

Deterring Theft of Rare Materials

A Community Responsibility

Roger Baskes

On an all-too-often basis, thefts of rare and unique materials (manuscripts, books, and maps) from many of our greatest libraries attract the attention of collectors throughout the world.¹

Collectors value the printed image and the printed word, their history, the materials and technologies of their production, and their manuscript antecedents. Books and maps are among the most important records of our civilization, and our libraries are the primary repositories of those records. The world's research libraries are not only our fellow collectors; they serve as the stewards and interpreters of these materials. All serious collectors as well as scholars depend upon the curatorship, cataloging, and bibliographical work supported by our libraries and based upon their collections.

In fact, rare book and map collectors are a central part of a community comprising scholars, curators and other librarians, dealers, collectors, and enthusiasts. Each part of this community contributes significantly and regularly to the body of knowledge about antiquarian books and maps, which knowledge is indispensable to other scholars, to collectors, and to the interested public. And all parts of the community must necessarily have an interest in the integrity of the market for maps and rare books, many of which have maps or illustrative plates in them.

Clearly there are practical, legal, and financial reasons why collectors should not wish to buy stolen items. Certainly, in most jurisdictions, even an innocent purchaser cannot acquire good title to an item that has been stolen from another party: the seller has not had good title to transfer as part of the sale. The complications of this are manifold. A rare book stolen from a library may be sold to another dealer, or a third, and then to a collector, who in turn may sell it at auction or give

it to another library (or even the victimized library itself). Running the stolen item back up the chain may or may not work: Is each party willing and solvent? Does the refund bear interest? The prices associated with these successive transactions may be higher or even lower. Commissions are paid by auction buyers and sellers. Donors, especially in America, have claimed tax benefits. The suggestion sometimes made to secure a mitigating tax benefit by giving the stolen item back to the victimized library is certainly problematic when the donor does not have good title.

I would urge also that there are significant ethical reasons why collectors should be actively involved in preventing rare book,

research value of that book. The maiming of such a book is a grievous offense against the library committed to protect it, the donor or dealer who puts it into the library's care, and all subsequent generations that will not have the opportunity to see and study it as it was first sent out into the world.

Collectors must be partners in our community efforts to prevent such thefts. In the case of libraries, we must support all the security measures they can afford. It is not reasonable to object to restrictions on coats, briefcases, and luggage; nor to metal detectors, cameras, and close supervision. Such restrictions, which are now part of our daily lives, are responsible security precautions for libraries to take as

part of providing access to manuscripts, maps, and rare books. Professional guidelines encourage libraries to mark all rare materials with indelible, visible ownership stamps; and, if possible, an additional, hard-to-detect hidden mark to aid in recovering stolen property.² Since libraries do not see their collections as commodities and deaccessioning is rare, there should be no concern that marking reduces the item's market value. Collectors should

look for ownership stamps and a "withdrawn" stamp, which should be visible on any item properly removed from a library collection.

Collectors should support, including financially when possible, the need for libraries to identify and protect the most vulnerable books and maps. The maps in atlases and other books, and illustrative plates, should be collated, and important ones described in the catalog record. Professional standards recognize the security value of full cataloging: "Catalog all materials as fully as institutional

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In our relationships with dealers, collectors and libraries should always bring up questions of provenance. Dealers should be encouraged to feel that an essential part of their description is information about where it came from, and when, as far as they can determine.

archival, and map thefts, reasons that extend beyond the criminal law and one of the Ten Commandments. Most rare books and maps are stolen to sell to dealers or collectors; if there were no efficient market for such stolen materials, they would seldom be stolen. Another reason, at least as compelling to my mind, is to preserve the integrity of our cultural, intellectual, and bibliographical heritage.

Many maps and plates are cut out of rare books; collectors readily understand that the loss of a map or plate diminishes the



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resources and descriptive practices will allow. Stolen materials that have been described in detail are far more easily identified and recovered.⁷³ Detailed cataloging of rare materials also provides bibliographical information of interest to our entire community.

Libraries typically do not digitize materials that are already available online, in order to avoid duplication of effort. However, copies with distinctive physical or bibliographical features should be digitized to support bibliographic study and proof of ownership.

In our relationships with dealers, collectors and libraries should always bring up questions of provenance. Dealers should be encouraged to feel that an essential part of their description is information about where an item came from, and when, as far as they can determine. And this requirement should encourage dealers to ask the same questions of their sources. When for competitive or privacy reasons a dealer is unwilling or unable to identify a source by name, it is still not unreasonable for a collector to request as much detail as possible about the nature, credentials or circumstances, and location of the source. Dealers should consider using invoices that carry a legend guaranteeing a full refund if valid title has not been delivered, though that will probably be the law in any event.

Libraries and dealers should include in their catalogs, collection files, inventories, and other permanent records, information about the source from whom they acquired a map or book, and the purchase date and price if not a gift. Serious collectors should keep the same information as part of their personal catalogs, along with any other provenance information. If the collection is donated to an institution, this record should form part of the gift. The information will be of great interest to those studying the history of the particular collection and of the trade at the time the collection was formed. It would also provide essential details to distinguish the donated copy from another example of that book or map, if at some time another copy is found to have been stolen.

The entire community now recognizes the value of reporting thefts and maintaining online lists of missing/presumed stolen rare books, maps, and plates, despite concern that publicity surrounding the monetary value of these materials may attract more thieves. The lists provide an effective warning to look more carefully into a proposed major purchase that resembles an item on the list, and may actually help restore a stolen map or book to its owner. Map History/History of Cartography and professional organizations such as the Antiquarian Booksellers of America (ABAA), and the International League of Antiquarian Booksellers, (ILAB) maintain stolen

materials lists, although we can never know whether they are comprehensive.

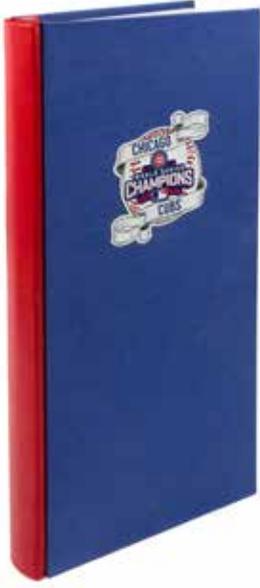
I hope that collectors will be seen to have met their share of responsibility to our community to help protect both those artifacts and values that should be most important to us.

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¹An earlier version of this essay, focused on map thefts, was published in the *Journal of the International Map Collectors' Society* 103 (Winter 2005), pp.3-4; reproduced February 24, 2006, in the online resource Map History/History of Cartography (<https://www.maphistory.info/>) by kind permission of IMCoS and the author. Alice Schreyer suggested broadening the scope as well as other changes.

²"ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections," American Library Association, October 5, 2009, Appendix I. http://www.ala.org/acrl/standards/security_theft (accessed July 28, 2018). Document ID: 23c968f7-d77b-9514-0d72-b603f2931377. A proposed revision (2017) is at <http://rbms.info/committees/security/proposed-revision/> (accessed July 28, 2018). See also "Map Collection Security Guidelines," ALA Map and Geography Roundtable Electronic Publications Series, No. 8, June 2010 (MAGERT Task Force on Library Security for Cartographic Resources 2010), Section II, http://www.ala.org/magirt/sites/ala.org/magirt/files/content/publicationsab/MAP_COLLECTION_SECURITY.pdf (accessed July 28, 2018)

³ACRL/RBMS Guidelines, 8.1.



Caxtonian Bob Karrow created this beautiful Cubs 2016 Championship volume collecting the original *Tribune* pages covering the team from winning the National League title through winning the World Series. The Cubs may win the World Series again, but this is a one-of-a-kind book about a one-of-a-kind story. It's fully indexed as only an indexer as careful as Bob could do and with an exquisite blue and red binding and a goat (billy?) skin spine reflecting Bob's Newberry experience and Cubs loyalty.

This book will be part of Leslie Hindman's "Made In Chicago" Auction on October 23. Bob has generously donated all proceeds from the book's sale to the Caxton Club, and Leslie Hindman is generously doing the sale and marketing.

RED: A History of the Redhead

A Book Review

Wendy Cowles Husser

What in the world could be interesting about redheads you ask? And you just might ask. Well, how about what, where, when, why, and how? And how about cultural connections as well? How about red for war, or red for love, red for barbarian and boor, temptress and virgin? This book is full of fascinating details and answers to most of these questions.

Before you judge a book by its cover, there are a few specifics worth noting. Jacky Colliss Harvey's story documents the existence of redheads from 50,000-60,000 years ago. After leaving Africa, the tale of our subject most likely continued through Russia, via the Udmurt population on the banks of the Volga River. The incidence of red hair increases after this influx the farther north and west you go: Scandinavia, Iceland, British Isles, Ireland.

Colliss Harvey has produced a serious study of this topic; she herself is a redhead and has been aware all her life of the good and not so good issues that are part of having red hair. Her book is full of facts deeply researched, and cultural observations that are not one-sided in her subject's favor. She lives in England but divides her time between London and New York City. She graduated from Cambridge with a degree in English, and then from another university in art history. She works in museum publishing and is a commentator and reviewer of the arts and art's relation to popular cultures.

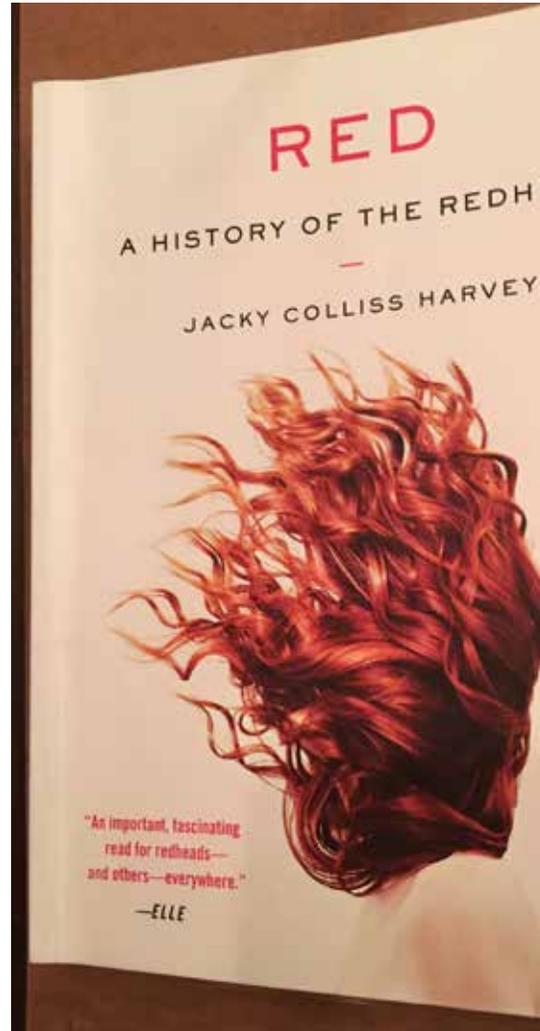
Harvey's reasons for her research were to unravel the impossible perceptions of something as simple as red on a head. The book seems for redheads only, and although it is very rewarding for us, it is important for other hair colors to realize the biases about red hair; the book attempts to decrease these biases. The history the author uncovers deals not only with misconceptions about what red hair supposedly signifies, but also what real conceptions have taken centuries to clarify, or at least to present fairly.

Harvey's focus for the redhead dilemma may derive from her early school days when her friend in Suffolk had a bully snatch off her new hat while leaving school. Harvey punched the bully in the face. A teacher took the bully away, and our author waited for pun-

ishment, fearless, of course, as our redheads can be. When her mother walked Harvey away, someone in the crowd said, "Well what did you think? She's a redhead."

At about 12 years old, as I was riding my bike in my neighborhood with a dark-haired friend, Carol, an unusual incident took place. We saw two boys our age on their bikes. They stopped and talked to each other in low voices. The handsome, taller boy sent his friend toward us, or toward me. After a close examination of my face, this messenger called back to his handsome friend, "No, it's only freckles." It has not been easy.

...People still express biases against red hair in language and in attitudes of unthinking mistrust that they would no longer dream of espousing or of exposing if the subject were skin color, or religion, or sexual orientation.... Red is a color that has exceptional resonance for our species.... And it is full of contradictions. It is the color of love, but also that of war; we see red when furiously angry, yet send our love a red, red rose; it is the color of blood.... It is universally recognized as the color of warning, in red for danger; it is the color of sex in red-light districts. (Maybe a story another time).



Jacky Colliss Harvey, *RED. A History of the Redhead*. Paperback edition, March 2018. New York: Black Dog & Leventhal Publishers, Hachette Book Group, 218 pages.

Perhaps only Caxtonians new to our Club will wonder about my excitement over a book about this outre, other, outsider, promiscuous, virginal type-cast species. Well, I know the vicissitudes that accompany a redhead. Harvey's book is an academic study of cultural history so dense that a mere book review makes it difficult to choose which facts can and which cannot provide the most meaningful information to capture this very fine research. Warning: this book is a slow read, a long rewarding one. Yet it's only 218 pages, for some

books an easy read in one extended evening. Harvey uses her vast knowledge of both art history and its cultural importance to make her point that the red color resonates.

So for almost the entirety of its 50,000-60,000 years on this planet, red hair (across every society where it has appeared) has been wrestled with as an unaccountable mystery – hailed as a sign of divinity, damned as the awful consequence of breaking one of the oldest sexual taboos.... vilified or celebrated as an indicator of character.

Red: A History of the Redhead, is a complex story. It is 218 pages, plus 7 pages of a very, very small-print index, 33 art and photography credits, and 2 pages of future redhead reading. And no, unlike what we had

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believed, red hair is not the red hair of the Neanderthals. The chromosome responsible for red hair was discovered only in 1995, and we know that this particular mutation is recessive; to produce a redhead both parents must have the gene, MC1R, also known as melanocortin. "The MC1R is a seven-pass G-coupled receptor located at chromosome 16Q 24.3, part of the family of genes from MC1R to MC5R." There are more scientific components, but we stop here. A map of Europe, included in the book, shows percentages of population of redheads; its incidence drops off below the 45th line of latitude.

So, the redheaded group migrated from Africa to Central Asia. Unlike what I had believed from my great-grandmother, grandmother, and mother, I did not come from England or Ireland. My hometown then was somewhere in Asia. Who knew? There are approximately 120,000,000 redheads on the planet. It is generally two percent of the population but does increase to almost six percent where the genes are most often seen. This would occur in isolated areas where there had been little influx into its population for many decades. Bottle redheads are not included in these numbers, like oh, Lucille Ball, Shirley MacLaine, Amy Adams, Rita Hayworth, Emma Stone, and to stand out, perhaps we can now add Russian Maria Butina. Bottle reds are called redhead by design, but we say maybe from jealousy.

Chapter 1 works its way back to many centuries ago. Harvey tells us in this chapter that redheads, because of their fair skin, can survive under Northern skies because:

if your eumelanin production is dialed back, if you have pale skin rather than dark, your body will be much more effective at synthesizing vitamin D, using whatever sunlight is available, than if your skin were darker.

And I am now sure that my never-sick or broken-boned Great Grandmother, Grandmother (102) or Mother (94) had that eumelanin. I am very grateful.

Chapter 2, "Black and White and Red All Over," begins with a quotation from Xenophanes. "Man makes gods in their own image; those of Ethiopians are black and snubnosed, those of the Thracians have blue eyes and red hair." The Kingdom of Thrace existed along the Black Sea from 1000 BC for about 1,700 years. Harvey blends the history of red hair with human migration, adding each time another layer of cultural responses to red

hair – right up until today. Red hair in ancient times was, unhappily, considered barbarian or clownlike (think Ronald McDonald). Whether you were Celt, Gaul, Thracian, you were a barbarian if you had red hair. Period.

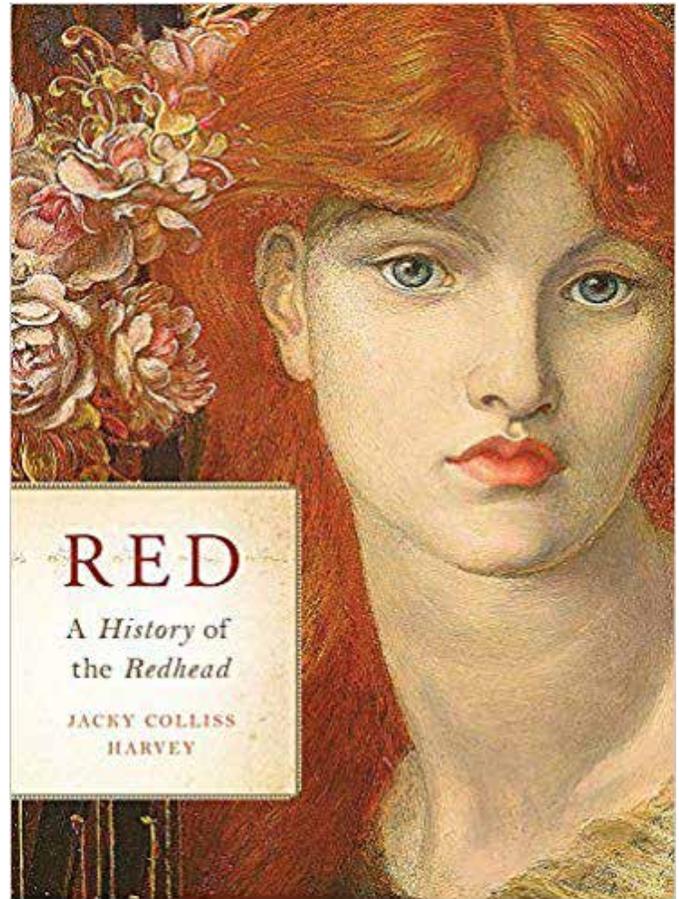
Chapter 3 is titled "Different for Girls." Ginger-haired men were considered wimps, or boors. We learn more in an example from the ninth century *Life of Charlemagne*:

Where an ill-mannered peasant refuses to uncover his head in church, when his cap is finally dragged from his ears and his head is exposed, the Priest thunders from the pulpit in a final denunciation, Lo and behold, all ye people, the boor is a redhead.

Harvey provides examples that in all cultures, redheads were believed to be treacherous, untrustworthy, backward, sexually deviant (well, actually not all of us). We get the idea that red hair was a minority feature, which maybe explains why it is used so often in visual arts, but even there it is often negative. And why is it still widely believed to be suspicious? Antipathy to red hair, a red beard, and a ruddy skin – it is apparently as simple and uncomplicated as that. The chapter focuses on how artists have been admirers of red hair and pale skin throughout the 12th 13th 14th and 15th centuries; the book is full of color images showing beautiful red hair, including one dating from 330-310 BC.

Chapter 4 has the negative title "The Excrement of the Head," which addresses the subject of witches and the alleged frequency of red hair among them. The author debunks the fantasy that witches were beautiful redheads. In truth, most so-called witches were older, single, unprotected, and undoubtedly gray-haired.

The chapter also flushes out that artists and their frequently red-haired models might simply exemplify a form of codependency. One famous woman was connected to Dante Gabriel Rossetti. She had milky skin and wonderful red hair (surprisingly). Rossetti apparently had a thing for redheads. These single young women/models sometimes called

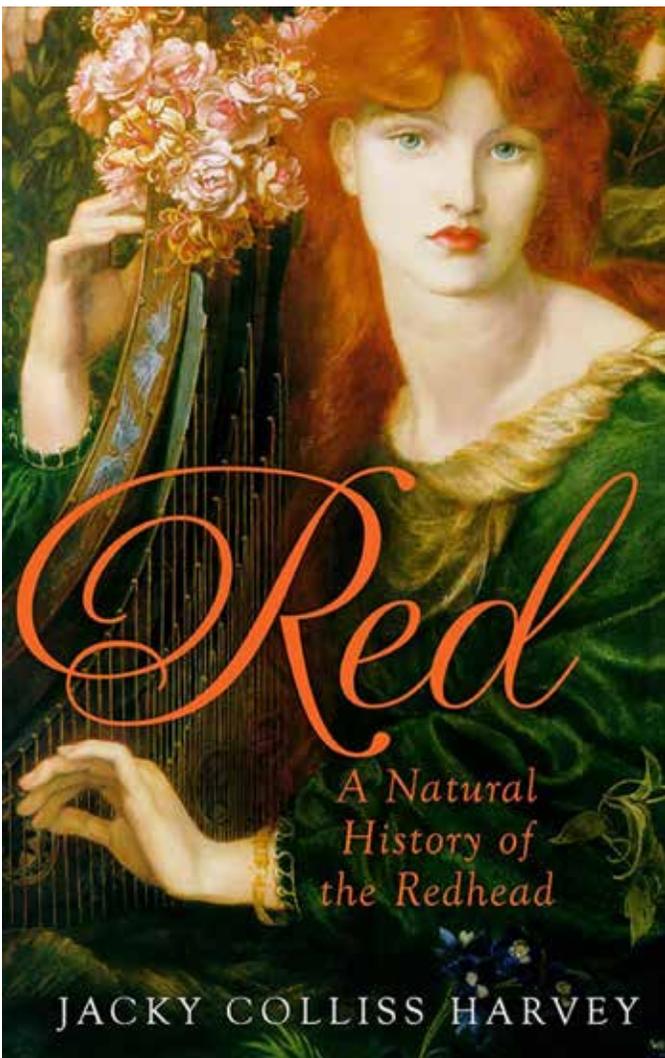


Alternate book covers you could encounter in the marketplace.

themselves "art students." Ahem.

Another such art student, Joanna Hiffernan went from Whistler in 1860 to Courbet by 1866. The pre-Raphaelite artists also were enamored with redheads. And think of Toulouse-Lautrec. Harvey asks us to think about whether the notice received by the artists' work might have been helped by the beautiful vibrant red hair. I'll say.

Chapter 5, is "Sinners and Stunners," and readers will know more than they wanted to about the philosophy of red hair, but space is too short to delve too deeply here. In part of this interesting chapter Harvey describes Clara Bow, that "IT" girl of Hollywood in the 1920s. Of course, no Caxton Club member would remember or even know about Clara. Clara owes her big head of red hair to an ancestry of Anglo, Irish, and Scotts. As a child she had felt set apart from others and she tried to disguise herself. She also thought she had a funny face (many redheads think that still), and of course was teased as we all were about the red ringlets. I would wager a very formidable bet that every real redhead with freckles and massive curls has believed she was an *outré*. I certainly did, so much so that I thought I'd been adopted. But there was Clara



for blondes. One cannot smell oneself. The next day I brought a dozen donuts to the gentlemen who warned me to stay away from common scents. It was a never-more moment for me.

The chapter also details some downsides to being red haired. Redheads are linked to early obesity (not all reds), and usually that hair needs tremendous controlling. A firm hand, said the woman cutting my wild teenage hair. I was told that my personality was to do what I wanted because that is what my hair did. And there are other medical links. For example, an operation on a true redhead requires more anesthesia. Then there are some known potentials: frustration, anger, arrogance, impatience. Harvey, the researcher, says that it is perhaps because redheads produce more adrenaline, which the redhead's system accesses more speedily. I'll say. But this, says our book author, is why redheads possibly exist in a permanent state of heightened stimula-

tion. I'll really say.

Chapter 7 is "Freaks of Fashion." We are all drawn to color, and that color, is... what? Chapter 6 is titled "Rapunzel, Rapunzel." By 1886, a French doctor named Galopin published a lot on the health and well being of the female. His *Le parfum de la femme* blended folk medicine and the doctor's own whatever. According to this, uh, doctor, ambergris was the natural scent of red or chesnut hair. Galopin said about these women, "When they are hot...the coquettes pretend they don't know the ravages their perfume molecules make in the brains of those who breathe them in."

Funny that this issue has finally surfaced. The truth is that redheads do indeed emit a different smell. How do I know this? Facts, yes, and personal embarrassment. When I was about 33 and working at the University of Rochester in New York, I arrived before 8am and two of the engineers held the elevator for me. "Omg, what big fish are you trolling for, Wendy?" My response was, huh (even then I was quick on the uptake). Apparently, I should never have tried an *au courant* "musk" scent. Maybe it was fine for the dark-haired, or even

in Hollywood, famous and popular, undoubtedly with a few lasting scars.

Men find women more attractive dressed in red (very few redheads would ever wear red, but blondes then get the spotlight). Flame-haired temptresses, we are aware, take all the air out of the room. But this is partly from their very rarity. Watch television ads after you read this and count how many of the sponsors' actors are red-haired. It is astonishing. And an amazing two page spread in this book shows 6000 redheaded, pale-skinned women attending the RedHead Apocalypse in 2014 in the Dutch city of Breda. Chapter 7 closes by revealing that redheads have finally begun a community, with festivals in Russia, Scotland, Ireland, and at the Carrot Kibbutz in Israel.

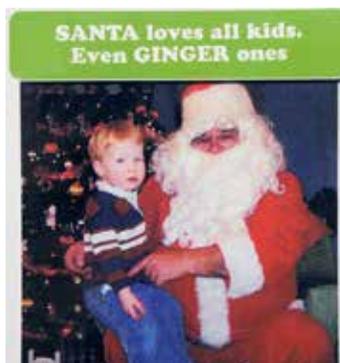
The final chapter, 8, is called "Redhead Days." And here we are in Holland again, for a weekend of redhead music, hot air balloons, fortune-telling, art workshops with 6,000 others who look just like you, and red hair is

everywhere. The author expresses hope that all of us can find a world able to deal, not with different colored hair, but with the elimination of ignorance and intolerance about any of our differences. Who better to do that?

In 2011 the world's largest sperm bank, Cryos International (ironically based in the redhead land of Denmark), announced that it would no longer take deposits from redhead donors.

By 2014 Cryos was struggling to keep up with the demand for MC1R sperm.... Perhaps red hair is beginning to stand for individuality and differentiation. Part of the problem is that "Gingerism" doesn't look like it's racism, and in a way, it is not.... Race may not be involved at all. And red hair does stand out. It can't help that, so for those of bigoted understanding, in apparently calling attention to yourself, it's as if you are asking to be picked on!

A final interesting tidbit: Because Harvey includes cultural relations to highlight her points about attitudes, she details a 2009 event when a UK company, Tesco, offered



a Christmas card showing a redheaded child sitting on Santa's knee. The photo's legend was: "SANTA loves all kids. Even GINGER ones." The company had to withdraw the card and apologize after angry calls and mail.

A world that can't deal with something

as small and insignificant as people whose hair is a different color is one where there is little hope of dealing with any of the problems created by those far bigger issues, of different skins, different faiths, different loves, different lives. But who wants to live in a world where we don't try?

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Celia Hilliard on Clubs in Chicago

October 24, Club member Celia Hilliard will participate in a panel at the Newberry Library on the history and impact of clubs in Chicago, including, among others, the Caxton Club (6-7 pm in Ruggles Hall, free and open to the public, but registration required).

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.)

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, through October 28. **"Bob Dylan,"** opens November 16 but events begin in October.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Never a Lovely So Real"** (photographers, filmmakers, and other image makers during the 1950s through 1970s), Galleries 1-4, through October 28. **"I'll Show You! Posters and Promos from Chicago's Famous Artists"** (ephemera from the collection of Gladys Nilsson and Jim Nutt), Ryerson and Burnham Libraries, weekdays only.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Farmers' Market: Bountiful Harvest"** (illustrations of fruits and vegetables from the rare book collection), through October 14.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: **"Keith Haring: The Chicago Mural"** (36 original panels of the mural created in 1989), Sidney Yates Gallery, fourth floor, ongoing. **"Alexis Rockman: The Great Lakes Cycle"** (five mural-sized oil paintings exploring themes emerging from field research and consultation), fourth 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. **"Modern by Design: Chicago Streamlines America"** (how Chicago brought cutting-edge modern design to the American marketplace), opens October 27.

Intuit Museum of Outsider Art, 756 N. Milwaukee Avenue, Chicago, 312-243-9088: **"Chicago Calling: Art Against the Flow"** (themes embodied in the works of 10 Chicago artists), through January 6, 2019.

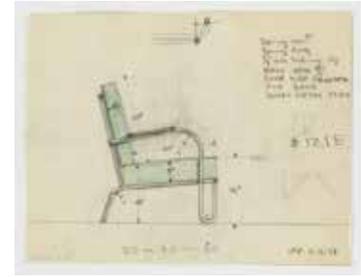
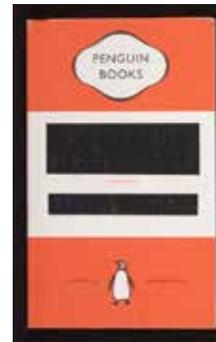
Museum of Contemporary Art, 220 E. Chicago Avenue, Chicago, 312-280-2660: **"Picture Fiction: Kenneth Josephson and Contemporary Photography"** (explores the relationship between the photographer and his world), through December 30.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Pictures from an Exhibition: Visualizing the 1893 World's Fair"** (art and ephemera from the fair, including photographs, paintings, illustrated albums, souvenirs and guidebooks), through December 31.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"Up is Down: Mid-century Experiments in Advertising and Film at the Goldsholl Studio"** through December 9.

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), through March 2019.

Stony Island Arts Bank, 6760 S. Stony Island Avenue, Chicago, 312-

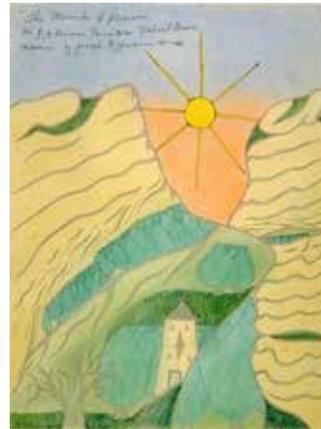


History Museum / Modern By Design
SKETCH BY WOLFGANG HOFFMANN FOR HOWELL, 1938

857-5561; **"Tricontinental '66 and Other Acts of Liberation"** (a multi-disciplinary "instigation"), through January 6, 2019.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **"Censorship and Information Control, Antiquity to the Internet"** (examines how censorship has worked, thrived, or failed in different times and places), through December 14.

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



Intuit / Chicago Calling
JOSEPH YOAKUM, THE MOUNDS OF PLEASURE, 1970

Art Institute / Never a Lovely So Real
DANNY LYON. UPTOWN, CHICAGO, 1965. © DANNY LYON / MAGNUM PHOTOS



Caxtonians Collect: Donald H. J. Hermann

Interviewed by Robert McCamant

Donald Hermann may have the most varied interests of any Caxtonian I have interviewed. Consider the titles of papers he has given to the Chicago Literary Club:

"Deception and Betrayal: The Tragedy of Alger Hiss," "Ganesh," "Having the Crown and Marrying Too: Alternatives Available to Edward VIII During the Abdication Crisis," "If He Spoke, Who Heard?" (about Pope Pius XII), "Prisoners of War: The Role of Psychologists and Psychiatrists in Interrogation and Torture," "The Trial of Charles I – The First War Crimes Trial."

I suppose you could say that "history" is the unifying topic, but Alger Hiss, Edward VIII, and Charles I do not strike me as being people of a single category.

I was unable to pin him down as to how many books he possesses. There are the ones at his office, the ones at his home, and the ones at his second home. But what carries the number into the stratosphere are the ones at the additional building he purchased in Sawyer, Michigan, where his second home is. The building was a former community center, deactivated by the town. He added miles of shelving and built several offices: one for himself, and more so he can invite people interested in some of his topics to come spend part of their summer reading his books and working in the offices he provides them.

And none of his Chicago Literary papers has anything to do with Japan, which is another major interest. He spent five half-years of his life teaching in the law school at Sophia (Catholic) University in Tokyo. "There is so much that is interesting about Japan," he says.

Just lately, he has stumbled on how much fun the Sitwell family is. He visited their estate in England, and has been collecting biographies and family members' writings since the visit.

Nonetheless, he seems to be conscious of the need to do some things appropriate to

his actual job as a member of the faculty at DePaul University College of Law. "In my earlier career, I tried to publish enough in my main interest areas that they felt they were getting value for my salary," he said. Perhaps *Mental Health and Disability Law in a Nutshell*, or "Torts: Private Lawsuits about AIDS" in *AIDS and the Law*, or *The Insanity Defense: Philosophical, Historical, and Legal Perspectives* would be examples; the full list of books, monographs, pamphlets, and chapters on a recent bibliography included 40 titles. Mind you, the list of law review articles and legal essays was many times longer.

Hermann was born in Kentucky, but the family didn't stay there long. His father

me." He thought about how fascinated he had been by a visiting professor at Stanford (from Penn) who gave a course on criminal law.

So it was east to Columbia for law school. Though he enjoyed his studies in law, his early exposure to working in law firms didn't seem encouraging. "They'd have a whole room full of people all struggling through a project for a big company. Millions of dollars seemed to be riding on whether every *i* was dotted and every *t* crossed. That didn't seem to be me, either."

I have no idea if he displays his degrees on a wall, but it would have to be a big one. He has master's degrees in law from Harvard, in philosophy from Northwestern, in art history from the School of the Art Institute, liberal

arts from the University of Chicago, and both theology and divinity from the Catholic Theological Union. His lone PhD (in philosophy) from Northwestern was recently joined by a Doctor of Ministry degree from Catholic Theological Union.

He has worn and continues to wear multiple hats at the DePaul law school, where he started in 1972. He's taught law there since then, adding a professorship in philosophy in 1981. Further duties, as associate dean, acting director of the law library, etc. have come and gone over the years there.

He is something of an expert on AIDS, especially where it encounters the law. He has written many papers on the topic, and taught a variety of courses that relate to it. Not to mention working for three years on a planning project for the Chicago Board of Health, and for six years on one for the state of Illinois. He spent 14 years as a member of the board for the Chicago Area AIDS Task Force.

The enduring question in considering Donald Hermann is, how can one man accomplish so much in so many areas? I do not know the answer. But I can pass on that he is a fan of the writings of Arthur Koestler, author of *Darkness at Noon*.

§§



worked for Goodyear Aerospace, so he spent much of his childhood in Arizona. He proceeded west to Stanford for his bachelor's degree. He loved studying history there, but wisely decided to sit in on some PhD defenses in the history department before committing to grad school. "So often their vantage points were narrow. And some of them seemed petty in defending their turf. I decided that wasn't



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Bookmarks...

**Luncheon: Friday, October 12 - Union League Club
Amy Brent on "Growing Up In A Bookstore"**

Maybe you used to shop there. Or maybe you wish you could jump into a time machine and travel back to Michigan Avenue when Stuart Brent Books was a landmark destination for bibliophiles. We're sad to report that the time machine is down for repairs but delighted to report that we have the next best thing ... a rollicking trip through daughter Amy Brent's experiences *Growing Up In A Bookstore*. Come to discover which famous book title Stuart Brent gave to a Chicago author ... what happened on live TV five days a week ... and who Amy wound up talking to when she asked her father about studying overseas and he said, "Ask him," then handed the phone to a guest. Perhaps you saw Amy Brent on WTTW in Amy's Book Hunt. She's a bookseller, five time national champion in karate (she's sure to receive an especially respectful introduction), and an entertaining speaker. Whether you remember Stuart Brent Books or just love great stories about bookselling in Chicago, this program is for you, no time machine required!

October 12 luncheon: Union League Club, 65 W. Jackson Boulevard. Buffet in room 820 opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$35. Program free but please let us know you're coming. Reservations or cancellations for lunch by noon Wednesday for Friday lunch. Register online at caxtonclub.org, call 312-255-3710 or e-mail caxtonclub@newberry.org.

Beyond October...

NOVEMBER LUNCHEON

November 9 at Union League, strike up the band as Scott Schwartz, director of the Sousa Archive at the U of Illinois, tells the tale of one of America's best-known composers ... and least-known sports enthusiasts. What game did he love so much that he recruited musicians who could double as athletes?

NOVEMBER DINNER

One week late because of Thanksgiving (November 28, at the Union League Club), our annual grants recipients' dinner will feature Caxtonian Michele Cloonan discussing "The Monumental challenge of Preservation: The Past in a Volatile World."

**Dinner: Wednesday, October 17, Union League Club
Chicago By the Book Publication Party**

The events of this evening are by invitation only. If you have not received and returned your invitation, email immediately to caxtonclub1895@gmail.com.

On-the-Move at the Newberry, November 6

The Club will co-sponsor an On the Move event with the Newberry Library November 6. A behind-the-scenes tour of the Newberry's Century of Progress exhibition at 5 pm will be followed by a lecture by Dr. Ruth Slatter focusing on the Columbian Exposition, entitled "Eye of the Beholder: Visitor Experience at 19th-Century World Fairs" (6-7 pm in Ruggles Hall). Dr. Slatter is a lecturer in Human Geography at the University of Hull (UK). She is a historical and cultural geographer, primarily interested in individuals' experiences of 19th-century institutional spaces. A dinner for Caxton members with Dr. Slatter will follow.

DECEMBER LUNCHEON

Join the Newberry Library's Karen Christianson as she explores the creation and construction of medieval manuscripts, using a particularly seasonal example in this fascinating presentation. Mark your calendar now; this luncheon is December 7th, the first Friday of the month.

DECEMBER DINNER

Our annual revels will be held in the newly remodeled Ruggles Hall at the Newberry on December 12, featuring a silent auction and a magical evening.