

Bookish Pursuits in Dublin

Summer 2014: predictable delights and unexpected discoveries

Ronald K. Smeltzer

This past July, I learned that Dublin can easily keep a bibliophile entertained and interested for many days. It has institutions devoted specifically to Ireland's famous writers as well as numerous libraries and museums of interest to bibliophiles. I even found two institutions that casual visitors may not have discovered. This article describes the bookish institutions I visited, some for their historical significance and others for a small research project for which progress had long awaited a visit to Dublin. (The descriptions that follow are roughly in order of the institutions' founding dates.)

Marsh's Library

The Long Room of Trinity College Library is not the oldest library building in Dublin. Rather, that honor belongs to Marsh's Library, an almost hidden masterpiece that one can walk by without noticing – unless you know it's there – on the grounds of St. Patrick's Cathedral. Narcissus Marsh (1638–1713), archbishop of Dublin from 1694 to 1703, was inspired to found a library apparently from his experiences as provost (1679–1683) of Trinity College, where students were not permitted to use the library except if accompanied by the provost or a fellow of the college. At his own initiative and expense, he had a library constructed beginning in 1701; in 1707 it became Dublin's first public library. It remains today as it was built.



A view of St. Patrick's Cathedral from the first gallery of Marsh's Library.

The books in Marsh's Library are primarily from a few major collections, all formed in the late 17th century and given to the library by Marsh and others. The nucleus of the library is Edward Stillingfleet's 10,000-volume collection, regarded by John Evelyn as the best private library in England and purchased by Marsh in 1705. The Stillingfleet collection fills the first gallery, about 60 feet long, of the library. The shelf numbers are unchanged since the Stillingfleet collection

was first shelved. In the second gallery, about 76 feet long, are Marsh's personal collection and the other major collections. At the intersection of the two galleries, which form an L, is a reading room. Marsh's Library holds about 25,000 books and 300 manuscripts, and there is an online catalog.

Narcissus Marsh was apparently a somewhat difficult person. For example, he was accused by Jonathan Swift of blocking Swift's church career. Marsh was often deeply involved with political and religious matters. He was a scholar in numerous other fields, as well. Of particular interest to me, as a collector of scientific books, was his special interest in astronomy and scientific instruments. At one time, the building had a tower used for astronomical observations. Marsh and the prominent Irish scientist William Molyneux (1656–1698) were friends, thus giving me a connection with Marsh: my own collection includes a copy of Molyneux's *Dioptrica Nova* (London, 1692). My copy, although with a very important association, is not quite as significant as the author's presentation copy to Archbishop

Marsh in the library.

Marsh's Library remains today essentially unchanged structurally and with its original contents intact – a truly stunning building to visit. Exhibitions with published catalogs are presented in the many cases in the two galleries and the reading room. The exhibition in place when we visited was "Imagining Japan, 1570–1750." Upcoming is "From Lublin to Dublin: Jewish Books in Marsh's Library."

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CAXTONIAN

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Long Room of Trinity College Library.

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In 2012 there was an exhibition “Marvels of Science,” but no copies of the catalog were left. For only ten euros, one can purchase a 272-page book¹ about Marsh, the library, and the collections, and I have been reading it.

Trinity College Library

As was said, Marsh’s Library opened in 1707. Not long after, in 1712, Trinity College began construction – which continued over two decades – of what is now called the Old Library, the oldest surviving structure of an institution founded in 1592. Here one has the opportunity to see the Book of Kells, temporary exhibitions of tutorial and rare materials, and the library’s main space, the Long Room.

Upon entering the building, one begins with an exhibition space, currently devoted to the history of the Book of Kells and to the Book of Armagh, both dated to the ninth century. One next enters the Treasury to see the Book of Kells itself, a lavishly decorated manuscript of the four gospels. During our visit, the Book of Armagh was also on display; it contains texts related to St. Patrick and large parts of the New Testament.

After seeing the Treasury, one ascends stairs to the Long Room, which is more than 200 feet long and contains about 200,000 of the library’s oldest books in two galleries. With a little study of the markings on the bookcases, one can understand the case and shelf numbering scheme of the lower

gallery; for the upper gallery, I had to ask and learned that books were located by case number and a book number, without a shelf number. The lower gallery has many exhibition cases, which when we visited were devoted to the thousandth anniversary of the Battle of Clontarf in 1014; in part, this battle represented the culmination of a long war between Viking invader-settlers and the most powerful of all Irish kings, Brian Boru. One treasure displayed in the Long Room is an original copy of the 1916 Proclamation of the Irish Republic, which was read outside the General Post Office on 24 April 1916 at the start of the Easter Rising. Original copies of this document can be seen in a few other institutions, and reading it is one way to begin trying to comprehend the struggle for Irish independence from Britain.

As background to my visits to the National Library of Ireland and to the Dublin City Library, here I explain briefly a research project on which progress had been stymied, waiting for the opportunity to visit Dublin. A Mrs. Margaret Bryan, dates unknown, authored scientific books^{2,3} written primarily for the girls who attended her schools in Blackheath and London during the late 18th and early 19th centuries. No documentation of her life from British archives is known. An entry for Mrs. Bryan is found in many biographical encyclopedias, but about the only information provided is what can be gleaned from her books. Two “children” are

http://commons.wikimedia.org/wiki/File:Trinity_College_Library_-_long_room.jpg

depicted on the frontispiece of one of her texts,² and it has been assumed they were her daughters. Some time ago, I had noticed a "Mr. Bryan, Bryan-house, Blackheath" (her first known school), as a subscriber to a 1799 scientific text,⁴ and very possibly this was her husband, unfortunately with no forename provided.

More recently, a possible clue to her origins surfaced when I discovered in the subscription list to one of her books³ the following entry: "Mrs. Bryan, Eccles Street, Dublin, 2 copies." Although they're sometimes fascinating, I don't generally read subscription lists in my books, so this clue had been on my shelf for some years. The obvious suggestion is that perhaps Margaret Bryan's origins were in Ireland. So, for a few years I had been waiting for an opportunity to peruse Dublin city directories for a Mrs. Bryan on Eccles Street.

National Library of Ireland

The primary mission of the National Library of Ireland is to collect, preserve, promote, and make accessible the documentary and intellectual record of the life of Ireland. The library bills itself as holding the outstanding collection of Irish documentary material in the world. Besides general reading

rooms there is a Genealogy Advisory Service to assist family history researchers. I worked briefly in the main reading room without needing to apply for a reader's ticket, looking at Dublin city directories. Some Bryans were found on Eccles Street, but the city

directories on the shelves are an incomplete set and I decided to stop work here and go to the Dublin City Library the next day.

Before leaving the National Library, I visited the Genealogy Advisory Service and asked for assistance in my research. Difficulty ensued because I was not researching my family, but seeking help about an unrelated person. I had to make the case that my research was genealogical and that it should be irrelevant that it was unrelated to my family. I finally got some assistance with suggestions on where to locate Irish family records, depending upon the street address and if the family was Protestant or Roman Catholic.

Time did not permit a visit to the exhibition galleries at the National Library of Ireland. The major exhibition on view focused on the life and works of William Butler Yeats. The library holds a massive collection of manuscripts and much else about Yeats.

Reading Room of National Library of Ireland.



New entrance to Chester Beatty library-museum.

Dublin City Library

Upon arrival at the Dublin City Library, I was immediately encouraged when told that Dublin city directories going back into the 18th century were on the shelves of the reading room. Thereupon, I applied for and was given a reader's card, good for three years, and went to work. In summary, what I found was a family of Bryans including specifically a "Mrs. Bryan" at 20 Eccles Street from the early 19th century until 1845, and then from 1835 to 1843 a Mrs. Margaret Bryan and a Henry John Bryan at 35 Upper Fitzwilliam Street, a posh address at the time. In 1844, a Miss Bryan moved into 35 Upper Fitzwilliam Street, apparently alone. In 1846 the Bryans at both addresses completely disappeared from the city directories. While certainly suggestive, these results are hardly definitive to form a link with the London author, Margaret Bryan. A search of the death notices in the 1843 *Dublin Evening Post* did not surface any Bryans, which brought me almost to the library's closing time. Before leaving, a helpful reference librarian suggested avenues for future research.

Chester Beatty Library

Sir Alfred Chester Beatty (1875–1968), an American mining engineer and businessman, was not a name I knew before planning our visit to Dublin. He developed a collection that led to a library-museum that is now one of Ireland's national cultural institutions. He had lived in London for many years to manage his business interests, but moved with his treasures to Ireland in 1950 and built a library. Today his collections are in a large building in the Dublin Castle complex.

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The National Print Museum and the James Joyce Tower and Museum.

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The breadth and depth of Beatty's collection are staggering: manuscripts, prints, icons, paintings, early printed books, and objects from Asia, the Middle East, North Africa, and Europe for almost five millennia. The focus is the artistic treasures of the great cultures and religions of the world. The first floor gallery is dedicated to the arts of the book, with such remarkable things as Chinese books with jade leaves, Chinese woodblock prints from the seventh century, Egyptian materials, Old Master prints, Islamic manuscripts, and a few parts of the 16th-century reissue of the great Chinese encyclopedia, which had originally appeared in 11,095 volumes – selected from the 35,000 Beatty had collected. The second floor gallery focuses on works associated with sacred traditions of the world's civilizations: illuminated copies of the Qur'an from the ninth century onward, ancient papyri, and some of the earliest New Testament texts dating to ca. 200 CE that remain fundamental source materials for early Christianity. Unusually for such an institution, a display case is devoted to providing some insights into private collecting and how great collections come about. The Chester Beatty Library continues to collect art history reference books for its reading room, which can be used upon application.

While we were in Dublin, a new exhibition opened in the room devoted to changing exhibitions. In this case, it was of objects with names beginning from A to Z, which made for a curious mixture of things only related to each other by their beauty. On the first day of the new exhibit I noticed two labels with the titles and text mixed up; I mentioned this in the visitors' book, as well as to one of the friendly security staff. We returned to this institution twice, as our hotel was just a short walk away. Admission is free.

National Print Museum

This museum, devoted to the history of printing, is apparently not well known in Dublin. I had to tell the driver of the taxi the location, and I had a similar response when just for curiosity I asked another taxi driver. He had never heard of the National Print Museum. In any case, it was not difficult to find. Although small, it has good examples of printing presses dating to the early 19th century and typesetting equipment. The museum has produced some excellent YouTube videos, and I was hoping to engage their specialist on the monotype equipment with some questions; however, my visit was the wrong day of the week to meet the retired printers who demonstrate the equipment. I did speak briefly with the administrative staff member present about typesetting the Gaeilge language.

James Joyce Tower and Museum

A short ride by train south of central Dublin brings one to the town of Sandycove, where one finds, after about a 30-minute walk, the round tower that is the setting for the opening section of James Joyce's *Ulysses*. The tower, with eight-foot-thick walls, a gun platform on the top, and originally entered 12 feet above ground level by a ladder, is one of a string of such towers built in 1804 to defend against a possible French invasion by Napoleon. In 1962 the tower was opened by Sylvia Beach as a museum devoted to the life and works of Joyce.

About ten display cases and the walls of the ground level, formerly the magazine of the fortification, are filled with rare printed materials, first editions, photographs, a death mask, and a few personal possessions of Joyce. With care, up a very narrow spiral stone staircase, one enters the room where Joyce spent six nights

with two acquaintances before fleeing after a nighttime shooting incident. The staff of the museum was interested to learn that we were from Princeton, which was Sylvia Beach's hometown and where her papers reside at the University. Although not myself a reader of Joyce's works, the visit proved very interesting for me and makes a pleasant outing from the city.

One cannot escape Ireland's history on the streets and in historic buildings. Reminders of the fight for independence from Britain during the early decades of the 20th century are found as monuments, plaques on walls, and in historic buildings throughout the central part of the city. Dublin's history and the treasures of the institutions mentioned here are a great combination for a bibliophiles' visit.

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NOTES

1. Murial McCarthy. *Marsh's Library, Dublin: All Graduates & Gentlemen*. Dublin: Four Courts Press, 2003, reissue of *All Graduates and Gentlemen* (1980).
2. Margaret Bryan. *A Compendious System of Astronomy, in a Course of Familiar Lectures*. London: Printed for the Author, 1797, first edition of three.
3. Margaret Bryan. *Lectures on Natural Philosophy*. London: Printed by Thomas Davison, 1806, only edition.
4. A. Walker. *A System of Familiar Philosophy: in Twelve Lectures*. London: Printed for the Author, 1799, first edition of two.

We are sad to note the passing of
former Club President
James M. Wells '51
who died on September 1. A remembrance
will be published in a future issue.

Rudy Ruggles: An Introduction from Another Era

Taking a look at the backlist of Caxton Club publications still available for purchase

Dan Crawford

Frank Piehl, in his bibliography of Caxton Club publications, distinguished carefully between the “publications” and the “keepsakes.” Most Caxton Club keepsakes are objects of the moment, small items prepared for a special event (such as the bookmark Matt Doherty designed for people attended the luncheon of November 11, 2011, i.e., 11-11-11).

This booklet, however, was published more than a dozen years after the fact, to commemorate one of the finest introductions a Caxton speaker ever had. On May 1, 1956, the Caxton Club gathered for a tour of the latest exhibition at the Lakeside Galleries and then moved for dinner to the Congress Hotel. The guest of honor that night was the legendary Arthur Swann, of the Parke-Bernet Galleries Book and Art Department. Book collections he had handled in his time included those of A. Edward Newton and Oliver Barrett. Besides the Caxtonians in attendance that night were rare book luminaries John Carter and David Randall.

Not exactly a bunch of wild and crazy guys.

When Caxton Club President Rudy Ruggles introduced the speaker, dignity was ditched for increasing waves of laughter. He outlined the conditions of the meeting as if they were being offered in a Parke-Bernet auction catalog, using lingo which is still to be found in the opening pages of auction catalogs today. (“3. All reservations are PER LOT

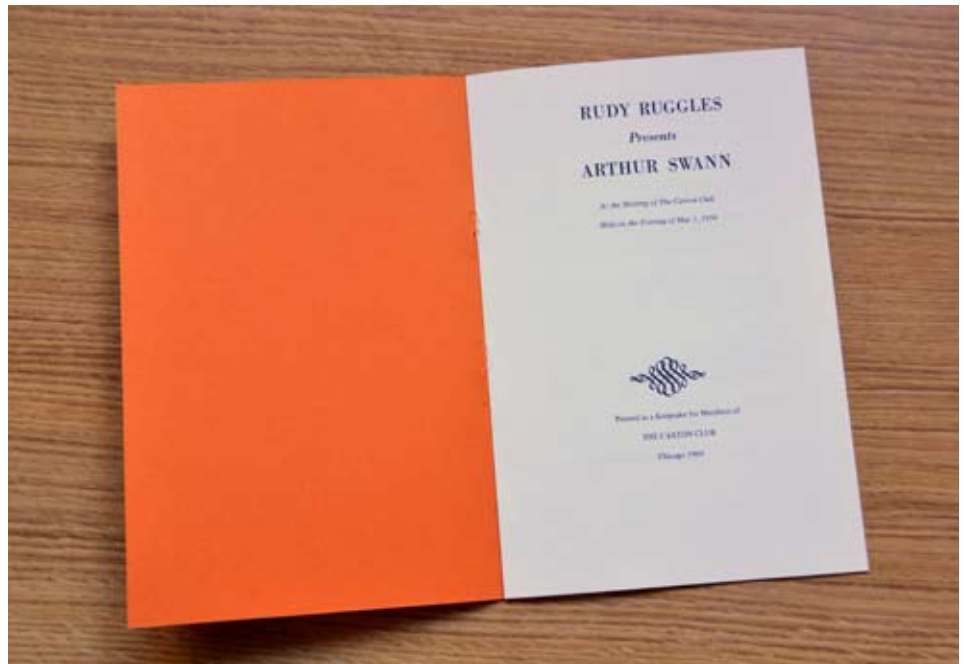


photo / Robert McCamant

as stated in the announcement, to wit, one dinner and one speaker.”)

The Ruggles portion of the entertainment did not end with the introduction, however. The book also includes his closing remarks: in presenting Arthur Swann with the latest Caxton Club book (*The Crockett Almanacs*), he announced this by reciting the publication data as Swann himself might have had it written up for an auction catalog, with the accent on “might.” (“This book had no labels, hence there are none to be ‘practically intact.’”)

It’s a moment of bookish fun, preserved to

remind us that men we may know only from old black-and-white photographs had their moments of color.

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Octavo, 8 pages. Designed by Greer Allen and printed in the Printing Department of the University of Chicago. Saddle-wire-stitched in paper covers. The edition consisted of 500 copies. Presented as a keepsake to members of the Club. Publication number 49. 172 copies. Price: \$20.00. To order, send payment to Caxton Club, 60 West Walton Street, Chicago, IL 60610-3305.

On the Move Event: Join the Caxton Club in collaboration with the Chicago Art Deco Society...

2014 marks the 100th anniversary of the start of World War I. The exhibit *En Guerre: French Illustrators and World War I* offers a fresh exploration of the Great War as viewed through French graphic illustration of the period.

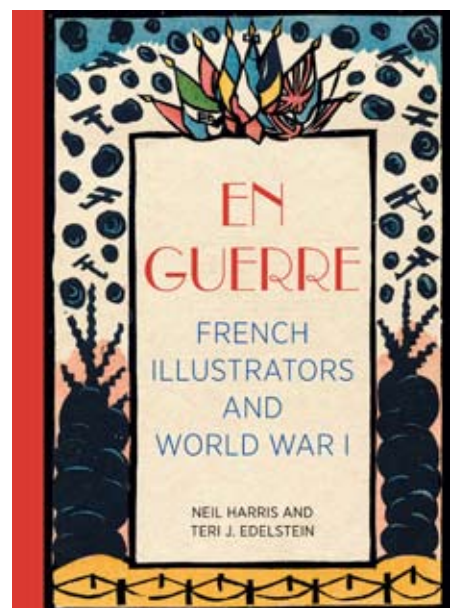
Join exhibit curators Teri Edelstein and Neil Harris to see how illustrated books, magazines, and prints present a range of perspectives essential to a deeper understanding of the war in France. Patriotism, nationalism, propaganda, and the soldier’s experience are all portrayed while the mobilization of the French national home front is seen through fashion, music, humor, and children’s literature.

Date: Saturday, November 15, 2014

Location: University of Chicago Library, Special Collections Research Center and Exhibition Gallery, 1100 E. 57th, Chicago.

Time: 1:00, Reception
2:00, Lecture by Teri Edelstein and Neil Harris
3:00 – 4:00, Tour Exhibit

Cost: \$15. Reservations are required. To reserve, please call Jackie Vossler at 312-266-8825 or e-mail jv.everydaydesign@rcn.com.



Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

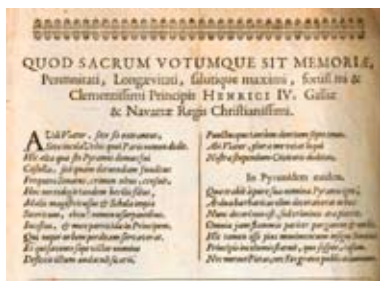
(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **“Onchi Koshiro: Abstract Prints”** (prints by a leader of the *sōsaku-hanga* – creative print – movement that revolutionized Japanese printmaking before and after World War II), through October 5. **“What May Come: The Taller de Gráfica Popular and the Mexican Political Print”** (posters, prints, and illustrated publications from the most influential and enduring progressive printmaking collective of its time), through October 12. **“What Did Renaissance Printmakers Make of Antiquity?”** (prints featuring Renaissance artists’ attempts to understand ancient sculpture and re-create lost paintings), through November 13.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Ex Libris: Bookplates Through the Ages,”** through November 9.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **“Vivian Maier’s Chicago”** (Maier spent her adult life as a nanny but devoted her free time and money to photography), ongoing.

Columbia College Center for Book and Paper Arts, 1104 S. Wabash Ave., Chicago, 312-269-6630: **“Papercuts: The Contemporary Art of Papercutting”** (more than 30 works in paper that range from narrative commentaries to structural abstractions and complex installations), through November 8.



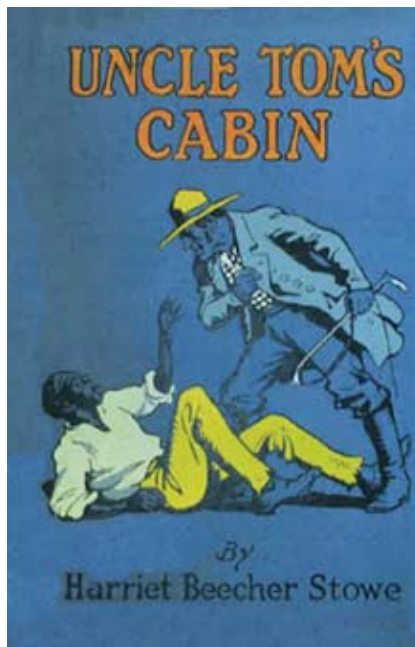
Loyola: Crossings and Dwellings
DETAIL FROM “PYRAMID ERECTED IN FRONT OF THE DOOR OF THE PARIS PALACE WITH THE KING’S FAVOR” (1713)

DePaul University Museum, 935 W. Fullerton, Chicago, 773-325-7506: **“Ink, Paper, Politics: WPA-Era Printmaking from the Needles Collection”** (Depression-era prints of city life, labor, and social injustice created with support from the Works Progress Administration – Federal Arts Project), through December 21.

Loyola University Museum of Art, 820 North Michigan Avenue, Chicago, 312-915-7600: **“Crossings and Dwellings”** (historical maps, books, objects, and textiles that tell the story of Jesuits and women religious who served indigenous and immigrant populations), through October 19.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **“Chicago, Europe, and the Great War”** (materials that tell the story of Chicago’s many and varied connections to the conflict), through January 3, 2015. **“American Women Rebuilding France, 1917-1924”** (documents the work of hundreds of American women who volunteered in France during and after the war), through January 3, 2015.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **“William Hogarth’s Modern Moral Subjects: A Harlot’s Progress and A Rake’s Progress”** (prints from an 1822 edition of



U of Illinois at Chicago: Uncle Tom’s Cabin
AN EDITION “EDITED AND SLIGHTLY ABRIDGED BY C. H. IRWIN. LONDON: ‘THE BOY’S OWN PAPER’ OFFICE, C1930.”

Hogarth’s works), ongoing. **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: **“Researching Mexico: University of Chicago Field Explorations in Mexico, 1896-2014”** (correspondence, diaries, photographs, sketches, recordings and objects about Mexico generated and collected by scholars since the late 1800s), through October

4. **“En Guerre: French Illustrators and World War I”** (an examination of World War I through the lens of French illustrated books, journals, and prints, many of which are drawn from the collection of exhibition curators Professor Neil Harris and Teri J. Edelstein and materials donated by them; both are longtime Caxton Club members), October 17 to January 2, 2015. **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”** (examining how the characters and events have been represented through the years in various editions of the book, film still and posters, and other popular culture artifacts), through April 30, 2015.

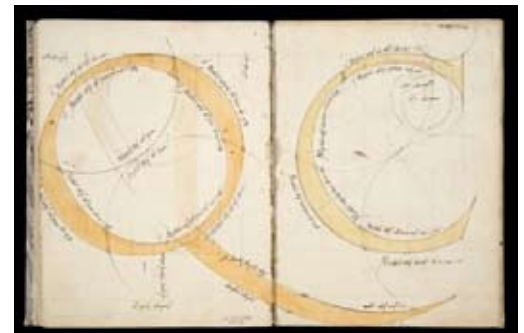
Send your listings to lisa.pevtzow@sbcglobal.net

Paul Gehl talk: “Brief History of a Typeface – From Venice in 1470 to Our Own Time”

Wednesday, October 22, 2014, 6 pm Ruggles Hall, Newberry Library

The design of type in the 20th century was largely a matter of historical revivals or revolts against historical models, which raises all kinds of historiographical issues as well as aesthetic ones. In this talk, Paul F. Gehl (for 25 years the curator of the Newberry’s collection on typography) will trace the history of one particularly influential typeface from its introduction

by printer Nicolas Jenson to revivals as recent as last year. Along the way he will suggest that the history of type is central to the histories of art, science, literature, and commerce.



Caxtonians Collect: Erik Ramberg

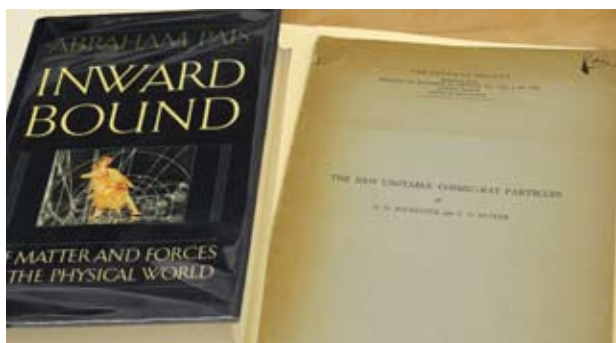
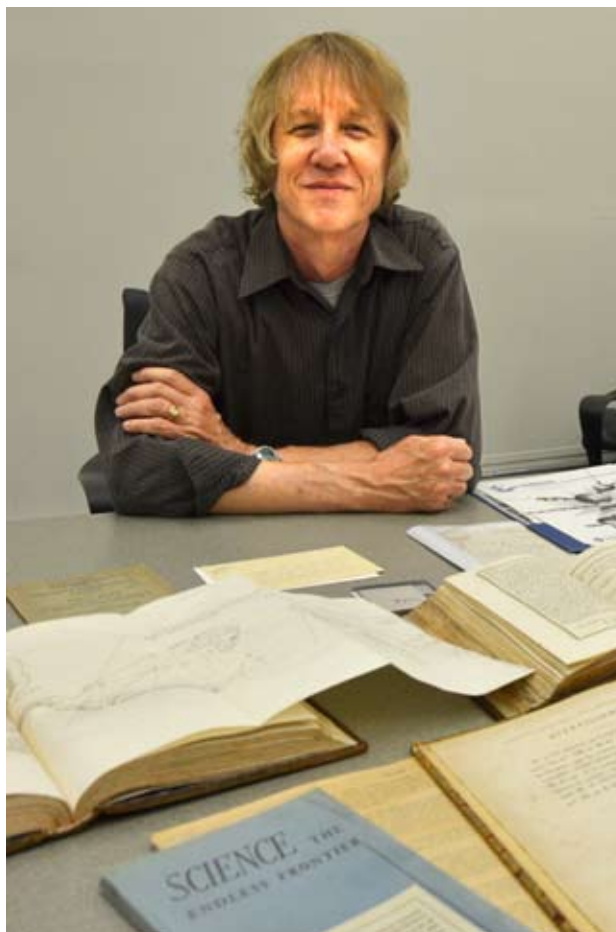
Interviewed by Robert McCamant

Though Erik Ramberg's most recent published paper has the intimidating name "The Next Generation of Photo-Detectors for Particle Astrophysics," you will not find him a hard man to talk to. He puts his pants on one leg at a time like the rest of us, has a wife and three kids, and loves a good yarn.

But he is among a select group of members whose collecting interest is primarily in scientific materials. (He confesses to have a few books from Limited Editions Club, and a fair amount of Mark Twain material, but for the latter he has a good excuse: he spent part of his childhood in Hannibal, Missouri.)

I met him for an interview in his office at Fermilab in Batavia. You immediately pick up on his enthusiasm for the place. We stopped just inside the front door, and he made sure that I took in the modern but cathedral-like structure of the main office building. "Robert R. Wilson, the first director, was pretty extraordinary," he says. "It was his vision that we needed a monument to science on the prairie, and he rode the architects to be sure the facility was up to the challenge." We took the elevator to the top floor, where the geometric layout of the many-acre facility was clearly visible. There was the Tevatron (until recently the highest-powered accelerator in the world), a huge circle of buried equipment, marked by a circular pond and roadway. There was the Test Beam Facility, where Ramberg himself used to be responsible for the execution of experiments designed by the world's leading experts in physics. And there was the row of only-at-Fermilab power line poles shaped like the pi symbol, stretching toward the horizon.

A few floors down, in a conference room outside his office, Ramberg had laid out a spread of books and articles he had collected over the years. For example, he had a copy of Abraham Pais's important *Inward Bound*, which chronicles the history of the physics of matter and physical forces. Next to it was a copy of "The New Unstable Cosmic Ray Particles," by G.D. Rochester and C.C. Butler, an offprint from a 1953 *Reports on Progress in Physics*, a seminal piece whose news set off the developments Pais was writing about. But this was no run-of-the-mill copy of the article: a scribbled "Pais" in the upper right corner of the cover established its provenance as having been owned by the writer.



Pais's book and its inspiration.

I asked what he got out of seeing original documents instead of simply reading the text. "The original document transmits additional information about context," he said. He held up a paper from the *Philosophical Transactions of the Royal Society of London* from 1897. It was about observations of water vapor in various situations. He opened it to a very fundamental chart about the effect of X-rays on condensation. "The way they felt they needed to present a chart of these very simple results makes it clear this was a new observation, and that the authors felt it was interesting and should

inspire more investigation," he explained. In fact, it was the first evidence that X-rays are corpuscular in nature.

Actually, there are books in Ramberg's family. Dorothy Anderson '01, his aunt, was married to the late Truman Metzler '64. "I visited Great Expectations [bookstore] in Evanston every chance I got," he says. A very different kind of books, school yearbooks, was a part of his childhood, since his father worked for Josten's, the nationwide yearbook company.

I asked Ramberg how he discovered his interest in physics. He was prepared with an answer: "Walt Disney. As a kid I saw an episode of the TV show *Disneyland* called 'Our Friend the Atom.' Educators should forget inclined planes in high school physics and go straight to the good stuff: particles and antimatter!"

He confesses to a love of other natural and scientific subjects. "Whenever I'm close to the Wrigley Building, I often have to stop in at the Oppenheimer gallery and see what they're showing. Occasionally an Audubon print cries out 'Take me home!'" On Saturday mornings, he co-manages the Saturday Morning Physics program for high school students at the lab.

Ramberg is married to another physicist, who works at Argonne Laboratory in Lemont; they live in Batavia and have three children. He joined the Club in 2008, nominated by Dorothy Anderson.

He's been to CERN in Switzerland, whose Large Hadron Collider is now the world's most powerful accelerator, having taken the former Fermilab title. But he prefers life in Batavia to life in Switzerland. "It feels unnatural to look out the window and see mountains," he says. "I guess I'm just a prairie boy."

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Bookmarks...

Luncheon: Friday, Oct. 10, 2014, Union League Club
Joseph R. Ornig
"The Extraordinary Literary Output of
Our 26th President: Theodore Roosevelt"

Businessman, Union League Club member, and Roosevelt historian Joseph R. Ornig will speak about Theodore Roosevelt's remarkable career as a writer. This most versatile of our presidents was renowned in his day as a historian, biographer, essayist, and reform-minded journalist, with 40 books, 50 essays, some 469 magazine pieces, and 100,000 letters to his credit, as well as countless speeches, lectures, and state papers. His literary skill gave him an unmatched influence over Americans – alternately educating, persuading, entertaining – and sometimes infuriating. Ornig will discuss Roosevelt's struggles as a writer, the secret behind his productivity, his friendships with fellow writers and poets, and the literary controversies he ignited. We will hear excerpts from such works as "The Winning of the West," "African Game Trails," "Through the Brazilian Wilderness," and "Fear God and Take Your Own Part," his tribute to the fallen in the Great War – including his son, Quentin. Photographs, magazine covers and newsreel excerpts will illustrate the talk. A group of early Roosevelt editions will be on display.

*October luncheon: Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (Crystal Room) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Lunch is \$32. **Please reserve by noon Wednesday for Friday lunch.***

Beyond October...

NOVEMBER LUNCHEON

On Nov. 14, Cathy Maloney will take you on a tour of World's Fair Gardens. This lavishly illustrated talk covers the influential gardens that shape what's growing today. The 1893 and 1933 Chicago Fairs will be highlighted.

NOVEMBER DINNER

November 19 at the Union League Club, the speaker will be Michael Suarez, of Rare Book School at the University of Virginia. Social hour from 5 to 6 followed by the program and dinner. 2015 grant recipients will attend and be awarded.

Dinner: Wednesday, Oct. 15, 2014, Union League Club
Marianna Tax Choldin
"Censorship and Omnicensorship:
Controlling the Text in Russia"

For 40 years, Dr. Choldin has focused her research on studying censorship in the Russian empire and the Soviet Union. Government control of expression has always been strong in this part of the world, reaching new highs (or lows) during the Soviet period. In the last years of the Soviet Union and the first years of post-Soviet Russia, censorship seemed to disappear, but is again on the rise. Professor Choldin will describe its themes and techniques and share with us some of her adventures while conducting her research. Choldin is the Mortenson Professor Emerita, U. of Illinois at Urbana-Champaign. She was educated at the U. of Chicago, taught in the U. of Illinois Graduate School of Library and Information Science, was director of the Russian and East European Center, and head of the Slavic and East European Library. She was President of the American Association for the Advancement of Slavic Studies and the Rudomino Library Council USA, an organization supporting projects promoting tolerance in Russia. Professor Choldin is the recipient of the Russian government's Pushkin Gold Medal for culture and many other awards for public service and intellectual freedom.

*October dinner: Union League Club, 65 West Jackson Boulevard. Timing: spirits at 5:00, dinner at 6:00, program at 7:30. Dinner is \$48, drinks are \$5 to \$9. For reservations call 312-255-3710 or email caxtonclub@newberry.org. **Please reserve by noon Friday October 10.***

DECEMBER LUNCHEON

On Dec. 12, Caxtonian and RR Donnelley alumnus Doug Fitzgerald will celebrate the company's 150th birthday with a talk about a Canadian/American success story and Donnelley's relationship with the Caxton Club. Birthday cake, too!

DECEMBER DINNER

Our annual Revels, including fundraising auction, will take place at the Newberry Library on Wednesday, December 17. Get your auction items to Dan Crawford at the Newberry!