

TOUGH TRAVELS BY RAIL

Train travel in the years that Reno worked for bureaus must have taken its toll. One schedule prepared by the Redpath-Slayton Lyceum Bureau had Reno leaving Louisville, Kentucky, at 7:50 in the morning of April 28 [no year is given] and arriving in the cow town of Dalhart, Texas, at 5:05 PM – four days later. The journey (more than a thousand miles) had him stopping in five cities along the way and changing trains (often late at night or early in the morning) using five different railroads. If this "suggestive schedule" did not work, the bureau offered an alternative by stopping and changing trains in four cities instead of five (including an arrival in Richmond, Indiana, at 3:40 AM and departure at 4:50 AM), using three railroads instead of five. The bureau's disclaimer cautioned that "this is not

Robert Lund Collection, American Museum of Magic



A Chautauqua event.

furnished as an absolute and final schedule. You are on the ground and we expect you to investigate and verify all connections, and take other routes if you find better ones. . . .”

Management also expected its concert attractions and platform lecturers to understand and accept decisions dictated by the bureau’s various offices. A letter to Reno from Redpath’s General Eastern Office dated February 12, 1918, was most likely the result of bank closings during the First World War:

On account of the Government’s Closing Order for Tuesdays we will only owe you five-sixths of a week’s salary for last week and will therefore enclose check for \$104.17. This week, however, you will receive salary check in full, but no extra pay for [performing in] Victor [Colorado] because we will count Victor as belonging to the week of February 11th.

This office will pay you two-thirds of a week’s salary and the Boston office will pay you one-third of a week’s salary. Please charge Boston office with railroad fares from New York to Plymouth, New Hampshire, and from Plymouth to Thomaston, Maine; and from Thomaston to Albany, New York.

We will place Victor on Thursday evening, February 21st, and will advise Pittsburg [Oklahoma] Office accordingly.

Reno returned the letter to Redpath with a penciled response: “This is too deep for me.” Cleverness or humor, or at least attempts

at it, were injected into many of his letters to Redpath’s management, and also in a letter to a fellow performer:

Friend Carl – I haven’t had a chance to look at a RR guide but there is no doubt that I will reach Knoxville in time to do some good advertising stunts – and I’ll be glad to do some for you. And you know that it is my pleasure to do anything to help our true friend Mr. Redpath. [By the time this letter was written, the founder of the Redpath Lyceum Bureau, James Redpath, had been dead for 30 years.] So I guess I’ll get [to Knoxville] on time and will try to rock the house.

Writing to the Bureau from Canada, Reno reported, “I have to sing ‘God save the King’ twice a day – 16 more times. I may try for opera work. . . .” In July 1923, from Hart, Michigan, Reno advised, “There is a deficit here. . . because a concert company came in. However, I gave a big school demonstration and everything is sweetness and

sunshine in their hearts in Hart.” And to a Redpath contact named Young, he wrote from Kalamazoo, Michigan, “I received your letter and 53-cent money order. Thanks. I can use it in these high-class profiteering hotels. But you needn’t have bothered to send it. You could have bought a few good cigars.”

“Dear Friends,” he wrote to the Bureau in 1929, a year before retiring at the age of 70, “I arrived [in Spencer, South Dakota] via my car, ‘Henry Ford.’ Hope your business is OK. I have 12-1/2 weeks’ work out here and not much concrete, if any, roads. So I hope to make my dates. Best wishes to all.”

The hardships of travel and the frustrations of dealing with bureau offices may not have compared with the labors of unpacking and packing the show. On July 11, 1926, Reno wrote to Redpath’s treasurer from Lansing, Michigan:

Dear Mr. Harrison: I have written 46 letters to you, but no answer. Well, so far I am getting across [with the show]. But I am not making any money for Redpath (small gate admissions) and you cannot imagine how hard the work is. It requires 1-1/2 hours to prepare for the morning show as I do 50 tricks

If a hint to a person’s character can be found in his handwriting, Reno’s bold and sloppy caption is an open book. A note in Jay Marshall’s file reads: “Reno would stop his car and let the duck and rabbit eat grass. He’d clap his hands and they came back to the car.”



Redpath Chautauqua Collection, reproduced by permission of the Special Collections Department of the University of Iowa Libraries.

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and a ventriloquial act for the kids. Then I pack up that show and get the afternoon show ready and run those 50 tricks 1-1/2 hours and pack up and hike for the next town [in order] to be on hand for the morning program. I am sorry I don't pull in more money but the hour is *wrong* and two shows don't draw as much money as one would.

The home office might have wondered if Reno – who billed his show as “Rapid Fire Magic” – wasn't exaggerating about its length or the number of tricks he performed. Nevertheless, he consistently declared to all his correspondents that there were “no repetitions!” between one show and the next.

JAY MARSHALL'S NOTES ON RENO

As a “King of Conjurers,” Reno may have been a shabby one. He used a rung from a chair for a magic wand, Jay noted, calling it a stick. As for the source of Reno's magic: “It's all in the stick,” he told his audience.

And his slovenly appearance might have been attributable to his suit size. “Reno said a magician should always buy a suit one size too large in order to have space for loads,” reads another of Jay's notes. (A “load” is the term for whatever is hidden within a magician's clothing or behind his back or table that he is about to produce “magically” during his performance.) “Reno used to go offstage partly through his show and change coats. This way he was loaded all over again since the second coat was prepared with loads, too.”

Stage props were routinely chromed or brightly painted – although not Reno's. “Homer and Blanche Ingalls said that [Reno's] equipment was pretty much battered. . . but his show was very entertaining and you didn't

Reno with his Ford.



Ed Reno, 78 years old, performing one of his signature tricks—producing a dove from streamers of ribbon—at an International Brotherhood of Magicians Testimonial Show in 1939.

notice the props. They said he loaded a rooster on a kid in the audience.”

Ribbons, rabbits, doves or all three were produced from beneath large, colorfully painted silk foulards – although Reno did not purchase his foulards where other magicians shopped. “Reno needed some cloth for a production foulard,” Jay wrote. “He went to a local dry goods counter and asked for cheap cotton cloth (percale) and selected a pattern he liked and bought two yards. He ripped the two yards in half and said he now had two production foulards. Asked if he didn't hem the edges he said,

‘I never have yet.’”

In another note, Jay tried to explain Reno's method for performing his famous fishbowl trick. “Reno had a fishbowl loaded into each side of his coat and one *big* one in the back.” Under cover of a foulard thrown over his shoulder, Reno would reach into his coat and remove one bowl of fish at a time, lifting it into sight from beneath the foulard in a grand manner. Jay attempted to describe the intricate moves in performing this feat, including how Reno removed bathing caps covering the top of each bowl before revealing them. But it's a confusing explanation at best, giving the impression that only Reno knew exactly what he was doing. “I could produce enough of these to flood the auditorium,” Jay remembered Reno declaring to his audience.

Most of the information obtained about Reno's methods came from Jay's

magician friends who saw Reno perform in old age: “Joe Palen remembers seeing Reno in Dubuque, Iowa, and after the show Ed packed by putting his suitcase

on the floor and scraping tricks off the table into the case.”

Their observations provide a hint of the magician Reno had been his entire life.

WORKING TO THE END

Reno spent nearly a quarter century touring in Lyceum and Chautauqua. “The most happy years of my life,” he declared in his interview with Al Monroe, forgetting perhaps the hardships of 40 years before. He retired to Kankakee, the rural community 50 miles south of Chicago, although he never gave up performing.

In 1942, when he was 81, he wrote to veteran magician Eugene Laurant, “I am giving an average of one show per week and hope it gets no worse. I have cut my show down to two suitcases.” Eight months later, Reno wrote again. “I was down to Brazil, Indiana, last week in the Fox Theater – a picture show with a small stage, no curtains, and had to give two shows, one hour in duration *each*. Tomorrow I go to Elgin for [a booker named] Bennett. He

Jay Marshall Collection, American Museum of Magic

Redpath Chautauqua Collection, reproduced by permission of the Special Collections Department of the University of Iowa Libraries.

wants some 'big' tricks. I wrote him that I didn't know any big tricks except the Chinese Linking Rings," usually considered a parlor trick.

Reno died on April 2, 1949; he was 87 years old. His many friendships in magic had brought him fraternal attention in his last years: an annual gathering in Kankakee to celebrate his birthday, honorary membership in the International Brotherhood of Magicians, and election as dean of the Society of American Magicians.

"His equipment looked homemade," Jay wrote, "and beat up, but you forgot about this a few minutes after the performance started; and at the conclusion you knew you had seen a great and entertaining magician. That statement is the essence of half a dozen magicians who remembered fondly 'Uncle Ed' Reno."

In the same note that Jay made of a friend seeing Reno push his props off a table into his suitcase after a performance, Jay wrote, "In that show [Reno] had a wonderful manner



Showing off his props, circa 1942.

with kids. He got a boy from the audience and introduced him as one of the leaders of the community, an outstanding citizen, etc. – a big, flowery introduction which even had the kid laughing."

Another version of this had Reno saying, "All right, my boy, take a chair. What's that? You're the mayor's son? Take two chairs."

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Quotations from Ed Reno's letters in the Redpath Chautauqua Collection are reproduced by permission of the Special Collections Department of the University of Iowa Libraries. Quotations from Jay Marshall's file on Reno are reproduced by permission of the American Museum of Magic.

BRUCE MCKITTRICK, *from page 7*

for the first time in 50 years and discover remarkable books and manuscripts, including ones that are too valuable to leave where they are. They become a source of items for booksellers like me!"

Bruce grew up in Kenilworth, but hasn't lived there since childhood. He admits to being a handful as a young man, which got him shipped off to an eastern boarding school instead of New Trier. From there, he went to then-brand-new Hampshire College, where he got by on an absolute minimum of effort. But he credits Hampshire with having inspired a love of learning things of interest. "I don't care at all about somebody else's list of required reading. But in pursuit of something I want to solve for myself, I'll spend months totally

immersed."

After Hampshire, he went to library school at Columbia. There he fell under the sway of Terry Belanger and his rare book concentration. He mentioned graduating from the program without ever having studied cataloguing. "I guess I was the first person who noticed that it was not listed as a requirement," he confesses with pride. "The next year, they put it in the list." Among friends he made at Columbia, he counts his classmate Alice Schreyer.

"I went to library school at the suggestion of Jim Wells who thought the (then) 'modern' bookseller ought to know his bibliography and printing history," he says. "It was good advice." First he worked for another rare book dealer in Philadelphia, W.H. Allen. He was handed

his hat after 4-1/2 years, and set out on his own in 1979, first in downtown Philadelphia and now in Narberth, the hometown of his wife, Wendy Wilson.

He joined the Club in 1994. Together, Bruce and Wendy are inveterate supporters of the arts in Philadelphia, subscribing to every Thursday performance of the symphony and making it to many dramatic and operatic productions as well. He does not collect books for himself. He does, however, still possess books purchased for stock in 1980.

When he retires – mind you, no date is set – the plan will be to attend every program the orchestra produces in a year, not just the ones that happen to include a Thursday performance.

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Book and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

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

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "Play, Pretend, and Dream: Caldecott Medal and Honor Books, 2010-2013" (16 Caldecott Medal and Honor award winners from the last four years), Picture Book Gallery, Ryan Education Center, through December 1. "Fashion Plates: 19th-Century Fashion Illustrations" (19th century illustrations shed light on the history of women's dress), Ryerson and Burnham Libraries, July 2 through September 9.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "Butterflies in Print: *Lepidoptera* Defined" (hand-colored plates and scientific engravings of butterflies and moths), through August 18.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-5000: "Modernism's Messengers: The Art of Alfonso and Margaret Iannelli," Chicago Rooms, through August 27.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: "Vivian Maier's Chicago" (Maier spent her adult life as a nanny but devoted her free time and money to photography), through January 2014.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "Illustrated Press: Chicago Home in One Place: A South Side Story and Kathy Has a Question" (founded by Chicago journalist Darryl Holli-day and graphic artist Erik Nelson Rodriguez, The Illustrated Press produces journalism as comics), Congress Corridor, ground floor, through July 28.

Lilly Library, Indiana University, 1200 E. Seventh Street, Bloomington, Indiana, 812-855-2452: "One Hundred Books Famous in English Literature" (commemorating the Grolier Club's influential rare book exhibition in 1903, this re-enactment was compiled

by Caxtonian and newly appointed director of the Lilly Library Joel Silver. It features three books by William Caxton: an original copy of *Canterbury Tales*, an original copy of *Confessio Amantis*, and the show's one and only facsimile, *Le Morte d'Arthur*, of which only two copies are extant), through August 24.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Treasures of Faith: New Acquisitions" (more than 40 books on religion dating from the 13th to 19th centuries), through July 6.

Northwestern University's Mary and Leigh Block Museum of Art, 40 Arts Circle, Evanston, 847-491-4000: "Drawing the Future: Chicago Architecture on the World Stage" (architecture and urban planning in the United States, Europe, and Australia through drawings, large-scale architectural renderings, sketches and rare books), through August 11.

Oriental Institute, 1155 E. 58th Street, Chicago, 773-702-9514: "Between Heaven & Earth: Birds In Ancient Egypt" (explores the impact that birds had on ancient Egyptian religion, design, and the conception of the state), through July 28.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 East 57th Street, Chicago, 773-702-8705: "The Seminary Co-op Bookstore Documentary Project" (exhibition documents the history of the Seminary Co-op and the experiences of its patrons and staff through photographs, interviews, artifacts, and memorabilia), through July 13. "Recipes for Domesticity: Cookery, Household Management, and the Notion of Expertise" (the relationships among food, class, and gender, as well as the ways in which domestic expertise became formulated through these books), through July 13. "Souvenirs! Get Your Souvenirs! Chicago Mementos and Memories" (historical Chicago-

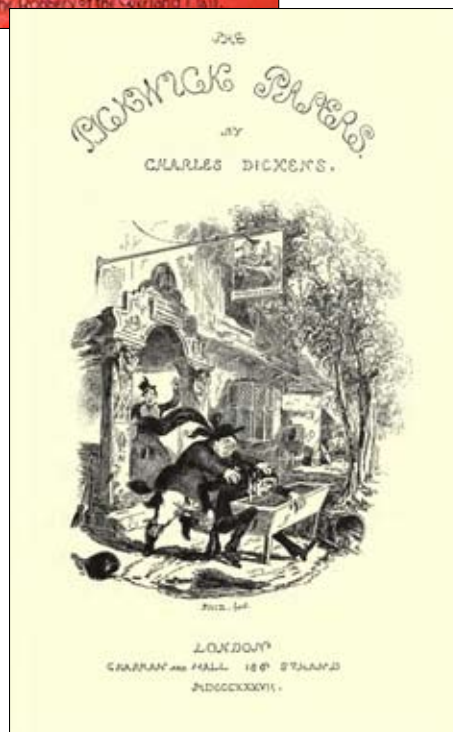
related books, postcards, objects, souvenirs, and prints, including from the two Chicago world's fairs), July 22-October 5.

Woodson Regional Library, 9525 S. Halsted Street, Chicago, 312-747-6900: "Faith in the Struggle: Rev. Addie L. Wyatt's Fight for Labor, Civil Rights and Women's Rights" (exhibit tracing life of the late Rev. Wyatt, co-pastor of Chicago's Vernon Park Church of God and one of the leading human rights activists in 20th century America), through March 15, 2014.

Send your listings to lisa.pevtzow@sbcglobal.net

Lilly Library: Grolier 100
(see page 8 for Caxton trip information)
TITLE PAGE, CHARLES DICKENS, THE PICKWICK PAPERS, 1837.

Chicago Cultural Center: Iannelli
ALFONSO IANNELLI, CHARLES PRELLE'S ANIMAL CIRCUS, APRIL 1915



Caxtonians Collect: Bruce McKittrick

Interviewed by Robert McCamant

If you're thinking McKittrick sounds like a familiar Caxton Club name, you would be right. Bruce is the son of the late Bill McKittrick '79, and Carolyn, who died in April of 2012. Both were fixtures on the Club scene until health problems made their attendance infrequent. Bruce is a non-resident Caxtonian, though he was raised in the family home in Kenilworth. Now he lives in, and sells books from, a leafy suburb of Philadelphia known as Narberth.

He approaches selling rare books much as an academic looks for topics to write about. If a book catches his attention – perhaps because it's unusual, or because it's about an interesting topic he's never given much thought to – he gets to spend a period of time studying it and about it. After all, the value he adds as a bookseller has to come from his brain (or conceivably that of his colleague, Andrew Gaub). If there's no interest there, it becomes work. But if it consumes his life, then it's fun.

As rare books go, the ones he sells are toward the rare end of the spectrum. To put it another way, he needs quite a bit of space to store his reference books, but the books for sale fit comfortably in a few very antique cabinets. "I very seldom buy a book I've had a copy of before, though there is one very nice book I can think of that I've sold five copies of over the years. Actually, selling the same books would be an efficient strategy, because you've already done the research the first time around." He says this with a twinkle in his eye which suggests the idea has come to him previously, but been dismissed.

His catalogs are beautifully printed and generally sober, though he does interject occasional zingers in captions or headlines which force the reader to look more closely. For example, the picture of a \$13,800 featured lot in Catalog 59 is captioned "Martha Stewart for the rich," while the writeup is titled "Home Entertainment Center." What's on offer is four annual volumes of home décor from Germany, 1805-08.

He doesn't sell natural history books, unless

he does. And no English books, unless they happen to be very interesting. His specialty is books from the Continent. Luckily, he speaks – and especially reads – pretty good German and passable Italian and French. "What I really need in my office is somebody who's

did."

And today, building a library of period materials is beyond the means of a faculty member, reducing demand for important, but not marquee, items. "Time was, a scholar would want to have the cornerstones of his

field in his personal library for constant reference. But now, with electronic versions of so much available online, it becomes possible to get along with the copies in the university library when the original is called for." Meanwhile, the originals have moved beyond the price range of an academic who isn't independently wealthy.

All that material online can benefit the bookseller in several ways, however. For one thing, it no longer takes a crystal ball and a bunch of old auction lists to come up with an idea of the proper selling price for many items. For another, those luscious scans of ancient books inspire lust of possession in new collectors. "It's amazing what some of the German libraries [in particular, the Bavarian State Library] have put up in the last few years. When you've seen it on a screen, sooner or later

you want to feel the paper," he says.

Research that wasn't possible before can sometimes become trivial. "If you find a book whose first owner wrote his or her name in it, you can discover property records online and sketch out a likely chain of provenance which would have taken months of research in dusty archives to have pieced together just twenty years ago. In a way, the data is creating new value."

The final benefit of so much being catalogued and even pictured online is that it actually brings new [old, of course] materials to light. "Suddenly whole monastery libraries are being catalogued. People read through shelves

See BRUCE MCKITTRICK, page 5

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Photograph by Robert McCamant

good at Latin. If I could find an ABD doctoral candidate in the classics, one who could light up a room and also parse Latin like it was his mother tongue – I'd hire him or her instantly."

Electricity is required in bookselling these days because motivated collectors are getting fewer and farther between. "Mind you, we are still selling books," he says. It's just that fewer are trying (or for that matter, could even hope to) build exhaustive collections of older material. "Often, you're selling to a librarian these days, and they'll have an awful lot of books under their care, and they're worried about their boss and their promotion and they don't 'have to have' books the way the Morgans or Huntingtons or, for that matter, Louis Silver



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Come with us to see book history at the Lilly Library

On July 19 the Caxton Club will visit Indiana University to see a re-creation of one of America's most influential book exhibitions. The Lilly Library of Indiana University has re-created the Grolier Club's January 1903 exhibit "One Hundred Books Famous in English Literature." The "Grolier Hundred" featured the leading English-language titles – several from our namesake William Caxton – in fiction, poetry, drama, history, law and science. It shaped collecting tastes for generations.

The Lilly will display all 100. Only one, the 1485 edition of Sir Thomas Mallory's *Le Morte d'Arthur* will be in facsimile. Library Director and fellow Caxtonian Joel Silver will give us a personal introduction to the Library and the Grolier Hundred. Many items from the exhibit will be available to us for close viewing.

The Grolier Hundred was last exhibited in 1963 – this is a once-in-a-lifetime opportunity.

Our Trip: July 19, 7:30 AM: Depart the Newberry Library by bus. A box lunch and beverage will be served en route.

1:30 PM: Arrive at the Lilly Library at the University of Indiana, Bloomington.

1:30-2:45 PM: Library Director Joel Silver will introduce the Library, its collection and the Grolier Hundred.

2:45-3:00 PM: Refreshment Break.

3:00-5:00 PM: Caxtonians may

choose from several concurrent presentations and tours including behind the scenes tours and presentations on artists' books, manuscripts, modern bindings and Americana at the Library.

5:00 PM: Depart the Library for our hotel, the Hilton Garden Inn.

7:30 PM: Dinner at local favorite Finch's with Caxton Club members and our Lilly Library hosts.

July 20: Full breakfast service at hotel. 9:30

AM: Depart for Chicago, arriving around 1:30.

Cost:

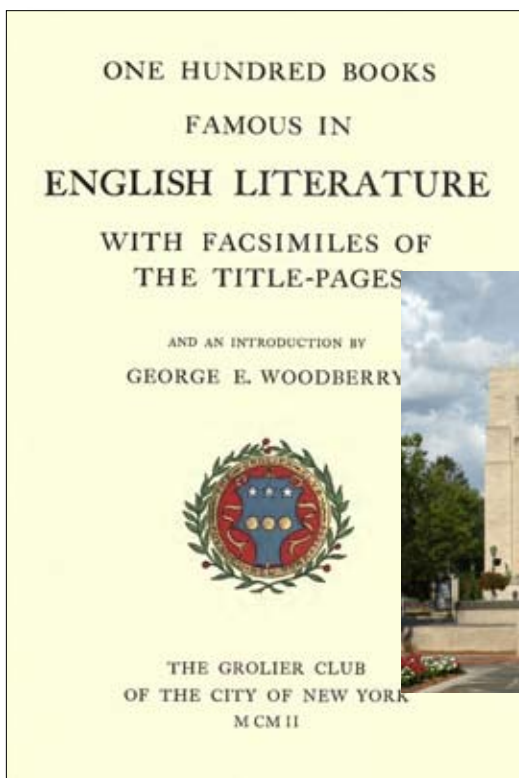
Transportation: round-trip bus fare plus box lunch, \$160 (based on 20 occupants).

Hotel: Hilton Garden Inn, Bloomington. Caxton Group Rate for July 19, \$129.95 plus tax. To receive this rate call the hotel (1-812-331-1335) and mention the Caxton Club code CAXT. There will be a \$6 coupon for breakfast on Saturday morning.

Dinner: Four-course dinner with wine or beer, \$115.

Make your hotel reservations directly but for bus and dinner arrangements please call or email Jackie Vossler at jv.everydaydesign@rcn.com or 312-266-8825.

If we do not have 20 people for the bus, we will try to make other arrangements.



ABOVE: *The Showalter Fountain side of the library.*
LEFT: *Title page of the catalog from the 1903 exhibit.*