

## Under Cover Disguise

Sometimes practical, sometimes not...but they never demand reading time

Jennifer Kennard

It always begins rather innocently. You find one, then another, and soon you have a collection. I never seem to go out of my way to find them, but when I happen to see one, I surely inquire. Fortunately they don't take up a great deal of space on my bookshelf. One generally fits inside another, just like Russian nesting dolls, as – dare I say it? – they are merely the shells of books. For book collectors bothered by lack of shelving, I highly recommend them. The downside is there is little to read, yet I find each one has a story to tell.

I'm speaking about my collection of faux books. So named, as each is merely a disguise, a wordless shell leading a double life. I enjoy them as they make me smile. I have a small collection of maybe 20 faux books, made in all sizes and materials. The only two features they have in common are that each is wordless and each maintains the shape of a typical book structure; yet all have other practical – or often impractical – functions beyond reading.

The oldest faux book on my shelves is a "slate book," sometimes referred to as a "copy book" from the mid-19th century. It was originally designed for schoolchildren to practice



A backgammon set that looks like two books.

their lessons in penmanship, arithmetic, and spelling. Many of the early copy books were made of paper, though slate was commonly used in the mid-19th century when paper became scarce. My slate copy book contains six "pages" of chalkboards (though one piece of slate has gone missing), and a paper-wrapped slate pencil. I imagine this copy book has a



colorful history, having belonged to some schoolgirl who treasured it enough to mend it carefully. I picked it up as a flea market find from a dealer who had no recollection of its origin. It has a leather cover with just the word "Notes" hot stamped in gold blackletter type with a decorated capital N. Printed inside, on the first wood frame is the name A.W. Faber, a manufacturer of writing products based in New York, London, and Paris in the mid-19th century. The various patchwork repairs it has endured are part of its history, and I choose to let them be. The binding has an attached piece of leather on the spine, and inside there's some early patterned cloth that has been added to secure the heavy slate pages and wooden frames to the front and back boards.

See COVER DISGUISE, page 2

A subminiature book with a horse's head can be used to store a key.





## CAXTONIAN

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### COVER DISGUISE, from page 1

The marbled endpapers are still intact, and each of the frames carry some evidence of decorated papers on their foreedges. I was surprised to find the little paper-wrapped slate pencil still in its holder inside the foredge of the book, as these items are often the first to disappear.

To choose a favorite faux book from my collection would be a challenge, though I do have several. One of the most prized is a stamped tinplate candy container from Switzerland, dating from the 1960s or '70s. Just over two inches tall, this tin-litho book facsimile by Dodo Designs includes a faux marbled paper and stamped leather spine with wrapped corners, and a bookplate that reads "My Book" in script lettering. Despite its rather tattered condition, the tin gives me the impression of a well-read book. Someday, I intend to write and illustrate a very short story of my life – an abridged version perhaps – and fill "My Book" with its pages.

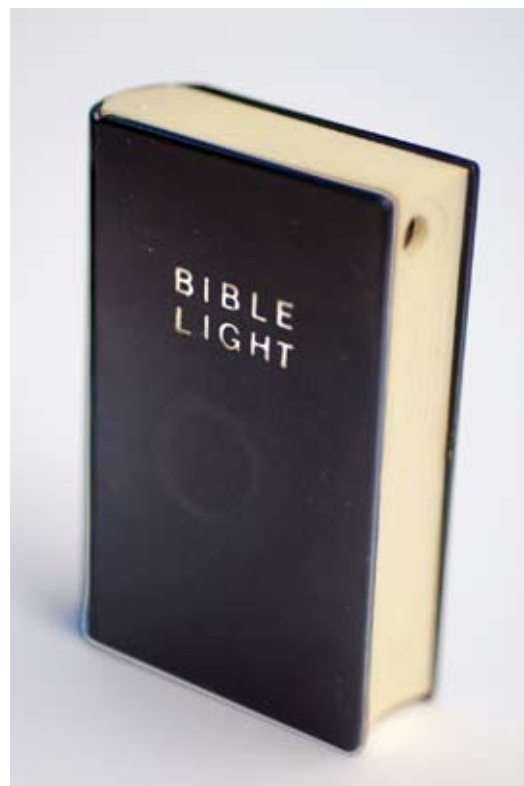
Another favorite faux book in my collection is one that has no title and cannot be opened. Even so, I find it quite useful and have chosen to title it "Beyond Measure," as it contains a retractable linen tape measure with inches printed on one side and centimeters on the other. The decorative leather binding is gold-stamped and measures just 1 3/4 inches tall. The only distinguishing features it has are the embossed gold papers that line the head, tail, and foredge of the book, simulating gilded pages. It even has two tiny headbands and an irresistible small gold ring at the foot of the spine that defies one to pull it.

In the mid-19th century, parlor games were a favorite pastime of the well-heeled. Handsome folding board games were made of stamped leather and often designed to look like a set of two books when closed. In addition, the game pieces could easily be stored inside without fear of loss. As luck would have it, I stumbled across a paperbound



This one hides a measuring tape.

version of a similar game board in a local gift shop several years ago, where it was being used as a display prop. Based upon my research, it appears to be from the late 19th century, when printing production improved and paper editions became easier and



It's a very small flashlight, more than 30 years old.

more affordable to produce. Many game boards had clever titles of popular book sets, such as "Cooper's Works, Volumes 1 and 2," and most had a checkerboard on one side and backgammon on the other. My set, which is in rather poor condition, is titled "Evenings at Home" and printed in metallic gold ink in a classic 19th century small caps font.

These folding sets of game board books may have been designed as a clever storage solution for the bookshelf, though there is some evidence they

### Nominating Committee's Slate of Proposed Officers and Council Members Announced for Election at May Dinner Meeting

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– submitted by Michael Thompson,  
chair, Nominating Committee



*This keychain conceals a booklet of photos from a cathedral in Mallorca.*

may have been motivated by a religious order. In the mid-16th century, Britain's Cardinal Wolsey forbade backgammon boards and ordered them to be burned, which must have provided contemporary bookbinders another rich source of gainful employment.

Similar to the game boards are two book volumes I once acquired from a former Seattle antique dealer. Each is beautifully bound in marbled papers with a decorative cloth spine stamped with the title "Flora v. Deutschland." Each measures nearly eight inches tall and two inches thick, and opens to reveal an empty container with a ribbon attached at the base of each box, and a rubber stamped mark in one corner that reads "Lehrerbücherei in Wien,

18 Gymnasium." Roughly translated, it means "teaching book" from Vienna. Written in red pencil adjacent to the stamp is "1909," which I presume is the date of production. The two lovely volumes are from a broken set and appear to have been used for educational purposes in a Viennese school over 100 years ago.

Another wordless educational book in my collection is one entitled "Mineral Specimens." Quite simply, it has a Japanese bone clasp fastener that opens to reveal an inset box of 54 numbered rocks and mineral specimens. On the inside of the front board is the complete list of the corresponding 54 specimens. This listing apparently wasn't

*Another keychain is a popup map of Washington, D.C.*



complete enough to satisfy the former junior-geologist owner since appended comments accompany the original specimen list – a "value added" feature in my mind!

Perhaps the oddest fake book in my collection is a three-inch-tall black plastic flashlight, disguised as a Bible. I originally found it at a novelty gift shop in the early '80s and paid no more than \$2 for it. It still looks brand new, but the plastic on/off switch broke long ago from overuse. My little black Bible flashlight is now looking for a miracle to make it shine brightly again.

Souvenir key chains are another fun category for the faux book collector, as they take up very little space on the shelf. I have three such novelties, each from a popular tourist attraction. Two

contain postcards that unfold in accordion fashion. The Disneyland one from the 1960s is my favorite of these, because it has a nice mother-of-pearl cover (to simulate marbled paper perhaps) and an embossed copper Disneyland crest inlaid in the middle. I can't speak as highly for the choice of amusement rides featured on the small color postcards inside, which are just plain goofy; and not in the cartoon sense.

The third souvenir keychain is truly a novelty. It is a miniature 3D "Pop-up Story of Washington D.C.," manufactured in the 1990s by the Takara Corporation, that easily fits in the palm of a small child's hand. Every time you push the button on the book's fore-edge, a three dimensional plastic model of the Washington Mall instantly pops up. This surprises me every time! Overlooking all is a backdrop

of Abraham Lincoln and the American flag. To close the toy storybook, you must press one finger gently on the middle of the mall and push down – being careful to avoid inadvertent destruction of the Washington Monument. Takara designed several different versions of their "Pop-up Story" books for various cities and each is a marvel of ingenuity. The mechanical parts have tiny plastic hinges, and everything fits snugly together when folded.

Book locket and jewelry containers are a relatively easy category of faux books to find. I typically find them at flea markets and garage sales for a few dollars  
See COVER DISGUISE, page 4

# William L.M.H. Clark '99

14 July 1938 – 5 January 2015

John P. Chalmers

William Lesley Clark was an enthusiastic member of our Club from 1999 until his death in January at the age of 76. A nonresident member, he was occasionally present at dinner meetings but I think not at luncheons. He traveled from his home in Algoma, Wisconsin; many will remember him as a tall gentleman who wore kilts to the annual Revels.

He received B.A. and M.A. degrees from the University of Wisconsin-River Falls and had a career teaching in Wisconsin public schools in Prairie Farm, Racine, and Black

River Falls, and at Wayland Academy in Beaver Dam.

From 1969 until his retirement in 1995 he taught English literature at the University of Wisconsin-Stevens Point, finishing up as a full professor. In 1974 he received a Fulbright Scholar-



ship to read theology at St. Peter's College, Oxford. He was a devoted churchman and served as a lay preacher at St. Agnes-by-the-Lake Episcopal Church, Algoma.

J. Ingrid Lesley proposed and I seconded William's nomination to the Club. In addition to his friendship, I was rewarded with an annual Christmas card, or more often a small booklet, written and sometimes illustrated by the sender. These seasonal notices were sometimes in the form of a fable. He was a constant versifier, publishing his own poems, and submitting them for publication elsewhere, most frequently to the literature page of the *Peninsula Pulse*, the arts newslet-



ter for Door County, Wisconsin.

He was a collector of art, antiques, and, of course, books. But we never got into a conversation about his collecting. More often, we spoke about Oxford, or his travels to England and the Continent. His Oxford connection was strong, and I must admit that my mnemonic for his middle initials was "Lady Margaret Hall," one of the Oxford colleges.

A memorial service will be held at St. Agnes-by-the-Lake Episcopal Church, 806 4th Street, Algoma, Wisconsin, on Saturday, 2 May at 2 pm.

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COVER DISGUISE, from page 3

each. For more unusual types, I expect to pay much higher prices, as in my most recent purchase of a pill box book. I remember paying around \$40 for this three-inch-tall brass container. It is covered in leather with faux cords, with the title "Book of Time" stamped in gold on the front and spine.

Many of us older than 50 will likely remember the common bank book of our youth. I can affectionately recall the first embossed leatherette bank book I received in second grade, which were given to every child in my classroom to teach us about the miracle of compound interest. Sadly, the lesson was lost on me, as first the key to the book to disappear, and then the book itself, for which I quickly blamed my older sister. Even now, years later, I harbor some residual resentment, but have since replaced the original with a

much older litho tin-plate version found at my favorite antique shop. It is a "Chad Valley Dick Whittington" storybook bank made in England in the 1940s. I think I paid about \$35 for this toy bank, and much to my surprise it still had the key. A pencil inscription inside the front cover reads "Oprah Patricia Maud Maynard from Mr. and Mrs. Smith, [unintelligible], Aug. 1949."

Over the years, my small collection of wordless books has been a growing source of amusement for many. They lead a double life with their undercover codex disguise and element of surprise. Some of these unconventional wordless books open to reveal a game or a container, while others may simply conceal a weapon or a keepsake. In the past, I have seen books disguised as cameras for spies, fashioned into fancy needlework boxes and biscuit tins, transformed into novelty radios, flasks,

and even pillows. Crass as it may seem, I've even seen examples of portable toilets made from stacks of fake books. No matter their disguises, these simple codex structures will continue to entertain and delight us as their undercover stories forever unfold.

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Jennifer Kennard is a member of the Book Club of Washington, in whose newsletter this piece first appeared. In addition to her small library of faux books, she also collects a variety of books with words and pictures in them. She lives in Seattle and occasionally writes about books, printing, design, and typography for her blog, *Letterology*. She also designs and illustrates books, and has just completed a fine press edition for the Book Club of Washington, entitled *Their Families* by Betty Bard MacDonald, author of *The Egg and I*.

# Middleton

William Hesterberg writes about his new book: what it's about, and how it came to pass

It was a published article by Robert H. Middleton on Victor Hammer and his American Uncial type that caught my attention as a possible subject for my postgraduate thesis. Unfortunately, Victor had recently passed away and Mrs. Hammer, while offering her assistance, also recommended Robert Middleton as someone who could be very helpful to me. I moved to Chicago in 1967, to find work, meet Mr. Middleton, and be closer to Lexington, Kentucky, to visit personally with Carolyn R. Hammer.

Katherine and Robert Middleton welcomed me and through them I was introduced to Iain Bain, the English historian and biographer of naturalist/engraver Thomas Bewick, who years later inspired my own first book on Bewick. Middleton graciously allowed me to print the book under the Cherryburn Press imprint. Several years later, following our marriage, Barbara and I became more socially involved with the Middletons, their family, and their many friends.

In 1981, we met Bruce and Margaret Beck over dinner at the Middletons. While I was aware of Bruce and his design work, we had never met until that evening. The results of that invitation developed into a long relationship and consequently prompted our eventual purchase of a neighbor's house behind the Becks. It became the first real home for the Hesterberg Press, where it lives and operates today. Our two families not only shared the back fence socially, but our presses were constantly sharing information, materials, and assistance. While Bruce and I had differing perspectives on design, type, and printing, our frequent discussions and "show and tells" were always stimulating.

Both of our families remained close to the Middletons through the end of their lives, and after Robert passed away in 1985, Katherine requested that Bruce, David Woodward, and I disperse the Cherryburn Press items and equipment. Woodward, a neighbor at the time, was cartographic specialist and curator of maps at the Newberry Library.

While I was privy to Bruce's ideas and plans for the Caxton Club book *RHM*, I had already begun to document the Cherryburn photographically. Because of my close relationship with the Middletons, I had felt a need to personally record this wonderful friendship that Barbara



The photograph of Hammer was taken by Martin Jesse and loaned to this writer by Carolyn Hammer for an article published in the *Encyclopedia of Library and Information Science*, 1975.  
 1. The three colour *Title Pages of A Dialogue On The Uncial*, finished in 1946, is shown above in the insert. The letter "G", cut in brass, was removed and inked separately, then replaced in the cut of the initial before printing. Shown with Wells College permission. (Photograph: the Newberry Library, Chicago)  
 2. Pictured above is Middleton's cloth covered box containing the Androsnappe 14 point punches which he had cut for Carolyn R. Hammer along with the "in" punch & Matrix. Years later, the box was graciously given to this writer by Carolyn R. Hammer. Not all punches are in order, or upright.

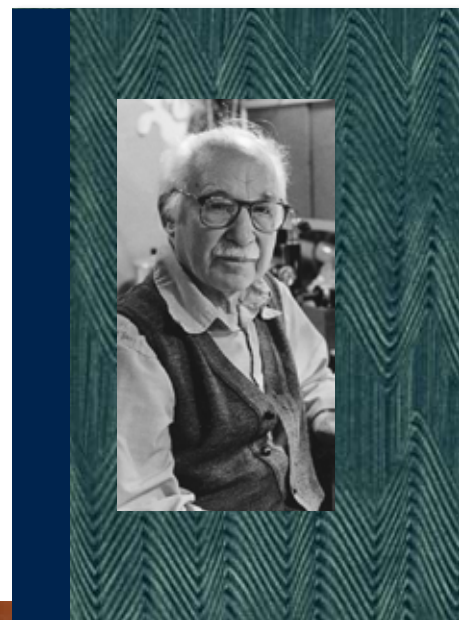


1. Pictured above is Middleton's third Bewick book with title page and folder #2, mounted spread with the drawing opposite the engraved tail piece. Insert: Quarter bound with cloth spine and Middleton's paste paper covered boards, paper printed label and matching slipcase. Designed by Albert Kner.  
 2. The photos of Cherryburn above, were taken by Jean James (Middleton's oldest daughter) after much restoration on Bewick's old home, pictured on the left. The original building is set up with period furniture and a kitchen as it might have appeared in Bewick's day as a young boy. The building on the right was built later by family members after TB had moved to Newcastle. It was built just in front of the old house, which then became the barn. The newer house now houses the main exhibits upstairs and the downstairs features the press room with printing demonstrations, a book store and tea room. Managed by the Bewick Society, the Cherryburn Museum is part of the National Trust.

and I had experienced over the years, which included my joining the Caxton Club in 1982. Additionally, the British connections that were important to both families needed to be included, along with my time downstairs at the Cherryburn.

My present book titled *Middleton* is the fruition of those years and offers insights into the delightful world of Robert and Katherine Middleton, upstairs and downstairs. It is a personal remembrance of the last 17 years of their lives and includes photographs in color and black and white. This has been a work in progress since 1982, with those first photos of the Cherryburn. While it has taken longer than expected, it has been an enjoyable, satisfying, and fond revisit.

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# Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

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



Harold Washington Library / 110 Years of the Chicago Defender

**Art Institute of Chicago**, 111 S. Michigan Avenue, Chicago, 312-443-3600: “A Picturesque Ideal: The Art of Landscape and Garden Design” (landscape and garden design through illustrated treatises, manuals, plans, and other printed materials from the Ryerson and Burnham Libraries), through May 18. “Burning the Night: Baroque to Contemporary Mezzotints from the Collection” (mezzotint prints, books with mezzotint illustrations, and other works on paper from the permanent collection from the 17th to the 20th centuries), through May 31. “Eldzier Cortor Coming Home: Recent Gifts to the Art Institute” (works by the Chicago printmaker and member of the Harlem Renaissance), through May 31. “Spreading Devotion: Japanese and European Religious Prints” (explores the rich printed traditions fostered by devotional practices in the East and West), through June 21.

**Chicago Botanic Garden, Lenhardt Library**, 1000 Lake Cook Road, Glencoe, 847-835-8202: “Keep Growing” (Chicago Horticultural Society’s 125th anniversary exhibition), through August 16.

**Chicago History Museum**, 1601 N. Clark Street, Chicago, 312-266-2077: “Railroaders: Jack Delano’s Homefront Photography” (the federal Office of War Information assigned photographer Jack Delano to take pictures of the nation’s railways during World War II), through June 10.

**Harold Washington Library Center**, 400 S. State Street, Chicago, 312-747-4300: “Journey to Empowerment: 110 Years of the Chicago Defender” (images and memorabilia that show the impact of journalism on the African American community), through June 28.

**Newberry Library**, 60 W. Walton Street, Chicago, 312-943-9090: “Ephemeral by Design: Organizing the Everyday” (highlights from an ongoing project to catalog nearly 30,000 items from the Newberry’s John M. Wing Foundation on the History of Printing), through June 3. “Chicago’s Great 20th-Century Bookman: The Newberry Career of James M. Wells” (memorial exhibit featuring Well’s contributions to the Newberry, including significant acquisitions), through June 3. “Katherine Mansfield and the Blooms-berries” (selection of her

letters and notebooks), through June 3.

**Northwestern University Library**, 1970 Campus Drive, Evanston, 847-491-7658: “Midwest Renaissance: Printed Books at Northwestern from Shakespeare’s Time” (exhibit showcases some of the interesting an unusual early printed works at the Charles Deering McCormick Library of Special Collections), through June 21.

**Oriental Institute of Chicago**, 1155 East 58th Street, Chicago, 773-702-9520: “A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo” (documents and artifacts from Old Cairo’s multi-cultural society, 7th to 12th centuries), through September 13.

**Pritzker Military Museum and Library**, 104 S. Michigan Ave., Chicago, 312-374-9333: “SEAL The Unspoken Sacrifice” (features photographs from Stephanie Freid-Perenchio and Jennifer Walton’s 2009 book and artifacts on loan from the Navy SEAL Museum), ongoing.

**University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery**, 1100 E. 57th Street, Chicago, 773-702-8705: “Closeted/Out in the Quadrangles: A History of LGBTQ Life at the University of Chicago” (examines the range of experiences lived by lesbian, gay, bisexual, transgender, and queer students and faculty on the University of Chicago campus), through June 12.

**University of Illinois at Chicago, Richard J. Daley Library Special Collections**, 801 S. Morgan, Chicago, 312-996-2742: “Visualizing Uncle Tom’s Cabin: Pictorial Interpretations of Harriet Beecher Stowe’s Novel” (representations of the characters and events in various editions of the book, film stills and posters, and other popular culture artifacts), through April 30.

**University of Illinois at Urbana-Champaign, Rare Book & Manuscript Library**, 346 Main Library, 1408 W. Gregory Drive, Urbana, 217-333-3777: “A Nation in Tears: 150 Years After Lincoln’s Death” (books, photographs, documents, and other artifacts related to the assassination of Abraham Lincoln and its aftermath), through May 4.

Send your listings to [lisa.pevtzow@sbcglobal.net](mailto:lisa.pevtzow@sbcglobal.net)

## And if you find yourself in New York City:

Pierpont Morgan favored Caxton over Gutenberg as a founder of printing and strove to acquire a premier collection of his work. The Morgan has the third largest collection of Caxtons in the world, preserved for their literary, linguistic, and historical significance. They’ll be on special display at the **Morgan Library** May 29 to Sept. 20.

*Newberry Library/ Ephemeral by Design*  
FRENCH CASINO MATCHBOOK.



# Caxtonians Collect: Larry Greenfield

Interviewed by Robert McCamant

I picked a good time to call Larry Greenfield to make an appointment for an interview. He happened to be home recovering from heart surgery. Otherwise I probably would have gotten his machine, because he's quite a busy man.

He started the conversation by interviewing me. He wanted to know where I came from, what I had done. From there, the conversation drifted to topics that interest him: he loves what happens at the intersection of different fields, say where science meets the humanities, or where religion impinges on sexuality. Eventually I picked out from references that he was somehow related to the University of Chicago Divinity School, and was able to get him started on his chronology.

He was his parents' only child, and they considered his arrival a great blessing after struggling through miscarriages and a still-birth. They expressed

their gratitude by being sure that the family attended a church where there was every opportunity for their son to receive a good grounding in religion – which just happened to be a Baptist one.

They sent him to Sioux Falls College (now the University of Sioux Falls), where he received a “half-baked” undergraduate education, but was given many opportunities to excel in everything from athletics to music to oratory. A new hire in the English department at the college from the University of Chicago quickly became Greenfield's mentor and urged him to apply to the university's Divinity School. He applied and was accepted and got married the week before; as newlyweds, he and his wife moved to Chicago. It was 1963.

He ended up earning three graduate degrees from UC Divinity. A bachelor of divinity (now called a “master of divinity”) filled in the gaps in his college experience: it required passing comprehensive exams in Bible studies, church history, theology, religion and art, ethics and

society, religion and personality, and the history of religions. He eventually earned his master's and PhD, and by this time had caught the eye of Joseph M. Kitagawa, dean of the school. They made a position for him where he was able to apply his organizational skills to being dean of students and his interest in

years, and the consortium held together as constituted for a total of nearly 30 years, but has now shed some of the components.

Next he took a position as interim pastor of the First Baptist Church of Ann Arbor, which also entailed overseeing the Baptist student ministry on the University of Michigan

campus. It was great fun, bringing the disparate population of Ann Arbor to share with one another, but an “interim” is not supposed to stay long, so he moved on.

A longer-term position as Vice President of the Park Ridge Center for Health, Faith and Ethics followed. The center was started to explore the ways in which Lutheran General Hospital of Park Ridge could affirm its religious background in its medical activity. “It was a brave effort. We had lots of good projects, including an elegant journal and some exciting programs. The Ford and Pew foundations sought us out to help with preparations for the 1994 International Conference on Population and Development in Cairo. The United States reversed its regressive policy on reproductive health

and women's economic development, but the Hyde Amendment blunted the progressive international components of the policies and so not much came of it.”

Greenfield is still working these days, as the Executive Minister of the American Baptist Churches of Metro Chicago. His Hyde Park apartment has two offices, one personal and one official, as well as a light-flooded room where he can hold meetings without leaving home.

Linda Naru '06 resides on the floor above, and that is how he came to join the Club. Though he has rooms and rooms full of books on shelves, and many cartons in storage as well, he had not thought of himself as a book collector. But she brought him to a meeting, and whom should he run into but “Skip” Landt '94, an old friend from the days when both were working at the University of Chicago. He joined the club in 2013. “Thinking and building libraries go together,” he said. “I love both.”

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photograph by Robert McCamant

religious topics through teaching theology and ministry studies.

The years at the Chicago divinity school, both as student and as faculty member, were formative ones for him. He loved Hyde Park life – the mixture of informality and intellectualism, the constant interchange between people in differing fields and cultures. Not to mention bookstores. “In those days there were bookstores all over Hyde Park. You could stop into a bookstore on your way home from a bar!” he exclaimed.

But he was recruited to be president of a divinity school in Rochester, New York. It had been formed from the combination of a number of schools, and even today bears the difficult name Colgate Rochester Crozer Divinity School. In his time there, it was further complicated by incorporating the nearby Catholic seminary. “It was the only theological school in upstate New York, so we ended up with students of just about every conceivable religious stripe.” He stayed ten



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## Bookmarks...

**Luncheon: Friday, May 8, Union League Club  
Dr. James Cornelius on Lincoln and Illinois –  
Materials from the “Only Known Copy Club”**

If your taste in documents runs to the rare, the May presentation is sure to delight. It features Lincoln and Illinois materials that positively drip with scarcity. Most are part of the exclusive “Only Known Copy Club.” Dr. James M. Cornelius, curator at the Abraham Lincoln Presidential Library & Museum in Springfield, will offer an engaging illustrated talk that draws from the deepest well of Lincolniana. Marking the sesquicentennial year of Lincoln’s triumph and tragedy, he will reveal unique pieces of printed matter from the collections at Springfield as well as at the University of Illinois in Urbana. The treasures will range in age from circa 1840 to 2014. Lincoln will be the focus, but other bits of Illinois history and Americana fit snugly into this generously illustrated presentation. Some of these surprises are exquisitely illustrated and/or bound; others may be plain to look at but offer fascinating backstories. The talk will also reveal some startling three-dimensional pieces. A few items won’t be members of that Only Known Copy Club, but are included for the sake of a rousing story or because they offer a cautionary tale for both dedicated collector and weekend attic snooper.

On May 8, the Caxton Club will be the Land of Lincoln.

*May luncheon: Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$32. Reservations suggested by noon Wednesday for Friday lunch.*

### Beyond May...

#### JUNE LUNCHEON

On June 12 you’ll be taken on a lavishly illustrated journey to the inner sanctum of the special collections at the Chicago Public Library. Caxtonian Glenn Humphreys, who serves as head of rare books and manuscripts in special collections, will reveal the origins, holdings, and unexpected treasures that lie within.

**Dinner and Annual Meeting: May 20, Union League Club  
Crystal Ball Room: Christopher de Hamel on  
Coella Lindsay Ricketts Materials at the Lilly Library**

Christopher de Hamel is a renowned medieval manuscript expert and Donnelly Fellow Librarian of the Parker Library, Corpus Christi College, Cambridge. Dr. de Hamel holds four doctorates, two earned at Oxford and Cambridge Universities, and two honorary degrees. He has written numerous books which have been translated into many languages. He has lectured on every continent except Antarctica. His presentation to the Caxton Club will feature Coella Lindsay Ricketts (1859-1941), a member of the Caxton Club, professional scribe and illustrator, who established The Scriptorium on South Dearborn in Chicago. A Newberry Library exhibition in 1888 changed Ricketts’ life, firing a passion to collect medieval manuscripts in voluminous amounts. This program will examine his collections, which now reside at the Lilly Library, Indiana University, Bloomington. Copies of *Gilding the Lilly*, Dr. de Hamel’s recent book featuring portions of the Ricketts collection, will be available for sale and signing.

Also, please note that this will be the Annual Meeting of the Club. We will elect a new executive committee as well as the class of 2018 for the Council (slate shown on page 2). Please plan to attend.

*May dinner: Union League Club, 65 W. Jackson Boulevard. This program will follow our new format: spirits at 5, program at 6 with dinner to follow. Drinks are \$5 - \$9, Dinner is \$48. Reservations are essential to attend either the program only or the program and dinner combination. For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org. Please reserve no later than May 15 at 5 pm.*

#### JUNE DINNER

On June 17, at the Union League, Arnold Hirshon, University Librarian at Case Western Reserve, will use the 150th anniversary of *Alice’s Adventures in Wonderland* to examine the visual expression of this classic story. He will show and discuss artists’ and illustrators’ many efforts to portray Alice’s story beyond John Tenniel’s iconic imagery. This dinner will follow our new format: social hour at 5, presentation at 6, and dinner to follow.