

Collecting the World

Sir Hans Sloane and the Origins of the British Museum

A book by James Delbourgo
Reviewed by Brenda Rossini

Princess Diana, she of blessed memory, was a Sloane Ranger – a frequent collector of designer clothing from London’s Sloane Square. Perhaps she didn’t “get” the Sloane honorific – we don’t know; but many of us are also unacquainted with it. For book lovers, collectors, historians, or museum ramblers, Sir Hans Sloane’s contributions were invaluable. In his lifetime, he burned as brightly as a flame, but after his death recognition faded rapidly. This exacting biography by James Delbourgo restores Sloane while burnishing the reputation of his collecting career.

It also paints a landscape of 17th- and 18th-century imperial (slaveholding) Britain, with the narrative delving into the sociocultural events in the New World and imperial Britain’s possessions in the Caribbean. The reader discovers an egregious chapter in the history of the Americas, as observed through the assiduous habits of Hans Sloane, physician, apothecary, naturalist, botanist, chemist, and collector.

Sloane was born a Protestant in northern Ireland in 1660. His career goals impelled a move to London in 1679 to study medicine and botany, after which followed an advantageous attachment to the Duke of Albemarle. He became a fellow of the elite Royal Society and the College of Physicians and received both a knighthood and a baronetcy. Sloane’s portrait, painted by the renowned Stephen Slaughter, indicates the considerable regard Sloane had attained. Bewigged and stately, he wears a Jamaican lagetto (lace shaved from tree bark) cravat and holds a book with a picture of the lagetto leaf.

In 1687, his aristocratic patient and patron, the inebriate Duke of Albemarle, was called to the governorship of Jamaica,



Sir Hans Sloane

a British possession wealthy in plantations, tobacco, cotton, rum, sugar, slaves, and slave markets. The most provocative segment of Delbourgo’s book is the description of Sloane’s Jamaican foray. He accompanied the duke to serve there as personal physician. The trip itself held the risk of disease, shipwreck, or mutiny. But nonetheless, they dropped anchor, safely, later the same year.

At this point we face the dark web of imperialism and colonization, including both slavery and the decimation of indigenous populations in the Caribbean as well as in Africa. Sloane discerned a parallel degradation in the transfer of diseases, plants, and animals, transforming environments and populations on both sides of the

Atlantic.

He compiled a journal of his observations and a diffuse collection, with labels affixed to each specimen, illustration and print. There were coins, medals, weapons, gems, manuscripts, books, fossils, butterflies and other insects, plants, and miscellaneous dried creatures. The collection became one of the largest of its century.

Jamaica presented a lurid tableau to anyone arriving on its shores, recorded by Sloane in dispassionate detail, of first-generation African slaves that can only, if ever, be forgiven by God. Slaves were everywhere, having survived transport in chains to live and labor in heat, humidity, and insect-infested environs, deprived of human comforts for the rest of their blessedly shortened lives.

There were, however, runaway slaves hidden in fortified enclaves on many of the Caribbean islands.

In Jamaica, where deforestation led the way for expansive plantations, a community of Maroons, escaped fugitive slaves, concealed themselves within the jungle. In Barbados, windward rocks kept approaching slavers at bay. St. Lucia crawled with serpents, discouraging slave hunters. Slaves also escaped to the woods on Nevis. (There are reports on slave life from Alexander Hamilton’s childhood on Nevis dating from the early part of the 18th century, but the objects collected by Sloane and his journal entries carry a stronger resonance.)

Naturalists were often drawn to the Caribbean’s balmy climes, where they



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Cacao specimens with handwritten annotations.

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studied wind patterns, drenching rains, and the pervasive rot, not to mention the exotic terrain and wildlife. Some were motivated by tales of hidden treasure, which Sloane dismissed as fable, identifying the minerals found glittering in the hot sun as white iron pyrite.

In Jamaica, he ministered to the duke and to white plantation owners, less so to ailing slaves. He recognized the slaves' fowl diet – their rotting food and dependence on snakes, rats, and raccoons for protein. For leisure, they smoked pipes and passed the time with rum and various African games, music, and cock fighting. Sloane noted among the slave population a high rate of depression and suicide. They cut their own throats, took poison, or hanged themselves. They killed their newborns. For those who tried to escape, Sloane advocated “extreme

Sir Hans dominates Room 1 in the British Museum.



punishments.”

But he expressed grudging acknowledgment of African healers among the slaves, whose customs of herbal and natural remedies for injuries, illness, and disease often worked. Sloane, a reverent Christian, wrote that plants “at each glance give us evident proofs of the greatness of their Creator.”

Jamaica provided him with an overflow of indigenous and African specimens with which he filled his collections, libraries, and curiosity cabinets, all destined for the future British Museum.

Powders from dried, preserved animals were among the African healers' medicinal curatives. Sloane described the creatures with anatomical precision. The herbs and powders were added to his pharmacopoeia collection. He saved chew sticks used by slaves to clean their teeth, as well as knives, face paint, shoes made from skins, and seashells.

Coffee, cacao beans, and recipes for chocolate were included with elaborate illustrations. Sloane experimented by adding milk, and this exotic chocolate fancy took hold of Europe's leisure class. In a Hogarth painting, *The Toilette* (1743), an African boy ladles out hot chocolate while an Asian boy plays with a curio. Sloane named his milk chocolate after himself, recommending its use by physicians for consumption, fevers and stomach aches. He quietly promoted the Sloane name, then sold his milk chocolate recipe to the Cadbury brothers.

In the Sloane collections were African instruments, such as drums and the strum strum, an early banjo. Sloane unapologetically affixed African labels rather than the conventional Latin ones, also using English descriptions, in order that all could read and understand. Among the African-Caribbean musical themes were sexuality, dead ancestors, and human

comforts. Sloane took great care to preserve this music – though personally discomfited by the passions expressed. He exulted in African music as a curiosity and encouraged its wider dissemination. On the islands, music was discouraged because the white owners feared the instruments, chants, and voodoo practices were might incite slave rebellion.

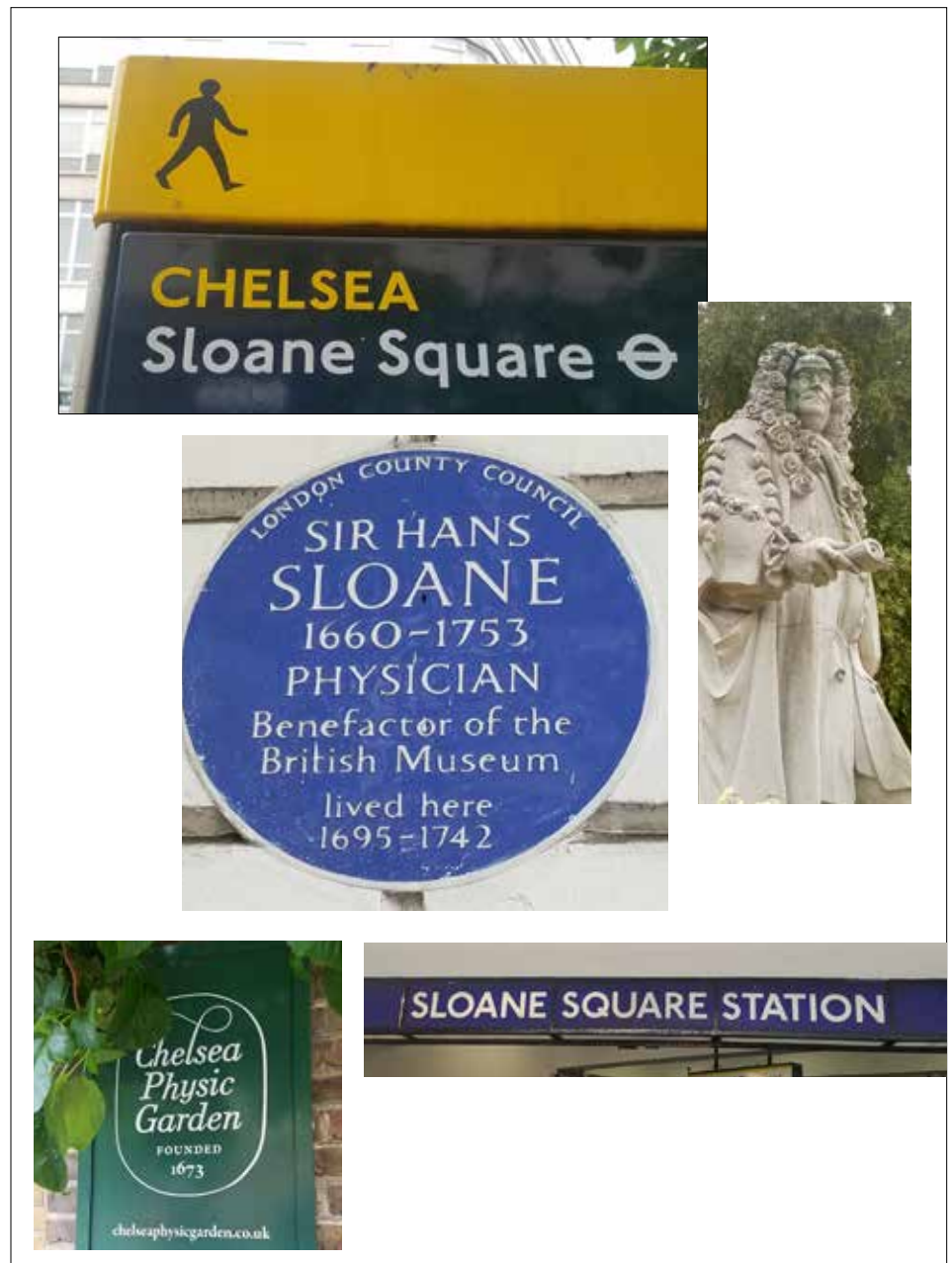
If you are entertaining the idea that Hans Sloane was caring of Jamaica's slaves, be disabused. They and their appurtenances were curiosities for his collections. Sloane, like his fellow English schoolboys, was drunk on the Latin he memorized, including Horatio and Cicero, who remarked on Rome's vast numbers of enslaved as little more than human detritus. Black slaves outnumbered the whites, in some areas as high as 15 to one. And in Jamaica, there were no social or governmental restraints.

Were the slave artifacts and instruments Sloane collected ever purchased or bartered? Doubtful. Customers could pay, or not. Slaves had no right to property, real or personal. Whatever they received would have been confiscated – part of the plantation owner's eminent domain. Baskets, wooden utensils, and brooms were useful in the New World as in the Old. Some were reproduced artisanal products of the slaves' homeland as were fabrics made from lagetto and spun into a diaphanous lace. In Europe, lagetto emerged as fashionable cravats or blouson cuffs, typically visible on Hans Sloane in portraits and busts. Such creations were also given to Charles II, a patron of the arts.

From his treks on the island, Sloane collected venomous insects and snakes, rodents and field animals, stuffing the little captives for the benefit of eternity. He glued leaves, fruits, and stalks to his journal pages, where they still appear, in prime condition, 300 years later. He pressed plants between leaves of paper, hung them to dry to avoid the inevitable rot in humid climates, and put them in dry storage, flattened with heavy weights. Each specimen was labeled with its provenance and any medicinal or scientific use.

No ink was wasted describing the islands' steady deforestation, or on the gnats, mosquitoes, fleas, and flies – and consequent disease. These hazardous pests, however, found themselves inadvertently preserved between the pages of Sloane's journals.

He collected pot fragments which may have held Taino remains. (The Taino had



References to Hans Sloane abound throughout London. One of his many statues is in the Chelsea Physic Garden.

been indigenous to Jamaica under Spanish domination.) The Protestant English successors rationalized that Spain had been the brutal occupier. After all, it was under the Spanish that the Taino were worked to death or decimated by disease. By 1600 they had essentially disappeared.

Sloane identified and preserved the burrowing worm *Scolopendra maxima maritima*, which ate through ship hulls, a menace to both cargo and humans. His collection included beans dispersed from Jamaica to the Orkney Islands. Darwin would eventually deduce, through observation and proof, that the beans' global distribution was attributable to winds and sea currents.

Sloane tried to replicate the beauty of the specimens, or the curse of the vulture, each in its natural habitat, as representations of God's immutable gifts. His stuffed or painted illustrations are no less sublime than those of John James Audubon, the American bird-watcher.

Sloane catalogued his scientific observations. He researched and preserved specimens, then illustrated and engraved their containers. He studied taxonomy with the precision required for illustrating medical, nutritional, ornithological, and anthropologic writing. His books included *Catalogus plantarum* (1696), a Latin dictionary of Jamaican plants (1696), articles for the

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Royal Society's *Philosophical Transactions* (1699), and a two-volume, illustrated *Voyage to the Islands Madera, Barbados, Nieves, S. Christophes and Jamaica* (1708-1725).

His meticulous attention to curating and collecting provides today's observer with visual evidence of 17th and 18th century Caribbean ecology, botany... and its teeming life, both human and animal. We learn, for dismaying example, that the limbo carries a dreadful history. It was danced on slave ships from Africa. Slaves would slide under a slit below a makeshift pole, their spread-eagled limbs as low as they could go. Magically symbolic, the limbo dancer hoped to emerge as a spider, escaping the slavers.

The second portion of *Collecting the*

World is about Sloane's return to London upon the Duke of Albe-marle's 1689 death from drink. Sloane accompanied the decaying corpse, its pungent putrefaction contained within a lead-lined coffin for the journey.

In London, Sloane directed his focus toward scientific glory and collecting en masse, whether from the East India Company, the Far East, or what-

ever an itinerant adventurer might pilfer and pillage for sale. He collected over 45,000 books and 50,000 manuscripts, among which are such piquant items as a 14th century book of urines, magic, and mental illness, and curiosities from Persia. No rarity was too strange. The enormous size of his library and collections required a separate building and garden. Ever the promoter, Sloane dispatched his books as gifts to customers and friends, increasing his readership and renown.

He married well in London (to the widow of one of Jamaica's largest slave and plantation owners) and made acquaintance with illustrious Whigs who elevated his social and professional status. Sloane removed (and preserved) Charles II's gall-



three months short of age 93. He was wealthy, learned, respected, content, and happy. His fame brought him honors and titles, but did you know of him?

Author James Delbourgo attributes the waning of Sir Hans Sloane's memory to religious, political, and professional envies of his time. Take your pick: the Glorious Revolution, the papists, the Jacobins, the Tories, the academics, or literary lions such as Jonathan Swift. Sloane, not educated in a proper English university, was by Swift described as a man of "much haste and little ceremony," gaining entry by the back door.

Sloane planned and directed the establishment of the British Museum, which would serve, along with other institutions – such as the Chelsea Physic Garden – as the

main repository of his collections. The Museum opened in 1753, bequeathed with collections that, as Sloane directed, were to made to be available to the "public." That he worked tirelessly in the public interest, and took bold steps for public museum display and tour, should have been a definitive step toward immortality. But that honor was reserved for his collections.



In William Hogarth's *The Toilette* (1743), an African servant serves hot chocolate.

bladder stones, assigning the role of royal healer to himself and science, where Charles had often boasted of his healing "royal touch with amulet." Pre-Heimlich, Sloane attended to a woman who "seldom used to chew her victuals" and had choked on a piece of beef "swallowed with some greens." He extracted the food clot from her esophagus with a sponge affixed to a whale bone, adding the contents to his collection.

He became physician to Queen Anne in 1712 and to George I in 1714, which service afforded him a baronetcy. His hourly rate as a physician, skilled from his expansive familiarity with drugs and herbs, enhanced his wealth as well as his collections.

Hans Sloane died on January 11, 1753,

It may be that the immensity swallowed the mortal man – a man who had taken such care in the promotion and marketing of a life's adventure in collecting.

The British Museum does not forget. At the entrance to the Enlightenment Gallery stands a terra-cotta bust of Hans Sloane, sculpted by Michael Rysbrack, 1737. Sloane is bewigged and wearing his trademark Jamaican lagetto. And the terra-cotta medium? It was used extensively in African and Eastern sculpture, including ones that help to define the Sloane collections. The Sloane bust is fitting indeed.

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RHM: Our Club's Great Type Designer

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

RHM: Robert Hunter Middleton: *The Man and His Letters: Eight Essays on His Life and Career*. Caxton Club, 1985; reduced special member price \$10; nonmember price \$25

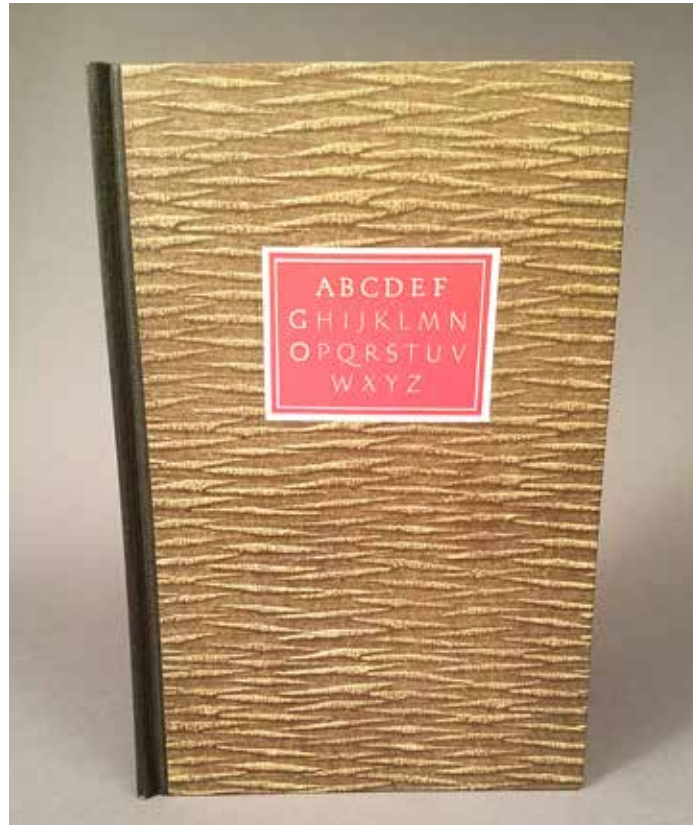
Dan Crawford

“The difficulty of getting a firm hold on the varied dimensions of R. Hunter Middleton’s distinguished career is at least two-fold: one, he has done so many things so well for so long; two, he keeps right on doing them, thereby frustrating the task of totting up the score” (Rhodes Patterson, p. 73).

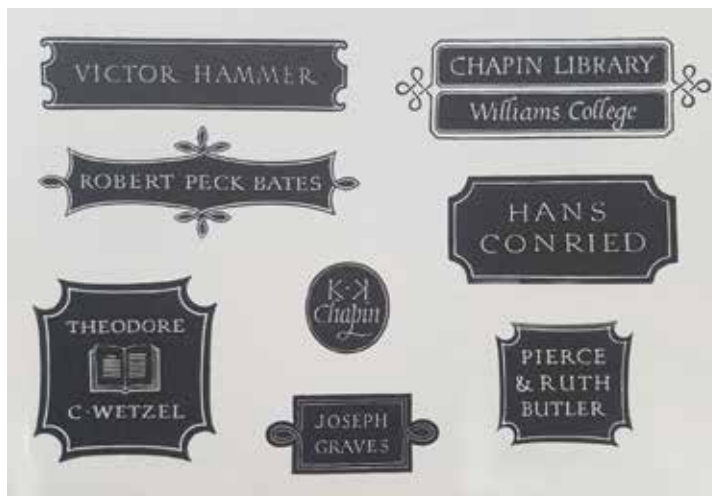
One was tempted to review this *Festschrift* as a fantasy novel purporting to tell, in a series of essays, the story of an important artist who was by turns ambassador, recruiter, innovator, and laborer in the fields of graphic design, a craftsman whose work had long-range implications who was yet as cheerful showing grade-schoolers his presses and how they worked as he was welcoming a new expert to the city, state, or country, making the visitor the resident, the rival a friend. When he wasn’t at work or dining with a visiting artist, he was writing, casting type, and printing on suitable paper “in that magical, artful basement of realized dreams” (p. 74).

RHM didn’t even set out to do any of this. He was planning a career as a graphic artist, at a time, as Jim Wells notes, when commercial printers were content with dull, often shoddy, work. When Ernst Detterer recommended him for a day job with the Ludlow Typograph Company, he considered it a fluke, something too good to last. The job lasted some 50 years, and Middleton and the company made history.

Even more than the often



overlooked art of graphic design, type design is not visible unless you’re looking for it. Today, a couple of clicks will switch your typeface to bold or italic without you or the computer caring that these began as completely separate designs. A serif too wide or a line too long, and everything looks awkward. Middleton, who is behind some of those mysterious names you see when you click on the font window, could see such



awkwardness and fix it.

But that’s just one of the facets covered in this collection. You get the saga of Middleton and the Bewick blocks: how he was able to use modern techniques to produce prints closer to what Bewick had in mind than the technology of Bewick’s day could achieve. We hear of the organizations he started and/or played a big part in (never mind that he was one of the founding fathers of the Society of Typographic Arts; he served the Caxton Club on the Council for six years, and took several turns as chair of the Publications Committee between 1949 and 1976.)

For more detail, read the contributions of the stellar lineup that wrote the essays collected here: people who knew Middleton and individual facets of the world he inhabited (except for Jim Wells, who knew *all* of them). You’ll find work by Herbert Pinzke, Carolyn

Reading Hammer, Jim Wells, R. Russell Maylone, Rhodes Patterson, Gordon Williams, Greer Allen, John Schappler, and Bruce Beck (a list that does not include the designers of the book, who used cloth from a design by RHM, a spine label engraved by RHM, etc., etc.)

The result is a worthy salute to a Caxtonian who was “involved in almost every major event, every new idea, that has affected the practice of graphic design during the past fifty years” and an attempt to correct the injustice that “quiet effectiveness has seldom helped anyone attain a major place in history.”

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6¼ x 10 inches, 102 pages, 1,000 copies in Monotype Bembo (composed by Heritage Printers of Charlotte, North Carolina) and printed from standing type on Mohawk Letterpress, by Heritage. 950 copies bound by Delmar Company of Charlone, and 50 copies held in sheets for sale to hand binders.

Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtsov

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

American Writers Museum, 180 N. Michigan Avenue, second floor, Chicago, 312-374-8790: **"Capturing Stories: Photographs of Writers by Art Shay"** (unique angles on the moments and personalities making the news), Meijer Gallery, ongoing. **"Frederick Douglass: Agitator"** (exploring the life and work of the activist, orator, and author), Roberta Rubin Writers Room.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Music and Movement: Rhythm in Textile Design"** (ways visual artists engage with, interpret, and express rhythm), galleries 57-59, through October 21. **"Never a Lovely So Real: Photography and Film in Chicago, 1950-1980"** (features a network of photographers who focused on Chicago's South Side), galleries 1-4, through October 28.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Color My World"** (color taxonomy, including color charts and color samples), through July 15.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: **"Alexis Rockman: The Great Lakes Cycle"** (meticulous and visionary hyperrealist oil paintings), Exhibit Hall, 4th floor North, through October 1.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Chicago and the Great War"** (Gold Star memorial portraits, collected 1919-'21), through November 12.

DePaul University John T. Richardson Library, 2350 N. Kenmore Avenue, Chicago, 773-325-2167: **"Incarceration: Art Activism & Advocacy"** (prisoners and activists revealed by words and artistic expression), through summer.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"Fairy Tales, Nursery Rhymes and Magazines: Illustrations by Jessie Willcox Smith"** (featuring a celebrated illustrator of the late 19th and early 20th centuries), Van Buren corridor, ground floor, through September 16.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"On Board with Design: Passenger Transportation and Graphic Design in the Mid-**



Spudnik Press Cooperative / States of I

JOLYNN REIGELUTH, THESE ARE MY LEGS II, 2017 (DETAIL); MARY JONES, HARRYETTE, 2017 (DETAIL).

20th Century," ongoing. **"African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival"** (aspects of the history, culture, and religion of people of African ancestry in the subject areas) Herskovits Library of African Studies, ongoing.

Open Books Warehouse and Bookstore, 905 W. 19th Street, Chicago, 312-243-9776: **"Pablo Helguera's Librería Donceles"** (an installation repurposing used bookshelves from closed CPS facilities and Spanish books from an exhibit at the Chicago Cultural Center), ongoing.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"Lest We Forget: Sailors, Sammies, and Doughboys Over There in World War I"** (explores the experiences of those who served in the war), ongoing.

Spudnik Press Cooperative, 1821 W. Hubbard Street, suite 302, Chicago, 312-563-0302: **"States of I: A Conversation"** (prints by artists Mary Jones and Jolynn Reigeluth), through August 15.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **"War, Trauma, Memory"** (artifacts from the 16th century through today), Special Collections Research Center Exhibition Gallery, through August 31.

Send your listings to Lisa Pevtsov at lisa_peg@yahoo.com



Chicago Cultural Center / Alexis Rockman: Great Lakes Cycle

CASCADE, 2015. OIL AND ALKYD ON WOOD PANEL.

Caxtonians Collect: Stephen Durchslag

Interviewed by Robert McCamant

What do you do when you retire from a successful career as an intellectual property lawyer? If you're Stephen Durchslag, you enroll at the University of Chicago Divinity School, get yourself a master's degree, and then start work on a PhD. And in your spare time, you study, write about, and share—through exhibit, lecture, and giving visits to your own personal library—the thousands of copies of the Haggadah you have been collecting for a very long time.

(If you're not Jewish, you may not know that Haggadah is the name for widely issued and circulated booklets—or small books—that explain how to celebrate the Passover Seder in the home. Almost all have supplemental material: stories that can be read aloud to children, explanations of special regional customs, dietary guides, and the all-important "four questions" to be asked during the meal [often by the youngest person present] and the carefully worded answers as determined by the group publishing the Haggadah. Haggadahs have been published from as early as 1485 in Jewish communities worldwide. It is the most frequently printed publication after the Bible.)

As it turns out, Haggadahs are fascinating in myriad ways. Since they are popular booklets intended for every household, they tend to be folksy and easy to follow. Since their traditional content is almost always augmented by whatever happens to be on the minds of the group publishing them, they provide insights into what each particular group most cares about.

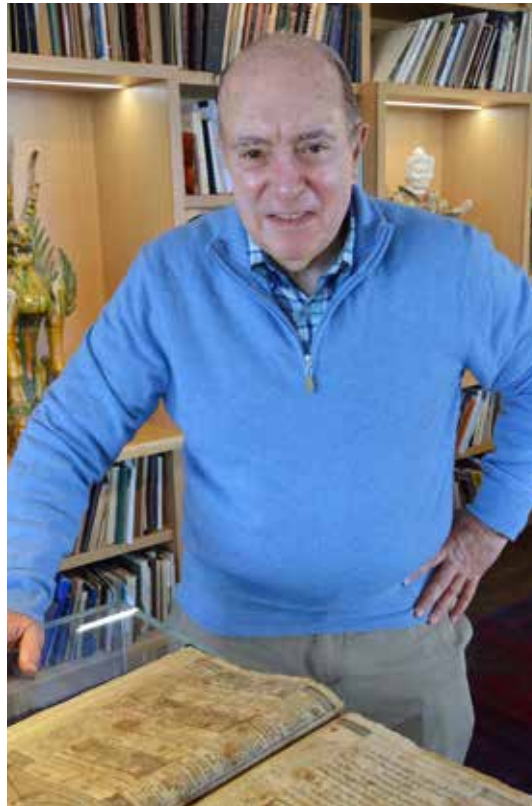
When a local Jewish community is trying to ingratiate itself with local political forces, that is sometimes detectable by punches pulled or encomiums added in Haggadahs it publishes. The foods to be served are circumscribed by tradition, but local availability is honored by adaptation. If an issuer is big on union organizing, that can be detected. And these days, every movement from vegetarianism to gender equality is likely to be represented by its own edition.

At the opposite end of the spectrum, "The Maxwell House Haggadah is an English-Hebrew Passover Haggadah introduced by the Maxwell House company as a marketing promotion in 1932 and printed continuously since that time. With over 50 million copies in print, it is the best known and most popular Haggadah

among American Jews, and is considered a cultural icon,"—this from a Wikipedia analysis.

Another interesting feature of Haggadahs is that many are illustrated. Since they are intended for use in the home, the restriction against graven images does not apply. Their use in the family seems only to strengthen people's desire to have illustrations.

Book artists create Haggadahs and issue them as unique hand-drawn copies or as limited editions. Perhaps the most famous of these is the David Moss Haggadah, which was



produced by Moss for Richard Levy, another collector of antique Judaica. Subsequently it was issued in elaborate facsimile, of which Durchslag possesses a copy. When Durchslag exhibits a selection of his Haggadahs, which he has done at the University of Chicago, Anshe Emet Synagogue and Temple Shalom in Chicago, and the Museum of Contemporary Religious Art at St. Louis University, the Moss Haggadah often draws the greatest attention. (The MOCRA show involved his giving a talk, which is available for viewing on the group's web site as part of the "Voices" series for 2013.)

The Moss Haggadah adapts the art of micrography, tiny Jewish calligrams developed

in the ninth century (with parallels in Christianity and Islam), utilizing minute Hebrew letters to form representational, geometric, and abstract designs. In the Moss Haggadah, virtually every image is, upon close examination, micrographic.

Durchslag's projects have prompted him to take on a great deal of esoteric study. The National Library of Israel helped him by transliterating a document from around 1600 (the date credibly established since the censor signing off on it was in office from 1578 to 1619). The form of Hebrew script was a medieval Italian one that was difficult to decipher. Durchslag worked with the National Library manuscript section to decipher it; he was then able to translate the document.

Haggadahs provide rare historic evidence of life in Jewish ghettos over the years. "Time and again, a change of government would destroy accumulated libraries associated with schools and temples. Since Haggadahs were distributed in every household, there was a greater chance that they would survive." Durchslag has evidence of oppression in Germany, poor conditions in the ghetto at Odessa, and the burning of Talmuds in 1553.

His reputation now means that when an esoteric Haggadah comes on the market, he is likely to be on the list to hear about it. "There aren't that many of us," he says, "and certainly not many as hungry as me." And wherever he travels, he keeps his eyes and ears open for items. "In South Africa, I found one that used Afrikaans, and a trip to Brazil turned up a Haggadah from Rio in Portuguese."

Durchslag attended the University of Wisconsin/Madison as an undergraduate, then Harvard Law School. He spent 23 years at Winston & Strawn as head of the intellectual property department, and before that 22 years at Sidley and Austin. He is divorced and has two daughters. He joined the Caxton Club this year, nominated by Jeffrey Jahns.

The apple does not fall far from the tree. "Eldest daughter Rachel, a social worker who set up a charity alliance in Chicago against sexual exploitation, has put together her own version, an 'Anti-Trafficking' Haggadah that focuses on freedom from exploitation as a Jewish value," according to the web site haaretz.com.

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Caxton Club COUNCIL NOTES

Leora Siegel, Secretary

The Caxton Council met on May 16, 2018, at the Union League Club. The Membership Committee presented two new candidates and two requests for reinstatement. All four were unanimously approved for membership. Diane Stilwell Weinburg (Resident Member) was nominated by Jill Gage and seconded by Jackie Vossler. By her own account, Diane lives and works in her library. A professional actress, she currently serves on the Board of the Asian Arts Council of the Art Institute. Her other volunteer activities include serving as the education chair for the Cure Violence/Ceasefire organization. She also teaches advance courses for the Center for Releasing and assists the Newberry Library with acquisitions and restorations.

Slava Vovkovskiy (Resident Member) was nominated by Tom Hall and seconded by Jackie Vossler. Born in Russia, Slava immigrated to the United States in the 1990s. He lived at Holy Trinity Monastery in Jordanville, New York where he trained in binding and restoring books. He presently works at the MacLean Map Collection as a restorer and conservator.

Reinstated Caxtonians are Donald HJ Hermann (Resident Member) and Francis Wahlgren (Non-Resident Member).

The Ad Hoc Inventory Committee presented an action plan that calls for strategi-

cally reducing the inventory of Caxton published books. The recommendations were unanimously accepted. Check the website <http://www.caxtonclub.org/publications.html> for purchasing options with Member discounts.

After numerous delays related to the inventory, the Audit Committee presented the final version of the audit for the year ending June 30, 2017. The audit was unanimously approved. The next audit is due in ten years.

A preliminary budget for the next fiscal year was presented by the Finance Committee as a planning document to start off the budget process.

The Grants Committee presented a slate of Caxton grants for funding; all were unanimously approved. Two 2018 undergraduate recipients of the T. Kimball Brooker Scholarship sponsored by the University of Chicago Library will receive Caxton books and meals.

One Rare Book School scholarship will be awarded to an individual living in the midwest with professional interests in bibliography, book history, or book arts. Rare Book School will select the recipient.

Since 2002, the Caxton Club has awarded over \$75,000 in book art grants to 52 recipients. Midwestern MFA graduate students with projects in bibliography, book arts, history of the book, library studies, print

culture studies, or zines are eligible. An additional grant is for a School of the Art Institute undergraduate working on a book project, is also awarded.

The Caxton Club's Annual Meeting was held May 16, 2018, at the Union League Club, preceding the dinner program. Treasurer Jeffrey Jahns presented a brief report and stated that the Club is solvent and its books are in order. He thanked the many volunteer members for making the Club a continuing success.

The Council Class of 2021 was unanimously elected by the quorum in attendance. Congratulations to Susan Hanes, William Hansen, Bradley Jonas, Robert McCamant, and Cheryl Ziegler.

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We note with sadness
the death of
Susan Jackson Keig,
who passed away May 28.
An appreciation of her life
will appear
in a future issue.