

Going, Going, Gone

Bidding at a rare book auction

Florence Shay

Fair warning... Sold for \$750 to 77." Recently, I attended an auction at Leslie Hindman Auctioneers on Lake Street, near Ogden Avenue, in Chicago.

I hadn't been to an auction in a long time. This auction was Modern Age. Seated along one wall were eight good looking young men and women, all smartly dressed in black. Six were attending the phones. Two were at computers responding to live online bids. On three walls were large videos displaying the current item with its catalogue number. At the podium stood the auctioneer, Leslie Hindman. Standing at her side was the person recording the sales. There were successive auctioneers during the sale.

A small crowd of us were seated attentively with catalogues in lap. Although about 55 chairs were set up, I couldn't gauge the attendance because people came and went. The categories of offerings were varied enough so that you could time your attendance with the approximation of their being called up. I chose a back aisle seat as an observer (with the *Caxtonian* in mind). Someone wanted the same spot so he plucked a chair from the floor and put it behind me. Now he had the back aisle seat where he could bid unseen. There was a bidder I watched, front row, aisle seat, who got every damn lot he unobtrusively bid on. He looked familiar, and when I asked, someone identified him as a Caxton Club member. Way to go, Caxtonian!

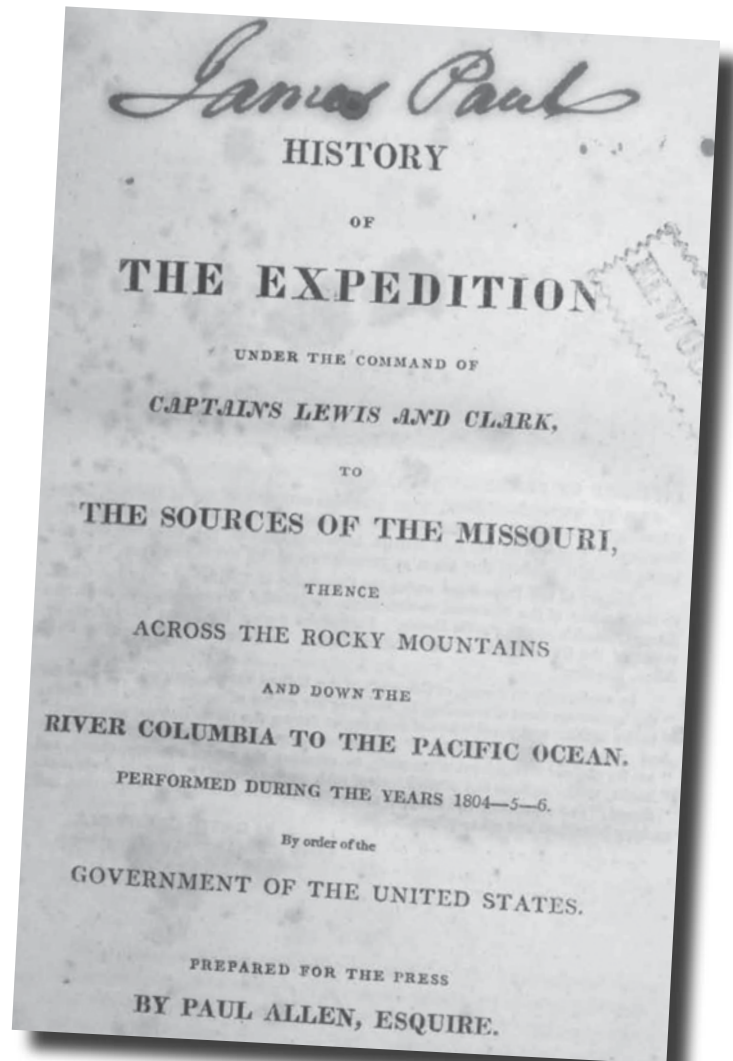
There were atlases, maps, travel books, military history, autographs, literature, big lots of Franklin Library, Limited Editions Club. Sets in leather bindings. Posters – WW II, and circus posters, coins and stamps. Also included in the catalog were Elvis Presley embalming instruments and Elvis Presley post mortem articles.

The items had to weather a four-way competition for a sale. There was the bidding from the floor, the live bids coming by phone, other

A copy of Lewis and Clark's History was the highest-earning item in the auction.

live bids coming in by computer, and the auctioneer was holding bids that had come in by mail or otherwise, a top bid rather than participating in the escalating numbers. It moved fast. I discovered only later that I had not understood the code for a book not reaching its minimum and being withdrawn. An explosive Darn, or a whimper of pain would have been a clue. Instead the auctioneer said, "Bought in," or "Passed." The catalog number will be omitted from the Prices Realized sheet we'd get later in the mail. Am I the only one who didn't know this?

There was an item I found engaging at the viewing. It was a piece of furniture built to hold the two elephant folio Audubon books upright. The Audubons, *Viviparous Quadrupeds of America*, had facsimile prints, but the package was awesome. It was lacquered



dark wood with a 10" wide base, standing about 3' high and about 24" wide. God knows how one would remove the heavy books to enjoy the beautiful color prints. Estimate, \$3000-5,000.

I waited excitedly for it to be auctioned but the action was so fast that I missed it. Afterwards, I found out why I missed the bidding. There was none. There were no bids; it did not make its minimum, and was returned to the seller. Well, I suppose it was a lot of money for two books in a tall skinny odd bookcase. Maybe with a crocheted antimacassar and a bowl of plastic flowers?

And the Elvis lots? One offered a needle injector, aneurysm hooks, and an eye liner pencil among the nine items (\$6000-8000), See GOING, GOING, GONE, page 2



CAXTONIAN

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GOING, GOING, GONE, from page 1 and the second lot offered a toe tag and a coffin shipping invoice among its seven items (\$4000-\$6000). Although offered in the catalog, they were withdrawn from the sale because the provenance of the items could not be verified.

I got the three lots I impulsively bid on: a lot of 19 Franklin Library books with great titles, wonderful for people looking around helplessly in the shop for a low priced, fancy looking gift. Also, a very attractive four volume leather bound set, *Short Stories on Great Subjects*.

Back at the shop I opened Volume I to price it and there was my very own handwriting with the same price I was poised to write in!

I bought the third item just to have it. I will frame it for people to read. It is a handwritten contract dated 1842 making arrangements for the slave owner to sell his skilled slave, named Race, about 30-35 years, for \$700 to another man who was currently renting him from the owner for \$125 per year for carpentry work. The handwriting is difficult, but I will try to decipher it further.

The most expensive book sold was Lewis & Clark's *History of the Expedition to the Sources of the Missouri*. It was enhanced by important ownership signatures and presentation inscriptions. Including buyer's premium it reached \$48,800, way over the estimated \$8,000-12,000.

The runner up, price wise, was Mercator's *Atlas*, 1636, two folio volumes. Missing was the map of Transylvania. (Hey, Dracula, give it back!) It sold for, again including buyer's premium, \$35,380, at the low end of the \$30,000-50,000 estimate.

Jack London's *The Sea Wolf* in first edition, first issue, was one of only two known copies. Wouldn't it be exciting to own this book for that reason alone? The catalogue indicates the other copy as

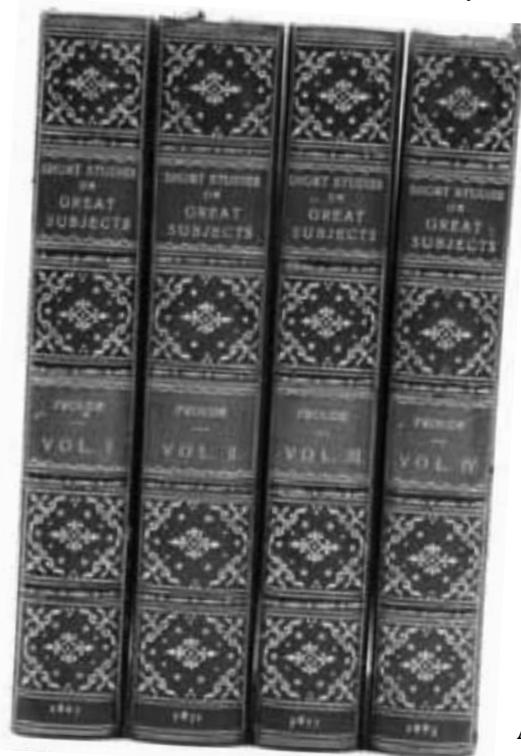


Image from *The Viviparous Quadrupeds of America*

"London's own personal copy." That's a curious statement. Since London is long dead, was it buried with him? This copy was described as Scarce. Understatement? Estimate: \$4,000-6,000. Bought in, Passed.

The auction house is no longer accepting credit cards. I asked whether they had had a nasty experience leading to that change, but no, it was a financial decision that is being adopted by the auction industry. The charge is 3% and they were reluctant to levy the burden on each winner, and didn't want to assume the extra expense themselves. I didn't

Short Stories on Great Subjects



bring a check to pay for my purchases, but since I have already bought from them, or because I've been in business in town long enough to show responsibility, I was allowed to carry mine home with a check to follow in the mail.

The afternoon had gone quickly. The auction was businesslike, brisk, straightforward, fast.

Remember the olden days? When the auctioneer, William (Bill) Hanzel of Hanzel Auctioneers, knew everyone by name? When he wheedled one more bid out of you? I remember the jeweled Kelmscott *Chaucer*. It had reached \$10,000 and I held my breath as top bidder. And Mr. Hanzel said, "Come on, Florence, don't let them

get it – give me one more bid.” And I said weakly, “Wasn’t that my bid?” No, it wasn’t. A team of two looked at me, stolid, as Hanzel said, “Look at them, they are folding, you should have it, one more bid.” I collapsed. I was the one to fold. It was all theatre in those days. I still regret having missed my cue.

On another day, everyone was bidding like crazy for mediocre books and dreary box lots, and one new face on the crowd was getting each lot. At the break I asked what was going on. “Oh,” I was told, “he’s a buyer for a new dealer in town, and he’s determined to get every lot. We’ll never be able to buy anything here again, and he hasn’t a clue about books. So we’re driving up the prices to dry him up and get him out of the auctions.” It worked. We never saw him again.

Once a collector dumped a pile of cash in my lap. “Get me lot #28. These guys know I buy all the photography. They hate me so they keep bidding me up. Let’s see if I get it cheaper if you’re my secret bidder.” It felt good keeping my paddle in the air. It reached a high price but fair, and I won it. The fool jumped up and down and screamed, “I got it! I got it cheap!” So I couldn’t shill for him anymore. If you lost track you hollered out, “What number are we at?” After frenzied bidding, when you won the item, you would be congratulated, when really, all it meant was that you had more money. One could be congratu-



The Americas from the Mercator Atlas.

lated for that alone, I suppose.

Another auction house, Phillip’s, held a one-time auction in Chicago. A uniformed man stood guard at the door of a small annex off the main viewing room. As I peered around him, he said, “You don’t want to go in there, ma’am.” He whispered, “It’s pornography.” Lying, I said, “I was requested to view it for a customer.” He moved aside disapprovingly. Such collections are delicately called Erotica. They are still “dirty” books, but arty, and

admittedly, fun to look at.

The Auction, like every business, changes through the years. Call me sentimental, but I remember with nostalgia when there were No phones, No computers, No video pictures on the walls. Just camaraderie. Ah, the olden days! In the new lingo, they are Bought in, Passed.

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Photographs are of courtesy of Leslie Hindman auctioneers.

We note with sadness the passing of

Karen A. Skubish '76

on August 28. A remembrance will appear in a future issue.

Help wanted: Caxtonian Exhibition Editor

Bernice Gallagher has signified her intention of stepping down as exhibition editor for the *Caxtonian*, effective after the last issue of 2010. A new compiler will be needed to prepare these listings, starting with the January 2011 issue, which will be due to the editor about Thanksgiving. For more information on what the job entails, please contact either Bernice (gallagher@lakeforest.edu) or your editor (bmccamant@quarterfold.com).

Before the Printz Award

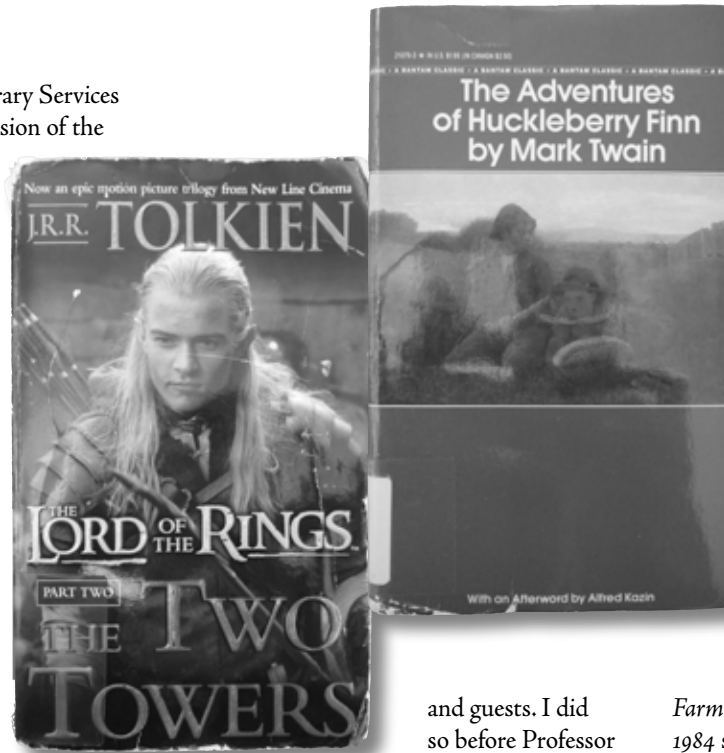
Caxtonians weigh in on the favorite books of their youth

Peggy Sullivan

In 2010, the Young Adult Library Services Association (YALSA), a division of the American Library Association, celebrated the tenth anniversary of the Michael L. Printz Award. A YALSA committee of nine, and a consultant, make the annual selection. The committee members are invariably librarians who work with young adults in public or school libraries. Somewhere I read the time was ripe, for those interested in young adult literature, to vote for those books published before the creation of the Printz Award, but which might have been selected had it been available. The sole criterion for the award was literary excellence. Thinking about earlier, unselected titles appealed to me, but who would be interested? Why, the Caxtonians, to be sure!

The Caxton Club dinner meeting, on April 20, 2010, featured Thomas Hahn, a distinguished scholar from the University of Rochester. Professor Hahn spoke on "Robin Hood: The Americanization of an Outlaw." One of his major references was Howard Pyle's *The Merry Adventures of Robin Hood*, published in 1883. That book, handsomely designed and illustrated, was a publishing success that became a classic. It appealed to a wide age group. Even today, it introduces young people to the merry English outlaw – one who also became a hero of cartoons, action movies, and numerous other media. The evening of Hahn's presentation seemed to be the ideal time for people to focus on other books written for or taken over by young adults for their reading pleasure. Members of the YALSA official committee that selects the Printz Award winner each year are years younger than many of us Caxtonians. Their memories of good books before the year 2000 may be circumscribed. So, which books would Caxtonians choose from those earlier years?

David Mann, Caxton Club president, gave me five minutes to introduce the idea, requesting suggested favorites from members



and guests. I did so before Professor Hahn's talk, after which I myself circulated among the tables to hear the opinions. The results were a delight. Initially, people responded with hesitation, wondering as to what might be appropriate for young adults, and just who "young adults" were. YALSA suggests an age range from 12 to 18, and specifies that the book be a young adult or children's publication, as designated by the publisher. These categories are, in the long history of publishing, fairly recent. Historically, young people have taken over books they loved and made them their own. Examples of these are Mark Twain's *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. They came up quickly as Caxtonians suggested titles. One enthusiastic person rushed up to me with a long list of titles, including the two by Twain mentioned above, but also Louisa May Alcott's *Little Women*, then drifting down to the Bobbsey twins and several other long-popular titles.

People chatted among themselves about titles, and, as often happens, one person's ideas spurred another person's memory. There were disagreements too: "Are you sure you think that's good enough?" "Oh, no, you may have liked that, but that's just your taste," and other such comments. When people were reluctant to suggest even one title, I asked what they had read and enjoyed when they were

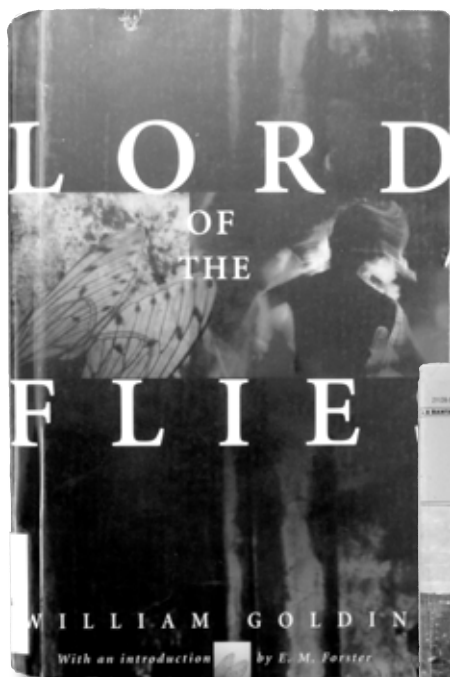
teenagers. A surprising number – remember, these are Caxtonians! – said they did not read at all as teenagers. Were there books their children read in high school that might be good suggestions? Nope, no idea what their children had read in high school. But there were those Nathaniel Hawthorne novels – *The Scarlet Letter* or *The House of the Seven Gables* – many of us remember them from high school and indisputably, they were classics. One of them would have deserved the Printz Award.

Several people got the conversation rolling when they began to champion their favorites. *Lord of the Flies*, by William Golding, had a number of supporters.

So did George Orwell's *Animal Farm*, which reminded another that Orwell's 1984 should also be considered. Every one of *The Lord of the Rings*' titles, by J. R. R. Tolkien, should be included, as well as every *Harry Potter* title. The list grew. Although I thought most people would come up with books by American authors, the actual criteria for the award were broader, so long as the book was published in the U.S. Thomas Hahn reminded me that, of course, Pyle's *The Merry Adventures of Robin Hood* should be included. It may surprise some that Thomas More's *Utopia* found its way onto the list (the nominator's initials are E.Q., discoverable in the Club membership directory, and should not surprise Caxtonians). What would More have thought of receiving the Printz Award? I picture the acknowledgement displayed beside him, along with the medallion around his neck as Lord Chancellor of England, while he maintained his pleasant but unsmiling countenance in the well-known portrait by Hans Holbein. He was a great believer in the value of education and reading for girls as well as boys, in an age when that was not a common custom, so why not a Printz Award for him?

There are other stories behind our one-time Club discussion of this award. Librarians and teachers are undoubtedly those who most encourage the development of young adult publishing – an enterprise which has mushroomed. Their title selections included John D. Fitzgerald's *Papa Married* a *Mormon*, Ernest Hemingway's *The Old*

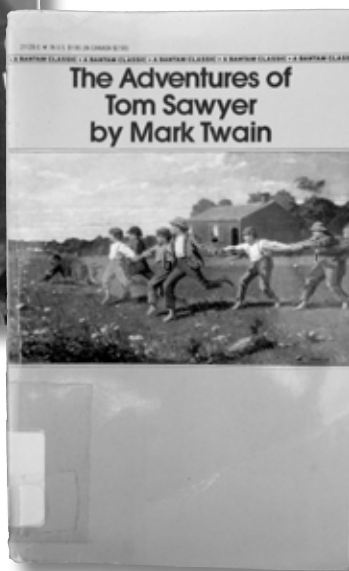
Man and the Sea, Nicholas Monsarrat's *The Cruel Sea*, and Daphne du Maurier's *Rebecca*. Some of the titles written with teenagers in mind, such as Rosamond du Jardin's series, served as introductions to weightier themes. There was grudging admission on the part of many young adult librarians that teens found residual benefit in these simple stories



about dating as primers on how to behave and mature. Maureen Daly's *Seventeenth Summer* was a milestone when it appeared in 1942, or perhaps just a cornerstone. It was credited with starting the trend of publishing books for young adults. Daly herself was a young adult when she wrote the award-winning novel of a girl's first romance in her 17th summer, and her story resonated, especially with teenage girls. The contents and themes of young adult books have come a long way. There are few taboo subjects. Suicide, abortion, abuse in many guises, and challenges to authority – all have their place in young adult fiction, just as they have a place in the lives of young adults.

The Printz Award is named for Michael Printz, who spent his career in Topeka, Kansas, as a school librarian. I knew him for some years, and always enjoyed his good-natured, self-deprecating manner. He had begun to attend Midwinter Meetings of the American Library Association in mid-career, and he sometimes told the story of staying in the Palmer House several renovations ago.

When he entered his room, he discovered that there was a handle on the inside of the door. He opened it, and there was a space, like a small closet, with a coat hook. Wishing to avail himself of every amenity in the elegant hotel, Michael hung his overcoat on the hook, thinking he had found a secret spot. He awoke about 1 a.m., to the sound of someone opening that door from the outside, and then stealthily closing it. In his pajamas, Michael rushed out into the hall to stop the thief. It had taken a few seconds, of course, for him to wake and get moving, so the man who had taken the coat had the advantage. Michael pursued him to retrieve the coat, which had



cleaning from within those paneled doors. Michael could make a good story of it, but when a listener commented on how funny he must have looked, chasing his coat, and how embarrassed he must have been to discover how he had let himself in for that loss, he would smile and say, "Well, yes, but I would have been pretty embarrassed to go back to Topeka without my winter coat!"

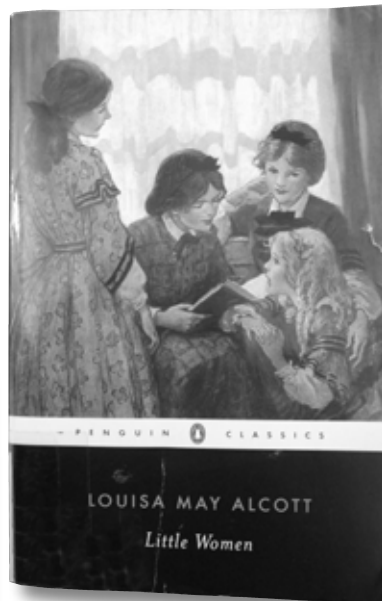
Michael may have portrayed himself as a country boy in the big city, but he was a determined and imaginative librarian, dedicated to linking students to books, developing and conducting an author-in-residence program, and attracting authors to the high schools where he worked. In that way, he got to know many authors who appreciated his honest and perceptive criticism, always laced with enthusi-

asm. Michael retired in 1994 and died in 1996. To many people, it seemed most appropriate to remember him with this national award, one which linked young people with books and authors.

The criteria for awards developed and modified over the years. Those for the long-established Newberry and Caldecott Awards for

children's literature evolved as selection committees encountered unexpected problems of interpretation, or acknowledged changes that occurred in the publishing world. The statement of criteria for the Printz Award has a refreshing directness, which begins as follows:

"What is quality? We know what it is not. We hope the award will have a wide audience among readers from 12 to 18 but popularity is not



in fact been taken by a hotel employee making his regular round of pickups for dry

the criterion for the award. Nor is message. In accordance with the Library bill of rights, controversy is not something to avoid. In fact, we want a book that readers will talk about."

Michael Printz would probably have grinned to know that the first Printz Award, given in 2000, went to the hugely popular African-American writer Walter Dean Myers, recipient of numerous awards and honors for his varied books. His book, *Monster*, was the account of a prisoner accused of murder. In the year after its publication, a selection committee could not have been sure of its popularity, yet the members knew it conveyed an authentic message, one controversial and open to discussion.

Other Printz Award winners, as well as honor books (titles recognized as excellent but not the top choice), developed into a strong collection of diverse, interesting, and excellent books for young adults. Michael Printz would take great pleasure in knowing his efforts came to win such favor. And there many more awards to come!

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Photographs are of circulating copies from the Chicago Public Library.

Book and manuscript-related exhibitions: a selective list

Compiled by Bernice E. Gallagher

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

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "Everyday Adventures Growing Up: Art from Picture Books" (works by illustrators Nancy Carlson, Peter McCarthy, and Timothy Basil Ering, showing how picture books help children to decode images and develop critical thinking skills), Ryan Education Center and Gallery 10, through November 28; "1885: First Books in the Library Collections" (books from the first printed catalog of 1885, reflecting the Art Institute's role in art history and providing a glimpse into the world of late 19th century book publishing), Ryerson and Burnham Libraries, ongoing.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "Emily Dickinson's Garden: The Poetry of Flowers" (illustrated books, manuscripts, and rare nursery catalogs, showing how Dickinson's horticultural knowledge influenced her use of plants and flowers in poetic metaphor; part of a traveling exhibit created by the New York Botanical Garden's Mertz Library), through November 14.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: "Louis Sullivan's Idea" (photographs, drawings, documents, and artifacts relating to Sullivan's life, writings, and architectural works, presented by Chicago artist Chris Ware and cultural historian Tim Samuelson), Chicago Rooms, through January 2, 2011.

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

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "Alfred Appel on Classic Jazz" (works by the late Alfred Appel, Northwestern University English professor for over thirty years, who wrote widely on the history of jazz in its larger context of 20th century art, with a special focus on Louis Armstrong, Duke Ellington, and Fats Waller), Upright Case, Eighth Floor, through June 30, 2011.

Lake Forest-Lake Bluff Historical Society, 361 E. Westminster Avenue, Lake Forest, 847-234-5253: "Nature by Design: Drawings of the Foundation for Architecture and Landscape Architecture, 1926-1935" (a collaborative project with Special Collections at Lake Forest College, featuring watercolors, measured drawings, sketches of gardens at home and abroad, drawn by students from Midwestern universities who participated in an innovative summer program founded over seventy-five years ago by renowned landscape architect Ferruccio Vitale and housed at the College), through December 16. Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Every-

where West: Daily Life Along the Chicago, Burlington and Quincy Railroad" (previously unpublished items from the Library's massive Chicago, Burlington & Quincy Archives), Donnelley Gallery, through October 16; "Marbled Papers and Bindings by Norma Rubovits" (19 bindings and 60 papers) Herman Dunlop Smith Gallery, through December 31.

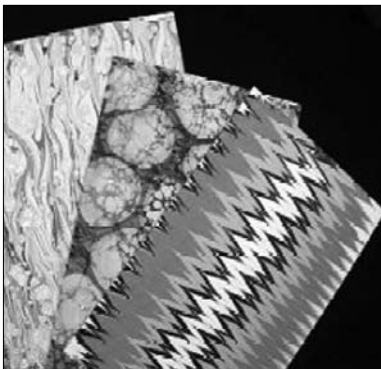
Newberry Library, Center for Renaissance Studies, 60 W. Walton Street, Chicago, 312-255-3514: History of the Book Lecture, "Catholic Book Publishing in the Vernacular after the Council of Trent: A European Overview" (Francois Dupuigrenet-Desroussilles of Florida State University discusses these "ghost" books; despite being banned by the Church from 1545 until 1962, the books survived and resulted in several lucrative editorial endeavors), 2:00 p.m. Friday, October 1, **registration required**.

Newberry Library, Center for the History of Cartography, 60 W. Walton Street, Chicago, 312-255-3659: Lectures in the History of Cartography, "Mapping the Transition from Colony to Nation" (as a follow-up to the Newberry's 2004 series "The Imperial Map," the 2010 lectures examine how peoples and states used maps, in a variety of geographical settings and over 200 years, to define, defend, and administer national territories, and to develop national identities), November 4 through 6, **registration required**.

Northwestern University, Charles Deering Library, 1970 Campus Drive, Evanston, 847-491-7658: "Burnham at Northwestern" (documents, photographs, blueprints, and sketches of Daniel Burnham's 1905 "Plans of Northwestern," a redesign of the University's Evanston campus), Special Collections and Archives, ongoing.

Oriental Institute of Chicago, University of Chicago, 1155 E. 58th Street, Chicago, 773-702-9514: "Visible Language: Inventions of Writing in the Ancient Middle East and Beyond" (illustrations of new research on the origins of writing: artifacts from the four "pristine" writing systems of Sumer, Egypt, China, and Mesoamerica; examples of the forerunners of writing, such as rock paintings and pot marks, tablets from Uruk (today's Iraq), seal impressions from the tombs of early Egyptian kings, and oracle bones used in Chinese rituals; examples of early alphabetic texts in Proto-Sinaitic, Old South Arabian, and Hebrew, all of which re-evaluate the origins of the alphabet; a video kiosk demonstrating how photographic techniques can examine sealed clay Token balls ca. 3350-3100 BC, whose previously unread contents are thought to be the ancestors of Latin letters), through March 6, 2011.

Used book sales in October: Hyde Park Used Book Sale (Hyde Park-Kenwood Community Conference), 1526 E. 55th Street, Chicago, October 9 through 11, sale size: 30,000; Friends of Mount Prospect Public Library Book Sale, 10 S. Emerson Street, Mount Prospect, October 15 through 17, sale size: 25,000; Friends of the Arlington Heights Memorial Library Book Sale, 500 N. Dunton Avenue, Arlington Heights, October 29 through 31, sale size: 75,000. Cash only sales for all. Bernice Gallagher will be happy to receive your listings at either 847-234-5255 or gallagher@lakeforest.edu.



Newberry: Rubovitz and CBE&Q
top RUBOVITZ PAPERS FROM NEWBERRY COLLECTIONS.
bottom RUSSELL LEE, TRAINMAN, 1948.

Caxtonians Collect: Steven Masello

Seventieth in a series of interviews with members

Interviewed by Robert McCamant

Steven Masello is a man of contradictions. For example, he is not a book collector, but he has a beautiful collection of books. They line several bookcases in his Evanston living room and the adjacent study. There are complete sets of important English authors in handsomely bound uniform volumes, including a collection of Laurence Sterne that includes a *Tristram Shandy* in four books. "I read it in that edition myself," he exclaims. "It's a pleasure to hold the leather books and read the crisp letterpress printing." The contradiction is quickly explained, however. The books were acquired by his grandfather.

They rest in his father's bookshelves, too, by virtue of the fact that he and his wife live in the house Steve grew up in. "I never imagined growing up that I would live in the same house as an adult. But it ended up working out that way. My mother could no longer care for the house and wanted to move to a condominium in Evanston just as I was moving back from Aurora so we moved the family in, thinking it would be temporary. Sixteen years later, we're still here."

Masello did essentially all of his education at Loyola University of Chicago. That included junior year abroad at Loyola's John Felice Rome Center. He went directly from his undergraduate work to a master's program in English back in Chicago, making his way with a teaching fellowship. Then he returned to Rome, this time as the Dean's assistant from 1972 to 1974. He completed his studies with a doctorate in Renaissance literature in 1979, writing his dissertation on the interplay between Italy and England during the period. "By that time I was fairly fluent in Italian, so it was great fun," he says.

He married his wife, Mary Joan, in 1978.

Appropriately enough, she is a teacher of Latin. They spent their honeymoon in Rome, naturally. They had another semester in Rome in 1985, when Steve taught in the St. Mary's College (of Notre Dame) Rome program.

"But then the kids caught up with us!" he exclaims, by way of explaining why he has

Daniel, got really interested in field sports. He wanted me to teach him fishing and marksmanship, so I became re-interested in it. He started subscribing to magazines about the sports, and he and I would both read them." Often they were both disappointed in the quality of the articles. One day Daniel told his

father, "You could do better than this. Why don't you give it a try?" The gauntlet was thrown.

Which brings us to a second contradiction. Though Masello is a scholar of Renaissance literature, and teaches courses about Shakespeare and 19th-century British and American literature, these days when he writes something, it is as likely to be about trap-shooting or hunting gear as it



Photograph by Robert McCamant

stayed rooted in the Chicago area since. They have four boys, ranging in age from 18 to 27. The youngest, James, just enrolled as a freshman at Loyola. But their second son, Christopher, though 24, has moved back home for the time being while teaching at Loyola Academy and working on his MSED at Northwestern. Third son Timothy also lives at home while attending Oakton. So Steve and Mary Joan are not yet empty-nesters.

Mary Joan teaches Latin at St. Francis Xavier School in Wilmette. She is also co-author, with Marianthe Colakis, of *Classical Mythology and More*, a widely-used middle and secondary-school book that is now in its third edition.

Of course, Masello has purchased many books of his own. "But I buy them to read, not to collect," he hastens to add. He mentions Lincoln and the Civil War, Samuel Johnson, and Mark Twain as interests.

And sports afield. "I guess I was always a bit interested in hunting and fishing as a kid," he admits. "But about 10 years ago, my oldest son,

is about literature. Pick up a copy of *Upland Almanac*, *Shotgun Sports*, *Pointing Dog Journal*, or *Midwest Outdoors*, and you're likely to discover the Steven Masello byline. "Mind you, I haven't quit my day job yet," Masello says, "but these are assignments I get paid for." An early one with the catchy title "The Professor Takes Up Arms" was about trap-shooting. For the *Pointing Dog Journal* he wrote their "My Breed" column about his "Spretter," an invented name for the English Springer Spaniel/English Setter who lives with the family.

Masello joined the Club in 1997, nominated by Bob Cotner and seconded by Tom Joyce. He had gotten to know Cotner while teaching at Aurora University. He had met Joyce shopping at his Geneva bookstore. But he didn't join until he had moved to his present position, as chair of the English, Philosophy, and Language department at National Louis University.

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Bookmarks...

Luncheon Program

Thursday, October 7, 2010, Union League Club
Richard Cahan and Michael Williams
“A Picture is worth a Thousand Words:
Two Remarkable Visual Historians”

As a picture editor for 16 years at the Chicago *Sun-Times*, Richard Cahan was surrounded by thousands of riveting photos, and the know-how to find more. It was a short step for him to begin producing visual-historical books, especially when he met up with another gifted writer, photo aficionado, and dedicated Chicagoan: Michael Williams (18 books between them). They will give an amply illustrated talk showing how they went from concept to circulation on books such as *Richard Nickel's Chicago: Photos of a Lost City* (the architectural photographer who gave his life for the cause), *Who We Were: A Snapshot History of America* (viewing over 2 million photos and choosing 350), and *Real Chicago Sports*. They will talk about their latest collaboration (still in the works), *The Lost Panoramas: Chicago and the Illinois River Valley a Century ago*, and finally, the future of the visual-history book.

Listen and see a sometimes-edgy, sometimes-heartfelt, but always-powerful look at history not usually taught in school.

The October luncheon (**note Thursday date!**) will take place at the Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (in the 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. Details of the October dinner: it will take place at the Cliff Dwellers Club, 200 S.

Beyond October...

NOVEMBER LUNCHEON

On November 12, William Tyre, Executive Director of Glessner House, will present a program on John Glessner: the man, his writing, his house, and Tyre's research into Glessner's library.

NOVEMBER DINNER

On Wednesday, November 17, Paul Gehl will speak at Cliff Dwellers about Caxtonian Norma Rubovits and her collection of marbled papers (including her own work and others').

DECEMBER LUNCHEON

On December 10, cultural historian and Caxtonian Celia Hilliard will speak about her new book, *The Prime Mover: Charles L. Hutchinson and the Making of the Art Institute of Chicago*.

DECEMBER DINNER

Our annual Revels, including fundraising auction, will take place at the Newberry Library on Wednesday, December 15. Get your auction items to Dan Crawford at the Newberry!

Dinner Program

Wednesday, October 20, 2010, Cliff Dwellers
Debra N. Mancoff
“Friends in Deed: Edward Burne-Jones,
William Morris, and the Kelmscott Chaucer”

Edward Burne-Jones (1833-1898) and William Morris (1834-1896) shared a half-century of friendship. In many ways their relationship followed a common pattern: they met at university, went into business together, and supported each other through life's changes, including marriage, growing families, and changing careers. But there was an extraordinary dimension to this friendship. Both men dedicated their lives' work and talent to an ideal of art they formulated together in their college days. This lecture traces the friendship and artistic collaboration of Burne-Jones and Morris, with special emphasis on their last and most rewarding project: the *Kelmscott Chaucer*. Mancoff is an adjunct professor of art history at the School of the Art Institute of Chicago.

Michigan, 22nd floor. Timing: spirits at 5:00, dinner at 6:00, program at 7:30. Dinner is \$48, drinks are \$5 to \$9. For reservations call 312-255-3710 or email caxtonclub@newberry.org; **reservations are needed by noon Tuesday for the Thursday luncheon, and by noon Friday for the Wednesday dinner.**