

CAXTONIAN

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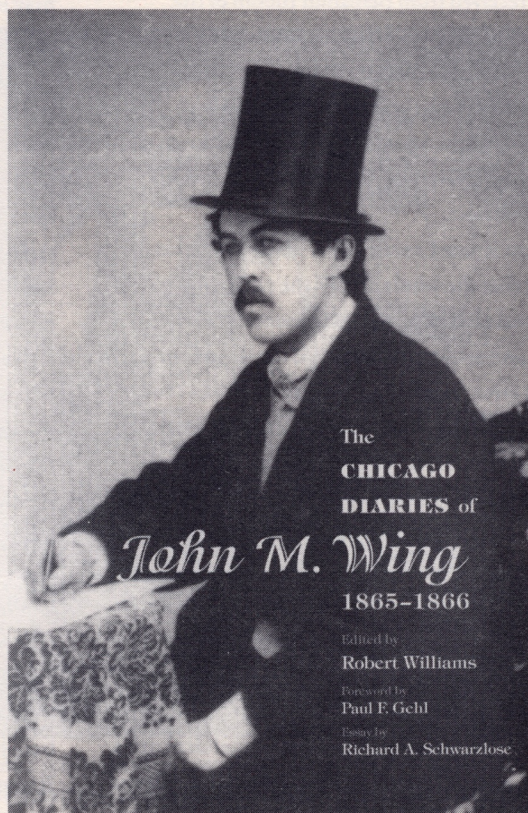
JUNE 2002

NEW IN PRINT *The Youthful Diaries of 'Hapless Jack' Wing*

Paul F. Gehl

The Caxton Club's new publication, *The Diaries of John M. Wing*, is one of those commonplaces: a text that has had to wait many decades for the right moment to see light. Twenty years ago, or even ten, we did not have the particular conjunction of historical enthusiasms that makes us excited now about Wing's youthful diaries of adventure and indiscretion in booming post-Civil War Chicago. Civil War and Chicago history are both exciting fields right now. Interest in book collecting as an historical phenomenon waxes and wanes, but we are living a moment (witness Nicholas Basbanes and Nicholson Baker) when collecting is not only social history; it is a matter of celebrity profiling, political wrangling, and, we may hope, constructive public policy. So the youth of John Mansir Wing (1844-1917), one of Chicago's great library philanthropists, is newly of interest. Moreover, journalism history has gotten past a preoccupation with editorial giants and corporate history; we can now get excited about the daily life of a cub reporter, one who specialized in the lurid feature articles then called "sensations." That young and "hapless Jack" Wing also set down faithfully his amorous adventures (with both women and men) makes our new publication a document for yet another fashionable field, the history of sexuality.

The diaries have a pretty interesting history in themselves—saved by chance, forgotten by design, found (by chance



The Diaries of John M. Wing front jacket cover.

again), and now published. Wing opened his diaries in 1858, when he was only 14. For so young a writer, they are remarkably interesting, because he had excelled in school and so had the talent to set down his youthful experiences (and longings) in florid, if conventional, Victorian prose. Through several years as a printer's devil, typesetter and writer of short newspaper pieces, he increased his facility with language, so that by the time he brought his diary-making to Chicago in 1865, he wrote from habit and with considerable frankness. Wing left Chicago in 1866, the year of the last surviving book, and returned only in 1870; so the diaries

apparently went back to his hometown in upstate New York and remained there until after the Great Fire had destroyed what little John Wing owned in Chicago in 1871. Alas, we have no diaries for the 1870s or 80s, when Wing was building his fortune as a publisher of trade magazines, *The Land Owner* (on real estate) and *The Western Brewer* (which reported on Chicago grain markets and had a decidedly anti-temperance editorial stance). The great enthusiasms of Wing's retirement years were genealogy and extra-illustration or Grangerizing. Wing re-organized his library and plated each book, including the diaries, in the 1890s; and about 1912 he moved all his books into a room provided by the Newberry Library, in whose favor he then wrote a will. At the time of his death in 1917, Wing's office at the Newberry contained some 4,000 volumes and 10,000 prints. Among the books were many personal creations—well over one-

hundred volumes that Wing had extra-illustrated, several scrapbooks and albums, and the nine early diaries.

The subsequent history of the diaries is murky, though they survived well enough among the large bulk of Wing's extra-illustrated books in the stacks of the Newberry. Jim Wells, Caxtonian and curator of the Wing collection for 35 years, does not remember ever having seen them, suggesting that one of the earlier curators (both Caxtonians too) had buried them well and thoroughly. By the 1920s the odd personality of the elderly and eccentric Wing was all that people remembered, so his youth

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Musings...

CAXTONIAN

The Caxton Club, Founded 1895

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In the summer of 1964, I was a participant in the North Central College and University workshop on the campus of the University of Minnesota. It was my good fortune to study with Dr. Ruth Eckhart of the university's School of Education.

During the course of the summer's work, Dr. Eckhart received from Benjamin Bloom of the University of Chicago materials relating to his important taxonomy series, which she had been asked to review. She took the liberty of sharing with the North Central professors the outline for Bloom's *Taxonomy of Educational Objectives: Handbook I: Cognitive Domain*.

Perhaps it was a result of my being trained as a biologist that the whole idea of the taxonomy of educational objectives was so welcoming. As a botanist and zoologist, I had used *taxonomies* regularly and with great satisfaction. Whatever it was, the moment of reading Bloom's outline was an epiphany in my own education. Here was a logical, sound structure for what I, as student and teacher, was working toward in the intellectual scheme of things in American education.

Bloom and his Committee of College and University Examiners proposed that the goals of learning were sequenced through six cognitive domains toward the culmination of thorough and highly complex learning planes, each dependent upon the other, and all integral to the rigorous discipline of learning necessary in these days.

The first level of learning is termed, quite appropriately, **knowledge**. The basis of learning is the recall of specifics and universals, methods and processes, patterns, structures, or settings. Knowledge permits us to communicate in a common, well-defined, and generally accepted language.

But we must proceed beyond terms to **comprehension** of the meanings — an understanding of the fullest range of what is communicated in words. Comprehension moves toward the utilization of materials and ideas in translation, interpretations, and extrapolations related to other, similar materials and ideas.

And then we must be able to make **application** of abstractions—general ideas, rules of procedures, or generalized methods—as well as to understand concrete situations. These may include laboratory

experiments as well as concepts in literary studies.

From application, we proceed to **analysis**, the "breakdown of a communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/or the relations between the ideas expressed are made explicit." Analysis may include elements, relationships, and organizational principles.

The heart of the intellectual enterprise follows: **synthesis**. The process of synthesis is the assembling the scattered elements into a new and creative wholeness. It is the act the poet knows well. Through synthesis we produce a unique communication; we develop a plan or propose a set of operations that did not previously exist; we derive abstract relations heretofore not known or understood.

And, finally, the culminating experience toward which all learning must proceed: **evaluation**. Using internal evidence and external criteria, we learn to form qualitative and quantitative judgments about the world in which we live and regarding the people, events, and circumstances each must face on a daily basis.

These six functions of the mind, organized and elaborated by Bloom and introduced to me by Ruth Eckert, were, in 1964, a renaissance experience to me. When I returned to the campus that autumn, I bought the Bloom book. I studied it with great care. It impacted the way I approached learning and the way I taught.

It will be argued that the Bloom taxonomy is passé, and that may be true. But it stands as an important milestone in American education. And it represents another instance of the book's enriching profoundly the life of the mind — mine and those of innumerable others.

Robert Cotner
Editor

Editor's note: This issue of the Caxtonian has been assembled, designed and edited by Matthew J. Doherty, Contributing Editor of Design, Graphics, and Typography. The Editor expresses his appreciation for the excellent work herein rendered to The Caxton Club.

John M. Wing as Typesetter

Robert Williams

John M. Wing (1844-1917) is probably best known for the collection on the history of printing that bears his name at the Newberry Library, Chicago. That this collection focuses on the objects and processes of printing is appropriate since during his life Wing was involved in type-setting, printing, authorship, and publishing. His first introduction to printing occurred shortly before his 16th birthday (April 7) when he got a job as a printer's devil at the *Pulaski Democrat*, a local newspaper near his upstate New York home of Holmesville. He recorded his first day in his diary:

Mon. Apr. 2, 1860 According to agreement I commenced working in the printing establishment of the "Pulaski Democrat" this morning. My first [assignment] was getting a pail of water, then took my first lesson in setting type. It was quite a long day. But got along very well, came home at night. And am now fully initiated as "Printers Devil," but I do not despare [sic], well knowing that [Benjamin] Franklin was once a devil.

He only lasted four months at the *Democrat*, and grew to hate the work, but this was the beginning of Wing's lifelong career in writing and publishing.

After he left the *Democrat*, Wing worked a few months in a rural school, lying about his age to get a teaching certificate. Teaching wasn't to Wing's liking, and in the spring of 1861 he found himself again working for a newspaper, the *Oswego Times*. He began this job, which included both typesetting *and* reporting the news, three weeks before the start of the Civil War. He was promptly laid off the day after the war began: there was little time to break in a neophyte reporter during such momentous

times. Wing got a job at an Oswego bookstore, but a year later, on April 8, 1862, the 18-year-old Wing found himself working for another regional weekly newspaper, the *Black River Herald* in Booneville, NY.

He became a fairly adept typesetter, and within a few months records setting 6,000 ems a day. Nineteenth-century compositors were paid according to how



"John and I got our likeness, sitting down, with type and stick in hand. . ."
Wing is on the right, holding a composing stick. Photo courtesy of the John M. Wing Foundation of the Newberry Library, Chicago.

much type they set and returned to the typecase, and this quantity was measured in ems. An em is a unit equal to the square of the body size of the letter m of a given type. Wing's 6,000 ems was pretty close to the mid-century average of 7,000 ems per a ten hour workday.¹

Wing also added to his income by writing articles for the *Herald* and *Pulaski Democrat*, among other local papers. As he became more and more adept at typesetting, Wing began doing something remarkable: he wrote his articles directly in his composing stick, without writing them out in longhand. "... there is a long Local in [the newspaper] set by me without copy—

extensive" (June 11, 1862). This seems to have been a way of saving time writing out articles in longhand after working a 10- or 12-hour day. Two weeks later he did this again, with even more articles: "Set up an item entitled 'Monsieur Leather Breeches' from my head, and several other items in the same manner" (June 24, 1862). On September 26, 1862, Wing sat for his

photo with a fellow compositor on the *Black River Herald*, only identified by Wing as "John." This is the earliest known surviving photograph of him, which, some 40 years later, Wing tipped into—appropriately enough—a volume on William Caxton, one of his many extra-illustrated books.

In addition to typesetting and writing articles, Wing also helped proofread and print the paper, and some 20 months after he began at the *Herald* he became a journeyman printer: "December 1, 1863 Emerge, thank Heaven to-day from my long apprenticeship. It has been short when compared to some, but far too long to suit poor, restless me."

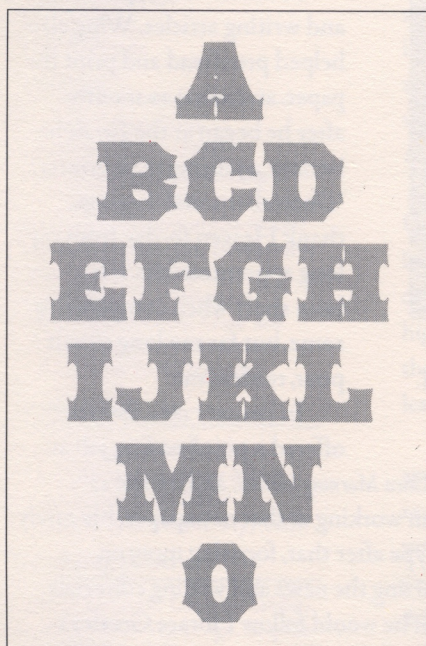
In January 1864, he was offered a proofreading job at the *Utica Morning Herald*, and on the 27th began working at that newspaper. He rarely set type after that, focusing more on reporting the news and writing editorials. Soon he would follow Horace Greeley's advice and go West, eventually settling in Chicago where the stories of his trials, tribulations, and triumphs were recorded in his last two diaries of 1865 and 1866, now published by The Caxton Club in collaboration with the Southern Illinois University Press.

1 Walker Rumble. "A Time of Giants: Speed Composition in Nineteenth-Century America." *Publishing History* 28 (Vol. XIV, no. 2, 1992), p. 14.

WOOD TYPE IS OLD

Matthew Doherty

This past April, the Society of Typographic Arts sponsored two type and typography related events. The first, an evening examining over 60 poster-size printouts of new type designs from designers around the world, followed by a “roving discussion” led by chester, type designer and partner at thirstype. The second event was a field trip to the Hamilton Wood Type and Printing Museum in Two Rivers, WI, for a tour followed by a presentation and discussion with artist/ designer-in-residence Dennis Ichiyama of Purdue University, followed by dinner and more discussion. Many stayed over in Two Rivers and picked up the discussion the next morning!



This sample of a “Tuscan” specimen sheet Dennis Ichiyama printed from the Hamilton Museum collection, is similar to Antique Tuscan, c. 1860, a variation on the font used for “MERCURY” in the broadside at the top of this page.

Century printed communications, including posted notices, headlines, and broadsides announcing theatrical productions and public notices. Many of us, on the other hand, have only seen wood type loosely tumbled into bins in gift and specialty shops, individual letters for sale, priced according to size—not point size or line size, but small, medium, and large. This implies wood type has gone the way of other artifacts from industrial and manufacturing processes that have been eclipsed by newer technologies. Has it passed from being valued for its intended utility—printing broadsides and notices in a job shop, headlines at a newspaper, and announcements and posters at a show print printer—into becoming a collectable? No. The idea in Two Rivers is one of “how to preserve the past in a way that invigorates the present.” (An observation made by Robert Campbell in a *NYT Book Review* regarding Howard Mansfield’s exploration of similar subject matter in *The Same Ax, Twice: Restoration and Renewal in a Throwaway Age*.)

Dennis Ichiyama and The Hamilton Wood Type and Printing Museum are putting wood type back on press, and rediscovering the dignity and delight “old technology” inspires. Although Dennis and the Hamilton have been collaborating since 1999, what connects them goes back decades for Dennis and over a century for the Hamilton.

Some time around 1880, Lyman Nash, Editor of the *Two Rivers Chronicle* needed letters to print “Grand Ball” at Turner Hall. The story from the museum goes on to say that with no time to order from Chicago he

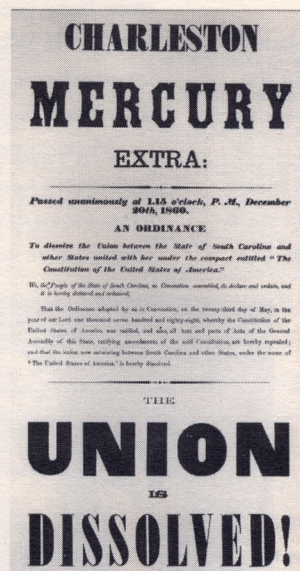
asked Edward Hamilton if he could make them. Mr. Hamilton used his foot-powered scroll saw on his mother’s back porch to produce the required letters, and mounted them on another block of wood, [making them “type high” for the printing press,] then sandpapered and polished the surface.

The technique Hamilton used resulted in wood type that printed so well he made a few samples and sent them to nearby printers. After receiving his second order he quit his job at a chair factory where he was employed, and started the J. E. Hamilton Hollywood

Type Company. An innovation of Hamilton’s, hollywood was used instead of maple because it was half as expensive. According to the museum, the Hamilton Company began producing type in 1880 and within 20 years was the largest wood type provider in the United States.

The Hamilton Wood Type and Printing Museum is the successor to its namesake, opening in 1999, occupying part of the Hamilton factory, and operated by volunteers of the Two Rivers Historical Society. Many of these volunteers were employed by Hamilton over the previous 50 years producing wood type and furniture. These volunteers are the folks who gradually took a liking to the first artist/designer-in-residence to work with the collections of the museum. Dennis Ichiyama had been invited to the museum’s opening in the spring of 1999, and began his residency in December of that year.

Dennis’ early connection to letterpress and wood type began during his studies at both Yale and Basel, starting in the 60s when he was introduced to color theory,



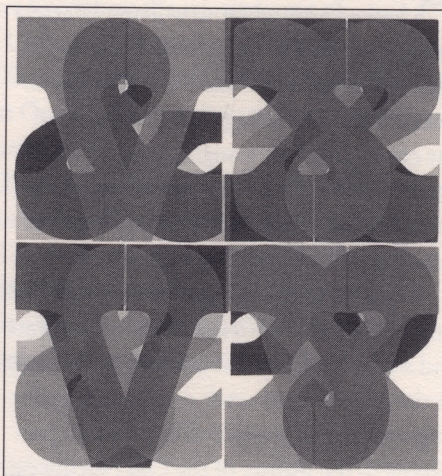
Various wood type designs (top and bottom) promoting an “extra” of the Charleston Mercury, December 20, 1860. Image from the State Historical Society of Wisconsin, Archives, Album 15.3.

AND VERY COOL!

letterpress printing, bookbinding and typesetting. While in Switzerland, he expanded his knowledge of type and letterpress while working on various typographic projects. Having taught design and graphic arts for almost 30 years, the last 20 at Purdue, he has continued to cultivate an interest in book arts, letterpress printing, and typography. When the opportunity to work with 1.5 million pieces of wood type and more than 1,000 styles and sizes of patterns presented itself, it did not take much more encouragement to commit to the residency. Hamilton's collection is one of the premier wood type collections in the world.

In the Spring of 2000 Dennis took a leave from the university and began in earnest to learn more about wood type and set about working with the collection at Hamilton. With support from Mohawk Paper he completed two major projects over a seven-month period. The "Pure Type Forms" experience brought back memories of his earlier education at Yale and Basel and produced 18 prints of which 14 are part of the edition portfolio. The individual prints were overprinted many times using transparent ink. Colors were tinted and individual prints include over six to eight overlays. The result produced distortions and fragmented typographic shapes, which became the theme of the project. The individual letters were selected for scale and simplicity; the images that were produced reveal complex relationships between shapes and colors. In June 2000, Dennis began the production of the volume of "The Hamilton Type Specimen Sheets," which are based on the collection of type that is currently on display in the museum.

When first beginning work at the Hamilton, Dennis noted some of the fonts had incomplete sets, so rather than design printed matter to be read, he began to work with the letter forms themselves. The wood type—in a variety of sizes from 4 line (approximately .75 inches) to four and



One in a series of studies for the "Pure Type" portfolio created during the first artist/designer-in-residence at the Hamilton Wood Type and Printing Museum in 2000. This study uses a layering of the repeating characters v and e in a slab serif or Egyptian font design.

a half feet (the numeral 2 carved in two pieces of wood...another story)—has names like Tuscan, Gothic, Egyptian, and Antique, and includes hundreds of patterns of other type faces, styles and alphabets including Hebrew and Cyrillic.

"Producing a print at the Hamilton Museum is a truly challenging but highly satisfying experience. I had the immense resource of the collection at my disposal, which was overwhelming. The scale and styles of the typefaces created further challenges. The process began with one letter and another and another. Before I knew it, I'm mixing the inks and producing an image. Then the focus of the process unfolds. The work continues with no thought of success or failure; just a sense of adventure and play. Colors and shapes emerge that create wonderful patterns I never thought possible."

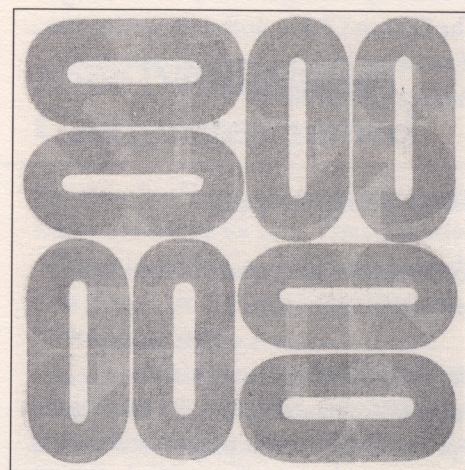
This "old technology" allowed Dennis to connect familiar creative expectations with new (and old) experiences in a very tactile process. Working with wood type develops skills that were part of the craftsmen's experience onehundred years ago. Now, however, Dennis comes to it

with a life of art and design to draw on and from, as he responds to the shape of the type, the rhythm of the press, the smell of the inks, and impressions on paper.

The experience Dennis had was liberating in a way, but not unique. During visits the past three years he has included graduate and undergraduate students from Purdue. He explains that during the week they spend at the museum "the students' initial reluctance to work with low-tech processes immediately disappears the moment they hold a piece of wood type in their hands! After a few hours of training they're ready to assist me or begin production of their own projects. They are constantly astonished by the beauty and the craft of wood type and the physical and sensual character of the material."

During the STA visit, Dennis commented several times how rewarding it is to feel the papers available for work on the press; the patience necessary when mixing inks to match the color you have in mind; letting go a bit when the unexpected presents itself on press; and the meditative value of the clean up rituals with letterpress. (The role of the student becomes clearer.) In an ironic twist, this low-tech immersion is an outstanding antidote to the dominant digital environment of most

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One in a series of studies by Dennis Ichiyama for the "Pure Type." The images are built up with transparent inks and the letter forms 0 and S.

One Building, Multiple Bonds, Many Books: Collections Open to FABS Visit

Tom Joyce

There are a number of buildings in Chicago which are home to more than one Caxtonian, but probably there is not another quite so likely to come tumbling down from the sheer weight of the books as the building at 1320 N. State Parkway, a place that seems to attract both lawyers and bookies.

This old dowager of a building, just around the corner from the Ambassador East Hotel's famed Pump Room, has been the longtime residence of Celia and David Hilliard, but more recently it has lured John and Joan Blew, and newlyweds Susan Hanes and George Leonard.

The Hilliards, Celia and David, share an affinity for intellectual properties. While David loves books, and loves to help Celia find hers, he spends his working hours as a prominent intellectual property attorney and Managing Partner for the Loop law firm of Pattishall McAuliffe Newbury Hilliard & Geraldson. When he is "off the clock," David often prowls bookshops and book fairs looking for the local history materials and architectural and series books favored and used by his real partner, Celia.

Celia has made a career out of researching Chicago history—including The Caxton Club—and an avocation out of pursuing Nancy Drew and other early children's series books.

As empty nesters, Joan and John Blew looked around for new living quarters and were drawn to the 1320 building as a great building in the Gold Coast neighborhood. While planning the remodeling of the co-op unit they bought, an overriding concern was to build enough bookcases to accommodate John's growing collection of Americana and architectural history.

Despite being a Loop attorney with Bell Boyd & Lloyd, with a specialty in corporate and securities law, John rejected scripophily, or the collecting of stock certificates, preferring to own the books and documents pertaining to the history of the Old Northwest.

Interest in regional Americana inevitably brought John into contact with Wright Howes, a renegade lawyer, who had left the practice of law (long before it became fashionable) for a new career selling old books. Fifty years later, Howes became the eponymous name for his classic reference volume actually titled *U.S.IANA*, which is the standard guide which identifies 16,000 or so of the books which are fundamental sources to the study of the history of the United States.

Having discovered Wright Howes' reference book, John Blew became distracted by the man behind the book, a man who had left the South to become one of Chicago's legendary bookmen. Howes himself became something of an new obsession for John, and he himself has become as close to a biographer of Wright Howes as Howes is likely to get.

George Leonard always wanted a library—indeed, he had a library of cookbooks and hagaddahs—but never expected to have an in-house librarian. Then good fortune stepped in and introduced him to Susan Hanes. At that time, George had retired from his Loop law firm and was living in Hinsdale. Susan had recently been named Director of the River Forest Public Library.

The daughter of a diplomat, Susan was a seasoned world traveler and had begun to be weighted down with a steadily growing collection of books about books, but she found herself quickly running out of shelf space after falling in love with Wilkie Collins.

One day not long ago, Susan had an epiphany that, with grown children, she was no longer a "soccer Mom." And if it was too far to commute to her job from England, it would not be too far to reverse commute from Chicago's dynamic neighborhood, the Gold Coast. When George learned of this decision, it prompted him to bended knee and a proposal that they merge their fortunes and their fictions. And so they were wed.

The Caxtonian and lawyerly comradery at the 1320 N. State building was at least as appealing as the building and the neighborhood themselves. Joan Blew was particularly persuasive and happy to advise Susan and George, based on her own remodeling adventures with tradesmen.

So they bought the unit, and the bookshelves were built just in time to marry the libraries in time for the nuptials, for everyone knows that it is books and love that make a house a home.

WOOD continued from page 5

professionals and students in the creative and graphic arts today.

Two new students will be joining Dennis at the Hamilton Museum to learn letterpress, about inks, and the use of wood type this summer. One project in the works is the second volume of type specimens based on the 15 or so complete alphabets the museum acquired a few years ago.

Some specimens will occupy three sheets because the characters are so large. Experiments on Mohawk Paper in the "Pure Type Forms" series will continue throughout the summer as well. There will also be an accordion brochure of keepsakes produced at the museum.

There is no end in sight for research and creative development using wood type collections and presses at the Hamilton Museum. If you plan to stop in during the

coming months, call ahead and let them know you're coming, and ask if Dennis will be working at the time you plan to visit. The volunteers are happy to show you around and share what they know of the life of Hamilton Wood Type, many first-hand.

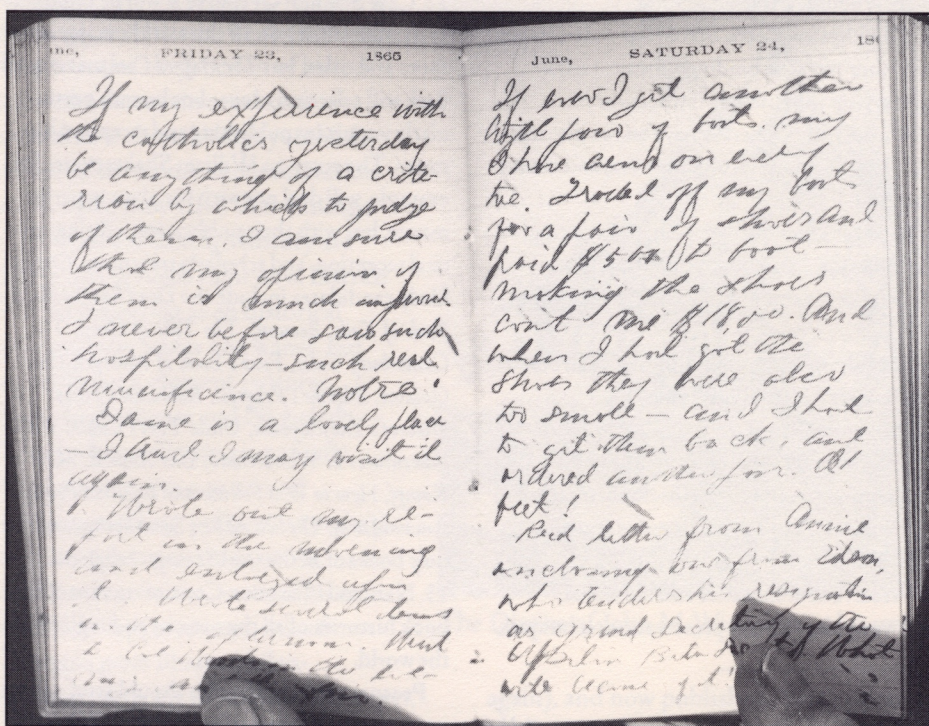
The Hamilton Wood Type and Printing Museum, 1619 Jefferson St., Two Rivers, WI 54241, 888 857-3529, www.woodtype.org

Council Notes, May 2002

The main actions of the Council on May 15 were to confirm the appointment of Paul Gehl as the new Archivist for the Caxton Club, and to appoint a Nominating Committee composed of Lynn Martin, Chair, Steve Masello, and Dan Crawford. They will submit their recommendations for the next Council Class at our next meeting in June, to be voted on by the members at the meeting.

Charles Miner was also appointed as the Chair of the Audit Committee, with two additional members to be appointed by Charles. Susan Rossen showed the Council sample copies of the book jacket for the Wing Diaries book and reported that the club will have 300 copies available for sale at the June 19 dinner meeting and during the FABS June 22 dinner, for \$15—a 25% discount off the list price of \$20. Members not attending the dinner may also apply the discount when purchasing this book.

Jim Tomes



Entry for June 23-24, 1866: Wing reports on his visit to Notre Dame University as a reporter for the Chicago Times and commends the priests for their hospitality. Photo courtesy of the Newberry Library.

WING continued from page 1
probably seemed unimportant. The sometimes mildly racy and misogynist subjects of his extra-illustrated books, moreover, were downright embarrassing; all to the better then that his will stipulated that they could only be consulted in the presence of the Custodian of the John M. Wing Foundation. I came across the diaries in 1987, in the course of preparing an exhibit on the second Wing curator, Ernst F. Detterer. Even to me they then seemed

more a curiosity than a document. But a request from the Dictionary of Literary Biography for an article on Wing made it essential to consult them. Bob Williams undertook first the dictionary entry, then a transcription of the lot. Then the Caxton publications committee got into the act and urged him to make a selection for the pleasure of Caxtonians and for the use of historians of Chicago, of journalism, of bibliophilia, and of other "philias" too. The result belongs to the history of the club.

Nobel Committee launched toward goal

Junie Sinson, Chair

The Caxton Club's Nobel Study Committee has begun its mission. The objective of the Committee is to reach a consensus as to a worthy nominee by The Caxton Club for the Nobel Prize in Literature to be awarded in 2003. The recommended nomination of a candidate will be submitted to the Swedish Academy in the fall of 2002.

The following individuals are chairing subcommittees, which are researching and studying the identified candidates: Joanne Baumgartner, Chair, Wendell Berry Committee; Sherman Beverly, Chair, Rita Dove Committee; Michael Evanoff, Chair, Dramatist Committee (Mamet, Miller, Pinter, Wilson); Thomas Joyce, Chair, Brian Moore Committee; Scott Sinson, Chair, Berry Lopez Committee; Truman Metzel, Chair, John Barth Committee; Chair, Garry Wills Committee.

Any Caxtonians interested in serving on any of those Committees, should contact Junie L. Sinson, 312/332-2107, who will put them in touch with the Chairperson who would welcome participation. To this date, the committee's organizing has been interesting and its interaction has been both exciting and enriching.

The next meeting of the Committee of the Whole is July 20, 2002.

2002 Nominating Committee named

President Jim Tomes has named the nominating committee for 2002. The committee will nominate five Council members for the class of 2005, serving from September 2002 through June 2005.

Caxtonians are requested to refer any suggestions for candidates, or volunteers, to Lynn Martin, Chair, Steve Masello, or Dan Crawford. We are always seeking new members for the Council, but experienced Council members of the retiring class of 2002 are also eligible for nomination.

Bookmarks...

Dinner Program

June 19, 2002

Paul Gehl and Bob Williams

"The John M. Wing Diaries"

The John M. Wing diaries of 1865-66 lay in the vault of the Newberry Library for 75 years, uncatalogued. Caxtonians Paul Gehl and Bob Williams discovered them and found them to be an extraordinarily valuable resource for an intimate Chicago history seldom written of and little known

The Caxton Club will co-publish with Southern Illinois University Press *The Chicago Diaries of John M. Wing, 1865-1866* this month. At the June dinner meeting, Paul Gehl, Curator of the Wing Collection of the Newberry, and Bob Williams, of the University of Chicago Press, will talk about John Wing and the genesis of the book itself. They will tell stories, both published and unpublished, about this important man, who was a publisher, collector and major donor to the Newberry Library.

Paul Gehl has written the Forward to the book and Bob was responsible for the text, its annotation, and the book's design. He will share a few slides of the book as a part of his presentation.

We're delighted to announce that copies of the new book will be available to members and guests at the dinner meeting. The cost of the book is \$20, but members will receive it for \$15. Paul and Bob will be available for signing following their program. This, the final meeting of this year, promises to be one of our best. Join your book-loving friends as we close out the year, celebrating our latest publication.

Note: No luncheon program this month

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, BankOne Plaza, Madison & Clark, Chicago. Luncheon and discussion, 12:30pm. Dinner meetings begin with spirits at 5pm, dinner at 6pm, lecture at 7:30pm. **Members planning to attend luncheons or dinners must make advance reservations by phoning the Caxton number, 312 255 3710.** Luncheon for members and guests, \$25. Dinner, for members and guests, \$45.

Call for contributors to 'Oxford Companion to the Book'

Work has begun on *The Oxford Companion to the Book*, a one-volume global encyclopedia of book history, scheduled for publication in September 2005. The General Editor is Jonathan Rose, with Michael Suarez serving as Consulting Editor. The volume will cover the following broad subject areas:

1. Genres of Books: Cookbooks, confession books, commonplace books, dictionaries, medical books, atlases.
2. The Physical Book: Scroll and codex, paper and other surfaces, bindings, furniture, ink, type, typography, design, illustration.
3. Authorship: General essays on the history, sociology, economics, organization, and theory of authorship.
4. Reproduction: Scribes, printers, printing technology, lithography, typesetting, mimeography, xerography, desktop publishing, the electronic book.
5. Publishing: Publishers, imprints, patrons, literary agents, publishers' readers.
6. Property: Copyright and other forms of literary property, such as royal privileges.
7. Distribution and Sales: Booksellers (retail and wholesale), colporteurs, postal systems, book clubs.
8. Preservation: Libraries and librarians, archives and archivists, preservation techniques,

Parking Note: Since parking is no longer available in the BankOne garage, you may use the valet parking service at Nick's Fish Market, Clark and Monroe, for \$10 (after 5pm). Or you may take advantage of special arrangements made with the Standard Parking self-park lot at 172 W. Madison (Madison at Wells) for Caxtonians to park for \$5.25, between 3:30 to 9:30pm. Identify yourself as a Caxtonian for the special rate at this lot.

classification and cataloguing, private book collecting.

9. Suppression: Censorship, book-burning, surveillance, pornography.

10. Scholarship: Bibliography, editing, teaching and historiography of literature, translation.

11. Reading: Literacy, literary critics and criticism, reading habits, reception studies, literary prizes.

12. Case Studies: Of course it will be impossible to include entries on all the world's major authors and titles, but *The Oxford Companion to the Book* will selectively cover books with particularly important publishing and reception histories. The entry on William Shakespeare, for example, will deal not with his plays in performance, but with their publication, editing, critical reception, and scholarly treatment. Other likely candidates include the *Dead Sea Scrolls*, the *Book of Kells*, *Beowulf*, *The Tale of Genji*, *The Canterbury Tales*, *Foxe's Book of Martyrs*, *Don Quixote*, *Pilgrim's Progress*, *Robinson Crusoe*, *Diderot's Encyclopedia*, *Uncle Tom's Cabin*, *Alice's Adventures in Wonderland*, *Das Kapital*, *Mein Kampf*, *How to Win Friends and Influence People*, *Animal Farm*, *The Second Sex*, *Silent Spring*, and the holy books of all the world's major religions.

13. National Histories: Concise surveys of the book histories of all the nations and regions of the world.

Prospective contributors should send a short c.v. and a list of areas of expertise to: Jonathan Rose, Department of History, Drew University, Madison NJ 07940, USA. Email: jeroser@drew.edu. The editors also welcome: 1. suggestions for entries that might otherwise be overlooked and, 2. any bibliographies that will help in covering the entire literature of book history.

For answers to questions, telephone Susan Russick, Director of Conservation Services, the Newberry Library, 312/255-3601. Email: www.newberry.org. ❖