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Illustrating Dickens

Michael Gorman

I suppose that very few people now read the Victorian sporting (hunting, fishing, shooting) novels of R.S. Surtees. His books (all published anonymously originally) include *Jorrocks' Jaunts and Jollities* and *Mr Sponge's Sporting Tour*. The current neglect of his books is a pity because Surtees was a vivid writer and a splendidly comic and acute social observer. His book *Handley Cross* contains one of the best jokes in Victorian literature. Mr Jorrocks, "a great city grocer of the old school" and Cockney sportsman, had been drinking all one dark evening with his servant Pigg. He asks Pigg to check on the weather – "Look out of the winder, James, and see wot'un a night it is." The befuddled Pigg sticks his head into a cupboard, thinking it to be a window, and peers into its darkness before reporting to his master that the night is "hellish dark and smells of cheese." Jorrocks and the rest are antic types (reminiscent of those found in *The Pickwick Papers* but with a broader brush). Surtees has glorious fun with their speech, follies, and clothing and in describing their appearance. However, when the reader pictures the characters created by this gifted writer, it is inexorably colored by how they are depicted by an artist of genius – John Leech. Leech, of whom more later, is just one of the artists whose rendering of authors' creations lives in the mind and, on occasion, supplants the authors' descriptions of those creations. Before Walt Disney attempted to ruin the classic Winnie-the-Pooh stories with his grotesque cartoonish crudities, generations of children had loved not just the stories by A.A. Milne but equally the drawings of Pooh, Christopher Robin, and the rest created by E.H. Shepard. The *Alice* books have had many illustrators (see *Caxtonian*, November 2015), including the execrable Disney, but who has a mental picture of the Red Queen, the Cheshire Cat, or the Walrus and the Carpenter other than as depicted by the original illustrator – Sir John Tenniel? The collective image of Sherlock Holmes was forged by the Sidney Paget illustrations in the *Strand Magazine* as much as by the descriptions by Sir Arthur Conan Doyle. Sherlockians like the portrayals by Basil Rathbone and Jeremy Brett because they embody Paget's Holmes as much as Doyle's; and recoil from modern travesties with Holmes played by Robert Downey Jr.

We live in an age saturated, nay bombarded, with recorded sound and with visual images, still and moving, of all kinds. It has been argued that we may be approaching a post literate society in which communication is primarily visual and aural and the reading and writing of lengthy texts is the province of a few faddists and eccentrics – a new dark age with no Irish monks to rescue civilisation.[1] We may well have to ask the questions posed by B.W. Powe: "What happens to the reader, the writer, and the book in the post-literacy environment? What happens to thinking, resistance, and dissent when the ground becomes wordless, electric, and musical?"[2] This piece

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An illustration by John Leech for R.S. Surtees's Mr Sponge's Sporting Tour.

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ILLUSTRATING DICKENS, from page 1

is about a distant time in which sublime texts were married to superb illustrations, each, to a greater or lesser extent, influencing and magnifying the other.

Robert Seymour

On the 20th of April, 1836, in the year before Victoria began her long reign, Robert Seymour, then aged 38, took a fowling piece (a sporting gun), went behind a summer house in the garden of his house in Liverpool Road, Islington, and shot himself. Seymour, one of the most gifted illustrators of his day, was in the grip of delusions and depression. His death is all the more tragic because he had played a pivotal role in the beginning of the flowering of the genius of Charles Dickens. He was not the first illustrator of Dickens' books (that honor belongs to George Cruikshank, the illustrator of the great man's first published volume – *Sketches by Boz*) but without him, in the words of Arthur Waugh, "there would have been no '*Pickwick Papers;*' and, if there had been no '*Pickwick,*' who shall say whither 'Boz's' restless, adventurous spirit would have drifted?"[3]

Seymour illustration from the title page of The Pickwick Papers.

Dickens' first "Sketch by Boz" was published in the *Monthly Magazine* in January 1834. He was 21 years old. The pseudonym "Boz" was from the childish pronunciation of "Moses" – a family nickname (and presumably then pronounced "bows" – as in buttons and bows – though invariably pronounced to rhyme with "Oz" today). He was known to his friends as "the Inimitable Boz," and later in life simply as "the Inimitable." The young author, employed as a parliamentary reporter, wrote many more of these lively sketches of London life in the next two years, but was far from famous before *Pickwick*.

Robert Seymour (1798-1836) was a well-known illustrator in the then very popular genre of sporting (hunting, shooting, fishing) prints. The publishing house Chapman & Hall, founded in 1834 by Edward Chapman and William Hall, had achieved an early success with a Christmas book called *Squib Annual*, which contained some of Seymour's sporting prints together with texts of little literary merit and some insufferable facetiousness. William Hall, a brisk man of business, sought to capitalize on the success of the *Annual* with another publication featuring Seymour's art. Seymour wanted a coherent text and proposed that an author be hired to supply it. His first idea was for the volume to show in words and pictures the escapades and misadventures of a club of sporting gentlemen to be called the Nimrod Club.[4] Hall surveyed the field and suggested that they hire Dickens for the task.

Dickens' *Sketches* had the popular appeal and contemporary humor that suited the taste of the public. Originally published in periodicals such as *The Morning Chronicle, The Carlton Chronicle,* and *Bell's Life in London,* they were about to appear in book form. (The *Sketches,* "Illustrative of every-day life and every-day people," were published by John Macrone in two "series" in February and August 1836.) From the outset, it was clear that Dickens, who was to be the author of the proposed text, had aims very different and more ambitious aims than those of the original proposals by the publisher and Robert Seymour. Dickens, a thoroughgoing Londoner, was no sporting man. Moreover, he was interested in portraying English life and customs in a way that transcended the buffoonery of hapless sportsmen. His wider concept prevailed and his genius took the vestigial and banal idea of the Nimrod Club and transmuted it into the transcendence of Pickwick and his companions.

It was agreed that the publication would consist of monthly installments of 16 pages of text accompanied by four plates by Seymour. The work began on those lines. One incident shows clearly that it was the author, not the illustrator, who was in the

Though rejected for illustration of The Pickwick Papers, *R.W. Buss painted the portrait* Dickens' Dream *which became famous after the author's death.*

driver's seat. Seymour submitted a sketch of Pickwick for the first monthly installment that showed the hero as "a tall, thin, meagre man." Dickens saw that this would not do and insisted, with the support of the publishers, that Pickwick must be both substantial and cheery. In the words of Chapman "good humour and flesh are inseparable." They agreed that the model would be one John Foster, a corpulent man who wore old-fashioned clothes such as gaiters, drab tights, and a low-crowned broad-brimmed hat. Seymour was sent to Richmond, Middlesex, to sketch him and the result was the enduring image of Pickwick addressing his club, the best thing that Seymour did. On March 31st, 1836, the first number of *Pickwick* went on sale. Two days later, Dickens married Catherine Hogarth. He was soon back at work. The correspondence between the author and illustrator shows differences of opinion about the illustrations for the second number. The two had never met and, though Dickens expressed himself forcefully, there was no apparent ill-will between the two. They met for the first and last time on Sunday 18th April, 1836, reached agreement on all points, and Seymour left to redo the illustrations, reportedly on good terms with the author. Two days later, and for reasons that remain obscure, Seymour killed himself.

Twenty years later, Seymour's widow wrote a long, rambling pamphlet (set in type but not published) alleging that Dickens had stolen all the ideas in *Pickwick* from her late husband and that he, Seymour, was the true begetter. This canard, which has been dismissed by subsequent scholars, has, apparently, been resurrected in a contemporary novel.[5] In the admirably temperate words of Arthur Waugh, the allegations by Jane Seymour are "at variance with the well-established facts."[6]

Hablôt K. Browne (Phiz)

After the tragedy, the second number of *Pickwick* was a plate short. For that plate and illustrations for the third number, the publishers turned to R.W. Buss (1804-1875), a popular painter and illustrator of the time, but someone who was inexperienced at steel engraving. His illustrations were rejected by Dickens and the publishers. This had a very bad effect on Buss, then in his 30s. He destroyed all the work that he had done on *Pickwick* and could not bear to have it mentioned in his hearing. Despite all this, it was Buss who painted the famous portrait *Dickens' dream,* after the great man's death.

It became known in the small literary and artistic circles of the day that an illustrator was wanted for *Pickwick*. Among those submitting sketches were John Leech and the novelist and accomplished illustrator William Makepeace Thackeray. Many years later, Thackeray described the rejection of his illustrations as "Mr Pickwick's happy escape." Finally, they settled on one Hablôt Knight Browne (1815-1882), then only 20 years old. Browne, who chose the nickname "Phiz" because it harmonized with "Boz," went on to have a mostly happy and fruitful collaboration with Dickens. In the words of G.K. Chesterton: "No other illustrator ever created the true Dickens characters with the precise and correct quantum of exaggeration. No other illustrator ever breathed the true Dickens atmosphere in which the clerks are clerks and at the same time elves."[7] He was the descendant of French Huguenots and "a quiet, unassuming, almost painfully shy man who hated

See ILLUSTRATING DICKENS, *page 4*

Hablôt K. Browne (Phiz) created the Pickwick *illustrations.*

George Cruickshank

ILLUSTRATING DICKENS, from page 3

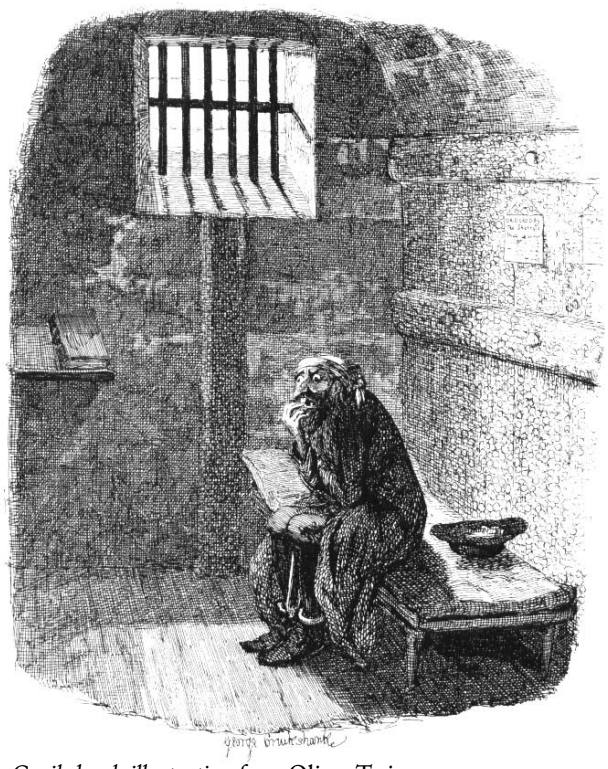
going out 'in company' and to the end of his life remained something of a loner; a man who was content with his lot in life and performed it satisfactorily." [8] Peter Ackroyd suggests that not only did Browne complement Dickens' "vivacious and gregarious temperament," but also that Dickens saw him as a man who had admirable qualities that he knew were absent in himself.

It was not until the fourth number of *Pickwick* that the fortunes of the serial and of Dickens turned. His description of the meeting between the Pickwickians and Sam Weller and the depiction of that meeting by Phiz caught the attention of the reading public. The initial interest in *Pickwick* had subsided and sales were lagging; then the Inimitable Boz created one of the most memorable characters of English literature and Phiz transmuted him into visual form. During July 1836 (three months after the first number) the public interest soared, orders for back numbers came in, and the sales of *Pickwick* rose to an unprecedented 40,000 copies a number. It was the point at which the long love-affair between Dickens and the English reading public began but also the beginning of the interaction between author and artist that enriches his writings to this day. That enrichment came from his work with Phiz (above all) but also from the other artists with whom Dickens worked.

George Cruikshank

Though George Cruikshank (1792-1878) only illustrated two of Dickens' books, he is most frequently thought of as *the* illustrator of the Inimitable's works. Many have thought that he and Phiz are one and the same. This is partly because Cruikshank was older and more established than Dickens' other illustrators (he was known as "the Modern Hogarth"); partly because his were the first visual representations of Dickens' characters; and partly because of the nature of his art. Chesterton wrote that "His drawings have a dark strength; yet he does not always draw morbidly, he draws meanly. There was about Cruikshank's art a kind of cramped energy that is almost the definition of a criminal mind." It is curious to note that Cruikshank is described as having a hooked nose, a hard mouth, and fierce whiskers – the classic appearance of a stage villain. Though a kindly and friendly man, he was known for combative argument and as given to dramatic exaggeration. Add to those qualities his extensive knowledge of London's underworld, and it becomes obvious that he was well suited to illustrate the *Sketches* and *Oliver Twist* – the novel that followed *Pickwick* – both of which are full of eccentric and criminal types. Cruikshank took pleasure in introducing caricatures of himself and his friends into his illustrations. For example, his illustration of Boz's Sketch called "Public Dinners" shows someone who is unmistakably Dickens as the second from the left and the black-haired man shepherding the children on the right is none other than Cruikshank himself. Cruikshank created enduring images of Bill Sykes, the Artful Dodger, Fagin, Bumble the Beadle, and the other characters of *Oliver Twist*. Anyone doubting that need only look at Alec Guinness's portrayal of Fagin and Francis L. Sullivan's of Bumble in the 1948 David Lean film of the novel – they were Cruikshank's portraits brought to life. Though their collaboration ended amicably, it is sad to note that, yet again, an artist sought to claim credit for the story and text of Dickens' novel.

Cruikshank illustration from Sketches by Boz.



Cruikshank illustration from Oliver Twist.

At the time of the claims, Cruikshank was an old man and Dickens was dead, but it is an unhappy coda to a fruitful collaboration and many years of friendship.

Dickens worked, almost incredibly, on the sunny story of *Pickwick* and the dark story and sometimes savage political commentary of *Oliver Twist* simultaneously – a remarkable demonstration of his multifaceted genius

Cruikshank included caricatures of Dickens and himself in this illustration for a Boz sketch.

and his indefatigability. He was finishing the last numbers of the first while publishing the second in installments in *Bentley's Miscellany*; all this while corresponding with Phiz and Cruikshank about their illustrations in copious detail. His next project was *Nicholas Nickleby*. His professional association with Cruikshank being at an end, he and his publishers turned to Phiz for the plates for the new novel. They achieved a remarkable level of understanding and mutual reinforcement. It is in this novel that something began to be criticized in both author and artist – a tendency toward exaggeration, melodrama, and,

Charles Dickens as painted by Daniel Maclise.

Mrs. Squeers, by Phiz.

at times, grotesquery was manifest to some readers. Sir Adolphus Ward wrote that Phiz's illustrations tended to "intensify the author's unreality."[9] The plot of the novel is melodramatic and the theatrical effects are heightened by Phiz's portrayals of the likes of Mrs Squeers and the unfortunate inmates of the school to whom she administers brimstone. They look more like goblins than human children.

Daniel Maclise

Nickleby is also associated with another artist. The book was a great success. In October 1839, Chapman & Hall gave a dinner to celebrate. Many literary and artistic eminences were there, and hung behind the chairman's seat was Daniel Maclise's portrait of the Inimitable. That portrait has been the frontispiece for almost all editions of *Nicholas Nickleby* and is known as "the Nickleby Portrait." Maclise (1806-1870) was an Irishman, born in Cork, who had a long and successful career in London. He was a Royal Academician, famous for his portraits and in later life monumental paintings of historical and mythical scenes. He also did engravings for books, including *The Cricket on the Hearth, The Battle of Life*, and *The Chimes*, three of Dickens' five "Christmas books." He and Dickens became lifelong friends. For example, for some time they belonged to an informal group called "the Portwiners" that met in the artist George Cattermole's studio to drink their postdinner port and talk of many things in front of a blazing log. The group included the novelists Bulwer-Lytton and Thackeray, the artist Landseer, and actor/manager William Macready. Maclise died in late April

Maclise illustration for The Battle of Life.

1870, only a month or so before the death of his friend the Inimitable. Dickens spoke at the Royal Academy memorial dinner for Maclise in May. He called him "the gentlest and most modest of men, the freshest as to his generous appreciation of young aspirants, and the frankest and largest hearted as to his peers." No artist, he said, "ever went to his rest leaving a golden memory more pure from dross, or having devoted himself with a truer chivalry to the art goddess whom he worshipped."[10]

George Cattermole

Cattermole (1800-1868) was a painter of some distinction who started out as a draftsman, became adept at watercolors, and then created many oil paintings, chiefly of medieval and romantic themes. One of his paintings won a gold medal at the 1855 Universal Exposition in Paris. He was also an engraver, much in demand by publishers for landscape and architectural scenes and for historical illustrations for, among others, Walter Scott's *Waverley* novels. The *Dictionary of National Biography* called Cattermole "the greatest representative, if not the founder, in England, of the art that sought its motives in the restoration of bygone times, their manners and customs, their architecture and costumes, their chivalrous and religious sentiment, complete." His historical and architectural artistic bent was of crucial importance to the illustrations he provided for Dickens.

Pickwick, Oliver Twist, and *Nicholas Nickleby* had made Dickens famous throughout

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the land. In April 1840, he embarked upon an entirely new venture that, though it failed, gave birth to yet more success. The Inimitable's concept of *Master Humphrey's Clock* was of a weekly that told of "an old file" whose most cherished possession was his "cheerful, companionable clock" (a long-case or "grandfather" clock). The idea was that his old friends would visit him to read manuscripts that they had previously deposited in the clock case. This labored concept defied even Dickens' energy and creativity. Initial sales were high but soon dropped off when the reading public realised that there would be no continuous story. The first numbers of *Clock* dealt with a tale of the mythical giants Gog and Magog; an Elizabethan story of a "bold young prentice;" and a tale of King Charles II. Small wonder that Dickens thought of inviting Cattermole, famous for his "costume" illustrations, to work on the publication along with Phiz. The extent of the appreciation that the author felt for Cattermole is shown in a letter to the artist in January 1841: "I have deeply felt your hearty and most invaluable co-operation in the beautiful illustrations for the last story, that I look at them with a pleasure I cannot describe to you in words … this is the very first time any designs for what I have written have touched and moved me …"

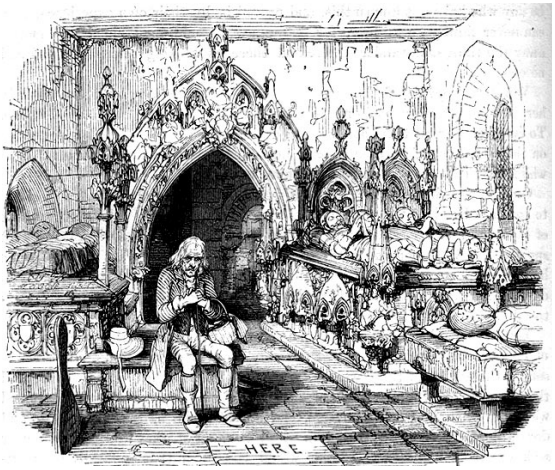
Cattermole's "Master Humphrey's Room Deserted."

The central conceit of the *Clock* began to fray with the fourth number in which Dickens embarked on the story that was to become *The Old Curiosity Shop* and Master Humphrey faded from view (though he made a reappearance in a jarring and inartistic way at the end of the novel, revealing himself to be the younger brother of Little Nell's grandfather). Master Humphrey introduced the next novel – *Barnaby Rudge* – then faded away again, and was finally put to rest in November 1841. Dickens instructed Cattermole to devise "…a subject representing Master Humphrey's Clock as stopped; his chair by the fireplace empty; his crutch against the wall; his slippers on the cold hearth; his hat upon the chair-back; the MSS of "Barnaby" and "The Old Curiosity Shop" heaped upon the table; and the flowers you introduced in the first subject all withered and dead? Master Humphrey being supposed to be no more." Millions, including the Inimitable, wept at the death of Little Nell. There can be few who shed a tear for Master Humphrey. Though Phiz contributed more illustrations (157) than Cattermole (39) to the *Clock* and the two novels, it is the latter who has left us with the most enduring images from those works.

Cattermole's depiction of the Maypole, an inn in Barnaby Rudge.

A Cattermole illustration for "The Old Curiosity Shop."

The deathbed and place of interment of Little Nell.



John Leech

Early in October 1843, Dickens, on a visit to Manchester, was hurrying through that city's busy streets when the idea came to him of " 'throwing himself on the feeling of the people' in a short story, *A Christmas Carol*. The first of his [five] famous Christmas moralities, it is possibly the most read of all his works."[11] Depressed after the commercial failure of *Martin Chuzzlewit*, he resolved to use the story to banish his own melancholy and also to carry the true spirit of Christmas to every family in the country. He said that the plot came to him "complete in a moment." He worked on it all day, "never leaving home until the owls came out," and completed the book by the second week of November. Dickens was determined to control all aspects of his latest brainchild and produced it at his own expense, commissioning his friend John Leech, then 26, to produce four color plates for the *Carol*.

John Leech (1817-1864) was a prolific engraver, etcher, and lithographer whose caricatures and comic and political illustrations were made famous in his many (more than 3000) contributions to *Punch*, the leading satirical and comic magazine of the

John Leech drew Marley's ghost.

age. He and *Alice*'s artist John Tenniel created the archetypal figure of John Bull, the epitome of Victorian Britishness with his Union Jack waistcoat and a bulldog at his heel for that magazine. John Ruskin wrote that Leech's illustrations for *Punch* were "the finest definition and natural history of the classes of our society."[12]

Leech's four plates for *A Christmas Carol* depicted the party at Mr Fezziwig's in Scrooge's youth (the frontispiece); Scrooge and Marley's ghost; the Ghost of Christmas Present; and the Ghost of Christmas Yet to Come. Adolphus Ward described him as the "most" congenial of the pictorial interpreters of Dickens in his brightest and freshest humour."[13] Again the power of these images can be seen in the influence they had on the depictions of those characters in the best of all the many films of *A Christmas Carol* – the 1951 production starring Alastair Sim as Ebenezer Scrooge.

It transpired that Dickens' reach exceeded his grasp in bearing the cost of *Carol*. The costs of production, including the handcoloring of Leech's plates, meant that the book, though wildly popular, yielded Dickens only very small profits. This disappointment led to a rupture between Dickens and his publishers – Chapman & Hall. Though he was contractually obliged to deliver the second Christmas book – *The Chimes* – to them, the remaining three – *The Cricket on the Hearth, The Battle of Life*, and *The Haunted Man* – went to his new publishers, Bradbury & Evans. This rift lasted for 15 years, after which Dickens returned to Chapman & Hall for what remained of his life.

The four lesser Christmas books were illustrated by a number of artists, each of whom contributed relatively few works. Leech contributed to the books, as did Daniel Maclise (the title pages for *The Chimes* and *The Battle of Life*); Sir John Tenniel (the titles for *The Haunted Man*); Richard Doyle, a *Punch* artist (a few vignettes); Sir Edwin Landseer, the eminent painter of animals (a drawing of Boxer, a dog, in *The Cricket on the Hearth*); Frank Stone (portrait of Milly in *The Haunted Man*); and Dickens' longtime friend the Royal Academician Clarkson Stanfield (1793-1867).

A Marcus Stone illustration for Great Expectations.

Though Dickens changed publishers he retained his most constant illustrator. His next three novels were published by Bradbury & Evans and illustrated by Phiz. They were *Dombey and Son* (1848); *The Personal History of David Copperfield* (1850), in the opinion of many the pinnacle of both the author's and the artist's careers; and *Bleak House* (1853). Despite their long association, there were rifts between Dickens and Browne. The author, lacking the joyous energy of his youth and never the easiest person in the world to work with, increasingly complained about the illustrations and grew ever more exacting in his demands. (Perhaps we might excuse the temperament of a man, no matter how energetic and creative, who produced two great novels and a masterpiece – in deadline driven installments – in a scant five years. There are many famous authors who do not achieve as much in a lifetime.) These strains were exacerbated by two developments. The first was a development by Phiz of a technique known as "dark plates," a method of machine printing the steels that imparted a brooding atmosphere to the illustrations. The technique, to be fair to Phiz, mirrored the dark atmosphere of a book like *Bleak House*. Though Phiz had experimented with dark plates in *Dombey*, they were used most often in *Bleak House* (which contained ten dark plates). He also used them in *Little Dorrit* (1857) and *A Tale of Two Cities* (1859), the novel that maked Dickens return to Chapman & Hall. The second cause of strain between Dickens and Phiz was that the heightened atmospheric nature of the illustrations, which tended to minimize the characters in settings, was, in fact (though not, apparently, to the Inimitable) a function of the increasingly melodramatic and stagey nature of the novels themselves. Compare the sunny vivacity and character of the personae in Phiz's youthful illustration of Weller and Pickwick to the angst of the "lonely figure" in *Bleak House* dwarfed and dominated by the somber landscape some 23 years later. If anything, Phiz was too faithful to the nature and spirit of these later novels. Though Dickens never acknowledged it, his old joie de vivre and humane vision of human life had given way to the greasepaint and improbabilities of the stage. He saw that in Phiz's illustrations but did not see the artistic failure in himself. In the words of Arthur Waugh, "just as he had sought comfort at home in freedom from the shackles of matrimony, so, in the partnership of literature, he stood in need of a new alliance to deliver him from the bondage of himself."[14] Browne was justifiably wounded by this rejection, especially as Dickens (in another marital echo) chose a much younger artist to illustrate his next book. Browne retired into rural seclusion

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ILLUSTRATING DICKENS, from page 7

with a small pension from the Royal Academy, and despite his struggles with illness, lived 12 years longer than the Inimitable.

The "Podsnappery" scene from Our Mutual Friend, *illustrated by Stone.*

Marcus Stone

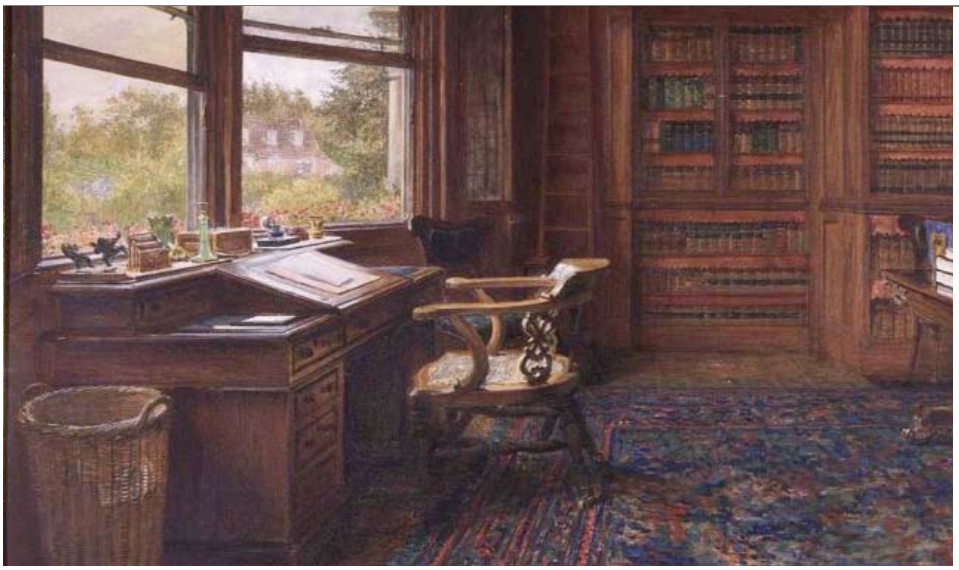
The artist Frank Stone was for many years, an intimate friend of the Inimitable Dickens. The two travelled to France together and knew each other's families. Stone was a member of Dickens' troupe of amateur actors. When Stone died in November 1859, his son Marcus (1840-1921), also an artist, was in urgent need of employment and applied to Dickens for help. Dickens wrote to the publisher Longman, describing the younger Stone as "an admirable draughtsman" with a "most dexterous hand" and "a capital power of observation." There is no record of their giving Stone work, but Dickens soon made that unnecessary by offering the young artist the work of illustrating the book version of *Great Expectations* – then appearing without illustrations in Dickens' magazine *All The Year Round*. The book appeared in three volumes early in 1861 and later that year in a single volume with eight illustrations by Marcus Stone. The contrast between Stone's illustrations and Phiz's could not have been more marked. Steel engravings had fallen out of fashion and Stone used a freer style of illustration made possible by engraving on wood. This freer style was given full rein in his 40 illustrations for the monthly serialization of *Our Mutual Friend* (the Inimitable's last completed novel) and for its two-volume publication in 1865. Moreover, Stone's illustrations were far more naturalistic and far less grotesque and melodramatic than those by Phiz. The darkness, melodrama, and atmosphere of Phiz's "dark plates" had given way to airiness, naturalism, and light. Something had been lost, however, and, to quote Waugh again, "the old 'elfin' enchantment is gone." Stone provided faithful if not vivid illustrations of scenes that verged on photographic realism. Tastes may differ but it seems undeniable that the magic of the collaboration between author and artist was no more. It is true that Dickens had aged and that the technology had changed, but more dispositive is that the raffish pre-Victorian days had given way to the certainties and pieties of High Victorianism, and popular taste had changed with the times.

Dickens, though he carried on strenuous rounds of editing, readings, amateur theatricals, and travel, was old before his time. His iron will and tremendous energy drove him forward but unfortunately he was a very ill, a man of waning powers. He had no time, and perhaps no inclination, to write books after *Our Mutual Friend*. To put it simply, there was no work for Stone to do. In addition, Stone had ambitions to paint in oils and embarked on a series of sentimental story paintings to be exhibited at the Royal Academy's annual shows to popular acclaim. They were, in Waugh's words, "always the same – the handsome, elegant eighteenth century figures under the sheltering shade of dappled foliage, everything of the period, everything competent, everything blameless in appeal …" Marcus Stone, RA, outlived the Inimitable by more than half a century but the days in which he consorted and worked with Charles Dickens were "unforgettable, unforgotten."

Luke Fildes

In the middle of 1869, Dickens, who was in fact a dying man, was told by his doctors to take a rest. Characteristically, he decided to embark on a new novel, this time of crime and mystery, in which he was probably influenced by the successes in that genre of his close friend Wilkie Collins. The idea was for *The Mystery of Edwin Drood* to consist of 12 monthly numbers. He completed the first in October 1869 and, buoyed by its favorable reception when he read it to his old friend John Forster, began to consider who might illustrate it. His first choice was his son-in-law, Charles Alston Collins (Wilkie Collins's brother). Though Collins produced a "very charming design" for the front cover, his health was not equal to the task and he had to reject Dickens' offer. The eminent pre-Raphaelite painter Sir John Everett Millais strongly recommended a young artist named Luke Fildes (1843-1927). Sir Samuel Luke Fildes, as he was to become, was then a socially conscious young illustrator. One of his illustrations (of homeless and hungry people done for *The Graphic* in 1869) impressed Millais greatly and was the proximate cause of his recommenda-

Fildes pictured Drood under the trees.



Fildes watercolor The Empty Chair *was of Dickens's office the day after he died.*

tion to Dickens. The Inimitable asked Fildes to provide specimens of his work and was so impressed, in particular by his rendering of David Copperfield, that he not only hired Fildes for *Drood*, but also requested Chapman & Hall to hire Fildes's own chosen wood engraver (one C. Roberts). Fildes produced 14 designs with which Dickens was very pleased. This could have been the most fruitful collaboration since the glory days of Boz and Phiz, but the Grim Reaper intervened. Dickens died on the 9th of June 1870 leaving *Drood* incomplete. When the incomplete novel was published by Chapman & Hall later that year, it bore 12 illustrations by "S.L. Fildes." There were 17 plates in all, the 12 that appeared in the bound volume, a title page, a portrait, and three plates created by Fildes after Dickens' death.

There are two final notes on this matter. Fildes had left London for Dickens' house – Gadshill, in Higham, Kent – that morning, before the news of the death had reached the capital. When he arrived he went into the library, just as Dickens had left it the day before. The mourning Fildes drew the scene and from it created a poignant watercolor entitled *The Empty Chair*. Since *Drood* was unfinished with its mystery unsolved and Dickens had left no notes and was said not to have confided the plot to anyone, speculation was rife and has continued unabated. Many have attempted a finished version of the novel (one "by the spirit of Charles Dickens as communicated through a medium" was published in Brattleboro, Vermont, in 1873) and many essays have been written on the topic. Because Fildes added three plates, some speculated that he was privy to the secret, and he was badgered for answers until the end of his long life. Curiously, Fildes, who always denied knowing the secret, wrote a letter to the London *Times* in October 1905 stating that he had asked Dickens why the character Jasper's black neckerchief was so long. He reports that Dickens replied, "It is necessary because Jasper strangles Edwin Drood with it."[15]

Nearly a century and a half after the Inimitable's death, his books are all in print and have been translated into almost all languages; they have been the basis of innumerable plays, films, and radio and television adaptations (for all I know there may be Dickens video games); they have spawned a huge and growing scholarly and academic industry; and are as much a delight to read today as they have ever been. Small wonder that his vivid characters and complex stories have attracted many artists seeking to represent his visions graphically. However, only a few artists, those described above, worked with the great man himself and only the illustrations that resulted from that collaboration are those that have been touched by his genius.

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Author's note: I am greatly indebted to the work by Arthur Waugh (Evelyn's father) published by Nonesuch in 1937 (see endnote 3). I also drew on a number of print and online reference sources and the books cited in the endnotes. Those wishing to read a comprehensive treatise on the topic should consult: Cohen, Jane R. Charles Dickens and His Original Illustrators. *Columbus: Ohio State University Press, 1980.*

Illustrations have been retrieved by the author and editor from public-domain online sources.

NOTES

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[2] Powe, B.W. *The Solitary Outlaw.* Toronto: Somerville, 1996.
[3] Waugh, Arthur. "Dickens and his illustrators," in *The Nonesuch Dickens: Retrospectus and Prospectus.* Bloomsbury: Nonesuch Press, 1937. pages 9-52.
[4] "Nimrod, a mighty hunter before the Lord." Bible. Genesis, 10:9.
[5] Jarvis, Stephen. *Death and Mr Pickwick.* Farrar, Strauss, & Giroux, 2015.
[6] Waugh. op. cit.
[7] Chesterton G.K. *Charles Dickens.* London: Methuen, 1906..
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[9] Ward, Sir Adolphus. *Dickens.* London: Macmillan, 1882 (*English Men of Letters*, no. 22)
[10] Forster, John. *The Life of Charles Dickens.* New York: Doubleday, Doran, 1928.
[11] Pope-Hennessy, Una. *Charles Dickens.* London: Chatto & Windus, 1945.
[12] Ruskin, John. *Arrows of the Chace: Being a Collection of Scattered Letters Published Chiefly in the Daily Newspapers, 1840-1880.* Boston: Dana Estes, 1880, vol. 1, p. 112.
[13] Ward. op. cit.
[14] Waugh. op. cit.
[15] Johnson, Edgar. *Charles Dickens, his tragedy and triumph.* New York: Scribner, 1952. vol. 2, p. 1-119.

We are sad to note the passing of

Rhoda Hertzberg Clark '79

who died on December 12, 2015.

A remembrance will

be published in a future issue.

We are sad to note the passing of

Brian Duff '06

who died on February 27.

A remembrance

will be published in a future issue.

We are sad to note the passing of

Norma Rubovitz '94

who died on March 16.

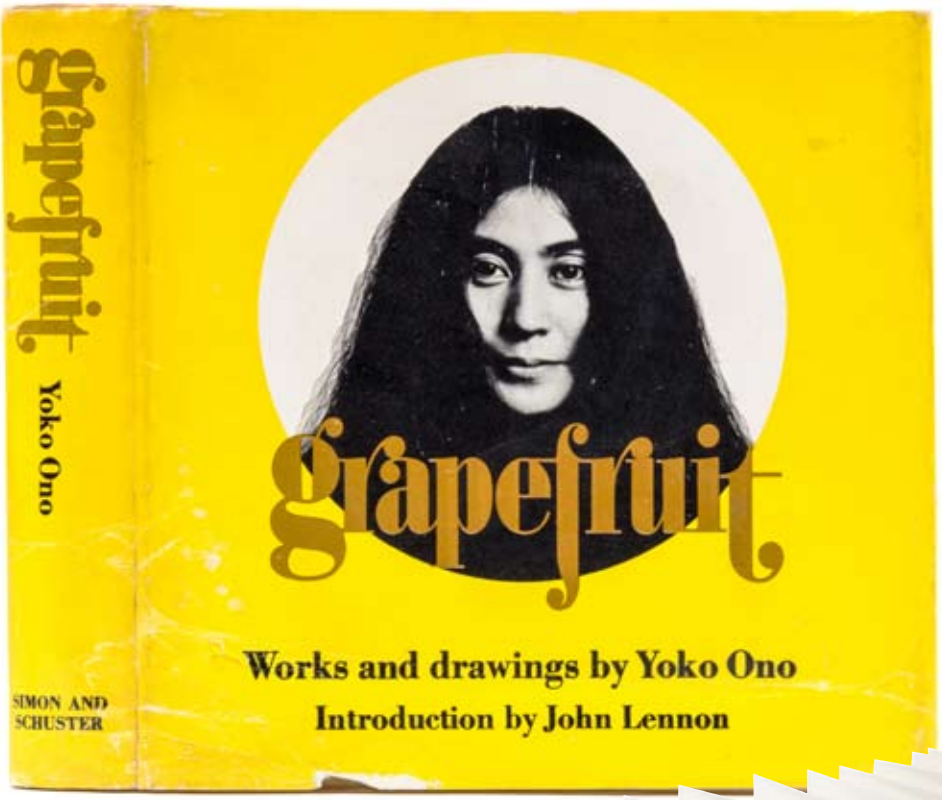
A remembrance

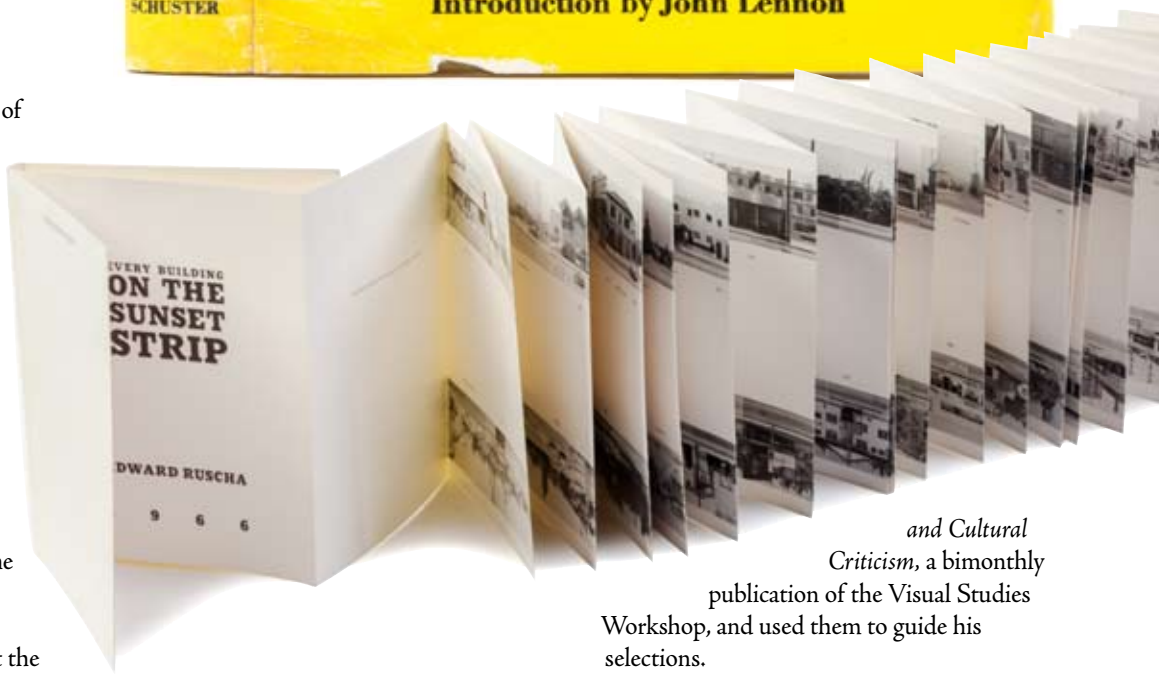
will be published in a future issue.

Buzz Spector tells why he bought his books

Talking to the noted book artist as he prepares to pare his collection

Martha Chiplis





Franklin "Buzz" Spector's collection of artists' books will be part of the May 5 fine books and manuscripts auction at Leslie Hindman Auctioneers. Spector is a professor of art in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. He is an internationally recognized artist and critical writer, and works in a wide range of mediums including sculpture, photography, printmaking, book arts, and installation. His work makes frequent use of the book, both as subject and as object, and is concerned with the relationships among public history, individual memory, and perception.

Early in his career, Spector taught at the School of the Art Institute of Chicago (SAIC) where I was his student. He greatly influenced me and many others with his enthusiasm and knowledge of artists' books. Buzz brought the books he collected to class, let his students touch them, read them, experience them. In the summer of 1986 he led an epic study trip to the east coast where we students stayed at New York's Chelsea Hotel and visited Printed Matter, the Visual Studies Workshop, and best of all, the studios of book artists, including Keith Smith, Scott McCarney, Esther Smith, and Dikko Faust.

I talked to Buzz recently about his collection of artists' books, and how it began:

As he explained, it started in 1968 when he was an undergraduate at Southern Illinois University and traveled to SAIC for a class. Sonia Landy Sheridan, artist in residence at 3M, who experimented with various imaging systems, especially color reprography, taught the students to make postcards. This was his pivotal introduction to both mail art and artists' books.

He subsequently bought his first artists' book, Ed Ruscha's *Twentysix Gasoline Stations*, for $3 plus postage.

He looked for artists' books in museum stores; the Art Institute of Chicago and the Museum of Contemporary Art each carried a small selection. He read reviews of artists' books in *Afterimage: The Journal of Media Arts and Cultural Criticism*, a bimonthly publication of the Visual Studies Workshop, and used them to guide his selections.

As a student at the University of Chicago (MFA 1978), he founded *WhiteWalls*, a periodical that began as a publication for artists working with language. Artists began sending him their books in the hope that they'd be mentioned. He purposefully collected artists' books from outside the United States in an effort to correct the unbalanced focus of the field on Americans. Most notably he collected books from France, where he taught for a while. "I always bought books I liked," he said.

As he recognized that he was forming a collection, he bought a few dozen books for investment purposes–second copies of books he already owned. These second copies, never handled by students or others, remain in pris-

At left: *Yoko Ono*, Grapefruit; *an Ed Ruscha book*, On the Sunset Strip. At right: *Richard Prince*, Menthol Pictures; *and Robert Heinecken* He:/She.

tine condition.

The May auction will largely focus on the art of the book, from early fine bindings to important livres des artistes, said Mary Kohnke, Caxtonian and LHA Director of Consignments. The contemporary artists' books from Spector's collection, most notably those highlighting the Dada and Fluxus movements, round out the auction, bringing it up to the present day.

A number of the artists' books in the auction have never been sold at auction before; for example, the work of the late Stephanie Ognar, whom Spector met when she was a graduate student. Ognar's 12 flip books *Wink, Kiss, Berry, Bath, Glance, Bed, Coat, Yawn, Flash, Spit, Smoke*, and *Stare* – capture intimate moments: a blink of an eye, a mouth eating a strawberry. Buzz and his associate considered them "perfect" as books. They were also reviewed by an admiring Fred Camper in a 1999 *Chicago Reader*.

Buzz commented on some of the landmark book artists he has collected; the titles that follow are the specific works that will be in the Hindman auction:

Marcel Broodthaers, *A Voyage on the North Sea:* "In a sense I became the artist I am now after my first experience of Marcel Broodthaers' art during a 1977 visit to the Art Institute of Chicago, to see the exhibition, 'Europe in the '70s: aspects of recent art.' Broodthaers' attentiveness to the museum's powers of mediating meaning, and his multiple references to reading and books in his art, inspired me to change my own artistic direction." (Belgian artist Broodthaers [1925-1976], whose work shows the influence of Duchamp and Magritte, currently has a retrospective at MoMa.)

Christian Boltanski, *Le Lycée Chases:* "Christian Boltanski's many artists' books advanced everyone's thinking about how important the book as object could be for reflecting on the ways reading itself was an act of recovery and recuperation of values under threat in times of conflict."

Richard Prince, *Menthol Pictures:* "I published poems and stories by Richard Prince in issue #2 of *WhiteWalls* [1979]. At that time he was still identifying himself as a writer who also made art."

Sol LeWitt, *Autobiography:* "Sol LeWitt's artists' books are exemplary in furthering his thinking about conceptual art, but they are also the best means he employed to share something of the humor and wit behind the subtly dour rigor of his gallery work."

Ed Ruscha, *Crackers:* "Ed Ruscha's artists' books melded Pop infatuation with commercial culture and the indexical methods of conceptual art as it emerged in the 1960s."

Yoko Ono, *Grapefruit:* "I came to admire Yoko Ono's books during the course of reading up on Fluxus. Only then did I have a way to understand the lyrical and provocative gestures of her precelebrity art practice. Thinking back to John Lennon's *In His Own Write* and *A Spaniard in the Works*, I see the sympathy he and Yoko shared about daily life's occasional absurdities."

Robert Heinecken, *He:/She:* "Robert Heinecken hired me to teach a seminar on artists' books at UCLA in the late 1980s, and I was glad to be able to talk about Bob's own contributions to the field in that class. Heinecken's books were notational samplings of the experimentalism and sense of freedom he explored in his photography and installations."

Richard Long, *A Walk Past Standing Stones:* "Richard Long's taciturn poetry – the lists of words and phrases in his gallery works as well as in his many artists' books are best understood as poems – demonstrated other resources of language in/as art than that of philosophical proposition. Long also understood how a book's material elements – paper, print value, format and scale – brought powers of touch and memory to the record of his walks in remote nature which still delineate his art."

Spector is not selling any books inscribed to him, although he is letting one inscribed to a friend go. "The book is Dieter Roth and Richard Hamilton's *Collaborations of Ch. Rotham*, from 1977. Dieter inscribed two copies of it to my friend Ira Wool, who passed along one to me. In 1982 I interviewed Ira about his close friendship with Dieter Roth, and the transcript of that interview was later published in *Buzzwords: interviews with Buzz Spector*." (Sara Ranchouse Publishing, Chicago, 2012)

On the question of what caused him to decide to sell this portion of his collection, he replied that as he was cataloging his collection in order to insure it, he came to the realization that he couldn't afford to. But this potentially devastating realization turned out to have a positive effect. The sale of the books and the windfall they will bring to collectors will fund his working studio in his retirement.

As we ended our conversation, Spector interrupted my thanks to say that this doesn't mean that he has stopped acquiring artists' books: he is still collecting. When asked what he will buy next, however, he replied, "I will leave it at that."

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There will be a "Caxton on the Move" reception and auction preview April 30 at Leslie Hindman Auctioneers. *See page 16.*

Lawrence Solomon, M.D.

A notable Chicago bibliophile's collection goes in continuing sales at Swann Galleries in New York City

Tom Joyce

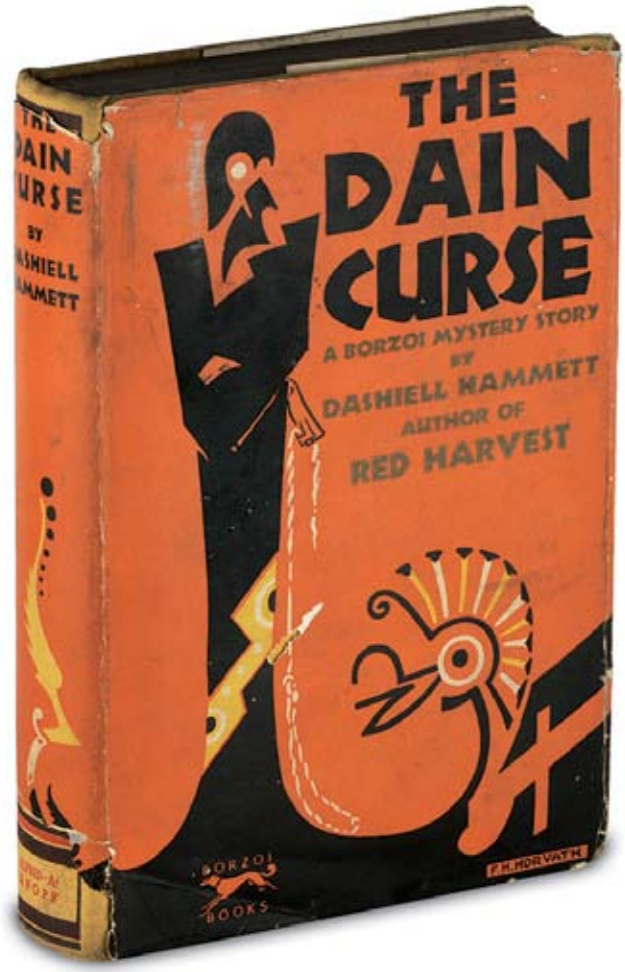
Growing up a French Canadian made little Larry Solomon a natural multilinguist, which served him well during his life and medical career. He learned Yiddish at home, French and English outside it. It made it easy for him to study in polylingual Switzerland at the University of Geneva. He learned some Dutch from his girlfriend – later his wife, Mieke, who grew up a daughter to Dutch parents in Indonesia, rather unpleasantly, during World War II.

From an early age, Larry loved detective novels, especially Dashiell Hammett, Raymond Chandler, Rex Stout, and, of course, the adventures of Sherlock Holmes and the writings of Edgar Allan Poe. His fondness for the writings of Dr. A. Conan Doyle, an ophthalmologist, encouraged Larry to seek out and meet with Adrian Conan Doyle, Sir Arthur's youngest son, who lived in a castle in Switzerland.

Unlike Conan Doyle, as a physician Dr. Larry Solomon specialized in dermatology. That is what it was that brought him to Chicago to fill a post formerly occupied by William Allen Pusey, MD, who not only became the President of the AMA (happily with its headquarters in Chicago), but also the first editor of *The Archives of Dermatology* and progenitor of the foremost dermatology department in the U.S. From 1974 to 1995, Dr. Solomon was the chair of the department, and trained a generation of dermatologists. His personal specialty was in pediatric dermatology, and he authored eight textbooks, including the classic *Neonatal Dermatology*.

Larry's fondness for mysteries and clues was reflected in his professional life. He was outstanding as a diagnostician and clinician. His analysis of epidermal nevus syndrome earned it the eponym Solomon's syndrome. However, he was not as good with faces. If he was out for dining with his wife and/or family, it was not uncommon for it to take him "half an hour" to get to his table for all the people in the restaurant who called out to him, stopped him, and told them how much they appreciated his treatment of themselves or their children. Larry used to say that, in the restaurant, he often did not recognize his well-wishers, but, if they took their clothes off, he would know who they were.

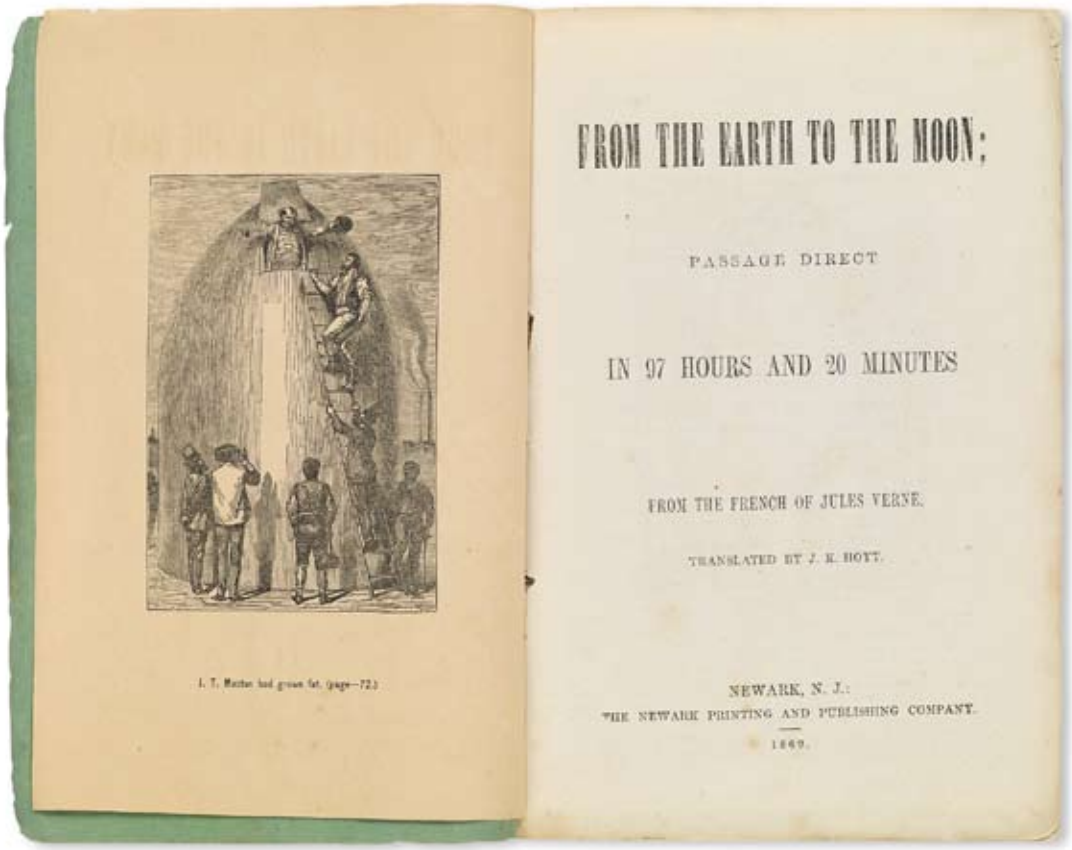
After retiring from the University of Illinois, he refocused upon children. He used to "bribe" kids to let him examine them by giving each one a dollar. It worked every time, and got him their cooperation.



As a lecturer, Dr. Solomon was in great demand around the world. He enjoyed traveling to distant places, such as Australia, Europe, and Israel to lecture, because it gave him the opportunity to explore unfamiliar shops to feed his habit. Thus, it was almost down the street when he'd come on a Saturday from his home in Highland Park out to my rare bookshop, then in Geneva, Kane County, Illinois. I recall one sweltering, summer day when we had been visiting for over an hour and he mentioned that his wife was waiting in the car. Stunned, I said, "Go and get her, and bring her inside for the air conditioning." "No," he replied, "She is fine. She is listening to the White Sox ball game." It was years later I met Mrs. Solomon. Meanwhile, it was very memorable – an extraordinary event, in fact – as an example of a spouse letting a bibliophile pursue his hobby without interruption or any sense of hurry-up.

In his youth, Larry spent his allowance carefully at local bookshops, but also acquired pulp magazines on mystery and science fiction. Well into his adult years, he was still spending carefully, because he had a lot of school tuition to pay for his children. Friends and patients, knowing of his bookish interests, frequently would give him books as a gift. These usually were best-sellers. How many John Grishams does one person need?

Conan Doyle remained a primary focus for him. He owned many first editions as well as pamphlets, memorabilia, and some autograph material, including two of the rarest variants of Dr. Doyle's collected works. One was the famed 24-volume Crowborough set from 1930, in quarter morocco and gilt, and signed by Doyle in the year of his death. It



FROM THE EARTH TO THE MOON;

PASSAGE DIRECT

IN 97 HOURS AND 20 MINUTES

FROM THE FRENCH OF JULES VERNE.

TRANSLATED BY J. K. HOYT.

NEWARK, N. J.:
THE NEWARK PRINTING AND PUBLISHING COMPANY.
1869.

brought $6,000 at Solomon's auction sale in November 2015 at Swann Galleries.

Solomon brought the Midwest Leprosy Clinic to UIC. He used to meet with them regularly, as a group, after his regular office hours. Often he would stop by to visit with me and check out my new acquisitions. One book he acquired from me during one of those visits was a special copy of the American edition of *The Hound of the Baskervilles* – in a printed dust jacket! I would still argue with him over what it represents. As I recall, he paid me $150 for it. We agreed that it was an unrecorded variant. He was convinced that it was a pre-publication copy, which is what the auction catalog also suggested. Somebody else must have agreed, because the sale price was a full $6,500.

Another great Doyle rarity was the first American edition of the second Sherlock Holmes, *The Sign of Four,* which appeared in 1891 in booklet form, a paperback, issued in the "Once A Week Library." It, too, brought $6,500 under the hammer – and Larry had two copies of it (one of which was purchased for a "song" at the Midwest Bookhunters Book Fair in Chicago; but, more to the point, when will the second copy appear for sale? Only one was sold by Swann in November).

The immortal Edgar Allan Poe was another obsession. Not being a hedge fund manager, Larry could not treat himself to the rarest of the rare, however much he desired it, but his appetite for Poe, and his bird-dogged persistence did capture some gems. One was Poe's first detective short story, "Murders in the Rue Morgue," in its original appearance in *Graham's Lady's and Gentleman's Magazine* of 1841. That brought $3,400, not to mention $1,500 for his other copy. Then his copy of Poe's only novel, *The Narrative of Arthur Gordon Pym of Nantucket*, from 1838, commanded $7,000 against an estimate of $3,500-5,000.

Another rarity was a Chicago product, *The Works of Poe,* published by Stone & Kimball, 1894-95, in a deluxe version of only 250 sets in full vellum. He had paid $1,500 to get it, and it brought $700, no doubt because it lacked the accompanying portfolio of duplicate illustrations. Sydney Kramer, the S&K bibliographer wrote of this edition, "The most ambitious publishing project of Stone & Kimball, conceived in enthusiasm and carried out with care…"

A few of the other success stories in the Solomon auction include *Red Harvest*, Dashiell Hammett's hard-boiled first book, in dust jacket, reached $52,000 against an estimate of $25,000 - $35,000. Similarly, an advance review copy of Rex Stout's 1935 Nero Wolfe classic, *The League of Frightened Men* yielded $34,000. And his crossover title by Gaston Leroux's, *The Phantom of the Opera*, in its exceedingly rare first variant of the dust jacket, from 1911, snagged a top bid of $28,000 versus an estimate of $15,000-$20.000. It appealed to fans of mystery, horror, opera, drama, and books-into-film. As a contrast, his *Le Fantome de l'Opera*, from 1910, brought $6,000.

Another of Larry's passions was for ghost stories and tales of the supernatural, and he hunted them down avidly. Of course he had a first in dust jacket of *Rebecca* by Daphne Du Maurier and works by Sheridan Le Fanu and the Jameses, M.R. and Henry; but he was very adept a tracking down rarities by lesser-known and little-known contributors to the genre, such as *Strange Stories from a Chinese Studio* translated in 1880 by Herbert Giles. Another is *The Haunter and the Haunters* by Lord Bulwer-Lytton, wherein it was "a dark and stormy night." One more is the creepy *Clement Lorimer; or, the Book with the Iron Clasp* from 1849, by Angust B. Reach, and featuring illustrations by George Cruikshank.

In his later years, after a series of heart attacks, Larry traveled much less, and more of his purchases were done from catalogs. He got great enjoyment out of reading the newer writers, especially from Sweden, such as Henning Mankel and Jo Nesbo. And he supplemented his reading enjoyment by watching a lot of the filmed versions of his favorite mysteries. He knew his health, his body, was failing him, but he faced it with the combined equanimity of a physician, to whom death was part of the job, and a wise reader who had been studying death and the hereafter for much the better part of his life.

Anyone interested in these genres would enjoy the fine two-part sale catalogs no. 2397 from Swann Galleries in New York from last November, all of which was devoted to Larry Solomon's collection. And there will be more of Dr. Solomon's books in Swann's upcoming May 18 sale of 19th and 20th century literature.

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Solomon portrait from ooyuz.com; book images from Swann Galleries.

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.)

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Orchidology: Orchidaceous Investigations"** (rare book exhibition featuring volumes of orchid illustrations), through May 8.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: **"Librería Donceles"** (traveling Spanish language bookstore conceived by artist and educator Pablo Helguera that points out the lack of access to books in Spanish), Garland Gallery, through April 24. **"Stand Up for Landmarks!"** (posters and pictures in a new permanent exhibit), first floor south.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing. **"Vivian Maier's Chicago"** (images of everyday life in urban America), through July 2017.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"Called to the Challenge: The Legacy of Harold Washington"** (an overview of Washington's life and projects as mayor), Harold Washington Exhibit Hall, ninth floor, ongoing.

Loyola Museum of Art, 820 N. Michigan Avenue, Chicago, 312-915-7600: **"William Castellana: South Williamsburg"** (photos of Hasidic life in Brooklyn), through July 23.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Civil War to Civil Rights: African American Chicago in the Newberry Collection"** (presents stories of African Americans in Chicago as they reconciled the promise of life in a northern city with discrimination and prejudice), through April 2. **"Juried Exhibition of the Chicago Calligraphy Collective"** (the group's 30th), opens April 4, accompanied by an exhibit of recent Newberry calligraphic acquisitions.

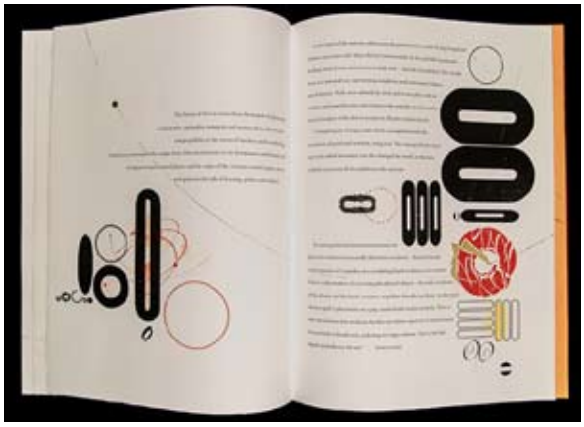
Northwestern University Block Museum, 40 Arts Circle Drive, Evanston, 847-491-4000: **"Don't Throw Anything Out: Charlotte Moorman's Archive"** (papers of performance art pioneer and avant-garde impresario Charlotte Moorman), through July 17.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"SEAL The Unspoken Sacrifice"** (features photographs from Stephanie Freid-Perenchio's 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: **"Integrity of the Page: The Creative Process of Daniel Clowes"** (notes, outlines, narrative drafts, character sketches, draft layouts, and more from the noted cartoonist, graphic artist, and scriptwriter), through June 17.

Send your listings to Lisa Pevtzow at lisa.pevtzow@sbcglobal.net

Chicago Cultural Center / Librería Donceles



Newberry Library / Recent Calligraphic Acquisitions
From Zero: Cypher of Infinity, an artist's book by Suzanne Moore, 2014.

Loyola Museum of Art / William Castellana: South Williamsburg

Caxtonians Collect: John Ward

Interviewed by Robert McCamant

John Ward was in graduate school studying strategy when he found his life's work. (In this context, strategy is the academic pursuit of how to decide things. It is most often applied to the global strategies of nations, or, more directly, how to win wars.) His discovery was that the discipline of strategy often attracted scions of family businesses. Ward never really determined why it attracted them, but he was soon thinking about how strategy could be applied to the ways of preserving a family business. Voila, a career. He has pursued it academically (he is scaling down his position at the Kellogg School of Management with an eye to retirement before long) and in the real world, where he is cofounder of the Family Business Consulting Group.

Ward is a product of the midwest, born and reared in Illinois and Ohio. He got his undergraduate degree from Northwestern, and both his MBA and PhD from Stanford. His career has mainly been in the Chicago area. (The midwest is a fertile part of the country for family businesses. Cargill of Wayzata, Minnesota, is the world's largest privately held business, with a 2015 turnover of $120 billion. Other examples include Walmart, MARS, SC Johnson, and Gallo.)

photograph by Robert McCamant

His wife, Gail, has made her career in public schools in the Chicago area. She was the founding principal of Walter Payton College Prep, but retired six years ago. Now she is a member of the Chicago Board of Education, a voluntary position, but one that involves lots of work: visits to schools and attendance at public forums, plus plenty of homework.

Schools led indirectly to his being a member of the Caxton Club, too. He and Gail met Jeff Jahns '82 and his wife Jill Metcoff many years ago, when all of them were parents at the same preschool. More recently, Ward happened to mention to Jahns that after his years of work in the social sciences he'd like to spend more time on the humanities. "Why don't you give the Caxton Club a try?" suggested Jahns. It has proven to be a good fit…Ward attends frequently these days, and is on the Council in the Class of 2017.

Ward is a widely published author in his field. His Kellogg vita lists 34 articles, 2 book chapters, and 12 books. *Perpetuating the Family Business: 50 Lessons Learned from Long-Lasting, Successful Families in Business* and *Unconventional Wisdom: Counterintuitive Insights for Family Business Success* were a couple of book titles that caught my eye. He has also worked with a variety of partners on a number of small books and pamphlets of advice which he has found are often useful in counseling his clients – some incorporating cartoons to bring home their ideas.

At one point he held dual academic appointments: one at Northwestern, the other in Switzerland. He worked in the French-speaking part of Switzerland, but laments that he never really learned the language. "I guess I'm not really very good at languages," he says.

"Shirtsleeves to shirtsleeves in three generations" is an oft-reiterated epitaph for failed family enterprises. Frequently one hears the claim that the qualities required to build a business are not those that ensure the consolidation and building of a more mature one. Not necessarily so, Ward contends. One of the most important things is to make plans for contingencies before they happen. (For example, who will play what roles when the founder retires or dies?) Principals at companies can think much more clearly when the topic is abstract then when the same topic has become an immediate decision. It is often hurried or emotional decisions that put the enterprise at risk.

And even when the original business passes out of family control, there are often residual family "enterprises" that continue: investment management, charitable giving, and social activities. These too do better when prior planning is involved.

Though Ward is not a long-time book collector, he has found a specialty that suits his interests: it turns out that through the years family businesses have printed their own histories, and there are many Chicago family businesses 100 years old and more. It sounds like an excellent way to extend his interests and intuitions into a retirement activity.

The Wards currently live downtown in the Streeterville neighborhood. True to form, they have joined their neighborhood group, SOAR (Streeterville Organization of Active Residents) and are interested in the question of how to build a sense of community in such a densely populated area. "And you know, the area has an interesting history," he says. "I might just have to write a book about it myself."

John and Gail have two children. Their daughter lives with her husband and their two children in Chicago; their son lives with his wife and their two children in Cambridge, England. "Wanting to spend more time with the grandchildren is a prime motivating factor for cutting back on my teaching and counseling," he says. "I really enjoy my work, but those grandkids are only going to be young once."

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Address Correction Requested

Bookmarks...

There will be no luncheon in April.

Instead, make plans to attend this Caxton on the Move event
An Exclusive "Art of the Book" Auction Preview

Saturday, April 30, 5-7 pm
Leslie Hindman Auctioneers
1338 West Lake Street, Chicago
Parking Available on Ada Street

A wine and hors d' oeuvres reception and an exclusive presentation at 6 PM by renowned artist and critical writer Buzz Spector. Spector is an eminent figure in the artists' book and book arts communities. This private preview of the May 5 Hindman auction of fine books and manuscripts featuring Spector's collection of artists' books and the Siegal Collection of Livres d'Artistes and Russian constructivist children's literature from the University of Chicago. This event is sponsored by fellow Caxtonian Mary Kohnke. Please RSVP to Jackie Vossler at jv.everydaydesign@rcn.com or 312-266-8825 so we can give our gracious hostess some idea of how many guests to expect. *(See interview, page 10.)*

Dinner: Wednesday, April 20, Union League Club
Marvin Taylor on "Art as an Archive, Archive as Art, or Why Is the Art World Suddenly Interested?"

The inclusion of archives in art exhibitions is a trend that has taken the art world by storm and awakened the world of archives to new possibilities. This trend was exemplified at the Whitney Biennial 2014, which included the works of several artists and contemporary scholars whose archives or personal papers are all part of the Downtown Collection at NYU's Fales Library and Special Collections. The exhibition was curated by three of the country's top young curators, including Michelle Grabner (artist and professor in the painting and drawing department at the School of the Art Institute in Chicago).

Marvin J. Taylor is the Director of the Fales Library and Special Collections at NYU, which houses the artists' archives featured in the Whitney exhibit. He will discuss what the Whitney exhibit will do to impact the future of archiving.

April Dinner: *Union League Club, 65 W. Jackson Boulevard. The evening will follow this order: Social gathering 5:00-6:00 pm. Program: 6:00 pm. Three-course dinner immediately following. Program only: Free. Dinner: $60.00. Reservations are essential for either the program only or the program/dinner combination.* ***Reservations MUST be received no later than NOON Monday, April 18.*** *Dinner cancellations or no-shows after this deadline will require payment. To reserve call 312-255-3710 or email caxtonclub@newberry.org..*

Beyond April...

MAY LUNCHEON
Dangerous Years is an exciting illustrated tale of vanished buildings. Author Richard Cahan will tell the story of Richard Nickel's quest to gather pictures and architectural elements of beautiful buildings about to feel the wrecker's ball. May 13 at the Union League.

MAY DINNER
May 18 at the Union League Club, Michael Thompson, lawyer, past president of the Caxton Club, noted book collector, and owner of Boreas Fine Art, will speak on "The Book as Contemporary American Art."

JUNE LUNCHEON
It's a signature Lake Shore Drive residential building, but more: the locus of a story of greed, power, corruption, and even murder. Richard Fizdale, who went from hippie protester to Chair of Leo Burnett, will talk about his stunning book *999 – A History of Chicago in Ten Stories* June 10 at the Union League.

JUNE DINNER
June 15 at the Newberry Library, Theodore Crackel, former professor and editor-in-chief of the papers of George Washington at the University of Virginia, on "The Dispersal of George Washington's Papers." Our last meeting before the Club itself disperses for the summer.