



Caxtonian

A Newsletter of The Caxton Club of Chicago

Volume II, No. 9

September 1994

DONNELLEY AND CAXTON CLUB JOIN AGAIN IN PUBLISHING VENTURE

R.R. Donnelley & Sons Company, long-time printer of Caxton Club books, will print the Caxton centennial history, *Celebrating a Century of the Book in Chicago: The Caxton Club, 1895-1995*, written by Caxtonian and club historian Frank J. Piehl.

Since its founding in 1864 by journeyman printer Richard Robert Donnelley, R.R. Donnelley & Sons Company has been at the forefront of fine printing and has been a central reason for Chicago's prominence in the nation's printing and publishing industries. Currently, the company is the world's largest commercial printer, with offices and operations around the world.

Richard Donnelley and his son Thomas Elliott Donnelley joined The Caxton Club during its first year and, as Frank J. Piehl recently wrote in the *Caxtonian*, "began a family membership that has continued uninterrupted through four generations." Three family members currently are Caxtonians: James R. Donnelley, Thomas E. Donnelley II, and Charles C. Haffner III.

The company chose to donate the printing of the centennial history to extend the long list of fine Caxton books it has printed over the years. Thirty-six of the 60 Caxton Club publications were designed and printed by R.R. Donnelley & Sons Company at The Lakeside Press, according to club historian Piehl. Many of the early Caxton Club yearbooks were also produced there.

"This will continue to link our marks—R.R. Donnelley and Caxton—at a most



appropriate time in both of our histories," said James R. Donnelley, R.R. Donnelley's Vice Chairman.

One thousand copies of the history will be printed and bound. Arrangements for numbered and signed copies for members and collections will be made and announced at a later date. Publication Committee Chair Susan F. Rossen and book designer Bruce Beck expressed great pleasure in this agreement between R.R. Donnelley and The Caxton Club. "It's going to be a book every Caxtonian will be proud to own," stated Rossen.

The history will be printed in Eusebius typeface, the first time this Caxtonian-designed typeface is being used in book printing since its introduction in 1928. Caxtonians Ernst Dettner and Robert Hunter Middleton designed the typeface for the Ludlow Type Company. "That's why I call this 'Caxton Club' type," Beck said.

Beck and Paul Baker, who will typeset the Caxton history, have digitized Eusebius, and the type will be intro-

duced with the January publication of the Caxton history.

"It is very appropriate that we use this type for this book at this time," Beck noted.

The 7- x 10-inch book will be printed on 80-pound Mohawk Superfine Text, an archival paper. It will contain 30 plates, plus a number of reproductions from Caxton Club publications. The book will be case bound, with a jacket designed by Beck. Expected to be completed by January 10, 1995, the book will be ready for distribution, January 26 at the Caxton Centennial Celebration.

Besides Rossen and Beck, the Publication Committee includes Frank J. Piehl and ex-officio member Robert Cotner. Sally Ruth May is editor and Celia Hilliard is photo editor.

Beside R.R. Donnelley's major contribution of printing and binding, other contributors to the preparation and publication of the history include \$5,000 from the Rolf Erickson estate; \$3,750 from Tom Drewes; \$1,500 from Paul Baker toward typesetting costs; and the design fees for the book, the jacket, and the prospectus from Bruce Beck. Over the past two years, Frank Piehl has undertaken the monumental task of researching, writing, and finalizing the history for publication. Mr. Piehl also wrote the prospectus. Susan Rossen supervised publication of the book.

RC

Editor's Note: Photograph of R.R. Donnelley & Sons Company, 1900, provided courtesy of the company.

Caxtonian

The Caxton Club of Chicago
Founded 1895



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Secretary - Karen A. Skubish
Treasurer - Charles L. Miner
Historian - Frank J. Piehl
Archivist - Brother Michael Grace, S. J.
Past President - Hayward R. Blake

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Chairman - Edward Quattrocchi
Co-Chairman - Leonard Freedman

Secy - Bookkeeper - Jane Smith



Newsletter Staff

Publisher - Robert Cotner
Editor - Michael Braver

The *Caxtonian* is published monthly by The Caxton Club. The Caxton Club office is located in The Newberry Library, at 60 West Walton Street, Chicago, IL 60610. Telephone 312/943-9090, ext. 204. Permission to reprint material from the *Caxtonian* is not necessary if copy of reprint is mailed to The Caxton Club office and credit is given to the *Caxtonian*.

The *Caxtonian* is printed compliments of River Street Press, Aurora, Illinois
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Musings...

In sailing, you always keep the sailboat at a 45-degree angle to the direction of the prevailing wind. To head directly into the wind, directly away from it, or at right angles to it means trouble. So you watch the telltales tied to the shrouds, study the wind currents on the surface of the water, and tack your way toward destination.

Few things are more enjoyable than sitting at the tiller of a small sloop, the 25-foot sail above you trimmed tight, the waves splashing against the bow and onto the splash board, windward lines taut, and the wood of the vessel creaking gently against the strains as you move across the water at slight odds to all else in sight. It is indeed a civilized way to travel through life, and Norma and I sail, as we have time, on a small, 1941, all-wooden sloop which we've restored, appreciating it as one of our most profound pleasures in life.

All of the above serves as an appropriate metaphor, it seems to me, for the course of The Caxton Club toward the imminent destination of our centennial four months hence. We're an organization cruising at about a 45-degree angle to prevailing thought, through time and culture—it is so splendidly civilized, this journey of ours. My great pleasure is to be at the tiller and feel the breeze in my face, as it were—to sense the tautness of anticipation at this moment in the journey.

The destination becomes secondary, in fact, to the activities necessary to get us there—I think St. Theresa of Avila said that in a more poetic way than I have. The banner under which we sail, of course, makes it all worthwhile: We hold that the book, so long a civilizing force in Western tradition, is an art form and is yet **the** most important bulwark against barbarism; we hold, as well, that reading, not gun-fighting nor TV-watching nor legal-maneuverings nor free-love nor any other thing, has been nor now is the singularly most important activity in personal and social progress within this great nation.

Under this banner, Caxtonians, become, more than most—as Garry Wills says in his splendid *Lincoln at Gettysburg*—"a single people dedicated to a proposition." To be a "single people" in this age of emphatic diversity, which has yielded unity—even harmony—to private ethnic, religious, racial, and gender fervors, is, in itself, an accomplishment worthy of celebration.

And so, close hauled on the final tack toward our centennial, the skipper says to Caxtonians, one and all—

Three cheers for the journey!
Three cheers for the crew!
Three cheers for the port,
now in clear view!

Robert Cotner
President

THE CAXTON AND UNIVERSITY CLUBS LINKED IN IDEA AND HISTORY

As the celebration of the Caxton centennial year begins in 1995, it is interesting to note our historical associations with The University Club of Chicago, founded in 1877. The University Club and The Caxton Club both have a rich heritage, as well as an interesting association with Medieval England. The founders of both clubs had similar motivations—the encouragement and propagation of learning and the liberal arts. From our club's beginning to the present day, many Caxtonians have also been members of the University Club, and several have pleasant associations of having dined in Cathedral Hall (pictured right), on the 9th floor of the Club's building, Monroe and Michigan.

Cathedral Hall was designed by Martin Roche at the turn of the century, after he had visited England and steeped himself in the English, Gothic style of architecture, particularly the study and contemplation of Crosby Hall. John Crosby built his mansion in 1470, the largest building in London at the time, and now one of the most famous in English history. The close association of the Caxton and the University Clubs seems particularly, and even poetically, appropriate because John Crosby and William Caxton were contemporary English merchants in London during the reign of King Edward IV. Seven years after Crosby built his place, Caxton published his first book in England, *The Dicts and Sayings of the Philosophers*, not far away in Westminster.

John Crosby lived in his grand house only a short time, for he died in 1475. About eight years later, Richard, Duke of Gloucester, took possession and used it as his London residence, before his succession to the crown as Richard III. The year 1483 is surmised as the date of Richard's acquisition of the house—from the date of Edward IV's death and Richard's appointment as Protector of young King Edward V. In that year,

Richard came to London and maneuvered Edward's widow, Queen Elizabeth, into releasing her two sons, King Edward and his younger brother, Prince Richard, from sanctuary in the Tower. Richard the Protector sent the Queen's allies to a conference at Baynard Castle and withdrew with his counselors to Crosby Place. Thomas More records this event in his *History of Richard III*: "All folke withdrew from the Tower, and



drew unto Crosbies place in Bishops gates strete wher the protectour kept his household." According to More, the Tudor view of Richard's reign that he perpetrated, it is in Crosby Place that the Protector plotted the murders of his two nephews.

Shakespeare used Thomas More's *History* as the main source for the most popular play in his lifetime, *The Tragedy of Richard III*. If Shakespeare could be credited, the date of Richard's residence at Crosby Place would have to be as early as 1471. Whereas More mentions Crosby Place once in his *History*, Shakespeare mentions Crosby Place three times in his play. The first occurs in the second scene, supposedly shortly after the Battle of Tewkesbury. In this scene Prince Edward's widow, Anne, accompanies the body of King Henry VI, her slain father-in-law, and is confronted and wooed by the audacious Richard, then Duke of Gloucester.

This is one of the most memorable scenes in the play. In his earlier play, *Henry VI Part III*, Shakespeare portrays Edward IV, the Yorkist King, stabbing Edward, the Lancastrian Prince, at the Battle of Tewkesbury, and King Edward's brothers, George and Richard, adding their strokes to the dead body of the 19-year-old Prince. The villain, Richard, then repairs to the Tower, where he slays the hapless, Lancastrian King Henry VI.

This is all good theater, but it is also Shakespeare's embellishment of the historical facts. Prince Edward was slain at the Battle of Tewkesbury in 1471, and King Henry was executed shortly thereafter, but not the way Shakespeare would have it. Richard fought valiantly at the Battle of Tewkesbury, but he did not personally kill Edward nor his father Henry, and it is highly

unlikely that he attended King Henry's funeral. And he would not have invited Anne to "repair to Crosby Place," for, in 1471, John Crosby was in possession of his recently built mansion. But because Shakespeare was writing drama, not recording history, he was careless about details.

It is an ironic twist of history that Thomas More bought the house about 1520, and used it for a time as his London residence, while in the service of King Henry VIII. After a short tenure, More sold the place to a friend, an Italian merchant, Antonio Bonvisi. Bonvisi in turn later rented it to More's nephew William Rastell. And in this house in 1557 Rastell probably completed work on his monumental folio of More's *English Works*.

About a decade after Martin Roche was inspired by the architecture of Crosby Hall to design Cathedral Hall in Chicago,

Caxtonian's Book Records Tales of Magicians

the muse of another American, Henry James, inspired him to pen these lines: "I have small warrant perhaps to say that atmospheres are communicable; but I can testify at least they are breathable on the spot, to whatever effect of depression or cheer. . . . I need go no farther than the makeshift provisional gates of Crosby Hall, marvelous monument transplanted a few years since from Bishopsgate quarter of the City to a part of the ancient suburban site of the garden of Sir Thomas More."

James is alluding here to the rescue of Crosby Hall in 1909 from the wrecker's ball, which threatened to demolish the stately old mansion to make room for the office building of a bank. Public opinion was aroused at the time, not enough to dissuade the bank from building its new offices on the site of the Hall, but enough for it to finance the moving of Crosby Hall, brick by brick, from its ancient site in Bishopsgate to Thomas More's garden in Chelsea. Here is how James describes the building's resurrection: "Strange withal the whirligig of time: this great structure came down to the sound of lamentation, not to say of execration, and of the gnashing of teeth, and went up again before cold and disbelieving eyes; in spite of which history appears to have decided once more to cherish it and give it a new consecration. It is, in truth, still magnificent; it lives again for our gratitude in its noblest particulars."

The subsequent history of Crosby Hall, its associations with William Shakespeare, Thomas More, William Roper, William Rastell, Antonio Bonvisi—and especially the connections between John Crosby and William Caxton—will be the subject of a forthcoming First Friday luncheon meeting, which will be held, I am pleased to announce, in Cathedral Hall. We shall, together, discover how "breathable" this place really is.

Edward Quattrocchi

Words About Wizards: Recollections of Magicians and Their Magic, 1930-1950. Illustrated. Robert Parrish. Glenwood, IL: Meyerbooks, Publisher, 1994. \$25.

The late Bob Parrish, Caxtonian since 1982, knew many of the best professional magicians of his time and has captured their underlying nature in a series of insightful anecdotes. These sketches are not biographical as much as they are character studies of some unique mystery men and their tricks. Early on, Parrish observes that magicians share, "a way of looking at the world and finding something there quite other than you expect."

Among the 15 or so magicians recalled here, Charlie Miller was "born obsolete," Harlan Tarbell "was an all-American nut," and Joseffy "was a mechanical genius." Many of the wizards, such as Blackstone, Ade Duval, and Jack Gwynne, have strong Chicago roots.

One of Parrish's more interesting observations is that many showmen are quite unable to give a straight account of their lives. They devote their lives to creating romantic personae. One of the better examples of this is Rufus Steele, a gambling expert and a true man of mystery, who lived without visible means. Steele wove an incredible tale of his life which claimed seeing the wounded Marshall Field, Jr. being carried from the Everleigh Club to a nearby hotel where Steele worked. During the Yukon winters in a cabin with Robert Service and his wife, the wife confided to Steele that the Yukon ballads actually came from an abandoned safety deposit box in San Francisco. Many of Steele's escapades ended with his exiting via a window.

Words From Wizards is seasoned with Bob's wry humor and altogether a fascinating read for any one. Publisher and Caxtonian David Meyer is readying two additional books by Parrish for the magic trade.

John A. McKinven

Bruce Beck Designs New Chicago Book

A significant book about Chicago philanthropists has just been published. *The Builders of Chicago — An Intellectual History of the Wealthy Class in Chicago in the 1890s*, by George S. Burrows of Lake Forest, was privately printed posthumously by members of his family. It is a book of substance.

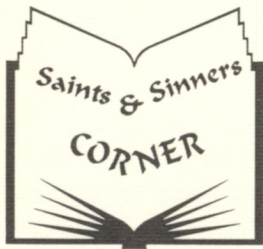
Caxtonian Arthur H. Miller, Jr. commented on Burrow's scholarship in the foreword: "His carefully gathered data on the social affiliations of the founders and leaders of Chicago cultural institutions in the 1890s shows the importance of civic-mindedness in achieving social acceptance. Burrows presents strong evidence that the builders truly desired to make Chicago a center of culture as well as commerce and industry." Some of the civic leaders that Burrows

describes also were among the founders of The Caxton Club.

The book was produced in the tradition of fine printing. It was designed by Caxtonian Bruce Beck, and the type was set by Paul Baker Typography, Inc., of Chicago. This is the same team that is designing the Caxton history.

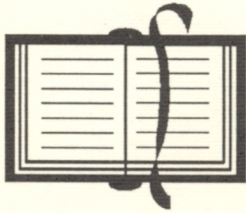
Printed on 80-pound Mohawk Superfine Text paper by Active Graphics, Inc., of Chicago. The book is bound handsomely in red cloth and protected by a distinguished dust jacket. Caxtonians can add a book of equivalent content and design to their own libraries by ordering a copy of the history of the club when the prospectus is issued this fall.

Frank J. Piehl



Chicago Tribune Magazine (7/24/94) featured in its "First Person" column Caxtonian Scott Kellar and his bookbinding studio, Scott K. Kellar Bookbinding & Conservation, on the Northwest Side of the city. "What I like most," Kellar says, "is the hands-on craft: the conserving of the old and the creating of the new. I love books. And I love having the opportunity to see some very beautiful books that most people never get to see."

The Caxton Chronicles



If someone were to ask you about the history of The Caxton Club, where would you turn to find information? The first place to look would be the recently published brochure, *A Gathering of Book Lovers*. It contains a brief description of how the club began, what it has published, and how it currently functions. But suppose you wanted more details? Where could you turn next?

Except for several brief articles that appeared in periodicals and newspapers when the club was founded, the earliest published description of the club appeared in 1945, when William A. Kittredge wrote a brief article that appeared in *Publisher's Weekly*, April 7, 1945. Kittredge, director of design at R.R. Donnelley & Sons Company, had been a Caxtonian for 20 years and was a member of the Council. He described the meeting on January 20, 1945, at which the club celebrated its 50th anniversary, and then he devoted a paragraph to the current activities of the club. The rest of his article was devoted to a detailed

New Announcement Introduced

Pictured here is the cover of the September dinner announcement, designed by Hayward Blake, as a contribution to The Caxton Club for its centennial celebration.

Printed on recycled paper, the announcement will come monthly to members, informing them of both the forthcoming monthly program, as well as the upcoming First Friday luncheon program, and other centennial associated events of the club.

The dinner announcements of the club have been highly pleasing to club members in years past. Mr. Blake's latest design, it will be seen, is in the elevated tradition already established and appreciated by all.

bibliography of the 45 books that the club had published in its first 50 years.

Ten years later, Norman L. Cram wrote a short article for the spring 1956 issue of the *Quarterly News Letter* of the Book Club of California. A typographer at R.R. Donnelley & Sons Company and member of the Caxton Council, Cram analyzed the clubs founding in response to the arts and crafts movement initiated in England by William Morris and his Kelmscott Press. He pointed out the importance of "over-all design, typography, selection of paper, presswork, and binding" that made the publications worthy examples of the "book beautiful."

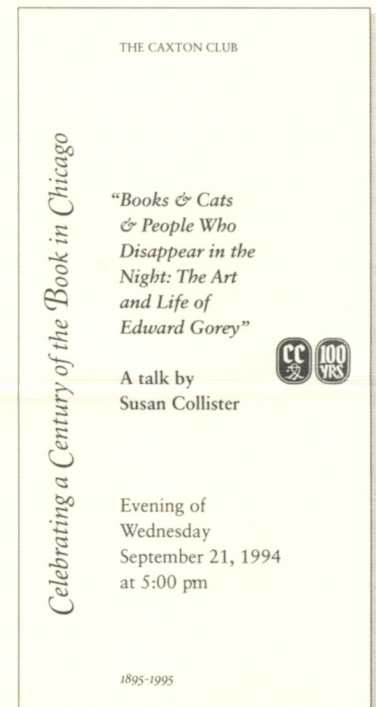
A more intimate view of life in The Caxton Club in the 1960s can be found in a hand-written manuscript in the club archives that John Merryweather used when he addressed the club, May 20, 1964. He was chair of the Publications Committee and the grandson of Caxton founding member, George Merryweather. His account of the struggle through the publication process of Caxton books, *Stories of the Street and the Town* and *John McCutcheon's Book*, is a delight to read to this day.

The last source is a 16-page, typed manuscript, "Let Us Now Praise Famous Men," prepared by Caxtonian Lawrence W. Towner, Librarian at The Newberry Library and Council member, when he addressed the club in 1970, at the club's 75th anniversary. In addition to giving a brief history of the club, he related a few intimate details about each of the founding members.

Secretary Richard Seidel wrote in his annual report for 1985: "Ten years hence the club will celebrate its centennial. It is an event worthy of celebration, but it should also be the occasion for the publication of the history of the club. It might also serve as the opportunity to set goals for the century ahead. It is our hope that the club will not only meet the challenge of the present, but that it will expand its horizons to nurture the cause of the printed word and forward the cause of good book design in an age when this medium is increasingly challenged by new technology and automation."

The forthcoming history of the club will meet the first challenge. It's up to the club to think about the second.

Frank J. Piehl



Book Marks

Luncheon Programs

All meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of the First National Bank of Chicago, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm.

September 9.

Caxtonian Brother Michael Grace will present a program, "Jesuit Visitors to an Antique Land," focusing on Jesuit scientists and scholars visiting 17th and 18th century China.

October 7.

Caxtonian Dr. Peter Stanlis, Distinguished Professor of Humanities Emeritus, Rockford College, will tell of Robert Frost, a personal friend of 25 years, in a talk entitled, "Robert Frost, Poet and Conversationist."

*Ed Quattrocchi
Leonard Freedman*

Welcome New Members

Following are new club members and the persons responsible for their membership.

Mary A. Dempsey
Nominate by R. Eden Martin
Seconded by Robert A. Vree

Thomas O'Gorman
Nominated by Karen Skubish
Seconded by Robert Karrow

Caxtonian Robert Harkness Parrish, Jr. Dies

Robert Harkness Parrish, Jr. died on March 3, 1994. A graduate of Northwestern University and a Caxtonian since 1982, he also served on the Council (Class of '85).

A life-long magician, his books include, *You'd Be Surprised* (with John Goodrum), 1936, *For Magicians Only*, 1944, *New Ways to Mystify*, 1945, *My Uncle and Miss Elizabeth* (a novel), 1948, *The Magician's Handbook*, 1958, and *Words About Wizards*, 1994, reviewed in this issue of the *Caxtonian*. Parrish was also editor of the *Magic Collectors Magazine* and a member of the International Brotherhood of Magicians and the Magic Collectors Association.

Twice Parrish was involved in programs for the Holiday Revels, and on May 3, 1991, he gave a luncheon talk, "Words About Wizards." A Phi Beta Kappan, a magician, a friend, Bob Parrish will be missed greatly by the Caxton membership and his family.

Jay Marshall

Dinner Programs

All meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of the First National Bank of Chicago, Madison & Clark, Chicago. Spirits-5pm; Dinner-6pm; Lecture-7pm

September 21.

Susan Collister. "The Art and Life of Edward Gorey: A Chicago Original."

October 19.

Gregory Carlson, S.J. "My Collection of Aesop's Fables."

Tom Joyce

Reservations for luncheon programs are requested. Reservations for dinner programs are required. Please make them by calling 312/943-9090, ext. 204, no later than 24 hours prior to the event.

The First National Bank of Chicago's parking garage, 40 South Clark Street, offers a special parking rate after 5pm to guests of the Mid-Day Club. When you leave, please tell the parking attendant you were at the Mid-Day Club and your parking fee will be \$7, or \$5 if validated at meeting.

THE CAXTON CLUB



The Caxton Club of Chicago
60 West Walton Street
Chicago, IL 60610

