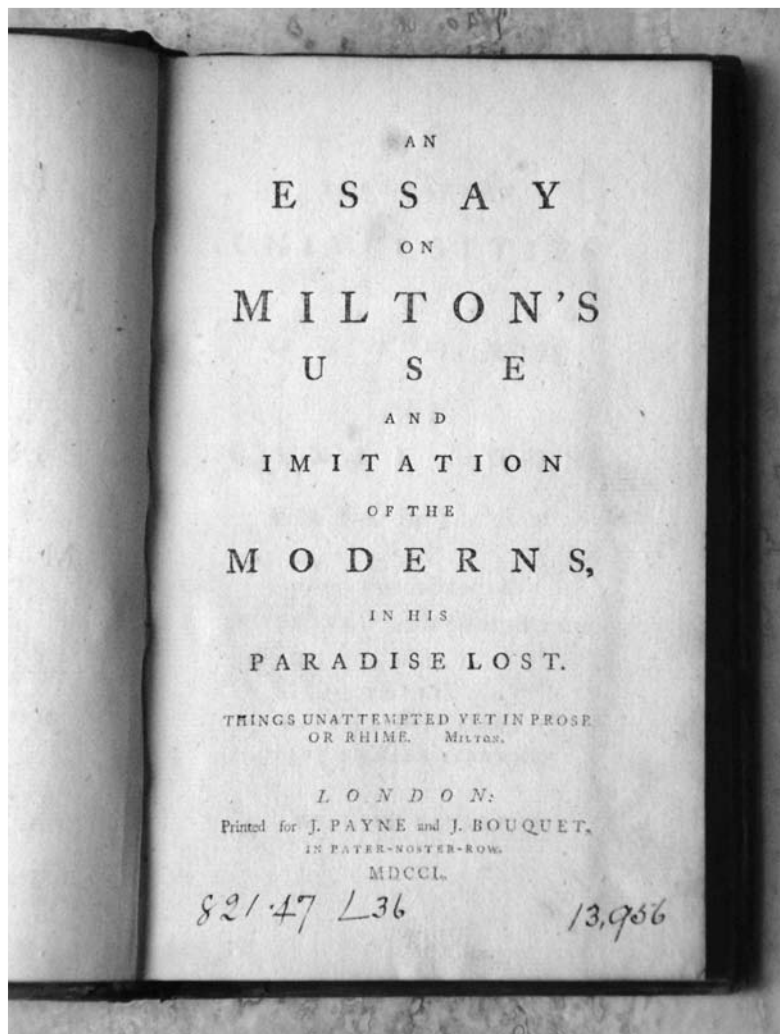


## “Fore!” or Straightening Errant Drives

Paul T. Ruxin

Dr. Samuel Johnson was famous in his day for his great Dictionary and the rest of his vast literary output, in virtually every genre. We now mostly remember not this body of work, but his personality, or at least what we think was his personality (and his conversation), filtered through James Boswell’s unique lens and personal perceptions and ambitions. But Johnson was a real human being, with strengths and weaknesses, and principles. Much of his work, of course, illuminates all of that. So do many incidents from his life with books.

Let us take another example. This is one that begins, of all places, on a golf course, the Brunlisfield Links, near Edinburgh. William Lauder was a promising young Scotchman and Latin scholar, a graduate of Edinburgh University. Lauder was on the golf course one day as a spectator, watching a match in which it is unlikely that an ancestor of Tiger Woods was participating. An errant drive hit Lauder in the knee, and after treatment that may or may not have been up to the then current standards of practice in the community, his leg had to be amputated three inches above the knee. Although he was given a wooden leg (admittedly low-tech by our standards), the accident left him a bitter and angry man. While the evidence suggests he was a first-rate Latinist, Lauder – perhaps because of his now-soured life view – was thereafter unable to secure a teaching job. His frustration grew. To make a few pounds he wrote the introduction to a Latin textbook by another, even lesser scholar. The book was a failure, and Lauder tried to promote it by



When William Lauder published this attack on Milton, he included a short piece by Johnson, written two years earlier to support Lauder’s new edition of Grotius.

sending a copy to Alexander Pope, but Pope responded only later, and then only in his famous poem “The Dunciad,” by unfavorably comparing Lauder’s author to John Milton. Somehow this turned Lauder into a fanatical hater of Milton – then, of course, long dead – and set the stage for a famous incident that first embarrassed but ultimately elevated Johnson.

Lauder and Johnson had met in the mid-1740’s, when both, in dire poverty, did freelance writing for *The Gentleman’s Magazine*, a popular and influential monthly publication

that was an eighteenth century equivalent to the best of *The New Yorker*, *The New York Times* and the old *Saturday Review*. Johnson, whose heart was as big as his prodigious size would suggest, no doubt took pity on the crippled, unfortunate, but brilliant Lauder. Johnson himself, no fan of Milton’s politics, and always interested in the process of writing, was familiar with a series of articles by Lauder suggesting that Milton, in writing *Paradise Lost*, had been influenced by certain “modern” Latin writers, including Mansenius, Staphorstius, and, especially, Hugo Grotius. I trust many of you recognize Grotius’ name, but even then most of the Latin writers Lauder identified as sources for Milton were relatively obscure. In any event, in 1747, Johnson gladly agreed to write a short piece to support the proposed publication of a new edition and translation of Grotius, by Lauder.

From 1747 through 1749 Lauder’s articles in the *Gentleman’s Magazine* increasingly suggested that Milton had done more than submit to the influence of his predecessors. Controversy raged, as pro- and anti-Milton factions exchanged essays and pamphlets. Then, in 1750, Lauder published his *Essay on Milton’s Use and Imitation of the Modern in His Paradise Lost*. This piece expressly charged Milton with plagiarism, and purported to present quotations from Grotius and the other modern Latin writers which, See JOHNSON / LAUDER, page 2



# CAXTONIAN

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JOHNSON / LAUDER, from page 1

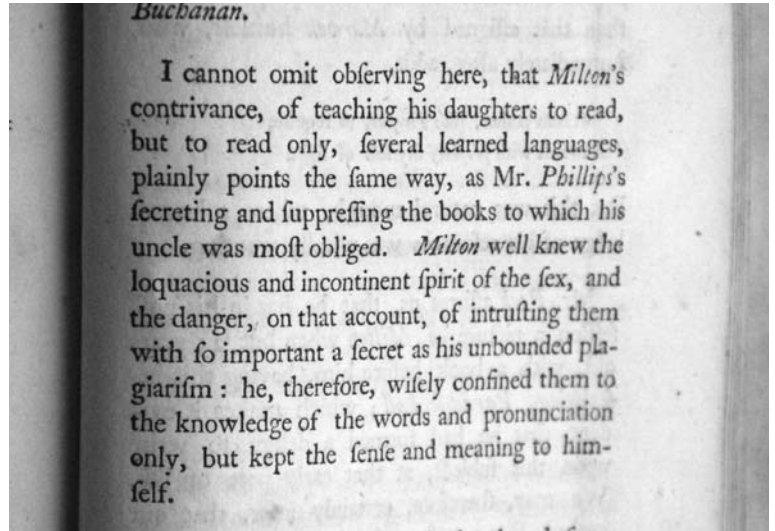
Lauder alleged, appeared in *haec verba* in *Paradise Lost*. Moreover, Lauder published as a preface to his attack on Milton the now two-year old piece

Johnson had written for Lauder's never-off-the-ground proposal for a new edition of Grotius, adding – without informing Johnson – two paragraphs that suggest Johnson supported the plagiarism claim now openly advanced.

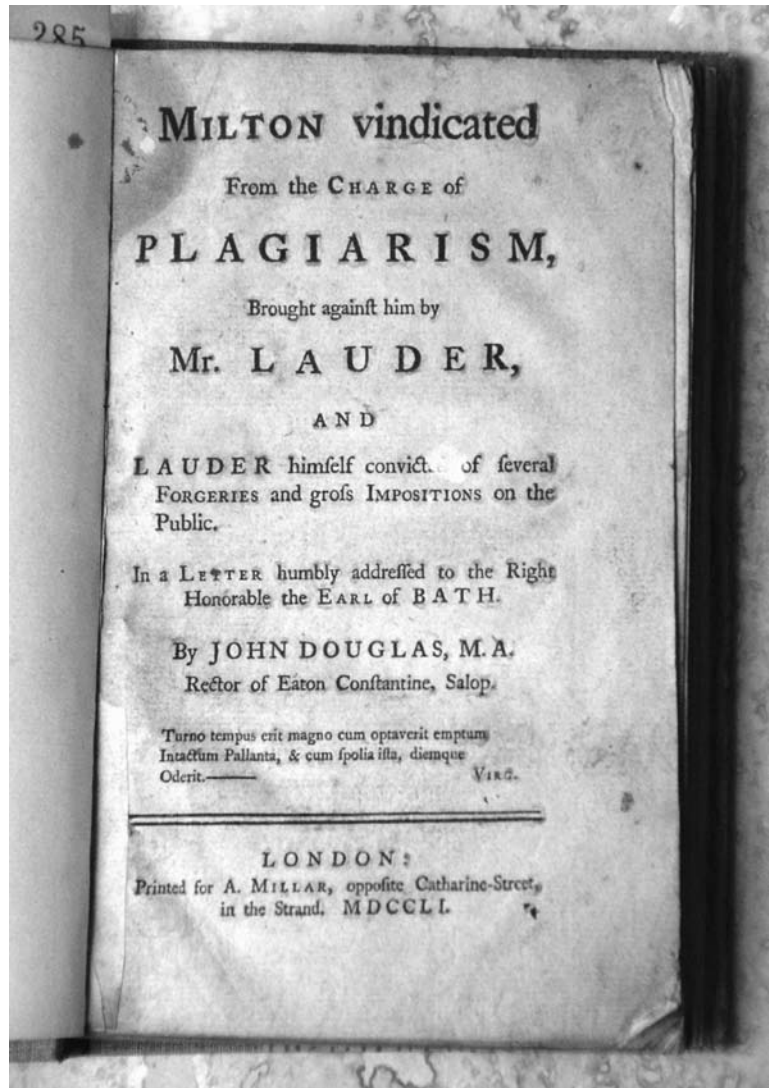
In fact, Lauder's work was an elaborate hoax. What he had done was take an obscure translation of *Paradise Lost* from Milton's English into Latin by a man named Hogg, and insert Hogg's Latin lines into the Latin writings of Grotius and others, then offering the doctored versions as the original source of Milton's lines. This fraud had been anticipated by several scholars suspicious of Lauder's earlier preliminary articles, and in 1750 one John Douglas, who was a friend of Johnson's, published *Milton Vindicated from the Charge of Plagiarism...*, a complete refutation of Lauder's libel of Milton. Douglas, by the way, later became the Bishop of Salisbury, and was immortalized by Oliver Goldsmith in his poem "Retaliation," where he refers to Douglas as "the scourge of imposters, the terror of quacks...."

Johnson's enemies were quick to attack, and Johnson was eager not only to protect his reputation, but also to provide the public with the truth. He wrote a new preface to Lauder's book, exposing the fraud, to be provided with the as yet unsold copies of the libelous work (which were then remaindered, at half-price). More important, he wrote a complete retraction and apology, titled *A Letter to the Reverend Mr. Douglas Occasioned by His Vindication*

of Milton, to be published over Lauder's name. This remarkable piece identifies each of the interpolations (some of which Douglas had missed), explains them as the outgrowth of Lauder's fury over Pope's



ABOVE Lauder's unique attack on Milton's manner of educating his daughters leaves Lauder in an awkward spot with history. BELOW John Douglas wrote this vindication of Milton.





destruction of his hopes by his elevation of Milton over Lauder's favored author, and closes with a paragraph that only Johnson could have written:

But for the violation of truth, I offer no excuse, because I well know, that nothing can excuse it. Nor will I aggravate my crime, by disingenuous Palliations. I confess it, I repent it, and resolve, that my first offence will be my last. More I cannot perform, and more therefore cannot be required. I entreat the Pardon of all Men, whom I have by any Means induced, to support, to countenance, or patronize my Frauds, of which I think myself oblig'd to declare, that not one of my Friends was conscious. I hope to deserve, by better conduct and more useful Undertakings, the Patronage which I have obtained from the most illustrious and venerable Names by Misrepresentation and Delusion. . . .

The publication of this retraction and apology restored Johnson's reputation, although, in truth, in 1750 he was not yet the Great Cham he was to become after publication of his Dictionary. It was not, however, the last of Lauder.

Without Johnson's knowledge, Lauder had appended to the published retraction Johnson had extracted from him a "Postscript." This, written by Lauder himself, essentially said "yes, I put a few lines by Milton into the works of others, but it was no big deal; in fact, it was all a joke, instead to see how smart Milton's supporters really were, and how biased they were in his favor." Johnson was shocked, and never spoke to Lauder again. Lauder, on the other hand, continued to publish attacks on Milton, changing tactics now, and claiming it was because Milton had somehow convinced an early printer to put part of a Philip Sidney poem into the volume called *Eikon Basilike* and attributed to Charles I, thus embarrassing the late King and leading to Milton's *Eikonoklastes*,

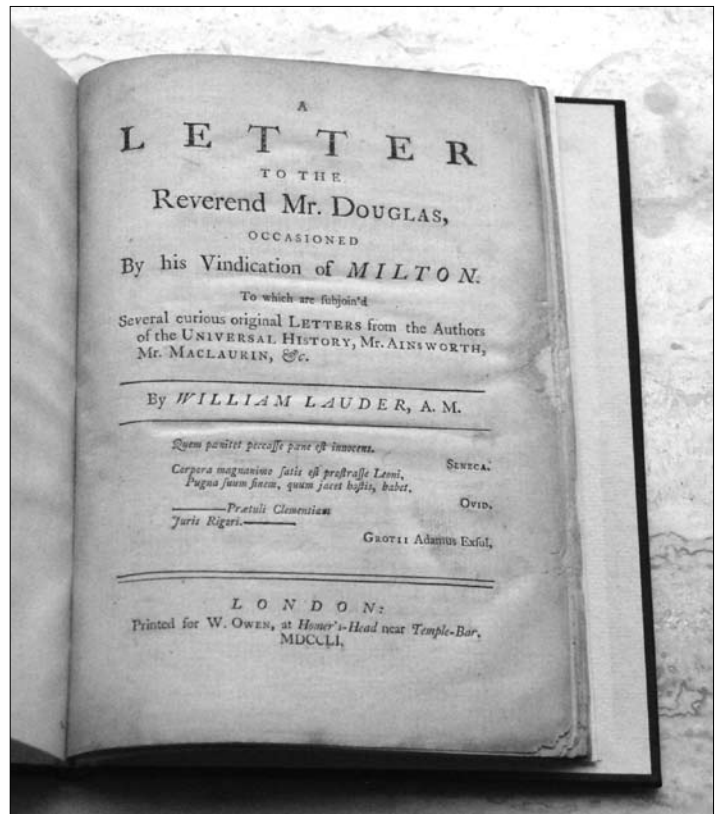
his resulting attack on Charles. Ever more bizarre in his behavior, Lauder ultimately left England for Barbados, where he died in poverty in 1771. Johnson, years later, excused his own early support of Lauder by saying he had thought "the man too frantic to be fraudulent."

Johnson's passions in the Lauder/Milton controversy were aroused by what might be characterized as the first articulated recognition and defense of the concept of intellectual integrity. He was not motivated by personality, or personal animus, to expose fakes and frauds. For example, though his enemies tried to suggest that it was Johnson's personal feelings against Milton that led to his original role in the Lauder affair, the evidence is strongly to the contrary. In fact, at the end of the retraction he wrote for Lauder we find a touching plea to the public on behalf of Milton's granddaughter. Johnson and others had recently learned that Milton's sole surviving descendant was then living in poverty. A benefit performance of Milton's masque *Comus* was organized, and Johnson composed a special prologue for the occasion, which was delivered by David Garrick. In his plea to the public for support, and in the prologue, Johnson's respect for Milton the poet is clear, as is his compassion for the unfortunate. It was, in fact, this very sense of his common humanity with the distressed, and not his antagonism to Milton's politics, that caught Johnson in Lauder's attempt to libel Milton, just as it motivated his campaign for public support of Milton's granddaughter in her distress.

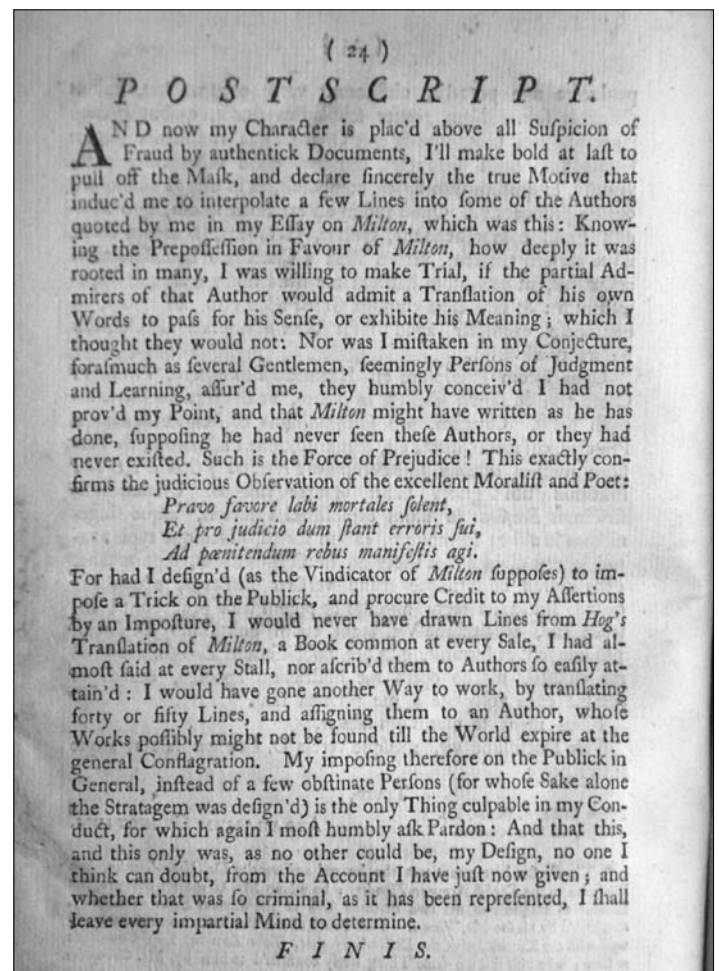
Books, of course, tell us a great deal, but they do not always tell the whole story. Chasing what is missing from the text is, of course, one the joys of collecting.

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*Photographs are of books in the author's collection, taken by Robert McCamant.*



ABOVE Johnson wrote a complete retraction and apology to appear under Lauder's name. BELOW However, Lauder added this self-justifying postscript to the end of Johnson's text.



# Visiting Lexington, Kentucky

of Betting, Books, and Bourbon

Junie Sinson

In the heartland of Kentucky there exists a very special library to which Caxtonian Susan Keig makes a significant annual contribution. The library is America's foremost thoroughbred racing library, located on the grounds of Keeneland Race Course in Lexington, Kentucky.

It was through Susan that I learned of the existence of the Keeneland Library. My interest in the three "Bs" – Betting, Books, and Bourbon – convinced me that it might be a nice place to visit. I am not sure which "B" enticement was the primary motivator for my trip to Lexington.

The Keeneland Association Library, a research library, was established in 1934; a magnificent new facility to house its treasures was created in 2002. The library is 10,000 square feet and is housed in a two-story Kentucky limestone building. The library contains more than 10,000 books, over 100,000 issues of racing news and publications, and 200,000-plus photographs involving racing and its related subjects. The Library is ably led by librarian Cathy Schenk and her assistant, Phyllis Rodgers, who collectively exude both professionalism and southern hospitality.

When you arrive in the Library, you see large green book boxes resting on counters in the center of the room. Contained in those boxes are the annual Photo Albums of Keeneland Racing (compiled since 1935). For almost a quarter of a century the designer of these beautiful albums has been our own Susan Keig. The Library's gratitude and respect for her contribution is comparable to our Club's respect and the design industry's long-time respect for her professionalism as a designer. Known to



members of our Club (but perhaps not to the Keeneland Library) is that there was assembled in our country in 1936 a most prestigious group committed to design excellence, professional congeniality, and the recognition of designer contributions to publishing and industry. The group

was named "The 27 Chicago Designers." Susan was voted into that organization, and for the next 60 years was a valued contributor.

In the Library, one finds the art, pageantry, and statistics that are so much a part of racing. Much of 19th century culture is revealed in a quick perusal of the library's holdings of the racing periodical *Turf Field and Farm*, 1865-1902; it is a captivating study. A typical issue routinely covers everything from "Horse Gossip" to "Chess" to "Turf Reform."

In addition, a tremendous amount of statistical data is available as a result of the Library obtaining the archives of the *Daily Racing Form*.

Of comparable interest is the library's collection of 1836-1903 collections of the *Spirit o' the Times*, *Chronicles of the Turf*, *Agriculture*, *Field Sports*, and *Literature and the Stage*. One can well imagine spending an entire day reading pre-Civil War articles addressing a range of subjects including theater reviews, Chinese

fishing, the Racing Calendar, philosophy and the danger of drinking mint juleps.

The Keeneland Library has sections that contain a wide selection of books on such relevant subjects as racing equipment, bloodlines, breeding, and the evolution of betting techniques. If these periodicals and books are not special enough for your curiosity and tastes, let me report on an interesting book in the library's Special Collections by George Simon Winter, written and published in Nuremberg, Germany in 1678. Each

page of *The Expert Horseman, or The Most Fully Developed Medical Practice of Horses* contains two columns, one in Latin and the other in German. The large book covers such diverse subjects as veterinary medicine, horse training, and riding equipment, and is delightfully illustrated with woodcuts both informative and, in



parts of April and October. Without racing, you would still find delightful dining, high quality antiques, and, as reported, the finest library in the country devoted to thoroughbred racing and its supportive activities.

For most individuals, the original “Three Bs” (Bach, Beethoven, and Brahms) represent an unequalled triumvirate in the world of music. For

many instances, quite humorous.

Beyond one’s interest in books, there are obviously other factors that might impact a traveler’s decision of where to spend vacation

dollars. Lexington is easily reached from Chicago, with frequent flights to both Louisville and Lexington. Choosing Louisville provides convenient access to the Bourbon Trail between Louisville and Lexington.

Eight bourbon distilleries are situated along it. Included are the distilleries of Jim Beam, Maker’s Mark, and Four Roses which each provide scholarship and refreshments for all. Racing meets occur at Keeneland during

me, the “Three B’s of Keeneland” – Betting, Books and Bourbon – are pretty special. Perhaps you might also find them of interest. If so, we might meet along the way.

§§  
Photographs by Dorothy Sinson, except racetrack picture, which is from the Keeneland web site.

**MEMBERSHIP REPORT, from page 8**

Historians, the Chicago Architectural Society (where she served as treasurer), and the Primitive Art Society of Chicago (where she was editor of the newsletter). She is currently treasurer of the Culinary Historians of Chicago. Jeanne characterizes her eclectic reading as “So many books, so little time.” She loves public libraries and has “always been a reader, nose

in a book....Libraries are always on my list to visit, no matter where I am, and not necessarily those with rare volumes.” Nominated by Bill Locke, seconded by Skip Landt.

2. If you have friends with interests in book arts, collecting, design, printing, publishing, or other broad literary endeavors, consider inviting them to a luncheon or dinner meeting. If you wish, the Club can invite them on your behalf, asking that they pay only the cost

of their meal. After they have attended two Caxton events (one of which can be a Symposium), they will be eligible for membership. For further information, or to make suggestions of individuals who might welcome an invitation, please call Dan “Skip” Landt, Membership Chair, at 773 604-4115.

Dan “Skip” Landt  
Margaret Oelrich

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# Book and manuscript-related exhibitions: a selective list

Compiled by Bernice E. Gallagher

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

After browsing through the new Modern Wing of the Art Institute of Chicago, Caxtonians might be interested in viewing the following exhibitions: “Modern and Contemporary Works on Paper” (an exhibition of works rarely exhibited due to their sensitivity to light, including ephemera and artists’ books from the Ryerson Library’s prized Mary Reynolds Collection), Galleries 124-127, through September 13; “Picture Perfect: Art from Caldecott Award Books, 2006-2009” (featuring seventeen books that have merited the annual Caldecott Medal, bestowed by the Association for Library Service to Children, a division of the American Library Association, and recognizing artists whose work appears in the most distinguished American picture books for children), Ryan Education Center and Gallery 10, through November 8; “Daniel Burnham’s Plan of Chicago” (part of a citywide celebration of the Burnham Plan Centennial, presented in five separate, insightful rotations and including maps, diagrams, perspective drawings and watercolors, historically significant and artistically exceptional, many of them in fragile condition and rarely displayed publicly), Gallery 24, through December 15; all at the Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600.

Two exhibitions are offered at the Chicago Botanic Garden: “Fruitful Abundance: Pomologies from the Rare Book Collection” (examples of botanical illustrations of fruits and herbs found in books from the Lenhardt’s Rare Book Collection), through August 9; “Kew: 250 Years of Science at the Royal Botanic Gardens” (a selection of publications of the Royal Botanic Gardens, all of which made a significant impact on science over the past 250 years), August 14 through November 15; both in the Lenhardt Library, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe, 847-835-8202.

“The Cartoons of John T. McCutcheon: Chronicles of a Changing World” (seldom-seen original ink drawings and representative examples of McCutcheon’s published works, produced when he served as editorial cartoonist for the *Chicago Record* and *Chicago Tribune* newspapers, 1889 to 1946), Chicago Rooms, Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630, through September 27.

“Lincoln Treasures” (a year-long centennial celebration exhibiting

many of the museum’s most prized Lincoln artifacts and documents), Chicago History Museum, 1501 N. Clark Street, Chicago, 312-642-4600, ongoing.

“Tall Man of Destiny: Images of Abraham Lincoln” (images of Lincoln made during his lifetime and from his death in 1865 through to today, all from the Chicago Public Library’s Grand Army of the Republic and Civil War Collections), Special Collections Exhibition Hall, 9th Floor, Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300, through 28 February 2010.

“Red, White, Blue & Black: A History of Blacks in the Armed Services” (featuring more than 100 artifacts, objects, images and documents, honoring the 14 million black men and women who have served in the armed forces of the United States, from the Revolutionary War through the Vietnam War), DuSable Museum of African American History, 740 East 56th Place,

Chicago, 773-947-0600, ongoing.

“Rodin: In His Own Words” (selections from the Iris and B. Gerald Cantor Foundation include 36 bronzes, books and letters, giving insight into the artist’s thoughts on art and the art world during the late nineteenth and early twentieth centuries), Loyola University Museum of Art, 820 N. Michigan Avenue, Chicago, 312-915-7600, through August 16.

“Buckminster Fuller: Starting with the Universe” (an exhibition of Fuller’s extraordinary body of work, from his geodesic domes to books popularizing the terms “spaceship earth” and “synergetics,” including photographs and documents that highlight his years spent living, teaching and working in Chicago, organized by the Whitney Museum of Art in association with the Department of Special Collections at the Stanford University Libraries), Museum of Contemporary Art Chicago, 220 E.

Chicago Avenue, Chicago, 312-280-2660, through August 9.

“Your Pal, Cliff: Selections from the H. C. Westermann Study Collection” (art work, sketchbooks, printing blocks, personal papers and correspondence by Westermann, a central figure in post-World War II American art and known to the art world as “Cliff”), Smart Museum of Art, University of Chicago, 5500 S. Greenwood, Chicago, 773-702-0200, through September 6.

“To See Reality in a New Light: The Art and Activism of Marion Perkins” (includes art work as well as original correspondence, rare photographs and memorabilia relating to Chicago Renaissance artist and social activist Marion Perkins) from the Vivian G. Harsh Research Collection, Exhibit Gallery, Woodson Regional Library, 9515 S. Halsted Street, Chicago, 312-747-6900, through December 31.

Bernice Gallagher will be happy to receive your listings at either 847-234-5255 or [gallagher@lakeforest.edu](mailto:gallagher@lakeforest.edu).



Modern wing at the Art Institute  
FROM CHICAGOFLAVORMAGAZINE.COM



# Caxtonians Collect: Barbara Denemark Long

Fifty-sixth in a series of interviews with members

Interviewed by Robert McCamant

“I’m not sure if you should say I like books, or paper, or print,” says Barbara Long. “I’m a content person, foremost, but the form also matters. The same content electronically transmitted is different. And whatever it is, it has attracted me since I was old enough to walk.”

She joined the Club in 2001, nominated by John Chalmers, who had succeeded her as librarian at The Chicago Community Trust. She was seconded by Susan Levy, who had followed her at the Donors Forum.

Long is a lifelong Chicagoan. Her parents lived in Pilsen when she was born, but they soon moved to Austin. Her formative years were spent there. For college, she stayed in Chicago as well, if only by a hair’s breadth: St. Xavier University, at 103rd and Central Park, sits in the City of Chicago but is almost surrounded by suburbs. For the last 30 years, she’s lived in Glenview.

Her advisor at St. Xavier, Sister Mary Denis O’Grady, led Long to her first job. She thought something in archives would suit her, and applied first to Notre Dame. They had no jobs, but the Chicago Historical Society had two. She interviewed there and got the one in the library’s reference department. “I’d been making scrapbooks, collections of newspaper articles and photos of current history and social history, my whole life,” she said. “When they heard what I’d been doing, they told me either I was crazy or I’d make a perfect employee!”

She stayed for three years and then jumped at the chance to work for the just-forming Donors Forum of Chicago, the area’s first association of grantmakers. “It was an exciting time, back in the mid-70s. Many new not-for-profits were springing up, and they all needed help in figuring out the mysteries of philanthropy. And foundations were being pressured by Congress to be more open.”

She assembled a library of materials, the core of which had been sent to Chicago by

the Foundation Center in New York City, but dispersed to odd locations which had not publicized them. The library’s piece de resistance was a complete set of 30,000 foundations’ tax returns,” the annual federal Form 990s, on microfiche mounted in IBM punch cards. “It took us a while to figure out how to give people access, since they’d been sorted in order



of employer number. But when we solved that, it was an incomparable resource, because it allowed anyone who came to the office to see how much and to whom any foundation had made grants during the previous year. Many a recipient group received funding because of what they learned from our reference material.”

After four years, she moved on to start a library at The Chicago Community Trust. “That was also a great place to work, because of the Chicago focus. We had records dating back to 1915, when the Trust was founded. Those materials made past Chicago come alive

for me every day at the community foundation since it works so closely with its donors.”

Nonetheless, come 2000, Barbara Long decided to leave the Trust and become a consultant to not-for-profit organizations. She’s moved out of the library and into helping with fundraising, training, and other management issues. She works with both donors and recipients to help them with problems which arise.

Perhaps if you’ve been reading this thoughtfully, you will have figured out what one of Long’s areas of collecting interest is: books and ephemera about Chicago. She’s proud that a photograph taken by her father is on the cover of Amanda Seligman’s *Block by Block*. She also collects books which relate to her interest in pre-Civil-War American antique furniture.

Long and her husband, Bob, are just emerging from a very trying period in their lives. Last fall, they were in Paris when they got a call from their daughter saying that their Glenview house was filling with water. There had been very heavy rains on September 12 and 13, but flooding in the area was not widespread. Their house and a few others nearby were victims of a fluke hydrology problem that nobody has been able to clearly explain. Their basement was entirely flooded and the waters came up several inches on the first floor as well.

Fortunately, they had always realized that flooding was a possibility in their location, and carried flood insurance. “But it’s not just a matter of paying for repairs. It is very sad to watch your cars towed away and live through the reconstruction of your first floor and garage,” she says. On the other hand, “Midwest Freeze Dry saved our photographs and important documents.” So she refuses to feel sorry for herself. “Life is a challenge and you have no choice but to move forward,”

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Photograph by Robert McCamant

# Club Notes

## Membership Report

1. The Membership Committee is pleased to report the Council's election of the following eleven individuals to membership in the Caxton Club during our 2008-2009 program year:

**Rick Ashton** began working in the library world in 1974, joining the Newberry Library as Curator of Local and Family History after completing a doctorate in history at Northwestern. He headed the Allen County Public Library in Fort Wayne, Indiana, and served for twenty years as City Librarian of the Denver Public Library. Back in Chicago since 2007, he is now Chief Operating Officer of the Urban Libraries Council, the national trade group dedicated to strengthening the public library as an essential element of urban life. His reading ranges over American history and public policy, and his collecting, should he strike it rich, would focus on maps of the Old Northwest. Nominated by Peggy Sullivan, seconded by Skip Landt.

**Paul Kobasa** is Executive Vice-President, Editorial, and Editor-in-Chief at World Book, Inc. He began his life in Chicago as Director of Publishing Marketing at the American Library Association, a position he left for World Book Inc. His editorial authority encompasses all of World Book's output, from the beloved print encyclopedia to the online reference suite including products in Spanish, French, and most recently, Chinese. His collecting interests are described as eclectic and passionate; a recent foray into the world of Virginia Woolf sent him in search of first editions of anything having to do with Vita Sackville-West. He also collects black & white photography, ranging from Beaton to Dis-farmer. Nominated by Rob Carlson, seconded by Paul Gehl.

**Nancy Lynn** is Director of Individual Giving at the Chicago Public Library Foundation, and a long-time active member of Chicago's cultural community. Her fund-raising and capital development work has spanned many not-for-profits, including the Art Institute and the Chicago Botanic Gardens. Nancy began her career at The Newberry Library during the tenure of a well known Caxtonian, the late Lawrence W. ("Bill") Towner, Newberry President and Librarian; she subsequently returned to the Newberry as Planned Giving

Officer under Charles Cullen. Now that her children are grown, she has a more time to devote to her personal projects, which often revolve around books. Nominated by Tom Joyce, seconded by Susan Levy.

**Lise McKean**, an all-around bibliophile, currently serves in the College of Education at the University of Illinois in Chicago, co-directing a collaborative project to improve the preparation of teachers for employment in the Chicago Public Schools. Earlier steps in her career have included administrative positions with the Center for Impact Research and The University of Chicago Press. Since receiving her doctorate for the University of Sidney, Lise has published numerous articles and one book: *Divine Enterprise: Gurus and the Hindu Nationalist Movement* (The University of Chicago Press, 1996). Her collecting interests include French modernist literature, particularly works by Blaise Cendrars; books on Indian Art; and the ethnography of collecting. Nominated by Skip Landt, seconded by Margaret Oellrich.

**Chuck Middleton** has served as both President and Professor of History at Roosevelt University since 2002. He has published widely in scholarly journals, both on history and on higher education, and is the author of many entries in the *Dictionary of American Biography* and the *Biographical Dictionary of American Sports*. His career in higher education has included academic and administrative positions at the University of Colorado, Bowling Green State University, the University of Baltimore, and the University System of Maryland. He serves on numerous boards and advisory committees locally and across the country. Interests: History, biography, short fiction, poetry. Nominated by Ed Hirschland, seconded by Steve Tomashefsky.

**Matthew Miner** attends the Honor College at the University of Illinois at Chicago, majoring in literature and history. In April 2008, he testified before the Rockford Board of Education in support of the teaching of Latin, noting that the benefits of Latin far outweigh its cost to the district, making the practical point that it has strengthened his ability and that of other students to score well in the ACT and AP tests. John Chalmers notes that Matthew has the makings of a fine bookman, like his grandfather, Charles Miner ('87). Interests: literature and history. Nominated by Charles Miner, seconded by John Chalmers.

**Sarah Boxhorn Potratz**, having recently

completed her master's degree in Library Science, is currently pursuing a second master's in the History of Science at the University of Wisconsin-Madison. For the past three years she has worked in Special Collections on campus, and is currently personal assistant to the Curator. Sarah does copy and original cataloging in Latin and several other European languages, and is developing her background with manuscripts and serials. Sarah is interested in works of pseudoscience and medicine from a research perspective. She collects Agatha Christie mysteries and early 20th century American cookbooks. Nominated by Margaret Oellrich, seconded by Skip Landt.

**Richard Renner**, a member of the Board of the Elgin Historical Society, has been a frequent guest at Caxton Club dinners and activities in recent years. He has a deep love of American history, especially the American Civil War and military history, in which areas he collects. An active member of the civic community in Elgin, Richard is a long-time friend of the Illinois Library and others in the book-loving community. Nominated by Jackie Vossler, seconded by Norman Jung.

**Mary Williams** graduated from the University of Notre Dame in 2008 where her studies and interests were in classics, especially Greek tragedy, Byzantine theology, illuminated manuscripts, medieval and early modern cartography. She was recently chosen to become the second Department Head for Books and Manuscripts for Leslie Hindman Auctioneers. Nominated by Tom Joyce, seconded by Harry Stern.

**Joyce Wippman** earned her MBA at Lake Forest Graduate School of Management, where she was a top student of Caxtonian Tom Swanstrom. Executive Vice President of the Schwalb Realty Group, she covers the entire Chicago Metropolitan Area, often working with entrepreneurs, many of whom are women business owners. She is currently serving on The Women's Board of The Joffrey Ballet of Chicago, and is a member of The Professional Women's Club of Chicago. She reads broadly both in fiction and non-fiction. Nominated by Debra Yates, seconded by Tom Swanstrom.

**Jeanne Zasadil** was moved to apply for membership by this year's Symposium on the Book, which she found "thrilling in its scholarship." Her pleasure in a diverse array of published knowledge is reflected through involvement in the Society of Architectural

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