



CAXTONIAN

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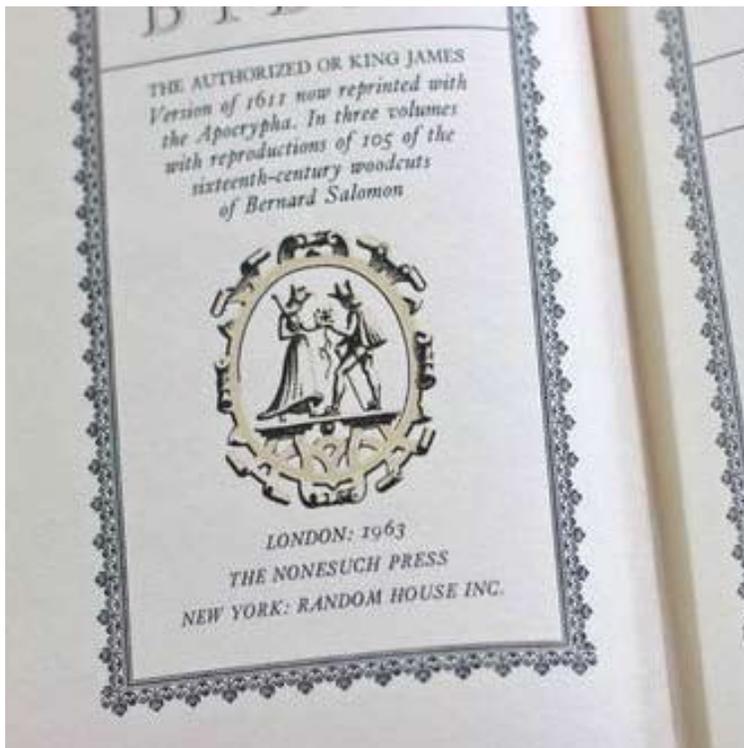
Caxtonian

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NONESUCH DICKENS, from page 1 architect of books rather than a builder ...” using “... the best printing houses, papermakers, binders.”⁴ An important part of Meynell’s concept of the Nonesuch Press’ was that it was not to be like the great private fine presses of the late 19th and early 20th centuries that designed or adapted their own typefaces and hand printed their own books. The Nonesuch’s publications were designed by Francis Meynell on a small Albion printing press⁵ that they also used from time to time for printing small books and ephemera. The Nonesuch Press possessed only a small range of type (mainly used for setting up and printing specimen pages), relying on commercial presses and commercially available typefaces, including adaptations of the classic faces (including Baskerville and Bembo) made available by the Monotype Corporation, whose principal advisor was the great typographer Stanley Morison (1889-1967). Morison and Francis Meynell had been friends but they had fallen out over the former’s ardent Catholicism and the latter’s loss of faith. The press also used French, German, and Italian typefaces supplied by other companies. A.J.A. Symons wrote that Meynell was a “press master,” unlike William Morris in his Kelm-scott Press who was a “master of his press”⁶ (the finest of fine distinctions).

The Press began in the cellar of Birrell & Garnett, a bookshop in 30 Gerrard Street in the Soho district of London.⁷ The bookshop was owned by David Garnett and Francis Birrell (1889-1935), a journalist and critic who was another Bloomsbury lover of Garnett’s. The first book produced using these methods was *The Love Poems of John Donne: with some account of his life taken from the writings in 1639 of Izaak Walton*.⁸ It was edited by Viola Meynell, had a portrait of Donne⁹ as a frontispiece, 23 roman-numbered and 91 arabic-numbered pages. It was printed by the University Press in Oxford in “the 17th-century Fell types”¹⁰ (specifically Fell English italic and long primer roman) on Vidalon hand-made paper,¹¹ cased in quarter vellum with red Italian paper-covered boards printed with a woodcut pattern also used for the endpapers. The *Love Poems* were issued in an edition limited to 1250 copies. In its first year, the Press published eleven more titles, all in limited editions and using a wide range of



A title page from the three-volume Apocrypha.

typefaces and many different printers.¹²

The Press went on to publish more than 140 titles, often then out-of-print and/or little known books, but including parts of the Bible; great works of literature, including those by Blake, Cervantes, Congreve, Dante, Dryden, Homer, Maupassant, Milton, Pope, Shakespeare, Voltaire, Whitman, and Zola; light reading such as *Ladies’ Mistakes* by James Laver, the *Weekend Books*, and *More Lovely Food* by Ruth Lowinsky; books of illustrations such as those of pencil drawings by Blake and woodcuts by Paul Nash; and curiosities such as *Gloriana’s Glass: Queen Elizabeth I reflected in verses & dedications addressed to her, and her own words written & spoken*. All but the commercial publications, such as the *Weekend* books, were published in limited, numbered editions.

The Nonesuch Press’ individual manner of creating, use of materials, and diversity of method can be seen in the following two examples.

☞ The 1924 Biblical *The Apocrypha*, reprinted according to the Authorized Version, 1611, with copperplate illustrations designed and engraved by Stephen Gooden (1892-1955).¹³ It was printed by Frederick Hall, printer to the University, at the Oxford University Press. The book was designed, as was usually the case, by Francis Meynell. The type “was a modern rendering, redesigned for this book, of letters by Plantin”¹⁴ (specifically Monotype Plantin with recut descenders and new ligatures). There were 1250 numbered copies, printed on Japon vellum¹⁵ and seventy-five numbered copies printed on Arnold unbleached rag paper.¹⁶ All the pages

http://www.bibledesignblog.com

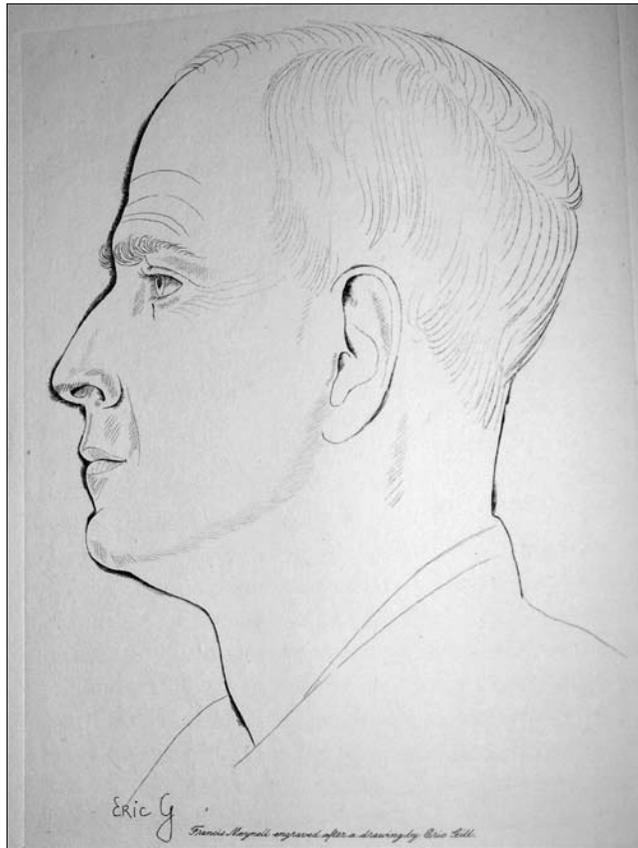
were untrimmed and the books were cased in cream paper covered boards, blocked in gilt with Granjon type¹⁷ ornaments and rules.

☛ Their edition of John Bunyan's *The Pilgrim's Progress, and, The Life and Death of Mr. Badman* (1928) was edited by G.B. (George Bagshawe) Harrison (1894-1991) and contained illustrations from woodcuts by the German artist Karl Michel (b. 1885). The edition was limited to 1600 copies. The text was printed on Arches cream wove paper¹⁸ by the Kynoch Press¹⁹ in Caslon Monotype²⁰ and titles in Koch's²¹ Deutsche Zierschrift.²² The (8 inserted full page) illustrations were printed from the original woodblocks and color-stenciled by the Curwen Press:²³ "all under the care of Francis Meynell." The books were cased in marbled green and brown cloth-covered boards with white parchment spine labels.

THE NONESUCH DICKENS

The *Nonesuch Dickens* was announced in a volume entitled *The Nonesuch Dickens: retrospectus and conspectus*,²⁴ which was given away on request. The texts of the set were produced under the editorial supervision of Arthur Waugh, Walter Dexter, Hugh Walpole, and Thomas Hatton. Arthur Waugh (1866-1943), the father of the writers Evelyn and Alec Waugh, was an author, editor, a long-time managing director of Chapman & Hall, Dickens' original publishers, and a president of the Dickens Fellowship. He was "... both an ardent Dickensian and a collector of beautiful books."²⁵ Walter Dexter (1877-1944) was an author of many books on Dickens, the editor of volumes of his letters, and an editor of the Dickens Fellowship's *The Dickensian*, founded in 1905 and still extant. Thomas Hatton was a collector of Dickens and the author/editor of a number of bibliographical works on the great man. He was "... among the most admired of all bibliographers of Dickens ..."²⁶ Sir Hugh Walpole (1884-1941) was a prolific, popular novelist of the time, now largely unread. He was not mentioned in the prospectus. Though he wrote on literary topics, he was not an expert on Dickens and one can only assume he was recruited later because of his literary standing at the time.

The prospectus was bound in blue linen buckram stamped in gold. The paper, size, typeface, and binding employed were exem-



Francis Meynell, engraving from a drawing by Eric Gill.

plars of the set that it advertised. It consisted of four parts:

I. *Charles Dickens and his illustrators*, by Arthur Waugh.

Waugh began his 43-page essay by stressing that the illustrations were almost as important to Dickens' works as the text. It followed, therefore, that the *Nonesuch Dickens* "demanded the most assiduous care in the choice and preparation of the pictures." This meant using "only those that he passed [approved of] in his lifetime" and printing them from only the original plates "whether steels or woodblocks, which were executed, under his eye, for the first editions of all his books." (It is worth noting that these words were written at a time – the mid-1930s – that is less distant from Dickens' lifetime than it is from our own.) Fortunately for this aim, all the plates, which had been "zealously guarded" by Chapman & Hall (Dickens' original publishers) were available to *Nonesuch* and had been verified by independent experts. The essay stresses that the illustrations in the *Nonesuch Dickens* would be made from these authenticated plates directly and not reproduced by "mechanical processes, which inevitably lose much of the delicate quality of line and finish preserved in the artists' handwork alone." It was this, in Waugh's view, that meant "It will never be possible for a more complete

and perfect Dickens to be put on the market."²⁷ The essay goes on to describe in detail the eventful, and sometimes stormy, history of Dickens' relationships and work with his illustrators – George Cruikshank, John Leech, Robert Seymour, Hablot K. Browne ("Phiz"), George Cattermole, Marcus Stone, and Luke Fildes being the most important.

II. *A bibliographical list of the original illustrations to the works of Charles Dickens being those made under his supervision*, now compiled for the first time by Thomas Hatton.

This 23-page listing of 877 illustrations and a smaller number of "initials, vignettes, etc." is a "census of all the illustrations" made during Dickens' lifetime from the original plates and blocks, which were then in the possession of the *Nonesuch Press*, having been purchased from Chapman and Hall. The chapter also lists a few plates and blocks that no longer existed. The illustrations are from etchings made on copper or steel, woodcuts, wood engravings,

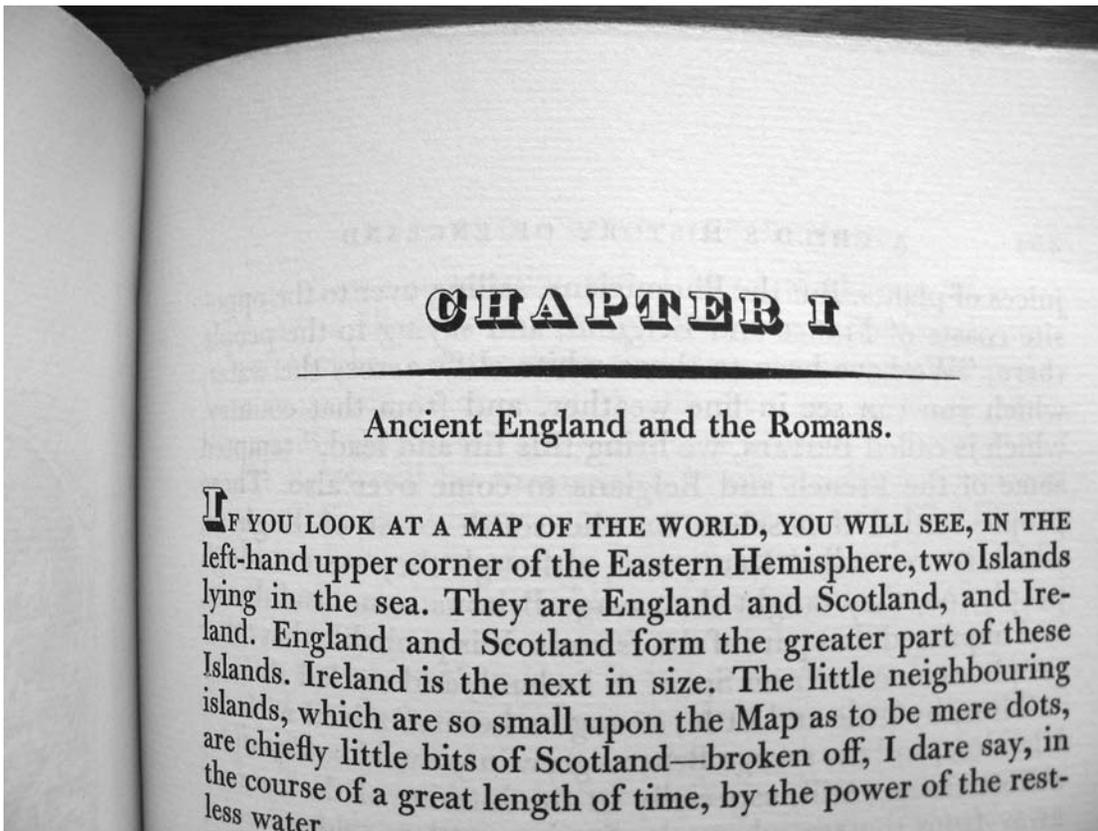
and electrotype facsimiles of engravings and woodcuts. An unusual, if not unique, feature of the *Nonesuch Dickens* is that each of the 877 paid subscribers to the set would receive "after delivery of the last volume ... one of the original plates, in a special container and with a letter of authentication."²⁸

III. *Retrospectus: editions of Dickens' works*.

The *Retrospectus* consists of a brief introduction and a dozen or more leaves of varying sizes that contain facsimiles of pages from various editions of *The Pickwick Papers* (all published by Chapman & Hall) and photographic reproductions of the spines of those editions (other than, of course, the reproductions of monthly parts, the manner in which most of Dickens' novels were issued).

Each section of facsimiles is prefaced by a brief introduction. The first contains a facsimile of the cover of the first issue of *The Post-humous Papers of The Pickwick Club ... edited by "Boz"; with four illustrations by Seymour* and two leaves from that issue. The second section contains a photographic reproduction of the spine of *The Pickwick Papers* issued in the "Charles Dickens" Edition (1868-1870) and a facsimile leaf from the book. The third through fifth sections contain a facsimile of the spine of, and two leaves from, the *Pickwick Papers* in the Second Illustrated Library

See *NONESUCH DICKENS*, page 4



The volumes used Figgins Shaded and Monotype Bulmer.

NONESUCH DICKENS, from page 3

Edition (1873-1876); the Gadshill Edition (1897); and the National Edition (1906-1908).

IV. *Prospectus: the Nonesuch Dickens*, contains an unattributed six-page essay describing and extolling, in a near hyperbolic style, the virtues of the *Nonesuch Dickens* which it was hoped would "...cause the blood of many true collectors to tingle in anticipatory possession."²⁹ The essay is followed by a form for advanced subscription to one of the 877 sets, for 48 guineas – £50/8 shillings – more than £2,500 (\$3,850) in today's money. The money was to be paid in one sum or at the rate of 6 guineas – £6/6 shillings – a month for each of eight months following the publication of the first three volumes of the set.

THE VOLUMES OF THE NONESUCH DICKENS

The 23 volumes of the Nonesuch Dickens were published between June 1937 and August 1938. The first to be published was the *Pickwick Papers* and the last was the third volume of the three-volume set of *Dickens' Letters*. The volumes were uniform in size (26 cm. high, 16.5 cm. wide) and the prospectus stated that they were "...larger than that in any previous edition of Dickens, more oblong and, it is hoped, more agreeable."³⁰ The number of pages in each volume ranged from

400 to over 800. The edges of the pages were untrimmed and the volumes were cased in linen buckram by the Leighton-Straker Book-binding Company. The colors of the buckram varied, but each spine bore a standard sized black leather label bearing a title blocked in gold. The prospectus promised a "...brave array of reds and yellows and blues and browns, an effect that should prove even more charming than novel."³¹

The design of the books was by Francis Meynell under the operational charge of Harry Carter, the Press' production manager. After trials of other typefaces, the choice for the main text was a typeface based on Bulmer (Monotype Bulmer),³² with Figgins Shaded³³ for chapter headings, and Marina Script³⁴ for shoulder notes. The title page of each volume bore a device from a wood-engraving by Lynton Lamb³⁵ showing a bear and a tree in the foreground and a castle in the background.

The paper was created especially for the *Nonesuch Dickens* by the Worthy Paper Company Association of West Springfield, Massachusetts. It was laid paper with a high rag content made in a Fourdrinier machine.³⁶ That machine, in the opinion of the writer of the prospectus, had been "...latterly brought near to perfection. The paper has a mellow colour in order that it will prove restful to

the eye, it is thin in order that each volume may prove portable, it is notably opaque for its thinness, it has the "look-through" which delights the paper fancier..."³⁷ The books were printed by R. & R. Clark, Limited, of Edinburgh. The steel plates were, in most cases, hand printed by A. Alexander and Sons. (Exceptions are noted in the list below.) The notes on the illustrations below omit decorations, vignettes, etc.

The volumes published in 1937 were:

☛ *The Pickwick Papers*.

With illustrations printed from the original etched plates by Seymour and "Phiz" apart from two by R.W. Buss, which were reproduced from copperplates etched photographically ("electros"). Cased in light green.

☛ *Barnaby Rudge*. Illustrations from the wood-engravings

by "Phiz" and Cattermole. Cased in turquoise-grey.

☛ *Christmas Books*. Illustrations by Daniel Maclise, "Phiz," and Leech, printed from steel plates, woodblocks, and, in a few cases, from electros. Cased in red.

☛ *Collected Papers*. Two volumes. Contains the frontispiece, by "Phiz," of *The Strange Gentleman* printed from the original plate. Contains articles, essays, plays, poems, prefaces, and speeches, many reprinted from *The Examiner*, *Household Words*, and *All The Year Round*. Cased in cream buckram.

☛ *Dombey and Son*. Illustrations by "Phiz" from the steel plates for the first edition. Cased in dark green.

☛ *Great Expectations* [and] *Hard Times*. Illustrations from woodblocks by Stone (*Great Expectations*), Fred Walker (*Hard Times*), and A.B. Houghton (the frontispiece of the 1865 edition of *Hard Times*). Cased in light blue.

☛ *Little Dorrit*. Illustrations from the steel plates by "Phiz," printed by W.L. Colls of Barnes;³⁸ and Stone's frontispiece for the 1861 edition from a woodblock. Cased in dark blue.

☛ *Martin Chuzzlewit*. Illustrations from the steel plates by "Phiz" for the first edition and a woodblock for the frontispiece of the 1861 edition. Cased in dark khaki.

☛ *The Mystery of Edwin Drood* [and] *Christmas Stories*. Illustrations from the steel

plates and wood engravings made by Fildes for the original issues of the six monthly parts of *Drood*. Cased in grey.

☞ *The Old Curiosity Shop*. Illustrations taken from those of the original publication in issues of *Master Humphrey's Clock* in 1840 and 1841. All but two were taken from woodblocks by "Phiz" and Cattermole, the others are by 'S. Williams' and Daniel Maclise. Cased in yellow.

☞ *Oliver Twist*. Illustrations from plates by Cruikshank for *Bentley's Miscellany*, a woodblock for the 1850 edition, and "Phiz"s engraved title page for the 1858 edition. Cased in brown.

☞ *The Personal History of David Copperfield*. Illustrations from plates etched by "Phiz" for the first edition and his title pages for the 1858 edition. Cased in dark red.

☞ *A Tale of Two Cities*. Illustrations by "Phiz" from the plates etched for the first edition and the woodblock of the cover of the monthly parts. Cased in brown.

The volumes published in 1938 were:

☞ *American Notes. Pictures from Italy. A Child's History of England*. [and] *The Life of Our Lord*. Illustrations in *American Notes* from the original woodblocks (either directly or by reproduction) for the 1850 and 1862 editions by Clarkson Stanfield and Marcus Stone; in *Pictures from Italy* by Stone from the 1862 edition and by Samuel Palmer from the first edition; in *A Child's History of England* by F.W. Topham (frontispieces) and Stone. *The Life of Our Lord* is not illustrated. Cased in black.

☞ *Bleak House*. Illustrations from the plates etched by "Phiz" for the first edition and for the 1862 edition. Steel plates printed by W.L. Colls, Barnes. Cased in grey-brown.

☞ *Letters*, edited by Walter Dexter. Three volumes. Cased in red.

☞ *Nicholas Nickleby*. Illustrations from the plates etched by "Phiz" for the first edition and from his title pages for the 1858 edition, and frontispiece for the 1848 edition from the original woodblock. Cased in dark blue.

☞ *Our Mutual Friend*. Illustrations by Stone printed from the original wood engravings for the first edition and the frontispiece of the 1867 edition. Cased in grey.

☞ *Reprinted Pieces. The Uncommercial Traveller and other stories*. Illustrations by E. G. Dalziell printed from the original wood engravings. Cased in navy blue.



Title page decoration by Lynton Lamb.

☞ *Sketches by Boz and Early Minor Works*. Illustrations by Cruikshank for the *Sketches* are from the original plates for its monthly parts; other illustrations, by R.W. Buss and Seymour are reproduced by process blocks. Cased in light brown.

DELICIOUSLY READABLE

Peter Mayer, the owner of the Overlook Press, New York, purchased the right to reprint the *Nonesuch Dickens* in 2005. In an interview with the *Columbus Dispatch* in December 2008 he stated that "...the Nonesuch Dickens is the most readable and beautiful edition available."³⁹ There is no doubt that the books represent a great achievement by one of the best book designers of the 20th century with carefully chosen typefaces, paper, and bindings from the best available printers, papermakers, and binders. However, the Nonesuch Press has been criticized as to the illustrations and text and, especially, over the decision to distribute the hitherto "zealously guarded" 877 original plates and woodblocks. In fact, David Garnett, a co-founder of the Press in 1922, wrote that "...the dispersal of a set of great historical interest and future usefulness is an act of vandalism that will give a permanent cachet of vulgarity to the edition."⁴⁰ The text, particularly of the *Letters* and *Collected Papers* has been criticized. David Paroissien, reviewing a reprint of the set, wrote: "If you want all of the journalism,

the four Dent Uniform volumes edited by Michael Slater and John Drew⁴¹ offer a better deal. If you want the letters...the Nonesuch three [volumes]...stand no comparison with the Pilgrim twelve⁴².... But if you want the novels, the *Christmas Books*, the two travel books, and a good section of Dickens' journalism, including his *Sketches by Boz*, and two miscellaneous volumes of *Collected Papers* [all] in deliciously readable form, then here is your opportunity."⁴³ Though he was writing about a reprint, his review sums up a great, if flawed textually, publishing achievement that resulted in volumes of enormous appeal to book lovers.

§§

NOTES

¹ <http://www.epsomandewellhistoryexplorer.org.uk/NonsuchPalace.html>

² I am indebted for many of the details of the Press and its publications to: Dreyfus, John. *The History of the Nonesuch Press*, with an introduction by Geoffrey Keynes; & A descriptive catalogue by David McKitterick, Simon Rendall, & John Dreyfus. London: The Nonesuch Press, 1981.

³ Bradfield, Judith. *An Introduction to the Nonesuch Press*. London: Victoria & Albert Museum, 1986. page 5.

⁴ Quoted in Bradfield, *op. cit.* page 5.

⁵ Stone, Reynolds. *The Albion press*. London: Printing Historical Society, 2005

⁶ Symons, A.J.A., Desmond Flower, and Francis Meynell. *The Nonesuch Century*. London: The Nonesuch Press, 1936.

⁷ In late 1924, the press moved to new offices in 16 Great James Street; in 1936, to 46 Russell Square; and in the spring of 1941 (during WWII) to the offices of the Leighton-Straker Bookbinding Company, Standard Road, London, N.W.10 in the Park Royal district. The Leighton-Straker offices were bombed later that year and some of the paper, printed sheets, bound books, and office files of the Nonesuch Press were destroyed.

⁸ Soho: The Nonesuch Press, 30 Gerrard Street, [3rd May] 1923.

⁹ Taken from the frontispiece to Donne's *LXXX Sermons*. London: Richard Royston and Richard Marriot, 1640.

¹⁰ Named after their creator, Dr John Fell (1625-1686), Bishop of Oxford. See also: Morison, Stanley. *The roman, italic, & black letter bequeathed to University of Oxford by Dr. John Fell*. Oxford: Oxford University Press, 1951

¹¹ Made by the historic Canson et Montgolfier paper company in Davézieux, Rhône-Alpes, France

¹² The eleven other titles published in 1923 were: *The Letters of George Meredith to Alice Meynell*; *The Book of Ruth*; *Miscellaneous Poems by Andrew Marvell*; *The Complete Works of William Congreve*; *Paradoxes and Problems by John Donne with Two Characters and an Essay of Valour*; *Cupid & Psyche* (the Adlington translation from Apuleius' *The Golden Ass*); *Masses and Man* by Ernst Toller; *X Sermons* by John Donne;

See NONESUCH DICKENS, page 9

CAXTONIAN, OCTOBER 2012

Here's to you!

A book of toasts and jokes from an earlier era

David Meyer

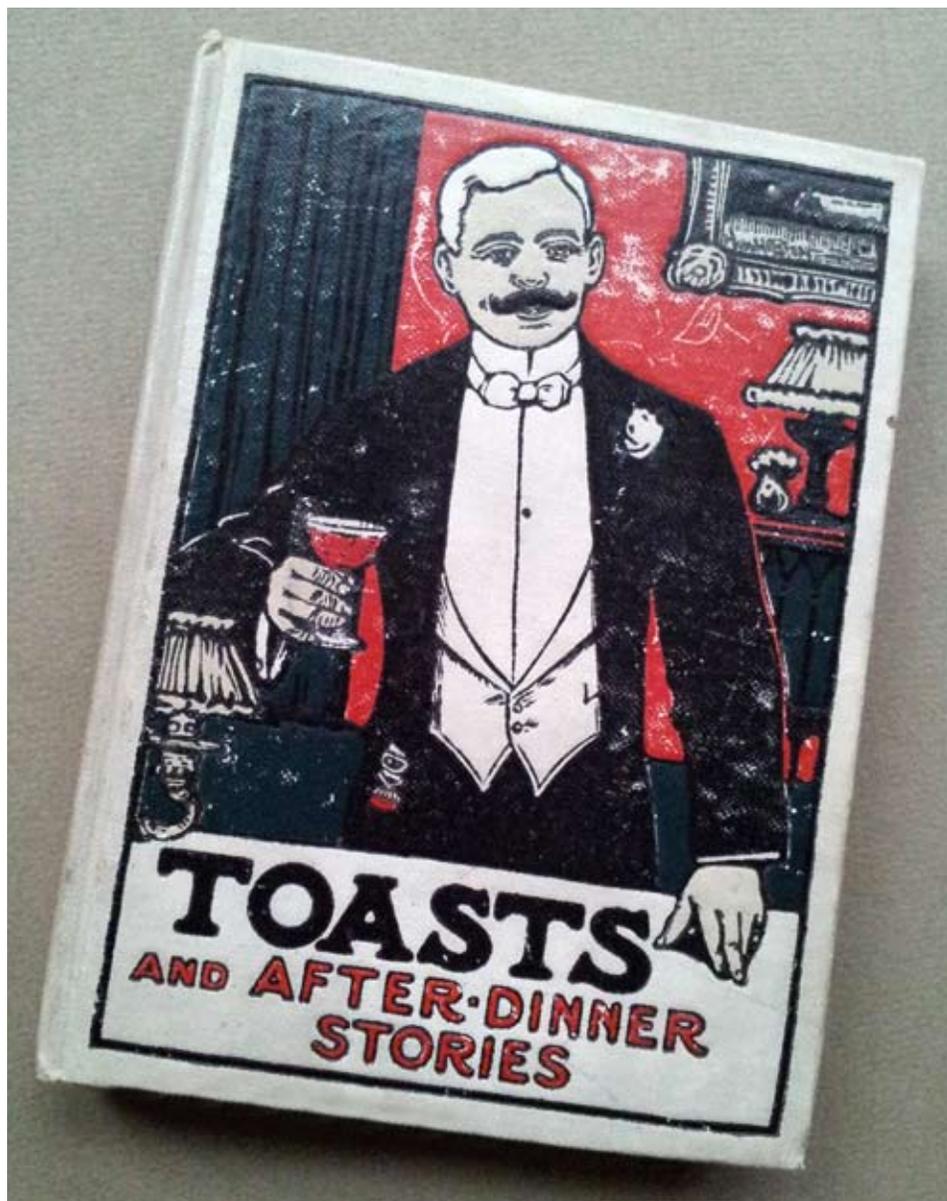
Someone somewhere is possibly researching the history of early-20th-century American books on entertaining. Perhaps it's already been published and can even be found on the Internet. (I haven't looked.) If so, I hope a book titled *Toasts and After-Dinner Stories* published in Chicago in 1907 is mentioned. And just in case it isn't, allow me to offer a few unscholarly observations about this little book and the era in which it was published. I'll begin with a description.

The cover depicts a debonair fellow with a well-groomed mustache, dressed in a tuxedo, high-collared shirt front, bow tie, and vest. A boutonnière is pinned to his lapel and what looks to be a watch fob dangles from his coat pocket. In one hand he raises a cordial glass while the other hand braces against the table top in a pose suggesting that he's steadying himself after several drinks and a hearty meal. The only item missing from his *de rigueur* ensemble is a cigar. Curtains, lamps, a painting on the wall and a sofa behind him hint at a well-appointed living or dining room or a private room in a restaurant.

The cover stamping uses three colors on beige cloth, producing a vivid, heavy, almost garish impact. The curtains and sideboard are deep forest green. The wall is bright red as is the liqueur in the glass and the two lines of text below *Toasts*.

The book is small, measuring slightly over four-by-six inches. This makes it a handy size for dropping into the pocket of an overcoat while heading out the door for a social function. I doubt that a speaker read from the book while standing at the head of a table to entertain fellow dinner guests. But to have had the book close at hand seems likely: to peruse it in a cab or on a streetcar on the way to a gathering or even while standing aside in an alcove just before joining other guests. It might have been taken to refresh one's memory of a particularly appropriate or previously well-received toast or to reread a humorous story that was sure to "break the ice" at the beginning of a speech.

The book's cover was intended to be displayed "face out" wherever it was sold because the title appears only on the cover. The spine and back cover lack both text and illustrations. Why bother with stamping dies and ink for a book that will be sitting where it



can't be missed – in a book or stationery store or on a newsstand – where impulse buying, early 20th-century style, prevailed. Mail order sales were also possible as ads in newspapers and magazines of the time routinely pictured covers of recently released books.

Brewer, Barse & Co., which published *Toasts and After-Dinner Stories*, was active in Chicago from 1907 to 1909, subsequently sold and renamed Barse, Hopkins & Co., and relocated to New York City. The majority of the firm's titles seemed to have been devoted to cooking, entertaining at home, and to children's books, including reprints of a venerable series about a goat named Billy Whiskers.

Neither an editor nor a compiler is credited in the book, although a short, chummy preface

is titled "A Word with You." It teems with aphoristic statements, beginning "Some people eat to live; others live to eat (and drink). The former need no joke books; the latter need them badly.... The right word at the right time may change the whole tone of a dinner party." Eighty-nine pages of supposedly "right words" follow the preface.

The anonymous assembler of the collection separated the two title subjects and added two subtitles under the "Toasts" section: "To the Ladies" and "To Marriage." Other subjects – "To Wine," "To Friends," "To Past and Present" and "To Death" – were just as plentiful but did not receive special headings. The only way to use the book for reference, as a former owner of my copy obviously did, was

to pencil check marks next to favorite toasts and turn the corners of the pages down to locate them again.

The majority of toasts are unsigned; identified authors are usually poets or humorists. These include Shakespeare, Omar Khayyam and Lord Byron. Most selections by poets appear to be excerpts from their poems, rhyming couplets probably being easiest to memorize and remember while reciting a toast.

The toasts in this book were likely to be the standard fare in such books of the time. But what do you think the reaction was when this one was delivered?

Here's to the man who loves his wife
And loves his wife alone,
For many a man loves another man's wife
When he should be loving his own.

In an age more straitlaced than our own, were there slight gasps, murmurs, uncomfortable looks cast around the parlor or just light-hearted laughter?

At the other end of the spectrum is a toast that may have been popular where "captains of industry" met – with or without women present:

Here's to the maid who is thrifty,
And knows it is folly to yearn,
And picks out a lover of fifty,
Because he has money to burn.

Tongue-twisting toasts abound. Try this one among friends after a drink or two:

Here's to you as good as you are,
And here's to me as bad as I am;
And as bad as I am, and as good as
you are,
I'm as good as you are, as bad as I am.

Even if your delivery is upbeat and entertaining, how can you expect this toast to make anyone feel particularly friendly toward you?

I won't reprint a 35-line toast, feeling certain it was seldom used. Nor will I quote those that are sentimental or melancholy, or concocted to be clever or witty in their time but no longer are.

Mark Twain avoided poetry but, as always, endeavored to cover as much ground in as many ways as he happened to think of at the time:

To woman in her higher, nobler aspects, whether wife, widow, grass widow, mother-in-law, hired girl, telegraph operator, telephone

helloer, queen, book agent, wet nurse, step-mother, boss, professional fat woman, professional double-headed woman and professional beauty. God bless her.

My personal favorite of the 138 toasts – and at two lines it is easy to memorize – is a toast to the host and hostess:

I thank you for your welcome which was cordial,
And for your cordial, which was welcome.

All but one of the 101 after-dinner stories went uncredited and much of the intended humor is also lost to a contemporary reader. Accompanied by numerous glasses of wine and good cheer, however, these short, short stories may have brought forth lots of laughter a hundred years ago. They remind me again of how remarkably funny such masters as Mark Twain and George Ade have remained over time while so many other humorists haven't.

All the stories have titles, allowing an after-

The narratives often carry a sting at the end, that carrying the possible humor. In the parlor car of a train, for instance, a black porter was bedeviled by two women passengers, one complaining to him that she would freeze to death if he left a window open and the other declaring that she would suffocate if the window was closed. The frazzled porter turned to a nearby "commercial traveler" and asked him what he would do. "Why, man, that is a very simple matter. Open the window and freeze one lady. Then close it and suffocate the other."

Wealthy Americans traveling abroad and the emergence of automobiles are crisply captured in the following vignette:

An American speeding over the continent of Europe in his automobile asked of his chauffeur: "Where are we?"

"In Paris," shouted the man at the wheel as the dust flew.

"Oh, never mind the details," irritably

screamed the American millionaire. "I mean what continent?"

I'm really stretching a point when I suggest that the following story is prophetic of what was to come a hundred years after *Toasts and After-Dinner Stories* was published, but it provides a snappy ending to this essay:

A kind old gentleman, seeing

a small boy who was carrying a lot of newspapers under his arm, said: "Don't all those papers make you tired, my boy?"

"Naw, I don't read 'em," replied the lad.

§§

In memory of Mary Parrish (1929-2010)

AFTER-DINNER STORIES

75

A DOG'S GOOD SERVICES

On one occasion the minister delivered a sermon of but ten minutes' duration—a most unusual thing for him.

Upon the conclusion of his remarks he added: "I regret to inform you, brethren, that my dog, who appears to be peculiarly fond of paper, this morning ate that portion of my sermon that I have not delivered. Let us pray."

After the service the clergyman was met at the door by a man who, as a rule, attended divine service in another parish. Shaking the good man by the hand he said:

"Doctor, I should like to know whether that dog of yours has any pups. If so I want to get one to give to my minister."

‡

dinner speaker to easily select a topic. "When to trust a man," "And she kept on smoking," "Why Mr. Duffy's nose was red," and "Turn about is fair play" are typical of the topics offered. Kind old gentlemen, small boys, inexperienced salesmen, newspaper reporters and editors, young wives, widows, ministers, train porters, Irishmen, and chickens are the most common characters mentioned in the stories.

Caxtonians Read: *The Swerve*

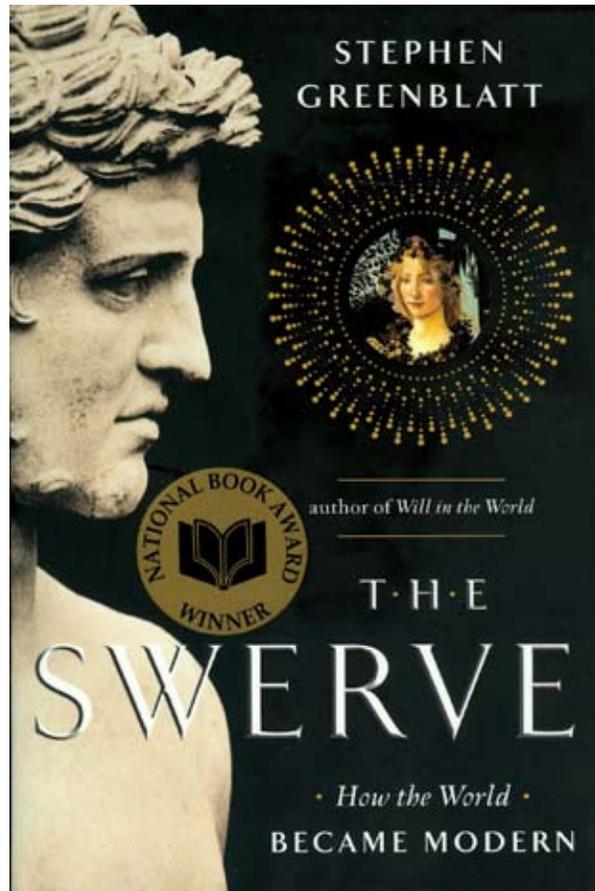
The Swerve
Stephen Greenblatt
Norton, 2011

Reviewed by Dan Hayman

The Swerve, by Harvard professor and prolific author Stephen Greenblatt, has a number of elements that should appeal to Caxton Club members. The book is an engaging intellectual history that captivates the reader's interest throughout. The central theme arises from the discovery, in a German monastery in 1417, of Lucretius' poem "De Rerum Natura" ("On the Nature of the Universe") by Florentine scholar Poggio Bracciolini. This ancient Latin poem, written about 50 B.C.E., decried man's god-origins – heretical to medieval Christianity, and reflected on our fears of death and on the nature of our being.

Poggio was amanuensis to Pope John XXIII. The Pope, though a model of the Renaissance man, lacked any commensurate spiritual qualities. At the Council of Constance in 1415, Pope John was arrested and defrocked. His name would not be used again until the 20th century, when it was assumed by the Pope responsible for Vatican II. With his papal employer in disgrace, Poggio was without a source of income and identity, where he had once envisioned immersing himself in work for a short time and then retiring in seclusion to his books. Instead, during his emotional crisis he turned to bibliomania as a source of relief. He directed his energy towards his true passion, the search for lost classical manuscripts. Greenblatt does a masterful job of describing Poggio's dusty, often cantankerous, rendezvous with distant monks and monasteries, where reading classical texts took second place to flagellation and other Christian means of sanctification. In that age, people were limited to hereditary roles and career choices, but Poggio was well-educated, earnest, and fixated on his passion. In time, his avocation would undermine the Papacy.

Poggio had a Florentine friend, Niccolo Niccoli, who, though an inspiration, was also a thorn in his side. The exchange of letters between Poggio and Niccoli, translated in Phyllis Gordan's *Two Renaissance Book Hunters*, reveals a rocky relationship over issues involving manuscript collection.



Niccoli, who had inherited great wealth, was also a beneficiary of his fellow collectors, the Medicis. He amassed a library of nearly 800 texts, which he would ultimately make available to the public. He decided against civic involvement – then the traditional way to protect one's wealth. Instead, he decided to be a private collector of classical manuscripts and art objects. Niccoli, along with Poggio, initiated a new humanistic script, cursive and italic, a significant achievement in an age before Gutenberg. Thus, when they copied books and manuscripts, they improved on the visual and aesthetic properties, making them even more attractive to literary enthusiasts. Niccoli was the Caxton Club's precursor defining the role of book collector *non pareil*.

Through experience, perseverance and luck, Poggio had the ability to sense where a potentially important artifact might be located. He would sweet-talk the monks in order to gain access to their library. (From personal experience, I know this works: when I disembarked from a cruise ship in Patmos, to the amazement of my guide I talked my way into a local monastic library and was allowed to view 11th century manuscripts.) However,

Poggio felt contempt for most monks whom he saw as idlers and societal losers. His previous readings of Cicero and Ovid helped him recognize quickly the importance of the Lucretius manuscript. Yet before even this momentous discovery, Poggio had already liberated Quintilian's Institutes of Oratory from a prison of neglect in the tower of an old monastery in Switzerland.

As mentioned above, the poem of Lucretius would undermine the Christian world view. Lucretius dedicated his work to the goddess Venus, a symbol of fecundity and reproduction, and he heavily lauds his historical mentor, the Greek philosopher Epicurus, one who was widely misunderstood. Around 300 B.C.E., Epicurus was writing humanistically and without regard for god influences in men's lives. He believed in a balanced life of moderation. The primary focus of one's existence should be the pleasure of intellectual exchange with friends. Through such dialogues, one would learn to overcome common ignorance and fear.

Applying Epicurus, Lucretius said it was absurd to live life in fear of the gods since they had no care for humanity. Lucretius, though often called an atheist, believed that gods existed but that they had no influence on our lives. He felt that one attained happiness by enjoying the pleasures of nature in our short lifetimes. There was no soul, no afterlife, and no purpose in life. In Lucretius' Latin, nature was a "clinamen" or "swerve." In English, this meant the random flow of atoms. Poggio rationalized Lucretius' radically subversive ideas by saying that Lucretius didn't believe in the power of his pagan gods, but that he was born before Christ would have brought him the truth. Poggio could not have foreseen the coming intellectual shift.

Greenblatt gives an excellent description of the immediate impact of the Lucretius discovery, a radical swerve from the prevailing Christian practices and beliefs. He traces the counter-influence of Christianity, with its limiting rituals and customs, many of which were remnants of its predecessors in Rome and among which was the crucifixion *idée fixe*. His stories of the ascetic and solitary experiences of the clergy are graphic. They illustrate the Christian fathers' intent to mold and

manipulate the flock to lives of suffering and abstinence, without the moderate pleasures espoused by Epicureans. Pleasure “became the code name for vice.”

Greenblatt illustrates the poem’s powerful influence upon Thomas More, Montaigne, Thomas Jefferson and others, clearly demonstrating the revolutionary impact of Poggio’s resurrection of “De Rerum Natura.” He ends with the Lucretian influence on the Declaration of Independence, and on Jefferson’s confession that he was an Epicurian, so that, in his life at least, superstition was supplanted by reason, and by life, liberty, and the pursuit of happiness. The publication date of *The Swerve* was 2011. In the preface, Greenblatt explains how, as a student at Yale, he became acquainted and influenced by Lucretius. However, the timing of the book is itself inter-

esting. The subject relates contemporaneously to a catalog of atheistic works by Richard Dawkins, Christopher Hitchens, Samuel Harris, and others. In his 2007 book, *God – the Failed Hypothesis*, Victor Stenger wrote that he drew on the ideas of Epicurus and Lucretius. And just recently, Lawrence Krauss published *The Universe of Nothing*, which attempts to correct the public’s misconceptions of Lucretius from a physicist’s point of view.

A final contemporary comment about *The Swerve*: what book would you want when stranded on a desert island? Illinois’ former governor chose a copy of *The Swerve* on his way to prison. This book has the sublime potential to distract one from the woes of this life. What better service to Lucretius?

§§

Editor’s Note: With this issue, we inaugurate a new occasional feature in the *Caxtonian*: book reviews by members. These should be reviews of nonfiction books (*exception*: fiction with a major bookish component is also fine) that might interest other Caxtonians. They should be 750 to 1000 words in length, and should be sent to bmccamant@quarterfold.com, or by mail to Robert McCamant, 1209 N. Astor, Chicago 60610.

We note with sadness the passing of

Florence Shay ’85

who died on August 23, 2012.

A remembrance will appear in a future issue.

The 2013 Caxton Club / Newberry Library Symposium on the Book is scheduled for Saturday, April 6, 2013, 9:00 a.m. to 1:30 p.m. at The Newberry Library

This year’s symposium will explore the use of self-produced books and pamphlets designed to express individualized, unconventional, controversial or prohibited messages. Speakers will include Lisa Gitleman, Associate Professor of Media and English, New York University; Anna Komaroni, Assistant Professor of Comparative Literature, University of

Toronto; and Jenna Freedman, Zine Librarian, Barnard College Library. In addition, an afternoon panel (moderated by Alice Schreyer) will add four people active in alternative publishing: Davida G. Breier (Johns Hopkins University Press), Johanna Drucker (UCLA), Anne Elizabeth Moore (School of the Art Institute), Steve Tomasula (Notre Dame).

NONESUCH DICKENS, from page 5

153 *Letters from W.H. Hudson; Kisses: being the Basia of Joannis Secundus; and Anacreon.*

¹³ London: The Nonesuch Press, 16 Great James Street, Bloomsbury; New York: Lincoln McVeagh, The Dial Press, 1924.

¹⁴ Plantin is an early 20th century Monotype typeface named for the printer Christophe Plantin (1520-1589).

¹⁵ “Japanese vellum” is not vellum but a thick paper produced in Japan from native fibers that has a very cloudy formation and is tough and durable. The color is usually cream or natural, and the paper is finished with a smooth surface. “Japon vellum” is an imitation, made by treating ordinary paper with sulfuric acid.

¹⁶ Produced by the company Arnold & Foster, Eynsford, Kent.

¹⁷ Robert Granjon (1513-1589) was a type designer and publisher.

¹⁸ Produced by the Arches paper mill in Arches in the Vosges department of the province of Lorraine, France. The mill was founded in the 15th century.

¹⁹ The in-house press of the chemical firm ICI that also had a sideline in fine printing for other customers. In the early and mid-20th century they were highly regarded, especially for their use of revived and redesigned 19th century typefaces. See also: Archer, Caroline. *The Kynoch Press: The Anatomy of a Printing House, 1876-1981*. London: British Library Board, 2001.

²⁰ A redesigned version of the serif typeface created

by William Caslon the elder (1692-1766), English engraver and type designer.

²¹ Rudolf Koch (1876-1934) was a German artist, type designer, calligrapher, and engraver.

²² A blackletter typeface.

²³ Founded in 1863 in east London by the Reverend John Curwen to print liturgical music. In the early and mid-20th century, the Curwen Press was noted for its work with a wide range of artists and for its creative typography and design.

²⁴ *The Nonesuch Dickens: retrospectus and conspectus* [hereafter, “prospectus”]. Bloomsbury: The Nonesuch Press, 1937. (The half-title, the front board, and the spine bear the title *Nonesuch Dickensiana*.)

²⁵ *Ibid.* Page 125.

²⁶ *Ibid.* Page 126.

²⁷ *Ibid.* Page 10.

²⁸ *Ibid.* ‘Form for advance subscription’ at the end of the volume.

²⁹ *Ibid.* Page 126.

³⁰ *Ibid.* Page 129.

³¹ *Ibid.* Page 130.

³² The original Bulmer typeface was designed by William Martin (1757-1830) in 1792 for the Shakespeare Press of William Bulmer (1757-1830).

³³ A modern version of the Ionic typeface designed by Vincent Figgins (1766-1844), which was, among other things, the model for many modern newspaper typefaces.

³⁴ Marina typefaces are based on the titling found on the map of Europe drawn by Olaus Magnus (1490-1558?)

in the mid-16th century.

³⁵ Lynton Harold Lamb (1907-1977) was an English artist, illustrator, printmaker, and designer.

³⁶ The Fourdrinier paper-making machine was invented in the late 18th century in France by Nicholas-Louis Robert (1761-1828) and perfected in England by Henry Fourdrinier (1766-1854) and his brother Sealy (1774-1847).

³⁷ *Prospectus*, *op. cit.* Page 129.

³⁸ Colls was a 19th century printmaker and engraver. Barnes was a village on the south bank of the Thames and is now part of the London Borough of Richmond.

³⁹ http://www.dispatch.com/content/stories/life_and_entertainment/2008/12/21/2_PETER_MAYER_ART_12-21-08_E4_8MC94LU.html

⁴⁰ *New Statesman & Nation*. June 4 1938. Quoted in Dreyfus, *op. cit.* Page 243.

⁴¹ The Dent uniform edition of Dickens’ journalism. London: J.M. Dent, 1994-2000. 4 volumes (*Sketches by Boz and other early papers; The amusements of the people and other papers; Gone astray and other papers from Household Words; The uncommercial traveller and other papers.*)

⁴² Dickens, Charles. *Letters*. Pilgrim edition, edited by Madeline House and Graham Storey. 12 volumes. Oxford: Clarendon Press, 1965-2002.

⁴³ Paroissien, David. *The Nonesuch Dickens* redux: a tale of contemporary publishing. *Dickens Quarterly*, v. 23, issue 1 (2006). Pages 50-52.

Book and manuscript-related exhibitions: a selective list

Compiled by Robert McCamant

(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: "Blood, Gold, and Fire: Coloring Early German Woodcuts" (how a largely illiterate public liked their devotional imagery: raw, emotional, and very bloody), Gallery 202A, through February 17. "Film and Photo in New York" (photos and rarely seen films made between the 20s and the 50s offer a glimpse of a pivotal time in New York), Galleries 1-4, through November 25.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "Botanical Art: Expressions of Natural Beauty" (books known today for their magnificent color illustrations were originally created for scientific discovery and research), through November 11.

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 summer 2013.

Columbia College Center for the Book and Paper Arts, 1104 S. Wabash Ave., 2nd floor, Chicago, 312-344-6630: "Druckworks: 40 Years of Books and Projects by Johanna Drucker" (comprehensive retrospective exhibits her books, graphic art, and visual projects), through December 7.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "Choosing to Participate" (multimedia installations about people and communities whose stories illustrate how courage, initiative, and compassion are necessary to protect democracy), Special Collections Exhibit Hall, Ninth Floor, through November 11. "Author, Author" (retrospective by photographer Michael Childers has 50+ intimate portraits of the 20th century's greatest authors), Congress Corridor, Ground Floor,

through February 3.

DuSable Museum of African American History, 740 East 56th Place, Chicago, 773-947-0600: "Word, Shout, Song: Lorenzo Dow Turner" (rare photographs, recordings, and artifacts collected by Turner from Gullah communities in Africa, South America, and the U.S.), through December 31.

Museum of Contemporary Art, 220 East Chicago Avenue, Chicago, 312-280-2660: "Jimmy Robert Vis-à-vis" (first major solo exhibit – including many works on paper – of the Frenchman, born in Guadeloupe), through November 25.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "The Newberry Quasquicentennial: 125 Extraordinary Years, 125 Extraordinary Objects" (including the first Bible printed in North America; an aria handwritten and signed by Mozart – when he was

9; a Shakespeare First Folio; original artwork featuring American Indians by American Indians; an original and never-bound manuscript of Voltaire's *Candide*; letters from Thomas Jefferson, Jack Kerouac, and Ernest Hemingway; and rare correspondence between a slave woman and her husband), through December 31.

Northwestern University, Block Museum of Art, 40 Arts Circle Drive, Evanston, 847-491-4000: "Shimon Attie: The Neighbor Next Door" (re-envisioning of the artist's 1995 installation in Amsterdam; deals with absence and legacies of the Holocaust), through December 9.

Oriental Institute, 1155 East 58th Street, Chicago, 773-702-9514: "Birds In Ancient Egypt," opens October 15.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: "Awash in Color: French and Japanese Prints" (parallel traditions in France and Japan since before 1854 influenced each other), through January 20.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 East 57th Street, Chicago, 773-702-8705: "Swiss Treasures: From Biblical Papyrus and Parchment to Erasmus, Zwingli, Calvin, and Barth" (historical Biblical texts and modern manuscripts in Biblical studies drawn from eight libraries in seven Swiss cities), through December 14.

Until a replacement exhibit editor is found, please send your listings to bmccamant@quarterfold.com, or call 312-329-1414 x 11.



Columbia College: *Druckwork*
TOP: DRUCKER AT WORK INSTALLING ON A WALL; BELOW: EARLY DRUCKWORK

Caxtonians Collect: Paul Kobasa

Interviewed by Robert McCamant

Paul Kobasa demurs that he shouldn't really be a Caxtonian. "I have friends who are members, and they brought me in as a charity case," he says. "I have no discipline to be a collector." He pauses, then adds, "On the other hand, the book arts represent so much of what is humane and liberal in our world. So I'm very happy to be a part of an organization that advances them."

Some, however, might say that the Club is more enhanced by his membership than he by it. He is, after all, the Editor in Chief of the publications of World Book, Inc., the maker of the encyclopedia many of us cut our teeth on in school.

He grew up in Seymour, Connecticut, northwest of New Haven. A significant influence there was a high school English teacher – who had also taught his parents! "Thelma Lounsbury was her name. For some reason, I can still remember her instructing us to always give a book 40 pages. If you still didn't find it interesting after 40 pages, it was okay to give up on it." From Seymour, he moved on to Fairfield University, in Fairfield, Connecticut, a Jesuit school, where he majored in English. That was followed by a library degree at Southern Connecticut State University.

Soon after taking his degree at Southern, he backed into what was to turn out to be a very lucky career turn. The Greenwood Press, of Westport, was a smaller academic publisher with a variety of products. He started working for them doing indexing of municipal documents which they offered in microfiche form. "I enjoyed doing indexing, but for some reason I just decided to apply for every job that came along." Soon he was manager for bibliographic information, then an acquisitions editor, and finally, for two years, sales manager. "In a few short years I experienced every part of the publishing business except finance. I had the 'big picture' at a comparatively young age."

In 1983, he decided to give up his familiar Connecticut haunts and accepted a job as marketing manager of the publishing division of the American Library Association here in Chicago. He stayed at ALA until 1988, when he took his first job at World Book, as Project Development Manager. He gradually rose in the editorial division of the company until May of 2005, when he was named Editor in Chief. The next year he was given a second hat as Vice President for Editorial.

In an era when "content companies" are under siege by technology, World Book has done better than many. "We are a general reference for students and non-expert adults. We reach 20 to 25 million users in the U.S. and Canada alone through the Internet, and we still print a new edition of our paper encyclopedia every year for situations where that form works better – which include libraries with fewer computers than they have users, as well as places where an internet connection is tenuous or impossible," he says. He also points out that World Book publications are marketed around the globe and some countries have even less technology built out.

Not to put too fine a point on it, World Book still returns a profit.

Kobasa says that much of World Book's success can actually be attributed to Michael

Vincent O'Shea, its first editor. "He was a professor of education at the University of Wisconsin, and he didn't think much of the reference materials available for students early in the twentieth century. So he set out to create a new encyclopedia that was more engaging for them."

Building upon that theory, the current encyclopedia has grown more sophisticated. Each entry is crafted in the light of its most likely reader. Where a topic is complicated but still likely to be referenced by younger students, it gets more explanation. Unusual words are defined in context. Lengthy articles advance from several paragraphs of basic summary, adequate for a young student, to progressively more detailed material to satisfy the needs of a more advanced reader.

I asked Kobasa to comment on Wikipedia. "It has some excellent people contributing and some excellent articles," he says. "But it has some articles which are more dubious, and an unsophisticated reader may not be able to differentiate. And one thing Wikipedia does not have is a systematic approach to fitting treatment to subject and reader. Sometimes you

find an article by an academic which would fly way over the head of, say, a sixth grader. So there are still many situations where the World Book remains a more appropriate source."

Though Kobasa is a busy man, he has managed to put together a couple of collections of his own. "When World Book sends me on a trip, I always try to build in an extra day or half day so I can look around," he says. One collection is older black-and-white portraits, sometimes called "cabinet cards." These were typically 4"x6", using a variety of photographic techniques, and mounted on a cardboard backing. "My favorites are formal portraits where the subject includes a pet. Interestingly, the pets shown are almost always dogs. I have one I'm particularly fond of: it's a little girl, holding the chain of a mastiff much

larger than she is."

He's found that the best place to look for cabinet cards these days are the "antiques malls" in many cities, where low rent allows a variety of specialists to have small stands.

"The less organized the seller, the better," he says. "I love to go through a drawer and find a gem."

He's also a voracious reader, one who is happy to drop by his local public library (currently closed for renovation, however) and see what's new. But he has dipped his toes into "collecting" on one topic: the nexus of people around Vita Sackville-West. His tastes are omnivorous here: he's happy if he finds a beautiful first edition or something privately printed. But he's also pleased with a reading copy. He admits to having stacks of books in his apartment, but aims to keep them short enough that a collapse would not endanger one of his cats – a shelter waif he calls Adelheid (read up on your Austro-Hungarian royals) and an intrepid stray given the name Max by an interim owner.

Kobasa was nominated for membership by Rob Carlson in 2008, and seconded by Paul Gehl.

§§



Photograph by Robert McCamant



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CAXTONIAN

Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

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Bookmarks...

Luncheon: Friday, October 12, 2012, Union League Club
David Spadafora
The Newberry 125

Newberry President and Caxtonian David Spadafora will deliver an illustrated presentation heralding the Newberry's ongoing quasiquicentennial celebratory exhibition: 125 startling items from the Library's collection. A behind-the-scenes look will include the unbelievable challenge of selecting 125 items from 7 million! Included items: a signed aria by Mozart, age 9; a 1949 letter to the Chicago Arts Club from Alexander Calder, asking for a loan; the first Bible printed in America; and a book written by an American Indian, printed by him on birch bark and sold at the Chicago Columbian Exposition (1893). He will also discuss the sister exhibit: 50 items on the rich and sometimes quirky history of the Newberry.

David has been President of the Library since 2005 and previously served as President of Lake Forest College and Dean and Historian at Yale. The book accompanying the exhibit will be available for purchase.

October luncheon: Union League Club, 65 W. Jackson Boulevard Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$30. October dinner: Union League Club, 65 W. Jackson Boulevard. Timing:

Beyond October...

NOVEMBER LUNCHEON
On November 9, 2012, Caxtonian and Chief Librarian at the Pritzker Military Library Teri Embrey will lead a rousing tour of the museum, including the library and the new exhibit: "She's a WOW: Women in WWII". Luncheon will be at Cliff Dwellers, nearby.

NOVEMBER DINNER
Thanksgiving falls on Nov. 22, so we will meet at Union League for dinner on the second Wednesday, November 14. Our speaker will be Dr. Gordon Turnbull, general editor of the Yale Boswell Editions. "When a man is tired of hearing Gordon Turnbull speak, he is tired of life." – Jill Gage

Dinner: Wednesday, October 17, Union League Club
Michael Mendle
Shorthand and Civilization in 17th-century England
Note Union League!

What do Isaac Newton, John Locke, Samuel Pepys, and Roger Williams have in common? The answer is that they were all shorthand adepts. Shorthand, a skill and technology for the clever and "geeky," developed rapidly in 17th-century England. We look briefly at shorthand as a scribal and linguistic technology, then trace its roots in Puritan piety and its flourishing as a social transformer – especially in the culture of news and the law.

Michael Mendle is Professor of History at the University of Alabama. He has written on political thought and the world of pamphlets and pamphlet collecting. He was also a co-curator of the exhibition Technologies of Writing in the Age of Print at the Folger Shakespeare Library.

spirits at 5:00, dinner at 6:00, program at 7:30. \$48. For reservations call 312-255-3710 or email caxtonclub@newberry.org; reservations are needed by noon Friday for the Wednesday dinner.

DECEMBER LUNCHEON
On December 7, member Bob McCamant will lead a group of other members in showing off an item from their personal collection: "show 'n' tell" for grownups.

Note: first Friday!

DECEMBER DINNER
Our annual Revels, including fundraising auction, will take place at the Newberry Library on December 12. Get your auction items to Dan Crawford at the Newberry!

Note: second Wednesday!